

# PRINTS AND MULTIPLES

Wednesday 30 November 2016

Knightsbridge, London



# Bonhams



# PRINTS AND MULTIPLES

Wednesday 30 November 2016 at 1pm  
Knightsbridge, London

## BONHAMS

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

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Sunday 27 November  
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9am-4.30pm  
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9am-4.30pm  
Wednesday 30 November  
9am-11am

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## SALE NUMBER

23546

## CATALOGUE

£15

Please see page 2 for bidder  
information including after-sale  
collection and shipment.  
Please see back of catalogue  
for important notice to bidders

## ILLUSTRATIONS

Front cover: Lot 189  
Inside front cover: Lot 71  
Inside back cover: Lot 208  
Back cover: Lot 201

## NB

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

## IMPORTANT INFORMATION

The United States Government  
has banned the import of ivory  
into the USA. Lots containing  
ivory are indicated by the symbol  
Φ printed beside the lot number  
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## Bonhams 1793 Limited

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# SALE INFORMATION

## BIDS

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the Collections room at Bonhams  
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less than 14 calendar days from  
the sale date. Lots not collected  
by 5.30pm Wednesday 14  
December 2016 will be returned  
to the department storage charge  
may apply.

Please note that Bonhams will  
be closed from 5.30pm Friday 23  
December 2016 & will reopen at  
9am Tuesday 3 January 2017.

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

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

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

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

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(Telephone to ascertain amount  
due) by: cash, cheque with  
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## Payment at time of collection by:

cash, cheque with banker's card,  
credit, or debit card









1



2



3

1

**AFTER GIORGIO MANTOVANO GHISI (ITALIAN, 1520-1582)**

Venus and the Rose (Boorsch 22)

Engraving, 1564, by Gaspar Osello (1530-83) after a design by Luca Penni (1500-1557), on laid, trimmed just inside the platemark, 301 x 212mm (11 7/8 x 8 3/8in)(SH)

£500 - 700

€560 - 780

US\$620 - 860

2

**ADRIAEN JANSZ. VAN OSTADE (DUTCH, 1610-1685)**

The Hunchbacked Fiddler (B., Holl., G. 44)

Etching, 1654, on laid, probably the fifth state of six after the shading to basket next to the cellar door, 162 x 144mm (6 1/4 x 5 7/8in)(PL)

£500 - 700

€560 - 780

US\$620 - 860

3

**ADRIAEN JANSZ. VAN OSTADE (DUTCH, 1610-1685)**

The Smoker and the Drinker (B., Holl., G. 24a)

Etching, circa 1682, on laid, the second state of five, before the fine close lines in the shadows, 78 x 62mm (3 x 2 3/8in)(PL)

£800 - 1,200

€890 - 1,300

US\$990 - 1,500

4

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

Landscape with a cow drinking (Bartsch 237, New Hollstein 251)

Etching and drypoint, 1650, New Hollstein's third state of five, with the triangular roof area remodelled, on laid, 103 x 130mm (4 x 5 1/8in)(PL)

£700 - 1,000

€780 - 1,100

US\$860 - 1,200

**Provenance**

Sotheby's, 7 December 1972, lot 185, Collection Viscount Downe

The lot is accompanied by the two bound copies of the Sotheby's catalogue.



4

5

**THOMAS SHOTTER BOYS (LONDON  
1803-1874)**

A group of London Views, from 'Original Views of London As It Is'

Black Friars from Southwark Bridge; Westminster from Waterloo Bridge; Hyde Park near Grosvenor Gate; The Tower & Mint from Great Tower Hill; The Club House & Pall Mall; Maison House & Cheapside; Regent Street looking towards the Duke of York's Column; Westminster Abbey Hospital, Hyde Park Corner; The Guild Hall; Entry to the Strand from Charing Cross; Old Bond Street; Regent Street looking towards the Quadrant; thirteen lithographs with hand-colouring, 1842, published by T.S.Boys, London, together with 'Ceremony of presenting new Colours to their Regiment at Canterbury, on Tuesday, October 7th 1834, by Field Marshal, his Grace the Duke of Wellington', lithograph with hand-colouring, 1834, printed by G.E. Madeley, London, published by Henry Ward, Canterbury, (various sizes)(14)

£700 - 900

€780 - 1,000

US\$860 - 1,100



5

6

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

Making Decent

Etching with hand-colouring, 1806, on wove, published February 20th by H. Humphrey, London, 235 x 345mm (9 1/4 x 13 5/8in)(PL)

£500 - 700

€560 - 780

US\$620 - 860



6





7



8



9



10

7 •

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

Banking at 4000 feet

Offset lithograph printed in colours, 1918, on thin wove, signed in pencil, bound as issued in the book 'The Great War: Fourth Year: Paintings by C.R.W. Nevinson', with an introductory essay by J.E. Crawford Flitch, the volume printed by Garden City Press Ltd., Letchworth, published by Grant Richards Ltd., London, overall 290 x 228mm (11 1/2 x 9in)(Vol)

£600 - 900

€670 - 1,000

US\$740 - 1,100

8

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

Greenwich Reach

Offset lithograph printed in colours, on wove, signed in pencil, with margins, 500 x 400mm (19 3/4 x 15 3/4in)(I)

£1,200 - 1,800

€1,300 - 2,000

US\$1,500 - 2,200

9 •

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

Column on the March

Offset lithograph printed in colours, 1917, on thin wove, signed in pencil, bound as issued into the book 'Modern War: Paintings by C.R.W. Nevinson', with an introductory essay by P.G. Konody, the volume printed by Garden City Press Ltd., Letchworth, published by Grant Richards Ltd., London, overall 293 x 228mm (11 1/2 x 9in)(Vol)

£600 - 800

€670 - 890

US\$740 - 990

10 AR

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

Boulogne (Black 73)

Drypoint, 1920, on F.J. Head & Co. handmade laid, signed in pencil, from the edition of 25, with margins, 255 x 350mm (10 x 13 3/4in)(PL) (unframed)

£500 - 700

€560 - 780

US\$620 - 860



11

11 AR

**NORBERTINE VON BRESSLERN-ROTH  
(AUSTRIAN, 1891-1978)**

Junge Hunde; Ruhende Kamele & Hirte mit Schaffherde, from 'Tripolis series'  
Three linocuts printed in colours, on thin cream wove, each signed and inscribed 'Handdruck' in pencil, 280 x 260mm (11 x 10 1/4in)(SH)(and smaller)(unframed)(3)

£600 - 800  
€670 - 890  
US\$740 - 990

12 AR

**NORBERTINE VON BRESSLERN-ROTH  
(AUSTRIAN, 1891-1978)**

Musikanten; Altstadt; Blaues Haus, from 'Tripolis series'  
Three linocuts printed in colours, circa 1928, each on thin cream wove, each signed and inscribed 'Handdruck' in pencil, one with the artist's stamp, 300 x 260mm (11 7/8 x 10 1/4in)(and smaller)(SH)(unframed)(3)

£600 - 800  
€670 - 890  
US\$740 - 990

13 AR

**BARNETT FREEDMAN (BRITISH, 1901-1958)**

People  
The rare lithograph printed in colours, 1947, on wove, printed by Chromoworks Ltd. published by J. Lyons & Co Ltd. with margins, 740 x 990mm (29 1/8 x 39in)(SH)(unframed)

£700 - 900  
€780 - 1,000  
US\$860 - 1,100



12



13





14

**LILL TSCHUDI (SWISS, 1911-2004)**

Clive Brook (Coppel LT 10)

Linocut, 1930, on tissue-thin japan, signed and titled in pencil, one of only a few proofs, (there was no edition), with margins, 252 x 170mm (9 7/8 x 7 5/8in)(B)(unframed)

£1,500 - 2,000

€1,700 - 2,200

US\$1,800 - 2,500

15

**LILL TSCHUDI (SWISS, 1911-2004)**

Venetian Rhythm I (Not in Coppel)

Linocut printed in colours, on tissue-thin japan, signed, titled and inscribed 'Handdruck' in pencil, from the edition of 50, with margins, 250 x 350mm (9 7/8 x 13 3/4in)(B)(unframed)

£1,500 - 2,000

€1,700 - 2,200

US\$1,800 - 2,500

14



15



16



16

16 AR

**BEN NICHOLSON O.M. (BRITISH, 1894-1982)**

George and Rufus

Screenprints in colours on two pieces of rayon and cotton, 1938, manufactured by the Edinburgh Weavers, 167 x 240mm (6 5/8 x 9 3/8in)(SH) and 195 x 245mm (7 3/4 x 9 5/8in)(SH)(2)

£500 - 700

€560 - 780

US\$620 - 860

17 AR

**EDWARD WADSWORTH (BRITISH, 1889-1949)**

Imaginary Harbour (Greenwood W/C 26; Artmonsky p.90)

Autolithograph printed in colours, 1938, on machine made lithographic cartridge paper, signed in pencil, from the proposed edition of approximately 400, printed by Curwen Press Ltd., London, published by Contemporary Lithographs Ltd., London, 500 x 660mm (19 3/4 x 26in)(SH); together with three prints by different hands: Adrian Wisniewski screenprint 'Poet', 1986, signed and inscribed 'AP' in pencil, aside from an edition of 50, 1405 x 1070mm, Ivon Hitchens lithograph 'Flowers in a maiolica jar', Mary Potter lithograph 'Lily of the Valley', each signed in pencil (unframed)(4)

£1,000 - 1,500

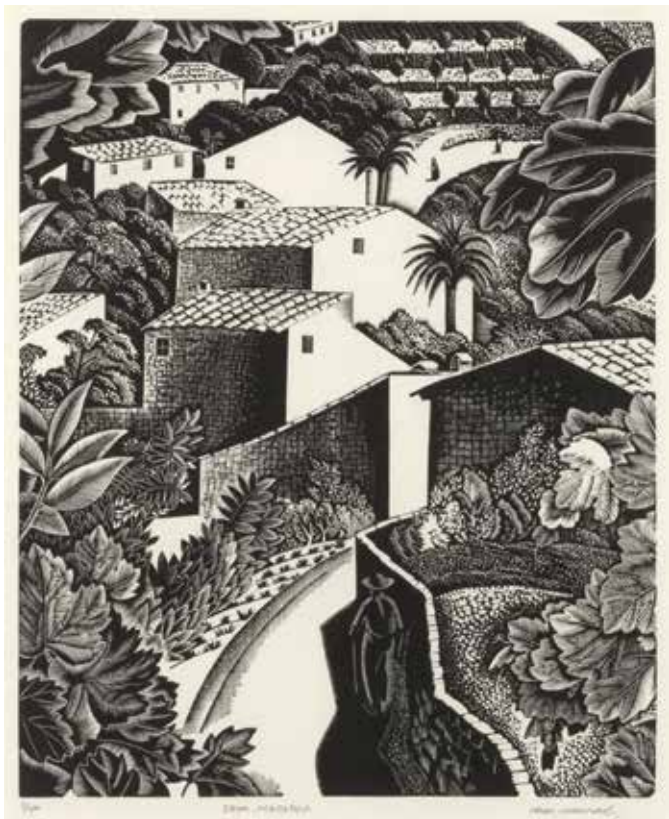
€1,100 - 1,700

US\$1,200 - 1,800



17





18 AR

**IAIN MACNAB (BRITISH, 1890-1967)**

Deya, Majorca

Wood engraving, 1932, on thin wove, signed, titled and numbered 3/40 in pencil, with margins, 245 x 200mm (9 5/8 x 7 7/8in)(l)

£1,200 - 1,800

€1,300 - 2,000

US\$1,500 - 2,200

19 AR

**GRAHAM SUTHERLAND O.M. (BRITISH, 1903-1980)**

Pecken Wood (Tassi 21)

Etching, 1925, on laid, from the edition of 85, printed by the artist, published by Twenty-one Gallery, London, with margins, 136 x 186mm (5 1/8 x 7 1/4in)(PL)

£1,500 - 2,000

€1,700 - 2,200

US\$1,800 - 2,500

18



19



20

20 AR

**GRAHAM SUTHERLAND O.M. (BRITISH, 1903-1980)**

Roses (Tassi 148)

Lithograph printed in colours, 1973-74, on Arches, signed and numbered 65/75 in pencil, printed by Mourlot, Paris, published by Teodorani, Milan, with margins, 670 x 470mm (26 3/8 x 18 1/2in)(l)

£600 - 800

€670 - 890

US\$740 - 990

21 AR

**GRAHAM SUTHERLAND O.M. (BRITISH, 1903-1980)**

Form in a desert I (Tassi 144)

Etching with aquatint printed in colours, 1974, on Fabriano Rosaspina, signed and numbered 64/90 in pencil, printed and published by 2RC Edizioni d'Arte, Rome, with their blindstamp, with full margins, 680 x 644mm (26 3/4 x 25 3/8in)(PL)(unframed)

£500 - 700

€560 - 780

US\$620 - 860

22 AR

**GRAHAM SUTHERLAND O.M. (BRITISH, 1903-1980)**

Bird and split rock (Tassi 145)

Aquatint printed in colours, 1974, on wove, signed and numbered 50/72 in pencil, printed and published by 2RC Edizioni d'Arte, Rome, with their blindstamp, with full margins, 990 x 1050mm (39 x 41 3/8in) (PL)(unframed)

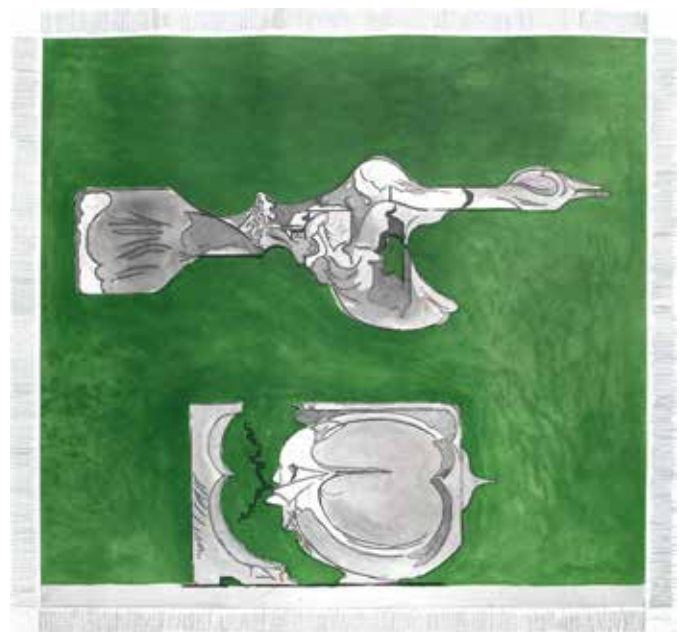
£700 - 900

€780 - 1,000

US\$860 - 1,100



21



22





23

23 <sup>AR</sup>

**EDWARD BAWDEN R.A. (BRITISH, 1903-1989)**

Westminster Abbey (MG. 67)

Linocut printed in colours, 1966, on wove, signed, titled and inscribed 'Artist proof 44/75' in black ink, with margins, 510 x 670mm (20 1/8 x 26 3/8in)(l)

£800 - 1,200

€890 - 1,300

US\$990 - 1,500

24 <sup>AR</sup>

**EDWARD BAWDEN R.A. (BRITISH, 1903-1989)**

Kew Palace (MG. 173)

Lithograph printed in colours, 1983, on BFK Rives, signed, titled and numbered 98/100 in pencil, printed and published by Curwen Studio, London, with full margins, 470 x 610mm (18 1/2 x 24in)(l)

£500 - 700

€560 - 780

US\$620 - 860

This lithograph was printed from the original linoblocks at the Curwen Studio to celebrate the artist's 80th birthday.



