

## **Prints**

## Wednesday 5 June 2013 at 1pm Knightsbridge, London

#### **Bonhams**

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## **Enquiries**

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Sale Number: 20738

Catalogue: £15 (£17 by post)

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

Please see back of catalogue for important notice to bidders

#### **Illustrations**

Front cover: Lot 144 Inside front cover: Lot 213 Inside back cover: Lot 235 Back cover: Lot 144

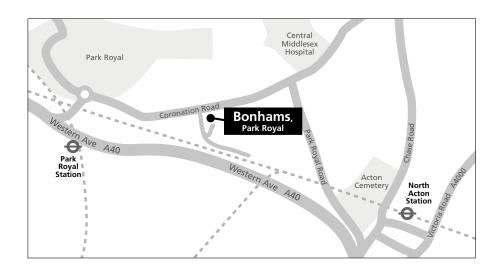
## NB

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





## **Sale Information**



#### **Bids**

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### **Collection & shipment**

Sold lots marked with a special symbol W will be only retained at Bonhams, Knightsbridge until 10am on Thursday 6 June 2013. Lots not collected by then will be removed to Bonhams Park Royal warehouse.

The sold lots marked with a special symbol  $^{\rm W}$  will be available for collection from Bonhams warehouse as from 9.30am on Friday 7 June 2013.

Lots maybe released from Bonhams warehouse on production of the collection order obtained from cashier's office at Bonhams and a form of photographic ID. If a third party is collecting on behalf of the client, the client must provide Bonhams with written authority prior to collection. The third party must present a photographic form of ID when collecting.

Purchased items will only be held free of charge at Bonhams Knightsbridge until 12 noon Wednesday 26 June 2013. Storage charges will commence on Thursday 27 June 2013. Please contact the department.

## Bonhams Warehouse Address:

Unit 1, Sovereign Park Coronation Road Park Royal, London NW10 7QP Tel: +44 (0) 87 0811 3867 Hours of opening 9.30am to 4.30pm Monday to Friday

## Handling & storage charges

#### **Please Note**

For sold W lots removed to Bonhams warehouse there will be no transfer and storage charges for lots collected between Friday 7 June 2013 and close of business Wednesday 12 June 2013.

Transfer and storage charges will commence on Thursday 13 June 2013.

The charges levied by Bonhams are as follows:

Paintings and Frames marked with  $\boldsymbol{W}$ 

Transfer per lot £20.00 Daily storage per lot £3.40

All other paintings and frames

Transfer per lot £10.00 Daily storage per lot £1.70

All the above charges are exclusive of VAT

## Handling & storage payment

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### Payment in advance

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

## Payment at time of collection

By credit card / debit card

## **Important Notice**

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

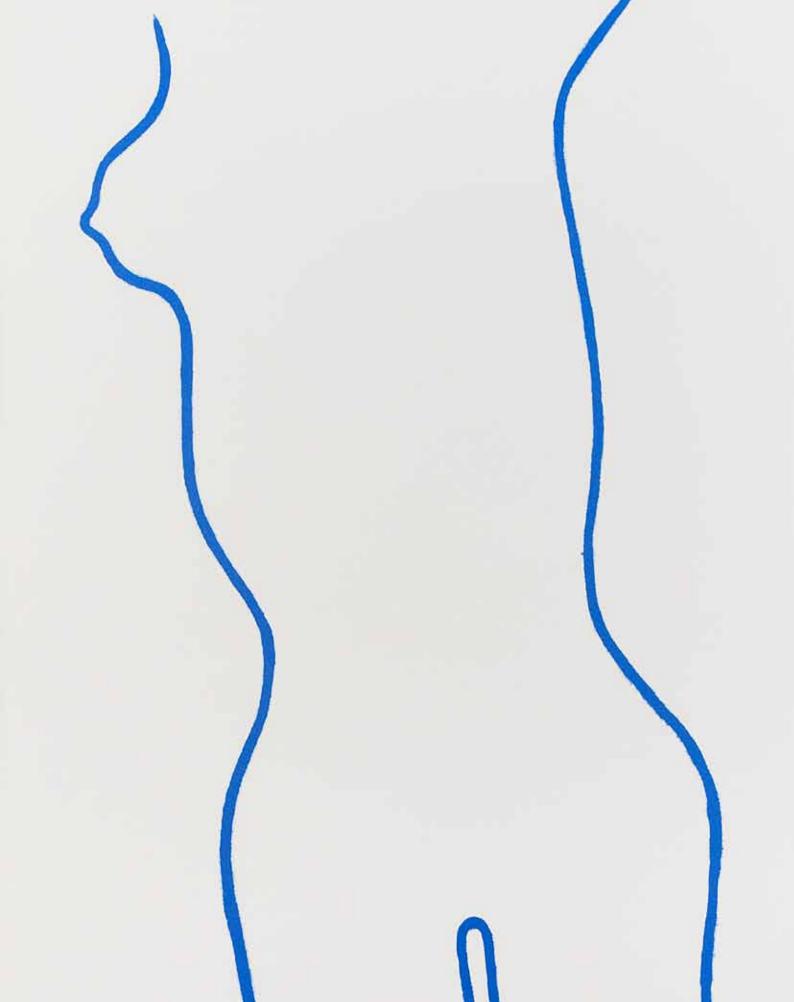
The following symbol is used to denote that VAT is due on the hammer price and buyer's premium

- † VAT 20% on hammer price and buyer's premium
- \* VAT on imported items at a preferential rate of 5% on hammer price and the prevailing rate on buyer's premium

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

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

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







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1 Δ.

## Adriaen van Ostade (Dutch, 1610-1685)

The Anglers (Godefroy 26)

Etching, c.1653, the fifth state of six, with fine shading under the ramp and fine horizontal lines still visible in the sky, on laid, trimmed just inside platemark,  $113 \times 163 \text{mm} (4 \ 1/2 \times 6 \ 3/8 \text{in})(PL)$ 

£1,000 - 1,500 €1,200 - 1,800

2

#### Lucas van Leyden (Dutch, 1494-1533)

Four Engravings from 'Christ and the Apostles' (Bartsch 89, 90, 91, 93) St Andrew, St John the Evangelist, St James the Greater, St Judas Thaddeus, c.1510, each trimmed to or just inside the platemark, all within one frame, 115 x 72mm (4 1/2 x 2 7/8in)(PL); 305 x 210mm (frame)(4)

£400 - 600 €470 - 710

3

#### After Jacob Symonsz Pynas (Dutch, 1585-1648)

Salmacis and Hermaphroditus (Hollar 7)

Engraving, 1623, by Magdalena de Passe, on laid, with small margins,  $200 \times 225 \text{mm}$  (7 7/8 x 8 7/8in)(PL)

£700 - 1,000 €830 - 1,200

4

#### A Small Collection of Old Master Prints

Jacob Matham after Titian 'Virgin and Child with St John and St Catherine, 1594 (B20), Jacob Matham after Abraham Bloemart 'Tamar dressed as a Courtesan' (B64), Adriaen Collaert after Stradanus 'Staphae', plate 9 from 'Nova Reperta', Pierre Nolin after Henry Cheneau 'Empire de la Mort', 1673, Agostino Veneziano after Marcantonio 'St Jerome and the small lion', an engraving after Hendrick Goltzius 'Hercules and Deianeira', Henry Bonnart landscape with river and castle, all on laid, 258 x 348mm (10 1/8 x 13 5/8in)(SH and smaller)(7 unframed)

£500 - 700 €590 - 830





#### 5

### Jacques Callot (French, 1592-1635)

Vue du Pont-Neuf; Les Supplices (Lieure 668, 1402)

Two etchings, on wove, the first c.1630, possibly a fourth state with an 'Israel Silvestre' inscription rubbed out lower left, 165 x 340mm (6 1/2 x 13 3/8in)(PL); the second c.1634, a second state, trimmed to platemark,  $115 \times 220$ mm (4 1/2 x 8 5/8in)(PL) (2) (1 unframed)

£400 - 600 €470 - 710

6

#### Jacques Callot (French, 1592-1635)

A collection of Engravings

'La Petite Passion' (L538, 540-543), 6 from set of 12, possibly first states, trimmed inside the platemarks, 'L'Enfant Prodigue' (L1404), 8 from the set of 11, second states with verses under the images, 'La Cene from La Grande Passion' (L282), a later impression, 'Defilé entre les chars' (L170), third state with text and inscription by G.Rossi, 'Foire de Gondreville' (L561), second state, 'Vie de la Vierge' (L1357-1371), 14 from the set of 15, second states with text below, 'Le Parterre du Palais de Nancy' (L566), 1625, a later impression of the second state, with 'Israel Silvestre ex.cum priuil Regis' below the text, on watermarked laid, 259 x 390mm (PL), 'La Noblesse' (L549-560), the set of 12 etchings, later impressions, a small book 'Catalogue & Description of the Works of Callot', published in 1804 by J H Green, together with five engravings of battles by Sebastien Le Clerc (Coll)

£600 - 800 €710 - 950

7

#### Albrecht Dürer (German, 1471-1528)

The Ascension, from The Small Passion (Bartsch 50) Woodcut, from the Latin text edition of 1511, with the letters Eiii lower right, on laid, 126 x 97mm (5 x 3 3/4in)(PL)

£500 - 700 €590 - 830



6











9 8

## After Stradanus (Italian, 1523-1605)

Hunting leopards

Engraving by Jan Collaert, plate 92, 205 x 260mm (8 1/8 x 120 1/4in)(PL), Diving for Coral, by Cornelius Galle, plate 15, 198 x 265mm (7 7/8 x 10 1/2in)(PL), both from the series Venationes Ferarum Avium Piscium (Visscher edition), together with an etching by Wendel Dietterlin, 'Memorial with a statue of a mounted knight', 254 x 185mm (10 x 7 1/4)(PL), all on laid (3) (unframed) £500 - 700

€590 - 830

## Various Artists

A Large Collection of Old Master Prints and Drawings Including A.Bloemart 'Holy Family and St John', 5 Cornelis Cort engravings of the Life of Christ, 5 H.Wierix engravings of saints, 3 Raimondi after Durer engravings of the Life of the Virgin, 2 J.Goossens after Durer from the Engraved Passion, 7 W.Hollar etchings of ships and ports, B.Vogel mezzotint 'Portrait of Georg Blendinger', 3 G.Van der Gucht engravings of Labours of Hercules, and other works by A.Bosse, D.Chodowiecki, JB Chatelain, JG Hertel, C.du Jardin, Sadeler, D.Stoop, S.de Vlieger, toegether with a small miscellaneous group of drawings, on various papers (unframed coll) £600 - 800

€710 - 950

## 10

#### Andrea Mantegna (Italian, 1431-1506)

Bacchanal with a wine vat (Bartsch 19)

Engraving, 1490, 280 x 410mm(SH), a damaged impression, trimmed to the image, together with 2 further engravings by Antonio Giovanni Faldoni 'The Adoration of the Shepherds' after Parmigianino, 1735, on laid, with thread margins, published by Zanetti, 230 x 265mm (9 1/8 x 10 3/8in)(PL), Agostino dei Musi 'Adoration of the Shepherds', 1526, on laid, 205 x 240mm (8 1/8 x 9 1/2in)(SH) (3) (unframed)

£600 - 800 €710 - 950

#### Various Artists

A Small Collection of Old Master Prints

Two etchings by GB Piranesi: 'The Colosseum: Interior' (H78), 1766, on thick wove, final fifth state, 455 x 693mm (PL), title page for 'Vedute di Roma' (H1), 1748, on wove, with small margins, with 'Piranesi inv. scol.' lower right, 402 x 545mm (PL), Jacques Callot 'Les Pénitents' (L1315-19), 1635, the set of six etchings, including the title page engraved by A.Bosse, c1630, GH Busse etching 'Ruins of Nero's aqueduct at Villa Wolchowski in Rome', 1843, 250 x 325mm (PL)(2 unframed)(4)

£500 - 700

€590 - 830







14

#### 12 Eugène Delacroix (Fr

Eugène Delacroix (French, 1798-1863) Lion devouring a horse (Delteil 126)

Lithograph, 1844, printed in black, fourth state of five, with the title erased, on china paper laid onto wove, printed by Bertauts, Paris, with the blindstamp of 'Les Artistes Contemporaines', 167  $\times$  233 (6 1/2  $\times$  9 1/8)(I), together with a Renoir etching 'Le Chapeau Epinglé - Third Plate' (D8), 1894, second state, on thick laid, 115  $\times$  78mm (4 1/2  $\times$  3in)(PL) (2)

£500 - 700 €590 - 830

#### 13\*

#### Francisco José de Goya y Lucientes (Spanish, 1746-1828)

Two plates from Los Caprichos (Harris 80, 101)

'There is plenty to suck' (pl.45: Mucho hay que chupar),  $205 \times 150$ mm (9  $7/8 \times 5 7/8$ in)(PL); 'There it goes' (pl.66: Alla va eso), two etchings with aquatint, on wove, probably the third edition,  $205 \times 165$ mm (8  $1/8 \times 6 1/2$ in)(PL)(unframed)(2)

£700 - 1,000 €830 - 1,200



15

13

#### 14

## After Domenico Robusti Tintoretto (Italian

Crucifixion

Engraving by Agostino Carracci, 1589, on three pieces of laid paper joined together, 520 x 1160mm (20 1/2 x 45 5/8in)(SH), together with a miscellaneous collection of 19th Century landscape and portrait prints, including four stipple engraved portraits of Thomas Kerrich, Robert Masters, William Cole and James Bentham by G.S.Facius after Thomas Kerrich, a group of Day & Haghe lithographs of country houses, John Theodore Heins mezzotint 'Thomas Gooch', 1741, three etchings after Salvator Rosa, on laid and wove papers, 360 x 455mm (and smaller) (unframed collection)

£500 - 700 €590 - 830

#### Provenance:

The artist's daughter Frances (m. Rev Charles Hartshorne) Her son Albert Hartshorne, and thence by descent to the present owner

#### 15

#### William Blake (British, 1757-1827)

The Gates of Paradise: Does thy God O Priest take such vengeance as this ? (Binyon 31)

Line engraving, 1793, on wove, with the plate number '12' lower left, one of 17 plates in the series, published by the artist, Lambeth,  $74 \times 68mm (2 7/8 \times 2 5/8in)(PL)(unframed)$ 

£300 - 400 €360 - 470







16

#### Robert Pollard I (British, 1755-1838)

Four London Squares

Four etchings with aquatint and handcolouring, 1780-1789, each on wove, published by Robert Pollard, London, each with margins,  $362 \times 516$ mm (14  $3/8 \times 20 \ 3/8$ in)(PL)(4)

£600 - 800 €710 - 950

17

#### Robert Dodd (British, 1748-1816)

Two Marine Prints

'View of the British Fleet bearing down to attack the Dutch Fleet under the command of Admiral de Winter', aquatint, printed in colours, with additional hand colouring, 1798, on wove, published by I.Brydon and the artist, together with another entitled 'Passage of the Sound', 420 x 680mm (16 1/2in x 26 3/4in)(I)(2)

£500 - 700 €590 - 830

18



19

#### 18

## After Thomas Allom (British, 1804-1872)

China Illustrated, in a series of Views, Displaying the Scenery, Architecture, and Social Habits, of that Ancient Empire Two books, containing the four volumes of 128 engraved plates, by various engravers, with text by George Newenham Wright, including frontispieces and vignette half-titles, bound in red morroco leather with gilt lettering on the spine and gilt-edged pages, published in 1843 by Fisher, Son & Co, London (2 Vol)

£600 - 800 €710 - 950

19

#### Various Artists

A Collection of Decorative Prints

Two colour lithographs of views of Sebastopol after W.Simpson, two military prints by Henry Matthews: 'Consecration of the Colours' and 'Superintendant of the Military Committee of Royal East India Volunteers', 1799, J.Basire view of Christchurch, PC.Canot 'View of the Earl Westmorland's Villa', JG.Murray 'View of interior of the House of Lords', Matthew Dubourg 'Coronation of George IV', 'Procession of the Dean and Prebendaries of Westminster', 'Queen returning from Horse Guards', Queen arriving at Brandenburg House', T.Tegg caricature 'Yorkshire Bumpkins' 1812 (11)

£500 - 700 €590 - 830



#### 20 Samuel Curtis (Publisher) (1779-1860)

'Ranunculus' and 'Tulips', two plates from 'The Beauties of Flora' Aquatints with stipple engraving, 1820, printed in colours, each with hand colouring, each on wove, by J.Hopwood and FC.Lewis after T.Baxter, published by S.Curtis, London, 465 x 370mm (18 1/4 x 14 1/2in)(PL)(2)

£1,000 - 1,500 €1,200 - 1,800

#### 21

#### Dr Robert Thornton (Publisher) (London 1768-1837)

Three plates from the 'Temple of Flora' series

'The Nodding Renealmia', 1801, aquatint with stipple engraving and hand colouring, by Caldwall after Henderson, 521 x 395mm (PL), 'The Sacred Egyptian Bean', 1804, aquatint with stipple engraving and hand colouring, by Burke and Lewis after Henderson, 555 x 410mm (PL), 'The Narrow Leaved Kalmia', 1804, aquatint with stipple engraving and hand colouring, by Caldwall after Reinagle, 540 x 410mm (PL), published by Dr Thornton, London (3)

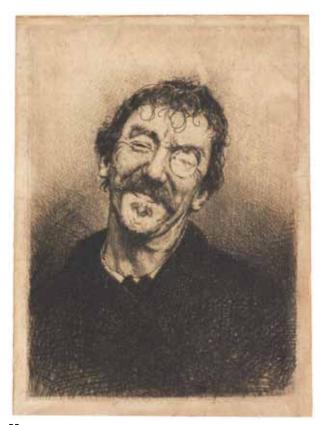
£1,200 - 1,800 €1,400 - 2,100



21 (part)



21 (part)





22



#### 22

## Mortimer Luddington Menpes (British, 1855-1938)

Portrait of Whistler, Roguish Smile, Evening Etching and drypoint, 1880, on laid, with small margins, 134 x 97mm (5  $1/4 \times 3 3/4$ in)(PL)

£400 - 600 €470 - 710

## 23

#### Jean-Baptiste-Camille Corot (French, 1796-1875)

Ville d'Avray: Le Bateau sous les Saules (Delteil 2) Etching and drypoint, 1857, final second state, printed with tone, on wove, 72 x 121mm (2 7/8 x 4 3/4in)(PL); together with another 'Campagne Boisée' (D8), 1866, final fourth state, with the letters 'Corot inv. & sc.' lower left and the name Delatre replaced with Salmon lower right, on laid, 100 x 131mm (3 7/8 x 5 1/8in)(PL) (2) (unframed)

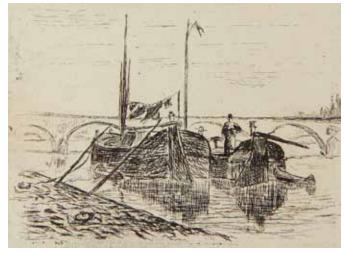
£500 - 700 €590 - 830

## 24\*

## James Jacques Joseph Tissot (French, 1836-1902)

Printemps (Wentworth 34)

Etching and drypoint, 1878, on laid, from an edition of approximately 100, with margins, 279 x 134mm (11 x 5 1/4in)(PL)



25



26

#### 25°

#### Jean-Baptiste-Armand Guillaumin (French, 1841-1927)

Paris a L'Eau Forte: d'Actualité, de Curiosité et de Fantaisie (Kraemer KD7b, KD7c, KD7d, KD7i, KD10a, KD7g, KD10d, KD10c, KD7h, KD7f, KD7e) The volume (one of four), containing sixty-six etchings of various Parisian subjects including the artists Armand Guillaumin, Frédéric Regamey and Jules Adeline, with text in French, published in 1873 by Librairies et Marchands de Gravures de France, under the direction of Richard Lesclide, 270 x 185mm (10 5/8 x 7 3/8in)(Vol)

