

# PRINTS

Featuring the work of L.S. Lowry

Wednesday 17 September 2014

Knightsbridge, London



Bonhams



# PRINTS FEATURING THE WORK OF L.S. LOWRY

Wednesday 17 September 2014 at 1pm  
Knightsbridge, London

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21600

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£15

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## ILLUSTRATIONS

Front cover: Lot 117  
Inside front cover: Lot 144  
Inside back cover: Lot 215  
Back cover: Lot 253

## NB

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

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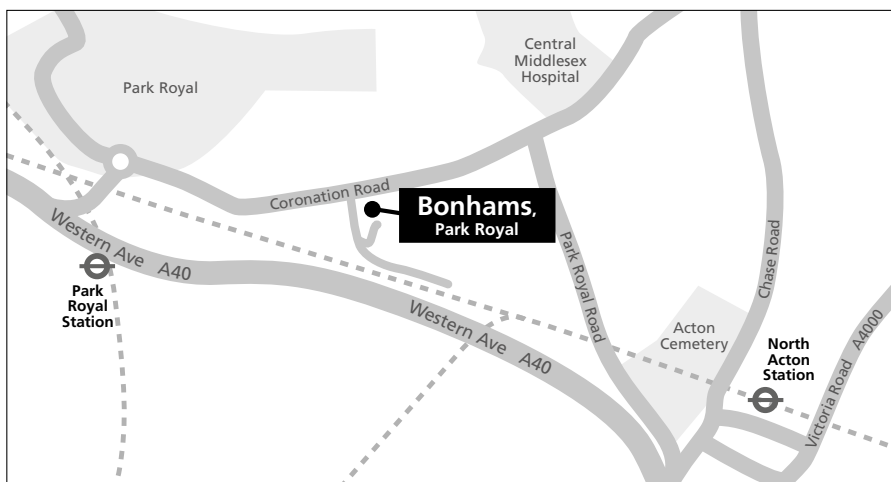
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and buyer's premium

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Y These lots are subject to CITES  
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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.







1



3



2

1

#### ALBRECHT DÜRER (GERMAN, 1471-1528)

Coat of Arms with a Lion and a Cock (Bartsch 100)

Engraving, c.1500, a later impression, on laid, trimmed inside the platemark, with skilfully repaired corners and ink additions to the upper borderline in these areas, 186 x 120mm (7 1/4 x 4 3/4in)(SH) (unframed)

£500 - 700

€630 - 880

US\$840 - 1,200

2

#### MARCANTONIO RAIMONDI (ITALIAN, 1470-1534)

Apollo and the Muses on Mount Parnassus (Bartsch 247)

Engraving, c.1514, after Raphael, on laid, with narrow margins, 355 x 468mm (10 x 18 3/8in)(PL); together with another engraving 'Massacre of the Innocents' (B 20), 1513, a late impression, on laid, trimmed inside the platemark and laid down, 424 x 270mm (16 5/8 x 10 5/8in)(PL) (2) (unframed)

£700 - 1,000

€880 - 1,300

US\$1,200 - 1,700

3

#### VARIOUS ARTISTS

Group of Old Master Engravings

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

£800 - 1,200

€1,000 - 1,500

US\$1,300 - 2,000

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



4

4

**REMBRANDT HARMENSZ VAN RIJN (DUTCH, 1606-1669)**

Peter and John healing the cripple at the gate of the temple (Bartsch 94; New Hollstein 312)  
Etching with drypoint, 1659, a very good impression of Bartsch's third state of four (New Hollstein's fifth state of six), with the shadows reworked with a mezzotint rocker, visible on John's forehead and in the space between John and Peter, on the faces of the two standing bearded men, on the right edge of the beggar's arm, on the pile of clothes next to him and in the right foreground, on thick laid, with narrow margins and a partial watermark of a crest with a fleur-de-lys, 180 x 215mm (7 1/8 x 8 1/2in) (PL)

£2,000 - 3,000  
€2,500 - 3,700  
US\$3,300 - 5,000

5

**REMBRANDT HARMENSZ VAN RIJN (DUTCH, 1606-1669)**

Student at a table by candlelight (New Hollstein 213; Bartsch 148)  
Etching, c.1642, a fairly good impression of a unique state, with the background showing signs of wear and light spots appearing around the candle, on laid, with narrow margins, 147 x 133mm (5 3/4 x 5 1/4in)(PL) (unframed)

£1,500 - 2,000  
€1,900 - 2,500  
US\$2,500 - 3,300



5





6 (part)



7



6 (part)



8

6

**FRANCISCO JOSÉ DE GOYA Y LUCIENTES (SPANISH, 1746-1828)**

A Small Collection of Etchings (Harris 201, 202, 112, 37, 39, 36) Plates 81 and 82 from Los Desastres de la Guerra, 'Fierce Monster' and 'This is the truth', the second edition, 1959, on laid with the Arches watermark and the Calcografía Nacional embossed stamp lower left, numbered 89/110 and 88/110 respectively in pencil, issued together in a cream board folder, numbered 89 in ink, 175 x 215mm (PL), 292 x 390mm (folio), together with four plates from Los Caprichos: plate 1 'Francisco Goya, Pintor', possibly the second or third edition, plate 2 'They say yes', the tenth edition, on thick laid with a watermark of a portrait of Goya wearing a cap, 215 x 150mm (PL), plate 4 'Nanny's Boy', possibly the third edition on wove, 213 x 150mm (PL), plate 77 'What one does to another', a later edition on laid, possibly the tenth, 313 x 222mm (PL), plus 2 etchings by M.Segui Y Riera after Goya from Los Caprichos (8)(4 unframed)

£1,500 - 2,000  
€1,900 - 2,500  
US\$2,500 - 3,300

7

**AFTER JOHANN JAKOB BIEDERMANN (SWISS, 1763-1830)**

Vue Du Chateau De Wildegg

Hand coloured etching, on T.Whatman watermarked paper, inscribed below with the title, 'Peint d'apres nature par JJ.Biedermann avec privilege' and 'Colore par l'artiste' in black ink, 460 x 650mm (18 1/8 x 25 5/8in) (PL)

£600 - 800  
€750 - 1,000  
US\$1,000 - 1,300

8

**GIOVANNI BATTISTA PIRANESI (ITALIAN, 1720-1778)**

Veduta del Mausoleo d'Elio Adriano

Etching, on wove, with wide margins, 432 x 555mm (17 x 21 5/8in)(PL) together with an etching by Claude, 'The Flight into Egypt' (Manocci 9), c.1630-3, the final fourth state, on wove, trimmed to the plate on three sides, 107 x 170mm (4 1/4 x 6 3/4in)(PL)(2)

£700 - 900  
€880 - 1,100  
US\$1,200 - 1,500



9

**JAMES GILLRAY (BRITISH, 1757-1815)**

Assemblée Nationale

Etching, 1804, with vibrant hand colouring, on wove, published June 18th, by H Humphrey, London, 335mm x 465mm (13 1/8in x 18 1/4in)(PL)

£500 - 700

€630 - 880

US\$840 - 1,200

10

**JAMES GILLRAY (BRITISH, 1757-1815)**

Two Penny Whist

Etching, 1796, with bright hand colouring, on wove, published Jan 11th by H Humphrey, London, 250mm x 350mm (9 7/8in x 13 3/4in)(PL), together with the set of four etchings 'Cockney Sportsmen', 1800, with hand colouring, on wove, published nov 12th by H Humphrey, London, 200mm x 295mm (7 7/8in x 11 2/3in)(PL)(5)

£600 - 800

€750 - 1,000

US\$1,000 - 1,300

11

**THOMAS ROWLANDSON (LONDON 1756-1827)**

Procession of the Cod Company

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

£600 - 800

€750 - 1,000

US\$1,000 - 1,300



9



10



11



12



13

12

**AFTER SIR EDWARD COLEY BURNE-JONES, BT., ARA, RWS**

The Rose Bower, from The Legend of Briar Rose  
Photogravure, 1892, on wove, signed in pencil, published by Thomas Agnew, with the Printersellers Association blindstamp, with margins, 425 x 780mm (17 3/4 x 30 3/4in)(PL)

£1,000 - 1,500  
€1,300 - 1,900  
US\$1,700 - 2,500

13

**AFTER JOHN CONSTABLE (1776-1837) BY DAVID LUCAS (1802-1881)**

A Group of Mezzotints  
'A Dell, Helmingham Park', 'Mill stream', 'Summer, Afternoon - After a shower', hunting a stag, together with a JMW Turner mezzotint of a lock, plus two etchings: 'Summer Storm' by R.Goff and St David's Cathedral' by A.J.Finberg (unframed)(7)

£500 - 700  
€630 - 880  
US\$840 - 1,200



14

14

**JAMES ABBOTT MCNEILL WHISTLER (AMERICAN, 1834-1903)**

The Tyresmith (Levy 41)

Lithograph, 1890, on laid, one of a number of impressions printed on laid before the published edition of between 500-1000, with margins, 169 x 180mm (6 1/2 x 7in)(l)

£500 - 700

€630 - 880

US\$840 - 1,200

15

**JAMES ABBOTT MCNEILL WHISTLER (AMERICAN, 1834-1903)**

Billingsgate (Kennedy 44)

Etching, 1859, on laid, the seventh state, with margins, 148 x 225mm (5 7/8 x 8 7/8in)(PL)

£400 - 600

€500 - 750

US\$670 - 1,000

Provenance

With Craddock & Barnard, London, June 1971, Cat. 123. No. 420.



15



16

16

**JAMES ABBOTT MCNEILL WHISTLER (1834-1903)**

Boats, Dordrecht (Kennedy 244)

Etching, c.1844, on japan paper, with margins, 65 x 98mm (2 2/3 x 3 3/4in)(PL)

£500 - 700

€630 - 880

US\$840 - 1,200





17



18

17AR

**CHRISTOPHER RICHARD WYNNE NEVINSON (BRITISH, 1889-1946)**

La Butte Montmartre (Guichard 92)

Etching printed with tone, circa 1922, on laid, signed in pencil, from an edition not exceeding 75, with margins, 235 x 193mm (9 1/4 x 7 5/8in) (PL)

£2,000 - 3,000

€2,500 - 3,700

US\$3,300 - 5,000

18

**WALTER RICHARD SICKERT A.R.A. (BRITISH, 1860-1942)**

Dieppe, La Rue Notre Dame (Bromberg 134)

Etching with aquatint, 1909, the fourth state of sixteen, with the first addition of aquatint on the plate excepting the sky and church dome, with the second addition of aquatint to the lower level of the left house except for two windows, to parts of the Cafe entrance and the walls of both buildings on the street, with the remains of the etched title lower centre, possibly on laid india paper, laid, laid down onto wove, signed in ink, with a dedication 'A Mon Ami Tavernier' in ink lower left, the print was not published, 310 x 238mm (12 1/4 x 9 3/8in)(l)

£1,500 - 2,000

€1,900 - 2,500

US\$2,500 - 3,300

Only a few prints were pulled from each state and the print was never published. Bromberg states "With this print, Sickert appears to have been more interested in exploring the creative processes of printmaking than in the achievement of a highly finished final result suitable for editioning and publication."

Ruth Bromberg, Walter Sickert Prints, a Catalogue Raisonne, p.145





19



20



21



22

19

**WALTER RICHARD SICKERT A.R.A. (BRITISH, 1860-1942)**

A Wicked Piece (Bromberg 208)

Etching and engraving, 1922, the third state, on watermarked laid, inscribed 'Sickert' in pencil with margins, 164 x 101mm (3 3/8 x 4 in) (PL)

£500 - 700

€630 - 880

US\$840 - 1,200

20<sup>AR</sup>

**DAME LAURA KNIGHT RA, RWS (BRITISH, 1877-1970)**

Daughter of Israel

Drypoint, 1950, on cream laid, signed in pencil, from an edition of 50, 355 x 260mm (14 x 10 1/4 in)(PL)

£800 - 1,200

€1,000 - 1,500

US\$1,300 - 2,000

21<sup>\* AR</sup>

**GERALD LESLIE BROCKHURST (BRITISH, 1890-1978)**

Dorette (Fletcher 72)

Etching, 1932, on wove, the fourth state of six, signed in pencil, from a total edition of 111, with margins, 231 x 183mm (9 x 7 1/8 in)(PL)

£1,000 - 1,500

€1,300 - 1,900

US\$1,700 - 2,500

22

**ALPHONSE LEGROS (BRITISH, 1837-1911)**

Portrait of Sir Edward J. Poynter PRA

Etching, on laid, with margins, 260 x 170mm (10 1/4 x 6 3/4 in)(PL)

£300 - 500

€380 - 630

US\$500 - 840

Provenance

John Bonnor, the artist and contemporary of Legros

Thence by descent



23



24

23<sup>AR</sup>

**AUGUSTUS EDWIN JOHN O.M. (BRITISH, 1878-1961)**

Jacob Epstein No. 2 (Campbell Dodgson 13)

Etching, 1906, on laid, from the published edition of 50 printed in 1919, with margins, 130 x 101mm (5 1/8 x 4in)(PL)(unframed)

£600 - 800

€750 - 1,000

US\$1,000 - 1,300

24<sup>AR</sup>

**AUGUSTUS EDWIN JOHN O.M. (BRITISH, 1878-1961)**

William Butler Yeats: fifth plate (Campbell Dodgson 28)

Etching and drypoint, 1907, the fourth state, on partially watermarked laid, signed in pencil, from a total edition of 50 made up of various states, with margins, 178 x 125mm (7 x 5in)(PL)(unframed)

£1,000 - 1,500

€1,300 - 1,900

US\$1,700 - 2,500

25<sup>AR</sup>

**AUGUSTUS EDWIN JOHN O.M. (BRITISH, 1878-1961)**

Portrait of the Artist: bust, bare-headed (Campbell Dodgson 8)  
Etching with drypoint, the second state, on laid, one of 25 published impressions, with margins, 100 x 88mm (4 x 3 1/2in)(PL)(unframed)

£500 - 700

€630 - 880

US\$840 - 1,200

26<sup>AR</sup>

**AUGUSTUS EDWIN JOHN O.M. (BRITISH, 1878-1961)**

Portrait of the Artist in a hat (Campbell Dodgson 5)  
Etching, 1902, on partially watermarked laid, signed in pencil, one of fifteen impressions, with margins, 127 x 102mm (5 x 4in)(PL)

£800 - 1,200

€1,000 - 1,500

US\$1,300 - 2,000



25



26





27



28



29



30

27<sup>AR</sup>

**AUGUSTUS EDWIN JOHN O.M. (BRITISH, 1878-1961)**

Portrait of Hope Johnstone (Campbell Dodgson 139)  
Etching, on laid, signed in pencil, from the edition of 50, with margins, 176 x 126mm (7 x 5in)(PL); 'Benjamin Evans' (C.D. 14), etching with drypoint, on laid, signed in pencil, with margins, 124 x 102mm (4 7/8 x 4in)(PL) and 'Old man in fur cloak' (C.D. 32), etching, 1902, the third state, on laid, signed in pencil, from the published edition of 25, with margins, 113 x 88mm ((4 1/2 x 3 1/2in)(PL) (unframed)(3)

£700 - 900  
€880 - 1,100  
US\$1,200 - 1,500

28<sup>AR</sup>

**AUGUSTUS EDWIN JOHN O.M. (BRITISH, 1878-1961)**

Benjamin Waugh (Campbell Dodgson 23)  
Etching, 1906, on laid, signed in pencil, from the edition of 25, with margins, 162 x 148mm (6 1/2 x 6in)(PL); together with 'Old man of Liverpool' (C.D. 31), etching, 1902, on laid, signed in pencil, from the edition of 25, with margins, 139 x 101mm (5 1/2 x 4in)(PL) and 'Head of a gypsy (Walter Boswell)' (C.D. 33), etching, 1903, on laid, signed and dated in pencil, from the edition of 25, with margins, 138 x 96mm (5 1/2 x 3 7/8in)(PL)(unframed)(3)

£700 - 900  
€880 - 1,100  
US\$1,200 - 1,500

29<sup>AR</sup>

**AUGUSTUS EDWIN JOHN O.M. (BRITISH, 1878-1961)**

A Girl's Head - H (Campbell Dodgson 68)  
Etching, 1919, on laid, signed in pencil, from the edition of 50, with margins, 202 x 125mm (8 x 5in)(PL); together with 'Young woman musing' (C.D. 37), etching, 1901, on laid, from the edition of 25, with margins, 83 x 75mm (3 1/4 x 3in)(PL) and 'Quincy, No. 2' (C.D. 45), etching, 1919, on laid, signed in pencil, from the edition of 50, with margins, 127 x 102mm (5 x 4in)(PL)(unframed)(3)

£800 - 1,200  
€1,000 - 1,500  
US\$1,300 - 2,000

30<sup>AR</sup>

**AUGUSTUS EDWIN JOHN O.M. (BRITISH, 1878-1961)**

Ursula (Campbell Dodgson 52)  
Etching with drypoint, 1903, the second and final state, on laid, signed in pencil, from the edition of 25, with margins, 163 x 96mm (6 1/2 x 3 3/4in)(PL); 'The Serving Maid' (C.D. 41), etching, 1919, the sixth and final state, on laid, signed in pencil, with margins, 137 x 137mm (5 1/2 x 5 1/2in)(PL) and 'Lucy' (C.D. 70), etching, 1906, the second state, on laid, from the published edition of 25, with margins, 126 x 100mm (5 x 4in)(PL)(unframed) (3)

£700 - 900  
€880 - 1,100  
US\$1,200 - 1,500





31

31<sup>AR</sup>

**AUGUSTUS EDWIN JOHN O.M. (BRITISH, 1878-1961)**

The Little Shepherdess (Campbell Dodgson 82, 89 and 115)  
Etching, 1906, on laid, signed in pencil, from editions of 25, each with margins, 76 x 63mm (3 x 3 1/2in)(PL); 'Fruit Sellers - D' (C.D. 89), etching, 1906, on laid, signed in pencil, from editions of 25, each with margins, 126 x 100mm (5 x 4in) and 'The Valley of Time' (C.D. 115), etching, 1906, on laid, signed in pencil, from editions of 25, each with margins, 75 x 101mm (3 x 4in)(PL)(unframed)(3)

£600 - 800

€750 - 1,000

US\$1,000 - 1,300

32<sup>AR</sup>

**AUGUSTUS EDWIN JOHN O.M. (BRITISH, 1878-1961)**

Woman gathering sticks (Campbell Dodgson 81)  
Etching, 1906, on laid, signed in pencil, from the edition of 25, with margins, 89 x 126mm (3 1/2 x 5in)(PL); 'The Quarry Folk, No. 2' (C.D. 84) etching, 1906, on laid, signed in pencil, from the edition of 25, with margins, 114 x 125mm (4 1/2 x 5in)(PL) and 'The Little Pilgrims' (C.D. 92) etching, 1906, on laid, signed in pencil, from the edition of 25, with margins, 129 x 100mm (5 x 4in)(PL)(unframed)(3)

£600 - 800

€750 - 1,000

US\$1,000 - 1,300

33<sup>AR</sup>

**AUGUSTUS EDWIN JOHN O.M. (BRITISH, 1878-1961)**

The Malt House (Campbell Dodgson 126)  
Etching and drypoint, the second state, 1904, on laid, signed in pencil, from the edition of 25, with margins, 81 x 100mm (3 1/4 x 4in)(PL); 'Dartmoor Ponies' (C.D. 129), etching, 1905, on laid, signed in pencil, from the edition of 25, with margins, 75 x 101mm (3 x 4in)(PL) and 'Caravan with a horse' (C.D. 133), etching, 1910, on watermarked handmade laid paper, signed in pencil, from the edition of 50, with margins, 100 x 152mm (4 x 6in)(PL)(unframed)(3)

£600 - 800

€750 - 1,000

US\$1,000 - 1,300



32



33



34



35



36



37

34<sup>AR</sup>

# EDWARD BURRA (BRITISH, 1905-1976)

Woodcuts 1928-29

Seven woodcuts, printed in 1971, from the complete set of nine, on laid, each numbered 19/45, the illustrated image signed in pencil, the other images initialled 'EB' in pencil, published by Nicholas Treadwell Gallery, each with margins, 300 x 245mm (11 7/8 x 9 5/8in)(B)(and smaller)(7)

£1,200 - 1,800

€1,500 - 2,200

US\$2,000 - 3,000

35<sup>AR</sup>

# EDWARD BURRA (BRITISH, 1905-1976)

Drag Queen : The Cambridge Arms

Two etchings, 1972, each on wove, each signed and numbered from the editions of 75 in pencil, each with margins, 300 x 255mm (11 3/4 x 10in)(PL)(2)

£600 - 800

€750 - 1,000

US\$1,000 - 1,300

36<sup>AR</sup>

# PAUL NASH (BRITISH, 1889-1946)

Design of Arches (Postan W.74)

Woodcut, 1926, on japan, signed, dated, inscribed and numbered 1/25 in pencil, with margins, 134 x 115mm (5 1/2 x 4 1/2in)(B)

£500 - 700

€630 - 880

US\$840 - 1,200

37<sup>AR</sup>

# HENRY MOORE O.M., C.H. (BRITISH, 1898-1986)

Lullaby Sleeping Head & Cavern, from Auden Poems, Moore

Lithographs (Cramer 250, 248)

Two lithographs, 1973, loose from the slipcase which accompanies the Book Edition A, on handmade Hodgkinson paper, each signed and numbered XXVIII/CL in pencil, printed and published by Petersburg Press Ltd, London, with margins 400 x 333mm (15 3/4 x 13 1/8in)(SH) (2)

£500 - 700

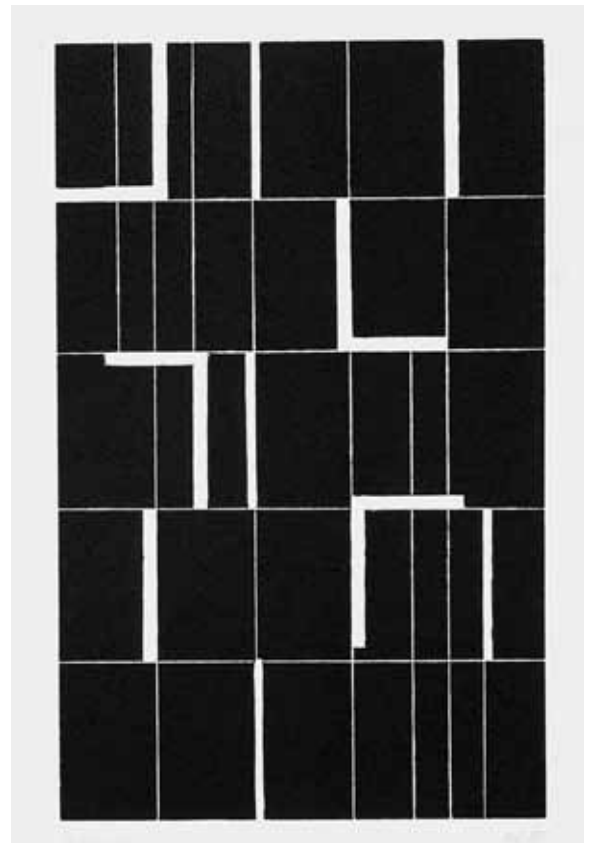
€630 - 880

US\$840 - 1,200

There are two book editions, containing 21 prints, both published together with a slipcase of 4 loose prints. Edition A for Europe, edition B for America.