24

25 <sup>AR</sup>

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

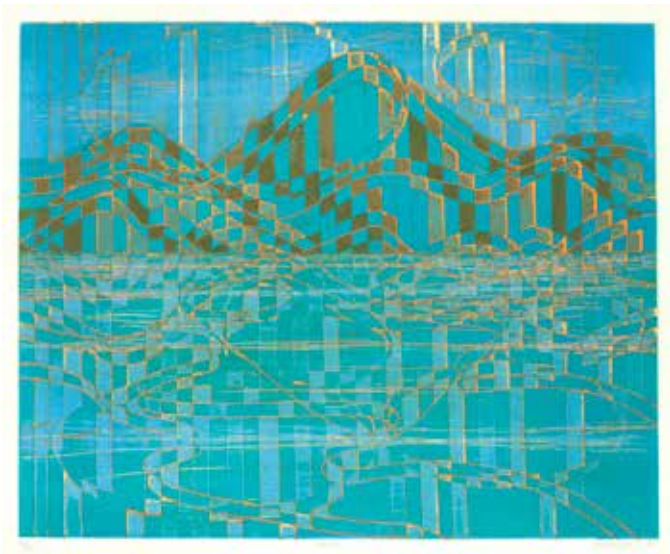
Caragh Lake (Black & Moorhead 356)

Etching with soft-ground printed in colours, 1972, on Rives, signed, titled, dated and numbered 49/50 in pencil, printed by Hector Saunier, with margins, 480 x 595mm (18 7/8 x 23 1/2in)(l)

£600 - 800

€670 - 890

US\$740 - 990



25





26

26 AR

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

Camden Lock

Lithograph printed in colours, 1975, on wove, signed and numbered 37/100 in pencil, with margins, 380 x 510mm (15 x 20in)(l)

£500 - 700

€560 - 780

US\$620 - 860

27 AR

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

Valetta (Turner 108)

Etching with aquatint printed in colours, 1959, on wove, signed, titled and numbered 32/50 in pencil, printed by John Brunsdon, published by St George's Gallery, London, 380 x 495mm (15 x 19 1/2in)(PL)

£800 - 1,200

€890 - 1,300

US\$990 - 1,500

28 AR

**MARY FEDDEN R.A. (BRITISH, 1915-2012)**

Tuscany; Lamplight

Two lithographs printed in colours, 1973, on wove, each signed, titled and numbered 31/75 in pencil, printed at Curwen Studio, Chilford, published by Curwen Press, London, with full margins, 424 x 594mm (16 11/16 x 23 3/8in)(l)(unframed)(2)

£500 - 700

€560 - 780

US\$620 - 860



27



28



29

29 AR

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

The 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, 305 x 405mm (12 x 16in)(l)

£1,500 - 2,000

€1,700 - 2,200

US\$1,800 - 2,500



30

30 AR

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

Deal Beach

Offset lithograph printed in colours, 1973, on wove, signed in pencil, from the edition of 850, published by Venture Prints Ltd, Bristol, with the Fine Art Trade Guild blindstamp, with margins, 260 x 505mm (10 1/4 x 20in)(l)

£1,500 - 2,000

€1,700 - 2,200

US\$1,800 - 2,500



31

31 AR

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

Harbour Scene

Offset lithograph printed in colours, 1972, on wove, signed in pencil, published by Venture Prints, Bristol, with the Fine Art Trade Guild blindstamp, with margins, 405 x 555mm (16 x 21 7/8in)(l)

£500 - 700

€560 - 780

US\$620 - 860



32 AR

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

Our Town

Offset lithograph printed in colours, on wove, signed and numbered 24/850 in pencil, published by Grove Galleries Ltd., Manchester, with margins, 425 x 614mm (16 3/4 x 24 1/8in)(l)

£2,000 - 3,000

€2,200 - 3,300

US\$2,500 - 3,700

33 AR

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

Punch and Judy

Offset lithograph printed in colours, on thin wove, signed and numbered 43/75 in pencil, printed by Baynard Press, London, the full sheet, 490 x 760mm (19 1/4 x 29 7/8in)(SH)

£2,000 - 3,000

€2,200 - 3,300

US\$2,500 - 3,700

34 AR

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

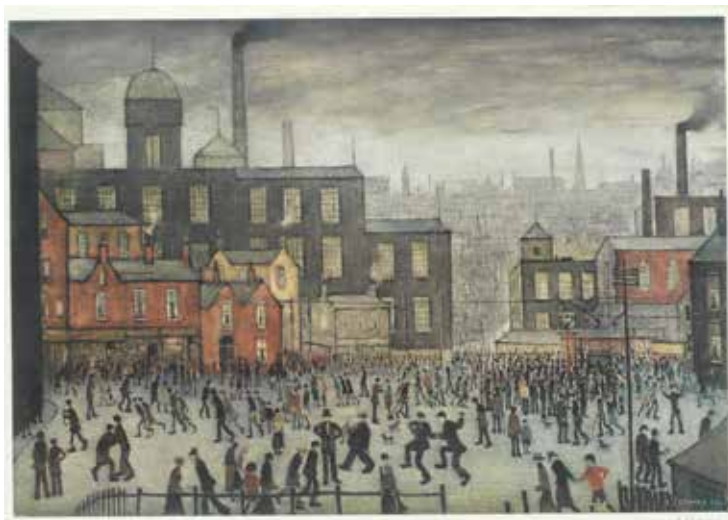
The Fever Van

Offset lithograph printed in colours, 1972, on wove, signed in blue biro, from the edition of 700, published by Mainstone Print, with the Fine Arts Trade Guild blindstamp, with margins, 420 x 515mm (16 1/2 x 20 1/4in)(l)

£1,000 - 1,500

€1,100 - 1,700

US\$1,200 - 1,800



32



33



34



35



36



37

35 AR

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

The Contraption

Offset lithograph printed in colours, 1975, on wove, signed in pencil, with the Fine Art Trade Guild blindstamp, printed by Chorley & Pickersgill Ltd., Leeds, published by Adam Collection Ltd., with full margins, 315 x 300mm (12 3/8 x 11 7/8in)(l)

£1,500 - 2,000  
€1,700 - 2,200  
US\$1,800 - 2,500

36 AR

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

The Cart

Offset lithograph, printed in colours, on wove, signed in pencil, from an edition of 850, with the Fine Art Trade Guild blindstamp, published by Adam Collection Ltd., with margins, 495 x 400mm (19 1/2 x 15 3/4in)(l)

£2,500 - 3,500  
€2,800 - 3,900  
US\$3,100 - 4,300

37 AR

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

Level Crossing with Train

Offset lithograph printed in colours, 1973, on wove, signed in pencil, from an edition of 750, published by Patrick Seale prints, 460 x 560mm (18 1/8 x 22in)(l)

£800 - 1,200  
€890 - 1,300  
US\$990 - 1,500





38

38 AR

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

Going To The Match

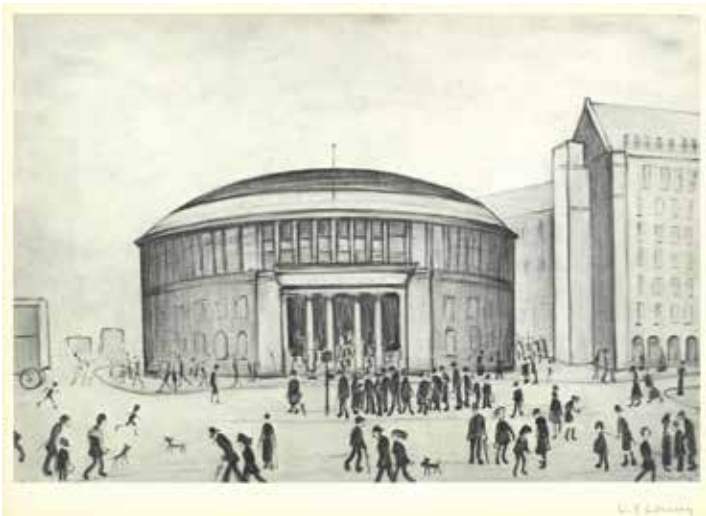
Offset lithograph printed in colours, 1972, on wove, signed in pencil, from the edition of 300, published by the Medici Society, London, with the Fine Art Trade Guild blindstamp, with full margins, 528 x 685mm (20 3/4 x 27in)(l)

£12,000 - 18,000

€13,000 - 20,000

US\$15,000 - 22,000





39

39 AR

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

Reference Library

Offset lithograph, on wove, signed in pencil, from the edition of 850, with the Fine Art Trade Guild blindstamp, with margins, 242 x 350mm (9 1/2 x 13 3/4in)(l)

£1,000 - 1,500

€1,100 - 1,700

US\$1,200 - 1,800

40 AR

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

The Notice Board

Offset lithograph printed in colours, 1975, on wove, signed in pencil, from the edition of 500, printed by Chorley & Pickersgill, published by the Adam collection, with the Fine Art Trade Guild blindstamp, with margins, 400 x 502mm (15 3/4 x 19 3/4in)(l)

£1,500 - 2,000

€1,700 - 2,200

US\$1,800 - 2,500

41 AR

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

Great Ancoats Street

Offset lithograph, on laid, signed and numbered 687/850 in pencil, with full margins, 265 x 365mm (10 1/2in x 14 3/8in)(l)

£600 - 800

€670 - 890

US\$740 - 990



40



41



42



43

42 AR

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

Burford Church

Offset lithograph printed in colours, on wove, signed and numbered 48/850 in pencil, published by Grove Galleries, Manchester, with full margins, 605 x 455mm (23 3/4 x 17 3/4in)(l)(unframed)

£1,500 - 2,000

€1,700 - 2,200

US\$1,800 - 2,500

43 AR

**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 305mm (23 7/8 x 11 1/2in)(l)

£1,000 - 1,500

€1,100 - 1,700

US\$1,200 - 1,800

44 AR

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

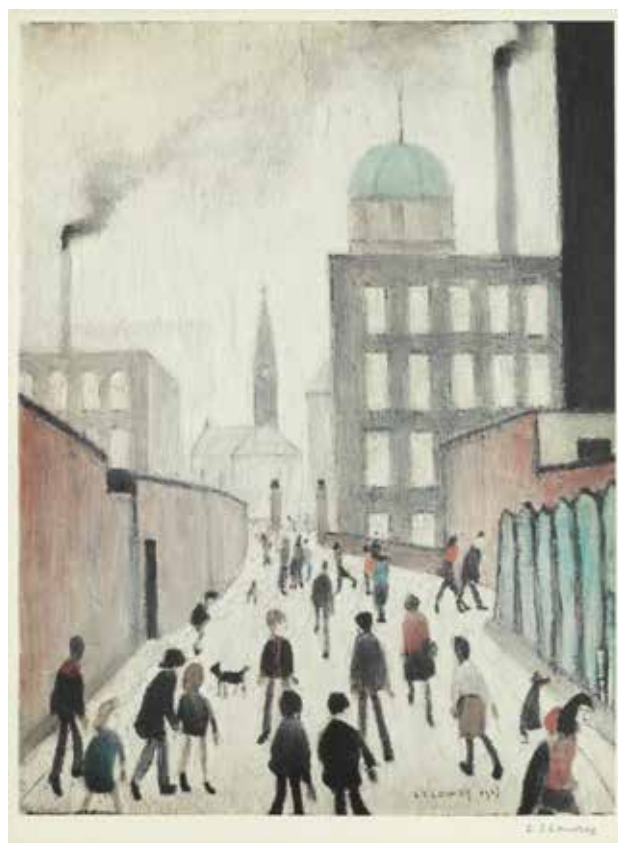
Mrs Swindell's Picture

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 305mm (16 x 12in)(l)

£1,500 - 2,000

€1,700 - 2,200

US\$1,800 - 2,500



44





45

45 AR

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

His Family

Offset lithograph printed in colours, on wove, signed in pencil, printed by Chorley & Pickersgill, published by the Adam collection, with the Fine Art Trade Guild blindstamp, with full margins, 525 x 705mm (20 7/8 x 27 3/4in) (l)(unframed)

£1,500 - 2,000

€1,700 - 2,200

US\$1,800 - 2,500



46

46 AR

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

The Football Match

Offset lithograph, on wove, signed and numbered 827/850 in pencil, with margins, 250 x 360mm (9 7/8 x 14 1/8in)(l)

£2,000 - 3,000

€2,200 - 3,300

US\$2,500 - 3,700



47



48



49

47 AR

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

View of a Town  
Offset lithograph printed in colours, on wove,  
signed in pencil, from the edition of 850, with  
the Fine Art Trade Guild blindstamp, with  
margins, 420 x 543mm (16 1/2 x 21 3/8in)(l)

£2,000 - 3,000  
€2,200 - 3,300  
US\$2,500 - 3,700

48 AR

**BRYAN INGHAM (BRITISH, 1936-1997)**

Lamplight and Moonlight; Noon  
Etching, 1988, on wove, signed, titled, dated,  
numbered 'x/xii' and inscribed in pencil, with  
margins, 225 x 595mm (8 7/8 x 23 1/2in)(PL);  
together with 'Noon', etching, 1979, on wove,  
signed, titled, dated, inscribed and numbered  
69/75 in pencil, with margins, 49 x 635mm  
(19 1/4 x 25in)(PL)(2)

£1,000 - 1,500  
€1,100 - 1,700  
US\$1,200 - 1,800

49 AR

**CHARLES FREDERICK TUNNICLIFFE R.A.**  
(BRITISH, 1901-1979)

The Newborn Calf  
Etching printed with tone, on wove, signed in  
pencil, with margins, 215 x 290mm (8 1/2 x  
11 3/8in)(PL)

£500 - 700  
€560 - 780  
US\$620 - 860





50

50 AR

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

Three Somerset Towers II  
Lithograph printed in colours, 1958, on Crisbrook, signed and inscribed 'Artists Proof' in pencil, a proof aside from the numbered edition of 70, printed and published by Harley Brothers, Edinburgh, with margins, 578 x 806mm (22 3/4 x 31 3/4in)(l)

£800 - 1,200

€890 - 1,300

US\$990 - 1,500

51 AR

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

Long Melford Church (Levinson 336)  
Lithograph printed in colours, 1982, on wove, signed and numbered 40/175 in pencil, printed by Curwen Studio, published by Canon Rubber Co, with margins, 464 x 610mm (18 1/4 x 21in)(l)

£600 - 800

€670 - 890

US\$740 - 990

52 AR

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

Eye and Camera: Claret and Blue & Eye and Camera: Red, Blue and Yellow (Levinson 235 & 317)

Two screenprints in colours, 1973 & 1980, each on Arches, each signed in pencil, printed at Kelpra Studio, London, with their inkstamp and blindstamp respectively, each with margins, 590 x 750mm (23 1/4 x 29 1/2in) (and smaller)(unframed)(2)

£500 - 700

€560 - 780

US\$620 - 860



51



52



53



54



55



56

53 AR

**JOHN BYRNE (BRITISH, BORN 1940)**

Downtown and Underwood Lane

Two lithographs printed in colours, 1974, on TH Saunders mould-made paper, signed and numbered 62/150 in pencil, printed by Curwen Studio, London, with their blindstamp, 650 x 500mm (25 3/4 x 19 3/4in)(SH)

£700 - 900

€780 - 1,000

US\$860 - 1,100

54 AR

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

Cormorant, from the 'Seabird Series' (Wiseman 89)

Lithograph printed in colours, 1974, on TH Saunders mould-made paper, signed and numbered 62/150 in pencil, printed by Curwen Studio, London, with their blindstamp, 650 x 500mm (25 3/4 x 19 3/4in)(SH)

£800 - 1,200

€890 - 1,300

US\$990 - 1,500

55 AR

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

Spinning Man V & VI (Wiseman 6 and 7)

Two lithographs in black, 1965, on handmade Barcham Green Crisbrook, each signed and dated, the first numbered 20/65, the second numbered 47/50 in pencil, printed by Curwen Studio, London, published by Curwen Prints, London, the full sheets printed to the edges, 805 x 575mm (31 3/4 x 22 5/8in)(SH)(2)

£500 - 700

€560 - 780

US\$620 - 860

56 AR

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

Horse, from the 'Images Series' (Wiseman 14)

Lithograph printed in colours, 1967, on J Green mould-made paper, signed and numbered 3/25 in pencil, printed at Curwen Studio, London, published by Alistair McAlpine and Waddington Galleries, 778 x 594mm (30 5/8 x 23 3/8in)(SH)(unframed)

£500 - 700

€560 - 780

US\$620 - 860





57

57 AR

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

Man and Horse I, from the 'Man and Horse Series' (Wiseman 50)  
Lithograph printed in colours, 1971, on J Green mould-made paper, signed and numbered 17/70 in pencil, printed by Curwen Studio, London, published by Leslie Waddington Prints Ltd., London, with full margins, 595 x 795mm (23 3/8 x 31 1/4in) (SH)

£1,000 - 1,500

€1,100 - 1,700

US\$1,200 - 1,800

**Provenance**

With Leslie Waddington, London, 1970, where purchased by Hillel Bender Esq.

58 AR

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

Guillemot (Wiseman 20)  
Lithograph printed in colours, 1967, on J Green mould-made paper, signed and numbered 3/50 in pencil, printed by Curwen Studio, London, published by Leslie Waddington Prints Ltd., London, with margins, 530 x 737mm (20 7/8 x 29in)(I)

£700 - 1,000

€780 - 1,100

US\$860 - 1,200

**Provenance**

With Leslie Waddington, London, 1970, where purchased by Hillel Bender Esq.