£700 - 1,000 €830 - 1,200

## 26\*

#### Charles Meryon (French, 1821-1868)

Two Parisian Etchings (Delteil 45, 41)

'Ministère de la Marine, Paris', 1865, final sixth state with the lettering and artist's monogram in lower margin and number '176' upper right, on thick laid, 165 x 145mm (6 1/2 x 5 3/4in)(PL); 'Tourelle, Rue de l'École de Médecine, 22 Paris', 1861, twelfth state of thirteen, with the title, printer's name 'Pierron' and publisher's name 'Gazette des Beaux Arts' in lower margin and artist's monogram upper right, on wove, 212 x 132mm (8 3/8 x 5 1/4in)(PL), plus an etching by Dunoyer de Segonzac 'Versailles, L'entrée de L'Orangerie'(LC117), 1926, on laid, signed and numbered 35/100 in pencil, 223 x 265mm (PL)(unframed)(3)

£700 - 1,000 €830 - 1,200

#### 27\*

#### Rodolphe Bresdin (French, 1822-1885)

La Comédie de la Mort (Van Gelder 84)

Lithograph, 1854, on chine-applique, a later impression, 220 x 150mm (8  $5/8 \times 5 7/8$ in)(I)(unframed)

£1,000 - 1,500 €1,200 - 1,800







29



28

#### Samuel Palmer (British, 1805-1881)

Early Ploughman (Lister 9)

Etching, c.1861, seventh state of nine, with more contrast in the sky and foreground and the tree on the left more firmly drawn, on laid, trimmed inside the platemark,  $145 \times 213 \text{mm}$  (5 3/4 x 8 3/8in)(SH)

£500 - 700 €590 - 830

29

#### Samuel Palmer (British, 1805-1881)

The Lonely Tower (Lister 12)

Etching, 1879, fifth state of six, with an extra bar of light above the moon and the foliage on the hill strongly highlighted, on laid, with margins,  $178 \times 250$ mm (7  $3/8 \times 9 \times 7/8$ in)(PL) (unframed)

£700 - 1,000 €830 - 1,200

30

## Samuel Palmer (British, 1805-1881)

The Morning of Life (Lister 10)

Etching, 1860-61, the final seventh state, with etched lettering 'Samuel Palmer. The Morning of Life. 13' below the image, on chine applique laid onto wove, published in 'Etchings for the Art Union of London' in 1872, 147 x 215mm (5 3/4 x 8 1/2in)(PL)

£500 - 700 €590 - 830





## Samuel Palmer (British, 1805-1881)

The Herdsman's Cottage (Lister 3)

Etching, 1850, the second final state, with 'SP' etched lower left, as published in 'The Portfolio' and 'Examples of Modern Etching' by PG Hammerton, on laid, with wide margins 125 x 102mm (4 7/8 x 4in)(PL) (unframed)

£600 - 800 €710 - 950

## Samuel Palmer (British, 1805-1881)

The Willow (Lister 1)

Etching, 1850, the final third state, a posthumous impression printed in 1926, initialled by Frank Short, Martin Hardie and F.L.Griggs in pencil lower left, on japan laid, with wide margins, 90 x 68mm (3 1/2 x 2 5/8in) (I) (unframed)

£500 - 700 €590 - 830





35



34

#### 33<sup>AR</sup>

## Sir Augustus Edwin John (British, 1878-1961)

La Gravida (Campbell Dodgson 29)

Etching, 1902, on laid, the second state, signed in pencil, from the edition of 25, with margins, 125 x 101mm (5 x 4in)(PL); together with 'The Mulatto'(C.D. 73), etching, c.1902, on wove, the second state, signed in pencil, from the edition of 25, with margins, 126 x 101mm (5 x 4in)(PL); and 'A Rabbi Studying' (C.D.100), etching 1906, on watermarked laid, signed in pencil, with margins, 139 x 101 (5 1/2 x 4in)(PL)(3)

£600 - 800 €710 - 950

## 34<sup>AR</sup>

#### Sir Augustus Edwin John (British, 1878-1961)

The woman in the arbour (Campbell Dodgson 106) Etching, 1906, on laid, signed in pencil, from the published edition of 25, with margins, 140 x 93mm (5  $1/2 \times 3 1/4$ in)(PL), 'Old Man Seated' (C.D. 99), etching, on wove, signed in pencil, from the published edition of 25, with margins,  $102 \times 152$ mm (4 x 6in)(PL) and 'Maenad Resting' (C.D. 111), etching, 1906, on laid, from the published edition of 25, with margins,  $101 \times 81$ mm (4 x 3/4in)(PL)(3)

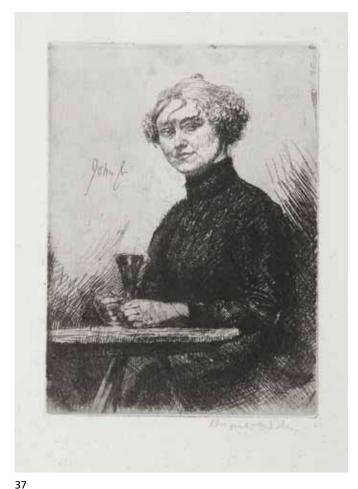
£600 - 800 €710 - 950

## 35<sup>AR</sup>

#### Sir Augustus Edwin John (British, 1878-1961)

Nude girl standing, looking up (Campbell Dodgson 102) Etching re-touched with drypoint, 1919, on laid, the fourth state, signed in pencil, from the edition of 25, with margins, 191 x 84(7 1/2 x 3 1/4in)(PL); together with 'The Brook' (C.D. 113), etching, on laid, the second state, signed in pencil, from the edition of 25, with margins, 74 x 99mm (2 5/8 x 3 7/8in)(PL); and 'The Everglades' (C.D. 122) etching, 1906, on laid, from the edition of 25, with margins, 66 x 79mm (2 1/2 x 3 1/4in)(PL)(3)





## 36<sup>AR</sup>

## Sir Augustus Edwin John (British, 1878-1961)

Ursula (Campbell Dodgson 52)

Etching and drypoint, 1903, on laid, the second state, signed in pencil, from the edition of 25, with margins, 162 x 95mm (6 1/2 x 3 3/4in) (PL); 'Benjamin Evans' (C.D. 14), etching and drypoint, on laid, the rare second state, with margins, 125 x 101mm (5 x 4in)(PL); and 'Old man of Liverpool' (C.D. 31), etching, 1902, on wove, signed in pencil, from the edition of 25, with margins, 139 x 100mm (5 1/2 x 4in)(PL)(3)

£600 - 800 €710 - 950

## 37<sup>AR</sup>

## Sir Augustus Edwin John (British, 1878-1961)

The Glass of Wine (Campbell Dodgson 53)

Etching, 1902, the second state, on laid, signed in pencil, from the published edition of 25, with margins,  $138 \times 100$ mm (5  $1/2 \times 4$ in)(PL); 'The Old Haberdasher' (C.D. 36), etching and drypoint, 1903, the eighth and final state, on wove, signed in pencil, from the published edition of 25, with margins,  $174 \times 149$ mm (6  $7/8 \times 5 7/8$ in)(PL); and 'Old Man in Fur Cloak' (C.D. 32), etching, the third and final state, on wove, signed in pencil, with margins,  $113 \times 88$ mm (4  $1/2 \times 3 1/2$ in)(PL)(3)









40

## 38<sup>AR</sup> Sir Augustus Edwin John (British, 1878-1961)

The Serving Maid (Campbell Dodgson 41)

Etching, 1919, on laid, the sixth state, signed in pencil, from the edition of 25, with margins, 137 x 135mm (5 3/8 x 5 1/4in)(PL); 'Lucy' (C.D. 70), etching, 1906, on laid, the second state, from the edition of 25, with margins, 126 x 100mm (5 x 4in)(PL); and 'Head of a negress' C.D. 72), etching, 1904-5, on laid, signed in pencil, from the edition of 25, with margins,  $99 \times 81 \, \text{mm}$  (4 x 3 1//4in)(PL)(3)

£600 - 800 €710 - 950

#### 39<sup>AR</sup>

#### Sir Augustus Edwin John (British, 1878-1961)

Charles Felix Slade (Campbell Dodgson 22)

Etching, 1910, on laid, signed in pencil, from the edition of 50, with margins,  $102 \times 76$  (6 x 4in)(PL); 'The Little Tent' (C.D. 128), etching, 1905, the second state, on laid, signed in pencil, from the ediition of 25, with margins,  $62 \times 75$ mm (2 1/2 x 3in)(PL) and 'A man seated by a campfire' (C.D. 132), etching, on laid, signed in pencil, with margins,  $100 \times 150$ mm ( $4 \times 6$ in)(PL)(3)

£600 - 800 €710 - 950 41

39

#### 40<sup>A</sup>

## Sir Augustus Edwin John (British, 1878-1961)

Old Arthy (Campbell Dodgson 30)

Etching, 1902, on laid, signed in pencil, from the edition of 25, with margins, 200 x 131mm (8 x 5 1/4in)(PL); 'Head of a Gypsy (Walter Boswell)' (C.D. 33), etching, 1903, on laid, signed in pencil, from the edition of 25, with margins, 136 x 96mm (5 1/2 x 3 3/4in)(PL); and 'Head of Old Underwood' (C.D. 35), etching, 1903, on laid, signed in pencil, from the edition of 25, 125 x 124mm (5 x 5in)(PL)(3)

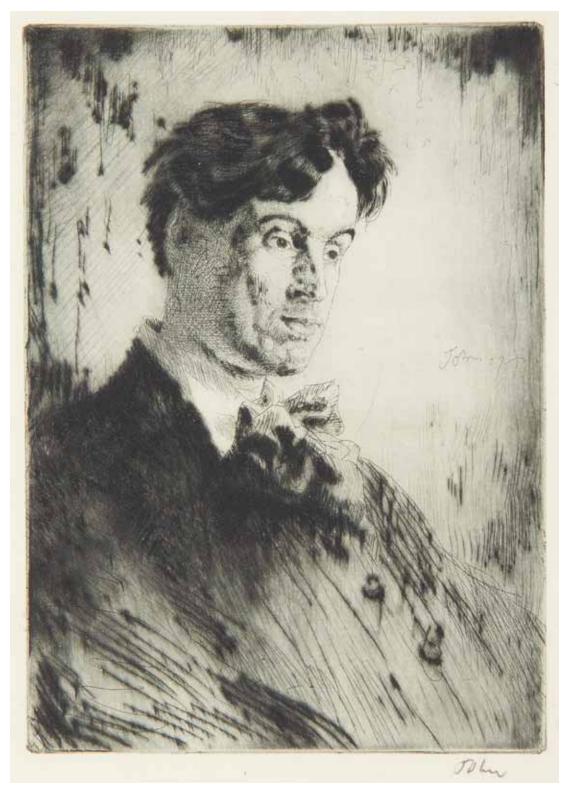
£600 - 800 €710 - 950

#### 41<sup>AR</sup>

#### Sir Augustus Edwin John (British, 1878-1961)

Benjamin Waugh (Campbell Dodgson 23)

Etching, 1906, on watermarked laid, signed in pencil, from the published edition of 25, with margins, 161 x 150mm (6 3/8 x 6in)(PL); 'Head of Stephen Granger: full face' (C.D. 15), etching with drypoint, on wove, with margins, 126 x 114mm (5 x 4 1/2in)(PL) and 'Head of Stephen Granger: to the right' (C.D. 17), etching, 1906, on wove, signed in pencil, from the published edition of 25, with margins, 127 x 113 (5 x 4 1/2in)(PL)(3)



42<sup>AR</sup>
Sir Augustus Edwin John (British, 1878-1961)
William Butler Yeats: Fifth plate (Campbell Dodgson 28)
Etching with drypoint, 1907, the fourth and final state, on wove, signed in pencil, from the edition of 50, with margins, 175 x 126mm (7 x 5in)(PL)
£1,000 - 1,500
€1,200 - 1,800









45 46

## 43<sup>AR</sup>

#### Robin Tanner (British, 1904-1988)

Martin's Hovel

Etching, 1927, the third state, on heavy laid, signed and titled in pencil, with margins,  $165 \times 212 \text{mm}$  (6  $1/2 \times 8 3/8 \text{in})(PL)$ 

£500 - 600

€590 - 710

## 44<sup>AR</sup>

## Robin Tanner (British, 1904-1988)

Hedge Flowers

Etching, 1977, on laid , signed, titled, dedicated 'For Grace & Cyril' and inscribed in pencil, printed at Old Chapel Field Press, with margins, 338 x 257mm (13 1/2 x 10 1/4in)(SH)

£200 - 300

€240 - 360

## 45<sup>AR</sup>

#### Robin Tanner (British, 1904-1988)

Roadmaker

Etching, 1928, on laid, signed and inscribed 'XXXVII' in pencil, with margins,  $102 \times 151 \text{mm}$  (4 x 6in)(PL)(unframed)

£400 - 600

€470 - 710

From the collection of Kenneth Guichard

#### 46<sup>AR</sup>

#### Robin Tanner (British, 1904-1988)

The Full Moon

together with 'The Old Road' and 'Wren and Primroses', three etchings, 1977, each on BFK Rives, each signed in pencil, bound in 'British Etchers 1850-1940' by Kenneth M. Guichard as published, printed by Wessex Press, published by Robin Garton, London, overall 339 x 279mm (13 3/8 x 11in) (3) (vol)

£600 - 800

€710 - 950





48

## 47<sup>AR</sup>

## Frank Short (British, 1857-1945)

Headlights over the hill (Hardie 127)

Mezzotint, 1927, on wove, with wide margins, signed in pencil,  $150 \times 200 \text{mm} (5.7/8 \times 7.7/7 \text{in})(\text{PL})$ 

£600 - 800 €710 - 950

#### 48

## Various Artists

A collection British prints

Two etchings by Robert Sargeant Austin, each on laid, each signed in pencil, 'Portrait of Somerset Maugham III', by Graham Sutherland, 1953, from the unsigned edition for 'Cakes and Ale', two woodcuts by John Nash, each on wove, each signed in pencil, two etchings by William Palmer Robins, on various papers, each signed in pencil, two etchings by Enid Butcher, each on wove, each signed and numbered variously from the edition of 40, an unsigned etching by Seymour Hardy, together with one other etching, signed illegibly in pencil, 210 x 150mm (8 1/4 x 6in) (PL)(or smaller)(11)

£500 - 700 €590 - 830

#### 49<sup>AR</sup>

#### John Armstrong (British, 1893-1973)

Modes of Transport

Four lithographic posters printed in colours, 1936, on wove, from the unkown edition size, published by the General Post Office, with margins, 508 x 632mm (20 x 24 7/8in)(SH)(unframed)(4)

£1,000 - 1,500 €1,200 - 1,800

#### 50

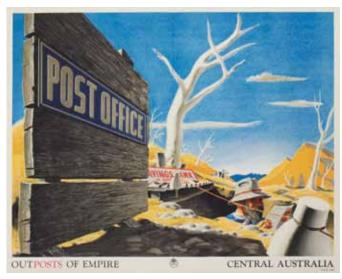
#### John Vickery (Australian, 1906-1983)

Outposts of Empire

Four lithographic posters printed in colours, 1937, on wove, from the unknown edition size, published by the General Post Office, with margins, 509 x 631mm (20 x 24 7/8in)(SH)(unframed)(4)

£1,000 - 1,500 €1,200 - 1,800







50A



51



53



52

### 50A<sup>AR</sup>

### Stanley Anderson (British, 1884-1966)

The Cooper

Line engraving, signed and inscribed in pencil, from the edition of 65, with margins, together with five others by the same hand 'The Lacemaker', 'The Violin Maker', 'The Basket Maker', 'Making the Gate', and 'The Chair Maker', line engravings, each signed in pencil, from the various editions of 50, 60 and 65, each with margins, 190 x 150mm (7 1/2 x 5 7/8in)(PL)(or smaller)(6)

£1,200 - 1,800 €1,400 - 2,100

#### 51<sup>AR</sup>

#### Dame Eileen Mayo (British, 1906-1994)

The Squirrel

Woodcut, c. 1932, on tissue thin Japan, signed, titled and numbered 45/80 in pencil, with margins, 202 x 195mm (8 x 7 3/4in)(SH)

£400 - 600 €470 - 710

#### 52<sup>AR</sup>

## 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  $1/8 \times 10$ in) (B)

£500 - 700 €590 - 830

#### 53<sup>AR</sup>

#### William Greengrass (British, 1896-1970)

A Small Collection

Six wood engravings: Circus, 1950, Jupiter and Juno, 1949, Pas de Seule, 1948, Swan Lake, 1949, Circus Horses, 1948, Dancers, 1950, on japan paper, each signed and dated in pencil, 195 x 193mm (7 5/8 x 7 3/4in) (SH and smaller), together with a colour aquatint 'Montmartre rue St Rustique', signed in black ink, 265 x 205mm (10 1/2 x 8 1/8in)(PL)(7)

£200 - 300 €240 - 360



53A



#### Paul Nash (British, 1889-1946)

Landscape of the Megaliths (Postan L18)

Lithograph printed in colours, 1937, on wove, signed in pencil from an edition of approximately 1000, published by Contemporary Lithographs Ltd, London, 510 x 765mm. (20 x 30 1/4in)(SH)(unframed)

£400 - 600 €470 - 710

## 54\* 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  $3/4 \times 85/8$ in)(B)

£2,000 - 3,000 €2,400 - 3,600

#### 55<sup>AR</sup>

#### 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,  $148 \times 182 \text{mm}$  (5 7/8 x 7 1/4in)(I)

£800 - 1,200 €950 - 1,400



54







56

## 56<sup>AR</sup>

#### Elyse Ashe Lord (British, 1900-1971)

A Small Collection

Four etchings with hand colouring, 'Lady with Green Lanterns', 3/100, inscribed "To Mr Bull from Elyse Lord, in memory of a very troublesome plate?", 'Tortoise Race', 1934, trial proof, inscribed "To Mr Bull with very good wishes, 1934", 'Couple in turbans', trial proof, 'Vase of flowers', 1943, 1/75, inscribed "To Mr Bull from Elyse Ashe Lord, with Christmas greetings 1943", each signed and numbered in pencil, all in the original painted lacquer frames, 530 x 430mm (20 7/8 x 16 7/8in)(frame and smaller)

(4)

£1,500 - 2,000 €1,800 - 2,400

#### 57<sup>AR</sup>

#### Elyse Ashe Lord (British, 1900-1971)

A Small Collection

Four etchings with hand colouring, 'Kingfisher', 66/100, 'Couple with a blue necklace', 56/100, 'Lady with a mandolin', 5/100, inscribed "To Mr Bull with best wishes from Elyse Lord", 'Lady with Yellow Lanterns', inscribed "1 of 5 trial proofs before altering the plate to magnolia. To Mr Bull from E.Lord", each signed and numbered in pencil, on japan, all in the original painted lacquer frames, 555 x 505mm (21 3/4 x 19 7/8in) (frame and smaller)

(4)

£1,500 - 2,000 €1,800 - 2,400













63

## 58<sup>AR</sup>

#### Cecil Collins (British, 1908-1989)

Angel

Etching with aquatint, 1977, on wove, signed, dated and numbered 33/45 in pencil, with margins, together with another by the same hand, 'The Great Happiness', etching with aquatint, 1965, on wove, signed, dated and numbered 43/70 in pencil, with margins, 790 x 565mm (31 x 22 1/2in)(and smaller)(SH)(unframed)(2)

£400 - 600 €470 - 710

#### 59<sup>AR</sup>

#### Ivon Hitchens (British, 1893-1979)

Still Life

Autolithograph printed in colours, circa 1938, on machine-made lithographic cartridge paper, printed by Curwen Press, published by Contemporary Lithographs Ltd., London, 695 x 530mm (27 3/8 x 20 7/8in)(SH)