38



39

38<sup>AR</sup>

**ALAN REYNOLDS (BRITISH, BORN 1926)**

A collection

Eight etchings with aquatint, 1967, each on wove, each signed, dated, titled and variously inscribed in ball point pen, each with margins, 335 x 335mm (13 1/4 x 13 1/4in)(PL)(and smaller)(5 unframed)(8)

£500 - 700

€630 - 880

US\$840 - 1,200

39<sup>AR</sup>

**ALAN REYNOLDS (BRITISH, BORN 1926)**

A collection

Seven woodcuts, on various papers, each initialled, dated and inscribed in pencil, each with margins, 410 x 410mm (16 1/8 x 16 1/8in)(SH)(and smaller)(unframed)(7)

£500 - 700

€630 - 880

US\$840 - 1,200

40\* 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)

£400 - 600

€500 - 750

US\$670 - 1,000



40





41



43

41<sup>AR</sup>

**CERI RICHARDS (BRITISH, 1903-1971)**

**Elegiac Sonnet**

The book, 1970, with the colophon, text, illustrations and two lithographs printed in colours, each signed, dated and numbered VIII/XIV in pencil, one of fourteen hors de commerce impressions aside from the total edition of 130, printed by the Curwen Studio, Chilford, the sheets loose within boards, with the original yellow slipcase, 404 x 302mm (16 x 12in)(vol)

£600 - 800

€750 - 1,000

US\$1,000 - 1,300

42<sup>AR</sup>

**STANLEY WILLIAM HAYTER (BRITISH, 1901-1988)**

**Death of Hektor**

Volume, 1979, comprising nine etchings, three printed in colours, each on wove, each signed, dated and numbered 15/300 in pencil, numbered and signed by the artist and the author on the colophon, with the text, published by Circle Press Publications, Guildford, with the black portfolio and grey slipcase, 415 x 312mm (16 3/8 x 12 3/8in)(vol)

£1,000 - 1,500

€1,300 - 1,900

US\$1,700 - 2,500

43<sup>AR</sup>

**KENNETH ARMITAGE (BRITISH, 1916-2002)**

**Two Figures**

Lithograph printed in olive and black, 1953, on Van Gelder Zonen, signed, dated and numbered 18/50 in pencil, with margins, 505 x 318mm (19 7/8 x 12 1/2in)(SH)(unframed)

£500 - 700

€630 - 880

US\$840 - 1,200

44<sup>AR</sup>

**LYNN CHADWICK (BRITISH, 1914-2003)**

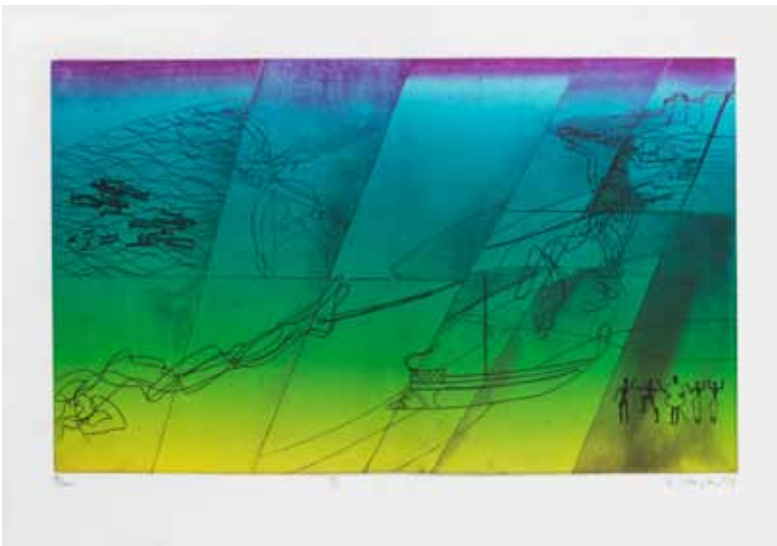
**Group of Standing Figures**

Lithograph printed in scarlet and black, 1952, on Van Gelder Zonen, signed, dated and numbered 37/50 in pencil, with margins, 318 x 505mm (12 1/2 x 19 7/8in)(SH)(unframed)

£500 - 700

€630 - 880

US\$840 - 1,200



42



44





46

45<sup>AR</sup>

**ROBERT COLQUHOUN (BRITISH, 1914-1962)**

Poems of Sleep and Dream

Fourteen lithographs printed in colours, 1947, each on wove, each signed in pencil, each with margins, 202 x 135mm (8 x 5 1/4in)(SH); together with four proofs printed on one sheet of wove, signed in pencil, with margins, 570 x 365mm (22 1/2 x 14 3/4in)(SH)(unframed) (15)

£2,500 - 3,500

€3,100 - 4,400

US\$4,200 - 5,900

46<sup>AR</sup>

**ROBERT COLQUHOUN (BRITISH, 1914-1962)**

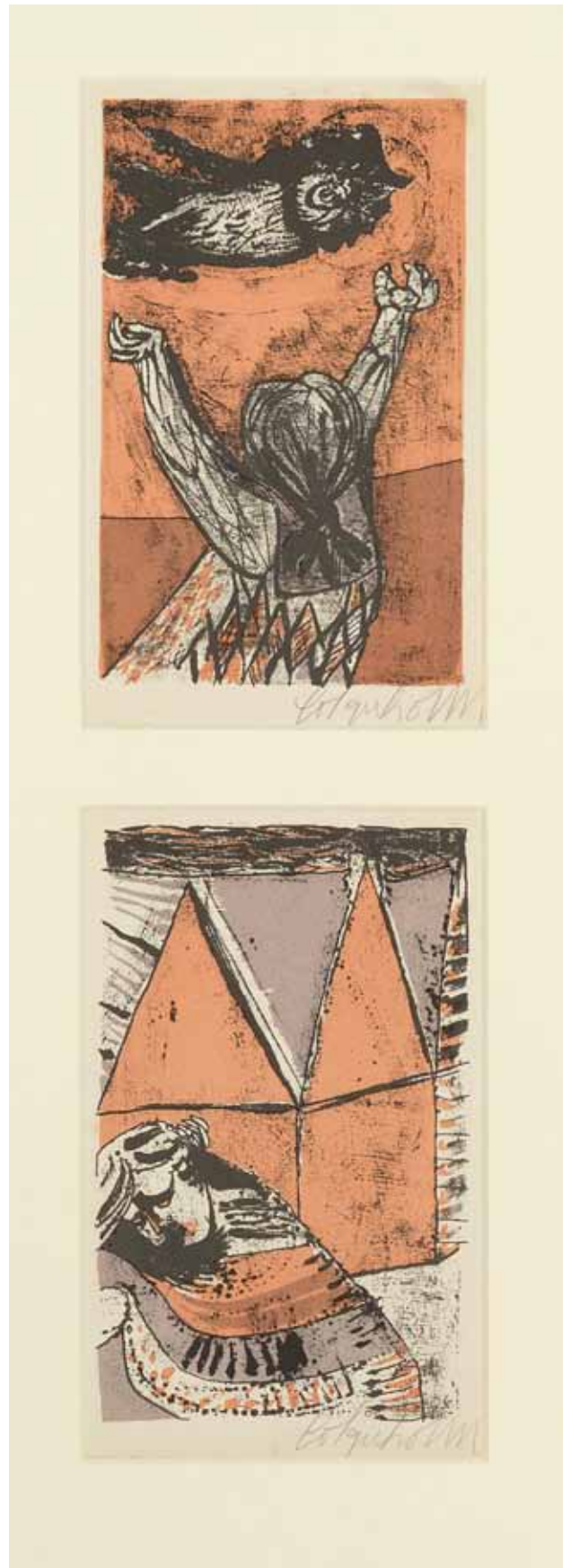
Puppets at Modena

Lithograph printed in colours, 1949, on wove, signed in pencil, with margins, 435 x 372mm (17 1/8 x 14 3/8in)(l)

£500 - 700

€630 - 880

US\$840 - 1,200



45



47



48



49

47<sup>AR</sup>

**WILLIAM SCOTT R.A. (BRITISH, 1913-1989)**

Skail (Black)

Jacquard woven wool, 1959, by the Edinburgh Weavers, 3260 x 1170mm (128 1/2 x 46in)(unframed)

£500 - 700  
€630 - 880  
US\$840 - 1,200

48<sup>AR</sup>

**WILLIAM SCOTT R.A. (BRITISH, 1913-1989)**

Skail (Yellow)

Jacquard woven wool, 1959, by the Edinburgh Weavers, 3100mm x 575mm (122 x 22 3/4in)(unframed)

£500 - 700  
€630 - 880  
US\$840 - 1,200

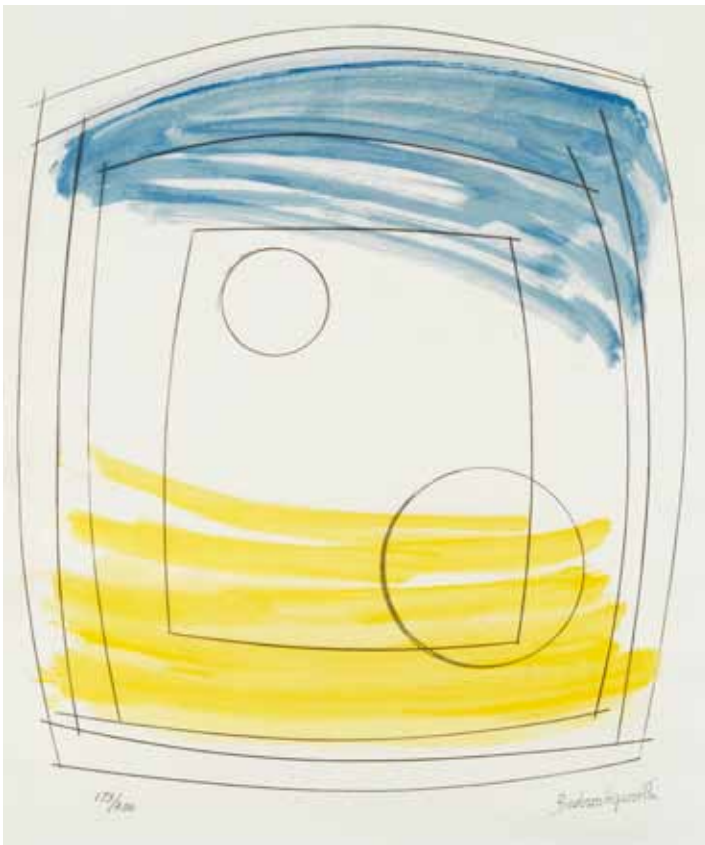
49<sup>AR</sup>

**WILLIAM SCOTT R.A. (BRITISH, 1913-1989)**

Odeon Suite I (Cooke 25)

Lithograph printed in colours, 1966, on wove, signed dated and numbered 4/75 in pencil, printed by Mathieu, Zurich, published by Editions Alecto, London, with margins, 500 x 620mm (19 3/4 x 24 1/2in)(l)

£800 - 1,200  
€1,000 - 1,500  
US\$1,300 - 2,000



50

50<sup>AR</sup>

**DAME BARBARA HEPWORTH (BRITISH, 1903-1975)**

Moon Play

Lithograph printed in colours, 1972, on wove, signed and numbered 173/200 in pencil, printed by Kelpra Studio, London, published by Cercle Graphique Européen, 575 x 502mm (22 5/8 x 19 3/4in)(I)

£1,200 - 1,800

€1,500 - 2,200

US\$2,000 - 3,000

51<sup>AR</sup>

**SIR TERRY FROST R.A. (BRITISH, 1915-2003)**

Lace I (Kemp 43)

Lithograph with leather laces, 1968, on handmade Barcham Green Crisbrook, signed, dated and numbered 26/75 in pencil, published by Leslie Waddington Prints, London, printed by Stanley Jones at the Curwen Studio, London, 767 x 582mm (30 1/4 x 23in)(SH)

£800 - 1,200

€1,000 - 1,500

US\$1,300 - 2,000

52<sup>AR</sup>

**SIR TERRY FROST R.A. (BRITISH, 1915-2003)**

At Five o'Clock in the Afternoon II (Kemp 121)

Etching printed in red and black, 1990, on wove, signed, dated and numbered 23/30 in pencil, published by Austin/Desmond Contemporary Books, London, printed by Hugh Stoneman at the Print Centre, London, with margins, 550 x 370mm (21 3/4 x 14 1/2in)(PL)

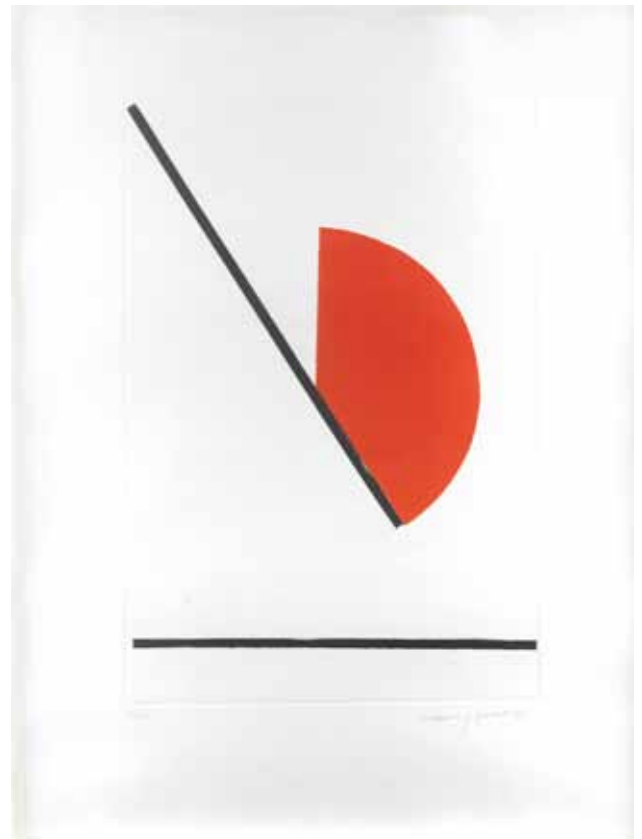
£600 - 800

€750 - 1,000

US\$1,000 - 1,300

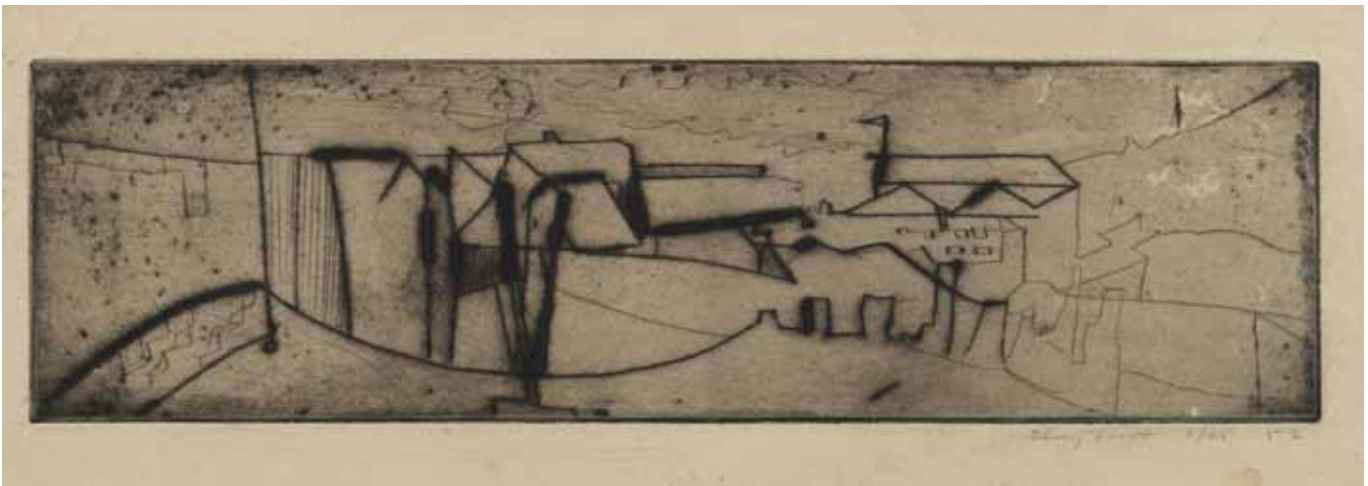


51



52





53



54

53<sup>AR</sup>

**SIR TERRY FROST R.A. (BRITISH, 1915-2003)**

Porthmeor (Kemp 1)  
Drypoint, 1949, on thin wove, signed, dated '52', and numbered 3/25 in pencil, printed and published by the artist, St. Ives, with margins, 90 x 332mm (3 1/2 x 13in)(PL)

£800 - 1,200  
€1,000 - 1,500  
US\$1,300 - 2,000

54<sup>AR</sup>

**SIR TERRY FROST R.A. (BRITISH, 1915-2003)**

Brown Figure (Kemp 25)  
Lithograph printed in brown, 1957, on handmade Barcham Green Crisbrook, signed, dated and numbered 13/30 in pencil, printed by Johnston Douglas at Harley Bros, Edinburgh, published by St. George's Gallery, London, with their blindstamp, with margins, 440 x 570mm (17 1/4 x 22 1/2in)(I)

£800 - 1,200  
€1,000 - 1,500  
US\$1,300 - 2,000



55

55<sup>AR</sup>

**SIR TERRY FROST R.A. (BRITISH, 1915-2003)**

It is True; Variations; Tree, Tree, from Eleven Poems Federico Garcia Lorca (Kemp 100, 103, 107)

Three etchings with aquatint printed in colours, 1989, on Somerset satin, each signed and numbered 14/75 in pencil, each with the accompanying poems in Spanish and English, printed by Hugh Stoneman and Alan Cox at the Print Centre, London, published by Austin/ Desmond Contemporary Books, each with the full sheets, each 565 x 385mm (22 1/4 x 15 1/4in)(SH) (3)

£800 - 1,200

€1,000 - 1,500

US\$1,300 - 2,000

56<sup>AR</sup>

**SIR TERRY FROST R.A. (BRITISH, 1915-2003)**

The Moon Rising; Pause of the Clock; Thamar and Amnon; The Old Lizard, from Eleven Poems Federico Garcia Lorca (Kemp 102, 104, 105, 108)

Four etchings with aquatint printed in colours, 1989, on Somerset satin, each signed and numbered 14/75 in pencil, each with the accompanying poems in Spanish and English, printed by Hugh Stoneman and Alan Cox at the Print Centre, London, published by Austin/ Desmond Contemporary Books, each with the full sheets, each 565 x 385mm (22 1/4 x 15 1/4in)(SH) (4)

£500 - 700

€630 - 880

US\$840 - 1,200

57<sup>AR</sup>

**SIR TERRY FROST R.A. (BRITISH, 1915-2003)**

Lament for Ignacio Sanchez Mejias; Rider's Song; San Raphael (Cordoba), from Eleven Poems Federico Garcia Lorca (Kemp 98, 99, 106)

Three etchings with aquatint printed in colours, 1989, K. 99 and K.106 with additional hand-colouring in gouache, on Somerset satin, each signed and numbered 14/75 in pencil, K.99 and K.106 with the accompanying poems in Spanish and English, printed by Hugh Stoneman and Alan Cox at the Print Centre, London, published by Austin/ Desmond Contemporary Books, each with the full sheets, each 565 x 385mm (22 1/4 x 15 1/4in)(SH) (3)

£800 - 1,200

€1,000 - 1,500

US\$1,300 - 2,000



56



57



58



59



60

58<sup>AR</sup>

**SIR TERRY FROST R.A. (BRITISH, 1915-2003)**

Development of a Square Within a Square (Blue) (Kemp 201)

Screenprint in colours, 2000, on wove, signed and numbered 10/150 in pencil, printed by Coriander Studio, London, published by CCA Galleries, Tilford, the full sheet printed to the edges, 585 x 585mm (23 x 23in)(SH)

£500 - 700

€630 - 880

US\$840 - 1,200

59<sup>AR</sup>

**SIR TERRY FROST R.A. (BRITISH, 1915-2003)**

Development of a Square Within a Square (Red) (Kemp 204)

Screenprint in colours, 2000, on wove, signed and numbered 10/150 in pencil, printed by Coriander Studio, London, published by CCA Galleries, Tilford, the full sheet printed to the edges, 585 x 585mm (23 x 23in)(SH)

£500 - 700

€630 - 880

US\$840 - 1,200

60<sup>AR</sup>

**SIR TERRY FROST R.A. (BRITISH, 1915-2003)**

Ghost II (Blue) (Kemp 127)

Etching and aquatint printed in blue and black, 1991, on wove, signed and numbered 12/25 in pencil, published by the artist, Newlyn, printed at the Print Centre, London, with margins, 300 x 300mm (11 3/4 x 11 3/4in)(PL)

£500 - 700

€630 - 880

US\$840 - 1,200





61



62



63



64

61<sup>AR</sup>

**SANDRA BLOW R.A. (BRITISH, 1925-2006)**

Through and Beyond (Basford 15)

Screenprint in colours, 1991, on wove, signed, and numbered 22/50 in pencil, published by Art Image Ltd, printed by Brad Faine/Coriander Studio, London, the full sheet printed to the edges, 1190 x 1190mm (48 7/8 x 46 7/8in)(SH)(unframed)

£400 - 600

€500 - 750

US\$670 - 1,000

62<sup>AR</sup>

**SANDRA BLOW R.A. (BRITISH, 1925-2006)**

Side Effect (Basford 18)

Four screenprints in colours, each signed, titled and numbered 14/75 in pencil, each with margins, 600 x 560mm (23 1/2 x 22in)(SH)(4)

£400 - 600

€500 - 750

US\$670 - 1,000

63<sup>AR</sup>

**SANDRA BLOW R.A. (BRITISH, 1925-2006)**

Inside Story (Basford 17)

Screenprint in colours, 1991, on wove, signed, and numbered 22/50 in pencil, published by Art Image Ltd, printed by Brad Faine/Coriander Studio, London, the full sheet printed to the edges, 1190 x 1190mm (48 7/8 x 46 7/8in)(SH)(unframed)

£400 - 600

€500 - 750

US\$670 - 1,000

64<sup>AR</sup>

**SANDRA BLOW R.A. (BRITISH, 1925-2006)**

Split Second (Basford 16)

Screenprint in colours, 1991, on wove, signed, and numbered 22/50 in pencil, published by Art Image Ltd, printed by Brad Faine/Coriander Studio, London, the full sheet printed to the edges, 1190 x 1190mm (48 7/8 x 46 7/8in)(SH)(unframed)

£400 - 600

€500 - 750

US\$670 - 1,000



65



67



68



66

65<sup>AR</sup>

**JOHN PIPER C.H. (BRITISH, 1903-1992)**

Blenheim Bridge (Levinson 416)

Screenprint in colours, 1988, on wove, signed and numbered 51/100 in pencil, printed by Kelpra Studio, London, published by CCA Galleries, London, with margins, 420 x 595mm (16 1/2 x 23 1/2in)(l)

£600 - 800

€750 - 1,000

US\$1,000 - 1,300

66<sup>AR</sup>

**JOHN PIPER C.H. (BRITISH, 1903-1992)**

Harlaxton through the Gate (Levinson 275)

Screenprint in colours, 1977, on wove, signed and numbered 19/75 in pencil, printed by Kelpra Studio, London, published by Marlborough Fine Art, London, with margins, 710 x 530mm (28 x 20 7/8in)(l)

£800 - 1,200

€1,000 - 1,500

US\$1,300 - 2,000

67<sup>AR</sup>

**JOHN PIPER C.H. (BRITISH, 1903-1992)**

Vaux-le-Vicomte (Levinson 208)

Screenprint in colours, 1972, on wove, signed and numbered 46/70 in pencil, printed at Kelpra Studio, London, published by Marlborough Fine Art, London, with margins, 555 x 835mm (22 x 33in)(l)

£600 - 800

€750 - 1,000

US\$1,000 - 1,300

68<sup>AR</sup>

**JOHN PIPER C.H. (BRITISH, 1903-1992)**

Willington Dovecote, Bedfordshire (Levinson 286)

Lithograph printed in colours, 1978, on wove, signed and numbered 34/120 in pencil, printed at the Curwen Studio, Chilford, published by Christie's Contemporary Art and The National Trust, with margins, 573 x 775mm (22 5/8 x 30 1/2in)(SH)

£600 - 800

€750 - 1,000

US\$1,000 - 1,300





69

69<sup>AR</sup>

**JOHN PIPER C.H. (BRITISH, 1903-1992)**

Skeabost, Skye (Levinson 250)

Screenprint in colours, 1975, on wove, signed and numbered 53/70 in pencil, printed by Kelpira Studio, London, published by Marlborough Fine Art, London, with margins, 635 x 840mm (25 x 33in)(l)

£500 - 700

€630 - 880

US\$840 - 1,200

70<sup>AR</sup>

**JOHN PIPER C.H. (BRITISH, 1903-1992)**

Ruined Chapel, Isle of Mull (Levinson 249)

Screenprint in colours, 1975, on wove, signed and numbered 62/70 in pencil, printed by Kelpira Studio, London, published by Marlborough Fine Art, London, with margins, 635 x 835mm (25 x 38 1/8in)(l)

£500 - 700

€630 - 880

US\$840 - 1,200



70

71<sup>AR</sup>

**JOHN PIPER C.H. (BRITISH, 1903-1992)**

Caernarvon Castle I (Levinson 200)

Screenprint in colours, 1971, on wove, signed and numbered 49/70 in pencil, printed by Kelpira Studio, London, published by Marlborough Fine Art, London, with margins, 490 x 750mm (19 3/8 x 29 1/2in)(l)

£600 - 800

€750 - 1,000

US\$1,000 - 1,300



71





72



73



74



75

72<sup>AR</sup>

**JOHN PIPER C.H. (BRITISH, 1903-1992)**

St James the Less, Westminster, by G.E. Street (Levinson 144)  
Lithograph printed in colours, 1964, on wove, signed and numbered 44/70 in pencil, printed by Curwen Studio, published by Marlborough Fine Art, London, with margins, 485 x 645mm (19 1/8 x 25 3/8in)(l)