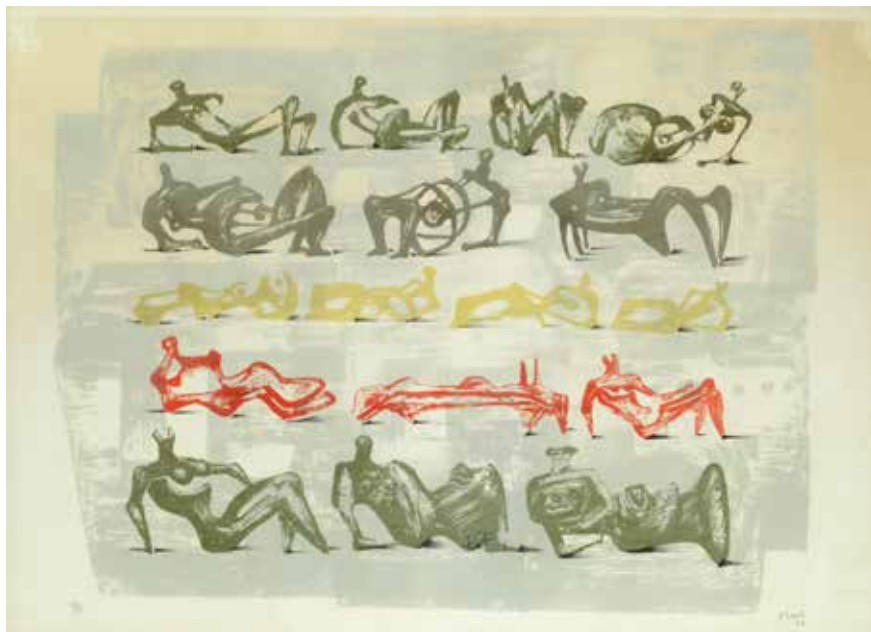
58



59



60



61

59 AR

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

Figures in Settings (Cramer 5)  
Colograph in colours, 1949, on wove, one of a few proofs aside from the numbered edition of 75, with a printed signature, printed by Ganymed Press Ltd, London, published by Ganymed Original Editions Ltd, London, 565 x 383mm (22 1/4 x 15 1/8in)(SH)(unframed)

£600 - 800  
€670 - 890  
US\$740 - 990

#### Provenance

The C.S. Reddihough Collection

60 \* AR

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

Two Seated Figures in Stone (Cramer 53)  
Lithograph, 1963, on wove, signed, dated and numbered XXVII/XXXV in pencil, printed by Curwen Prints Ltd., London, published by Galerie Wolfgang Ketterer, Stuttgart, with their blindstamp, with margins, 400 x 285mm (15 3/4 x 11 1/4in)(l)

£500 - 700  
€560 - 780  
US\$620 - 860

61 AR

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

Reclining Figures (Cramer 47)  
Lithograph printed in colours, 1963, on Barchem Green, signed and numbered 10/75 in pencil, printed and published by Curwen Prints Ltd, London, with margins, 517 x 670mm (20 3/8 x 26 3/8in)(l)

£700 - 1,000  
€780 - 1,100  
US\$860 - 1,200





62



63



64

62 AR

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

Spiral for Sun (Kemp 217)  
Screenprint in colours, 2001, on wove, signed and numbered 44/150 in pencil, printed by Coriander Studio, London, published by CCA Galleries, Tilford, with margins, 463 x 317mm (18 1/4 x 12 1/2in)(l)

£600 - 800  
€670 - 890  
US\$740 - 990

63 AR

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

It's a Good Space (Kemp 175)  
Screenprint in colours, 1998, on wove, signed and numbered 63/150 in pencil, printed by Coriander Studio, London, published by CCA Galleries, Tilford, with full margins, 635 x 590mm (25 x 23 1/4in)(SH)

£400 - 600  
€440 - 670  
US\$490 - 740

64 AR

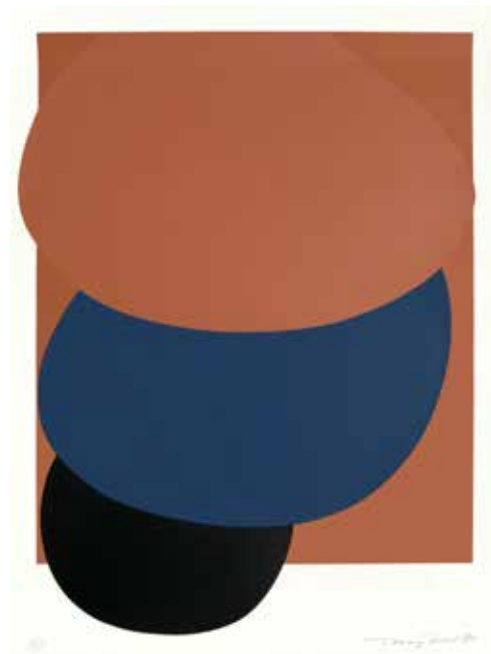
**SIR TERRY FROST R.A. (BRITISH, 1915-2003)**

Red, Blue, Green (Kemp 65)  
Lithograph printed in colours, 1972, on BFK Rives, signed, dated and numbered 50/65 in pencil, printed at Emil Matthieu Atelier, Zurich, published by Leslie Waddington Prints, London, with margins, 630 x 894mm (24 7/8 x 35 1/4in)(l)

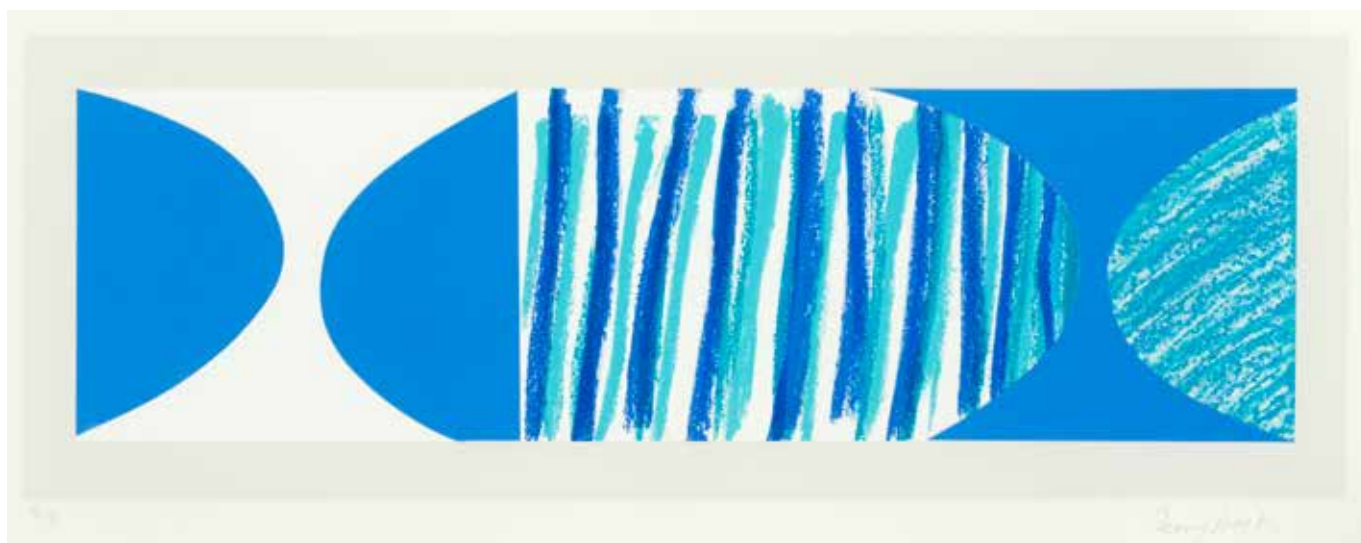
£700 - 1,000  
€780 - 1,100  
US\$860 - 1,200



65



66



67

65 AR

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

Orange and Blue Q Newlyn (Kemp 167)  
Screenprint in colours, 1997, on wove, signed and numbered 97/150 in pencil, printed by Coriander Studio, London, published by CCA Galleries, Tilford, with full margins, 645 x 635mm (25 1/4 x 25in)(SH)

£600 - 800  
€670 - 890  
US\$740 - 990

66 AR

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

Brown, Blue and Black Descending (Kemp 78)  
Screenprint in colours, 1981, on wove, signed, dated and inscribed 'A/P' in pencil, an artist's proof aside from the numbered edition of 75, printed by Kelpra Studio, London, with full margins, 800 x 590mm (32 x 23 1/2in)(SH) (unframed)

£500 - 700  
€560 - 780  
US\$620 - 860

67 AR

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

Blue Brad (Kemp 244)  
Screenprint in colours with collage elements, 2003, on wove, signed and numbered 15/125 in pencil, printed by Coriander Studio, London, published by CCA Galleries, Tilford, with margins, 833 x 290mm (32 3/4 x 11 1/2in)(l)

£600 - 800  
€670 - 890  
US\$740 - 990





68

68 AR

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

Tolcarne Moon Blue Newlyn (Kemp 171)  
Screenprint in colours, 1997, on wove, signed and numbered 97/150 in pencil, printed by Coriander Studio, London, published by CCA Galleries, Tilford, the full sheet printed to the edges, 648 x 635mm (25 1/2 x 25in)(SH)

£700 - 1,000

€780 - 1,100

US\$860 - 1,200

69 AR

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

Swing Red Newlyn (Kemp 183)  
Screenprint in colours, 1998, on wove, signed and numbered 44/150 in pencil, printed by Coriander Studio, London, published by CCA Galleries, Tilford, the full sheet, 635 x 620mm (24 3/4 x 24 3/8in)(SH)

£500 - 700

€560 - 780

US\$620 - 860



69



70



70

70 AR

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

Development of a Square within a Square - Red & Blue (Kemp 201; 204)

Two screenprints in colours, 2000, on wove, each signed and numbered 51/150 in pencil, printed by Coriander Studio, London, published by CCA Galleries, Tilford, the full sheet printed to the edges, each 585 x 585mm (23 x 23in)(SH)(2)

£500 - 700

€560 - 780

US\$620 - 860

71 AR

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

Five Black Moons (Kemp 190)

Screenprint in colours, 1999, on Arches, signed and numbered 69/75 in pencil, printed by Coriander Studio, London, published by Innocent Fine Art, Bristol, Coriander Studio, London and Anderson O'Day, London, with margins, 865 x 705mm (34 x 27 3/4in)(I)

£700 - 1,000

€780 - 1,100

US\$860 - 1,200



71





72



73



74

72 AR

**ALBERT IRVIN RA (BRITISH, 1922-2015)**

Copperas

Screenprint in colours, 1991, on wove, signed, titled, dated and numbered 8/90 in pencil, published by Advanced Graphics, London, with their blindstamp, with full margins, 915 x 1220mm (36 x 48in)(l)

£600 - 800

€670 - 890

US\$740 - 990

73 AR

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

'Wonderer' (Black Swirl on Red and Blue; Black Swirl on Green and Red)

Two screenprints in colours, 1995, signed and dated in pencil, numbered 45/75 and 32/45 respectively, printed and published by Advanced Graphics, London, the first with the publisher's blindstamp, with full margins, 677 x 830mm (26 5/8 x 32 5/8in)(l) and 1195 x 1450mm (47 1/8 x 57 1/8in)(l)(2)

£400 - 600

€440 - 670

US\$490 - 740

74 AR

**ALBERT IRVIN RA (BRITISH, 1922-2015)**

Montcada I

Screenprint in colours, 1993, on wove, signed, titled, dated and inscribed 'AP VI/X' in pencil, an artist's proof aside from the numbered edition of 90, printed and published by Advanced Graphics, London, with their blindstamp, the full sheet, 865 x 705mm (34 x 27 3/4in)(SH) (unframed)

£500 - 700

€560 - 780

US\$620 - 860



75

75 AR

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

Cactus Head; A Nouveau Niche  
Screenprint in colours, 1996, on wove, signed, titled and inscribed 'A.P.' in pencil, an artist's proof aside from the numbered edition of 100, with full margins, 425 x 305mm (16 3/4 x 12in)(l); together with 'A Nouveau Niche', screenprint in colours, 1994, signed, titled and numbered 69/100 in pencil, with full margins, 405 x 405mm (16 x 16in) (l)(2)

£500 - 700  
€560 - 780  
US\$620 - 860

76 AR

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

A collection of eight works  
'Cactus Head'; 'Spaghetti alle Vongole Twice'; 'Another Bad Night Out On Sausage Street'; 'Untitled (Irn Bru)'; 'Room for Manoeuvre: A Three Point Turn'; 'Room for Improvement – A Nouveau Niche'; 'Room for a view – A double glazed Patio Door'; 'Room for a Change – A pre-crumpled Versace'; eight screenprints in colours, seven signed in pencil, four numbered 78/100 and one numbered 52/150, one inscribed 'AP', an artist's proof aside the numbered edition, 785 x 595mm (30 7/8 x 23 3/8in)(and smaller)(8)

£600 - 800  
€670 - 890  
US\$740 - 990

77

**VARIOUS ARTISTS**

Twelve Artists - The Royal College of Art Centenary Year Portfolio of Prints

The complete portfolio, 1996, comprising twelve prints with title page and contents list, each signed and numbered 23/100 in pencil, printed and published by the Royal College of Art, London, the sheets loose as issued in a purple canvas covered portfolio case, overall size 790 x 590mm (31 1/8 x 23 1/4in)(Folio)

£800 - 1,200  
€890 - 1,300  
US\$990 - 1,500



76



77

79



78

**THÉOPHILE ALEXANDRE STEINLEN  
(SWISS/FRENCH, 1859-1923)**

Vieux chat noir et blanc dans l'herbe (Crauzat 95)

Soft-ground etching with drypoint and aquatint, 1902, one of a few impressions printed in colours, final second state, on cream laid hollande, signed and inscribed 'hommage cordial, Steinlen' in pencil, from the edition of 25, with margins, 187 x 294mm (7 3/8 x 11 5/8in)(PL)

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

79

**EGON SCHIELE (AUSTRIAN, 1890-1918)**

Selbstbildnis (Self-portrait)

Bronze multiple with brown patina, 1917, stamped, dated and numbered 284/300 in the cast with artist's stamp, 285 x 210 x 150mm (11 1/4 x 8 1/4 x 6in)

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

Conceived in 1917, this work was cast in 1980.

78



80

**EDVARD MUNCH (NORWEGIAN, 1863-1944)**

The Tiger Tamer Sawade (Woll 597 A)

Lithograph, 1916, on cream wove, signed in pencil, from the edition of circa 50, printed by Nielsen, sheet edges unevenly trimmed, 485 x 630mm (19 1/8 x 24 3/4in)(I)

£1,000 - 1,500  
€1,100 - 1,700  
US\$1,200 - 1,800

80





81

**GEORGE GROSZ (GERMAN, 1893-1959)**

Vollkommene Menschen, from 'Die Schaffenden' (Dückers E 62)  
Lithograph, 1920, on wove, signed in pencil, from the partially  
numbered edition of 125, published by Paul Westheim at Gustav  
Kiepenheuer Verlag, Weimar, with their blindstamp, with full margins,  
276 x 220mm (10 7/8 x 8 5/8in)(l)(unframed)

£800 - 1,200  
€890 - 1,300  
US\$990 - 1,500

82 AR

**GEORGE GROSZ (GERMAN, 1893-1959)**

Löwen und Leoparden füttern ihre Jungen, from 'Die Räuber'  
Photolithograph, 1922, on laid, signed and inscribed '5' in pencil (plate  
5 from the set of 10), from the edition of 100, published by Malik-  
Verlag, Berlin, with margins, 700 x 525mm (27 1/2 x 20 5/8in)(SH)

£700 - 1,000  
€780 - 1,100  
US\$860 - 1,200

83

**KÄTHE KOLLWITZ (GERMAN, 1867-1945)**

Frau mit übereinandergelegten Händen (Klipstein 41/IIIa)  
Etching with aquatint printed in dark brown, 1918, on cream wove,  
signed in pencil, an impression before the numbered edition of 50, with  
full margins, 285 x 222mm (11 1/4 x 8 3/4in)(PL)(unframed)

£1,000 - 1,500  
€1,100 - 1,700  
US\$1,200 - 1,800

With Ludwig Liebl's collector's rubber stamp verso



81



82



83



84

84 AR

**PIERRE BONNARD (FRENCH, 1867-1947)**

Les Boulevards, from 'Mappenwerk der Insel' (Bouvet 72)

Lithograph printed in colours, 1900, on China paper, from the edition of 100, published by Inselverlag, Leipzig, with their inkstamp verso, with margins, 276 x 354mm (10 7/8 x 13 7/8in)(SH)(unframed)

£700 - 900

€780 - 1,000

US\$860 - 1,100

85 AR

**HENRI MATISSE (FRENCH, 1869-1954)**

Repos du Modele (Duthuit 416)

Lithograph, 1922, the unsigned second state, one of 575 impressions on chine volant, from the album "Les peintres lithographes de Manet à Matisse", published by Frapier, with the blindstamp of Le Galerie des Peintres et Graveurs, with margins, 275 x 395mm (10 7/8 x 15 1/2in)(SH)(unframed)

£500 - 700

€560 - 780

US\$620 - 860



85

86

**LOUIS ICART (FRENCH, 1888-1950)**

The Attic Room (Sous le Toit)

Etching and aquatint in colors, 1940, on wove, signed and numbered 136 in pencil, copyright and date in the plate, with the windmill blindstamp, with wide margins, 380 x 435mm (14 7/8 x 17 1/8in)(PL)

£500 - 700

€560 - 780

US\$620 - 860



86

87

**AFTER KEES VAN DONGEN (DUTCH, 1877-1968)**

Le Gala du Costume de Bain  
Lithograph with pochoir printed in colours, 1930, on wove, 253 x 337mm (10 x 13 1/4in)(l)

£800 - 1,200  
€890 - 1,300  
US\$990 - 1,500



87

88

**AFTER KEES VAN DONGEN (DUTCH, 1877-1968)**

Le Grand Prix de Normandie  
Lithograph with pochoir in colours, 1931, on wove, with printed monogram, 245 x 337mm (10 x 13 1/4in)(l)

£800 - 1,200  
€890 - 1,300  
US\$990 - 1,500



88

89 AR

**KEES VAN DONGEN (DUTCH, 1877-1968)**

La Seine  
Lithograph printed in colours, 1962, on japon nacré, signed and numbered IV/X in pencil, printed for A.Sauret, with full margins, 390 x 600mm (15 3/8 x 23 5/8in)(SH)(unframed)

£800 - 1,200  
€890 - 1,300  
US\$990 - 1,500



89





90



91



92



93

90 AR

**KEES VAN DONGEN (DUTCH, 1877-1968)**

Mannequins, from 'Regards sur Paris' (Juffermans JL 33)  
Lithograph printed in colours, 1960, on Arches, from an edition of 180, printed by Mourlot, Paris, the folio published 1962 by Andre Sauret, Paris, 395 x 305mm (15 1/2 x 12in)(SH)(unframed)

£600 - 800  
€670 - 890  
US\$740 - 990

91 AR

**KEES VAN DONGEN (DUTCH, 1877-1968)**

Three Reclining Female Nudes (Jufferman JB5)  
Etching, 1925, on japon, numbered 57/200 in pencil, as included in the deluxe edition of the book 'Van Dongen' by Edouard des Courières, published 1925 in Paris, with margins, 260 x 202mm (10 1/4 x 8in)(SH)(unframed)

£800 - 1,200  
€890 - 1,300  
US\$990 - 1,500

92 AR

**GEORGES ROUAULT (FRENCH, 1871-1958)**

Nu de profil, Plate V, from 'Quatorze Planches Gravées pour Les Fleurs du Mal' (Chapon 218c)  
Etching with aquatint, 1966, on wove, a posthumous edition, numbered 170/445 in pencil, printed by Fequet and Baudier, Paris, published by Société d'Edition l'Etoile Filante, Paris, with margins, 332 x 243mm (13 1/8 x 9 5/8in)(l)

£400 - 600  
€440 - 670  
US\$490 - 740

**Provenance**

With Hester Van Royen Gallery, London, 1975, where purchased by Hillel Bender esq.