£500 - 700 €590 - 830

#### 60<sup>AR</sup>

#### Josef Herman R.A. (British, 1911-2000)

Two Miners

Lithograph, 1960-62, on wove, signed and numbered 8/50 in pencil, with margins,  $445 \times 675$ mm (17  $1/2 \times 26 \times 678$ in)(I)

£500 - 700 €590 - 830

#### 61

#### Eric Gill (British, 1882-1940)

Symbol of Divine Love (Physick 484)

Engraving, 1927, on wove, signed and numbered 4/15 in pencil, 110 x 68mm (4 1/4 x 2 3/4in)(PL)

£400 - 600 €470 - 710

#### 62

### Eric William Ravilious (British, 1903-1942)

Oyster Bar - White & Co

Lithograph printed in colours, 1938, on wove, an illustration for 'High Street' by J.M. Richards, with margins, 200 x 110mm (7 7/8 x 4 1/4in)(I) £500 - 700

€590 - 830

#### 63<sup>AR</sup>

#### Merlyn Evans (British, 1910-1973)

The Miners

Etching with aquatint, 1946, on wove, signed and numbered 13/75 in pencil, with margins, 322 x 400mm (12 3/4 x 15 3/4in)(PL)

£500 - 700 €590 - 830







66

## 64<sup>AR</sup>

## Edward Bawden R.A. (British, 1903-1989)

Smithfield Market, from London Markets (MG. 83) Lithograph printed in colours, 1967, on wove, signed, titled and numbered 38/75 in pencil, published by Curwen Press, London, 610 x 458mm (24 x 18in)(l)

£800 - 1,200 €950 - 1,400

## 65<sup>AR</sup>

## Edward Bawden R.A. (British, 1903-1989)

Covent Garden Flower Market (MG. 79)

Lithograph printed in colours, 1967, on wove, signed and numbered 63/75 in pencil, with margins,  $459 \times 609 \text{mm}$  (18 x 24in)(I)

£1,200 - 1,800 €1,400 - 2,100

## 66<sup>AR</sup>

#### Edward Bawden R.A. (British, 1903-1989)

Billingsgate, from London Markets (MG. 77)

Lithograph printed in colours, 1967, on wove, signed, titled and numbered 12/75 in pencil, with margins, 460 x 610mm (18 1/8 x 24in)(l)

£800 - 1,200 €950 - 1,400



## 67<sup>AR</sup>

#### Edward Bawden R.A. (British, 1903-1989)

St Paul's (MG. 64)

Linocut printed in colours, 1966, on wove, signed, titled and inscribed 'Artist's Proof 36/75' in pen, commissioned by Editions Alecto, London, with thin margins, 661 x 500mm (22 1/4 x 19 3/4in)(B)

£700 - 1,000 €830 - 1,200

## 68<sup>AR</sup>

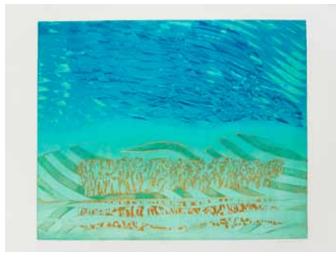
## Edward Bawden R.A. (British, 1903-1989)

The Old Crab & The Young (MG.85)

Linocut printed in colours, 1955, on wove, signed, dated and titled in pencil, from the early edition printed in 1955, there was also a later lithographic edition of 50 printed in 1970, with margins,  $378 \times 243$ mm (15  $1/2 \times 9 \ 1/2$ in)(B)

£1,000 - 1,500 €1,200 - 1,800









## 69<sup>AR</sup>

#### Stanley William Hayter (British, 1901-1988)

Wind ; City ; People (Black & Moorehead 372, 373, 375) Three soft ground etchings with aquatint printed in colours, 1974-1976, each on wove, each signed, dated, titled and numbered 21/75 in pencil, each with margins, 746 x 560mm 29 3/8 x 22in)(SH)(unframed)(3)

£1,000 - 1,500 €1,200 - 1,800

## 70<sup>AR</sup>

#### Stanley William Hayter (British, 1901-1988)

Hang Glider (Black & Moorhead 398)

Etching, 1979, on BFK Rives, signed, titled, dated and inscribed 'E 5/5' in pencil, and artist's proof aside from the numbered edition of 35, with margins,  $560 \times 755 \text{mm}$  (22 x 29 3/4in)(SH)(unframed)

£500 - 700 €590 - 830

#### 71<sup>AR</sup>

## Stanley William Hayter (British, 1901-1988)

Invocation (Black & Moorhead 129)

Etching, 1939, on wove, signed, dated and numbered i/xx in pencil, with margins, 155 x 110mm (6 1/8 x 4 1/4in)(PL)

£300 - 400 €360 - 470



## 72<sup>AR</sup>

## Stanley William Hayter (British, 1901-1988)

L'Escoutay (Black & Moorhead 200)

Engraving, soft-ground etching and scorper printed in colours, 1951, on wove, signed, dated and numbered 111/200 in pencil, published by International Graphic Arts Society, New York, with their blindstamp, with margins, 376 x 495mm (14 3/4 x 19 5/8in)(SH)(unframed)

£500 - 700 €590 - 830

## 73<sup>AR</sup>

#### Stanley William Hayter (British, 1901-1988)

City (Black & Moorhead 373)

Etching with aquatint printed in colours, 1974, on wove, signed, titled, dated and numbered 70/75 in pencil, with margins, 489 x 598mm (19  $1/4 \times 23 \ 1/2$ in)(PL)

£500 - 700 €590 - 830

## 74\* AR

#### Stanley William Hayter (British, 1901-1988)

La Raie (Black & Moorhead 242)

Etching with scorper printed in colours, 1958, on BFK Rives, signed, dated '57', titled and numbered 4/50 in pencil, printed by the artist and Hector Saunier, 295 x 370mm (11 5/8 x 14 1/2in)(PL)

£300 - 500 €360 - 590









75



75<sup>† AR</sup>

Sir Howard Hodgkin (British, born 1932)

Tropic Fruit (Heenk P.222)

Screenprint in colours, 1981, on Arches, initialled, dated and numbered 79/100, published by Bernard Jacobson Ltd., London, the full sheet, 785  $\times$  935mm (30 7/8  $\times$  36 3/4in)(SH)(unframed)

£1,200 - 1,800 €1,400 - 2,100

76<sup>AR</sup>

Sir Howard Hodgkin (British, born 1932)

Indian View J (Heenk 20)

Screenprint in colours, 1971, on J Green, signed, dated and numbered 32/75 in pencil, published by Leslie Waddington Prints, London, printed by Kelpra Studio, London, the full sheet printed to the edges, 580 x 775mm (22 3/4 x 30 1/2in)(SH)(unframed)

£500 - 700 €590 - 830



78

77<sup>AR</sup>

John Hoyland RA (British, 1934-2011)

Twin Peaks

Screenprint in colours, 1992, on wove, signed, dated and numbered 32/50 in pencil, the full sheet printed to the edges,  $557 \times 569$ mm ( $22 \times 22 \times 1/2$ in)(SH)(unframed)

£400 - 600 €470 - 710

78<sup>AR</sup>

Bruce McLean (British, born 1944)

Where do you Stand; Lobster Factor 10, Days 1-14 Two screenprints in colours, 1988-9, on wove, each signed, dated and numbered in pencil, from the editions of 45 and 75 respectively, with full

margins, 1195 x 915mm (47 x 36in)(2)(unframed)

£400 - 600 €470 - 710





## 79<sup>AR</sup>

## Graham Sutherland O.M. (British, 1903-1980)

A Collection of proofs

Four lithographs and one collotype, three printed in colours, 'Coleopteres II'(Tassi 83), a trial proof, initialled in pencil, 'Ram's Head'(Not in Tassi), numbered XXV/XXV in pencil, two proofs of 'Three Organic Forms' (Not in T.), one printed in green and one in black, each initialled in pencil, and 'Untitled (Not in T.), initialled in pencil, 637 x 638mm (25 1/8 x 25 1/8in) (SH)(and smaller) (5) (unframed)

£600 - 800 €710 - 950

## 80<sup>AR</sup>

#### Graham Sutherland O.M. (British, 1903-1980)

A collection (Tassi 73, 80, 91, 144, 145)

Three etchings with aquatint and three lithographs, four printed in colour, each on wove, 'Portrait of Dr Konrad Adenauer', lithograph, 1965, initialled in pencil, 'Roses', lithograph, 1967, a trial proof in black and white, initialled in pencil, 'Toad I' lithograph, 1967, a trial proof, initialled in pencil, two impressions of 'Forms in a desert I', etching and aquatint, 1974, each signed and numbered 66 and 67/90 in pencil, 'Bird and split rock', aquatint, 1974, signed and inscribed 'v/xvi' in pencil, an artist's proof aside from the numbered edition of 95, 1090 x 1160mm (43 x 45 3/4in)(and smaller)(SH)(unframed)(6)

£1,000 - 1,500 €1,200 - 1,800



80



82

## 81<sup>AR</sup>

#### Leon Kossoff (British, born 1926)

Mother

Etching, 1982, from the edition of 60, 597 x 502mm (23 1/2 x 19 3/4in)

£500 - 700

€590 - 830

#### 82AR

## Leon Kossoff (British, born 1926)

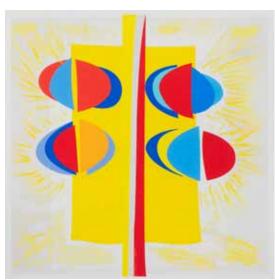
Resting

Etching, 1983, on wove, signed, titled, dated and numbered 53/60, with full margins, 510 x 600mm (20 x 23 5/8in)

£500 - 700

€590 - 830





85





#### 83<sup>AR</sup>

#### Sir Terry Frost R.A. (British, 1915-2003)

Tide Up Newlyn (Kemp 140)

Screenprint in colours, 1995, on wove, signed, titled and numbered 66/75 in pencil, published and printed by Coriander Studio, London, 918 x 1023mm (36 1/8 x 40 1/4in)(SH)

£700 - 1,000 €830 - 1,200

#### 84<sup>AR</sup>

#### Sir Terry Frost R.A. (British, 1915-2003)

Red, Black and White with Cream (Kemp 209) Screenprint in colours, 2000, on Velin Arches, signed, dated and inscribed 'A/P', an artist's proof aside from the numbered edition of 100, published by Belgrave Gallery, London, printed at Advanced Graphics,

London, the full sheet, 230 x 272mm (9 x 10 3/4in)(SH)

£300 - 500 €360 - 590

## 85<sup>AR</sup>

## Sir Terry Frost R.A. (British, 1915-2003)

Carlyon Sunshine (Kemp 248)

Screenprint in colours, 2003, on heavy wove, stamp signed in black ink and signed by the artist's son Anthony Frost in pencil verso, a proof aside from the published edition of 70 with collage, with margins, 660 x 610mm (26 x 24in)(I)

£500 - 700 €590 - 830

#### 86<sup>AR</sup>

### Sir Terry Frost R.A. (British, 1915-2003)

Orange Sun Newlyn (Kemp 206)

Screenprint in colours, 2000, on Arches, signed in pencil, a proof aside from the numbered edition of 100, printed by Coriander Studios, London, published by Coriander Studios and the Royal Academy of Arts, London, with full margins, 640 x 505mm (25 x 20in)(SH)(unframed)

£400 - 600 €470 - 710



## 87<sup>AR</sup>

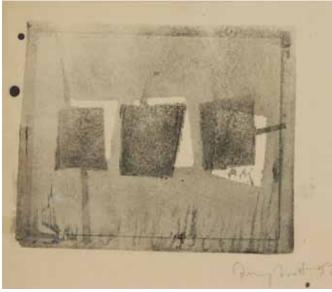
## Sir Terry Frost R.A. (British, 1915-2003)

Development of a Square within a Square (Kemp 201, 202, 203, 204) The complete set of four screenprints in colours, 2000, each on heavy wove, each signed and numbered variously from the edition of 150, printed by Coriander Studios, London, published by CCA Galleries, Tilford, the full sheets printed to the edges, 1170 x 1170mm (46 x 46in)(SH)(overall)

£2,000 - 2,500 €2,400 - 3,000







90



## 88<sup>AR</sup>

#### Sir Terry Frost R.A. (British, 1915-2003)

Orchard Blacks (Kemp 168)

Four etchings with dustgrain gravure and aquatint, 1997, on wove, signed and inscribed 'B.A.T.' in pencil, a bon à tirer proof before the numbered edition of 30, published and printed by Hugh Stoneman at Stoneman Graphics, Penzance, 600 x 600mm (23 3/4 x 23 3/4in)(SH)

£600 - 800 €710 - 950

#### 89<sup>AR</sup>

#### Sir Terry Frost R.A. (British, 1915-2003)

Untitled (Carborundum) (Kemp 174)

Carborundum etching, 1997, on wove, signed and inscribed 'stage proof' in pencil, from the proposed edition of 50 (not published), printed at Stoneman Graphics, Cornwall, with margins, 295 x 413mm (11 3/4 x 16 1/4in)(PL)

£600 - 800 €710 - 950

## 90<sup>AR</sup>

#### Sir Terry Frost R.A. (British, 1915-2003)

Untitled (Three Graces) (Kemp 9)

Linocut, 1952, on wove, signed and dated in pencil, a rare trial proof, there was no published edition, printed by the artist, St Ives, with irregular margins, 128 x 158mm (5 x 6 1/4in)(B)

£800 - 1,200 €950 - 1,400

#### 91<sup>AR</sup>

#### Bryan Ingham (British, 1936-1997)

Melancholy Plough; Bamboo path to the sea

Two etchings with aquatint, 1978, each on wove, each signed, titled, dated and numbered 10/100 in pencil, each with margins, together with another by the same hand, 'Spotted Jug II', etching with hand-colouring, 1980, on wove, signed, titled dated and numbered v/34 in pencil, as printed for the poster for the Bryan Ingham exhibition at Grafitti, 660 x 500mm (26 x 19 3/4in)(SH)(unframed)(3)

£500 - 700 €590 - 830





## 92\* AR

#### Peter Lanyon (British, 1918-1964)

The Beast

Drypoint, on wove, signed by the artist's widow in pencil, studio stamped 'PL' in black ink, with margins, 248 x 177mm (9 3/4 x 7in)(PL)

£700 - 1,000 €830 - 1,200

## 93<sup>AR</sup>

#### Roger Hilton (British, 1911-1975)

Untitled

Lithograph, 1974, on wove, initialled, dated and inscribed 'Artist's Proof' in pencil, an artist's proof aside from the numbered edition of 15, with margins,  $415 \times 317 \text{mm}$  ( $16 \times 12 \times 3/8 \text{in}$ )(I)

£400 - 600 €470 - 710

#### 94<sup>AR</sup>

### Sandra Blow R.A. (British, 1925-2006)

Untitled

Two screenprints in colours, one with addition in sand, 1968, each on wove, each signed, dated and numbered variously from the edition of 50 in pencil, with margins,  $650 \times 500$ mm (25 1/2 x 19 5/8in)(SH)(2)

£600 - 800 €710 - 950

## 95<sup>AR</sup>

#### Dame Barbara Hepworth (British, 1903-1975)

Sun and Water, from the Aegean Suite

Lithograph, 1971, on wove, signed and inscribed 'Artist's Proof' in pencil, an artist's proof aside from the numbered edition of 60, printed and published by Curwen Studio, London, with margins, 761 x 542mm ( $30 \times 21 \, 1/4$ in)(I)

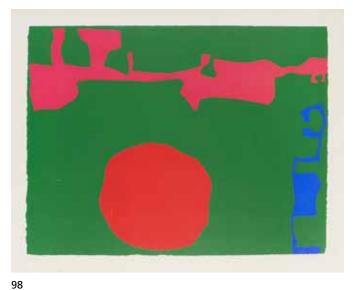
£400 - 600 €470 - 710



94









## 96<sup>AR</sup>

#### Ben Nicholson O.M. (British, 1894-1982)

White Relief

White hardwood multiple, 1935, published by the Tate, 252 x 400mm (10 x 15 3/4in)

£400 - 600 €470 - 710

# 97<sup>AR</sup>

#### Dame Barbara Hepworth (British, 1903-1975)

Mykonos, from the Aegean Suite

Lithograph printed in colours, 1969, on handmade Barcham Green, signed in pencil, presumably a proof aside from the numbered edition of 60, printed and published by Curwen Studio, with margins, 737 x 483mm (29 x 19in)(I)

£1,200 - 1,800 €1,400 - 2,100

## 98<sup>AR</sup>

## Patrick Heron (British, 1920-1999)

Plate II, from January 1973

Screenprint in colours, 1973, on wove, signed, dated and numbered 5/72 in pencil, with margins, 690 x 890mm (27 x 35in)(SH)(unframed) £1,500 - 2,000

€1,800 - 2,400





101

100

## 99<sup>AR</sup>

#### William Scott RA (British, 1913-1989)

Blue nude

Screenprint in colours, 1971, on wove, signed and numbered 57/75 in pencil, the full sheet,  $805 \times 540$ mm (31  $3/4 \times 21 \ 1/4$ in)(SH)

£800 - 1,200 €950 - 1,400

#### 100<sup>AR</sup>

#### William Scott RA (British, 1913-1989)

Benbecula (Archeus 14)

Lithograph printed in colours, 1962, on wove, signed and dated in pencil, numbered 54/75, printed and published by Curwen Studio and Curwen Prints, London, with margins, 490 x 610mm (19 1/2 x 24in)(I) £1,500 - 2,000

€1,800 - 2,400

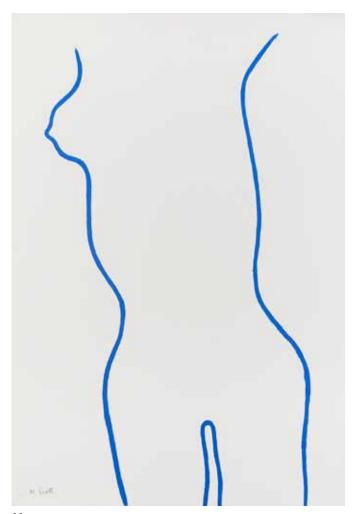
## 101<sup>AR</sup>

### William Scott RA (British, 1913-1989)

Man and Unicycles

Pochoir with extensive additions in pen and ink, c.1950, on card, initialled in black ink, inscribed 'a happy christmas and new year from mary, robert, james and william', the full sheet, 135 x 205 mm (5 1/4 x 8 in) (SH)

£200 - 300 €240 - 360



99







104



105

# 102<sup>AR</sup>

103

#### Henry Moore O.M., C.H. (British, 1898-1986)

Dromedary, from Animal Zoo (Cramer 635)

Etching, 1981-1982, on wove, signed and inscribed 'PL II 10/65' in pencil, printed by James Collyer and John Crossley, London, published by Raymond Spencer Company Ltd for The Henry Moore Foundation, Much Hadam, with full margins,  $455 \times 535$ mm ( $17.7/8 \times 21$ in)(SH)

£600 - 800 €710 - 950

#### 103<sup>AR</sup>

#### Henry Moore O.M., C.H. (British, 1898-1986)

Reclining woman (Cramer 419)

Lithograph, 1975, on wove, signed and numbered 50/75 in pencil, published by Ediciones Poligrafa, Barcelona, with margins,  $380 \times 330$ mm ( $15 \times 13$ in)(SH)(unframed)

£500 - 700 €590 - 830

## 104<sup>AR</sup>

#### Henry Moore O.M., C.H. (British, 1898-1986)

Six Reclining Figures (Cramer 38)

Lithograph printed in colours, 1957, on Arches, signed and numbered 40/60 in pencil, printed by Mourlot Frères, Paris, published by Berggruen & Cie, Paris, for the Henry Moore exhibition at the Berggruen Gallery, 432 x 349mm (17 x 13 3/4in)(I)