£700 - 1,000  
€880 - 1,300  
US\$1,200 - 1,700

73<sup>AR</sup>

**JOHN PIPER C.H. (BRITISH, 1903-1992)**

Babingley - Sepia Variation (Levinson 371)  
Screenprint, 1984, on wove, signed and numbered 34/50 in pencil, printed by Kelpira Studio, London, published by CCA, London, with margins, 445 x 595mm (17 7/8 x 23 1/2in)(l)

£500 - 700  
€630 - 880  
US\$840 - 1,200

74<sup>AR</sup>

**JOHN PIPER C.H. (BRITISH, 1903-1992)**

Westminster School I (Levinson 114)  
Lithograph printed in colours, 1961, on wove, signed and numbered 86/100 in pencil, printed by Curwen Studio, published by Paul Cornwall-Jones, with margins, 444 x 590mm (17 1/2 x 23 1/4in)(l)

£600 - 800  
€750 - 1,000  
US\$1,000 - 1,300

75<sup>AR</sup>

**JOHN PIPER C.H. (BRITISH, 1903-1992)**

Westminster School II (Levinson 115)  
Lithograph printed in colours, 1961, on wove, signed and numbered 86/100 in pencil, printed by Curwen Studio, published by Paul Cornwall-Jones, with margins, 428 x 583mm (16 7/8 x 23in)(l)

£600 - 800  
€750 - 1,000  
US\$1,000 - 1,300



76

76<sup>AR</sup>

**JOHN PIPER C.H. (BRITISH, 1903-1992)**

Nursery Frieze II (Levinson 9)

Autolithograph, 1936, printed in colours, on machine made lithographic cartridge paper, unsigned as published from an unspecified edition, printed by Waterlow & Sons, published by Contemporary Lithographs, 460 x 1214mm (18 1/8 x 47 3/4in)(l) (unframed)

£2,000 - 3,000

€2,500 - 3,700

US\$3,300 - 5,000

77<sup>AR</sup>

**JOHN PIPER C.H. (BRITISH, 1903-1992)**

Scotney Castle, Kent (Levinson 265)

Lithograph printed in colours, 1976, on wove, signed and inscribed 'Artist's proof' in pencil, an artist's proof aside from the numbered edition of 120, printed by Curwen Studio, Chilford, published by CCA and the National Trust, with margins, 440 x 565mm (17 3/8 x 22 1/4in) (l)

£700 - 900

€880 - 1,100

US\$1,200 - 1,500

78<sup>AR</sup>

**JOHN PIPER C.H. (BRITISH, 1903-1992)**

Wightwick Manor (Levinson 274)

Screenprint in colours, 1977, on wove, signed and inscribed 'A/P' in pencil, an artist's proof aside from the numbered edition of 75, printed by Kelpra Studio, published by Marlborough Fine Art, London, with margins, 522 x 702mm (20 1/2 x 27 5/8in)(l)

£500 - 700

€630 - 880

US\$840 - 1,200



77



78





79



81



80

79<sup>AR</sup>

**JOHN PIPER C.H. (BRITISH, 1903-1992)**

Foliate Head (Levinson 256)

Lithograph printed in colours, 1976, on TH Saunders, signed and numbered 16/90 in pencil, printed at the Curwen Studio, Chilford, published by Curwen Press, Chilford, with margins, 380 x 255mm (15 x 10in)(l)

£800 - 1,200

€1,000 - 1,500

US\$1,300 - 2,000

80<sup>AR</sup>

**JOHN PIPER C.H. (BRITISH, 1903-1992)**

Eye and Camera: Red, Blue and Yellow (Levinson 317)

Screenprint in colours, 1980, on wove, signed in pencil, from the edition of 150, printed by Kelpra Studio, London, published by Kelpra Editions and the Tate Gallery, London, with margins, 400 x 605mm (15 3/4 x 23 3/4in)(l)

£500 - 700

€630 - 880

US\$840 - 1,200

81<sup>AR</sup>

**JOHN PIPER C.H. (BRITISH, 1903-1992)**

Gedney, Lincolnshire (Levinson 139)

Lithograph printed in colours, 1964, on wove, signed and numbered 27/70 in pencil, printed by Curwen Studio, London, published by Marlborough Fine Art, London, with margins, 768 x 510mm (30 2/8 x 20 1/8in)(l)

£500 - 700

€630 - 880

US\$840 - 1,200





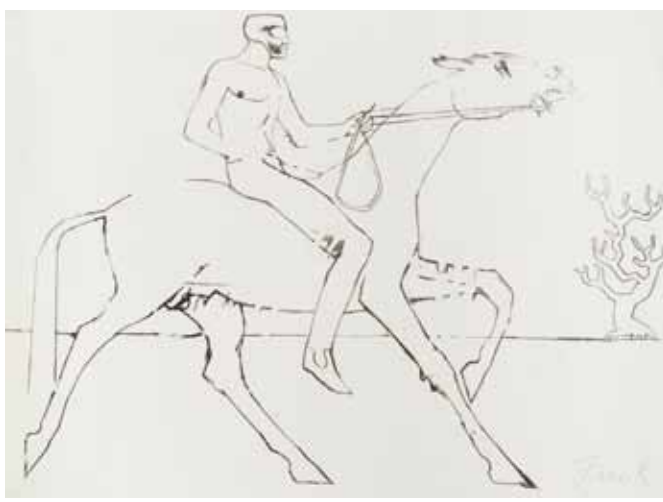
82



83



84



85

82<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 x 490mm (24 1/2 x 19 1/4in)(SH)(unframed)

£500 - 700

€630 - 880

US\$840 - 1,200

83<sup>AR</sup>

**DAME ELISABETH FRINK R.A. (BRITISH, 1930-1993)**

Lying Down Horse (Wiseman 57)

Lithograph printed in grey, 1972, on TH Saunders, signed and numbered 9/250 in pencil, printed at Curwen Studio, published by Leslie Waddington Prints Ltd, the full sheet, 560 x 760mm (22 x 30in) (SH)

£500 - 700

€630 - 880

US\$840 - 1,200

84<sup>AR</sup>

**DAME ELISABETH FRINK R.A. (BRITISH, 1930-1993)**

The Reeve's Tale (Wiseman 62)

Etching with aquatint, 1972, on wove, signed and numbered 26/50 in pencil, printed at White Ink, London, published by Leslie Waddington Prints Ltd, London, with full margins, 500 x 340mm (19 3/4 x 13 1/2in) (PL)

£300 - 500

€380 - 630

US\$500 - 840

85

**DAME ELISABETH FRINK R.A. (BRITISH, 1930-1993)**

Aesop's Fables (Wiseman 22-25)

The book, 1968, containing title, text, reproductions and four lithographs, on cream Zerkall Batten wove, each signed in pencil, bound as issued, signed and numbered 27/250 in black pen on the title page, printed by Curwen Studio, London, published by Alistair McAlpine Publishing Ltd and Leslie Waddington Prints Ltd, London, with the original leather binding and slipcase, 288 x 395mm (11 3/8 x 15 1/2in)(volume)

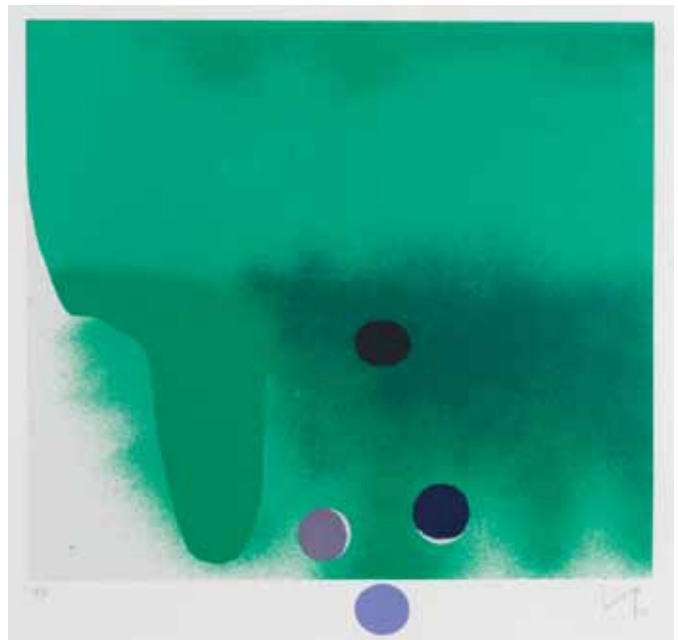
£2,000 - 3,000

€2,500 - 3,700

US\$3,300 - 5,000



86



87

86<sup>AR</sup>

**VICTOR PASMORE R.A. (BRITISH, 1908-1998)**

Points of Contact No. 5 (Thames & Hudson 6)  
Screenprint, 1965, on thin wove, signed, dated and inscribed 'proof' in ballpoint pen, a proof aside from the numbered edition of 70, printed at Kelpra Studio, London, published by Marlborough Graphics, London, with margins, 2110 x 510mm (83 x 20in)(SH)(unframed)

£600 - 800

€750 - 1,000

US\$1,000 - 1,300

87<sup>AR</sup>

**VICTOR PASMORE (1908-1998)**

Green Darkness (Lynton G35)  
Screenprint in colours, 1986, on Arches, signed, dated and numbered 14/70 in pencil, published by Marlborough Graphics, London, printed by Kelpra studio, London, with their blindstamp, with margins, 460 x 470mm (18 x 18 1/2in)(I)

£600 - 800

€750 - 1,000

US\$1,000 - 1,300



88

88<sup>AR</sup>

**VICTOR PASMORE R.A. (BRITISH, 1908-1998)**

Points of contact no. 31 (Lynton G5)

Screenprint in colours, 1979, on wove, signed, dated and numbered 12/70 in pencil, printed by Kelpira Studio, London, published by Marlborough Fine Art, London, with margins, 400 x 400mm (15 3/4 x 15 3/4in)(l)

£600 - 800

€750 - 1,000

US\$1,000 - 1,300

89<sup>AR</sup>

**VICTOR PASMORE R.A. (BRITISH, 1908-1998)**

Burning Waters

The book, 1995, containing title page, text, illustrations and two loose etchings by the artist, each signed and numbered 1/75 in pencil, published by Enitharmon Press and Marlborough Graphics Ltd, London, 290 x 240mm (11 1/2 x 9 1/2in)(vol) together with 'Gardens of Hammersmith', etching with aquatint printed in green, 1975, on wove, signed, dated and numbered 31/55 in pencil, with margins, 280 x 370mm (11 X 14 1/2in)(PL)(2)

£500 - 700

€630 - 880

US\$840 - 1,200

90<sup>AR</sup>

**VICTOR PASMORE R.A. (BRITISH, 1908-1998)**

Linear development in one movement (Thames & Hudson 42)

Etching with aquatint, 1974, on wove, signed, dated and inscribed 'A/P' in pencil, and artist's proof aside from the numbered edition of 60, printed by White Ink Ltd, London, published by Marlborough Graphics, London, with margins, 390 x 390mm (15 1/2 x 15 1/2in)(PL)

£300 - 500

€380 - 630

US\$500 - 840



89



90





91



93



92

The following lot is being sold on behalf of Kidney Research UK

91<sup>AR</sup>

**DAME ELIZABETH BLACKADDER OBE RA RSA RSW RGI DLITT (BRITISH, BORN 1931)**

Venice Cats, from Cats Portfolio

Etching with aquatint printed in grey and brown, 2003, on wove, signed and numbered 1/80 in pencil, published by Glasgow Print Studio, with margins, 295 x 360mm (11 5/8 x 14 1/8in)(PL)

£300 - 500

€380 - 630

US\$500 - 840

Donated to raise funds for vital research, as part of Kidney Research UK's 'Making EVERY Kidney Count' appeal. For further information please visit [www.kidneyresearchuk.org/uk](http://www.kidneyresearchuk.org/uk).

92<sup>AR</sup>

**DAME ELIZABETH BLACKADDER OBE RA RSA RSW RGI DLITT (BRITISH, BORN 1931)**

Orchidaceae Phalaenopsis

Soft ground etching with aquatint printed in colours, on wove, signed and numbered 1/50 in pencil, printed at Glasgow Print Studio, with margins, 600 x 450mm (23 2/3 x 17 4/5in)(PL)

£500 - 700

€630 - 880

US\$840 - 1,200

93<sup>AR</sup>

**DAME ELIZABETH BLACKADDER OBE RA RSA RSW RGI DLITT (BRITISH, BORN 1931)**

Still life and fan

Lithograph printed in colours, 1980, on wove, signed, dated and numbered 26/75 in pencil, 628 x 860mm (24 3/4 x 33 7/8in) together with 'Still life with wooden puzzles', lithograph and screenprint in colours, 1983, on japan mounted to wove, signed and numbered 36/75 in pencil, with margins, 455 x 580mm (18 x 22 7/8in)(l)(2)

£700 - 900

€880 - 1,100

US\$1,200 - 1,500



94

94<sup>AR</sup>

**KEN KIFF (BRITISH, 1935-2001)**

Red Parrot

Woodcut printed in red, on buff japan, signed and numbered 5/12 in pencil, with margins, 603 x 480mm (23 3/4 x 18 7/8in)(B)

£500 - 700

€630 - 880

US\$840 - 1,200

95<sup>AR</sup>

**KEN KIFF (BRITISH, 1935-2001)**

Rainbow

Monotype printed in colours, 1989, on wove, signed in pencil, with margins, 1370 x 1020mm (54 x 40 1/8in)(SH)

£1,000 - 1,500

€1,300 - 1,900

US\$1,700 - 2,500



95



96

96<sup>†</sup> AR

**JOHN BELLANY CBE RA HRSA LLD(LON) (BRITISH, 1942-2013)**

A Collection

Eight etchings, including 'Olympia', 'Raised Beach', 'The Capercaillie Sings his Lament', 'The Fallen Fulmer', 'Wild Cat', 'Hospital II', 'Sir Roy Calne' and 'Transplant I', 1985-1989, each on wove, each signed and numbered variously in pencil from the editions of 20, 25, 30, 45, 50, each with full margins, 755 x 565mm (29 3/4 x 22 1/4in)(SH)(and smaller) (8) (unframed)

£500 - 700

€630 - 880

US\$840 - 1,200

97<sup>†</sup> AR

**JOHN BELLANY CBE RA HRSA LLD(LON) (BRITISH, 1942-2013)**

The Bellany Sextet

The complete set of six etchings with aquatint printed in colours, 1993, titled 'Samson & Delilah', 'Moonlight', 'The Presence', 'Perdu', 'The Lovers' and 'The Fright', each on wove, each signed in pencil, a harlequin set, five numbered 26 in pencil, and 'The Presence' numbered 8, from the edition of 50, with full margins, each 745 x 555mm (29 3/8 x 21 7/8in)(PL)(unframed)(6)

£1,000 - 1,500

€1,300 - 1,900

US\$1,700 - 2,500



97



98



99



100

98<sup>AR</sup>

**JOHN HOYLAND RA (BRITISH, 1934-2011)**

Xingu

Screenprint in colours, 1981, on wove, the full sheet, signed, dated and numbered 51/65 in pencil, published by Advanced Graphics, London, 1470 x 1140mm (57 4/5 x 44 4/5in)(SH)(unframed)

£600 - 800

€750 - 1,000

US\$1,000 - 1,300

99<sup>AR</sup>

**JOHN HOYLAND RA (BRITISH, 1934-2011)**

Untitled

Screenprint with embossing, 1971, on wove, signed, dated and numbered 10/40 in pencil, with wide margins, 300 x 240mm (11 3/4 x 9 1/2in)(l)

£300 - 500

€380 - 630

US\$500 - 840

100<sup>AR</sup>

**SIR HOWARD HODGKIN (BRITISH, BORN 1932)**

Red Bermudas (Heenk 223)

Offset lithograph printed in colours, 1982, on wove, signed dated and numbered 114 in pencil, from the edition of 150, the full sheet printed to the edges, 431 x 431mm (17 x 17in)(SH)(unframed)

£500 - 700

€630 - 880

US\$840 - 1,200



101<sup>AR</sup>

**SIR HOWARD HODGKIN (BRITISH, BORN 1932)**

*Sky's the Limit*

Screenprint in colours, 2003, on wove, initialled, dated and numbered 88/108 in pencil, published by Lincoln Center for the Performing Arts, New York, with margins, 820 x 920mm (32 1/8 x 36 1/8in)(SH)



101

£2,000 - 3,000

€2,500 - 3,700

US\$3,300 - 5,000

102<sup>AR</sup>

**GILLIAN AYRES O.B.E., R.A. (BRITISH, BORN 1930)**

*Sikar II*

Etching with aquatint and carborundum printed in colours with extensive hand colouring in acrylic paint, 1993, signed, dated and numbered 32/100 in pencil, with margins, 1085 x 1070mm (42 3/4 x 42 1/8in)(SH)

£1,500 - 2,000

€1,900 - 2,500

US\$2,500 - 3,300



102



103



104



105



106

103

**MICHAEL HEINDORFF AND BERND ZIMMER**

Incrocio

The complete set of ten hand-coloured lithographs, 1984, each on Fabriano wove, each numbered 13/20 in pencil, five signed by Michael Heindorff in pencil, and five signed by Bernd Zimmer, published by Edition Compomano, London, with the green portfolio box as issued, 280 x 380mm (15 x 11in)(folio)

£600 - 800

€750 - 1,000

US\$1,000 - 1,300

104<sup>AR</sup>

**MICHAEL HEINDORFF (BRITISH, BORN 1949)**

Trout

Etching with carborundum printed in colours, 1983, on wove, signed in pencil, an artist's proof aside from the edition of 50, 750 x 1060mm (29 1/2 x 41 3/4in)(SH)(unframed)

£600 - 800

€750 - 1,000

US\$1,000 - 1,300

105<sup>AR</sup>

**MICHAEL HEINDORFF (BRITISH, BORN 1949)**

Lobster

Etching with carborundum printed in colours, 1984, on wove, signed in pencil, an artist's proof aside from the edition of 50, 750 x 1060mm (29 1/2 x 41 3/4in)(SH)(unframed)

£600 - 800

€750 - 1,000

US\$1,000 - 1,300

106<sup>AR</sup>

**MICHAEL HEINDORFF (BRITISH, BORN 1949)**

Rheinscapes

Four etchings with carborundum printed in colours, 1982, each signed in pencil, three inscribed 'AP IV/VI' and one inscribed 'AP V/VI' in pencil, artist's proofs aside from the edition of 50, on wove, 905 x 1210mm (35 1/2 x 47 5/8in)(SH)(unframed)(4)

£1,000 - 1,500

€1,300 - 1,900

US\$1,700 - 2,500





107

107<sup>AR</sup>

**BERYL COOK (BRITISH, 1926-2008)**

Fairy Dell

Offset lithograph printed in colours, 1981, on wove, signed in pencil, published by Alexander Gallery Publications Ltd, Bristol, with margins, 415 x 390mm (16 1/4 x 15 1/4in)(l)

£400 - 600

€500 - 750

US\$670 - 1,000

108<sup>AR</sup>

**WILLIAM CROZIER H.R.H.A. (BRITISH, 1930-2011)**

Verona Garden

Aquatint printed in colours, 2007, on wove, signed, titled, dated and numbered 70/80 in pencil, printed by Stamperia d'arte Berardinelli, Verona, with their blindstamp, with margins, 700 x 900mm (27 1/2 x 35 1/2in)(SH)(unframed)

£800 - 1,200

€1,000 - 1,500

US\$1,300 - 2,000

109<sup>AR</sup>

**WILLIAM CROZIER H.R.H.A. (BRITISH, 1930-2011)**

Labyrinth

Aquatint printed in colours, 2007, on wove, signed, titled, dated and numbered 51/80 in pencil, printed by Stamperia d'arte Berardinelli, Verona, with their blindstamp, with margins, 700 x 900mm (27 1/2 x 35 1/2in)(SH)(unframed)

£800 - 1,200

€1,000 - 1,500

US\$1,300 - 2,000

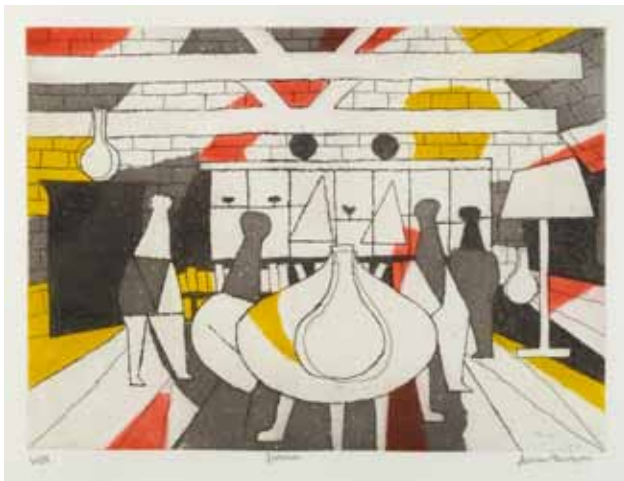
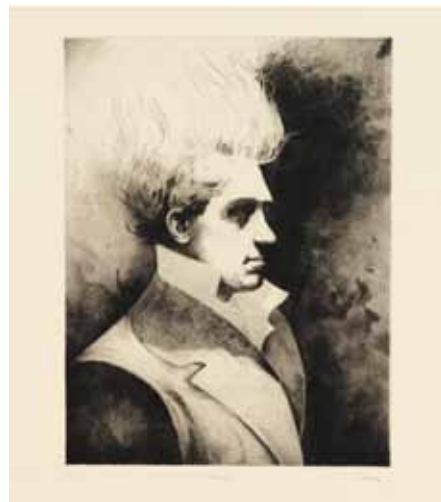


108



109



110<sup>AR</sup>

**JULIAN TREVELYAN R.A. (BRITISH, 1910-1988)**

Love and Friendship (Turner 22)

Etching with fabric pressed into soft-ground from zinc plate, 1933, on wove, signed, dated and numbered '50/4' in pencil, from the edition of 50, together with two further etchings by the same hand, 'To poor Tabetha' (Turner 23), 1932, on wove, signed and inscribed in pencil, from an unknown edition size, and 'The Cow' (Turner 24), 1932, on wove, signed and inscribed 'trial proof' in pencil, there was no known edition, each with margins, 179 x 236mm (7 x 9 1/4in)(PL)(3)

**£500 - 700**

€630 - 880

US\$840 - 1,200

111AR

**STEPHEN CONROY (BRITISH, BORN 1964)**

## Silence

Etching with drypoint, 1991, on Somerset wove, signed, titled and numbered 16/25 in pencil, published by Marlborough Graphics, London, with margins, 298 x 225mm (11 3/4 x 8 7/8in)(PL)(unframed)

**£500 - 700**

€630 - 880

US\$840 - 1,200

112<sup>AR</sup>

**JULIAN TREVELYAN R.A. (BRITISH, 1910-1988)**

Interior (Turner 269)

Etching with aquatint printed in colours, 1973, on wove, signed, titled and numbered 41/52 in pencil, printed by Studio Prints, published by Leslie Waddington Prints, Ltd, with margins, 350 x 478mm (13 3/4 x 18 3/4in)(PL)