93 AR

**GEORGES ROUAULT (FRENCH, 1871-1958)**

Three Lithographs (Chapon 324, 322, 319)  
Two from 'Saltimbanques', 1927-29: 'Lutteuse', the first state of six, on Arches, signed and numbered 2/10 in pencil, 300 x 230mm (11 3/4 x 9in)(l), 'Bonimont du Clown', the final fourth state, on japon, a proof aside from the edition of 50, signed in pencil, 335 x 215mm (13 1/4 x 8 1/2in)(l); together with 'Parade', from 'Maitres et Petits Maitres d'aujourd'hui', 1926, the third state of five, on japon, signed and numbered 18/25 in pencil, 317 x 260mm (12 1/2 x 10 1/4in)(l), published by Edmond Frapier, with his stamps lower left (Lugt 2921b&c, 2921b&f, 2921e), each with the blindstamp of the Galerie des Peintres-Graveurs, Paris, the full sheets (unframed)(3)

£500 - 700  
€560 - 780  
US\$620 - 860



94



95



96



97

94 AR

**CÉSAR DOMELA (DUTCH, 1900-1993)**

Cinq Compositions

Portfolio, 1939, comprising five woodcuts in colours, on japan, each signed, dated and numbered 4/25 in pencil, also signed in ink on the inside cover, loose as issued within the original paper covers, 300 x 252mm (11 7/8 x 9 7/8in)(SH)(and smaller); 523 x 372mm (20 5/8 x 14 5/8in)(Folio)

£1,000 - 1,500

€1,100 - 1,700

US\$1,200 - 1,800

**Provenance**

The C.S. Reddihough Collection

95 AR

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

Composition fond bleu

Lithograph printed in colours, 1964, on Rives, signed and numbered 18/75 in pencil, with margins, 593 x 448mm (23 3/8 x 17 5/8in) (SH)(unframed)

£400 - 600

€440 - 670

US\$490 - 740

96 AR

**OLLE BAERTLING (SWEDISH, 1911-1981)**

Untitled (Pour l'auteur)

Screenprint in colours, 1951-68, on wove, signed, dated and numbered 289/300 in black ink, with full margins, 390 x 184mm (15 3/8 x 7 1/4in)(SH)(unframed)

£500 - 700

€560 - 780

US\$620 - 860

97

**PAUL MANSOUROFF (RUSSIAN, 1896-1983)**

Two Constructivist Compositions

Two lithographs printed in colours, each on wove, each signed and numbered 79/100 in pencil, the full sheets, 650 x 350mm (25 5/8 x 13 3/4in)(SH)(unframed)(2)

£800 - 1,200

€890 - 1,300

US\$990 - 1,500



98

98 AR

**NICOLAS DE STAËL (FRENCH, 1914-1955)**

Le Phare

Lithograph printed in colours, 1952, on wove, stamp-signed, numbered 74/200 in pencil, with margins, 359 x 467mm (14 1/8 x 18 3/8in)(l)

£500 - 700

€560 - 780

US\$620 - 860

**Provenance**

Redfern Gallery, London

Acquired directly from the above by the present owner

99

**AFTER RAOUL DUFY (FRENCH, 1875-1963)**

Baie de Sainte Adresse; Anémones

Two lithographs printed in colours, 1935 and 1942, on B.F.K. Rives, numbered 149/250 and 209/250 respectively, printed and published by A.D.A.G.P., Paris, 2004, with their blindstamp, both with full margins, 430 x 838mm (16 7/8 x 33in) and 542 x 720mm (21 3/8 x 28 3/8in)(l)(unframed)(2)

£500 - 700

€560 - 780

US\$620 - 860



99



99



100 AR

**BERNARD BUFFET (FRENCH, 1928-1999)**

Barque à Lomener (Sorlier 417)

Lithograph printed in colours, 1982, on Arches, signed and numbered 145/150 in pencil, with margins, 578 x 770mm (26 5/8 x 30 1/4in)(SH)(unframed)

£500 - 700

€560 - 780

US\$620 - 860

101

**AFTER BERNARD BUFFET (FRENCH, 1928-1999)**

Le Microscope (Sorlier 316)

Lithograph printed in colours, 1969, on Arches, signed recto and signed and dated verso by Buffet in pencil, one of 500 proofs before the text, (the poster edition was 3000), by Charles Sorlier, Paris, with margins, 722 x 560mm (28 3/8 x 22 1/8in)(SH)(unframed)

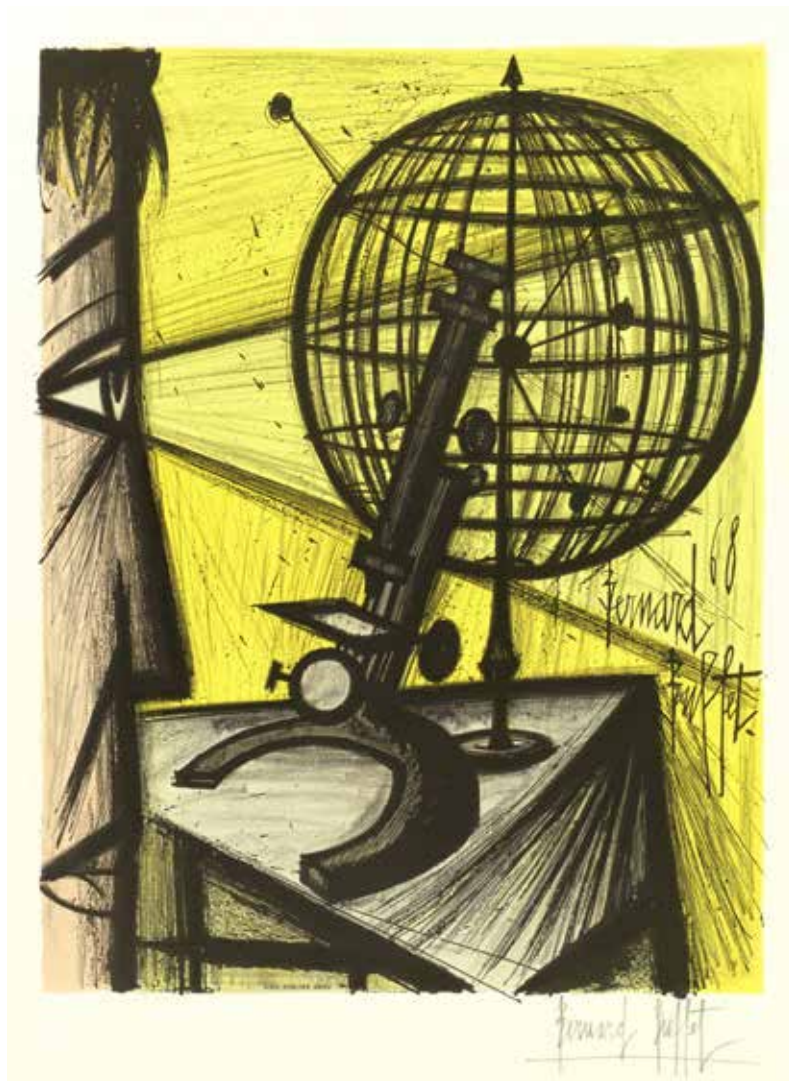
£400 - 600

€440 - 670

US\$490 - 740



100



101



102



103

102 AR

**JOAN MIRÓ (SPANISH, 1893-1983)**

Ocella (Mourlot 1157)

Lithograph printed in colours, 1978, on Vélín d'Arches, signed and numbered 67/75 in pencil, printed by Litografías artísticas Damià Caus, Barcelona, published by Galeria Maeght, Barcelona, with full margins, 560 x 755mm (22 1/8 x 29 3/4in)(SH)

£1,000 - 1,500  
€1,100 - 1,700  
US\$1,200 - 1,800

103 AR

**JOAN MIRÓ (SPANISH, 1893-1983)**

Les Philosophes I (Dupin 155)

Aquatint, 1958, on BFK Rives, signed and numbered 53/75 in pencil, printed by Atelier Crommelynck and Dutrou, published by Maeght, Paris, with full margins, 500 x 660mm (19 3/4 x 26in)(SH)

£2,500 - 3,500  
€2,800 - 3,900  
US\$3,100 - 4,300



104

104 AR

**JOAN MIRÓ (SPANISH, 1893-1983)**

Hommage aux Prix Nobel (Mourlot 1094)

Lithograph printed in colours, 1976, on Arches, signed in pencil, inscribed 'H.C./E.', an hors commerce impression aside from the numbered edition of 100, printed by La Polígrafa, S.A., Barcelona, published by Galerie Börjeson, Malmö, the full sheet printed to the edges, 760 x 558mm (29 7/8 x 21 7/8in)(SH)(unframed)

£2,500 - 3,500

€2,800 - 3,900

US\$3,100 - 4,300





105

105 AR

**JOAN MIRÓ (SPANISH, 1893-1983)**

Lithographs I - plate 12 (Mourlot 866, Cramer 160)

Lithograph printed in colours, 1972, on Arches, signed and numbered XLII/LXXX in pencil, from the additional suite of 13 lithographs (aside from the edition of 150 on Rives), with wide margins, printed by Mourlot, Paris, published by Maeght, Paris and Poligrafa, Barcelona, 370 x 450mm (14 5/8 x 17 3/4in)(SH)(unframed)

£1,500 - 2,000

€1,700 - 2,200

US\$1,800 - 2,500

106 AR

**JOAN MIRÓ (SPANISH, 1893-1983)**

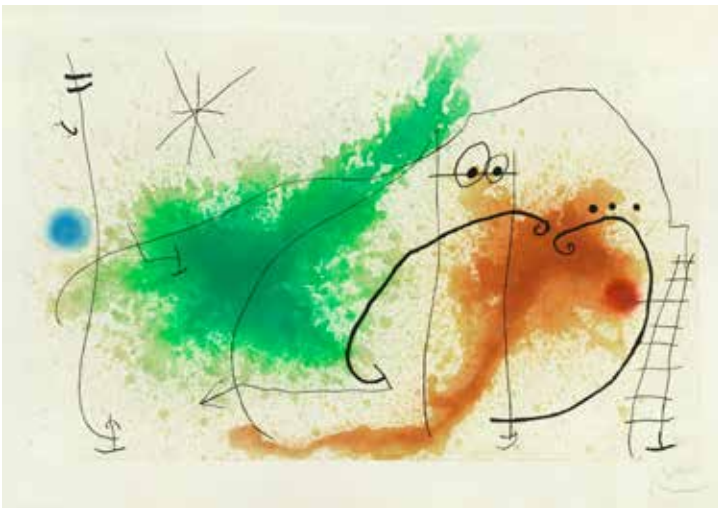
Partie de Campagne IV (Dupin 433)

Etching with aquatint in colours, 1967, on Madeure wove, signed and numbered 55/75 in pencil, printed by Art Adrien Maeght, Paris, published by Maeght, Paris, with margins, 585 x 925mm (23 x 36 3/8in)(PL)(unframed)

£800 - 1,200

€890 - 1,300

US\$990 - 1,500



106

107

**AFTER JOAN MIRÓ (SPANISH, 1893-1983)**

Le Léver du soleil, from 'Constellations'

Pochoir in colours after a gouache by the artist, 1959, on wove, from the total edition of 384, published by Pierre Matisse Gallery, New York, the full sheet printed to the edges, 435 x 360mm (17 1/8 x 14 1/8in)(SH)

£700 - 1,000

€780 - 1,100

US\$860 - 1,200



107

108 AR

**JOAN MIRÓ (SPANISH, 1893-1983)**

Gravé sur le givre I (D. 551)

Etching and aquatint printed in colours, 1972, on Arches, signed and numbered 30/50 in pencil, printed and published by Maeght, Paris, with full margins, 900 x 630mm (35 1/2 x 24 3/4in)(SH)(unframed)

£1,800 - 2,200

€2,000 - 2,400

US\$2,200 - 2,700

109 AR

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

L'immortalité (Immortality), from 'Alchemy of the Philosophers' (M. & L. 839)

Etching with drypoint, lithography and silkscreen printing, 1975, on parchment, numbered 167/225, printed by Viglino/Arts Litho/CAZA, published by Art et Valeur, Paris, the full sheet printed to the edges, 765 x 565mm (30 1/8 x 22 1/4in)(SH)(unframed)

£800 - 1,200

€890 - 1,300

US\$990 - 1,500



108



109



110



111



112

110 AR

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

Two Plates from 'Les Amours jaunes' (M. & L. 697d & 702d)

Two etchings with gilding, 1974, on Arches, each signed and numbered 75/300 in pencil, published by Tim Gierig, with full margins, 375 x 280mm (14 3/4 x 11in)(SH)(2)

£500 - 700

€560 - 780

US\$620 - 860

111 AR

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

The Sacred Cow, from 'Hippies' (M. & L. 383)

Etching with drypoint and hand colouring, 1969-70, on Arches, signed and numbered 50/145 in pencil, published by P. Argillet, Paris, with the artist's blindstamp, with wide margins, 394 x 315mm (15 1/2 x 12 3/8in)(PL)

£700 - 1,000

€780 - 1,100

US\$860 - 1,200

112 •

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

La Divine Comédie (The Divine Comedy) (M. & L. 1039-1138)

The complete set of six volumes, 1960, containing 100 woodcuts printed in colours, on Rives, with title, contents, justification and text pages in Italian, from the edition of 2900, published by Arti e Scienze, Salani, Florence, the full sheets, loose (as issued), each volume with original folded paper wrappers, housed in original matching slipcases, each volume 345 x 272mm (13 7/8 x 10 6/8in)(6)

£2,500 - 3,500

€2,800 - 3,900

US\$3,100 - 4,300





113



114



115

113 AR

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

Plate 25, from 'Le Cirque' (Mourlot 515; Cramer 68)  
Lithograph printed in colours, 1967, on wove, from the edition of 250, published by Tériade Editeur, Paris, the full sheet printed to the edges, 420 x 320mm (16 1/2 x 12 5/8in)(SH) (unframed)

£1,500 - 2,000  
€1,700 - 2,200  
US\$1,800 - 2,500

114 •

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

Chagall Lithographe I-VI  
A set of six volumes, 1960-1986, comprising 28 lithographs printed in colours, with text in English, printed by Mourlot Frères, Paris, bound in boards, in the original lithographed paper wrappers, overall 325 x 250mm (12 3/4 x 9 3/4in)(Vol)(6)

£2,000 - 3,000  
€2,200 - 3,300  
US\$2,500 - 3,700

115

**AFTER RENÉ MAGRITTE (BELGIAN, 1898-1967)**

L'Idole  
Lithograph printed in colours, 1965, on wove, with text, signed in pencil 'Magritte' by the artist's wife, printed by Henri Deschamps, published by Mourlot, 725 x 515mm (28 1/2 x 20 1/4in)(SH)(unframed)

£1,000 - 1,500  
€1,100 - 1,700  
US\$1,200 - 1,800



116



117



118

116

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

Portrait of Frederic Joliot-Curie  
Lithograph, 1959, on Arches, signed in pencil,  
a proof aside from the numbered edition of  
200, with margins, 565 x 456mm (22 1/4 x 17  
7/8in)(SH)(unframed)

£2,000 - 3,000  
€2,200 - 3,300  
US\$2,500 - 3,700

117 • AR

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

Danseuse, from 'Le Ballet' (Bloch 767;  
Mourlot 259)  
Lithograph printed in colours, 1954, on wove,  
from the edition of 1000, bound as issued in  
'Le Ballet', with a dedication by the author,  
printed by Mourlot, Paris, the full sheet, overall  
308 x 216mm (12 1/8 x 8 1/2in)(Vol)