£800 - 1,200 €950 - 1,400

#### 105<sup>AR</sup>

#### Henry Moore O.M., C.H. (British, 1898-1986)

Three Sculptural Motives (Cramer 158)

Etching, 1970, on Rives, with the artist's watermark, signed and numbered 44/50 in pencil, 295 x 197mm (11 5/8 x 7 3/4in)(PL) (unframed)

£500 - 700 €590 - 830





## 106<sup>AR</sup>

## Henry Moore O.M., C.H. (British, 1898-1986)

Eight reclining figures on rock background (Cramer 43) Lithograph printed in colours, 1963, on wove, signed, dated and inscribed 'Artist's proof' in pencil, an artist's proof aside from the numbered edition of 300, printed by Curwen Press, Ltd., London, published by Hamburg Print Club, 650 x 500mm (25 1/2 x 19 3/4in)(SH) (unframed)

£600 - 800 €710 - 950

## 107<sup>AR</sup>

#### Henry Moore O.M., C.H. (British, 1898-1986)

Plates I & II, from Helmet Heads (Cramer 356 & 357)

Two lithographs printed in colours, 1974, each on TH Saunders wove, each signed and inscribed 'HC' in pencil, hors de commerce impressions aside from the numbered edition of 50, printed and published by Gerald Cramer, Geneva, with margins, 495 x 625mm (19 1/2 x 24 5/8in)(SH)(2)

£1,000 - 1,500 €1,200 - 1,800

## 108<sup>AR</sup>

### Henry Moore O.M., C.H. (British, 1898-1986)

Mother and Child

Multiple, 1983, machine woven printed silk, produced by Artfoulard for The Henry Moore Foundation, 860 x 860mm (33 7/8 x 33 7/8in)(overall)

£500 - 700 €590 - 830

#### 109<sup>AR</sup>

## Henry Moore O.M., C.H. (British, 1898-1986) Trees, tortured roots

Trees IV, Tortured Roots (Cramer 550)

Etching with aquatint, 1979, on wove, signed, inscribed 'PL. IV' and numbered 46/50 in pencil, with margins, 242 x 181mm (9 1/2 x 7 1/4in) (PL)

£300 - 500 €360 - 590



108











112 113

#### 110<sup>AR</sup>

#### Henry Moore O.M., C.H. (British, 1898-1986)

Pallas Heads (Cramer 289)

Lithograph printed in colours, 1973, on wove, signed and numbered 48/50 in pencil, printed at Curwen Prints, published by Pallas Gallery, London, with margins, 346 x 279mm (13 5/8 x 11in)(l)

£300 - 500

€360 - 590

#### 111<sup>AR</sup>

#### Dame Elisabeth Frink R.A. (British, 1930-1993)

Spinning man II (Wiseman 3)

Lithograph, 1965, on wove, signed, dated and numbered 2/50 in pencil, with margins,  $485 \times 770 \text{mm} (19 \times 30 \text{ 3/8in})(I)$ 

£400 - 600

€470 - 710

## 112<sup>AR</sup>

#### Dame Elisabeth Frink R.A. (British, 1930-1993)

Coriolanus (Wiseman 1)

Lithograph printed in two colours, 1964, on RCA watermarked wove, signed and numbered 45/50 in pencil, printed and published by the Royal College of Art, London, the full sheet,  $620 \times 490$ mm (24 1/2 x 19 1/4in)(SH)(unframed)

£600 - 800

€710 - 950

## 113<sup>AR</sup>

### Dame Elisabeth Frink R.A. (British, 1930-1993)

Spinning man VII (Wiseman 8)

Lithograph, 1965, on wove, signed, dated and numbered 46/50 in pencil, the full sheet printed to the edges, 575 x 805mm (22  $5/8 \times 315/8$ in)(SH)

£400 - 600

€470 - 710





## 114<sup>AR</sup>

#### Dame Elisabeth Frink R.A. (British, 1930-1993)

Corrida (Wiseman 78, 79, 80, 81, 82)

Five lithographs printed in colours, from the set of eight, 1973, on TH Saunders wove, each signed and numbered 24/72 in pencil, printed at Curwen Studio, published by Leslie Waddington Prints Ltd, London, the full sheets,  $570 \times 770$  (30  $1/4 \times 22$  1/4in)(SH)(unframed)(5)

£1,000 - 1,500 €1,200 - 1,800

## 115<sup>AR</sup>

## Dame Elisabeth Frink R.A. (British, 1930-1993)

Horse and Rider I (Wiseman 43)

Lithograph printed in colours, 1970, on TH Saunders, signed and numbered 70/70 in pencil, printed at Curwen Studio, published by Leslie Waddington Prints Ltd, the full sheet, 581 x 773mm (22 7/8 x 30 1/2in) (SH)

£800 - 1,200 €950 - 1,400

## 116<sup>AR</sup>

## Dame Elisabeth Frink R.A. (British, 1930-1993)

Eagle Owl (Wiseman 87)

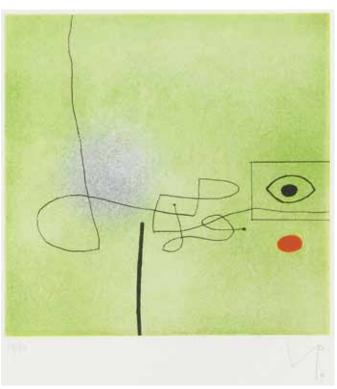
Lithograph printed in colours, 1973, on TH Saunders wove, signed and numbered 217/250 in pencil, printed at Curwen Studio, published by Leslie Waddington Graphics Ltd, London, the full sheet, 775 x 570mm (30 1/2 x 22 1/2in)(SH)

£1,000 - 1,500 €1,200 - 1,800









## 117<sup>AR</sup>

## Victor Pasmore RA (British, 1908-1998)

Untitled 2 (Lynton G50)

Screenprint in colours, 1988, on wove, signed, dated and numbered 57/70 in pencil, printed by Kelpra Studio, London, published by Marlborough Fine Art, London, with their blindstamp, with margins, 592 x 845mm (23 3/8 x 33 3/8in)(SH)

£700 - 1,000 €830 - 1,200

## 118<sup>AR</sup>

## Victor Pasmore RA (British, 1908-1998)

Untitled, from Points of Contact

Screenprint in colours, 1979, on wove, signed, dated and inscribed 'A/P', printed at Kelpra Studios, with margins,  $402 \times 402$ mm (15 7/8 x 15 7/8in)(I)

£500 - 700 €590 - 830

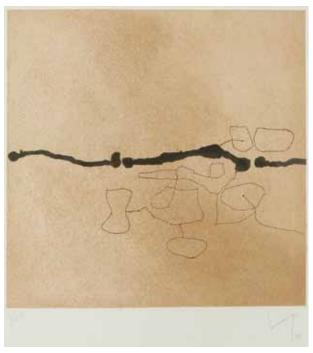
## 119<sup>AR</sup>

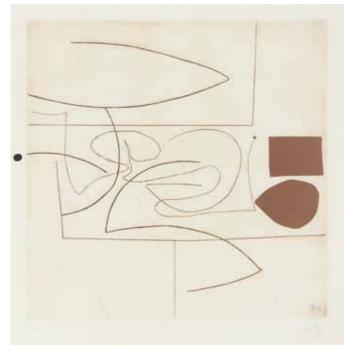
## Victor Pasmore RA (British, 1908-1998)

Image on the wall  $\ensuremath{\mathsf{D}}$ 

Etching with aquatint printed in colours, 1992, on wove, signed, dated and numbered 13/50 in pencil, with margins, 300 x 300mm (11 3/4 x 11 3/4in)(PL)

£400 - 600 €470 - 710





## 120<sup>AR</sup>

## Victor Pasmore RA (British, 1908-1998)

Tower of Babylon

Etching with aquatint printed in colours, 1992, on wove, signed and numbered 11/25 in pencil, with full margins, 300 x 300mm (11 3/4 x 11 3/4in)(PL)

£400 - 600 €470 - 710

## 121<sup>AR</sup>

## Victor Pasmore RA (British, 1908-1998)

Linear Motif in Three Movements (Thames and Hudson G 43) Etching with screenprint, 1974, on wove, signed, dated and numbered 9/60 in pencil, printed by White Ink Ltd., London, published by Marlborough Graphics, London, with margins, 380 x 375mm (15 x 15 3/4in)(PL)

£600 - 800 €710 - 950

#### 122<sup>AR</sup>

#### Victor Pasmore RA (British, 1908-1998)

Words and Image: 'When the curtain falls' (Thames and Hudson 39G) Etching and aquatint with screenprint, 1974, on wove, signed, dated and inscribed 'A/P', an artist's proof aside from the numbered edition of 60, published by Marlborough Graphics Ltd, printed at White Ink Ltd, with margins,  $399 \times 400 \text{mm}$  (15  $3/4 \times 15 3/4 \text{in}$ )(PL)

£300 - 500 €360 - 590







124



## 123<sup>AR</sup>

## John Piper CH (British, 1903-1992)

Nursery Frieze II (Levinson 9)

Autolithograph in colours, 1936, on machine-made lithographic cartridge paper, unsigned as published from an unspecified edition, printed by Waterlow & Son, published by Contemporary Lithographs, 460 x 1215mm (18 1/8 x 47 7/8in)(l)

£3,000 - 5,000 €3,600 - 5,900

## 124<sup>AR</sup>

## John Piper CH (British, 1903-1992)

Kelham Hall (Levinson 278)

Screenprint in colours, 1977, on velin Arches, signed and numbered 47/75 in pencil, as included in the 'Victorian Dream Palaces' portfolio, printed by Kelpra Studio, published by Marlborough Fine Art, London, 467mm x 694mm (18 3/8in x 27 1/4in)(l)

£700 - 1,000 €830 - 1,200

## 125<sup>AR</sup>

## John Piper CH (British, 1903-1992)

St Helen Hall (Levinson 325)

Screenprint in colours, 1981, on grand velin Arches, signed and numbered 46/70 pencil, printed by Kelpra Studio, published by Marlborough Fine Art, London, 584 x 705mm (23 x 27 3/4in)(I)

£600 - 800 €710 - 950



#### 126<sup>AR</sup>

#### John Piper CH (British, 1903-1992)

Yellow Flowers (Levinson 392)

Etching with aquatint printed in colours, 1987, on Velin Arches, signed and numbered 88/100 in pencil, printed by Kelpra Studio, published by CCA Galleries, London, 405 x 545mm (16 x 21 3/4in)(PL)

£500 - 700 €590 - 830

#### 127<sup>AR</sup>

## John Piper CH (British, 1903-1992)

Terrace with Morning Glories (Levinson 393)

Screenprint in colours, 1987, on Arches, bearing pencil signature, printed by Kelpra Studio, London, published by Marlborough Fine Art,  $490 \times 677 \text{mm}$  (19  $1/4 \times 26 \text{ 3/4in}$ )(I)

£500 - 700 €590 - 830

## 128<sup>AR</sup>

#### John Piper CH (British, 1903-1992)

Terrace with Red Pots (Levinson 394)

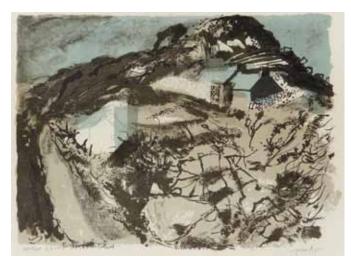
Screenprint in colours, 1987, on Arches, bearing pencil signature, printed by Kelpra Studio, London, published by Marlborough Fine Art, with margins,  $489 \times 668$ mm (19  $1/4 \times 26 \times 1/2$ in)(I)

£500 - 700 €590 - 830

127







## 129<sup>AR</sup>

## John Piper CH (British, 1903-1992)

Scotney Castle Portfolio (Levinson 343-348)

The complete set of six etchings with aquatint printed in colours, 1983, on Arches, each signed and inscribed 'a/p' in pencil, aside from the edition of 50, printed and published by Kelpra Studio, London, with full margins, 212 x 405 mm (8 1/4 x 16 in)(PL)(6)

£2,500 - 3,500 €3,000 - 4,100

## 130<sup>AR</sup>

#### John Piper CH (British, 1903-1992)

Garn Fawr (Levinson 327)

Lithograph printed in colours, 1981, on Arches, signed, titled and inscribed 'A.P.' in pencil, an artist's proof aside from the numbered edition of 75, printed by Valerie Ewens, published by the Printmakers Council, with margins, 380 x 525 (15 x 20 3/4in)(I)

£500 - 700 €590 - 830



131



132

## 131<sup>AR</sup>

## Henry Cliffe (British, 1919-1983)

A Collection

Five lithograhs printed in colours, 1957-1964, each on wove, four signed and dated in pencil, two numbered variously from the edition of 50 in pencil, ech with margins, 570 x 800mm (22 1/2 x 31 1/2in)(SH) (unframed)(5)

£500 - 700 €590 - 830

## 132<sup>AR</sup>

#### Henry Cliffe (British, 1919-1983)

A Collection

Five lithographs, four printed in colours, 1958-1964, each on wove, three signed and dated in pencil, two numbered variously from the edition of 50, three inscribed 'proof', one working proof with pencil additions, four with margins,  $560 \times 760 \text{mm}$  (22 x 30in)(SH)(unframed)(5)

£500 - 700 €590 - 830

## 133<sup>AR</sup>

#### Henry Cliffe (British, 1919-1983)

A Collection

Five lithographs, four printed in colours, 1958-1969, each on wove, four signed and dated in pencil, three numbered variously from the edition of 50, one inscribed 'Artist's proof', one black and white unsigned working proof, four with margins, 763 x 560mm (30 x 22in)(SH)(unframed)(5)

£500 - 700 €590 - 830







137



138



135

## 134<sup>† AR</sup> John Bellany CBE RA HRSA LLD(Lon) (British, born 1942)

A Collection

'Woman with Fish', lithograph printed in colours, on wove, signed in pencil, the full sheet, 762 x 560mm (30 x 22in)(SH); together with ten etchings, including 'Requiem', 'The Fallen Fulmer', 'Requiem for Juliet', 'A Squatting Gambler', 'The Pianist Entertains', 'Norman Proudfoot-a friend', 'Charlie Absolom- a friend', 'Harry Thubron OBE', 'Nicky Gargano- welter weight champion', 'My Father Towards the End', 1982-86, each on wove, each signed in pencil, two numbered from the edition of 25 and eight artist's proofs. (11)(9 unframed)

£500 - 700 €590 - 830

## 135<sup>† AR</sup>

#### John Bellany CBE RA HRSA LLD(Lon) (British, born 1942)

The Bellany Sextet

The complete set of six etchings with aquatint printed in colours, 1993, titled 'Samson & Delilah', 'Moonlight', 'The Presence', 'Perdu', 'The Lovers' and 'The Fright', each on wove, each signed and numbered 21/50 in pencil, with full margins, loose as issued within the original red linen-covered portfolio, each 745 x 555mm (29 3/8 x 21 7/8in)(PL)(unframed)(6)

£700 - 1,000 €830 - 1,200

#### 136<sup>† AR</sup> John Bellany CBE RA HRSA LLD(Lon) (British, born 1942)

A Collection

'Old Man and the Sea', screenprint in colours, 1987, on wove, signed and numbered 43/80 in pencil, with full margins, 755 x 560mm (29 3/4 x 22in)(SH); together with ten etchings, including 'Jeune Fille, Le Treport', 'Fishwoman', 'Sad Self-portrait', 'Self-portrait in Hospital 1& II', 'Sir Roy Calne', 'The Transplant I', 'New Haven', 'Ominous Presence', 'My Father', 1972-89, each on wove, each signed in pencil, six numbered variously and four artist's proofs, 750 x 560mm (29 1/2 x 22in)(11) (8 unframed)

£500 - 700 €590 - 830



136

## 137<sup>† AR</sup> John Bellany CBE RA HRSA LLD(Lon) (British, born 1942)

A Collection

Ten etchings, including 'The Kiss II (Head and Dog)', 'The Kiss III (Human Heads)', 'The Barber's Chair', 'Rose and Crown', 'Fishwoman Loves It', 'Celtic Lovers II', 'Cockenzie Man Blows his Horn', 'Time Will Tell', 'The Ruff Bird Bids You Welcome', 'Wild Cat', 1970-86, each on wove, each signed in pencil, four variously numbered from the edition of 50, one from the edition of 25 and five artist's proofs, 750 x 560mm (29 1/2 x 22in)(SH)(10)(7 unframed)

£500 - 700 €590 - 830

#### 138<sup>† AR</sup> John Bellany CBE RA HRSA LLD(Lon) (British, born 1942)

A Collection

Eleven etchings, including 'Olympia', 'Raised Beach',

'Death Knell for John Knox', 'The Capercaille Sings his Lament', 'Ian Botham', 'Ian Botham by Bellany', 'Odyssey', 'The Gambler', 'Etoile', 'Celtic Jester', 'Study', 1970-93, each on wove, each signed in pencil, five variously numbered and six artist's proofs, each with full margins, 750 x 735mm (29 1/2 x 29in)(SH)(and smaller) (11) (8 unframed) (1 framed)

£500 - 700 €590 - 830







139

## 139<sup>AR</sup>

## Colin Self (British, born 1941)

Power and Beauty No. 4

Screenprint in colours, 1968, on wove, signed, titled and numbered 1/75 in silver ink, the full sheet printed to the edges,  $1050 \times 683$ mm (41  $3/8 \times 26 \times 7/8$ in)(SH),

£600 - 800 €710 - 950

#### 140

#### Arthur Boyd (Australian, 1920-1999)

Figure and bird

Etching, on wove, signed and numbered 20/40 in pencil, with margins,  $295 \times 295 \text{mm}$  (11 1/2 x 11 1/2in)(PL)

£300 - 500 €360 - 590

#### 141<sup>AR</sup>

### Barry Flanagan, R.A. (British, 1941-2009)

A collection

Four linocuts printed in colours, 1976, each on wove, each signed and dated and variously numbered in pencil, each with margins,  $380 \times 566 \text{mm} (15 \times 22 \text{ 1/4in})(\text{SH})(\text{and smaller})(4)$ 

£400 - 600 €470 - 710

## 142<sup>AR</sup>

#### Hector McDonnell (Irish, born 1947)

Fleshers Fishshops and Fruiterers

Portfolio comprising seven etchings, on wove, each signed and numbered 8/75 in pencil, published by Alexander Postan, overall size 410 x 310 mm (16 x 12 1/8 in)

£500 - 700 €590 - 830

#### 143

#### Sidney Nolan (1917-1992)

Ned Kelly

Screenprint in colours, on wove, signed and inscribed 'proof' in pencil, additionally inscribed with a quotation from Victor Hugo's 'Gautier's Grave' in pencil, with margins,  $725 \times 605 \text{mm}$  (28  $1/2 \times 23 \text{ 7/8in}(I)$ )

£600 - 800 €710 - 950



142





## 144<sup>AR</sup> Patrick Hughes (British, born 1939) Journeys

Hand painted 3D lithographic multiple in colours, 2000, signed and numbered 34/40 in pencil, printed and hand-coloured by Jack Shireff at the 107 Workshop, Wiltshire, in the original perspex presentation box, 420 x 875 x 170mm (16 1/2 x 34 1/2 x 6 3/4in)(Overall)

£4,000 - 6,000 €4,700 - 7,100



## 145<sup>AR</sup>

## Patrick Procktor (British, 1936-2003)

Riva I

Three etchings from the same plate, 1972, one an artist's proof, intialled and inscribed 'AP' in pencil, one signed and numbered 50/100 in pencil, one the cancelled plate, with additional etched inscription '23/11/72 Cancelled' in the image, signed in pencil, on thick wove, with wide margins, 273 x 695mm (10 3/4 x 27 3/8in)(PL)(unframed)(3)