£400 - 600

€500 - 750

US\$670 - 1,000

113<sup>AR</sup>

**STEPHEN CONROY (BRITISH, BORN 1964)**

Windscale

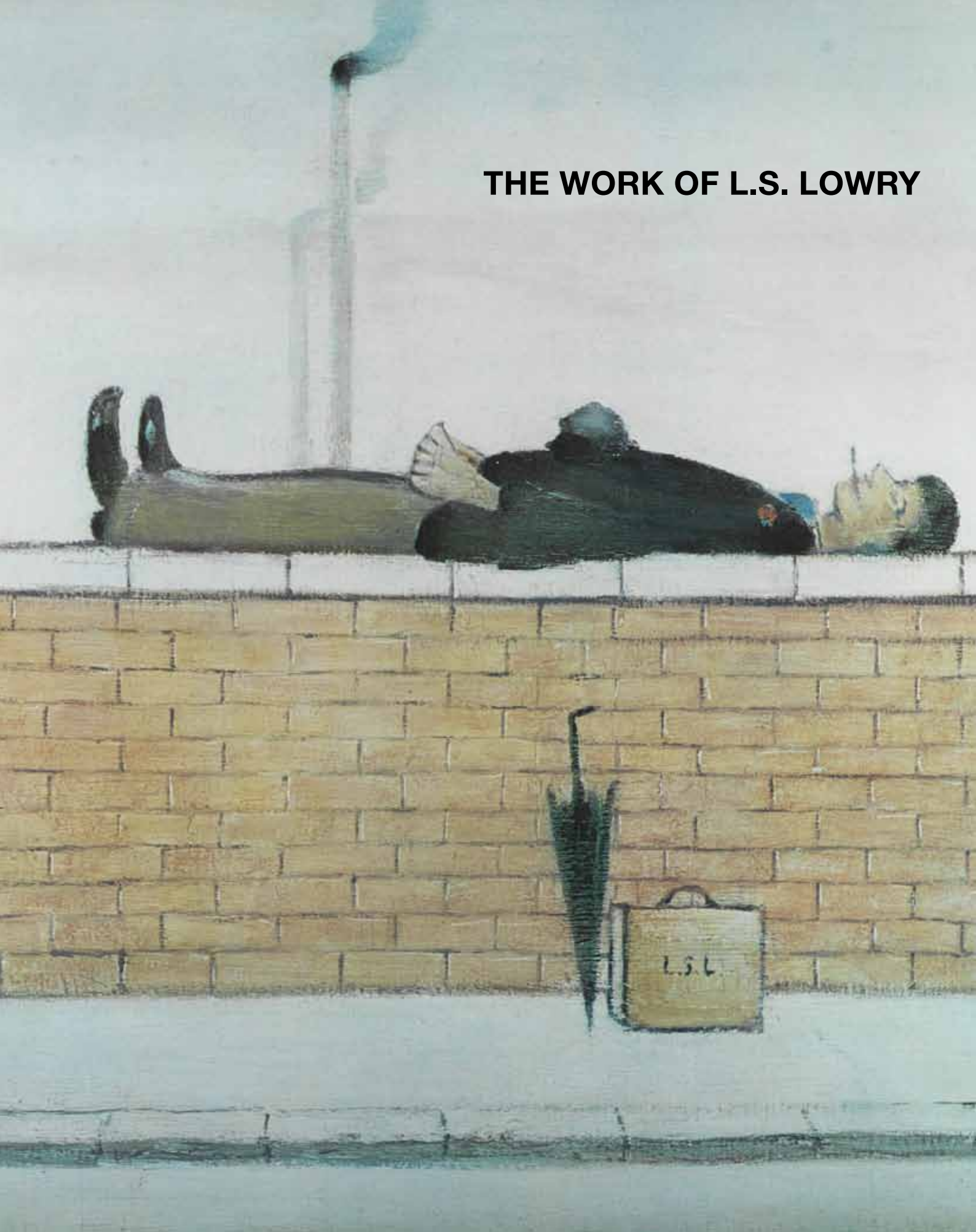
Etching and drypoint printed with plate tone, signed, titled and inscribed 'A/P' in pencil, an artist's proof, with margins, 398 x 328 mm (15 1/4 x 12 3/8in)(PL)

£500 - 700

€630 - 880

US\$840 - 1,200

# THE WORK OF L.S. LOWRY





114

114<sup>AR</sup>

**LAURENCE STEPHEN LOWRY R.A. (BRITISH, 1887-1976)**

People standing about  
Offset lithograph printed in colours, 1972, on wove, signed in pencil, from the edition of 500, with the Fine Art Trade Guild blindstamp, with margin, 330 x 495mm (12 x 19 1/2in)(l)

£800 - 1,200

€1,000 - 1,500

US\$1,300 - 2,000

115<sup>AR</sup>

**LAURENCE STEPHEN LOWRY R.A. (BRITISH, 1887-1976)**

Man holding child  
Offset lithograph printed in colours, on wove, signed in pencil, with the Fine Art Trade Guild blindstamp, with margins, 450 x 705mm (18 3/4 x 27 3/4in)(l)

£1,000 - 1,500

€1,300 - 1,900

US\$1,700 - 2,500

116<sup>AR</sup>

**LAURENCE STEPHEN LOWRY R.A. (BRITISH, 1887-1976)**

Meeting Point  
Offset lithograph printed in colours, on wove, signed in pencil and stamp numbered '113' in black ink, from the edition of 850, printed by Chorley & Pickersgill Ltd, published by the Adam Collection Ltd, with margins, 615 x 817mm (24 1/8 x 32 1/4in)(SH)(unframed)

£600 - 800

€750 - 1,000

US\$1,000 - 1,300



115

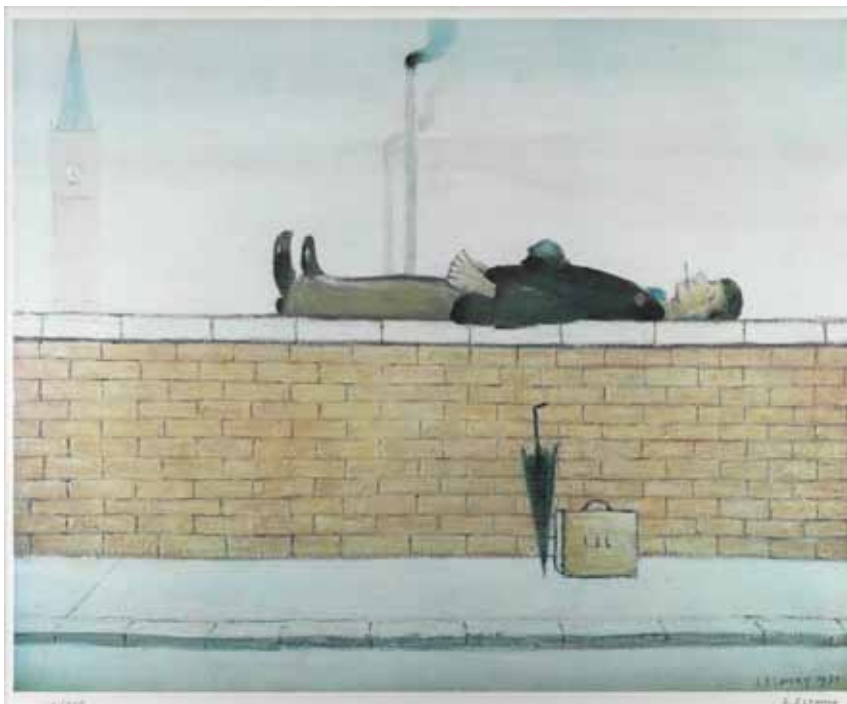


116





117



118

117<sup>AR</sup>

**LAURENCE STEPHEN LOWRY R.A. (BRITISH, 1887-1976)**

Going to the Match

Offset lithograph printed in colours, 1972, on wove, signed in pencil, from the edition of 300, with the Fine Art Trade Guild blindstamp, with margins, 528 x 680mm (20 3/4 x 26 3/4in)(l)

£5,000 - 7,000

€6,200 - 8,700

US\$8,400 - 12,000

118<sup>AR</sup>

**LAURENCE STEPHEN LOWRY R.A. (BRITISH, 1887-1976)**

Man on a wall

Offset lithograph printed in colours, on wove, signed and numbered 121/500 in pencil, with margins, 400 x 505mm (15 7/8 x 20in)(l)

£1,500 - 2,000

€1,900 - 2,500

US\$2,500 - 3,300



119

119<sup>AR</sup>

**LAURENCE STEPHEN LOWRY R.A. (BRITISH, 1887-1976)**

Ferry Boats

Offset lithograph printed in colours, 1972, on wove, signed in pencil, published by Venture Prints Ltd, Bristol, with the Fine Art Trade Guild blindstamp, with margins, 300 x 405mm (11 7/8 x 16in)(l)

£700 - 900

€880 - 1,100

US\$1,200 - 1,500

120<sup>AR</sup>

**LAURENCE STEPHEN LOWRY R.A. (BRITISH, 1887-1976)**

Crime Lake

Offset lithograph printed in colours, 1973, on wove, signed in pencil, from an edition of 500, with the Fine Art Trade Guild blindstamp, with margins, 455 x 605mm (18 x 23 7/8in)(l)

£600 - 800

€750 - 1,000

US\$1,000 - 1,300

121<sup>AR</sup>

**LAURENCE STEPHEN LOWRY R.A. (BRITISH, 1887-1976)**

The Harbour

Offset lithograph printed in colours, 1972, on wove, signed in pencil, published by Venture Prints Ltd, Bristol, with margins, 405 x 555mm (16 x 21 5/8in)(l)

£800 - 1,200

€1,000 - 1,500

US\$1,300 - 2,000



120



121



122



123



124



125

122<sup>AR</sup>

**LAURENCE STEPHEN LOWRY R.A. (BRITISH, 1887-1976)**

The Beach

Offset lithograph printed in colours, 1973, on wove, signed in pencil, published by Venture Prints Ltd, Bristol, with the Fine Art Trade Guild blindstamp, with margins, 260 x 505mm (10 1/4 x 20in)(l)

£500 - 700

€630 - 880

US\$840 - 1,200

123<sup>AR</sup>

**LAURENCE STEPHEN LOWRY R.A. (BRITISH, 1887-1976)**

Two Brothers

Offset lithograph printed in colours, on wove, signed in pencil, with the Fine Art Trade Guild blindstamp, with margins, 605 x 300mm (23 7/8 x 11 7/8in)(l)

£800 - 1,200

€1,000 - 1,500

US\$1,300 - 2,000

124<sup>AR</sup>

**LAURENCE STEPHEN LOWRY R.A. (BRITISH, 1887-1976)**

Peel Park, Salford

Offset lithograph printed in colours, 1975, on wove, signed in pencil, published by Venture Prints Ltd, Bristol, with the Fine Arts Trade Guild blindstamp, with margins, 375 x 755mm (14 3/4 x 30 1/2in)(l)

£600 - 800

€750 - 1,000

US\$1,000 - 1,300

125<sup>AR</sup>

**LAURENCE STEPHEN LOWRY R.A. (BRITISH, 1887-1976)**

Mrs Swindell's Picture

Offset lithograph printed in colours, on wove, signed in pencil, from the edition of 850, with the Fine Art Trade Guild blindstamp, with margins, 405 x 300mm (16 x 12in)(l)

£600 - 800

€750 - 1,000

US\$1,000 - 1,300

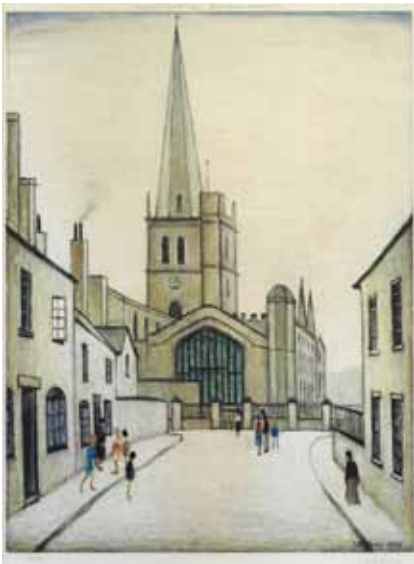




126



128



129



127

126<sup>AR</sup>

**LAURENCE STEPHEN LOWRY R.A. (BRITISH, 1887-1976)**

The Contraption

Offset lithograph printed in colours, on wove, signed in pencil, with the Fine Art Trade Guild blindstamp, together with a printed preliminary sketch for the work, with margins, 315 x 298mm (12 1/2 x 11 3/4in)(l) (and smaller)(2)

£500 - 700

€630 - 880

US\$840 - 1,200

127<sup>AR</sup>

**LAURENCE STEPHEN LOWRY R.A. (BRITISH, 1887-1976)**

The Lonely House

Offset lithograph printed in colours, on wove, signed in pencil, printed by Hind, Hoyle & Light Ltd, published by Magnus Prints, with the Fine Art Trade Guild blindstamp, with margins, 265 x 500mm (10 1/2 x 19 3/4in)(l)

£500 - 700

€630 - 880

US\$840 - 1,200

128<sup>AR</sup>

**LAURENCE STEPHEN LOWRY R.A. (BRITISH, 1887-1976)**

Self Portrait ; The Artist's Mother ; The Artist's Father

Three offset lithographs printed in colours, each on wove, each signed in black ballpoint pen, from the edition of 300, each with margins, 310 x 237mm (12 1/8 x 9 3/8in)(l); together with a bronze medallion depicting Lowry, by Leo Solomon, from an edition of 300, with the original presentation box and certificate, 130mm (5 1/8in)(diameter)(4)

£300 - 500

€380 - 630

US\$500 - 840

129<sup>AR</sup>

**LAURENCE STEPHEN LOWRY R.A. (BRITISH, 1887-1976)**

Burford Church

Offset lithograph printed in colours, on wove, signed and numbered 723/850 in pencil, published by Grove Galleries, Manchester, with margins, 600 x 455mm (23 1/2 x 17 3/4in)(l)

£600 - 800

€750 - 1,000

US\$1,000 - 1,300

130<sup>AR</sup>

**LAURENCE STEPHEN LOWRY R.A. (BRITISH, 1887-1976)**

Huddersfield

Offset lithograph printed in colours, 1973, on wove, signed in pencil, from an edition of 850, with the Fine Art Guild Trade blindstamp, with margins, 450 x 570mm (17 3/4 x 22 1/2in)(l)

£600 - 800

€750 - 1,000

US\$1,000 - 1,300

131<sup>AR</sup>

**LAURENCE STEPHEN LOWRY R.A. (BRITISH, 1887-1976)**

View of a Town

Offset lithograph printed in colours, 1973, on wove, signed in pencil, printed by Bolton Fine Art Litho Works, Bombay, published by F.H. Mainstone Print Publications, Norfolk, with margins, 432 x 542mm (17 x 21 1/4in)(l)

£800 - 1,200

€1,000 - 1,500

US\$1,300 - 2,000

132<sup>AR</sup>

**LAURENCE STEPHEN LOWRY R.A. (BRITISH, 1887-1976)**

The Football Match

Offset lithograph, on wove, signed and numbered 450/850 in pencil, with margins, 250 x 455mm (9 7/8 x 18in)(l)

£1,000 - 1,500

€1,300 - 1,900

US\$1,700 - 2,500



130



131



132



133



134



135

133

**HENRI DE TOULOUSE-LAUTREC (FRENCH, 1864-1901)**

Polin, from *Portraits d'Acteurs et d'Actrices*, Treize Lithographies (Wittrock 261, Adriani 269)

Lithograph, 1898, printed in dark grey, on beige wove, from the edition of 400 printed after 1901, 292 x 237mm (11 3/4 x 9 1/2in)(l)

£500 - 700

€630 - 880

US\$840 - 1,200

134

**HENRI DE TOULOUSE-LAUTREC (FRENCH, 1864-1901)**

Sarah Bernhardt, from *Portraits d'Acteurs et d'Actrices*, Treize Lithographies (Wittrock 249, Adriani 260)

Lithograph, 1898, printed in dark grey, on beige wove, from the edition of 400 printed after 1901, 295 x 242mm (11 3/4 x 9 1/2in)(l)

£500 - 700

€630 - 880

US\$840 - 1,200

135

**PAUL CÉSAR HELLEU (FRENCH, 1859-1927)**

*Le Noeud Bleu* (Montesquiou 40)

Drypoint, c. 1898, on wove, signed in pencil, a proof before the edition of 80 printed in colours, with margins, 542 x 335mm (21 3/8 x 13 1/8in)(PL)

£1,200 - 1,800

€1,500 - 2,200

US\$2,000 - 3,000





136



138



137



139

136

**THÉO VAN RYSSELBERGHE (BELGIAN, 1862-1926)**

Sur La Jetée (Ghent 109; Feltkamp E-1899-004)

Lithograph printed in colours, 1899, on simili japan, monogrammed in red crayon and numbered 22 in pencil, from the edition of 100, with margins, 245 x 422mm (9 5/8 x 16 5/8in)(l) (unframed)

£1,000 - 1,500

€1,300 - 1,900

US\$1,700 - 2,500

137<sup>AR</sup>

**MAURICE DE VLAMINCK (FRENCH, 1876-1958)**

La Route de Nesles

Lithograph, on laid, signed and inscribed 'n.67' in pencil, with wide margins, 380 x 460mm (15 x 18in)(l)

£300 - 500

€380 - 630

US\$500 - 840

138<sup>AR</sup>

**MARIE LAURENCIN (FRENCH, 1883-1956)**

Jeune fille au balcon (Marchesseau 84)

Etching printed in colours, 1925, on wove, a proof aside from the edition of 100, with margins, 203 x 145mm (8 x 5 3/4in)(PL)

£500 - 700

€630 - 880

US\$840 - 1,200

139

**PIERRE-AUGUSTE RENOIR (FRENCH, 1841-1919)**

Baigneuse debout à mi-jambes (Delteil 23)

Etching, c. 1910, on laid, with margins, 165 x 110mm (6 1/2 x 4 3/8in) (PL)

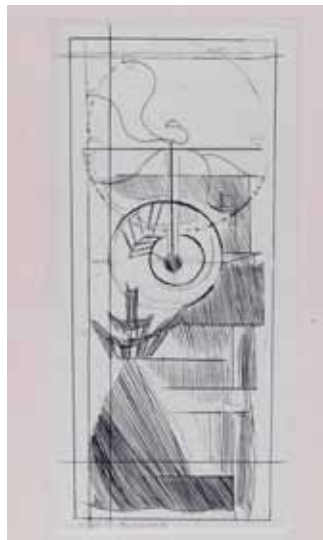
£600 - 800

€750 - 1,000

US\$1,000 - 1,300



140



141



142



143

140\* AR

### MARCEL DUCHAMP (FRENCH, 1887-1968)

Obligations pour la roulette de Monte Carlo

Offset lithograph printed in colours, 1938, on wove, from an edition of approximately 1500, published for 'XXe Siecle No 4', with text verso, as published, the full sheet, 306 x 230mm (12 x 9in)(SH)(unframed)

£1,500 - 2,000

€1,900 - 2,500

US\$2,500 - 3,300

141\* AR

### AFTER MARCEL DUCHAMP (FRENCH, 1887-1968), BY JACQUES VILLON

Coffee Mill

Etching, 1947, on wove paper, from the edition of 435, published by Compagnie Française des Arts Graphiques, Paris, with margins, 305 x 185mm (12 x 7 1/4in)(SH)(unframed)

£500 - 700

€630 - 880

US\$840 - 1,200

142<sup>AR</sup>

### MAX ERNST (GERMAN, 1891-1976)

Decervelages: Paroles d' Alfred Jarry (Spies & Leppien 197)

The complete portfolio, 1971, comprising seven lithographs printed in colours, on Arches, each signed and numbered 35/99 in pencil, with title page, contents and text in French, published by Galerie Alexandre lolas, loose as issued within the original beige linen covered portfolio, each 760 x 605mm (30 x 23 3/4in)(SH) (7) (folio)

£1,000 - 1,500

€1,300 - 1,900

US\$1,700 - 2,500

143

### AFTER RENÉ MAGRITTE

La Leçon de Musique (Kaplan & Baum 15)

Etching with aquatint printed in colours, 1968, on japan, with the printed signature, with the Atelier René Magritte blindstamp, with full margins, 150 x 100mm (6 x 4in)(PL) (unframed)

£1,000 - 1,500

€1,300 - 1,900

US\$1,700 - 2,500



144

144<sup>AR</sup>

**HANS (JEAN) ARP (FRENCH, 1887-1966)**

Elemente (Arntz 283-292)

Volume, 1950, comprising 10 woodcuts, on Fabriano wove, signed in pencil on the cover page and numbered 148 in ball point pen on the justification, from the edition of 200, the sheets loose as issued, with the original slip case, 310 x 220mm (12 1/4 x 8 5/8in)(vol) together with 'Ultimistischer Paperback', the book, 1965, comprising two lithographs, on wove, stamp numbered 776 on the colophon, from the edition of 1000, the lithographs loose as issued, 206 x 150mm (8 x 6in)(vol) and 'Hans Arp / Max Ernst' the book, 1965, containing lithographs and reproductions by Hans Arp and Max Ernst, from an edition of 300, 383 x 260mm (15 1/8 x 10 3/8in)(vol)(3)

£600 - 800

€750 - 1,000

US\$1,000 - 1,300

145<sup>AR</sup>

**HANS (JEAN) ARP (FRENCH, 1887-1966)**

A collection

Thirteen lithographs, five printed in colours, each on wove, the full sheets, 510 x 435mm (20 x 17 1/8in)(l)(13)

£600 - 800

€750 - 1,000

US\$1,000 - 1,300

146<sup>AR</sup>

**HANS (JEAN) ARP (FRENCH, 1887-1966)**

A small collection of woodcuts (Arntz 227, 242, 300, 425)

Four woodcuts printed in colours, on various wove papers, each signed in pencil, one numbered 4/75 in pencil, the full sheets, 270 x 210mm (10 1/2 x 8 1/4in)(SH)(and smaller)(4)

£600 - 800

€750 - 1,000

US\$1,000 - 1,300



145



146





147



148



149

147<sup>AR</sup>

**JOAN MIRÓ (SPANISH, 1893-1983)**

Les Essències de la terra (Cramer books 123)

The complete portfolio, 1968, comprising nine lithographs some printed in colours, on Guarro wove, with title page, text, and justification, signed in pencil on the justification, this copy number 264 from the edition of 1000, published by Ediciones Polígrafa S.A., Barcelona, loose as issued, within lithographed paper wrappers in the original linen covered portfolio box, 532 x 413mm (21 x 16 1/4in)(folio)

£700 - 1,000

€880 - 1,300

US\$1,200 - 1,700

148<sup>AR</sup>

**JOAN MIRÓ (SPANISH, 1893-1983)**

Joan Miro Fotoscop (Maeght 939)

Lithograph printed in black, 1974, on japan, signed and numbered xv/xx in pencil, (there was also an edition of 25 on Guarro), printed by La Polígrafa, S.A., Barcelona, 350 x 520mm (13 3/4 x 20 1/2in)(SH)

£500 - 700

€630 - 880

US\$840 - 1,200

149<sup>\*</sup>

**JOAN MIRÓ (SPANISH, 1893-1983)**

Miro Lithographs: Volumes I-IV (Cramer Books 160, 198, 230, 249)

Four volumes, 1972-81, with text in German, comprising 36 lithographs in colours, printed by Mourlot, published by Maeght, Paris, 328 x 260mm (12 7/8 x 10 1/4in)(Vol)(4)

£600 - 800

€750 - 1,000

US\$1,000 - 1,300



150

150<sup>AR</sup>

**JOAN MIRÓ (SPANISH, 1893-1983)**

One plate, *Le Léopard aux plumes d'or* (Mourlot 793)

Lithograph printed in colours, 1972, on wove with the 'Miro' watermark, a proof aside from the edition of 100, with full margins, 335 x 980mm (13 1/4 x 38 1/2in) (SH)(unframed)

£700 - 1,000

€880 - 1,300

US\$1,200 - 1,700

151<sup>AR</sup>

**JOAN MIRÓ (SPANISH, 1893-1983)**

Exposition d'oeuvres récentes (Mourlot 191)

Lithograph printed in colours, 1953, on Arches, signed and numbered 36/150 in pencil, before the lettering, the full sheet, 755 x 555mm (29 3/4 x 21 7/8in)(SH)(unframed)

£1,400 - 1,800

€1,800 - 2,200

US\$2,300 - 3,000



151



152

152<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

€1,000 - 1,500

US\$1,300 - 2,000

153<sup>\*</sup>

**PABLO PICASSO (SPANISH, 1881-1973)**

A Los Toros (Bloch 1014-1017; Cramer books 113)

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

£1,400 - 1,800

€1,800 - 2,200

US\$2,300 - 3,000

154<sup>AR</sup>

**PABLO PICASSO (SPANISH, 1881-1973)**

Peintre et Modèle Accoudé (Bloch 1387; Baer 1409)

Etching with aquatint, 1966, on Rives, signed and numbered 17/50 in pencil, published in 1968 by Galerie Louise Leiris, Paris, with full margins, 321 x 470mm (12 5/8 x 18 1/2in)(PL)

£1,500 - 2,000

€1,900 - 2,500

US\$2,500 - 3,300

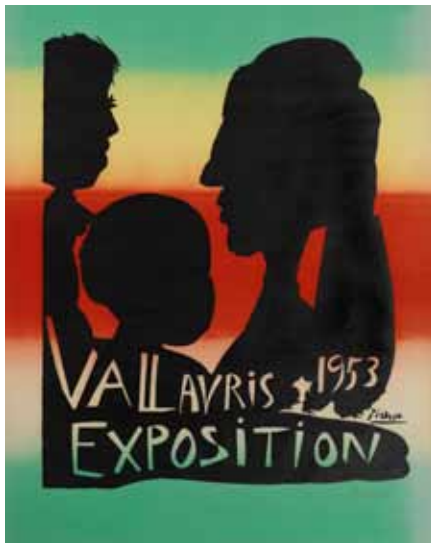


153

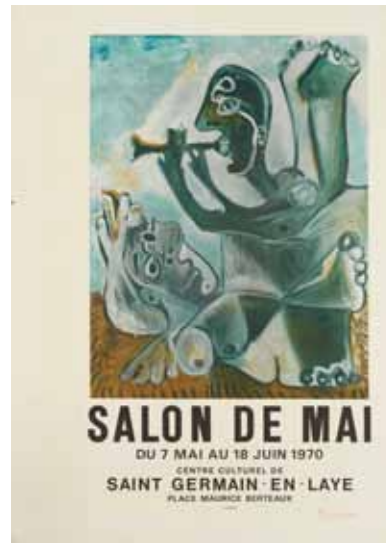


154





155



156



157



158

155<sup>AR</sup>

**PABLO PICASSO (SPANISH, 1881-1973)**

Exposition Vallauris 1953 (Czwiklitzer 68)