£500 - 700  
€560 - 780  
US\$620 - 860

118 AR

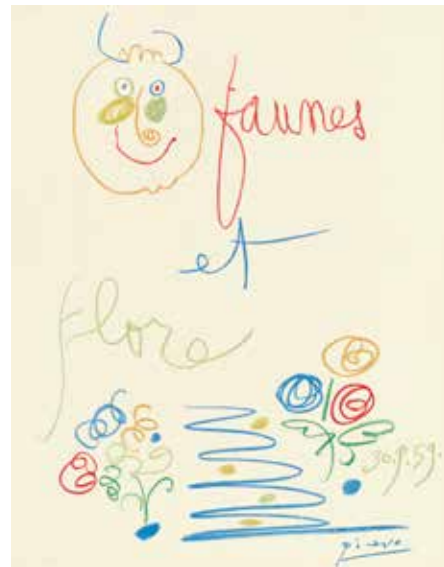
**PABLO PICASSO (SPANISH, 1881-1973)**

Colombe volant (à l'Arc-en-Ciel) (Bloch 712;  
Mourlot 214)  
Lithograph printed in colours, 1952, on  
Arches, an unsigned proof aside from the  
edition of 200, with full margins, 550 x  
760mm (21 5/8 x 29 7/8in)(SH)(unframed)

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



119



120



121

119 AR

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

L'Atelier de Cannes, from 'Dans l'Atelier de Picasso' (Mourlot 279; Bloch 794)  
Lithograph printed in colours, 1956, on Arches, from an edition of 250, printed and published by Mourlot, Paris, the full sheet, 440 x 325mm (17 3/8 x 12 3/4in)(SH) (unframed)

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

120

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

One plate from 'Faunes et Flore d'Antibes'  
Lithograph printed in colours, 1960, on thick wove, numbered 10/50 in pencil, printed by Daniel Jacomet, Paris, published by Au Pont des Arts, Paris, (the total edition was 350), 648 x 502mm (25 1/2 x 19 3/4in)(SH) (unframed)

£800 - 1,200  
€890 - 1,300  
US\$990 - 1,500

121 AR

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

Composition au verre et à la pomme  
(Composition with Glass and Apple)  
Lithograph printed in colours, 1946, on Hodomura Japan paper, a fine impression of the third and final state from the unsigned edition of 50, published by Mourlot, Paris for the deluxe edition of 'Dans l'Atelier de Picasso', with margins, 285 x 350mm (11 1/4 x 14in)(l)

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





122

122 AR

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

Portrait de Famille

Lithograph, 1962, on Arches, one of a few proofs, there was no edition, printed by Mourlot, Paris, with margins, 760 x 560mm (29 7/8 x 22in)(SH)(unframed)

£2,500 - 3,500

€2,800 - 3,900

US\$3,100 - 4,300



123

123

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

Maternité

Offset lithograph in colours, 1963, on Arches, signed and numbered 30/200 in pencil, published by Editions Combat de la Paix, Paris, with their stamp verso, with margins, 890 x 625mm (35 x 24 1/2in)(SH) (unframed)

£4,000 - 6,000

€4,400 - 6,700

US\$4,900 - 7,400





124

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

La Danseuse Nain, from the 'Barcelona Suite' (Czwiklitzer 234)  
Offset lithograph printed in colours, 1966, on Arches, signed in pencil,  
a proof aside from the numbered edition of 60, published by Museo  
Picasso, Barcelona, with wide margins, 574 x 320mm (22 5/8 x 12  
5/8in)(l)(unframed)

£1,500 - 2,000

€1,700 - 2,200

US\$1,800 - 2,500

125 •

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

Toreros (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 English, on wove,  
from the edition of an unknown size, printed by Mourlot Freres, Paris,  
published by Andre Sauret, Monte Carlo, the full sheets, bound as  
issued, within red cloth covered boards with a reproduction after a  
drawing by Picasso on the front and lettering on the spine, 260 x  
330mm (10 1/4 x 13in)(Vol)

£1,500 - 2,000

€1,700 - 2,200

US\$1,800 - 2,500

126

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

One Plate from 'Mes dessins d'Antibes'

Lithograph, 1958, on Arches, numbered 75/75 in pen, (the total edition  
was 350), printed by Daniel Jacomet, Paris, published by Au Pont de  
Arts, Paris, with full margins, 640 x 467mm (25 1/4 x 18 3/8in)(SH)  
(unframed)

£700 - 900

€780 - 1,000

US\$860 - 1,100

124



125



126





127

127 AR

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

Five plates from 'Dans l'Atelier de Picasso' (Mourlot 75,76,77,91,92 Cramer Books 88)

Five lithographs entitled 'Composition in three colours', 'Apples, Glass and Knife', 'Composition with stemmed glass', 'The Cup and the Apple', 'Small Pot of Flowers', 1947, each on Arches, proofs aside from the book edition of 50, with full margins, 443 x 340mm (17 3/4 x 13in)(SH)(unframed)(5)

£1,000 - 1,500

€1,100 - 1,700

US\$1,200 - 1,800



127

128 AR

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

Madoura (Bloch 1021; Baer 1270)

Linocut printed in colours, 1961, on wove, the first state (B), from the edition of 2700, published by Editions Galerie Madoura, Cannes, 110 x 232mm (4 1/4 x 9 1/8in)(SH)(unframed)

£600 - 800

€670 - 890

US\$740 - 990



128



130



131



129

129 AR

**ERICH HECKEL (GERMAN, 1883-1970)**

Landschaft mit Regenbogen (Dube 378)

Lithograph printed in colours, 1964, on wove, signed, dated and numbered 129/300 in pencil, printed by Erker-Presse, St. Gallen, published by Kunstverein, Hamburg, with the printer's blindstamp, 560 x 708mm (22 x 27 7/8in)(SH)(unframed)

£400 - 600

€440 - 670

US\$490 - 740

130 AR

**OTTO DIX (GERMAN, 1891-1969)**

Mutter und Kind (Karsch 193 b)

Lithograph printed in colours, 1951, on wove, signed, dated, titled 'Mutter u. Kind' and inscribed 'Probedruck', a proof aside from the numbered edition of 57, published by the artist, 682 x 532mm (26 7/8 x 21in)(SH)(unframed)

£1,800 - 2,200

€2,000 - 2,400

US\$2,200 - 2,700

131 AR

**OTTO DIX (GERMAN, 1891-1969)**

Schweißbuck II (Mund geöffnet) (Karsch 188)

Lithograph printed in colours, 1950, on wove, signed, titled, dated, numbered 1/40 and dedicated in German 'Für M. zum Namenstag' in pencil, with 'Akademie der Bildenden Künste Dresden Akademiedruck stamp', with full margins, 632 x 502mm (24 7/8 x 19 3/4in)(SH)(unframed)

£800 - 1,200

€890 - 1,300

US\$990 - 1,500



132

132 AR

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

Plate IV, from 'Jean Tardieu, Le parquet se soulève' (Spies 20A)  
Lithograph, 1939/73, on thin wove, signed, titled and numbered 6/25  
in pencil, printed by J.E. Wolfensberger, Zürich, published by Éditions  
Brunidor and Éditions Apeiros, Vaduz, with full margins, 254 x 197mm  
(10 x 7 3/4in)(l)(unframed)

£400 - 600

€440 - 670

US\$490 - 740

133 AR

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

Fête de Paix, from 'Poems' (Leppien 771b)  
Etching with aquatint, 1961, on wove, signed and inscribed 'essai'  
in pencil, trial proof before the numbered edition of 90, printed by  
Georges Visat, Paris, published by Jean Hugues, Paris, with margins,  
136 x 115mm (5 1/2 x 4 1/2in)(PL)

£500 - 700

€560 - 780

US\$620 - 860

134 AR

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

Affiche pour le Surréalisme (Spies-Leppien A 11)  
Lithograph in colours, 1964, on Arches, signed and numbered  
172/180 in pencil, printed by Mourlot, Paris, with margins, 755 x  
532mm (29 3/4 x 21in)(SH)(unframed)

£800 - 1,200

€890 - 1,300

US\$990 - 1,500



133

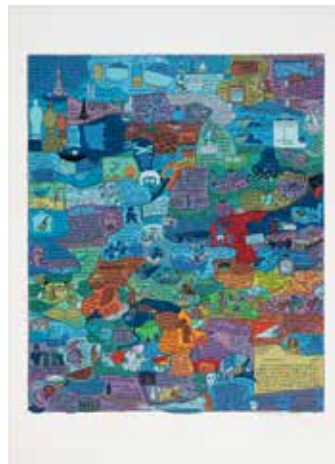


134





135



136



137



138

135 AR

**FRIEDENSREICH HUNDERTWASSER (AUSTRIAN, 1928-2000)**

Straße der Überlebenden, Plate 2, from 'Regentag - Look at it on a rainy day' (Koschatzky 45)  
Screenprint in colours with metallic additions, 1971, on blue-gray laid, stamp-numbered from the edition of 3000 (there was a signed and numbered edition of 300), printed by Dietz Offizin, Lengmoos, Bavaria, published by Ars Viva, Zurich, with their blindstamps, with full margins, 670 x 487mm (26 3/8 x 19 1/8in)(SH)(unframed)

£700 - 900  
€780 - 1,000  
US\$860 - 1,100

136 AR

**OYVIND FAHLSTROM (SWEDISH, 1928-1976)**

Column No.2 (Picasso 90)  
Screenprint in colours, 1973, on wove, signed and numbered 62/90 in pencil, published by Propyläen Verlag, Berlin, with full margins, 760 x 560mm (29 7/8 x 22in)(SH)(unframed)

£800 - 1,200  
€890 - 1,300  
US\$990 - 1,500

137 AR

**OSKAR KOKOSCHKA (AUSTRIAN, 1886-1980)**

A Group of drypoints and lithographs  
'Penthesilea', the complete portfolio, 1970, comprising ten drypoints, each on watermarked laid, each signed and numbered 25/100 in pencil, published by Edition de Beauclair, Frankfurt, each with margins, in the original portfolio box, overall 645 x 490mm (25 1/2 x 19 1/4in); together with four lithographs from 'Apulia', 1963, from the set of twenty, on japan, each signed and numbered 23/50 in pencil, each with margins, 395 x 475mm (15 1/2 x 18 7/8in)(I)(14)

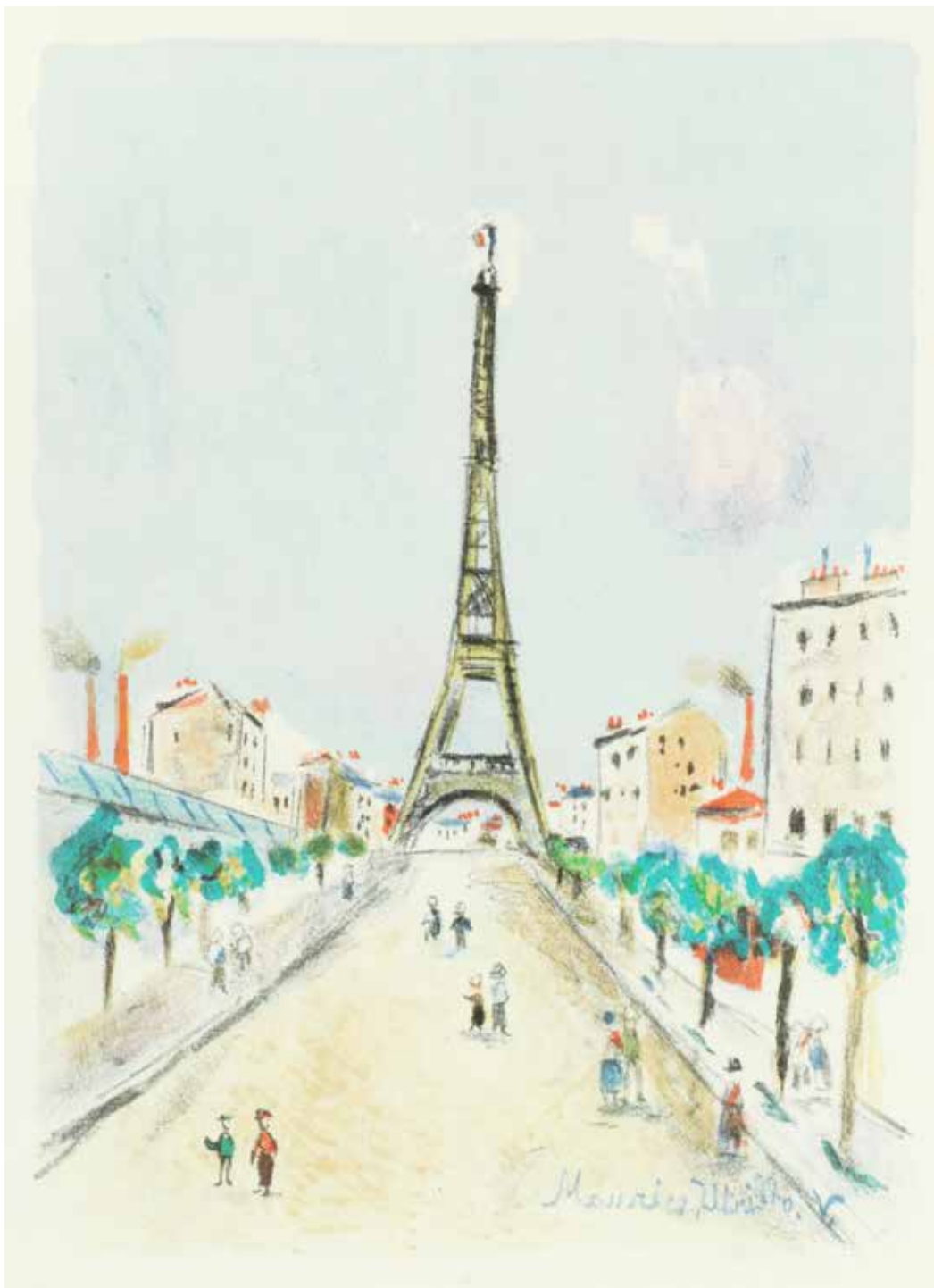
£800 - 1,200  
€890 - 1,300  
US\$990 - 1,500

138 AR

**OSKAR KOKOSCHKA (AUSTRIAN, 1886-1980)**

King Lear (Wingler & Weltz 223-238)  
Portfolio, 1963, comprising sixteen lithographs, on handmade Crisbrook paper, with title, text and justification, signed in pencil on the justification, this copy number 42 from the edition of 275, printed by J. E. Wolfensberger, Zurich, published by Ganymed Original Editions, London, distributed by Marlborough Fine Art, bound as issued in vellum boards and grey cloth slipcase, overall 470 x 380mm (18 1/4 x 15in)(Folio)

£800 - 1,200  
€890 - 1,300  
US\$990 - 1,500



139

139

**MAURICE UTRILLO (FRENCH, 1883-1955)**

Paris Capitale

The set of ten lithographs printed in colours, 1955, on Arches, lacking the signed justification and text pages, printed by Mourlot, published by Joseph Forêt, Paris, with full margins, each 417 x 330mm (16 3/8 x 13in)(SH)(unframed)(10)

£2,000 - 2,500

€2,200 - 2,800

US\$2,500 - 3,100



140

140 AR

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

Piccolo Teatro (Guastalla L113)  
Lithograph printed in colours, 1972, on Rives, signed and numbered 43/65 in pencil, published by Galerie Wolfgang Ketterer, Munich, with their blindstamp, with full margins, 650 x 500mm (25 5/8 x 19 3/4in) (SH)(unframed)

£1,000 - 1,500

€1,100 - 1,700

US\$1,200 - 1,800

141 AR

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

Giochi dal Fondo (Guastalla A124)  
Etching, 1971, on wove, signed and numbered 23/60 in pencil, published by Graphis Arte, Livorno, with margins, 465 x 345mm (18 1/4 x 13 5/8in)(PL)

£600 - 800

€670 - 890

US\$740 - 990



141



142 AR

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

Guerriero (Guastalla 202)

Lithograph printed in colours, on Arches, signed and inscribed 'prova d'artista' in pencil, one of 10 artist's proofs aside from the numbered edition of 50, printed by Mourlot, Paris, published by Société Internationale d'Art XXe Siècle, Paris, with full margins, 326 x 491mm (12 7/8 x 19 3/8in)(l)(unframed)

£700 - 900

€780 - 1,000

US\$860 - 1,100

143 AR

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

Cavallo e Cavaliere (Guastalla L89)

Lithograph printed in colours, 1965, on BFK Rives wove, signed and numbered 47/50 in pencil, printed by Emil Matthieu, Zurich, published by Toninelli Arte Moderna, Milan, with full margins, 605 x 680mm (23 3/4 x 26 3/4in)(l)

£500 - 700

€560 - 780

US\$620 - 860

144 AR

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

Cavallo in Armonia (Guastalla A219)

Etching and aquatint printed in colours, 1978, on wove, signed and numbered 104/125 in pencil, 492 x 670mm (19 3/8 x 26 3/8in)(PL)