£500 - 700 €590 - 830

#### 146<sup>AR</sup>

#### Patrick Procktor, R.A., R.W.S. (British, 1936-2003)

Four Châteaux prints

Four etchings with aquatint printed in colours, each on wove, each signed and titled in pencil, three numbered variously from the edition of 150, and one inscribed 'HC IV/IV', an hors de commerce proof aside from the numbered edition of 150, each with margins, 310 x 395mm (12  $1/4 \times 15 5/8$ in)(PL)(4)

£700 - 1,000 €830 - 1,200







149



150



148

#### 147

#### Paul César Helleu (French, 1859-1927)

Girl reclining; Girl with flowers in her hair

Two drypoint etchings, on laid, the first inscribed 'Ellen Paris, tire a 10', the second one signed in pencil, 220 x 345mm (9 3/4 x 13 2/4in), 280 x 102mm (11 x 4in)(PL) (2)

£800 - 1,200 €950 - 1,400

#### 148

#### Edouard Manet (French, 1832-1883)

Jeann

Etching, 1882, on laid, published by the Gazette des Beaux-Arts, with margins, 157 x 109mm (6 1/4 x 4 4 1/4in)(PL)

£500 - 700 €590 - 830

## 149<sup>AR</sup>

#### Maurice Utrillo (French, 1883-1955)

La Rue d'Orchampt

Lithograph, 1925, on wove, from the edition of 525 as published in 'Les Peintres Lithographes de Manet a Matisse', Paris, with margins, 198 x 288mm (8 x 11 1/4in)(I)

Lithograph

£500 - 700 €590 - 830

#### 150<sup>AR</sup>

## Ker Xavier Roussel (French, 1867-1944)

Personnages au bord de la mer

Lithograph printed in colours, c. 1898, on wove, signed in pencil, from the edition of 100, published by Ambrose Vollard, with margins, 227 x  $405mm (9 \times 16in)(l)$ 

£600 - 800 €710 - 950







153

## 151<sup>AR</sup>

## Nicolas de Staël (French, 1914-1955)

Le Phare

Lithograph printed in colours, 1952, on wove, signed and numbered 26/200 in pencil, with margins, 359 x 470mm (14 1/8 x 18 1/2in)(I)

£1,000 - 1,500

€1,200 - 1,800

## 152\* AR

# Charles Jeanneret (LE CORBUSIER) (French, 1887-1965) Unite No.4

Aquatint printed in colours, 1953, on BFK Rives, signed and inscribed 'XXVII/XXX' in pencil, published by A C Mazo, Paris, 572 x 453 mm (22  $1/2 \times 17 \ 3/4$ in) (SH)(unframed)

£1,500 - 2,000 €1,800 - 2,400





154

#### 153<sup>AR</sup>

#### Georg Muche (German, 1895-1987)

Animal Head

Etching, 1921, on wove, signed in pencil, published by Staatliche Bauhaus, Weimar, with margins, 146 x 100mm (5 3/4 X 5in)(PL)

£200 - 300

€240 - 360

#### 154<sup>AR</sup>

## Frans Masereel (Belgian, 1889-1972)

Osterrieth Huis, Antwerpen

Woodcut, 1955, on wove, signed, dated and titled in pencil,  $305 \times 228$ mm ( $12 \times 9$ in)(I), together with a monograph on the artist by Roger Avermaete, published in 1975 by Fonds Mercator, Anvers, with French text and an original self portrait woodcut as the frontispiece,  $340 \times 300$ m (Vol), and a novel by Romain Rolland 'Peter und Lutz', with German text and 16 woodcuts, published in 1923 by Kurt Woolf Verlag, Munich,  $188 \times 130$ mm (3, 2 Vols)

£500 - 700

€590 - 830





157

## 155<sup>AR</sup> Georges Rouault (French, 1871-1958)

La Mort l'a pris comme il sortait du lit d'orties, from Miserere (Chapon 98f)

Aquatint, 1922, final state with roulette extending the hand and initials in the plate lower right, on wove, from an edition of 425, 537 x 332mm (21  $1/8 \times 13 1/8$ in)(PL)

£600 - 800 €710 - 950

## 156<sup>AR</sup>

#### Georges Rouault (French, 1871-1958)

Le Christ et Mammon, from Passion (Chapon 271)

Aquatint printed in colours, 1936, on wove, from an edition of 245, 303  $\times$  213mm (11 7/8  $\times$  8 3/8in)(I)

£700 - 1,000 €830 - 1,200



156



158

## 157<sup>AR</sup>

#### Georges Rouault (French, 1871-1958)

Se réfugie en ton coeur va nu-pieds de malheur, from Miserere (Chapon 57g) Etching and aquatint, 1922, final state with initials and date in the plate lower centre, on wove, from an edition of 425, 485 x 370mm (19 1/8 x 14 1/2in) (PL)

£600 - 800 €710 - 950

## 158<sup>AR</sup>

## Georges Rouault (French, 1871-1958)

Nu Assis, from Réincarnations du Père Übu (Chapon 28f) Etching and aquatint, 1928, final state with the background lightened with a scraper and roulette around the contours of the figure, from an edition of 225, 270 x 170mm (10 5/8 x 6 3/4in)(PL)

£400 - 600 €470 - 710





161

## 159<sup>AR</sup>

## Georges Rouault (French, 1871-1958)

Le Jongleur, from Cirque (Chapon 199)

Aquatint printed in colours, 1930, on BFK Rives, from the edition of 160, 309 x 214mm (12 1/8 x 8 1/2in)(PL)(unframed)

£700 - 1,000 €830 - 1,200

## 160<sup>AR</sup>

#### Georges Rouault (French, 1871-1958)

Le Clown Jaune, from Cirque (Chapon 204)

Aquatint printed in colours, 1930, on BFK Rives, from an edition of 160, 352 x 250mm (13 7/8 x 9 3/4in)(PL)(unframed)

£700 - 1,000 €830 - 1,200



160



162

## 161<sup>AR</sup>

#### Georges Rouault (French, 1871-1958)

Clown et enfant, from Cirque (Chapon 201)

Aquatint printed in colours, 1930, on BFK Rives, from an edition of 160, 309 x 214mm (12 1/8 x 8 1/2in)(PL)(unframed)

£700 - 1,000 €830 - 1,200

## 162<sup>AR</sup>

#### Georges Rouault (French, 1871-1958)

Le Clown à la Grosse Caisse (Chapon 200)

Aquatint printed in colours, 1930, on BFK Rives, from the edition of 160,  $311 \times 213$ mm (12  $1/4 \times 8 1/2$ in)(PL)

£700 - 1,000 €830 - 1,200







163<sup>AR</sup>

## Rene Magritte (Belgian, 1898-1967)

Homme au Chapeau Melon, from Le Lien de Paille (Kaplan & Baum 19) Etching, 1968, on japan nacré, signed and numbered 52/150 in pencil, printed at Atelier Georges Visat, Paris, with their blindstamp, 279 x 218mm (11 x 8 3/4in)(SH)

£800 - 1,200 €950 - 1,400

#### 164<sup>AR</sup>

#### Salvador Dali (Spanish, 1904-1989)

St George and the Dragon (Michler & Lopsinger 733) Drypoint etching with stencil, 1974, on Arches, signed and numbered 87/150 in pencil, published by Ateliers Rigal, 390 x 580mm (15  $1/4 \times 22 1/4$ )(PL)

£400 - 600 €470 - 710



164



166

## 165\* AR

## Max Ernst (German, 1891-1976)

La Ballade du Soldat

The complete set of 34 lithographs printed in colours, 1989, on wove, signed in pencil by the artist and author on the numbering page, this copy numbered 43/199, with title page, text in english and justification, published by Pierre Chave and Kenneth Nahan, Venice, loose as issued in original paper wrappers, blue cloth-covered boards and slipcase, overall 409 x 300mm (16 x 12in)

£1,000 - 1,500 €1,200 - 1,800

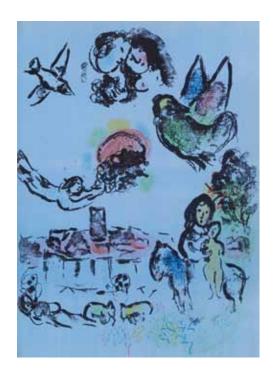
#### 166\*

#### Dorothea Tanning (American, 1910)

Two etchings with aquatint

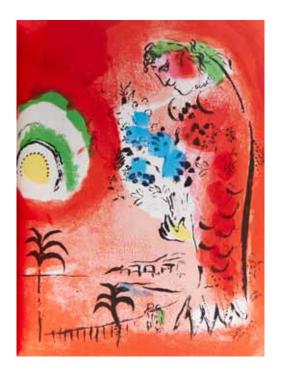
'La Marée', 1970, on japan, signed in pencil, 285 x 163mm (11 1/4 x 6 3/8in)(PL); 'Nue Couchée', 1965, on BFK Rives, signed and numbered 7/60 in pencil, 325 x 435mm (12 3/4 x 17 1/8in)(PL)(unframed)(2)

£300 - 400 €360 - 470









Marc Chagall (Russian/French, 1887-1985) Lithographe I - IV

Four volumes, 1960-1974, comprising 20 lithographs printed in colours, with text in German, printed by Mourlot Freres, Paris, bound in boards, in the original lithographed paper wrappers, three in protective slipcases, overall 325 x 250mm (12 3/4 x 9 3/4in)(4)(vol) £2,000 - 3,000

€2,400 - 3,600







170



## 168° AR

#### Marc Chagall (Russian/French, 1887-1985)

Jerusalem Windows (Cramer 47; Mourlot 365-6)

Book, 1961, together with 14 lithographs, introduction and notes by Jean Leymarie, text in German, from an edition of 320, containing two original lithographs in colours, 'Frontispiece' and 'The Candlestick', on wove, printed by Draeger, Mourlot and the French Imprimerie Nationale, published by Sauret, 332 x 252 (13 x 10in)(Vol)

£600 - 800 €710 - 950

## 169<sup>AR</sup>

#### Marc Chagall (Russian/French, 1887-1985)

Four Plates, from Drawings for the Bible (Mourlot 249, 250, 272, 273) Two lithographs in colours and two lithographs in black on the reverse of the sheet as issued, 1960, on one sheet of wove, a proof without the middlefold, aside from the published edition of Verve, nos. 37-38,  $375 \times 565$ mm  $(14 3/4 \times 22 1/4$ in)(SH)(unframed)(4)

£400 - 600 €470 - 710

## 170<sup>AR</sup>

## Fernand Léger (French, 1881-1955)

L'echafaudage au Soleil

Lithograph printed in colours, 1951, on wove, numbered 47/75 in pencil, with margins, 337 x 456mm (13 1/4 x 17 3/4in)(l)

£300 - 500 €360 - 590

## 171<sup>AR</sup>

#### Georges Braque (French, 1882-1963)

Pichet Noir et Citrons (Maeght 1004)

Etching with aquatint printed in colours, 1952, on wove, signed and numbered 27/200 in pencil, with margins, 370 x 450mm (14  $1/2 \times 17 = 3/4$ in)(PL)

£1,000 - 1,500 €1,200 - 1,800



## 172<sup>AR</sup>

## Pablo Picasso (Spanish, 1881-1973)

The Dance of the Fauns (Bloch 830; Mourlot 291) Lithograph, 1957, on Arches, from the unsigned edition of 1000, the full sheet, 480 x 640mm (18 7/8 x 25 1/8in)(SH)(unframed)

£800 - 1,200 €950 - 1,400

#### 173

#### After Pablo Picasso (Spanish, 1881-1973)

La Danse du Berger (Czwiklitzer 308)

Lithographic facsimile after the pen and ink drawing, 1959, on Arches, numbered 1841/2000 in pencil, 657 x 505mm (25 7/8 x 19 7/8in)(SH) (unframed)

£500 - 700 €590 - 830

#### 174

## Pablo Picasso (Spanish, 1881-1973)

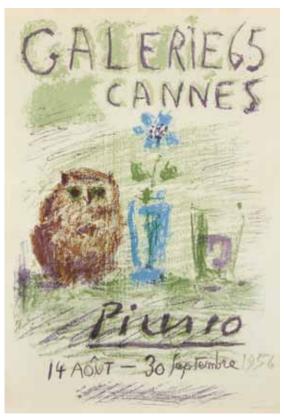
Owl, Glass and Flower - Galerie 65, Cannes (Mourlot 282; Bloch 1272; Czwiklitzer 21)

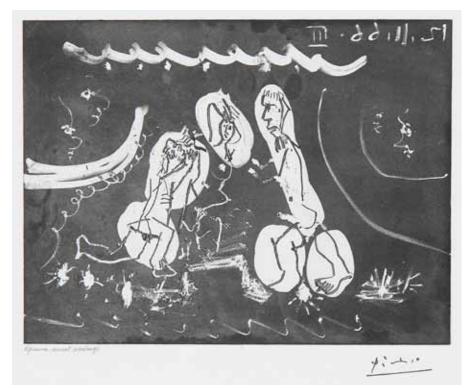
Lithographic poster printed in colours, 1956, on thin off-white wove, from the edition of 2000, printed by Mourlot, Paris, published by Galerie 65, 685 x 480mm (27 x 19in)(SH); together with another 'Vallauris - Dix ans de Ceramique de Picasso' (Czwiklitzer 131), 1958, on wove, from the edition of 1000, 535 x 330mm (21 x 13in)(SH)(2)(1 unframed)

£500 - 700 €590 - 830



173





175\* AR

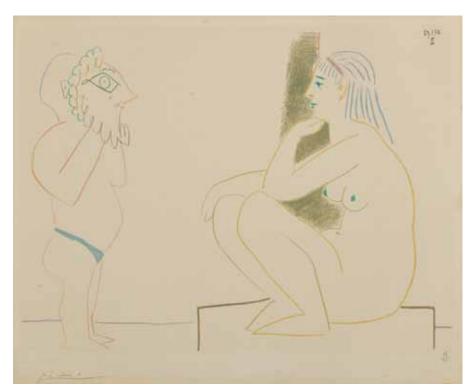
## Pablo Picasso (Spanish, 1881-1973)

Sous les Feux de la Rampe: Femme Nue Entre Deux Hommes, from 12 Novembre 1966 III (Bloch 1414; Ba. 1429)

Etching with aquatint, 1966, on BFK Rives, with the artist's stamped signature, inscribed 'epreuve avant acierage' in pencil, one of three proofs before steelfacing, aside from the edition of 50, 220 x 324mm (8 7/8 x 12 3/4in) (PL)

£1,500 - 2,000 €1,800 - 2,400

175



## 176<sup>AR</sup>

#### Pablo Picasso (Spanish, 1881-1973)

Untitled, from Verve Nos 29-30 Lithograph printed in colours, 1954, on Arches, signed and numbered 18/75 in pencil, published by Editions Verve, with their blindstamp lower right, 240 x 320mm (9 1/2 x 12 1/2in)(l)

£1,200 - 1,800 €1,400 - 2,100





178

## 177\* AR Pablo Picasso (Spanish, 1881-1973) Les Saltimbanques (Bloch 855)

Lithograph, 1958, on wove, with the stamped signature, inscribed 'epreuvre d'artiste' in pencil, an artist's proof on wide margined paper aside from the unsigned book edition of 2000 with narrow margins, stamped Marina Picasso collection verso, published by A. C. Mazo, Paris, 331 x 253 mm (13 x 10 in) (SH) (unframed)

£1,000 - 1,500 €1,200 - 1,800

## 178\* AR

## Pablo Picasso (Spanish, 1881-1973)

Homme debout avec masque devant femme assise (Bloch 983) Etching, 1960, on laid, with the stamped signature, numbered 31/40 in pencil, 175 x 127mm (6 7/8 x 5in)(PL)

£1,500 - 2,000 €1,800 - 2,400





SUITE
DE 180
DE SSINS
DE
PICASSO
VERVE 29-30

181

# 179° Pablo Picasso (Spanish, 1881-1973)

A los Toros (Cramer 113; Bloch 1014 - 1017)

The book containing the set of four lithographs, one printed in colours, 1961, hors-texte, with title page and text in French, on wove, from the edition of unknown size, printed by Draeger Freres, published by Mourlot Freres, the full sheets, bound as issued, grey cloth covered-boards with a reproduction after a drawing by Picasso on the front and lettering on the spine, red laid paper-covered slipcase with a reproduction after a drawing by Picasso on the front and back and lettering on the spine, 260 x 330mm (10 1/4 x 13in)(Vol)

£1,200 - 1,800 €1,400 - 2,100

#### 180

### After Pablo Picasso (Spanish, 1881-1973)

Suite de 180 Dessins de Picasso (Czwiklitzer 78)

Lithographic poster in colours, 1954, on Arches, signed in red crayon, published by Mourlot, Paris, with margins,  $692 \times 470$ mm (27  $1/4 \times 18 \times 1/2$ in)(SH)(unframed)

£2,000 - 3,000 €2,400 - 3,600

## 181<sup>AR</sup>

#### Pablo Picasso (Spanish, 1881-1973)

The Flying Dove (Bloch 677, M191)

Lithograph, conceived in 1950, on Rives, bearing a pencil signature and inscribed 'Epreuve d'artiste' in the image lower left, a proof aside from the edition of 50, printed in 1955 by Editions Braun & Cie, Paris, 540 x 600mm (21  $1/4 \times 23 5/8$ in)(I)

£1,000 - 1,500 €1,200 - 1,800

This is from a set of four lithographs produced as a possible poster for the 11th Peace Congress in London in 1950. The work was abandoned but Picasso returned to it 2 years later and completed the set.





182

## 182\* AR

#### Marino Marini (Italian, 1901-1980)

Marino from Shakespeare I (Guastalla A.188)

Etching with drypoint printed in colours, 1977, on Arches, signed and inscribed 'P.A' in pencil, an artist's proof aside from the edition of 75, with full margins,  $759 \times 567 \text{ mm}$  (30 x 22 1/4 in) (SH) (unframed)

£1,200 - 1,800 €1,400 - 2,100

## 183\* AR

#### Marino Marini (Italian, 1901-1980)

Cavallo (Guastalla A.224)

Etching with aquatint printed in colours, 1979, signed and numbered 121/125 in pencil, published by Grafica dei Greci, Rome, with full margins,  $796 \times 600$  mm (31  $3/8 \times 23 \times 5/8$  in) (SH) (unframed)

£1,000 - 1,500 €1,200 - 1,800

## 184\* AR

## Marino Marini (Italian, 1901-1980)

Miracolo (Gustalla A.134)

Etching with aquatint printed in colours, 1971, on Arches, signed and inscribed 'H.C. G/L', an hors commerce impression aside from the edition of 75, with full margins,  $398 \times 270 \text{ mm}$  (15  $3/4 \times 10 \text{ 1/2 in}$ ) (PL) (unframed)

£500 - 700 €590 - 830







186



## 185<sup>AR</sup>

## Joan Miró (Spanish, 1893-1983)

Untitled (Lithographs III) (Dupin 1119)

Lithograph printed in colours, 1976, on wove, signed and inscribed 'BAT 27/4/76', a 'Bon a Tirer' impression printed before the edition of 150, printed and published by Maeght, Paris, 320 x 251mm (12 1/2 x 10in) (SH) (unframed)

£1,200 - 1,800 €1,400 - 2,100

#### 186°

#### Joan Miró (Spanish, 1893-1983)

Lithographe: Volumes I-VI

The complete set of six volumes, 1972-1992, each with German text, each containing numerous single and double page original colour lithographs by the artist, 36 in total, printed by Mourlot, published by Maeght, Paris, 328 x 260mm (12 7/8 x 10 1/4in)(Vol)(6)

£1,200 - 1,800 €1,400 - 2,100

## 187\* AR

#### Joan Miro (Spanish, 1893-1983)

Le Lezard aux plumes d'or (Mourlot 812; Cramer books 142) Lithograph printed in colours, 1971, on BFK Rives with the Miro watermark, signed and numbered 31/50 in pencil, published by L. Broder, Paris, with full margins, 456 x 556mm (18 x 22in)(SH)(unframed) £2,000 - 3,000

€2,400 - 3,600





190

## 188° AR

Joan Miro (Spanish, 1893-1983) Miro Lithographe: Volumes I - III

The books, 1972-76, volume I with German text, volumes II and III with French text, each containing numerous single and double pages, original colour lithographs by the artist, printed by Mourlot, published by Maeght, Paris, 328 x 260mm (12 7/8 x 10 1/4in)(Vol) (3)

£600 - 800 €710 - 950

#### 189

## Joan Miró (Spanish, 1893-1983)

Exhibition XXIIe Salon de Mai (Mourlot 500)

Lithograph printed in colours with additions in red crayon, 1966, on Arches, an unsigned and unnumbered proof before the published edition of 100, printed by Mourlot Paris, published by Salon de Mai, Paris, with full margins, 672 x 517mm (26 1/2 x 20 3/8in) (SH) (unframed)

£1,000 - 1,500 €1,200 - 1,800



189



191

#### 190<sup>AR</sup>

#### Antoni Tàpies (Spanish, 1923-2012)

La Port

Etching with aquatint and embossing, 1969, on wove, signed and numbered 35/75 in pencil, with margins, 500 x 350mm (19 3/4 x 13 3/4in)(PL)

£700 - 1,000 €830 - 1,200

## 191\* AR

#### Antoni Tapies (Spanish, born 1923)

Semelle

Etching printed in colours with relief, on wove, signed and numbered 10/75 in pencil, published by Maeght, Paris, with their blindstamp, with full margins,  $483 \times 660$ mm ( $19 \times 26$ in)(PL)(unframed)

£800 - 1,200 €950 - 1,400







193

## 192<sup>AR</sup>

#### Sonia Delaunay (French, 1885-1979)

Rythmes-couleurs

Lithograph printed in colours, 1965, on wove, signed, dated and inscribed 'epreuve d'artiste' in pencil, an artist's proof aside from the numbered edition of 20, the full sheet,  $530 \times 380$ mm (21 x 15in)(SH)

£500 - 700 €590 - 830

#### 193

#### Various Artists

Derrière le Miroir - Nos 129, 131, 137, 150, 153, 160, 163, 167, 171, 176, 177, 184, 185, 187, 189, 199, 202, 208, 211, 213, 216, 217, 218, 219, 222, 223, 227, 229, 230, 232, 237, 238, 240, 243.