Linocut printed in colours, 1953, on wove, signed in red crayon, from the edition of 2000, printed by Arnéra, Vallauris, the full sheet printed to the edges, 800 x 603mm (31 1/2 x 23 3/4in)(SH)(unframed)

£1,200 - 1,800  
€1,500 - 2,200  
US\$2,000 - 3,000

156

**AFTER PABLO PICASSO**

Salon de Mai (Rodrigo 197; Czwiklitzer 366)

Lithographic poster printed in colours, 1970, on Arches, signed in red crayon, the full sheet, 765 x 535mm (30 1/8 x 21 1/8in)(SH)(unframed)

£1,500 - 2,000  
€1,900 - 2,500  
US\$2,500 - 3,300

157<sup>AR</sup>

**PABLO PICASSO (SPANISH, 1881-1973)**

Composition au verre à pied (Bloch 431; Mourlot 77)

Lithograph, 1947, on Arches, a proof aside from the edition of 50 for the book 'Dans l'Atelier de Picasso', with full margins, 443 x 328mm (17 1/2 x 13in)(SH)(unframed)

£500 - 700  
€630 - 880  
US\$840 - 1,200

158<sup>AR</sup>

**GEORGES BRAQUE (FRENCH, 1882-1963)**

Perséphone (Vallier 38)

Woodcut printed in colours, 1948, on Arches, signed and numbered 20/50 in black crayon, with margins, 345 x 238mm (13 1/2 x 9 3/8in)(B)

£2,000 - 3,000  
€2,500 - 3,700  
US\$3,300 - 5,000



159



160



161



162

159<sup>AR</sup>

### RAOUL DUFY (FRENCH, 1877-1953)

Lettre à mon peintre

The complete volume, 1965, comprising 27 lithographs, each on BFK Rives, numbered 706 on the colophon, one of 1000 copies printed on BFK Rives, with the text in French by Marcelle Oury, published by Librairie académique Perrin, Paris, with the original printed slipcase, 255 x 320mm (10 x 12 1/2in)(vol)

£500 - 700

€630 - 880

US\$840 - 1,200

160<sup>\*</sup>

### MARC CHAGALL (RUSSIAN/FRENCH, 1887-1985)

Verve Vol VIII, Nos 33-34 (Bible) (Cramer books 25)

The complete volume, 1956, comprising 18 lithographs in colours, with the first lithograph on the front and back covers, text in French, printed by Mourlot Frères, Paris, published by Editions de la Revue Verve, Paris, bound as issued within original lithographed pictorial boards, 364 x 268mm (14 3/8 x 10 1/2in) (vol)

£1,800 - 2,200

€2,200 - 2,700

US\$3,000 - 3,700

161<sup>\*</sup>

### MARC CHAGALL (RUSSIAN/FRENCH, 1887-1985)

Derriere Le Miroir nos. 132 & 182

The loosely bound magazines, 1962 and 1969 respectively, both with the original double page and front cover colour lithographs, printed by Mourlot, published by Maeght, Paris, 380 x 280mm (15 x 11in); together with the Joan Miro book, 'Joan Miro' by Jacques Prevert, 1956, comprising eight original colour lithographs, including the cover, reproductions in black and white and colour and text in French, the lithographs printed by Mourlot Frères, the volume printed by R.Blanchard, Paris, published by Maeght Editeur, Paris, 235 x 205mm (9 1/4 x 8 1/8in) (3 Vols)

£600 - 800

€750 - 1,000

US\$1,000 - 1,300

162<sup>\*</sup>

### MARC CHAGALL (RUSSIAN/FRENCH, 1887-1985)

Jacques Lassaigne Book (Cramer 34; Mourlot 192-207)

The volume comprising fifteen lithographs in colours, 1957, within soft cardboard binding covered with wove containing the first lithograph printed on the front, back and spine, plus protective sheet of acetate, from the edition of 6000 unnumbered copies, printed by Mourlot Frères, published by Maeght Editeur, Paris, 234 x 205mm (9 1/4 x 8 1/8in)(Vol)

£800 - 1,200

€1,000 - 1,500

US\$1,300 - 2,000





163

163<sup>AR</sup>

**MARC CHAGALL (RUSSIAN/FRENCH, 1887-1985)**

Plate 72, from the Bible (Cramer books 30)  
Etching with hand colouring, 1958, on Arches, initialled and numbered 87/100 in pencil, published by Tériade, Paris, with wide margins, 312 x 242mm (12 1/4 x 9 1/2in)(PL)

£1,000 - 1,500

€1,300 - 1,900

US\$1,700 - 2,500

164<sup>AR</sup>

**MARC CHAGALL (RUSSIAN/FRENCH, 1887-1985)**

Frontispiece, from The Story of Exodus (Mourlot 444)  
Lithograph printed in colours, 1966, on japan, signed in pencil, from the edition of 20 on japan (there was also an edition of 250 printed on Arches), published by L. Amiel, Paris, with margins, 520 x 380mm (20 1/2 x 15in)(SH)(unframed)

£2,500 - 3,500

€3,100 - 4,400

US\$4,200 - 5,900

165<sup>AR</sup>

**MARC CHAGALL (RUSSIAN/FRENCH, 1887-1985)**

A Collection of Four Etchings  
'Donkey dressed in skin of a lion', etching with hand colouring, 1952, an unsigned impression from the total edition of 200, on BFK Rives, printed by Maurice Potin, Paris, published by Tériade Éditeur, Paris, 295 x 240mm(PL), together with plates 12, 21 and 64 from 'Le Bible', 1956, proof impressions, (the edition was 275), printed in black, the first two on BFK Rives, 300 x 250mm (PL) and 390 x 300mm(SH), the third on Montval, published by Tériade Éditeur, Paris, with margins, 315 x 235mm(PL) (4) (unframed)

£1,200 - 1,800

€1,500 - 2,200

US\$2,000 - 3,000



164



165





166



168



169



167

166\*

**MARC CHAGALL (RUSSIAN/FRENCH, 1887-1985)**

Jerusalem Windows (Cramer 47; Mourlot 365-6)

The book, 1961, with introduction and notes by Jean Leymarie, from an edition of 320, containing two original lithographs printed 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)

£500 - 700  
€630 - 880  
US\$840 - 1,200

167

**AFTER MARC CHAGALL**

Carmen - Metropolitan Opera (Sorlier 39)  
Lithographic poster printed in colours, 1966, on wove, signed and dated in black crayon, from an edition of 3000, printed by Mourlot, Paris, published by Charles Sorlier, Paris, the full sheet printed to the edges, 985 x 632mm (38 7/8 x 25in)(l)

£600 - 800  
€750 - 1,000  
US\$1,000 - 1,300

168\*

**MARC CHAGALL (RUSSIAN/FRENCH, 1887-1985)**

Lithographe I-IV

Four volumes, 1960-1974, comprising 20 lithographs printed in colours, volumes I-III with the text in English, volume IV with the text in French, 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)

£1,800 - 2,200  
€2,200 - 2,700  
US\$3,000 - 3,700

169\*

**MARC CHAGALL (RUSSIAN/FRENCH, 1887-1985)**

Verve Vol X, Nos 37-38 (Dessins pour la Bible) (Cramer books 42)

The complete volume, 1960, comprising 24 lithographs in colours, text in French, printed by Mourlot Frères, Paris, published by Editions de la Revue Verve, Paris, bound as issued within original lithographed pictorial boards, 360 x 270mm (14 1/4 x 10 5/8in) (vol)

£1,800 - 2,200  
€2,200 - 2,700  
US\$3,000 - 3,700



170



171



172



173

170<sup>AR</sup>

**SALVADOR DALÍ (SPANISH, 1904-1989)**

Flowers and Fruit (Michler & Löpsinger 1350a)

Lithograph printed in colours, 1971, on Rives, signed and numbered 84/250 in pencil, published by Sidney Z. Lucas, the full sheet printed to the edges, 560 x 750mm (22 x 25 1/2in)(SH)

£1,500 - 2,000  
€1,900 - 2,500  
US\$2,500 - 3,300

171<sup>AR</sup>

**SALVADOR DALÍ (SPANISH, 1904-1989)**

Vermeer - La Lettre (Michler & Löpsinger 1475)

Lithograph printed in colours, 1974, on Arches, signed and numbered 160/350 in pencil, published by Sidney Z. Lucas, with margins, 900 x 630mm (35 1/2 x 24 7/8in)(SH)

£800 - 1,200  
€1,000 - 1,500  
US\$1,300 - 2,000

172<sup>AR</sup>

**SALVADOR DALÍ (SPANISH, 1904-1989)**

Fire, Fire, Fire (Michler & Löpsinger 1347)

Lithograph printed in colours with collage, 1971, on Rives, signed and numbered 217/250 in pencil, published by Sidney Z. Lucas, the full sheet printed to the edges, 560 x 750mm (22 x 25 1/2in)(SH) (unframed)

£800 - 1,200  
€1,000 - 1,500  
US\$1,300 - 2,000

173<sup>AR</sup>

**SALVADOR DALÍ (SPANISH, 1904-1989)**

Raphael: Le Mariage de la Vierge (Michler & Löpsinger 1477)

Lithograph printed in colours, 1974, on Arches, signed and numbered 162/350 in pencil, published by Sidney Z. Lucas, with margins, 900 x 560mm (35 1/2 x 22in)(SH)(unframed)

£800 - 1,200  
€1,000 - 1,500  
US\$1,300 - 2,000





174



175

174AR

**SALVADOR DALI (SPANISH, 1904-1989)**

Drawers of Memory (Michler & Lopsinger 1145)

Lithograph, 1965, on wove, signed and numbered 146/150 in pencil, printed by Sidney Z. Lucas, with margins, 633 x 963mm (25 x 38in) (SH)(unframed)

£3,000 - 5,000  
€3,700 - 6,200  
US\$5,000 - 8,400

175AR

**SALVADOR DALI (SPANISH, 1904-1989)**

Dali: Persistence de la mémoire, from Changes in Great Masterpieces (Michler & Löpsinger 1472)

Lithograph printed in colours, 1974, on Rives, signed and numbered 160/350 in pencil, published by Sidney Z. Lucas, with margins, 750 x 775mm (29 1/2 x 30 1/2in)(SH)

£1,500 - 2,000  
€1,900 - 2,500  
US\$2,500 - 3,300





176



176



176

176<sup>AR</sup>

**SALVADOR DALÍ (SPANISH, 1904-1989)**

La Bestiary de la Fontaine Dalinense (Michler & Lopsinger 653-664)  
The complete set of twelve etchings with drypoint and stencil, 1974,  
on Arches, each signed and numbered 93/250 in pencil, published by  
Ateliers Rigal, Paris, in the original suede portfolio, 815 x 600mm (32 x  
23 5/8in) (overall size) (unframed) (12)

£5,000 - 7,000

€6,200 - 8,700

US\$8,400 - 12,000



176



177



178



179



180

177<sup>AR</sup>

**SALVADOR DALÍ (SPANISH, 1904-1989)**

Theseus (Michler & Löpsinger 122a)

Heliogravure and drypoint, 1963-65, on Arches, signed and numbered 73/150 in pencil, printed by Atelier Robbe, Paris, with full margins, 500 x 400mm (19 3/4 x 15 3/4)(PL)(unframed)

£1,000 - 1,500

€1,300 - 1,900

US\$1,700 - 2,500

178<sup>AR</sup>

**SALVADOR DALÍ (SPANISH, 1904-1989)**

Medusa, from Mythologie (Michler & Löpsinger 131a)

Heliogravure and drypoint, 1963-65, on Arches, signed and numbered 73/150 in pencil, printed by Atelier Robbe, Paris, with full margins, 395 x 495mm (15 1/2 x 19 1/2)(PL)(unframed)

£600 - 800

€750 - 1,000

US\$1,000 - 1,300

179<sup>AR</sup>

**SALVADOR DALÍ (SPANISH, 1904-1989)**

The Judgement of Paris, from Mythologie (Michler & Löpsinger 123a)

Heliogravure and drypoint, 1963-65, on Arches, signed and numbered 73/150 in pencil, printed by Atelier Robbe, Paris, with full margins, 500 x 400mm (19 3/4 x 15 3/4in)(PL)(unframed)

£1,800 - 2,200

€2,200 - 2,700

US\$3,000 - 3,700

180<sup>AR</sup>

**SALVADOR DALÍ (SPANISH, 1904-1989)**

Aphrodite, from Mythologie (Michler & Löpsinger 117a)

Heliogravure and drypoint, 1963-65, on Arches, signed and numbered 73/150 in pencil, printed by Atelier Robbe, Paris, with full margins, 495 x 395mm (19 1/2 x 15 1/2in)(PL)(unframed)

£1,000 - 1,500

€1,300 - 1,900

US\$1,700 - 2,500



181

181<sup>AR</sup>

**SALVADOR DALÍ (SPANISH, 1904-1989)**

Manège, from Le Cirque (Michler & Lopsinger 138)  
Etching with aquatint printed in colours, 1965, on Arches, signed and numbered 69/175 in pencil, printed by Ateliers Rigal, Paris, with margins, 360 x 520mm (14 1/4 x 20 1/2in)(PL)

£500 - 700

€630 - 880

US\$840 - 1,200

182<sup>AR</sup>

**SALVADOR DALÍ (SPANISH, 1904-1989)**

The Eye of Surrealistic Time (Michler & Lopsinger 499)  
Drypoint etching on a lithographic base, 1971, on Arches, signed and numbered F24/175 in pencil, published by Trans World Art, printed by Ateliers Rigal and Ateliers Jobin, with margins, 525 x 415mm (20 5/8 x 16 3/8in)(PL)

£700 - 1,000

€880 - 1,300

US\$1,200 - 1,700

183<sup>AR</sup>

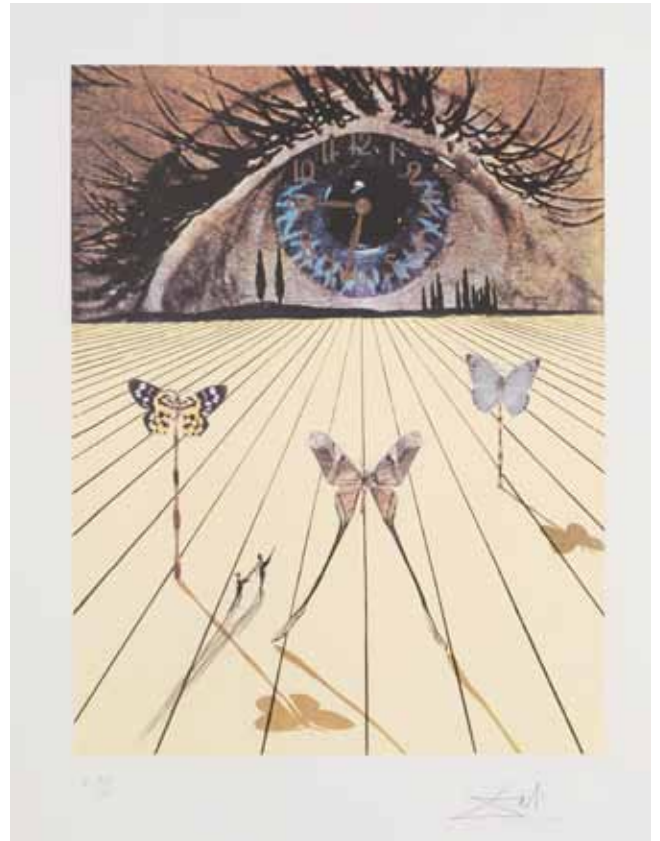
**SALVADOR DALÍ (SPANISH, 1904-1989)**

Femme au clown, from Faust (Michler & Lopsinger 302k)  
Etching with hand-colouring, 1968-69, on japan, signed and numbered 49/145, with the Dalí blindstamp, printed by Atelier Robbe, Paris, with margins, 318 x 239 mm (12 1/2 x 9 3/8in)(PL)(unframed)

£500 - 700

€630 - 880

US\$840 - 1,200



182



183





184



185



186



187



188



189

184<sup>AR</sup>

**SALVADOR DALI (SPANISH, 1904-1989)**

Canto 22: The Angel of the Seventh Sphere, from La Divine Comédie (Michler & Löpsinger 1127j)

Wood engraving printed in colours, on Rives, signed and numbered 34/150 in blue crayon, published by Les Heures Claires, Paris, with full margins, 330 x 262mm (13 x 10 3/8in)(SH)

£400 - 600

€500 - 750

US\$670 - 1,000

185<sup>AR</sup>

**SALVADOR DALI (SPANISH, 1904-1989)**

Blue Pegasus (Michler & Löpsinger 589)

Etching printed in blue, 1973, on wove, signed and inscribed 'E.A.' in pencil, an artist's proof aside from the numbered edition of 250, with margins, 380 x 280mm (15 x 7 7/8in)(SH)(unframed)

£600 - 800

€750 - 1,000

US\$1,000 - 1,300

186<sup>AR</sup>

**SALVADOR DALI (SPANISH, 1904-1989)**

Bicephale (Michler & Löpsinger 255)

Etching with hand-colouring, 1968, on japan, signed and numbered 31/95 in pencil, published by P. Agrillet, Paris, printed by Atelier Robbe, Paris, with margins, 345 x 248mm (13 5/8 x 9 3/4in)(PL)(unframed)

£500 - 700

€630 - 880

US\$840 - 1,200

187<sup>AR</sup>

**SALVADOR DALI (SPANISH, 1904-1989)**

Sa Symétrie n'appartenait ni au hasard..., from Roi, Je t'attends à Babylone (Michler & Löpsinger 592b)

Drypoint, 1973, on parchment, signed and numbered 63/150 in pencil, printed by Ateliers Rigal, Paris, published by Skira, Paris, with full margins, 523 x 358mm (20 1/2 x 14in)(PL)(unframed)

£500 - 700

€630 - 880

US\$840 - 1,200

188<sup>AR</sup>

**SALVADOR DALI (SPANISH, 1904-1989)**

Maintenant, c'est le soir..., from Roi, Je t'attends à Babylone (Michler & Löpsinger 595b)

Drypoint, 1973, on parchment, signed and numbered 63/150 in pencil, printed by Ateliers Rigal, Paris, published by Skira, Paris, with full margins, 523 x 358mm (20 1/2 x 14in)(PL)(unframed)

£700 - 1,000

€880 - 1,300

US\$1,200 - 1,700

189<sup>AR</sup>

**SALVADOR DALI (SPANISH, 1904-1989)**

Femme au cochon, from Faust (Michler & Löpsinger 299k)

Etching with hand-colouring, 1968-69, on japan, signed and numbered 49/145, with the Dali blindstamp, with margins, 318 x 239 mm (12 1/2 x 9 3/8in)(PL)(unframed)

£500 - 700

€630 - 880

US\$840 - 1,200



190

190<sup>AR</sup>

**MARINO MARINI (ITALIAN, 1901-1980)**

Risveglio (Guastalla A197)

Etching with aquatint printed in colours, 1977, on wove, signed and numbered 14/90 in pencil, with margins, 720 x 560mm (28 1/2 x 22in) (SH)(unframed)

£500 - 700

€630 - 880

US\$840 - 1,200

191<sup>AR</sup>

**MARINO MARINI (ITALIAN, 1901-1980)**

Geometria (Guastalla A126)

Etching with aquatint printed in colours, 1971, on wove, signed and numbered 67/90 in pencil, printed by Wilhelm Schneider & Co., Berlin, with margins, 410 x 320mm (16 x 12 3/4in)(PL)

£600 - 800

€750 - 1,000

US\$1,000 - 1,300

192<sup>AR</sup>

**MARINO MARINI (ITALIAN, 1901-1980)**

Acrobata (Guastalla A201)

Etching with aquatint printed in colours, 1977, on BFK Rives, stamp signed and numbered 4/90 in pencil, with the authentication stamp and signature of Marina Marini verso, printed by Atelier Fratelli Crommelynck, Paris, with margins, 620 x 568mm ( 24 1/2 x 20 3/4in) (SH)(unframed)

£400 - 600

€500 - 750

US\$670 - 1,000

193<sup>AR</sup>

**MARINO MARINI (ITALIAN, 1901-1980)**

Plate V, from Marino from Shakespeare II (Guastalla A215)

Etching with drypoint and aquatint, 1978, on Arches, signed and numbered XXV/L in pencil, published by ZWR, London, printed by Labyrinth, Firenze, with margins, 760 x 564mm (30 x 22 1/4in)(SH) (unframed)

£600 - 800

€750 - 1,000

US\$1,000 - 1,300



191



192



193



194



194



194



194

194

#### VARIOUS ARTISTS

Douze Lithographies

The portfolio, 1953, containing twelve lithographs by Calliannis, Constant, Carrey, Dumitresco, Hilton, Poliakoff, Istrati, Gilbert, Sauer, Pons, Turan and Wendt, each signed and numbered 2/100 in pencil, in the original stiff paper folio, presented by R.V.Gindertael, Paris, 405 x 335mm (16 x 13 1/4in)(SH) (Folio)

£2,500 - 3,500

€3,100 - 4,400

US\$4,200 - 5,900





195

195<sup>AR</sup>

**ALBERTO MAGNELLI (ITALIAN, 1888-1971)**

Composition

Lithograph printed in colours, on wove, signed and numbered 47/75 in pencil, with margins, 545 x 408mm (21 1/2 x 16in)(l)(unframed)

£200 - 300

€250 - 380

US\$340 - 500

196<sup>AR</sup>

**GINO SEVERINI (ITALIAN, 1883-1966)**

Danseuse

Lithograph printed in colours, 1957, signed and numbered 88/175 in pencil, published by L'Oeuvre Gravée, Paris, with their blind stamp, with margins, 560 x 390mm (22 x 15 3/8in)(SH)

£1,000 - 1,500

€1,300 - 1,900

US\$1,700 - 2,500

197<sup>AR</sup>

**FRITZ GLARNER (SWISS, 1899-1972)**

Tondo

Lithograph printed in colours, 1964, on wove, from an unknown edition size, with margins, 170 x 170mm (6 3/4 x 6 3/4in)(l)

£400 - 600

€500 - 750

US\$670 - 1,000



196



197



198



199



200



201

198<sup>AR</sup>

**LÉONARD TSUGUHARU FOUJITA (JAPANESE/FRENCH, 1886-1968)**

Seated Cat, from 'A Book of Cats'

Etching, 1929, on japan, signed in pencil, from the edition of 500, with margins, 300 x 260mm (11 7/8 x 10 1/4in)(SH)

£700 - 1,000

€880 - 1,300

US\$1,200 - 1,700

199<sup>AR</sup>

**LÉONARD TSUGUHARU FOUJITA (JAPANESE/FRENCH, 1886-1968)**

Le Rêve

Lithograph, c. 1947, on wove, signed and numbered 129/150 in pencil, with margins, 485 x 655mm (19 x 25 3/4in)(I)

£400 - 600

€500 - 750

US\$670 - 1,000

200<sup>AR</sup>

**SONIA DELAUNAY (FRENCH, 1885-1979)**

Les Trois Dames

Etching printed in colours, c. 1970, on wove, signed and numbered 26/100 in pencil, with margins, 235 x 150mm (9 1/4 x 5 7/8in)(PL)

£500 - 700

€630 - 880

US\$840 - 1,200

201<sup>AR</sup>

**ANTONI TÀPIES (SPANISH, 1923-2012)**

One plate from Suite 63 x 90 (Galfetti 770)

Lithograph printed in colours, on wove, signed in ballpoint pen and numbered X/X in pencil, printed and published by Erker-Presse, St. Gallen, the full sheet printed to the edges, 630 x 900mm (24 7/8 x 35 1/2in)(SH)(unframed)

£500 - 700

€630 - 880

US\$840 - 1,200



202

202<sup>AR</sup>

**CORNEILLE (BELGIAN, 1922-2010)**

A small collection

Two lithographs printed in colours, 1991-95 both on wove, both signed and numbered in pencil, together with the justification page for 'Omaggio a G. Verdi', numbered XXXIX/L in pencil, the full sheets, 770 x 540mm (30 1/4 x 21 1/4in)(SH)(and smaller)(3)

£800 - 1,200

€1,000 - 1,500

US\$1,300 - 2,000

203<sup>AR</sup>

**CORNEILLE (BELGIAN, 1922-2010)**

A small collection

Three lithographs printed in colours, 1988-1994, each on wove, each signed, dated and numbered from the editions of 200 in pencil, each with margins, 488 x 693mm (19 1/4 x 27 1/2in)(l)(and smaller)(3)

£800 - 1,200

€1,000 - 1,500

US\$1,300 - 2,000

204<sup>AR</sup>

**CORNEILLE (BELGIAN, 1922-2010)**

A collection

Four lithographs printed in colours, 1990-91, each on wove, each signed and numbered from the edition of 200 in pencil, each with margins, 320 x 440mm (12 1/2 x 17 1/4in)(l)(4)