£500 - 700

€560 - 780

US\$620 - 860



142



143



144



145



146

145

**MAN RAY (AMERICAN, 1890-1976)**

Julie; L'Avventura

Aquatint printed in colours, 1970, on Arches, signed and numbered 2/90 in pencil, with full margins, 400 x 300mm (15 3/4 x 11 7/8 in) (PL); together with 'L'Avventura', etching printed in colours, 1972, on Arches, signed and numbered 25/90 in pencil, with full margins, 305 x 415mm (12 x 16 3/8 in)(PL)(unframed)(2)

£600 - 800

€670 - 890

US\$740 - 990

146

**MAN RAY (AMERICAN, 1890-1976)**

La Maine Bleue; Le Pont Neuf

Etching and aquatint printed in colours, 1971, on Arches, signed and numbered 15/100 in pencil, with full margins, 495 x 395mm (19 1/2 x 15 1/2 in)(PL); together with 'Le Pont Neuf', lithograph printed in colours, 1970, on Arches, signed and numbered 28/99 in pencil, with full margins, 485 x 625mm (19 1/8 x 24 5/8 in)(SH)(unframed)(2)

£600 - 800

€670 - 890

US\$740 - 990

147

**MAN RAY (AMERICAN, 1890-1976)**

Pont brisé

Bronze relief, 1972, stamped in the cast, signed by incision, numbered 11/500, 120 x 170mm (4 3/4 x 6 3/4 in)

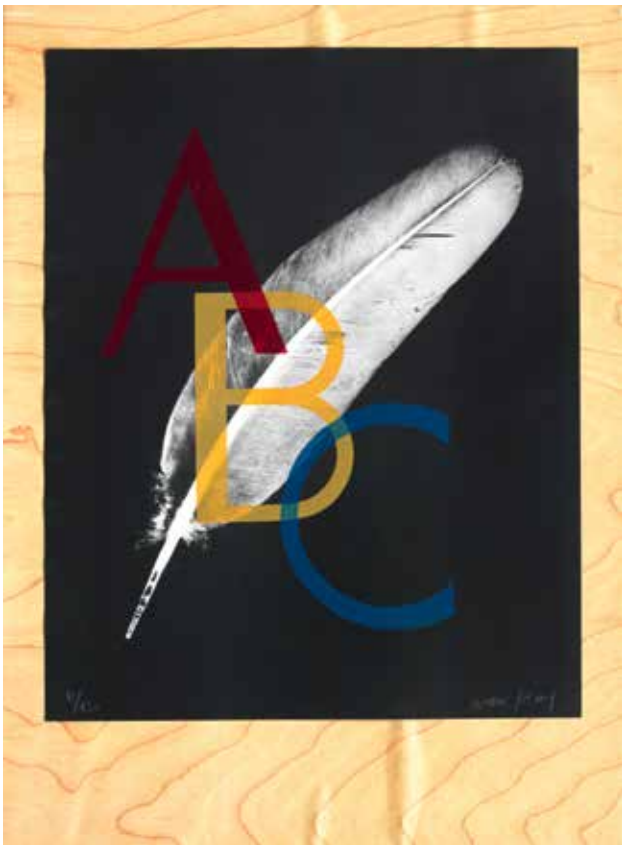
£800 - 1,200

€890 - 1,300

US\$990 - 1,500



147



148

148

**MAN RAY (AMERICAN, 1890-1976)**

Alphabet Pour Adultes

The complete portfolio, 1970, comprising rayograph with color silkscreen mounted on wood veneer covered board, signed in pencil and numbered 91/150, and thirty-six offset lithographs printed in colours, together with title page, signed and numbered justification, text and colophon printed on Arches, the full sheets, loose as issued, within original orange cloth covered clam shell portfolio, published by Editions Pierre Belfond, Paris, overall 400 x 305mm (15 3/4 x 12in)(Folio)(37)

£1,200 - 1,800

€1,300 - 2,000

US\$1,500 - 2,200

149

**MAN RAY (AMERICAN, 1890-1976)**

Magie de l'image; Monocopter

Etching with aquatint printed in colours, 1971, on Arches, signed and numbered 42/100 in pencil, with full margins, 495 x 395mm (19 1/2 x 15 1/2in)(PL)(2); together with 'Monocopter', etching with aquatint printed in colours, 1971, on Arches, signed and numbered 29/100 in pencil, with full margins, 495 x 395mm (19 1/2 x 15 1/2in)(PL)(unframed)(2)

£600 - 800

€670 - 890

US\$740 - 990

150

**MAN RAY (AMERICAN, 1890-1976)**

Mask

Bronze relief, 1971, stamped in the cast, signed by incision, numbered 53/90, 180 x 134mm (7 1/8 x 5 1/4in)

£600 - 800

€670 - 890

US\$740 - 990



149

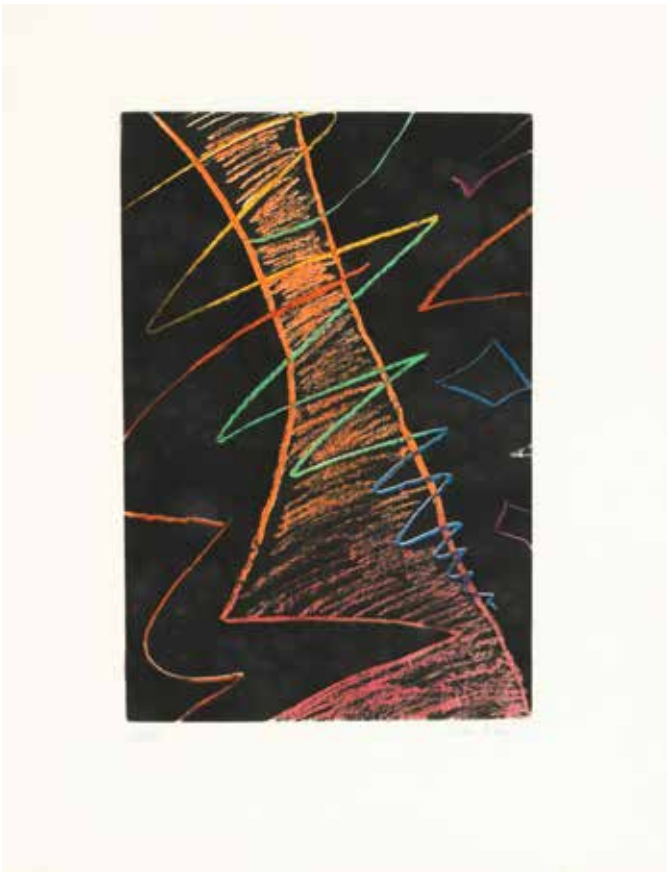


150





151



153



152

151

**MAN RAY (AMERICAN, 1890-1976)**

L'A; Kiki

Etching with aquatint printed in colours, 1971, on Arches, signed and numbered 74/100 in pencil, with full margins, 395 x 495mm (15 1/2 x 19 1/2in)(PL); together with 'Kiki', etching with aquatint printed in colours, c.1971, on Arches, signed and numbered 13/100 in pencil, with full margins, 495 x 395mm (19 1/2 x 15 1/2in)(PL)(unframed)(2)

£600 - 800

€670 - 890

US\$740 - 990

152

**MAN RAY (AMERICAN, 1890-1976)**

Cadeau (Martin/Hermann/Krauss 28)

Cast iron multiple with rust patina and 14 copper nails, 1921/1974, stamp-signed, titled and numbered 4147/5000 on the handle, accompanied by an identification card, intialled and numbered 4147/5000 in black felt tip pen, and a numbered presentation booklet with text in English and Italian by Arturo Schwarz, cast by the Mirano Foundry, Venice, published by Luciano Anselmino, Turin, in the original styrofoam packaging, overall 215 x 160 x 850mm (8 1/2 x 6 1/4 x 3 3/8in)

£800 - 1,200

€890 - 1,300

US\$990 - 1,500

153

**MAN RAY (AMERICAN, 1890-1976)**

On the Moon; Le Rebus

Etching in colours, 1967, on Lana wove, signed and numbered 28/100 in pencil, with full margins, 455 x 305mm (18 x 12in)(PL); together with 'Le Rebus', etching, 1971, on orange wove, signed and numbered XXX/XXX in pencil, with full margins, 495 x 395mm (19 1/2 x 15 1/2in)(l)(unframed)(2)

£600 - 800

€670 - 890

US\$740 - 990



154



155



156

154 AR

#### **HANS BELLMER (GERMAN, 1902-1975)**

Two untitled works

Etching, on Arches, signed and numbered 38/85 in pencil, with full margins, 650 x 505mm (25 5/8 x 19 7/8in)(PL); together with 'Untitled', heliogravure, on Japon nacre, signed and numbered 22/85 in pencil, with Art et Gravure blindstamp, with full margins, 50 x 65mm (19 3/4 x 25 5/8in)(SH)(unframed)

£500 - 700

€560 - 780

US\$620 - 860

155 AR

#### **GIORGIO DE CHIRICO (ITALIAN, 1888-1978)**

Mysterious Baths - one plate

Lithograph, 1966, on wove, signed and inscribed 'PA', a proof aside from the edition of 99, with margins, 430 x 530mm (16 7/8 x 20 7/8in)(I)

£500 - 700

€560 - 780

US\$620 - 860

156

#### **VARIOUS ARTISTS**

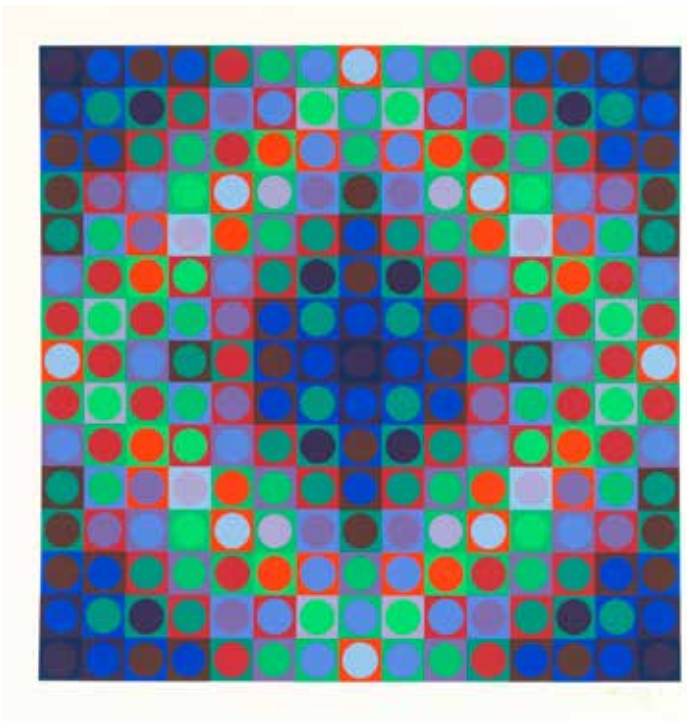
A Collection of Continental Prints

Four lithographs printed in colours, including Joan Miró (Spanish, 1893-1983), three plates from 'Ubu Roi' (Mourlot: 492, 498, 495), 1966, on Arches, unsigned proofs aside from the numbered edition, printed by Mourlot, Paris, published by Tériade, Paris, with narrow margins, 420 x 645mm (16 1/2 x 25 3/8in)(SH); After Pablo Picasso (Spanish, 1881-1973), one plate from 'Verve: VIII', 1954, on Arches, an unsigned proof, with the Editions de la Revue Verve blindstamp, 265 x 355mm (10 3/8 x 14in)(SH); together with one aquatint printed in colours; Jacques Villon (French, 1875-1963), 'Les Pecheurs' (Fisherman)(G&P E.162), 1906, on wove, signed and numbered 22/60 in pencil, 380 x 570mm (15 x 22 1/2in)(SH)(5 unframed)

£800 - 1,200

€890 - 1,300

US\$990 - 1,500



157



158



159

157 AR

**VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)**

Untitled

Screenprint in colours, on wove, signed and inscribed 'EA XII/XV' in pencil, with full margins, 770 x 770mm (30 1/4 x 30 1/4in)(SH) (unframed)

£400 - 600

€440 - 670

US\$490 - 740

158 AR

**VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)**

Flower Girl; Gaia II

Screenprint in colours, 1986, on wove, signed and numbered 260/275 in pencil, published by Galerie Börjeson, Malmö, the full sheet printed to the edges, 850 x 560mm (33 1/2 x 22in)(SH); together with 'Gaia II', screenprint in colours, 1976, on wove, signed and numbered 219/250 in pencil, published by Galerie Denise René, Paris, with their blindstamp, with full margins, 830 x 830mm (32 3/4 x 32 3/4in)(SH) (unframed)(2)

£600 - 800

€670 - 890

US\$740 - 990

159 AR

**VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)**

Hyrám; Terz

Screenprint in colours, on wove, signed and numbered 141/250 in pencil, published by Galerie Lahumière, Paris, with their blindstamp, with full margins, 847 x 755mm (33 3/8 x 29 3/4in)(SH); together with 'Terz', screenprint in colours, 1979, on wove, signed and numbered 246/300 in pencil, published by Galerie Börjeson, Malmö, the full sheet printed to the edges, 640 x 565mm (25 1/4 x 22 1/4in)(SH)(unframed)(2)

£600 - 800

€670 - 890

US\$740 - 990





160



60



60

160 AR

**VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)**

Zebra Couple (Blue & Silver & Orange)

Three screenprints in colours, 1987, on wove, each signed in pencil, two numbered 84/200, one 184/200, published by Galerie Börjeson, Malmö, with full margins, 497 x 447mm (19 5/8 x 17 5/8in)(SH)(unframed)(3)

£1,000 - 1,500

€1,100 - 1,700

US\$1,200 - 1,800

161 AR

**VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)**

Zebras - Gold/Silver

Screenprint in colours, 1988, on wove, signed and numbered 7/100 in pencil, published by Galerie Börjeson, Malmö, with full margins, 915 x 775mm (36 x 30 1/2in)(SH)(unframed)

£500 - 700

€560 - 780

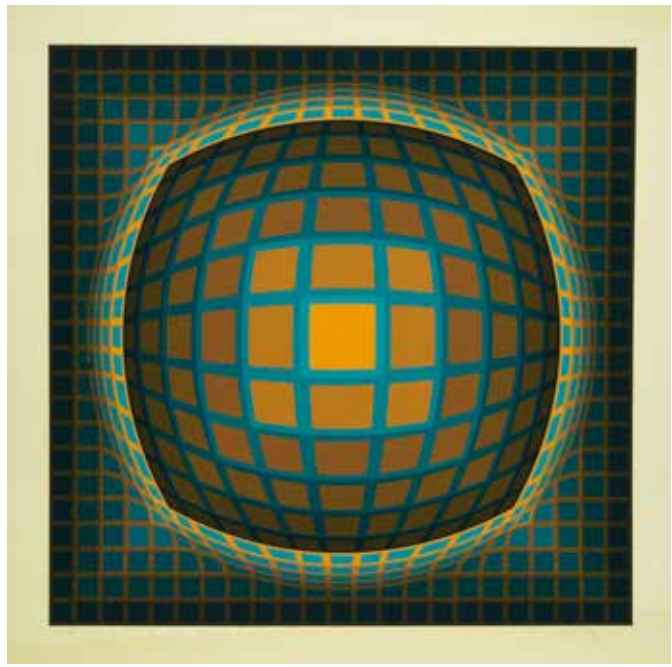
US\$620 - 860



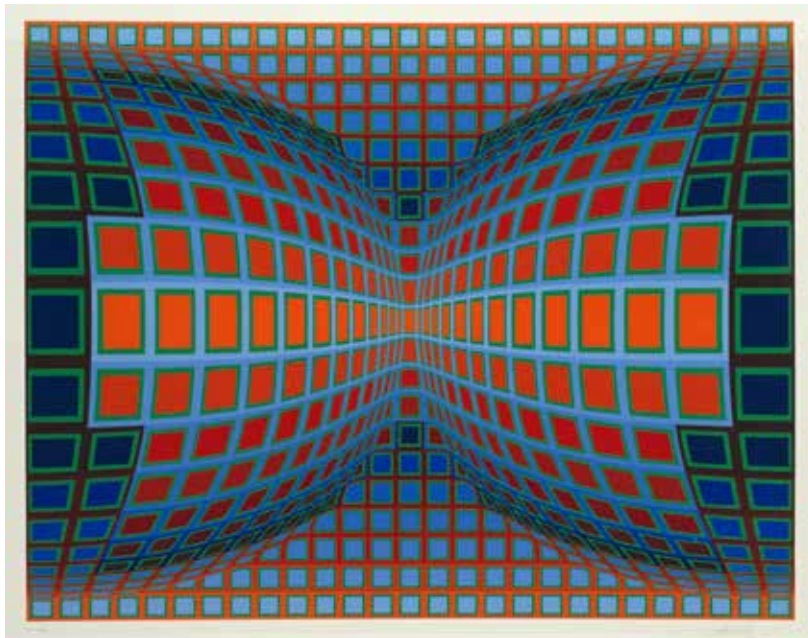
161



162



162



163

162 AR

**VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)**

Kaldor; Enigmes VI  
Screenprint in colours, 1980, on wove, signed and numbered 29/250 in pencil, published by Vasarely Centre, New York, with their blindstamp, with full margins, 855 x 760mm (33 1/2 x 30in)(SH); together with 'Enigmes VI', screenprint in colours, 1974, on wove, signed and numbered 230/250 in pencil, printed by Ailium, Paris, published by Editions Denise René, Paris, with their blindstamp, with full margins, 750 x 750mm (29 1/2 x 29 1/2in)(SH)(unframed)(2)