A collection of 34 portfolios, 1961-1981, on Rives and Lana, containing original lithographs by Garache, Monory, Bram van Velde, Riopelle, Palazuelo, Le Yaouanc, Tal-Coat, Arakawa, Rebeyrolle, and Fiedler and lithographic reproductions after Klapheck and Titus-Carmel with text and justification pages, each variously numbered from the deluxe edition of 150, published by Maeght Editeur, Paris, loose as issued in original boards and slipcase, each 380 x 280mm (15 x 11in)(vol)(34)

£500 - 700 €590 - 830

## 194<sup>AR</sup>

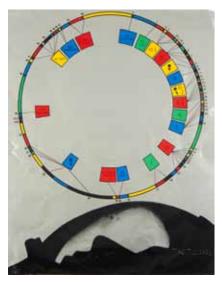
#### Victor Vasarely (Hungarian, 1906-1997)

VP-Chevt 75

Screenprint in colours, on heavy wove, signed and numbered 56/259 in pencil, with margins,  $1175 \times 639$ mm (46  $1/4 \times 23 \times 1/8$ in)(SH)(unframed)

£500 - 700 €590 - 830





197

## 195<sup>AR</sup>

## Allen Jones RA (British, born 1937)

Question Time (Lloyd 89)

Lithograph printed in colours, 1982, on Fabriano, signed, dated and numbered 45/50 in pencil, printed and published by the Royal College of Art, London, from the '35 Artists' portfolio, the full sheet, together with 'Shimmy', lithograph, 1996, on wove, signed, dated and numbered 28/100 in pencil, printed and published by the Royal College of Art, London, the full sheet, 760 x 570mm (30 x 22 1/2in)(SH)(and smaller)(unframed)(2)

£600 - 800 €710 - 950

## 196<sup>AR</sup>

#### Joe Tilson R.A. (British, born 1928)

Grania

Screenprint in colours, 1994, on two sheets of wove, signed, dated and numbered 40/50 in pencil, printed at the Printmaking Workshop of the Royal College of Art, London, published in 'Six Artists, The 1994 Royal College of Art Printmaking Course, London, the full sheet, 775 x 575mm (30 1/2 x 22 5/8in)(SH)(unframed)

£500 - 700 €590 - 830



196



198

## 197<sup>AR</sup>

## Joe Tilson R.A. (British, born 1928)

The Software Chart Questionnaire

The book, 1967, comprising five screenprints in colours, on wove and one on aluminium, signed and numbered in pencil, with title-page, text and justification, this copy signed in pencil and numbered 131/150, published by Sergio Tossi, Milan, the full sheets, bound and housed in original wooden painted box, together with 'Wind Instruments', Richard Wilson, wire and wood multiple, signed and numbered on the title page, with original wooden box, 555 x 517mm (21 5/8 x 20 1/2in)(overall)(and smaller)(2)

£500 - 700 €590 - 830

#### 198<sup>AR</sup>

#### Joe Tilson R.A. (British, born 1928)

Ziggurat

Multiple with screenprint and collage, 1975, signed and numbered 43/100 in pen on a label verso, published by Prearo Editore, Milan, 887 x 627 x 48mm (35 x 24 3/4 x 1 3/4in)(overall)

£300 - 500 €360 - 590





201



202



200

#### 199<sup>AR</sup>

#### Sir Peter Blake (British, born 1932)

Elvis Cross

Screenprint in colours with diamond dust, 2008, on wove, signed, dated, titled and numbered 146/225 in pencil, 715 x 685mm (28 1/4 x 27in)(SH)

£500 - 700

€590 - 830

## 200<sup>AR</sup>

#### Sir Peter Blake (British, born 1932)

Bobbie Rainbow

Lithoprint in colours on tin, 2001, signed and numbered 1953/2000 in black ink, published for the Pallant House Gallery appeal,  $660 \times 445 \text{mm}$  ( $26 \times 17 \text{ 1/2in}$ )(SH)(unframed)

£400 - 600

€470 - 710

#### 201<sup>AR</sup>

#### Sir Peter Blake (British, born 1932)

Studio Tackboard II

Screenprint in colours, 2000, on wove, signed and numbered 199/350 in pencil, with margins, 741 x 541mm (29 1/4 x 21 1/4in)(SH)(unframed)

£500 - 700

€590 - 830

## 202<sup>AR</sup>

## Sir Peter Blake (British, born 1932)

D is for Dwarfs & Midgets, from the Alphabet Series Screenprint in colours, 1991, on wove, signed, titled and numbered 41/95 in pencil, published by Waddington Graphics and Coriander Studio, London, the full sheet, 1040 x 780mm (41 x 30 3/4in)(SH)(unframed)

£300 - 500

€360 - 590





204

## 203<sup>AR</sup>

#### Sir Peter Blake (British, born 1932)

I Love You (black)

Screenprint with diamond dust, 2010, on wove, signed and numbered 65/175 in pencil, published by CCA Galleries, London, with their blindstamp, with margins, 420 x 1360mm (16 1/2 x 53 1/2in)(SH)

£1,500 - 2,000

€1,800 - 2,400

## 204<sup>AR</sup>

#### Sir Peter Blake (British, born 1932)

I Love You (white)

Screenprint with diamond dust, 2010, on wove, signed and numbered 65/175 in pencil, published by CCA Galleries, London, with their blindstamp, with margins, 420 x 1360mm (16 1/2 x 53 1/2in)(SH)

£1,500 - 2,000

€1,800 - 2,400



## Various Artists

Visual Aid for Band Aid

Screenprint in colours, 1985, on Velum Arches, signed in pencil in the margins by all 104 contributing artists, numbered 41/500, printed by Coriander Studio, London, with their blindstamp, with full margins, together with a certificate issued by Coriander Studio, 1200 x 915mm (47  $1/4 \times 36$ in)(SH)

£1,500 - 2,000 €1,800 - 2,400

The image is a composite of works donated by 104 artists for the Visual Aid project including David Hockney, Paula Rego, Howard Hodgkin, Richard Hamilton, Eduardo Paolozzi, Patrick Heron, Bridget Riley, Joe Tilson, Terry Frost, Patrick Caulfield, Elisabeth Frink and Craigie Aitchison amongst others.





## 206<sup>AR</sup>

#### Sir Eduardo Paolozzi (British, 1924-2005)

B.A.S.H. (Blue-grey, Orange and Dark Pink)

Three screenprints in colours with collage, each signed, dated, and numbered variously from the editions of 3000 in pencil, published by Dorothea Leonhart, Munich, with their blindstamp, each with full margins, 740 x 485mm (29 1/8 x 19 1/8in)(l)(unframed)(3)

£500 - 700 €590 - 830

## 207<sup>AR</sup>

#### Sir Eduardo Paolozzi (British, 1924-2005)

'Elephant' for Nairn Floors Ltd.

Multiple, 1973, moulded plastic shell with injection moulded container, signed and numbered 1066/3000, published by Nairn Floors Ltd, together with original pamphlets and description of the design and making of the elephant,  $320 \times 400 \times 150 \text{mm}$  (12  $1/2 \times 15 \text{ 3/4} \times 5 \text{ 7/8in}$ )(overall)

£800 - 1,200 €950 - 1,400

## 208<sup>AR</sup>

#### Patrick Caulfield (British, 1936-2005)

Brown Pot (Cristea 85)

Screenprint in colours, 1994, on wove, signed and numbered 42/80 in pencil, printed by Advanced Graphics, London, published by Advanced Graphics and Waddington Graphics, London, with margins, 939 x 695  $(37 \times 27 \ 1/2 in)(SH)$ 

£700 - 900 €830 - 1,100

## 209<sup>AR</sup>

#### Patrick Caulfield (British, 1936-2005)

Wall Lamp (Cristea 86)

Screenprint in colours, 1994, on wove, signed and numbered 48/50 in pencil, printed at the Royal College of Art, published in 'Six Artists, The 1994 Royal College of Art Portfolio of Prints', the full sheet printed to the edges, 760 x 558mm (30 x 21 3/4in)(SH)(unframed)

£700 - 1,000 €830 - 1,200





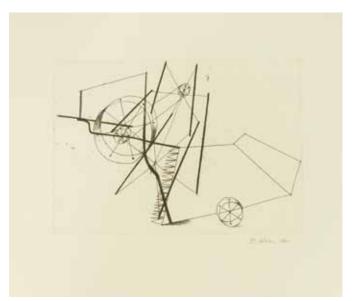
208

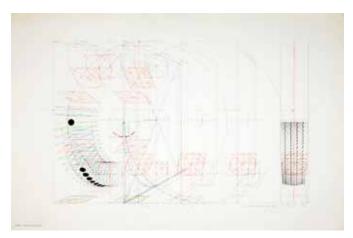


209



210





211

#### 210<sup>AR</sup>

#### Richard Hamilton (British, 1922-2011)

Swingeing London 67 - Poster (Lullin 69)

Offset lithograph printed in colours, 1968, on wove, from the unsigned edition of 1950, (there was a signed edition of 50), printed by the artist and Sergio Tosi, Milan, published by ED 912, Edizioni di Cultura Contemporanea, Milan, 705 x 500mm (27 3/4 x 19 5/8in)(SH)

£1,000 - 1,500 €1,200 - 1,800

## 211<sup>AR</sup>

#### Richard Hamilton (British, 1922-2011)

Five Tyres abandoned (Lullin 54)

Screenprint in colours, 1963, on cartridge paper, signed and numbered 14/40 in pencil, printed by Chris Prater at Kelpra Studio, published by The Institute of Contemporary Arts, London, included in the ICA Print Portfolio, 585 x 915mm (23 x 36in)(SH) (unframed)

£1,000 - 1,200 €1,200 - 1,400

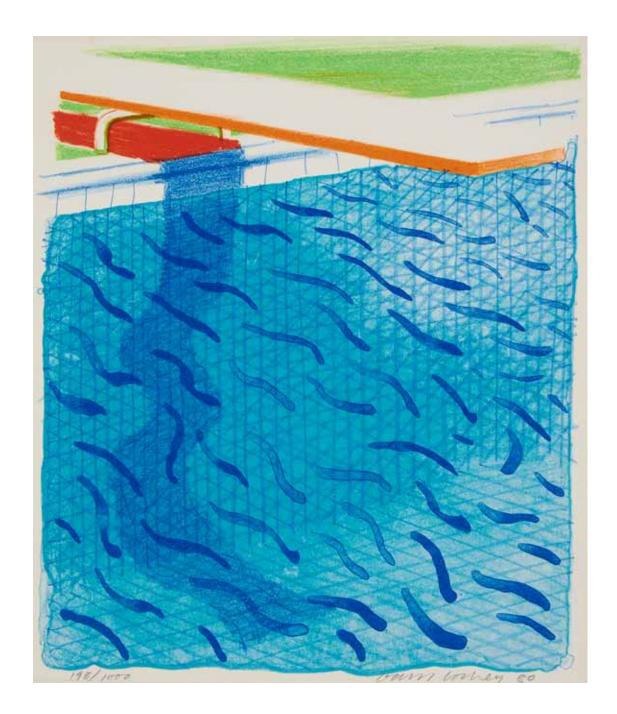
#### 212<sup>AR</sup>

## Richard Hamilton (British, 1922-2011)

Reaper (a) (Lullin 20)

Etching, 1949, on handmade wove, signed in pencil, from the edition of 300, with margins, together with 'Whiteley Bay', photographic postcard, 1966, on glossy wove, without the printed signature, from the unknown edition size, the full sheet printed to the edges, 286 x 336mm (11 1/4 x 15 1/4in)(SH)(and smaller)(unframed)(2)

£500 - 700 €590 - 830



213<sup>AR</sup>

# David Hockney R.A. (British, born 1937)

Pool Made with Paper and Blue Ink for Book (MCA Tokyo 234) Lithograph printed in colours, 1980, on Arches cover paper, signed and dated in pencil, numbered 198/1000, published by Tyler Graphics, Ltd., Mount Kisco, New York, 1980, with their blindstamp, with the accompanying book 'Paper Pools', with title, text and justification, signed by the artist on the justification in red ink, copy 198 of 1000, within the original slipcase, 265 x 225mm (10 1/8 x 8 7/8in)(unframed & Vol)

£5,000 - 7,000 €5,900 - 8,300





# 214<sup>AR</sup>

## David Hockney R.A. (British, born 1937)

A Room Full of Straw, from Illustrations for Six Fairy Tales from the Brothers Grimm (SAC 104)

Etching with aquatint, 1969, on wove, signed in pencil, from the edition of 100, printed by the Print Shop, published by Petersburg Press Ltd., London, with margins, 250 x 218mm (9 7/8 x 9in)(PL)

£600 - 800

€710 - 950

## 215<sup>AR</sup>

# David Hockney R.A. (British, born 1937)

Pleading for the Child, from Six Fairy Tales from the Brothers Grimm (SAC 106)

Etching, 1969, on wove, signed in pencil, from the edition of 100, printed by The Print Shop, published by Petersburg Press Ltd., London, with margins,  $270 \times 250 \text{mm}$  (10  $3/4 \times 9 7/8 \text{in}$ )(PL)

£600 - 800

€710 - 950







218

## 216<sup>AR</sup>

# David Hockney R.A. (British, born 1937)

Two Apples, one lemon and four flowers Offset lithograph, 1997, printed in colours, on thin wove, published in the Independent, 367 x 580mm (14 3/8 x 22 7/8in)(SH)(unframed) £500 - 700

€590 - 830

# 217<sup>AR</sup>

#### David Hockney R.A. (British, born 1937)

Red Square and the Forbidden City, from China Diary (MCA Tokyo 254) Lithograph printed in colours, 1982, on mould-made Somerset satin, signed, dated and numbered 251/1000 in pencil, printed by Petersburg Studios, New York, with the accompanying book 'China Diary', with title, text and justification, signed by the artist and author, Stephen Spender, copy 251 of 1000, within the original slipcase, 255 x 195mm (10 1/8 x 7 2/3in)(framed & Vol)

£1,000 - 1,500 €1,200 - 1,800

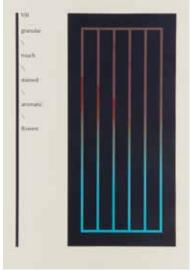
## 218\* AR

## David Hockney R.A. (British, born 1937)

Albert and George (Gemini 1646)

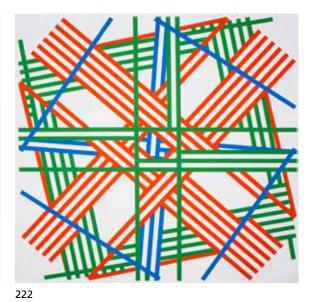
Lithograph printed in sepia, 1979, on Arches, signed, dated and numbered 8/18 in pencil, published by Gemini G.E.L., Los Angeles, with full margins, 813 x 1145mm (32 x 45in)(SH)(unframed)

£500 - 700 €590 - 830









221

# 219<sup>AR</sup>

## Ian Tyson (British, 1933)

A collection of Tetrad Press

'Screens I-XIV', 'The Seventeen Horse Songs', 'Reeded Glass' and 'Trio', by lan Tyson, portfolios of screenprints in colours, each on wove, each signed and numbered in pencil, together with 'Spare Parts', by Richard Pinkney, portfolio of screenprints in colours, 1971, on wove, signed and inscribed 'A/P', together with two screenprints and one etching by the same hand, two signed, numbered and dated in pencil, each published by Tetrad Press, 530 x 360mm (22 x 14 1/8in)(overall)(or smaller)(7)

£500 - 700 €590 - 830

## 220<sup>AR</sup>

#### Richard Smith (British, born 1931)

K Magenta; D. Beige; B.Green (from the Logo Suite)

Three multiples, screenprints on plastic, 1971, each signed, dated and variously numbered in pencil or ink, printed by Kelpra Studio, London, published by Waddington Graphics, London, each 595 x 495mm (23 1/2 x 19 1/2in) (SH) (3) (unframed)

£400 - 600 €470 - 710

# 221<sup>AR</sup>

## Tom Phillips CBE, RA (British, born 1937)

Dante's Inferno

Seven screenprints from the series of ten, each signed and numbered in pencil from the edition of 75, printed by Advanced Graphics, published by Waddington Graphics;  $752 \times 549$ mm (29 1/2 x 21 1/2in)(SH) (unframed)

£500 - 700 €590 - 830

#### 222<sup>AR</sup>

## Kenneth Martin (British, 1905-1984)

Chance Order Change

Screenprint in colours, 1981, on wove, signed, dated and numbered 27/80 in pencil, with narrow margins,  $945 \times 945 \text{mm}$  (37  $1/4 \times 37 \times 1/4 \text{in}$ ) (SH)(unframed)

£400 - 600 €470 - 710



# 223<sup>AR</sup>

# Sam Taylor-Wood (British, born 1967)

Looking out

C-print in colours, 2002, on photographic paper, signed, dated, titled and numbered 123/200 in pen, published by Counter Editions, London, 160 x 554mm (6 1/4 x 21 3/4in)(I)

£600 - 800 €710 - 950

# 224<sup>AR</sup>

### Sam Taylor-Wood (British, born 1967)

Untitled (Black and White Rainbow)
C-print, 2001, signed and numbered 6/6, 508 x 610mm (20 x

24in)(SH) £1,200 - 1,800 €1,400 - 2,100

#### 225

### Nan Goldin (American, born 1953)

Self-portrait laughing - Paris

C-print, 1999, signed, titled and numbered 104/200 in blue ink, published by Partners in Health, New York, 405 x 509mm (15 x 20in)(I)(unframed)