£800 - 1,200

€1,000 - 1,500

US\$1,300 - 2,000



203



204





205



206



207



208

205<sup>AR</sup>

**ALLEN JONES RA (BRITISH, BORN 1937)**

The Glade, from Islands (Lloyd 102b)  
Lithograph printed in colours, 1988, on Arches, signed and inscribed 'AP 7/10' in pencil, printed by Toby Michel, Angeles Press, Los Angeles, published by Waddington Graphics, London, the full sheet, 750 x 1065mm (29 1/2 x 42in)(SH)(unframed)

£600 - 800  
€750 - 1,000  
US\$1,000 - 1,300

206<sup>AR</sup>

**ALLEN JONES RA (BRITISH, BORN 1937)**

Chalice (Lloyd 94a-c)  
Three lithographs printed in colours, 1983, each on wove, each signed and inscribed 'AP 7/8' in pencil, artist's proofs aside from the edition of 40, published by Waddington Graphics, 300 x 300mm (11 3/4 x 11 3/4in)(SH)(unframed)

£700 - 1,000  
€880 - 1,300  
US\$1,200 - 1,700

207<sup>AR</sup>

**ALLEN JONES RA (BRITISH, BORN 1937)**

The Maenad, from Islands (Lloyd 102d)  
Lithograph printed in colours, 1988, on Arches, signed and inscribed 'AP 7/10' in pencil, printed by Toby Michel, Angeles Press, Los Angeles, published by Waddington Graphics, London, the full sheet, 750 x 1065mm (29 1/2 x 42in)(SH)(unframed)

£600 - 800  
€750 - 1,000  
US\$1,000 - 1,300

208<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)

£500 - 700  
€630 - 880  
US\$840 - 1,200



209



210

209<sup>AR</sup>

**JOE TILSON R.A. (BRITISH, BORN 1928)**

A pair of prints

Two screenprints with woodblock, 1992, on wove, both signed, dated, and numbered 22/50 in pencil, the full sheets printed to the edges, 560 x 670mm 22 x 26 3/8in(SH)(2)

£600 - 800

€750 - 1,000

US\$1,000 - 1,300

210<sup>AR</sup>

**JOE TILSON R.A. (BRITISH, BORN 1928)**

A pair of prints

Two screenprints with woodblock, 1992, on wove, both signed, dated, and numbered 22/50 in pencil, the full sheets printed to the edges, 560 x 670mm 22 x 26 3/8in(SH)(2)

£600 - 800

€750 - 1,000

US\$1,000 - 1,300

211<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 Portfolio of Prints' by the Royal College of Art Printmaking Course, London, the full sheet, 775 x 575mm (30 1/2 x 22 5/8in)(SH)(unframed)

£400 - 600

€500 - 750

US\$670 - 1,000



211



212



213

212<sup>AR</sup>

**PATRICK CAULFIELD (BRITISH, 1936-2005)**

Terracotta Vase (Cristea 44)

Screenprint in colours, 1975, on wove, signed and numbered 12/70 in pencil, printed at Kelpra Studio, London, published by Waddington Graphics, London, the full sheet printed to the edges, 770 x 1015mm (30 3/8 x 40in)(SH)

£1,000 - 1,500  
€1,300 - 1,900  
US\$1,700 - 2,500

213<sup>AR</sup>

**PATRICK CAULFIELD (BRITISH, 1936-2005)**

Paris Separates (Cristea 36)

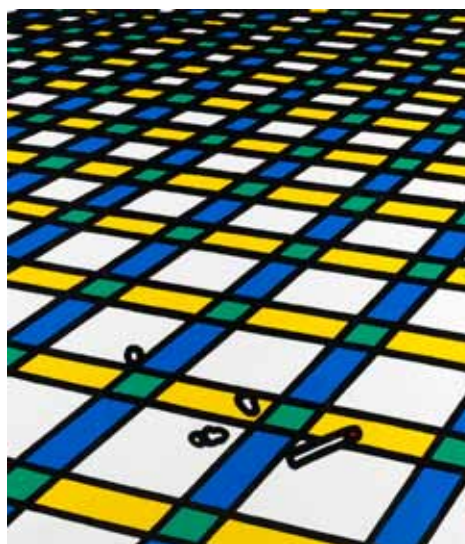
Screenprint, 1973, on wove, signed and inscribed 'AP' in pencil, one of 15 artist's proofs aside from the numbered edition of 72, printed at Kelpra Studio, London, published by Waddington Graphics, London, with margins, 730 x 950mm (28 3/4 x 37 3/8in)(SH)

£1,200 - 1,800  
€1,500 - 2,200  
US\$2,000 - 3,000





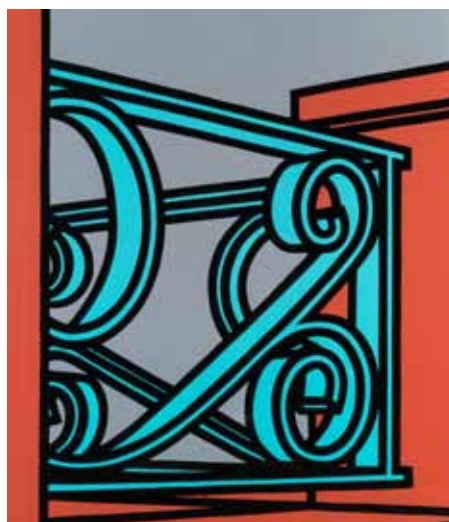
214



215



216



217

214<sup>AR</sup>

**PATRICK CAULFIELD (BRITISH, 1936-2005)**

Wall Lamp (Cristea 86)

Screenprint in colours, 1994, on Waterford wove, signed and numbered 27/50 in pencil, printed at the Printmaking Workshop of the Royal College of Art, London, published in 'Six Artists, The 1994 Royal College of Art Portfolio of Prints' by the Royal College of Art Printmaking Course, London, the full sheet printed to the edges, 760 x 560mm (30 x 22in) (SH) (unframed)

£700 - 1,000

€880 - 1,300

US\$1,200 - 1,700

215<sup>AR</sup>

**PATRICK CAULFIELD (BRITISH, 1936-2005)**

And I am alone in my house (Cristea 38r)

Screenprint in colours, 1973, on Neobond synthetic wove, signed and numbered 37/200 verso, from Edition B, printed by Petersburg Press in association with Waddington Galleries, London, 400 x 350mm (15 3/4 x 13 3/4in)(SH)

£500 - 700

€630 - 880

US\$840 - 1,200

216<sup>AR</sup>

**PATRICK CAULFIELD (BRITISH, 1936-2005)**

Brown Pot (Cristea 85)

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

£500 - 700

€630 - 880

US\$840 - 1,200

217<sup>AR</sup>

**PATRICK CAULFIELD (BRITISH, 1936-2005)**

Ah! storm clouds rushed from the Channel coasts (Cristea 38t)

Screenprint in colours, 1973, on Neobond synthetic wove, signed and numbered 37/200 verso, from Edition B, printed by Petersburg Press in association with Waddington Galleries, London, 400 x 350mm (15 3/4 x 13 3/4in)(SH)

£500 - 700

€630 - 880

US\$840 - 1,200



218

218<sup>AR</sup>

**PATRICK CAULFIELD (BRITISH, 1936-2005)**

Red and White Still Life (Not in Cristea)  
Offset lithograph printed in colours, 1966,  
signed and numbered 61/100 in ink,  
published by The Robert Elkon Gallery, with  
their rubber stamp exhibition details verso, the  
full sheet printed to the edges, 420 x 562mm  
(16 1/2 x 22in)(l)

**£1,000 - 1,500**  
**€1,300 - 1,900**  
**US\$1,700 - 2,500**

219

**VARIOUS ARTISTS**

The Freud Museum - Tenth Anniversary  
Portfolio

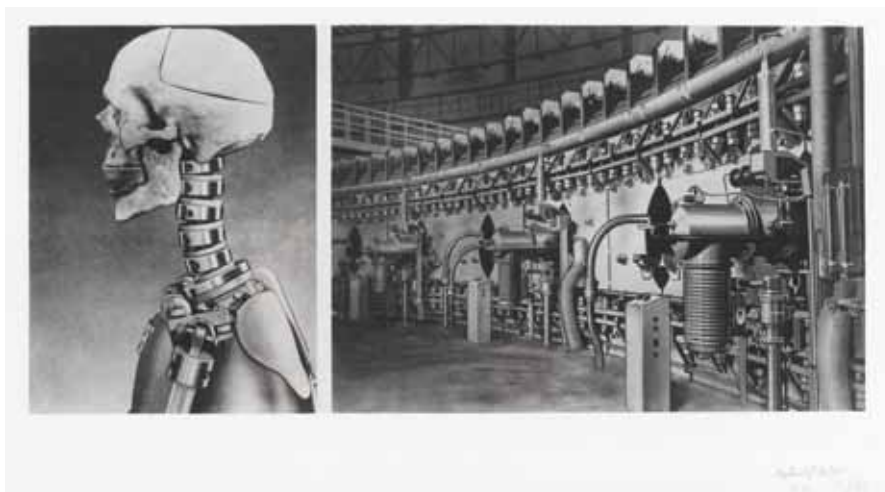
The complete portfolio, 1997, comprising  
ten screenprints, each signed and numbered  
34/100 in pencil, with two additional duplicate  
sheets by Matthew Hilton and Alison Watt,  
both signed and numbered 35/100 in pencil,  
published by The Freud Museum, London,  
printed by Gresham Studio, Cambridge, the  
sheets loose as issued within the original  
maroon portfolio, the full sheets, 675 x  
530mm (26 1/2 x 21in)(folio)

**£1,200 - 1,800**  
**€1,500 - 2,200**  
**US\$2,000 - 3,000**

Artists include: are Peter Blake, Patrick  
Caulfield, Prunella Clough, Susan Hiller,  
Matthew Hilton, Joseph Kosuth, Claes  
Oldenburg, Cornelia Parke, Alison Watt and  
Paul Wunderlich.



219



220



221

220<sup>AR</sup>

**SIR EDUARDO PAOLOZZI (BRITISH, 1924-2005)**

Cloud Atomic Laboratory

The complete set, 1971, comprising eight photo etchings, with text and justification page, on J Barcham Green, each signed, dated and inscribed 'Printer's Proof' in pencil, a printer's proof set aside from the numbered edition of 75, printed by the Alecto Studio, London, published by Editions Alecto, London, 535 x 355mm (21 x 14in)(SH) (portfolio)(8)

£1,000 - 1,500  
€1,300 - 1,900  
US\$1,700 - 2,500

221<sup>AR</sup>

**SIR EDUARDO PAOLOZZI (BRITISH, 1924-2005)**

Appel-Calder

Screenprint in colours, 1975, on wove, signed, dated and dedicated in pencil, from an edition of 500, published by Griffelkunst Vereinigung, Hamburg, printed at Grafikwerkstatt Hans Kähler, with their blindstamp, with margins, 970 x 700mm (38 1/4 x 27 3/8in)(SH); together with 'Where Reality Lies', lithograph with extensive hand-colouring, 1982, on wove, signed, dated and dedicated in green crayon, with margins, 575 x 385mm (22 5/8in x 15 1/8in)(l)(1 unframed) (2)

£400 - 600  
€500 - 750  
US\$670 - 1,000

222<sup>AR</sup>

**SIR EDUARDO PAOLOZZI (BRITISH, 1924-2005)**

Where Reality Lies

Screenprint with extensive hand-colouring, 1981, on thin wove, signed, titled, dated and dedicated 'For Rita' in pencil, with margins, 735 X 630mm (24 x 29 7/8in)(SH); together with another untitled screenprint, 1974, on wove, signed and dated in pencil, with margins, 970 x 720mm (38 1/4 x 28 3/8in) (SH)(unframed)(2)

£500 - 700  
€630 - 880  
US\$840 - 1,200

223<sup>AR</sup>

**SIR EDUARDO PAOLOZZI (BRITISH, 1924-2005)**

B.A.S.H. (Pale pink & orange)

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, 850 x 595mm (33 1/2 x 23 1/2in)(SH)(unframed)(3)

£500 - 700  
€630 - 880  
US\$840 - 1,200

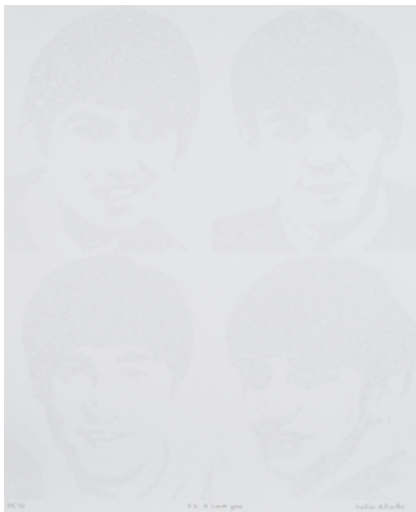


222



223





224



226



227



225

224<sup>AR</sup>

**SIR PETER BLAKE (BRITISH, BORN 1932)**

P.S. I Love You

Screenprint with diamond dust, 2004, on wove, signed, titled and numbered 39/75 in pencil, the full sheet printed to the edges, 750 x 575 mm (29 1/2 x 22 1/2 in)(SH)

£800 - 1,200

€1,000 - 1,500

US\$1,300 - 2,000

225<sup>AR</sup>

**SIR PETER BLAKE (BRITISH, BORN 1932)**

La Vern Baker

Screenprint in colours, 2008, on wove, signed and numbered 41/175 in pencil, published by CCA Galleries, Tilford, with their blindstamp, with margins, 660 x 455mm (26 x 18in)(l)

£600 - 800

€750 - 1,000

US\$1,000 - 1,300

226<sup>AR</sup>

**SIR PETER BLAKE (BRITISH, BORN 1932)**

R is for Rainbow

Screenprint in colours, 1991, on wove, signed, titled and numbered 2/95 in pencil, published by Waddington Graphics and Coriander Studio, London, with margins, 1040 x 780mm (41 x 30 3/4in)(SH) (unframed)

£600 - 800

€750 - 1,000

US\$1,000 - 1,300

227<sup>AR</sup>

**SIR PETER BLAKE (BRITISH, BORN 1932)**

H is for Heart

Screenprint in colours, 1991, on wove, signed, titled and numbered 2/95 in pencil, published by Waddington Graphics and Coriander Studio, London, with margins, 1040 x 780mm (41 x 30 3/4in)(SH) (unframed)

£700 - 1,000

€880 - 1,300

US\$1,200 - 1,700



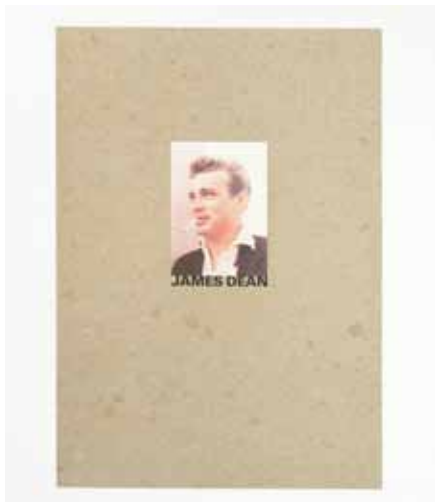
228



229



230



231



232



233

228<sup>AR</sup>

**SIR PETER BLAKE (BRITISH, BORN 1932)**

A is for Alphabet; B is for Boxer  
Two screenprints in colours, 1991, each on wove, each signed, titled and numbered 27/95 in pencil, published by Waddington Graphics and Coriander Studio, London, with margins, 1040 x 780mm (41 x 30 3/4in)(SH)(unframed)

£700 - 1,000  
€880 - 1,300  
US\$1,200 - 1,700

229<sup>AR</sup>

**SIR PETER BLAKE (BRITISH, BORN 1932)**

L is for Love; N is for Nude  
Screenprint in colours, 1991, on wove, signed, titled and numbered 2/95 in pencil, published by Waddington Graphics and Coriander Studio, London, with margins, 1040 x 780mm (41 x 30 3/4in)(SH)(unframed)

£500 - 700  
€630 - 880  
US\$840 - 1,200

230<sup>AR</sup>

**SIR PETER BLAKE (BRITISH, BORN 1932)**

M is for Marilyn Monroe  
Two screenprints in colours, 1991, on wove, each signed, titled and numbered 2/95 in pencil, published by Waddington Graphics and Coriander Studio, London, with margins, 1040 x 780mm (41 x 30 3/4in)(SH)(unframed) (2)

£700 - 1,000  
€880 - 1,300  
US\$1,200 - 1,700

231<sup>AR</sup>

**SIR PETER BLAKE (BRITISH, BORN 1932)**

J is for James Dean  
Screenprint in colours, 1991, on wove, signed, titled and numbered 2/95 in pencil, published by Waddington Graphics and Coriander Studio, London, with margins, 1040 x 780mm (41 x 30 3/4in)(SH)(unframed)

£500 - 700  
€630 - 880  
US\$840 - 1,200

232<sup>AR</sup>

**SIR PETER BLAKE (BRITISH, BORN 1932)**

O is for Ornithology; Q is Quarters  
Screenprint in colours, 1991, on wove, signed, titled and numbered 2/95 in pencil, published by Waddington Graphics and Coriander Studio, London, with margins, 1040 x 780mm (41 x 30 3/4in)(SH)(unframed)

£600 - 800  
€750 - 1,000  
US\$1,000 - 1,300

233<sup>AR</sup>

**SIR PETER BLAKE (BRITISH, BORN 1932)**

O is for Ornithology; Q is Quarters  
Two screenprints in colours, 1991, on wove, each signed, titled and numbered 2/95 in pencil, published by Waddington Graphics and Coriander Studio, London, with margins, 1040 x 780mm (41 x 30 3/4in)(SH)(unframed) (2)

£700 - 1,000  
€880 - 1,300  
US\$1,200 - 1,700



234



235



236



237

234<sup>AR</sup>

**BRUCE MCLEAN (BRITISH, BORN 1944)**

Moving the Goalposts I - III

The complete set of three screenprints in colours, on wove, each signed and numbered 22/50, the full sheets, together with another by the same hand, 'an overshrugged Shoulder', screenprint in colours, on wove, signed, titled and numbered 29/75 in pencil, with margins, 1190 x 900mm (47 x 35 1/2in)(SH)(and smaller)(unframed)(4)

£600 - 800

€750 - 1,000

US\$1,000 - 1,300

235<sup>AR</sup>

**BRUCE MCLEAN (BRITISH, BORN 1944)**

Untitled

Monotype, 1985, on wove, the full sheet printed to the edges, 800 x 1180mm (31 1/2 x 46 1/2in)(SH)

£500 - 700

€630 - 880

US\$840 - 1,200

236<sup>AR</sup>

**BRUCE MCLEAN (BRITISH, BORN 1944)**

A small collection

Three screenprints in colours, each signed, titled and numbered from the editions of 100 in pencil, each with margins, 585 x 570mm (23 x 22 1/4in)(SH)(3)

£600 - 800

€750 - 1,000

US\$1,000 - 1,300

237<sup>AR</sup>

**BRUCE MCLEAN (BRITISH, BORN 1944)**

A small collection

Four screenprints in colours, each signed, titled and numbered 14/75 in pencil, each with margins, 600 x 560mm (23 1/2 x 22in)(SH)(4)

£800 - 1,200

€1,000 - 1,500

US\$1,300 - 2,000





238

238<sup>AR</sup>

**BRUCE MCLEAN (BRITISH, BORN 1944)**

Stetson Sunset/Half a Homberg ; Sombre Sombrero/Buoyant Beret  
Two screenprints in colours, 1989, each on wove, each signed, titled and numbered 2/65 in pencil, each with margins, 918 x 1200mm (47 1/4 x 36 1/4in)(SH)(unframed)(2)

£300 - 500  
€380 - 630  
US\$500 - 840

239<sup>AR</sup>

**BRUCE MCLEAN (BRITISH, BORN 1944)**

A small collection  
Three screenprints in colours, each on thick wove, each signed and numbered from the editions of 65, the full sheets printed to the edges, 1200 x 1490mm (47 1/4 x 58 3/4in)(SH)(unframed)(3)

£400 - 600  
€500 - 750  
US\$670 - 1,000

240<sup>AR</sup>

**BRUCE MCLEAN (BRITISH, BORN 1944)**

Vertical Dusk : Horizontal Dawn  
Two screenprints with hand-colouring in pastel, 1991, on wove, each signed and numbered 9/60 in pencil, printed by Coriander Studio, London, the full sheets printed to the edges, 1500 x 1170mm (59 x 46in)(SH)(unframed)(2)

£300 - 500  
€380 - 630  
US\$500 - 840



239



240



241



243



242

241<sup>AR</sup>

**RICHARD HAMILTON (BRITISH, 1922-2011)**

Soft Pink Landscape (Lullin 115)  
Collotype and screenprint in colours, 1980, on wove, signed, titled and numbered 38/136 in pencil, published by Waddington Graphics, London, the full sheet, 588 x 820mm (23 x 32 1/4in)(l)

£1,500 - 2,000  
€1,900 - 2,500  
US\$2,500 - 3,300

242

**VARIOUS ARTISTS**

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

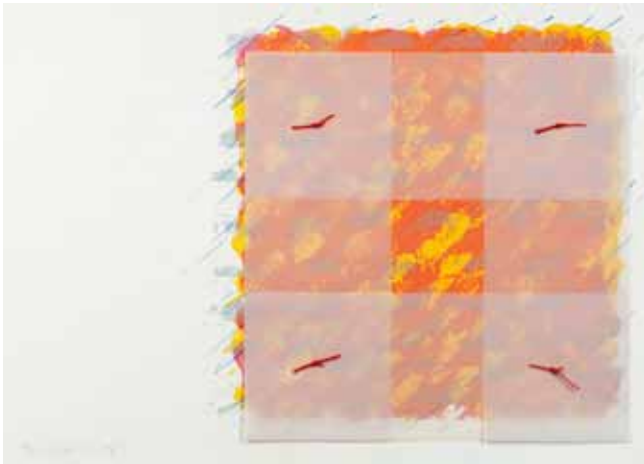
£700 - 1,000  
€880 - 1,300  
US\$1,200 - 1,700

243<sup>AR</sup>

**GERALD LAING (BRITISH, 1936-2011)**

Only one of them uses Colgate  
Digital print in colours, 2004, on wove, signed, titled, dedicated and numbered 2/100 in pencil, published by the artist, with margins, 810 x 910mm (32 x 36in)(l)

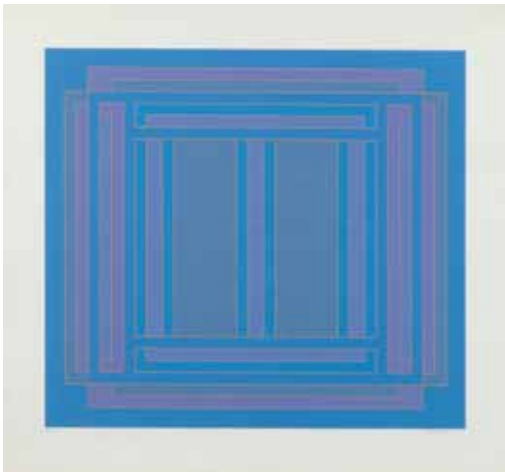
£1,000 - 1,500  
€1,300 - 1,900  
US\$1,700 - 2,500



244



245



246



247

244<sup>AR</sup>

**RICHARD SMITH (BRITISH, BORN 1931)**

**The Florentine Set**

A suite of two lithographs with carbon tracing paper and plastic strings, 1973, on wove, each signed, dated and numbered from the edition of 75, the full sheets, 503 x 700mm (19 7/8 x 27 1/2in)(SH); together with another by the artist 'Small Yellow', etching printed in colours with four paper clips, 1977, printed on two sheets of wove, signed, dated and inscribed 'PP 2/2' in pencil, aside from the edition of 15, with margins, 445 x 280mm (17 1/2 x 11in)(PL)(3)

£600 - 800

€750 - 1,000

US\$1,000 - 1,300

245<sup>AR</sup>

**RICHARD LONG RA (BRITISH, BORN 1945)**

**A double drawing of a Cornish slate**

Screenprint, on wove, signed and inscribed 'GSL I' in pencil, a proof aside from the numbered edition of 35, the full sheet, 615 x 1072mm (24 1/4 x 42 1/8in)(SH)

£400 - 600

€500 - 750

US\$670 - 1,000

246<sup>AR</sup>

**PETER STROUD (BRITISH, 1921-2012)**

**Clifford Suite**

Five screenprints in colours, 1972, from the complete set of six, each on wove, each signed, dated and numbered 62/75 in pencil, with margins, 381 x 419mm (15 x 16 1/2in)(SH)(3 unframed)