£800 - 1,200  
€890 - 1,300  
US\$990 - 1,500

163 AR

**VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)**

Papillon  
Screenprint in colours, c.1981, on wove, signed and inscribed 'F.V. 14/50' in pencil, with full margins, 787 x 946mm (31 x 37 1/4in)(SH) (unframed)

£400 - 600  
€440 - 670  
US\$490 - 740

164 AR

**VICTOR VASARELY (HUNGARIAN/  
FRENCH, 1906-1997)**

Basel; Terz

Screenprint in colours, 1983, on wove, signed and numbered in pencil 160/275, published by Galerie Börjeson, Malmö, with full margins, 798 x 757mm (31 3/8 x 29 3/4in); together with 'Terz Petit', screenprint in colours, on wove, signed and numbered 110/200 in pencil, with full margins, 295 x 236mm (11 5/8 x 9 1/4in)(SH)(unframed)(2)

£500 - 700

€560 - 780

US\$620 - 860

165 AR

**VICTOR VASARELY (HUNGARIAN/  
FRENCH, 1906-1997)**

Pyross

Screenprint in colours, on wove, signed in pencil, inscribed 'EA', an artist's proof aside the numbered edition, with full margins, 780 x 760mm (30 3/4 x 29 7/8in)(SH)(unframed)

£400 - 600

€440 - 670

US\$490 - 740

166 AR

**VICTOR VASARELY (HUNGARIAN/  
FRENCH, 1906-1997)**

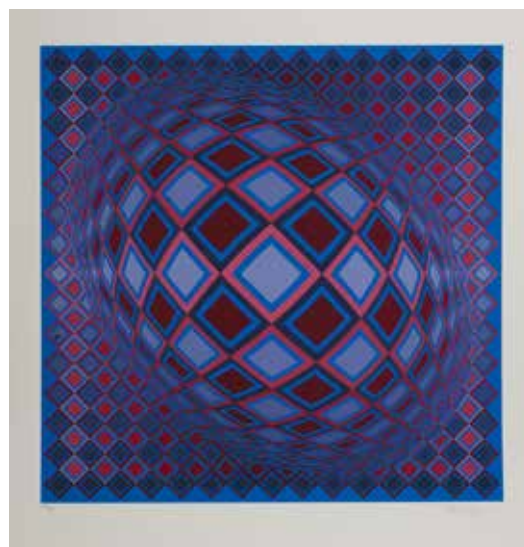
Nobel I & II

Screenprint in colours, 1983, on wove, signed and numbered VIII/XXXV in pencil, published by Galerie Börjeson, Malmö, with full margins, 797 x 757mm (31 3/8 x 29 3/4in); together with 'Nobel II', screenprint in colours, 1983, on wove, signed and numbered 47/150, published by Galerie Börjeson, Malmö, with full margins, 797 x 757mm (31 3/8 x 29 3/4in) (SH)(unframed)(2)

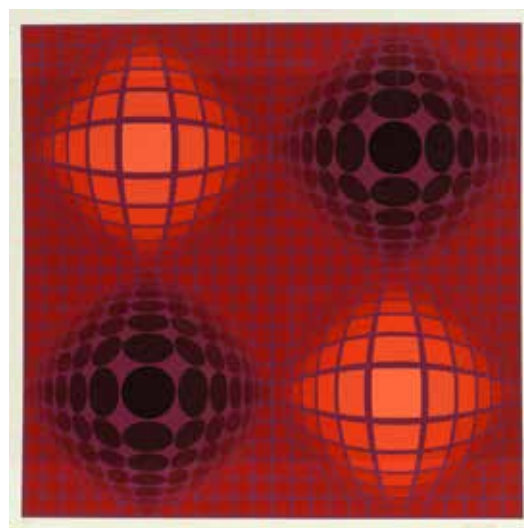
£500 - 700

€560 - 780

US\$620 - 860



164



165



166





167



167



168

167 AR

**VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)**

Harlequin, from 'Figurative'; Clown with Ball

Screenprint in colours, 1987, on wove, signed and numbered 261/275 in pencil, published by Galerie Börjeson, Malmö, with full margins, 820 x 580mm (32 1/4 x 22 7/8in)(SH); together with 'Clown with Ball', screenprint in colours, 1986, on wove, signed and numbered 3/275 in pencil, published by Galerie Börjeson, Malmö, the full sheet printed to the edges, 847 x 550mm (33 3/8 x 21 5/8in)(SH)(unframed)(2)

£800 - 1,200

€890 - 1,300

US\$990 - 1,500

168 AR

**VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)**

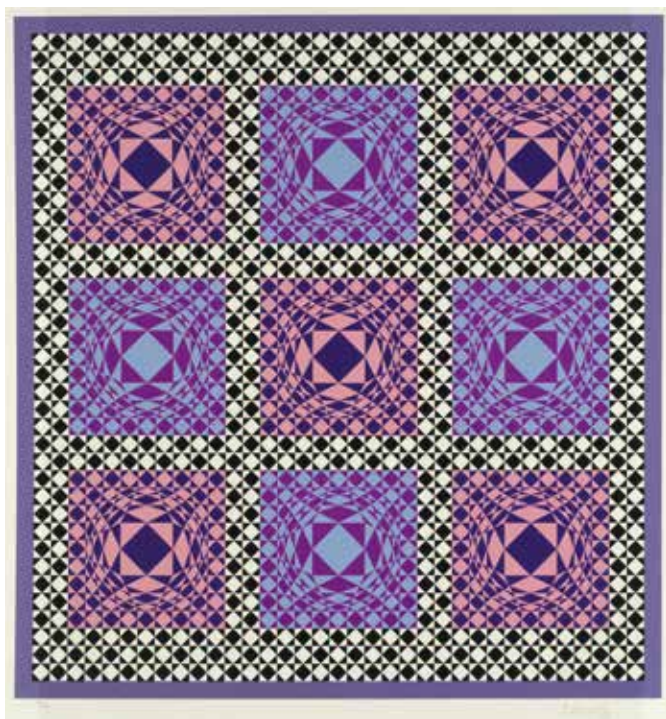
Idiom-Stri; Gestalt-Fel

Screenprint in colours, 1987, on wove, signed and numbered 140/250 in pencil, published by Editions Galerie Lahumière, with their blindstamp, with full margins, 850 x 760mm (33 1/2 x 29 7/8in); together with 'Gestalt-Fel', screenprint in colours, 1983, on wove, signed and numbered 120/250 in pencil, published by Editions Galerie Lahumière, with their blindstamp, the full sheet printed to the edges, 790 x 614mm (31 1/8 x 24 1/8in)(SH)(unframed)(2)

£500 - 700

€560 - 780

US\$620 - 860



169

169 AR

**VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)**

Purple Squares

Screenprint in colours, on wove, signed and numbered 137/250 in pencil, with full margins, 800 x 760mm (31 1/2 x 29 7/8in)(SH) (unframed)

£400 - 600

€440 - 670

US\$490 - 740

170 AR

**VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)**

Malom Large; Malom Petit

Screenprint in colours, 1978, on wove, signed and numbered 182/300 in pencil, published by Galerie Börjeson, Malmö, the full sheet printed to the edges, 910 x 770mm (35 7/8 x 30 1/4in)(SH); together with 'Malom Petit', screenprint in colours, 1978, on wove, signed and numbered 96/200 in pencil, published by Galerie Börjeson, Malmö, with full margins, 297 x 237mm (11 3/4 x 9 3/8in)(SH)(unframed)(2)

£500 - 700

€560 - 780

US\$620 - 860

171 AR

**VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)**

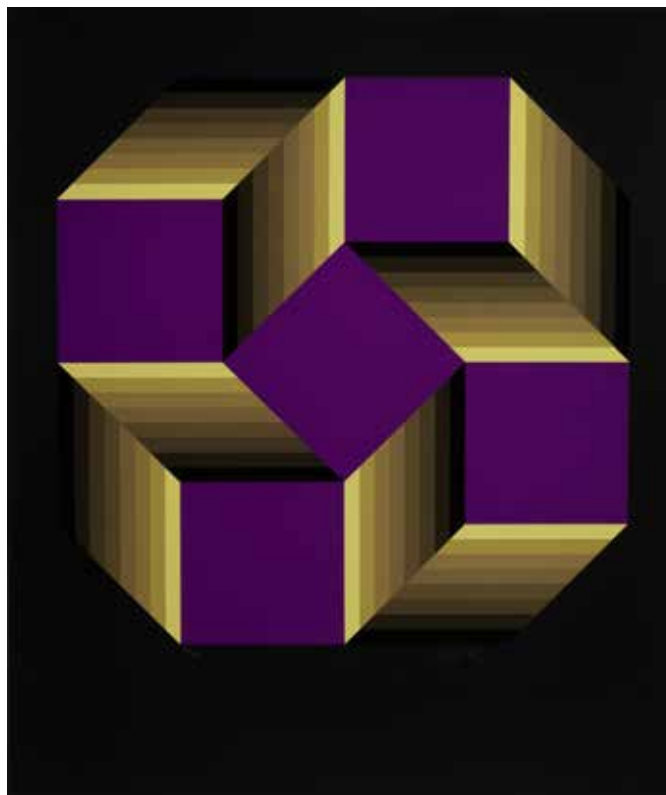
Vega-Sakk

Screenprint in colours, 1969, on wove, signed and numbered 40/297 in pencil, published by Editions Denise René, Paris, with their blindstamp, with full margins, 775 x 675mm (30 1/2 x 26 5/8in)(SH) (unframed)

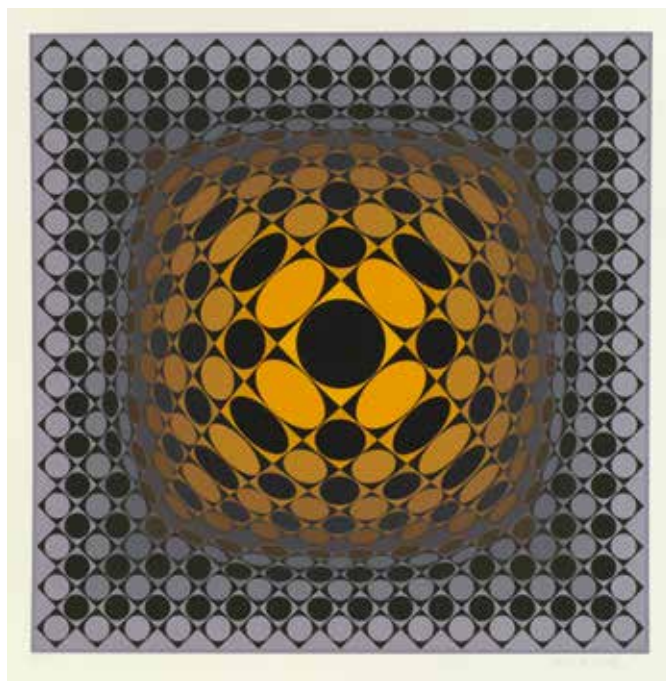
£400 - 600

€440 - 670

US\$490 - 740



170



171





172

172 AR

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

New York Decals 3 & 4

The set of two screenprints and collage elements, 1967, on wove, signed and inscribed 'A/P' in pencil on a label affixed to the mount, an artist's proof aside from the numbered edition of 70, 905 x 1013mm (35 5/8 x 39 7/8in); together with 'New York Decals 3 & 4 - How to assemble', preparatory study, screenprint, 1967, on wove, signed and dated in pencil, the full sheet printed to the edges, 482 x 672mm (19 x 26 1/2in)(SH) (2)(1 framed)

£1,200 - 1,800

€1,300 - 2,000

US\$1,500 - 2,200

173 \* AR

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

Geometry (Martino p.39)

Screenprint in colours, 1965, on J Green mould-made paper, signed, dated, titled and numbered 7/70 in pencil, printed by Kelpra Studio, London, published by Marlborough Graphics, London, 680 x 688mm (26 3/4 x 27in)(SH)(unframed)

£400 - 600

€440 - 670

US\$490 - 740



173



174 AR

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

Cut out and Send

Screenprint in colours with collage element, 1968, on J Green wove, signed, dated and numbered 3/70 in pencil, printed and published by Kelpra Studios, London, with full margins, 1016 x 686mm (40 x 27in)(SH)

£1,000 - 1,500

€1,100 - 1,700

US\$1,200 - 1,800

175 AR

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

The Software Chart Questionnaire

The portfolio, 1968, comprising five screenprints in colours, on wove, bound with title, text and justification, signed and numbered 132/150, in a ring binder with aluminium covers, the title printed in green on the front, all housed in the original wooden slipcase, with zigzag shaped brass embellishments, published by Sergio Tosi, Milan, overall 435 x 507mm (17 1/8 x 19 7/8in)

£1,000 - 1,500

€1,100 - 1,700

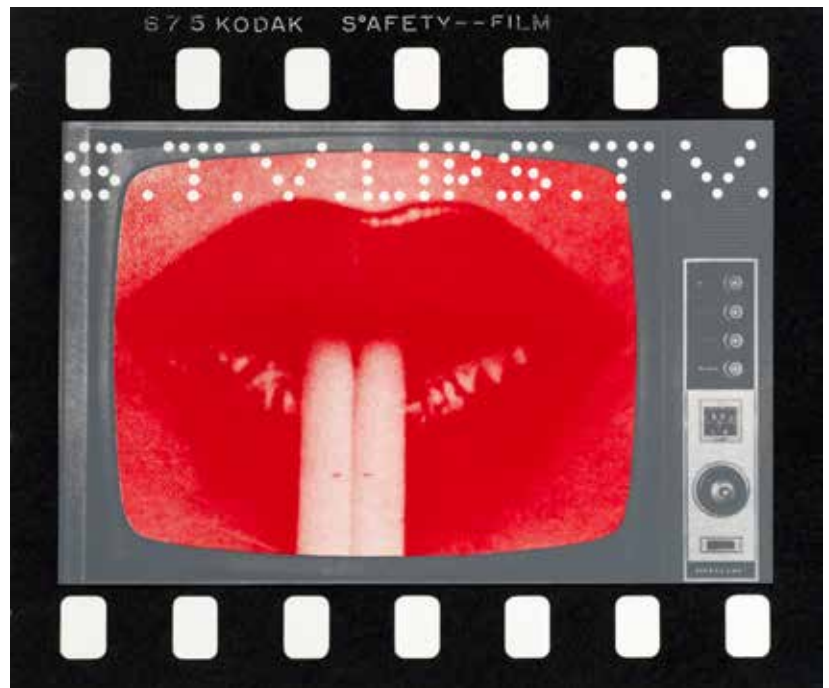
US\$1,200 - 1,800



174



175



175



176

176 AR

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

Arch (Composition with Red), from 'Europäische Graphik VII. Englische Künstler' (Heenk 10)

Lithograph printed in colours, 1970, on Arches, signed and numbered 45/65 in pencil, printed by Curwen Prints Ltd, London, published by Felix Man and Galerie Wolfgang Ketterer, Munich, with their blindstamp, the full sheet, 500 x 660mm (19 3/4 x 26in)(SH)

£600 - 800

€670 - 890

US\$740 - 990

177 AR

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

Here we are in Croydon

Lithograph with hand-colouring, 1979, on Moulin d'Auvergne handmade paper, signed, dated and inscribed 'AP' in blue crayon, an artist's proof aside from the numbered edition of 100, printed by Petersburg Studios, London and New York, published by Petersburg Press, the full sheet printed to the edges, 559 x 760mm (22 x 29 7/8in)(SH)

£1,000 - 1,500

€1,100 - 1,700

US\$1,200 - 1,800



177

178 AR

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

Artist and Model (in green and yellow) (Heenk 60)

Soft-ground etching with hand-colouring in yellow watercolour and green gouache, 1980, on Stoneridge mould-made paper, signed, dated and inscribed 'AP 13/20' in red pencil, one of twenty artist's proofs aside from the edition of 100, published by Petersburg Press, London, the full sheet, 814 x 1032mm (32 x 40 5/8in)(SH)

£1,000 - 1,500

€1,100 - 1,700

US\$1,200 - 1,800



178

179 AR

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

Ice (Not in Heenk)

Screenprint in colours, 2013, on Somerset White Satin, initialled, dated and numbered 71/350 in pencil, published by Counter Editions, London, the full sheet, 755 x 597mm (29 3/4 x 23 1/2in)(SH)(unframed)

£2,000 - 3,000

€2,200 - 3,300

US\$2,500 - 3,700

180 AR

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

After Luke Howard, from 'For John Constable' (Heenk 25)

Lithograph printed in colours, 1976, on TH Sanders, signed, dated and numbered 34/100 in pencil, printed at Aymestrey Water Mill, Herefordshire, published by Bernard Jacobson, London, the full sheet, 447 x 568mm (17 5/8 x 22 3/8in)(SH)