£350 - 450 €420 - 530



224



225



226



228



ITS WHAT ID LIKE TO BE

227

# 226<sup>AR</sup>

## Tracey Emin (British, born 1963)

No Idea

Polymer gravure, 2010, on Japanese Misumi, signed and numbered 83/200 in pencil, published by Emin International, London, with full margins, 390 x 480mm (15 1/4 x 18 7/8in)(SH)

£400 - 600 €470 - 710

## 227<sup>AR</sup>

### Tracey Emin (British, born 1963)

It's what I'd like to be

Lithograph, 1998, on wove, signed, titled, dated and numbered 26/50 in pencil, printed by the Paupers Press, London, published by Supastore Productions, London, 405 x 580mm (16 x 23in) (I)

£500 - 700 €590 - 830

# 228<sup>AR</sup>

#### Tracey Emin (British, born 1963)

Sleep Again

Soft ground etching, 2010, on Somerset Tub sized paper, signed, titled, dated and inscribed 'AP3' in pencil, aside from the numbered edition of 100, produced by Paupers Press, London, published by Counter Editions, London, the full sheet, 320 x 360mm (12 5/8 x 14 1/4in)(SH)(unframed)

£500 - 700 €590 - 830

#### 229<sup>AR</sup>

## Tracey Emin (British, born 1963)

Be Faithful to Your Dreams

Machine embroidered cotton handkercheif, 1999, with embroidered signature and date, from an unknown limited edition, published by Momart, London, 370 x 370mm (14 5/8 x 14 5/8in)

£500 - 700 €590 - 830





## 230<sup>AR</sup>

## Peter Doig (British, born 1959)

Untitled

Aquatint printed in colours, 2008, on wove, signed, dated and numbered 277/300 in pencil, the full sheet printed to the edges, 595 x 749mm (23  $1/2 \times 29 \ 1/2$ in)(SH)(unframed)

£800 - 1,200 €950 - 1,400

# 231<sup>AR</sup>

## Gary Hume RA (British, born 1962)

Francis Bacon (from Portraits)

Screenprint in colours, 1998, on wove, signed and titled in pencil, numbered from the edition 36 verso, published by Charles Booth Clibborn under his imprint the Paragon Press, London, with full margins, 1070 x 870mm (42 x 34 1/4in)(SH)

£400 - 600 €470 - 710

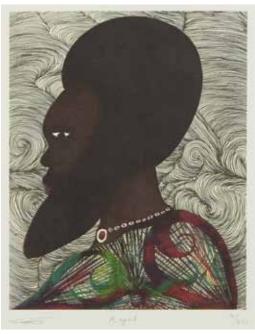
## 232<sup>AR</sup>

## Chris Ofili (British, born 1968)

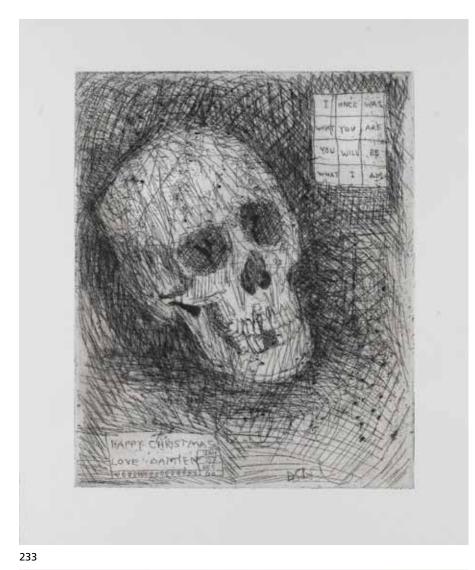
Rega

Lithograph printed in colours, 2004, on wove, signed, titled and numbered 72/300 in pencil, with margins, 400 x 290mm (15 3/4 x 11 1/2in)(SH)

£500 - 700 €590 - 830



232



# 233<sup>AR</sup>

Damien Hirst (British, born 1965) Happy Christmas (Skull)

Etching, 2006, on thick wove, with a printed signature and printed inscription 'Jan 07 Dec 06, 'Happy Christmas Love Damien' in the plate, from an unknown edition size, 372 x 302mm (14 1/2 x 11 5/6in)(PL)

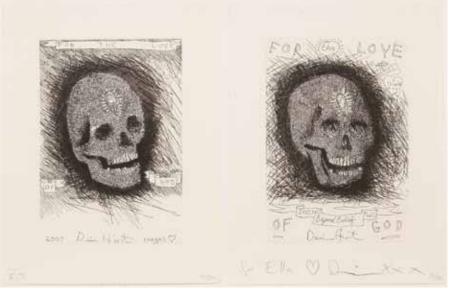
£600 - 800 €710 - 950



Damien Hirst (British, born 1965)

For the Love of God - Beyond Belief Two etchings, 2007, framed as one image, on wove, each plate numbered 151/300 in pencil, the left plate with initials 'E.T.' in pencil, the second plate signed and inscribed 'For Ella XXX' in pencil, 250 x 170mm (9 3/4 x 6 7/8in) (each plate) (2)

£1,000 - 1,500 €1,200 - 1,800



234



235<sup>AR</sup>
Damien Hirst (British, born 1965)
Beautiful Hours Spin Painting
Lithograph printed in colours, 2008, on thin wove, signed in black ink, from the edition of 40, published by Other Criteria, London, the full sheet printed to the edges, 840 x 575mm (32 1/2 x 22 3/4in)(l)
£1,000 - 1,500
€1,200 - 1,800





238



239



237

# 236<sup>AR</sup>

## Gavin Turk (British, born 1967)

Triple Pop (gold)

Screenprint in black and gold, 2009, on Somerset Tub Sized paper, signed, dated and inscribed 'AP XIII/XX' in pencil, an artist's proof aside from the edition of 100, produced by K2, London, published by Counter Editions, London, with full margins, 1000 x 750mm (40 x 30in)(SH) (unframed)

£500 - 700

€590 - 830

## 237<sup>AR</sup>

#### Julian Opie (British, born 1958)

Still life with bananas, aubergines and green beans Lambda print in colours laminated on to canvas, 2001, signed and numbered 3/40 in black marker on the stretcher, 390 x 648mm (15 3/8 x 25 1/2in)(SH)(unframed)

£800 - 1,200

€950 - 1,400

## 238<sup>AR</sup>

## Russell Young (British, born 1960)

James Dean

Screenprint in colours, 2007, on wove, signed and numbered 49/50 in pencil, with margins, 1014 x 735mm (43 7/8 x 29in)(I)

£600 - 800

€710 - 950

## 239<sup>AR</sup>

## Liliane Lijn (British, 1939)

Multiple, 1972, steel, signed and numbered 6/9 in ink on the base, 21cm (8 1/2in)(high)

£600 - 800

€710 - 950





242

## 240<sup>AR</sup>

## Nicholas Garland

Annabel's

The complete portfolio, 1985, title, justification, text and the complete set of fourteen linocuts, one with handcolouring, each on Arches, each signed, titled and numbered 178/250 in pencil, with an introduction by Lucian Freud, printed at I.M.Imprimit, London, published by Mark Birley, London, 530 x 404mm (20 3/4 x 16in)(folio)

£500 - 700 €590 - 830

## 241<sup>AR</sup>

## Derek Boshier (British, born 1937)

Notting Hil

Screenprint in colours, 2002, on wove, initialled, dated and numbered 20/55 in pencil, with margins, 757 x 564mm (29 3/4 x 22 1/4in)(SH) (unframed)

£400 - 600 €470 - 710



241



243

#### 242

## Mark Tobey (American, 1890-1976)

Awakening Earth

Lithograph printed in colours, 1974, on TH Saunders wove, signed in red pencil, with margins, 513 x 395mm (20 1/4 x 15 1/2in)(SH)

£300 - 500 €360 - 590

## 243<sup>AR</sup>

### Eduardo Arroyo (Spanish, 1937)

Mort a Grenade

Screenprint in colours, 1970, on wove, signed and inscribed 'P.A.' in pencil, an artist's proof aside from the numbered edition of 100, with margins, together with 'Young Perez', offset lithograph printed in colours, 1972, on wove, signed, dated and inscribed 'P.A.' in pencil, 832 x 575mm (32 3/4 x 22 3/4in)(SH)(and smaller)(2)

£500 - 700 €590 - 830





246



247



245

## 244

## Mel Ramos (American, born 1935)

Gee Gee

Lithograph printed in colours, 1990, on wove, signed and numbered 102/200 in pencil, with margins, 729 x 567mm (28 3/4 x 22 1/4in)(SH) (unframed)

£500 - 700 €590 - 830

#### 245

#### Mel Ramos (American, born 1935)

You get more salami with Modigliani

Lithograph printed in colours, 1974, signed, dated and numbered 70/200 in pencil, with margins, 510 x 670mm (26 1/2 x 20in)(SH) (unframed)

£500 - 700 €590 - 830

#### 246

## Mel Ramos (American, born 1935)

Baby Ruth

Lithograph printed in colours, 1981, on wove, signed and numbered 150/250 in pencil, with margins, 620 x 508mm (24 1/2 x 20in)(SH) (unframed)

£500 - 700 €590 - 830

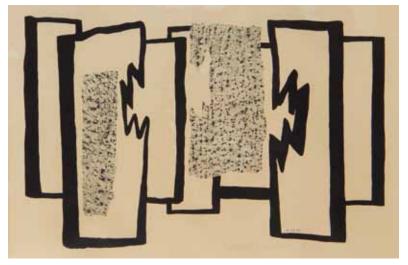
### 247

## Mel Ramos (American, born 1935)

Virnaburger

Lithograph printed in colours, 1965, on wove, signed and dated in pencil, a proof aside from the numbered edition of 500, with margins, 541 x 432mm (21 x 17in)(SH)(unframed)

£500 - 700 €590 - 830



248



## Ralston Crawford (American, 1906-1978)

Untitled

Lithograph, 1955, on wove, signed and numbered 16/25 in pencil, the full sheet,  $310 \times 470$ mm (12  $1/8 \times 18 \ 1/2$ in)(I)

£500 - 700 €590 - 830

## 249<sup>AR</sup>

## Mimmo Rotella (Italian, 1918-2006)

A Tribute to Marilyn #7

Offset lithograph printed in colours with collage, 2005, on wove, signed and inscribed 'P.A.' in pencil, an artist's proof aside from the numbered edition of 125, with margins, 997 x 760mm (39 1/4 x 30in) (SH)(unframed)

£600 - 800 €710 - 950

# 250<sup>AR</sup>

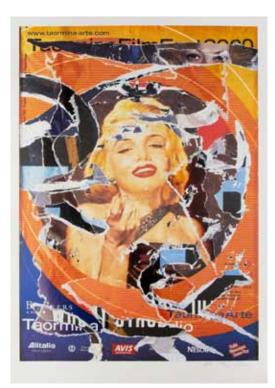
## Mimmo Rotella (Italian, 1918-2006)

A tribute to Marilyn #2

Offset lithograph printed in colours with collage, 2004, on wove, signed and inscribed 'P.A.' in pencil, an artist's proof aside from the numbered edition of 125, with margins, 997 x 700mm (39 1/4 x 27 1/2in)(SH) (unframed)

£600 - 800 €710 - 950





250







253

# 251\*

## Sam Francis (American, 1923-1994)

Damn Brace (Lembark 11)

Lithograph printed in colours, 1960, on wove, signed and numbered 58/75 in pencil, published by Kornfeld & Klipstein, Bern, with full margins, 906 x 634mm (35 6/8 x 25in)(SH)(unframed)

£1,200 - 1,800 €1,400 - 2,100

## 252\*

### Sam Francis (American, 1923-1994)

Untitled (Lembark S.19)

Screenprint in colours, 1988, on wove, signed and inscribed 'AP4' in pencil, an artist's proof aside from the edition of 114, published by La Paloma, Santa Monica, with full margins, 760 x 555mm (30 x 21 7/8in) (SH)(unframed)

£1,200 - 1,800 €1,400 - 2,100

## 253

## Kara Walker (American, born 1969)

Freedom : A Fable

Pop up silhouette book, 1997, from the edition of 4000, published by The Peter Norton Family Christmas Project, printed by Typecraft, Inc., Pasadena, 238 x 210mm (9 1/4 x 8 1/4in)(folio)

£500 - 700 €590 - 830



## 254

## Alexander Calder (American, 1898-1976)

Flying Colours

Five lithographs printed in colours, 1974, on wove, the full sheets, each  $660 \times 510$ mm ( $26 \times 20$ in)(SH)(unframed)(5)

£600 - 800 €710 - 950

#### 255

### Tom Wesselmann (American, 1931-2004)

Monica sitting elbows on knees (BAM III) Lithograph, 1991, on wove, signed and numbered 56/75 in pencil, published by Parasol Inc, New York, the full sheet 940 x 654mm (37 x  $25 \, 3/4 \, \text{in})$ (SH)

£1,500 - 2,000 €1,800 - 2,400

## 256\*

## Robert Motherwell (American, 1915-1991)

Nocturne II (from Three Poems by Octavio Paz) Lithograph on chine colle, 1987-1988, on Arches, initialled and numbered 15/50 in pencil, printed by Trestle Editions Limited, New York, published by the Limited Editions Club, New York, with full margins, 350 x 270 mm (13 3/4 x 10 6/8 in) (PL)

£500 - 700 €590 - 830



255







#### 257 Jim Dine (American, born 1935)

The Hand-Coloured Viennese Hearts V (Carpenter 34.5) Screenprint, etching and aquatint printed in colours with handcolouring in acrylic, 1990, on Arches, signed, dated and numbered 38/40 in pencil, published by Pace Editions, Inc., New York, with margins, 845 x 711mm (33 1/4 x 28in)(I)

£2,600 - 3,000 €3,100 - 3,600

## 258\*

### Jim Dine (American, born 1935)

Tropical Succulents, from A Temple of Flora (D'Oench and Feinberg 15) Etching with handcolouring in green and pink, 1978, on Fabriano, signed, dated and numbered 9/30 in pencil, published by Pace Edtions, New York, with full margins, 605 x 450mm (23 3/4 x 17 3/4in)(PL) £1,200 - 1,800

€1,400 - 2,100



#### 259

## Jim Dine (American, born 1935)

Orgasm

Lithograph printed in colours, on wove, signed and numbered 45/75 in pencil, published by Petersburg Press, London, the full sheet printed to the edges,  $440 \times 690 \text{mm}$  (17  $1/4 \times 27 \text{ 1/4in})(SH)(unframed)$ 

£500 - 700 €590 - 830

#### 260

## Jim Dine (American, born 1935)

Big Red Wrench in a Landscape

Lithograph printed in colours, 1973, on Arches, signed, dated and numbered 12/90 in pencil, printed by William Law, published by Ulstein Propylaen Verlag, Berlin, with their blindstamp, the full sheet, 760 x 560mm (30 x 22in)(SH)

£500 - 700 €590 - 830

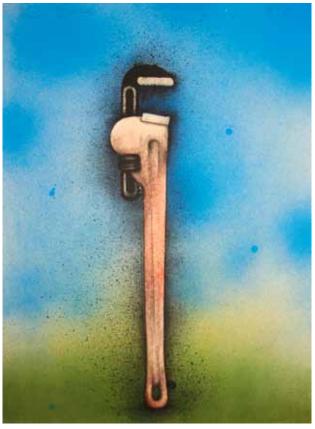
## 261

#### Andy Warhol (American, 1928-1987)

Neuschwanstein (Feldman/Schellmann 372)

Screenprint in colours, 1987, on wove, with the stamped signature, from the edition of 1200, published by Editions Schellmann, New York and Munich, with full margins, 905 x 619mm (35 5/8 x 24 3/8in)(SH)

£800 - 1,200 €950 - 1,400



260





262



264





263

## Vik Muniz (Brazilian, born 1961)

Medusa Marinara

Printed ceramic plate multiple, 1999, published by the Peter Norton Family Christmas Project, with original foam lined box, 318mm (12 1/2in) (diameter)

£500 - 700 €590 - 830

#### 263

#### Marlene Dumas (South African, born 1953)

Faceless

Screenprint, 1993, on wove, signed, dated and numbered 23/200 in pencil, 290 x 205mm (11 1/2 x 8in)(SH)

£1,000 - 1,500 €1,200 - 1,800

# 264\* AR

#### Cesar (Cesar Baldaccini) (1921-1998)

Compressed Motorcycle

Multiple, 1975, compressed plastic toy motorcycle, mounted to white painted board (as issued), signed and dated in pencil, an artist's proof aside from edition of 100 numbered unique impressions, published by Harry N. Abrams Publishers, New York, 520 x 617 x 70mm (20 1/2 x 24 1/4 x 2 3/4in)(overall)

£600 - 800 €710 - 950

#### 26

## Roberto Matta (Chilean, 1911-2002)

Les Oh! tomobiles VI

Etching with aquatint printed in colours, 1972, on wove, signed and numbered 61/100 in pencil, with margins, 502 x 658mm (19  $3/4 \times 25 3/4$ in)(SH)

£300 - 500 €360 - 590







## 266

## Niki de Saint Phalle (French, 1930-2002)

Strength Card No.11

Lithograph printed in colours with collage, on wove signed and inscribed 'Bon a tirer' in pencil, a proof aside from the edition of 100, 650 x 750mm (25 5/8 x 29 1/2in)(SH)(unframed)

£1,000 - 1,500 €1,200 - 1,800

#### 267

## Richard Ryan (Chilean, born 1974)

London by Ryan

The complete set of four screenprints in colours, 2010, entitled 'Savile Row', 'London Street', 'London Victoria Station', 'Parliament', on thick wove, signed and numbered 77/350 in gold ink, in the original portfolio, 480 x 625mm (18 7/8 x 24 5/8in)(SH); 493 x 642mm (19 3/8 x 25 1/4in) (Folio)(4)

£500 - 700 €590 - 830

#### 268

## Richard Ryan (Chilean, born 1974)

Hundred Dollar Bill; Dollar Bill

Two stamped prints with handcolouring, 2010, each on painted wove, each signed in black pen, the full sheets printed to the edges, 495 x 352mm (19 1/2 x 13 7/8in)(SH)(unframed)(2)

£400 - 600 €470 - 710



268





## 269

Wang Guangyi (Chinese, born 1956)

Face of the Believer

Lithograph printed in colours, 2003, on wove, signed and numbered 172/199 in pencil, published by Kwai Po Collection, Hong Kong, the full sheet, 792 x 636mm (31 1/4 x 25in)(I)

£1,000 - 1,500 €1,200 - 1,800

## 270

## Wang Guangyi (Chinese, born 1956)

Gillette

Lithograph printed in colours, 2002, on wove, signed and numbered 178/199 in pencil, published by Kwai Po Collection, Hong Kong, with margins, 748 x 587mm (29 1/2 x 23 1/4in)(I)

£1,000 - 1,500 €1,200 - 1,800





# 271

## Wang Yidong (Chinese, born 1955)

In the Realm of Passion (Plate 2)

Photogravure printed in colours, 2005, on wove, signed and numbered 60/75 in pencil, with margins, 404 x 300mm (16 x 11 3/4in)(PL)

£800 - 1,200 €950 - 1,400

# 272\* AR

## Zao Wou-Ki (Chinese/French, born 1921)

Plate 6, from Canto Pisan (Riviere 224)

Etching with aquatint printed in colours, 1972, on wove, signed and numbered 85/150 in pencil, printed by Atelier Bellini, Paris, published by Pierre Belfond, Paris, with full margins, 330 x 265mm (13 x 10 1/2in)(PL) (unframed)

£1,500 - 2,000 €1,800 - 2,400







274

## 273\*

## Takashi Murakami (Japanese, born 1962)

Flowers have bloomed

Offset lithograph printed in colours, on glossy wove, signed and numbered 75/300 in black ink, printed and published by Kaikai Kiki Co., Tokyo, the full sheet printed to the edges, 800 x 600mm (31 1/2 x 23 5/8in)(SH)(unframed)