£500 - 700

€630 - 880

US\$840 - 1,200

247<sup>AR</sup>

**ANTHONY CARO O.M. (BRITISH, 1924-2013)**

**Leaf Pool**

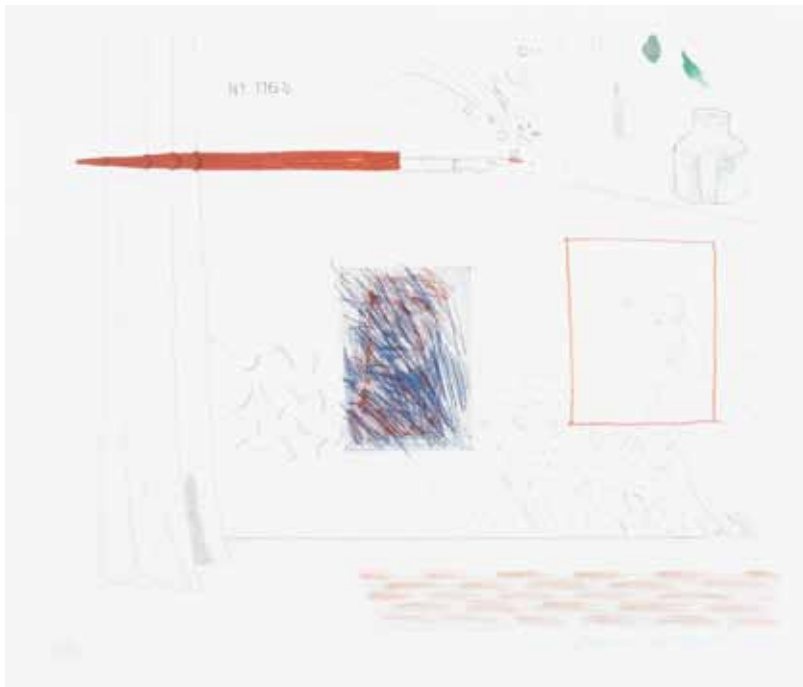
Wall mounted card sculpture, signed and inscribed A.P. 1 in pencil, an artist's proof aside from the numbered edition of 500, published by Bernard Jacobson Gallery, London, overall 300 x 600 x 90mm (11 3/4 x 23 5/8 x 3 1/2in) (vol) (unframed)

£1,000 - 1,500

€1,300 - 1,900

US\$1,700 - 2,500





248



249

248<sup>AR</sup>

**DAVID HOCKNEY RA (BRITISH, BORN 1937)**

Etching is the subject, from *The Blue Guitar* (MCA Tokyo 191)  
Etching, softground etching and aquatint printed in colours, 1976-7, on Inveresk, signed and numbered 122/200 in pencil, with the title stamped on the reverse, published by Petersburg Press, London, with margins, 345 x 425mm (13 1/2 x 16 3/4in)(PL)

£1,000 - 1,500  
€1,300 - 1,900  
US\$1,700 - 2,500

249<sup>AR</sup>

**DAVID HOCKNEY RA (BRITISH, BORN 1937)**

*I say they are*, from *The Blue Guitar* (MCA Tokyo 193)  
Etching and aquatint printed in colours, 1976-7, on Inveresk, signed and numbered 28/200 in pencil, with the title stamped on the reverse, published by Petersburg Press, London, with margins, 345 x 425mm (13 1/2 x 16 3/4in)(PL)

£1,000 - 1,500  
€1,300 - 1,900  
US\$1,700 - 2,500



250

250<sup>AR</sup>

**DAVID HOCKNEY RA (BRITISH, BORN 1937)**

The Wallet Begins to Empty, from A Rake's Progress (MCA Tokyo 23)  
Etching with aquatint printed in red and black, 1961-63, on wove, initialed and inscribed 'stageproof' in pencil, a proof before the published edition of 50, the edition was published by Editions Alec to in association with the Royal College of Art, London, with margins, 300 x 400mm (11 3/4 x 15 3/4in)(PL)

£1,000 - 1,500

€1,300 - 1,900

US\$1,700 - 2,500

251<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)

£600 - 800

€750 - 1,000

US\$1,000 - 1,300

252<sup>AR</sup>

**DAVID HOCKNEY RA (BRITISH, BORN 1937)**

Sunflowers II (MCA Tokyo 348)  
Etching with aquatint, 1995, on Aquarelle Arches, signed, dated and numbered 37/80 in pencil, printed by Maurice Payne, New York, published by the artist and Lococo Mulder Inc., St. Louis, with margins, 465 x 385mm (18 1/4 x 14 3/8in)(PL)

£2,500 - 3,500

€3,100 - 4,400

US\$4,200 - 5,900



251



252



253

253<sup>AR</sup>

**DAMIEN HIRST (BRITISH, BORN 1965)**

Billy Mill Roundabout, from In a Spin

Etching printed in colours, 2002, on Hahnemühle, signed in pencil, from the edition of 68, published by Charles Booth-Clibborn under his imprint the Paragon Press, London, the full sheet, 910 x 710 mm (35 3/4 x 28in)(SH)

£1,000 - 1,500

€1,300 - 1,900

US\$1,700 - 2,500



254<sup>AR</sup>

**DAMIEN HIRST (BRITISH, BORN 1965)**

Supreme Skate Decks - Spin

The complete set of three screenprints on wooden skateboard decks, 2009, each with the artist's stamped signature, from a total edition of 800, published by Supreme, 789 x 185mm (31 x 7 1/2in)(each)(3)

£1,000 - 1,500

€1,300 - 1,900

US\$1,700 - 2,500

255

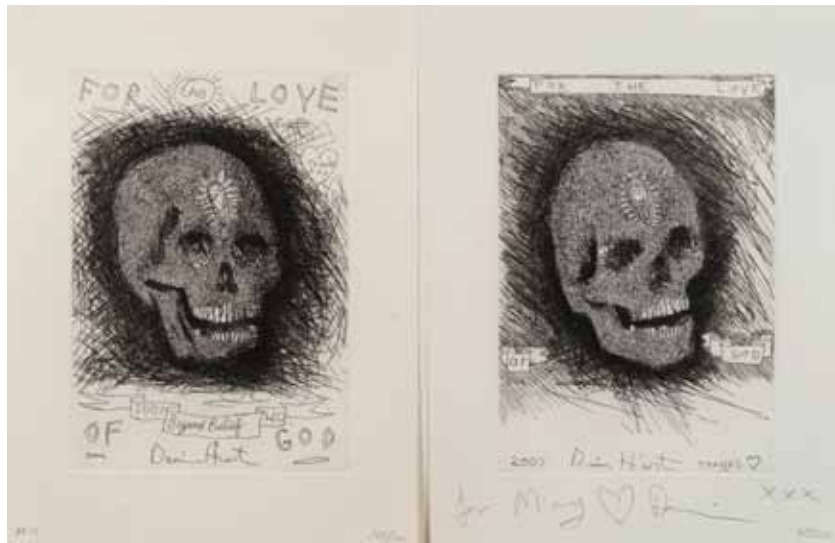
No Lot



254



256



257



258



259

256<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)

£1,200 - 1,800

€1,500 - 2,200

US\$2,000 - 3,000

257<sup>AR</sup>

**DAMIEN HIRST (BRITISH, BORN 1965)**

For the Love of God; Beyond Belief

Two etchings, 2007, each on wove, each sheet numbered 269/300 in pencil, the right plate signed and inscribed 'For Mary XXX' in pencil, the left plate incised with the initials 'M.H.' in pencil, each with margins, 250 x 175mm (9 3/4 x 6 7/8in)(PL)

£1,000 - 1,500

€1,300 - 1,900

US\$1,700 - 2,500

258<sup>AR</sup>

**DAMIEN HIRST (BRITISH, BORN 1965)**

The Independent (RED)

Screenprint in colours, 2008, on wove, signed by the artist and Bono and numbered 4/200 in pencil, published by Other Criteria, London, with margins, 1524 x 1226mm (60 x 48 1/4in)(SH)

£1,500 - 2,000

€1,900 - 2,500

US\$2,500 - 3,300

259<sup>AR</sup>

**DAMIEN HIRST (BRITISH, BORN 1965)**

Controlled Substances Key Spot Print

Screenprint with glaze and debossed edge, 2010, on wove, signed and numbered 95/150 in pencil, published by Other Criteria, London, with their blindstamp, with margins, 606 x 590mm (23 5/8 x 23 1/4in)(SH)

£1,500 - 2,000

€1,900 - 2,500

US\$2,500 - 3,300



260



261



262



263

260<sup>AR</sup>

**ANTONY GORMLEY RA (BRITISH, BORN 1950)**

Snowfall

Offset lithograph printed in colours, 2002, on wove, signed and numbered 43/200 in black ink, the full sheet printed to the edges, 690 x 995mm (27 1/8 x 39 1/4in)(SH)

£600 - 800

€750 - 1,000

US\$1,000 - 1,300

261<sup>AR</sup>

**GARY HUME RA (BRITISH, BORN 1962)**

American Tan XXVI

Screenprint in colours, 2007, on wove, signed, titled, dated and inscribed 'PP 1/2' in pencil, a printer's proof aside from the edition of 225, printed by Coriander Studios, London, published by Counter Editions, London, with full margins, 880 x 700mm (35 x 28in)(SH)

£400 - 600

€500 - 750

US\$670 - 1,000

262

**VARIOUS ARTISTS**

Supastore Supastars

Seven lithographs, 1998, from the complete set of ten, comprising lithographs by Simon Bill, Anya Gallaccio, Georgie Hopton, Simon Periton, Sarah Staton, Tomato and Tim Noble & Sue Webster, each signed and inscribed 'HDC' in pencil, hors de commerce proofs aside from the numbered edition of 50, printed by Paupers Press, London, published by Supastore Productions, London, the full sheets, 415 x 590mm (16 1/4 x 23 1/8in)(l)(7)

£800 - 1,200

€1,000 - 1,500

US\$1,300 - 2,000

263

**VARIOUS ARTISTS**

Three prints, from Screen

Three screenprints in colours, 1997, each on wove, each from the edition of 75, artists included are Mat Collishaw, Georgina Starr and Darren Almond, published by Charles Booth-Clibborn under his imprint the Paragon Press, the full sheets, 890 x 760mm (35 x 30in)(SH)(and smaller)(3)

£700 - 1,000

€880 - 1,300

US\$1,200 - 1,700





264<sup>AR</sup>

**TRACEY EMIN (BRITISH, BORN 1963)**

A collection

A collection of rare early works by the artist, 1985-86, in various media, including 'Rochester Docks', three woodcuts, printed on one sheet, 108 x 410mm (4 1/4 x 16 1/8in)(B), 'Tall Ships in Strood', woodcut, signed and titled in pencil, and dedicated verso, 74 x 111mm (3 x 4 3/8in)(B), 'The Man in a Drum', carved wooden block in two parts, carved with the date, title and initials, 124 x 20 x 20mm (4 7/8 x 1 3/4 x 1 3/4in)(overall), an untitled etching presented as a greeting card, signed and dated in pencil, inscribed in ballpoint pen, trimmed inside the platemark, 57 x 57mm (2 1/3 x 2 1/4in)(PL), a woodcut of a reclining nude, inscribed by the artist verso, 74 x 120mm (3 x 4 3/4in)(B) and an unsigned woodcut of a woman's head attributed to the artist, on tissue thin japan, 75 x 40mm (3 x 1 5/8in)(B)(6)(4 unframed)

£3,000 - 4,000

€3,700 - 5,000

US\$5,000 - 6,700

265<sup>AR</sup>

**TRACEY EMIN (BRITISH, BORN 1963)**

Tracey x Tracey

Screenprint on calico with hand stitching, 2005, signed, dated, titled and numbered 122/200 in pencil, 295 x 420mm (11 5/8 x 16 1/2in)(I)

£800 - 1,200

€1,000 - 1,500

US\$1,300 - 2,000

266<sup>AR</sup>

**TRACEY EMIN (BRITISH, BORN 1963)**

Hades Hades Hades

Screenprint on cotton, 2009, hand stitched on to floral fabric, signed, dated and numbered 27/200 in ball point pen, published by Counter Editions, the full sheet, 410 x 520mm (16 x 21 in)(SH)

£500 - 700

€630 - 880

US\$840 - 1,200

267<sup>AR</sup>

**TRACEY EMIN (BRITISH, BORN 1963)**

Small Bird

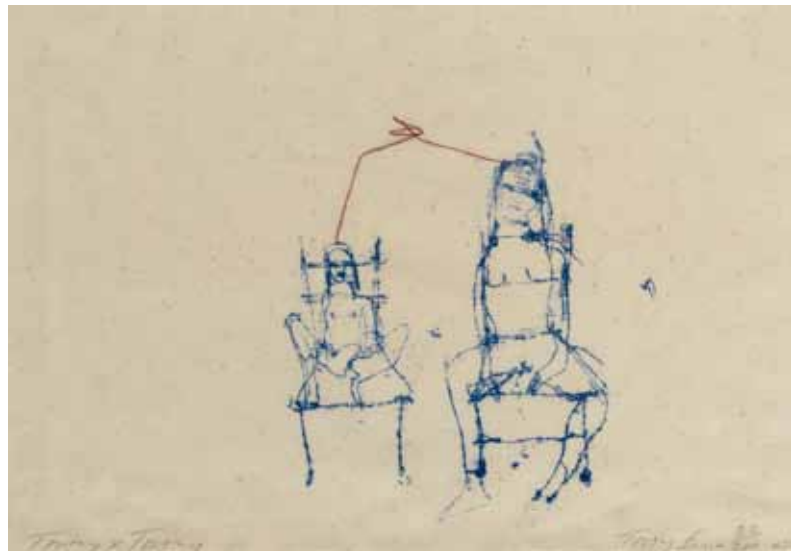
Plaster multiple with hair pins, 2014, signed and dated on the box, this work is number 20 of 40, from the total edition of 50, published by Emin International, London, 93 x 30 x 29mm (3 3/4 x 1 1/2 x 1 1/2in)(overall)

£500 - 700

€630 - 880

US\$840 - 1,200

This work is accompanied by a certificate of authenticity signed and dated by the artist.



265



266



267





268



269



270



271

268<sup>AR</sup>

**PAULA REGO (BRITISH, BORN 1935)**

Jane & Helen (Rosenthal 196)

Lithograph printed in colours, 2002, on wove, signed in pencil, a proof aside from the edition of 35, printed at the Curwen Studio, Chilford, with full margins, 545 x 310mm (l)

£800 - 1,200

€1,000 - 1,500

US\$1,300 - 2,000

269<sup>AR</sup>

**PAULA REGO (BRITISH, BORN 1935)**

Biting (Rosenthal 208)

Lithograph printed in colours, 2002, on Somerset wove, signed in pencil, a proof from the Curwen Archive aside the numbered edition of 35, printed at the Curwen Studio, Chilford, with full margins, 900 x 620mm (35 1/2 x 24 1/2in)(SH)(unframed)

£800 - 1,200

€1,000 - 1,500

US\$1,300 - 2,000

270<sup>AR</sup>

**PAULA REGO (BRITISH, BORN 1935)**

Schoolroom (Rosenthal 194)

Lithograph, 2001-2002, on Somerset wove, signed and inscribed 'Curwen Archive 1' in pencil, a proof aside from the numbered edition of 35, printed at the Curwen Studio, Chilford, with full margins, 630 x 880 (24 7/8 x 34 3/4in)(SH)

£500 - 700

€630 - 880

US\$840 - 1,200

271<sup>AR</sup>

**PAULA REGO (BRITISH, BORN 1935)**

Undressing (Rosenthal 207)

Lithograph printed in colours, 2001-2, on Somerset wove, signed in pencil, a proof from the Curwen Archive, printed at the Curwen Studio, Chilford, with full margins, 935 x 675mm (36 3/4 x 26in)(SH)(unframed)

£800 - 1,200

€1,000 - 1,500

US\$1,300 - 2,000





272



273

272<sup>AR</sup>

**PAULA REGO (BRITISH, BORN 1935)**

Two plates, from Shakespeare's Room (Rosenthal 237)  
The incomplete set, 2006, two lithographs from the triptych, on Somerset velvet, each initialed in pencil, one inscribed 'Curwen Archive 2/2' in pencil, proofs from the Curwen Archive aside from the numbered edition of 35, the full sheets, 890 x 650mm (35 x 25 5/8in) (SH)(unframed)(2)

£700 - 1,000

€880 - 1,300

US\$1,200 - 1,700

273<sup>AR</sup>

**PAULA REGO (BRITISH, BORN 1935)**

Life Room I (Rosenthal 228)  
Lithograph printed in colours, on Somerset wove, signed and inscribed 'AP IX/X' in pencil, an artist's proof aside from the numbered edition of 30, printed and published by the Royal College of Art, London, with margins, 755 x 565mm (29 3/4 x 22 1/4in)(SH)(unframed)

£800 - 1,200

€1,000 - 1,500

US\$1,300 - 2,000

274<sup>AR</sup>

**PAULA REGO (BRITISH, BORN 1935)**

Camouflaged Hands (Rosenthal 241)  
Lithograph printed in colours, 2006, on wove, signed and inscribed 'Curwen Archive 2/2' in pencil, a printer's proof aside from the numbered edition of 35, printed at the Curwen Studio, Chilford, 748 x 538mm (29 1/2 x 21 1/4in)(SH)(unframed)

£500 - 700

€630 - 880

US\$840 - 1,200



274



275

275

### VARIOUS ARTISTS

Hope and Optimism Portfolio

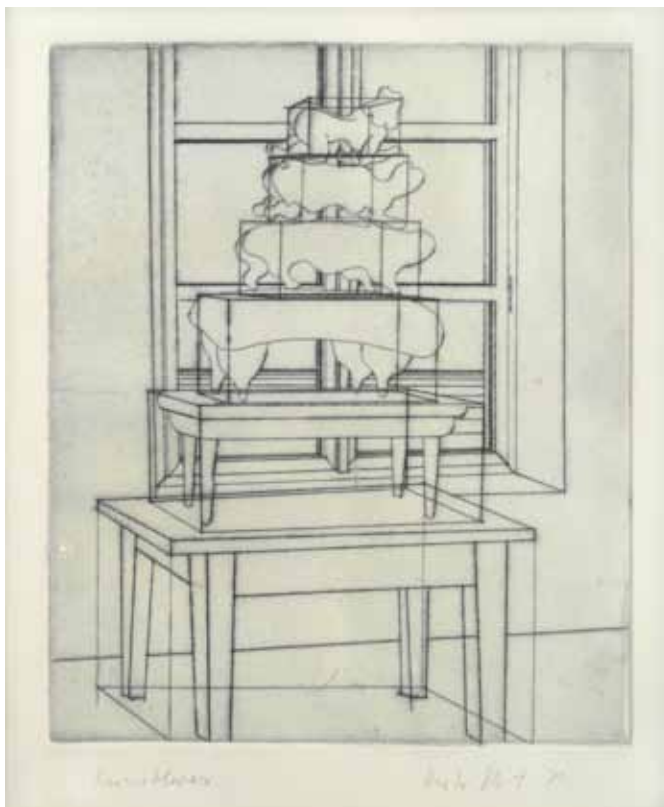
A portfolio containing one hundred and three prints, 1990, in various media, on various papers, each signed in pencil, a harlequin set, variously numbered from the edition of 200, including the full set of ninety, together with thirteen prints produced as an adjunct to the portfolio, published by the Hope and Optimism Trust, in the original blue portfolio, overall 855 x 650mm (33 3/4 x 25 1/2in) (103) (folio)

£2,000 - 3,000  
€2,500 - 3,700  
US\$3,300 - 5,000

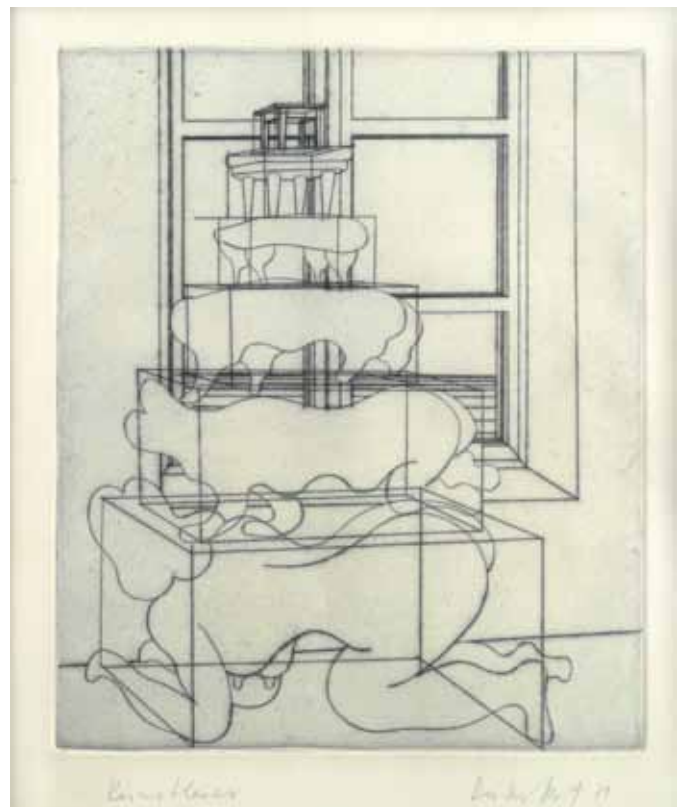
The *Hope and Optimism* portfolio is a unique global art project comprising some 90 prints. The theme, *Hope and Optimism - in spite of Present Difficulties*, is derived from the linocut by the late Namibian artist John Muafangejo.

A list of contributing artists is available from the department.