£400 - 600 €470 - 710

## 274\*

## Takashi Murakami (Japanese, born 1962)

Jellyfish Eyes - Black 1

Offset lithograph printed in colours, on glossy wove, signed and numbered 64/300 in silver felt tip pen, 2002, printed and published by Kaikai Kiki Co., Tokyo, the full sheet printed to the edges, 500 x 500mm (19 3/4 x 19 3/4in)(SH)(unframed)

£400 - 600 €470 - 710

## 275<sup>AR</sup>

## Takashi Murakami (Japanese, born 1962)

Daruma

Offset lithograph with irridescence printed in colours, 2007, on glossy wove, signed and numbered 134/300 in silver ink, printed and published by Kaikai Kiki Co, Tokyo, the full sheet printed to the edges, 700 x 830mm (27  $5/8 \times 32 5/8$ in)(SH)

£700 - 1,000 €830 - 1,200



#### 276

## Takashi Murakami (Japanese, born 1962)

Tan Tan Bo

Offset lithograph printed in colours, 2003, on glossy wove, signed and numbered 138/300 in black felt tip pen, printed and published by Kaikai Kiki Co, Tokyo, the full sheet printed to the edges,  $645 \times 1003$ mm (39  $1/2 \times 23 \ 3/8$ in)(SH)

£700 - 1,000 €830 - 1,200

## 277\*

## Takashi Murakami (Japanese, born 1962)

Kansei Korin Red Stream

Offset lithograph printed in colours, 2009, on glossy wove, signed and numbered 133/300 in silver pen, published by Kaikai Kiki Co, Ltd., Tokyo, the full sheet printed to the edges, 710mm (28in)(diameter)(unframed) £500 - 700

€590 - 830

## 278\*

### Takashi Murakami (Japanese, born 1962)

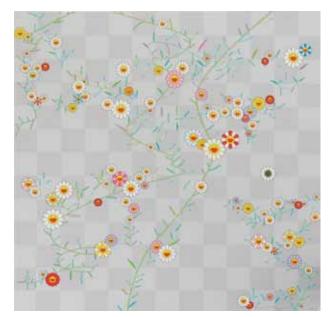
Pom & Me: Mirroring Your Image: Take A Bow, Hakuin Two offset lithographs printed in colours, 2010, on glossy wove, signed and numbered variously from the edition of 300 in silver felt tip pen, printed and published by Kaikai Kiki Co., Tokyo, the full sheets printed to the edges, 905 x 715mm (35 5/8 x 28 1/8in)(SH)(and smaller)(2)

£600 - 800 €710 - 950

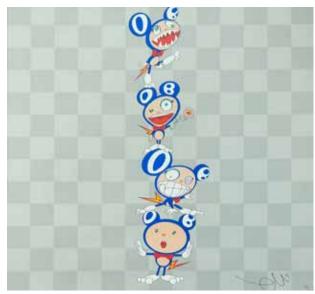




278







281

## 279\*

#### Takashi Murakami (Japanese, born 1962)

Cube

Offset lithograph printed in colours, 2001, on glossy wove, signed and numbered 108/300 in black pen, printed and published by Kaikai Kiki Co., Tokyo, the full sheet printed to the edges,  $600 \times 600$ mm (23 3/4 x 23 3/4in)(SH)(unframed)

£500 - 700 €590 - 830

## 280\*

## Takashi Murakami (Japanese, born 1962)

Warm and Sunny

Offset lithograph printed in colours, 2012, on glossy wove, signed and numbered 62/300 in black ink, printed and published by Kaikai Kiki Co., Tokyo, the full sheet printed to the edges,  $680 \times 680 \text{mm}$  (26 3/4 x 26 3/4in)(SH)(unframed)

£500 - 700 €590 - 830



280



282

#### 281

#### Takashi Murakami (Japanese, born 1962)

DOB totem pole

Offset lithograph printed in colours, 2000, on glossy wove, signed and numbered 76/300 in black felt tip pen, printed and published by Kaikai Kiki Co., Tokyo, the full sheet printed to the edges,  $494 \times 494$ mm (19  $1/2 \times 19 \ 1/2$ in)(SH)

£400 - 600 €470 - 710

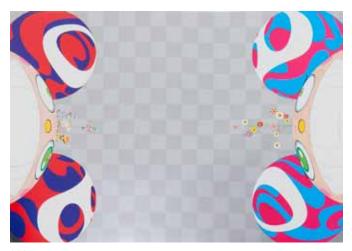
## 282\*

#### Takashi Murakami (Japanese, born 1962)

Dokuro silver: Mamu Cam from the Sky

Two offset lithographs printed in colours, each on wove, each signed and numbered from the edition of 300 in black felt tip pen, published by Kaikai Kiki Ltd., Tokyo, the full sheets printed to the edges, 770 x 900mm (30 1/4 x 35 1/2in)(SH)(and smaller)(unframed)

£600 - 800 €710 - 950







284

## 283\*

## Takashi Murakami (Japanese, born 1962)

Flowers have Bloomed

Offset lithograph printed in colours, on glossy wove, signed and numbered 125/300 in black pen, printed and published by Kaikai Kiki Co., Tokyo, the full sheet printed to the edges, 800 x 600mm (31 1/2 x 23 5/8in)(SH)(unframed)

£500 - 700 €590 - 830

#### 284

## Takashi Murakami (Japanese, born 1962)

Homage to Francis Bacon (Study of Isabel Rawsthorne) Offset lithograph printed in colours, 2004, on glossy wove, signed, dated and numbered 55/300 in silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, the full sheet, 690 x 690mm (27 x 27in)(SH)

£800 - 1,200 €950 - 1,400

#### 285

## Takashi Murakami (Japanese, born 1962)

Homage to Francis Bacon (Study of George Dyer) Offset lithograph printed in colours, 2004, on glossy wove, signed, dated and numbered 35/300 in black ink, published by Kaikai Kiki Co, Ltd., Tokyo, the full sheet, 690 x 690mm (27 x 27in)(SH)

£800 - 1,200 €950 - 1,400



285



286



288



287

# 286<sup>AR</sup>

## Nick Walker (b. 1969)

Moona Lisa

Screenprint in colours, 2006, on wove, signed and numbered 17/125 in pencil, the full sheet,  $745 \times 552 \text{mm}$  (29 1/4 x 21 1/8in)(SH)

£700 - 1,000 €830 - 1,200

#### 287

#### Nick Walker (b. 1969)

Vandal Airways

Screenprint in colours, 2008, on wove, signed and numbered 24/150 in pencil, with margins, 445 x 735mm (17 1/2 x 29in)(I)

£500 - 700 €590 - 830

## 288<sup>AR</sup>

## Nick Walker (b. 1969)

Ratatouille

Screenprint in colours, 2008, on wove, signed and numbered, 21/95 in pencil, with margins, 895 x 639mm (35  $1/4 \times 25 1/8$ in)(SH)

£600 - 800 €710 - 950

## 289<sup>AR</sup>

## Blek Le Rat (born 1952)

Running Man

Screenprint in colours, 2008, on wove, signed and numbered 20/75 in pencil, published by the Black Rat Press, with their blindstamp, with margins,  $738 \times 1003$ mm ( $28\ 3/4 \times 39\ 1/2$ in)(SH)

£500 - 700 €590 - 830







292

## 290<sup>AR</sup>

## Blek Le Rat (born 1952)

His Master's Voiceness (blue)

Screenprint in colours, 2008, on wove, signed and numbered 4/100 in pencil, published by the Black Rat Press, with their blindstamp, with margins,  $735 \times 715$ mm ( $29 \times 28 \times 1/4$ in)(SH)

£500 - 700 €590 - 830

# 291<sup>AR</sup>

## Blek Le Rat (born 1952)

His Master's Voiceness (red)

Screenprint in colours, 2008, on wove, signed and numbered 4/100 in pencil, published by the Black Rat Press, with their blindstamp, with margins,  $735 \times 715$ mm ( $29 \times 28 \times 1/4$ in)(SH)

£500 - 700 €590 - 830



#### 293

#### 292

# Blek Le Rat (born 1952)

His Master's Voiceness (green)

Screenprint in colours, 2008, on wove, signed and numbered 4/100 in pencil, published by the Black Rat Press, with their blindstamp, with margins,  $735 \times 715$ mm ( $29 \times 28 \times 1/4$ in)(SH)

£500 - 700 €590 - 830

## 293<sup>AR</sup>

## Blek Le Rat (born 1952)

His Master's Voiceness (yellow)

Screenprint in colours, 2008, on wove, signed and numbered 4/100 in pencil, published by the Black Rat Press, with their blindstamp, with margins,  $735 \times 715$ mm ( $29 \times 28 \times 1/4$ in)(SH)

£500 - 700 €590 - 830

#### **End of Sale**

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#### 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 Buver 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  $\ensuremath{\textit{Lot}}$  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.

#### Estimate

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 Reserves 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 Auctioneers 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

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

Under the Buyer's Agreement, a premium (the Buyer's Premium) is payable to us by the Buyer in accordance with the terms of the Buyer's Agreement and at rates set out below, calculated by reference to the Hammer Price and payable in addition to it. Storage charges and Expenses are also payable by the Buyer as set out in the Buyer's Agreement. All the sums payable to us by the Buyer are subject to VAT. For this Sale the following rates of Buyer's Premium will be payable by Buyers 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
- Zero rated for VAT, no VAT will be added to the Hammer Price or the Buyer's Premium
- 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 2% surcharge;

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

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

#### 10. COLLECTION AND STORAGE

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

#### 11. SHIPPING

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

#### 12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licencing arrangements can be found on the ACE website http://www.artscouncil.org.uk/what-we-do/supportingmuseums/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 Lotunder the Contract for Sale, neither we nor the Seller are liable (whether in negligence or otherwise) for any error or misdescription or omission in any Description of a Lot or any Estimate in respect of it, whether contained in the Catalogue or otherwise, whether given orally or in writing and whether given before or during the Sale. Neither we nor the Seller will be liable for any loss of Business, profits, revenue or income, or for loss of reputation, or for disruption to Business or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the Seller are liable in relation to any Lot or

any Description or Estimate made of any Lot, or the conduct of any Sale in relation to any Lot, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the Seller's liability (combined, if both we and the Seller are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the Purchase Price of the Lot irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist Stamp or Book Sales only) and 10 of the Buyer's Agreement. The same applies in respect of the Seller, as if references to us in this paragraph were substituted with references to the Seller.

#### 15. BOOKS

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

#### 16. CLOCKS AND WATCHES

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

# 17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

#### **Proof of Firearms**

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

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

#### **Guns Sold as Parts**

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

#### Condition of Firearms

Comment in this Catalogue is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending Bidder unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a

modern firearms specialist. All prospective *Bidders* are advised to consult the 'of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

#### Original Gun Specifications Derived from Gunmakers

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

# Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

Lots marked with a '\$58' 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 <code>Buyer</code>'s responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the <code>Buyer</code> to successfully import goods into the US does not constitute grounds for non payment or cancellation of <code>Sale</code>. <code>Bonhams</code> 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 Estimates 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 Buyers on any Lots subsequent to the Sale.

#### **Estimated Weights**

If a stone(s) weignt 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 *Descriptions* contained in the *Contract for Sale*:

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

#### 22. PORCELAIN AND GLASS

#### Damage and Restoration

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

#### 23. VEHICLES

#### The Veteran Car Club of Great Britain

#### **Dating Plates and Certificates**

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

#### 24. WINE

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

#### Examining the wines

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

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

#### **Corks and Ullages**

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

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

It should be noted that ullages may change between publication of the Catalogue and the Sale and that corks may fail as a result of transporting the wine. We will only accept responsibility for 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  $\Delta$  and VAT is payable by the purchaser, at the standard rate, on the *Hammer Price*, unless the wines are to remain under Bond. *Buyers* 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, $\Omega$ , $\alpha$ 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.

# FITNESS FOR PURPOSE AND SATISFACTORY OUALITY

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. 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.

#### RISK, PROPERTY AND TITLE

4.2

5

- 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.

## 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.

#### THE SELLER'S LIABILITY

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- 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 liabile 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 Co 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 Estimate, if made by us or on our behalf, was (unless Bonhams itself sells the Lot as principal) made as agent on behalf of the

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

## 4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the Seller or us to refuse to release the Lot to you, once you have paid to us, in cleared funds, everything due to the Seller and to us, we will release the Lot to you or as you may direct us in writing. The Lot will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the Lot at your own expense by the date and time specified in the Notice to Bidders, or if no date is specified, by 4.30pm on the seventh day after the Sale.
- 4.3 For the period referred to in paragraph 4.2, the Lot can be collected from the address referred to in the Notice to Bidders for collection on the days and times specified in the Notice to Bidders. Thereafter, the Lot may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the Notice to Bidders.

- 4.4 If you have not collected the Lot by the date specified in the Notice to Bidders, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "Storage Contract") with the Storage Contractor for the storage of the Lot on the then current standard terms and conditions agreed between Bonhams and the Storage Contractor (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our Expenses.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*
- 4.6 You undertake to comply with the terms of any Storage Contract and in particular to pay the charges (and all costs of moving the Lot into storage) due under any Storage Contract. You acknowledge and agree that you will not be able to collect the Lot from the Storage Contractor's premises until you have paid the Purchase Price, any Expenses and all charges due under the Storage Contract.
- 4.7 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any Expenses we incur (including any charges due under the Storage Contract), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.

#### 5 STORING THE LOT

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

### 6 RESPONSIBILITY FOR THE LOT

- 6.1 Only on the payment of the *Purchase Price* to us will title in the *Lot* pass to you. However under the *Contract for Sale*, the risk in the *Lot* passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

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

- 7.1 If all sums payable to us are not so paid in full at the time they are due and/or the Lot is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the Seller):
- 7.1.1 to terminate this agreement immediately for your breach of contract;
- 7.1.2 to retain possession of the Lot;
- 7.1.3 to remove, and/or store the Lot at your expense;
- 7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the Purchase Price) and/or damages for breach of contract;
- 7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 7.1.6 to repossess the Lot (or any part thereof) which has not become your property, and for this purpose (unless you buy the Lot as a Consumer) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any Lot or part thereof:
- 7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;
- 7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for Sale) until all sums due to us have been paid in full;
- 7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;
- 7.1.10 on three months' written notice to sell, Without Reserve, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for Sale) and to apply any monies due to you as a result of such Sale in payment or part payment of any amounts owed to us:
- 7.1.11 refuse to allow you to register for a future Sale or to reject a bid from you at any future Sale or to require you to pay a deposit before any bid is accepted by us at any future Sale in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the Purchase Price of any Lot of which you are the Buyer.
- 7.2 You agree to indemnify us against all legal and other costs, all losses and all other Expenses (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.

- 7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the Purchase Price of the Lot (or where you have purchased more than one Lot pro-rata towards the Purchase Price of each Lot) and secondly to the Buyer's Premium (or where you have purchased more than one Lot pro-rata to the Buyer's Premium on each Lot) and thirdly to any other sums due to us.
- 7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any Sale of the Lot under our rights under this paragraph 7 after the payment of all sums due to us and/or the Seller within 28 days of receipt by us of all such sums paid to us.

# 8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

- 8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example,
- 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
- 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
- 2.2.3 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 profits, revenue or income or for loss of Business reputation or for disruption to Business or wasted time on the part of the Buyer's management or staff or, if you are buying the Lot in the course of a Business, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.
- 10.3.2 Unless you buy the Lot as a Consumer, in any circumstances where we are liable to you in respect of a Lot, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the Purchase Price of the Lot plus Buyer's Premium (less any sum you may be entitled to recover from the Seller) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

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

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

#### 11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

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

#### but not if:

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

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

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

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

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

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

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

#### 12 MISCELLANEOUS

- 12.1 You may not assign either the benefit or burden of this agreement.
- 12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.
- 12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.
- 12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to Bonhams marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the Contract Form (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 2.6 References in this agreement to Bonhams will, where appropriate, include reference to Bonhams' officers, employees and agents.

- 12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.
- 12.8 In this agreement "including" means "including, without limitation".
- 12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 12.10 Reference to a numbered paragraph is to a paragraph of this agreement.
- 12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
- 12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of Bonhams, it will also operate in favour and for the benefit of Bonhams' holding company and the subsidiaries of such holding company and the successors and assigns of Bonhams and of such companies and of any officer, employee and agent of Bonhams and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

#### 13 GOVERNING LAW

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

## DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams. com or requested by post from Customer Services Department, 101 New Bond Street, London W15 15R, 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
- "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
- 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
- "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 Lots 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-
  - 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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# **Registration and Bidding Form**

(Attendee / Absentee / Online / Telephone Bidding)
Please circle your bidding method above.

Bonhams	Bon	hams	1702
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			Sale title: Prints		Sale date: 5 June 2013	
Paddle number (for office use only)			<b>Sale no.</b> 20738	Sale no. 20738		
in is sale will be co conhams' Condition the Sale will be fou should read the he Sale Information the Charges pa ou make and othe buying at the Sale. lave about the Co these Conditions a	nducted in accorda ons of Sale and bidd regulated by these le Conditions in cor on relating to this S yable by you on the er terms relating to You should ask an nditions before sign lso contain certain yers and limit Bonh	nce with ling and buying Conditions. njunction with ale which sets e purchases bidding and y questions you ning this form. undertakings	If you are not attending the sale in person, prior to the sale. Bids will be rounded down for further information relating to Bonham endeavour to execute these bids on your because to execute the sale in person, prior to the sale in person, prior to execute the sale in person, prior to the sale in person, prior to execute the sale in person, prior to execute the sale in person, prior to execute the sale in person, prior to the sale in person, prior to the sale in person, prior to execute these bids on your because the sale in person, prior to execute these bids on your because the sale in person to execute these bids on your because the sale in person to execute these bids on your because the sale in person to execute these bids on your because the sale in person to execute these bids on your because the sale in person, prior to execute these bids on your because the sale in person to execute these bids on your because the sale in person, prior to execute the sale in person	f to the nearest increments executing telephone, or including the secution of the half but will not be liable from from from from from from from from	it. Please refer to the Notice to nline or absentee bids on your	b Bidders in the catalogue behalf. Bonhams will secute bids.
	use of your inform		Customer Number	Customer Number		
Where we obtain any personal information about you, we shall only use it in accordance with the terms of our rivacy Policy (subject to any additional specific consent(s)		First Name	First Name			
ou may have given	at the time your info f our Privacy Policy ca	rmation was	Company name (to be invoiced if applicate	ole)		
ur website (www.b	onhams.com) or req ices Department, 10	uested by post	Address			
	1SR United Kingdon					
redit and Debit Ca			City		County / State	
here is no surcharge	for payments made by All other debit cards a		Post / Zip code		Country	
re subject to a 3% surcharge on the total invoice price.		Telephone mobile		Telephone daytime		
Identice to Bidders.  Clients are requested to provide photographic proof of D - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement ttc. Corporate clients should also provide a copy of their rticles of association / company registration documents, ogether with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in our bids not being processed. For higher value lots you may also be asked to provide a bank reference.		Telephone evening Fax				
		E-mail (in capitals)  I am registering to bid as a private clief	nt	I am registering to bid a		
will collect the pure	chases myself with a shipping quote		If registered for VAT in the EU please ente	r your registration here:	Please tick if you have regi	stered with us before
f applicable)	а этррту даск		Please note that all telephone call	ls are recorded.		
Telephone or Absentee (T / A)	Lot no.	Brief description	n		MAX bid in GBP (excluding premium & VAT)	Covering bid *
FOR WINE SALES	ONLY				•	
	available under bond	" in bond	I will collect from Park Royal or bonded wareh	nouse Please inclu	de delivery charges (minimun	n charge of £20 + VAT)
	S FORM YOU AGE OUR LEGAL RIGH		HAVE READ AND UNDERSTAND OUR CO	ONDITIONS OF SALE	AND WISH TO BE BOUNI	D BY THEM.
Your signature:				Date:		
			<del></del>			

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.

<sup>\*</sup> Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.