276



276

276<sup>AR</sup>

**DIETER ROTH (GERMAN, 1930-1998)**

Ein Weiblicher Gedanke (A Feminine Thought)

A suite of two etchings, 1971, on wove, each signed dated and inscribed 'Künstlerex' in pencil, artist's proofs aside from the numbered edition of 50, printed by Karl Schulz, Braunschweig, published by Petersburg Press, with margins, 292 x 241mm (11 1/2 x 9 1/2in)(PL)

£700 - 1,000

€880 - 1,300

US\$1,200 - 1,700





277

277<sup>AR</sup>

**NIKI DE SAINT PHALLE (FRENCH, 1930-2002)**

Factice Géant du Parfum

Painted resin and glass scent bottle, 1982, with the moulded signature, from the first edition, with the original presentation box, 115 x 40 x 40mm (6 x 1 5/8 x 1 5/8in)(overall); together with another scent bottle with screenprinting, from an unknown edition size, with the original presentation box, 105 x 95 x 29mm (4 1/8 x 4 7/8 x 1 1/8in)(overall)(2)

£800 - 1,200  
€1,000 - 1,500  
US\$1,300 - 2,000



278

278<sup>AR</sup>

**NIKI DE SAINT PHALLE (FRENCH, 1930-2002)**

Nana

Inflatable screenprinted plastic multiple, 1968, from the original edition, signed in ballpoint pen, together with another 'Nana', inflatable screenprinted plastic multiple, 1992, from a later unknown edition size, each manufactured by Marlo Plastics, New York, 465 x 450 x 115mm (18 1/4 x 17 3/4 x 6in)(overall)(2)

£500 - 700  
€630 - 880  
US\$840 - 1,200



279

279<sup>AR</sup>

**NIKI DE SAINT PHALLE (FRENCH, 1930-2002)**

A small collection

Three lithographs with extensive hand-colouring, each on wove, each signed and dedicated extensively, the full sheets, 235 x 310mm (9 1/4 x 12 1/4in)(unframed)(3)

£500 - 700

€630 - 880

US\$840 - 1,200

280<sup>AR</sup>

**NIKI DE SAINT PHALLE (FRENCH, 1930-2002)**

Untitled

Lithograph printed in colours, 1991, on wove, signed, dated, dedicated and inscribed 'AP 18/25' in pencil, an artist's proof aside from the numbered edition, together with, 'Tirs... et autres revoltes 1961-1964', the book, with text and illustrations, 1990, published by Galerie de France, Paris, bound within the original portfolio case, 400 x 310mm (15 3/4 x 12 1/8in)(folio)

£300 - 500

€380 - 630

US\$500 - 840

281<sup>AR</sup>

**NIKI DE SAINT PHALLE (FRENCH, 1930-2002)**

Happy New Year 1996

Etching with extensive hand-colouring, 1996, on wove, signed and dedicated in pencil, with margins, 195 x 195mm (7 3/4 x 7 3/4in)(PL); together with 'Nikki's Skinny's', lithographic poster printed in colours, 1982, on wove, signed and dedicated in ballpoint pen, the full sheet, 610 x 495mm (24 x 19 1/2in)(SH)(unframed)(2)

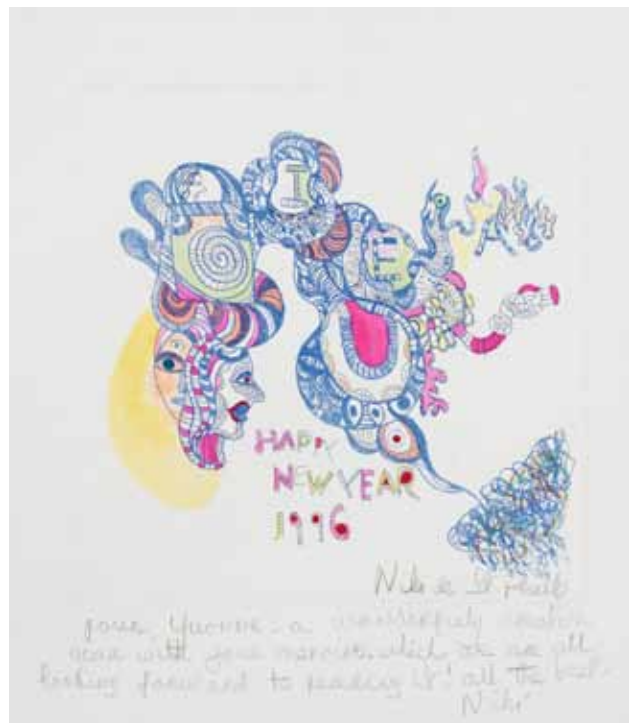
£400 - 600

€500 - 750

US\$670 - 1,000



280



281



282



283



284



285

282

**ROBERT INDIANA (AMERICAN, BORN 1928)**

High Ball Red Ball Manifest

Screenprint in colours, 1997, on wove, signed and numbered 98/395 in pencil, with margins, 470 x 405mm (18 1/2 x 16in)(SH)

£800 - 1,200

€1,000 - 1,500

US\$1,300 - 2,000

283

**MEL RAMOS (AMERICAN, BORN 1935)**

Ocelot

Lithograph printed in colours, 1969, on wove, signed, dated and numbered 45/98 in pencil, the full sheet printed to the edges, 610 x 810mm (24 x 32in)(SH)(unframed)

£700 - 1,000

€880 - 1,300

US\$1,200 - 1,700

284

**ROBERT INDIANA (AMERICAN, BORN 1928)**

Picasso

Screenprint in colours, 1997, on wove, signed and numbered 98/395 in pencil, with margins, 470 x 405mm (18 1/2 x 16in)(SH)

£800 - 1,200

€1,000 - 1,500

US\$1,300 - 2,000

285

**MEL RAMOS (AMERICAN, BORN 1935)**

Elephant Seal

Lithograph printed in colours, 2013, on wove, signed and numbered 58/199 in pencil, published by Hilger Edition, with their blindstamp, with margins, 880 x 1000mm (34 5/8 x 39 1/2in)(SH)(unframed)

£500 - 700

€630 - 880

US\$840 - 1,200





286

286

**ROBERT MOTHERWELL (AMERICAN, 1915-1991)**

Chair (Belknap 79)

Lithograph printed in colours, 1972, on wove, signed and numbered 195/300 in pencil, with margins, 710 x 985mm (28 x 38 3/4in)(SH) (unframed)

£600 - 800

€750 - 1,000

US\$1,000 - 1,300

287

**BRICE MARDEN (AMERICAN, BORN 1938)**

Distant Muses

Screenprint in colours, 2000, on wove, signed, dated and numbered 110/300 in pencil, printed by Gemini G.E.L., Los Angeles, with their blindstamp, with full margins, 215 x 330mm (8 1/2 x 13in)(l)

£1,500 - 2,000

€1,900 - 2,500

US\$2,500 - 3,300

288

**JOHN CURRIN (AMERICAN, BORN 1962)**

Rachel as the Hag

Glicée print, 2003, on tracing paper mounted on Somerset Velvet (as issued), signed and numbered from the edition of 200 in pencil, published by Serpentine Gallery, London, the full sheet, 420 x 290mm (16 1/2 x 11 1/2in)(l)

£600 - 800

€750 - 1,000

US\$1,000 - 1,300



287



288



289

289

**JIM DINE (AMERICAN, BORN 1935)**

The Poet Assassinated

The deluxe edition of the book, 1968, containing eight colour pochoirs, on glazed wove paper, each initialled and numbered 14/250 in pencil, with the title page text by Guillaume Apollinaire, illustrations and numbered justification, signed by the artist and translator on the justification, copy 14 of 250, published by Tanglewood Press Inc, New York, with the original paper wrapper and slipcase, 265 x 205mm (10 1/2 x 8in)(vol)

£1,000 - 2,000  
€1,300 - 2,500  
US\$1,700 - 3,300



290



291



292



293

290

**CHRISTO (AMERICAN, BORN 1935)**

Wrapped Coast: Little Bay, Australia  
Offset lithograph printed in colours, 1969, on thick wove, signed and numbered 82/100 in blue crayon, the full sheet, 475 x 685mm (18 3/4 x 27in)(SH) (unframed)

£800 - 1,200  
€1,000 - 1,500  
US\$1,300 - 2,000

291

**RICHARD RYAN (CHILEAN, BORN 1974)**

London by Ryan  
The complete set of four screenprints in colours, 2010, entitled 'Savile Row', 'London Street', 'London Victoria Station', 'Parliament', on thick wove, signed and inscribed '89/350' 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  
€630 - 880  
US\$840 - 1,200

292

**TOM WESSELMANN (AMERICAN, 1931-2004)**

Stilleben  
Ceramic relief multiple glazed in colours, 1988, numbered 96/299 on a plaque verso, published by Rosenthal, Germany, mounted on the original base, 475 x 510mm (18 3/4 x 20in)(overall)

£1,200 - 1,800  
€1,500 - 2,200  
US\$2,000 - 3,000

293

**BRUCE NAUMAN (AMERICAN, BORN 1941)**

Plate d, from Studies for Holograms  
Screenprint, 1970, on Kromekote paper, signed, dated and numbered 24/150 in ink, the full sheet, 660 x 660mm (26 x 26in)(SH)

£1,000 - 1,500  
€1,300 - 1,900  
US\$1,700 - 2,500





294

294\*

**ZAO WOU-KI (CHINESE/FRENCH, 1921-2013)**

Les Petits Bateaux (Riviere 86)

Lithograph printed in colours, on wove, signed and numbered 129/200 in pencil, printed by E et J Desjobert, Paris, published by Cadby-Birch Gallery, New York, with full margins, 250 x 164mm (9 7/8 x 6 1/2in) (SH)(unframed)

£1,000 - 1,500

€1,300 - 1,900

US\$1,700 - 2,500



295

295\*

**TAKASHI MURAKAMI (JAPANESE, BORN 1962)**

And Then Gold

Screenprint with gold leaf printed in colours, 2005, on wove, signed dated and numbered 29/50 in pencil, with margins, 400 x 400mm (15 3/4 x 15 3/4in)(l)

£500 - 700

€630 - 880

US\$840 - 1,200

**End of Sale**

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## PRINTS AND MULTIPLES

Tuesday 9 December 2014  
New Bond Street, London

**LUCIAN FREUD**  
**(BRITISH, 1922-2011)**

*Pluto Aged Twelve*  
Etching printed with tone, 2000,  
initialled and numbered 12/46,  
432 x 596mm (PL)  
**Sold for £91,000**

## ENQUIRIES

+44 (0) 207 468 8212  
[tanya.grigoroglou@bonhams.com](mailto:tanya.grigoroglou@bonhams.com)

**Closing date for entries**  
Monday 20 October 2014



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LONDON

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### 1. OUR ROLE

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

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

### 2. LOTS

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

a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

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

### 3. DESCRIPTIONS OF LOTS AND ESTIMATES

#### *Contractual Description of a Lot*

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

#### *Estimates*

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

#### *Condition Reports*

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

#### *The Seller’s responsibility to you*

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

#### *Bonhams’ responsibility to you*

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

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

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

*Bonhams* does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on

*Bonhams’* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer’s Agreement*.

#### *Alterations*

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

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

### 4. CONDUCT OF THE SALE

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

### 5. BIDDING

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

**Bidding in person**

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

**Bidding by telephone (only available on lots with a low estimate greater than £400)**

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

**Bidding by post or fax**

Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *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 any.

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

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

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

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

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

**8. VAT**

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

The following symbols are used to denote that *VAT* is due on the *Hammer Price* and *Buyer's Premium*:

- † *VAT* at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω *VAT* on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- \* *VAT* on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*

- G Gold bullion exempt from *VAT* on the *Hammer Price* and subject to *VAT* at the prevailing rate on the *Buyer's Premium*
- Zero rated for *VAT*, no *VAT* will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the EU: *VAT* is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: *VAT* is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

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

**9. PAYMENT**

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

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

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

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

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

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

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

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

**Debit cards:** there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 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](mailto: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 licensing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

## 13. CITES REGULATIONS

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

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

## 14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or

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

## 15. BOOKS

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

## 16. CLOCKS AND WATCHES

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

## 17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

### Proof of Firearms

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

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

### Guns Sold as Parts

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

### Condition of Firearms

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

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

## Original Gun Specifications Derived from Gunmakers

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

## Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

## Taxidermy and Related Items

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

## 18. FURNITURE

### Upholstered Furniture

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

## 19. JEWELLERY

### ~ Ruby and Jadeite

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

### Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *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) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

### Signatures

#### 1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

#### 2. A diamond brooch, signed Kutchinsky

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

#### 3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

## 20. PHOTOGRAPHS

### Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.

- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

## 21. PICTURES

### Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *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 Δ 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 only be available for collection from this location.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- Δ Wines lying in Bond.
- AR An Additional Premium will be payable to us by the Buyer to cover our Expenses relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The Seller has been guaranteed a minimum price for the Lot, either by Bonhams or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful Sale or a financial loss if unsuccessful.
- ▲ Bonhams owns the Lot either wholly or partially or may otherwise have an economic interest.
- Φ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

CONTRACT FOR SALE

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

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

1 THE CONTRACT

- 1.1 These terms govern the Contract for Sale of the Lot by the Seller to the Buyer.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the Catalogue are incorporated into this Contract for Sale and a separate copy can also be provided by Bonhams on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The Seller sells the Lot as the principal to the Contract for Sale, such contract being made between the Seller and you through Bonhams which acts in the sole capacity as the Seller's agent and not as an additional principal. However, if the Catalogue states that Bonhams sells the Lot as principal, or such a statement is made by an announcement by the Auctioneer, or by a notice at the Sale, or an insert in the Catalogue, then Bonhams is the Seller for the purposes of this agreement.
- 1.4 The contract is made on the fall of the Auctioneer's hammer in respect of the Lot when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

- 2.1 The Seller undertakes to you that:
  - 2.1.1 the Seller is the owner of the Lot or is duly authorised to sell the Lot by the owner;
  - 2.1.2 save as disclosed in the Entry for the Lot in the Catalogue, the Seller sells the Lot with full title guarantee or, where the Seller is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the Lot;
  - 2.1.3 except where the Sale is by an executor, trustee, liquidator, receiver or administrator the Seller is both legally entitled to sell the Lot, and legally capable of conferring on you quiet possession of the Lot and that the Sale conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
  - 2.1.4 the Seller has complied with all requirements, legal or otherwise, relating to any export or import of the Lot, and all duties and taxes in respect of the export or import of the Lot have (unless stated to the contrary in the Catalogue or announced by the Auctioneer) been paid and, so far as the Seller is aware, all third parties have complied with such requirements in the past;
  - 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the Sale venue or by the Notice to Bidders or by an insert in the Catalogue, the Lot corresponds with the Contractual Description of the Lot, being that part of the Entry about the Lot in the Catalogue which is in bold letters and (except for colour) with any photograph of the Lot in the Catalogue and the contents of any Condition Report which has been provided to the Buyer.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the Contractual Description of the Lot. In particular, the Lot is not sold as corresponding with that part of the Entry in the Catalogue which is not printed in bold letters, which merely sets out (on the Seller's behalf) Bonhams' opinion about the Lot and which is not part of the Contractual Description upon which the Lot is sold. Any statement or representation other than that part of the Entry referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any Description or Estimate, whether made orally or in writing, including in the Catalogue or on Bonhams' Website, or by conduct, or otherwise, and whether by or on behalf of the Seller or Bonhams and whether made prior to or during the Sale, is not part of the Contractual Description upon which the Lot is sold.
- 3.2 Except as provided in paragraph 2.1.5, the Seller does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any Description of the Lot or any Estimate in relation to it, nor of the accuracy or completeness of any Description or Estimate which may have been made by or on behalf of the Seller including by Bonhams. No such Description or Estimate is incorporated into this Contract for Sale.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the Lot passes to you when it is knocked down to you on the fall of the Auctioneer's hammer in respect of the Lot. The Seller will not be responsible thereafter for the Lot prior to you collecting it from Bonhams or the Storage Contractor, with whom you have separate contract(s) as Buyer. You will indemnify the Seller and keep the Seller fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the Lot after the fall of the Auctioneer's hammer until you obtain full title to it.
- 5.2 Title to the Lot remains in and is retained by the Seller until the Purchase Price and all other sums payable by you to Bonhams in relation to the Lot have been paid in full to, and received in cleared funds by, Bonhams.

6 PAYMENT

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

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by Bonhams, the Lot will be released to you or to your order only when Bonhams has received cleared funds to the amount of the full Purchase Price and all other sums owed by you to the Seller and to Bonhams.
- 7.2 The Seller is entitled to withhold possession from you of any other Lot he has sold to you at the same or at any other Sale and whether currently in Bonhams' possession or not until payment in full and in cleared funds of the Purchase Price and all other sums due to the Seller and/or Bonhams in respect of the Lot.
- 7.3 You will collect and remove the Lot at your own expense from Bonhams' custody and/or control or from the Storage Contractor's custody in accordance with Bonhams' instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.
- 7.5 You will be wholly responsible for any removal, storage or other charges or Expenses incurred by the Seller if you do not remove the Lot in accordance with this paragraph 7 and will indemnify the Seller against all charges, costs, including any legal costs and fees, Expenses and losses suffered by the Seller by reason of your failure to remove the Lot including any charges due under any Storage Contract. All such sums due to the Seller will be payable on demand.



<b>8</b>	<b>FAILURE TO PAY FOR THE LOT</b>	<b>9</b>	<b>THE SELLER'S LIABILITY</b>	<b>10.3</b>	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> 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.
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> 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 <i>Seller</i> , addressed <i>c/o Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (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.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.5	If any term or any part of any term of the <i>Contract for Sale</i> 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.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> 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 <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> 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;	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , 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 <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> 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.	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.
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;	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 <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i> ) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;			10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;			10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> 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.
8.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i> ) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and			<b>11</b>	<b>GOVERNING LAW</b>
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> 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 <i>Seller</i> or to <i>Bonhams</i> by you.				All transactions to which the <i>Contract for Sale</i> 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 <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i> ) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> 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 <i>Seller</i> becomes liable to pay the same until payment by you.	<b>10</b>	<b>MISCELLANEOUS</b>		
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> 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 <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

## 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 *Seller*.

#### 2 PERFORMANCE OF THE CONTRACT FOR SALE

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

### 3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
  - 3.1.1 the *Purchase Price* for the *Lot*;
  - 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders*, and
  - 3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with *VAT* on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to *VAT* at the appropriate rate and *VAT* will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and *VAT* and any interest earned and/or incurred until payment to the *Seller*.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *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*.

<b>7</b>	<b>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i> ) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i> ) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> 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 <i>Seller</i> ):	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 <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> 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
7.1.1	to terminate this agreement immediately for your breach of contract;			9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	to retain possession of the <i>Lot</i> ;	<b>8</b>	<b>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> 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 <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i> ) and/or damages for breach of contract;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
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;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i> ) 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 <i>Lot</i> or part thereof;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	<b>10</b>	<b>OUR LIABILITY</b>
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 <i>Sale</i> ) until all sums due to us have been paid in full;	8.2	The discretion referred to in paragraph 8.1:	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 <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
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;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , 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	10.2	Our duty to you while the <i>Lot</i> 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 <i>Lot</i> or to other persons or things caused by:
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , 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 <i>Sale</i> ) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	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.	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	<b>9</b>	<b>FORGERIES</b>	10.2.2	changes in atmospheric pressure; nor will we be liable for:
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (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.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.3	damage to tension stringed musical instruments; or
		9.2	Paragraph 9 applies only if:	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> 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.
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> 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 <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		



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

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

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

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

## 11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

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

but not if:

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

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

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

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

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

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

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

## 12 MISCELLANEOUS

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

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

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

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

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

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

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

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

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

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

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

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

## 13 GOVERNING LAW

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

## DATA PROTECTION – USE OF YOUR INFORMATION

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

## APPENDIX 3

### DEFINITIONS AND GLOSSARY

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

### LIST OF DEFINITIONS

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

**"Bidder"** a person who has completed a *Bidding Form*.  
**"Bidding Form"** our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

**"Bonhams"** Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

**"Book"** a printed *Book* offered for *Sale* at a specialist *Book Sale*.

**"Business"** includes any trade, *Business* and profession.

**"Buyer"** the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

**"Buyer's Agreement"** the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

**"Buyer's Premium"** the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

**"Catalogue"** the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

**"Commission"** the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

**"Condition Report"** a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

**"Conditions of Sale"** the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

**"Consignment Fee"** a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

**"Consumer"** a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

**"Contract Form"** the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *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* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

**"Reserve"** the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

**"Sale"** the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

**"Sale Proceeds"** the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

**"Seller"** the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), **"Seller"** includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".  
**"Specialist Examination"** a visual examination of a *Lot* by a specialist on the *Lot*.

**"Stamp"** means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

**"Standard Examination"** a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

**"Storage Contract"** means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

**"Storage Contractor"** means the company identified as such in the *Catalogue*.

**"Terrorism"** means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

**"Trust Account"** the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

**"VAT"** value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

**"Website"** *Bonhams Website* at [www.bonhams.com](http://www.bonhams.com)

**"Withdrawal Notice"** the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

**"Without Reserve"** where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

## GLOSSARY

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

**"artist's resale right"**: the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

**"bailee"**: a person to whom goods are entrusted.

**"indemnity"**: an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

**"interpleader proceedings"**: proceedings in the Courts to determine ownership or rights over a *Lot*.

**"knocked down"**: when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

**"lien"**: a right for the person who has possession of the *Lot* to retain possession of it.

**"risk"**: the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

**"title"**: the legal and equitable right to the ownership of a *Lot*.

**"tort"**: a legal wrong done to someone to whom the wrong doer has a duty of care.

## SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that:
  - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
  - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
  - (a) the seller;
  - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
  - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

# Bonhams Specialist Departments

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## 20th Century British Art

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## Aboriginal Art

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## African, Oceanic & Pre-Columbian Art

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## American Paintings

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## Antique Arms & Armour

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## Art Collections, Estates & Valuations

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## Art Nouveau & Decorative Art & Design

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## Australian Art

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## Australian Colonial Furniture and Australiana

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## Books, Maps & Manuscripts

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## British & European Glass

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Suzy Pai  
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## British & European Porcelain & Pottery

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## California & American Paintings

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## Carpets

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## Coins & Medals

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## Contemporary Art

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## Costume & Textiles

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## Entertainment Memorabilia

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## Furniture & Works of Art

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## Greek Art

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## Golf Sporting Memorabilia

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## Impressionist & Modern Art

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# Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

**This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.**

## Data protection – use of your information

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

## Credit and Debit Card Payments

There is no surcharge for payments made by debit cards issued by a UK bank. All other debit cards and all credit cards are subject to a 2% surcharge on the total invoice price.

## Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

## If successful

I will collect the purchases myself ☐

Please contact me with a shipping quote (if applicable) ☐

Sale title: Prints		Sale date: 17 September 2014	
Sale no. 21600		Sale venue: Knightsbridge	
If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.			
<b>General Bid Increments:</b>			
£10 - 200 .....by 10s		£10,000 - 20,000 .....by 1,000s	
£200 - 500 .....by 20 / 50 / 80s		£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s	
£500 - 1,000 .....by 50s		£50,000 - 100,000 .....by 5,000s	
£1,000 - 2,000 .....by 100s		£100,000 - 200,000 .....by 10,000s	
£2,000 - 5,000 .....by 200 / 500 / 800s		above £200,000 .....at the auctioneer's discretion	
£5,000 - 10,000 .....by 500s			
The auctioneer has discretion to split any bid at any time.			
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Preferred number(s) in order for Telephone Bidding (inc. country code)			
E-mail (in capitals)			
By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private buyer <input type="checkbox"/>		I am registering to bid as a trade buyer <input type="checkbox"/>	
If registered for VAT in the EU please enter your registration here: □□ / □□□ - □□□□ - □□		Please tick if you have registered with us before <input type="checkbox"/>	

Please note that all telephone calls are recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid*

FOR WINE SALES ONLY		
Please leave lots "available under bond" in bond <input type="checkbox"/>	I will collect from Park Royal or bonded warehouse <input type="checkbox"/>	Please include delivery charges (minimum charge of £20 + VAT) <input type="checkbox"/>

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature:	Date:

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

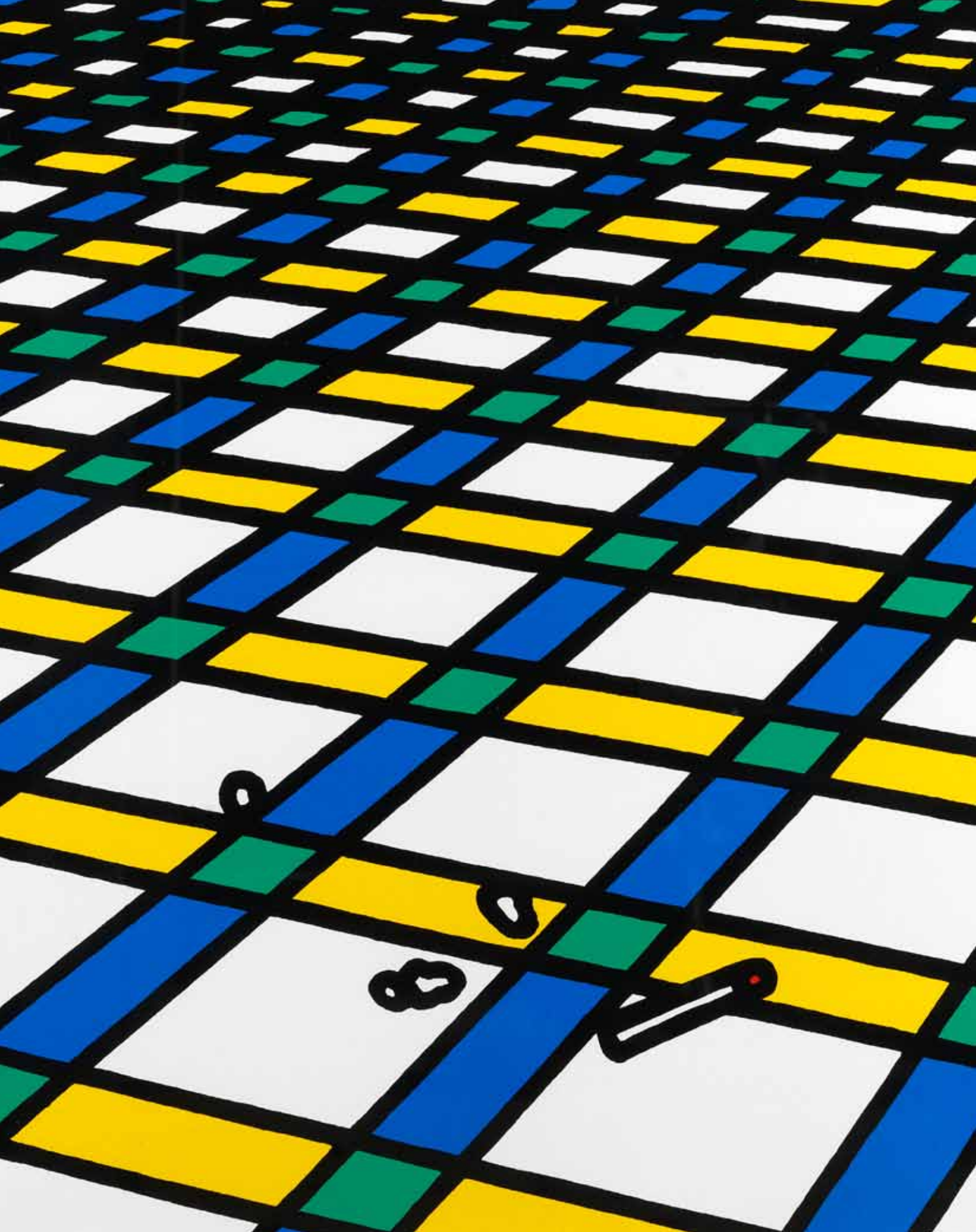
**NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.**

**Please email or fax the completed Auction Registration form and requested information to:**

Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, [bids@bonhams.com](mailto:bids@bonhams.com)

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