£700 - 1,000

€780 - 1,100

US\$860 - 1,200

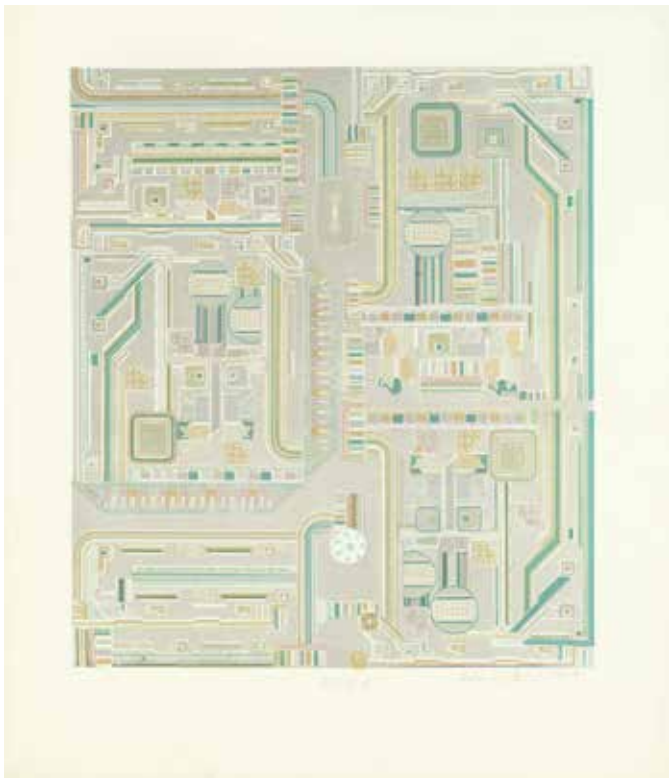


179

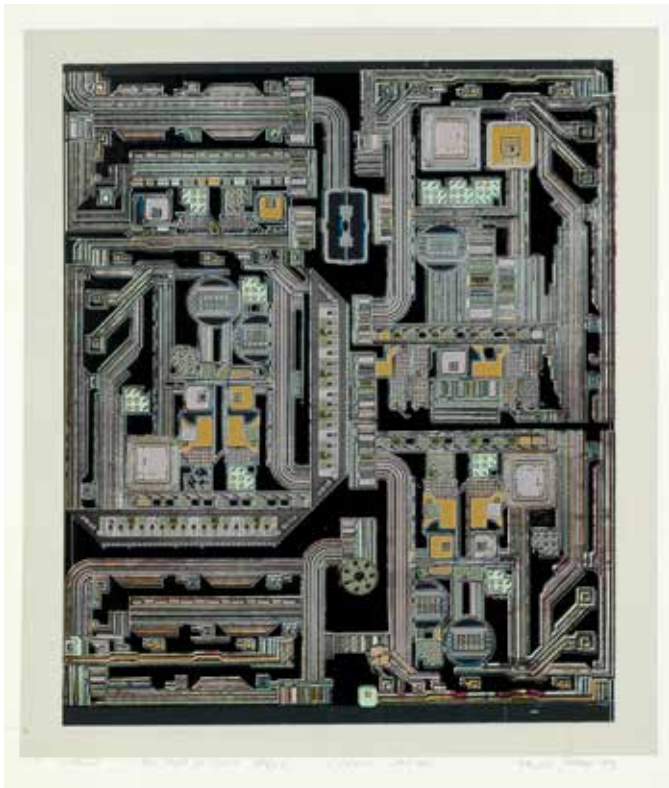


180





181



183



182

181 AR

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

Unikat

Screenprint printed in colours, 1979, on thick wove, signed, titled and dated in pencil, with full margins, 748 x 638mm (29 3/8 x 25 1/8in)(SH)(unframed)

£600 - 800

€670 - 890

US\$740 - 990

**Provenance**

Collection Vogel, Germany

182 AR

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

Unikat

Screenprint printed in colours, 1979, on thick wove, signed, dated and inscribed 'Unikat' in pencil, with full margins, 748 x 617mm (29 3/8 x 24 1/4in)(SH)(unframed)

£600 - 800

€670 - 890

US\$740 - 990

**Provenance**

Collection Vogel, Germany

183 AR

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

Unikat

Screenprint in colours, 1979, printed on two sides of a sheet of wove, signed, dated, dedicated and inscribed 'Unikat' in pencil, with margins, 761 x 625mm (30 x 24 1/2in)(SH)(unframed)

£600 - 800

€670 - 890

US\$740 - 990

**Provenance**

Collection Vogel, Germany



184

184 AR

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

Les Chants de Maldoror, Ducasse  
Etching with hand-colouring, 1992, on Somerset satin, signed, dated and numbered 23/50 in pencil; together with John Bellany 'Celtic Voyage', and Nana Shiomi 'Blue Venus', on various wove papers, each signed, dated and numbered 23/50 in pencil, as included in the Royal College of Art's 'Six Artists' portfolio, published by the Royal College of Art, London, the full sheets, 561 x 763mm (22 x 30in)(SH)(unframed)(3)

£500 - 700

€560 - 780

US\$620 - 860

185 † AR

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

Bunk (Miles 101-147)

The Portfolio, 1972, comprising 45 unsigned lithographs and screenprints with collage, with justification, list of plates and introductory text pages, in a blue card folder, numbered 68/100 in black ink on the justification, printed by Advanced Graphics, London, published by Snail Chemicals, loose as issued, in a cream cloth box, overall 450 x 320mm (17 6/8 x 12 1/2in)(Box)

£1,500 - 2,000

€1,700 - 2,200

US\$1,800 - 2,500

186 AR

**MIMMO ROTELLA (ITALIAN, 1918-2006)**

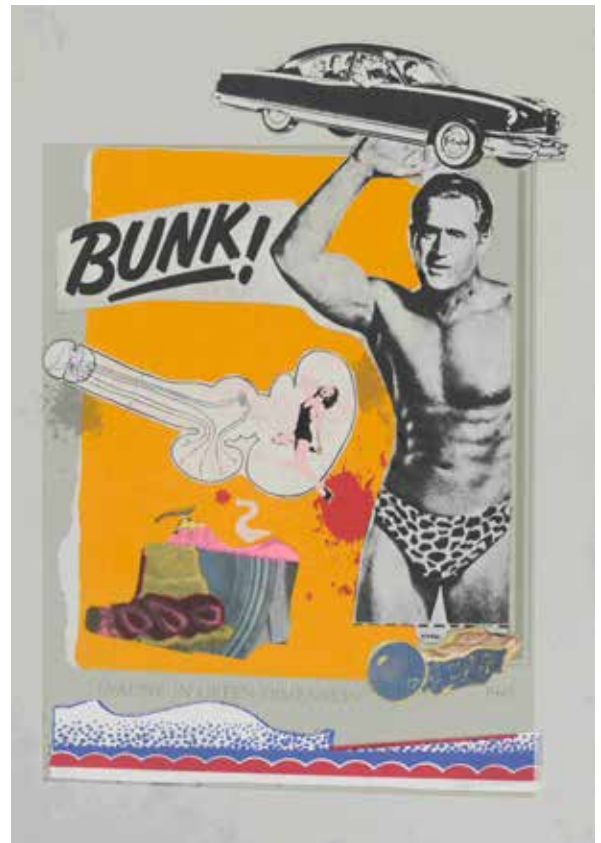
Vacanze Romane

Screenprint in colours with collage, circa 1960, on wove, signed and inscribed 'P.A.', an artist's proof aside from the edition of 125, with the 'Fondazione Rotella' blindstamp, with margins, 1000 x 700mm (39 3/8 x 27 1/2in)(SH)(unframed)

£500 - 700

€560 - 780

US\$620 - 860



185

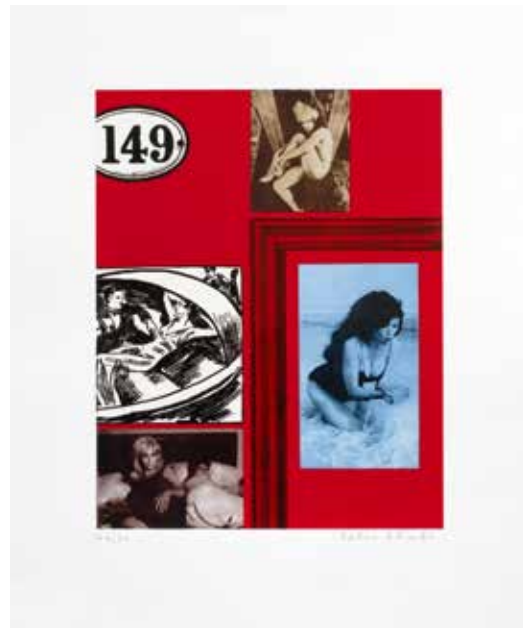


186





187



187



188

187 AR

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

Motif 4; Motif 7

Two screenprints in colours, 2005, each on wove, each signed and numbered 46/50 in pencil, published by CCA Galleries, London, each with full margins, each 445 x 368mm (17 1/2 x 14 1/2in)(SH)(unframed)

£500 - 700

€560 - 780

US\$620 - 860

188 AR

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

Studio Tack-board

Offset lithograph printed in colours, 1972, on wove, signed, dated and numbered 76/100 in pencil, 965 x 1360mm (38 x 53 1/2in)(SH)

£600 - 800

€670 - 890

US\$740 - 990





189

189 AR

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

Marilyn's Door, from 'Replay Series'

Screenprint in colours with glitter, 2009, on wove, signed and numbered 39/175 in pencil, published by CCA Galleries, London, with margins, 455 x 660mm (17 5/8 x 26in)(l)

£1,000 - 1,500

€1,100 - 1,700

US\$1,200 - 1,800



190

190 AR

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

Fag Packets (Nazionali)

Screenprint in colours, 2007, on wove, signed and numbered 55/175 in pencil, published by CCA Galleries, Tilford, with full margins, 1025 x 760mm (40 1/4 x 29 7/8in)(SH)(unframed)

£700 - 1,000

€780 - 1,100

US\$860 - 1,200



191

191 AR

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

Fag Packets (Laurens)

Screenprint in colours, 2007, on wove, signed and numbered 55/175 in pencil, published by CCA Galleries, Tilford, with full margins, 1025 x 760mm (40 1/4 x 29 7/8in)(SH)(unframed)

£700 - 1,000

€780 - 1,100

US\$860 - 1,200



192

192 AR

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

Fag Packets (Philip Morris)

Screenprint in colours, 2007, on wove, signed and numbered 55/175 in pencil, published by CCA Galleries, Tilford, with full margins, 1025 x 760mm (40 1/4 x 29 7/8in)(SH)(unframed)

£700 - 1,000

€780 - 1,100

US\$860 - 1,200



193

193 AR

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

High Tide, from 'Opposing Forms'

Screenprint in colours, 1970, on wove, signed in pencil and inscribed 'IV/XII', an artist proof aside from the edition of 60, printed by Kelpra Studio, published by Marlborough Fine Art, London, with the printer's blindstamp verso, the full sheet, 585 x 772mm (22 7/8 x 30 1/2in)(SH) (unframed)

£1,500 - 2,000

€1,700 - 2,200

US\$1,800 - 2,500





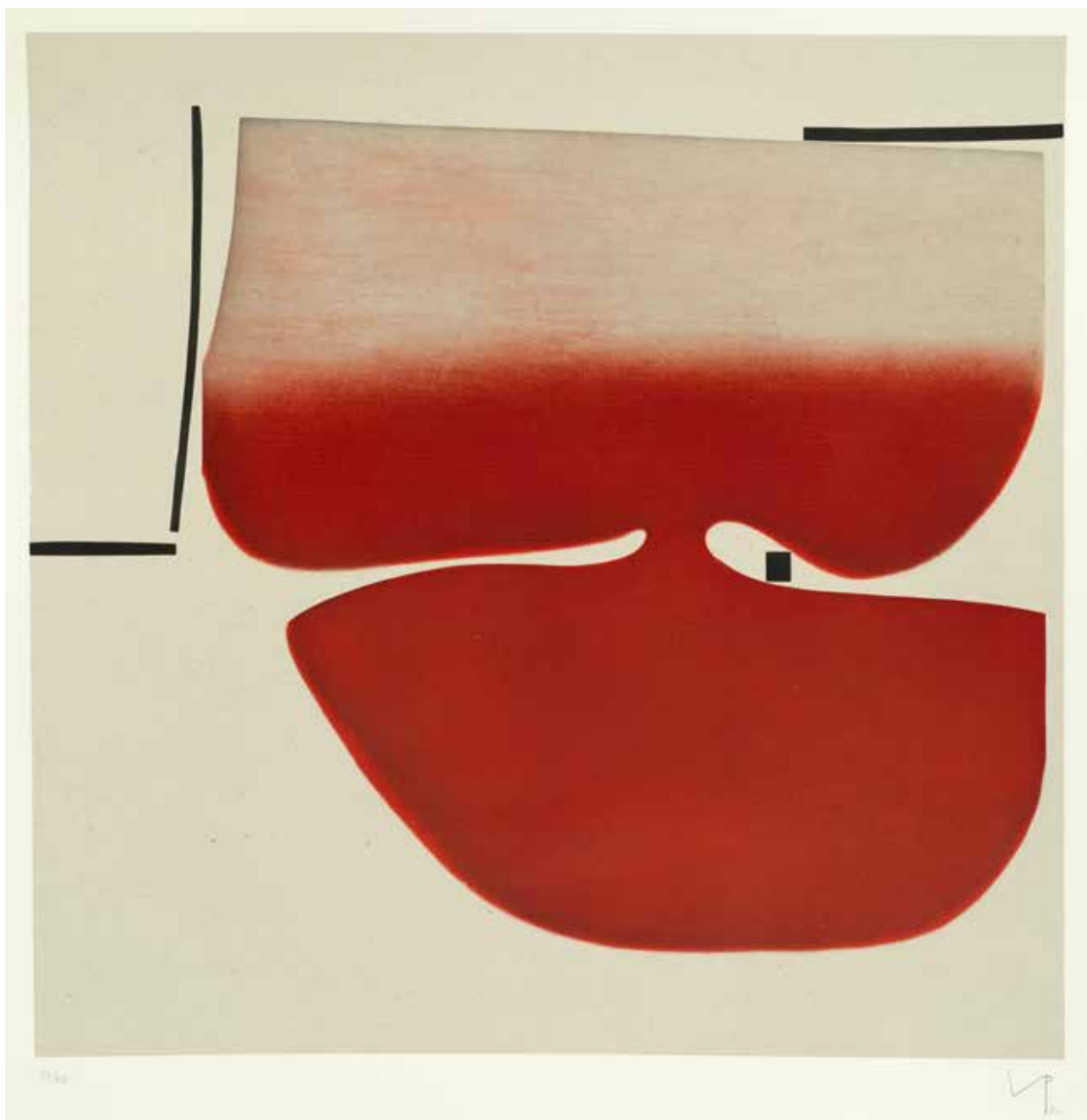
194

194 \* AR

**FRANK AUERBACH (BRITISH, BORN 1931)**

Joe Tilson, from 'Six Etchings of Heads' (Marlborough Graphics 9)  
Etching, 1980, on Arches, signed, titled, dated and numbered 34/50  
in pencil, printed by Terry Willson of Palm Tree Studios, with their  
blindstamp, published by Marlborough Graphics, London, with full  
margins, 150 x 135mm (6 x 5 1/4in)(PL)

£1,000 - 1,500  
€1,100 - 1,700  
US\$1,200 - 1,800



195

195 AR

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

Senza Titolo (Red) (Lynton G14)

Etching and aquatint printed in colours, 1982, on Magnani, signed, dated and numbered 32/85 in pencil, printed by Vigna Antoniniana, Rome, co-published by 2RC Edizioni d'Arte, Rome and Marlborough Fine Art Ltd., London, with their blindstamps, with full margins, 790 x 790mm (31 x 31in)(PL)(unframed)

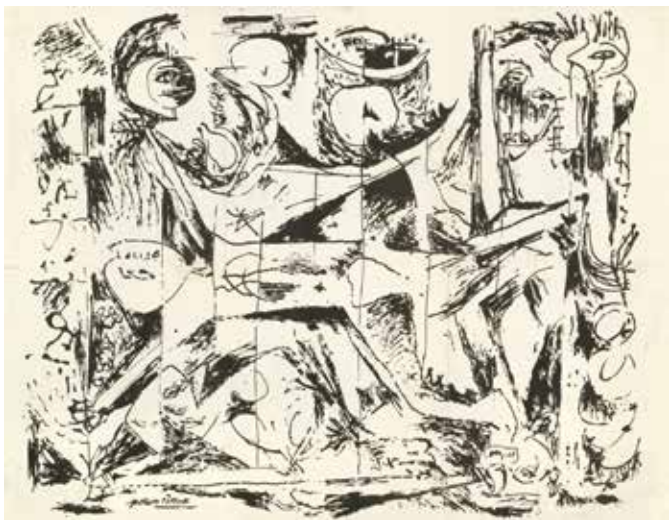
£2,500 - 3,500

€2,800 - 3,900

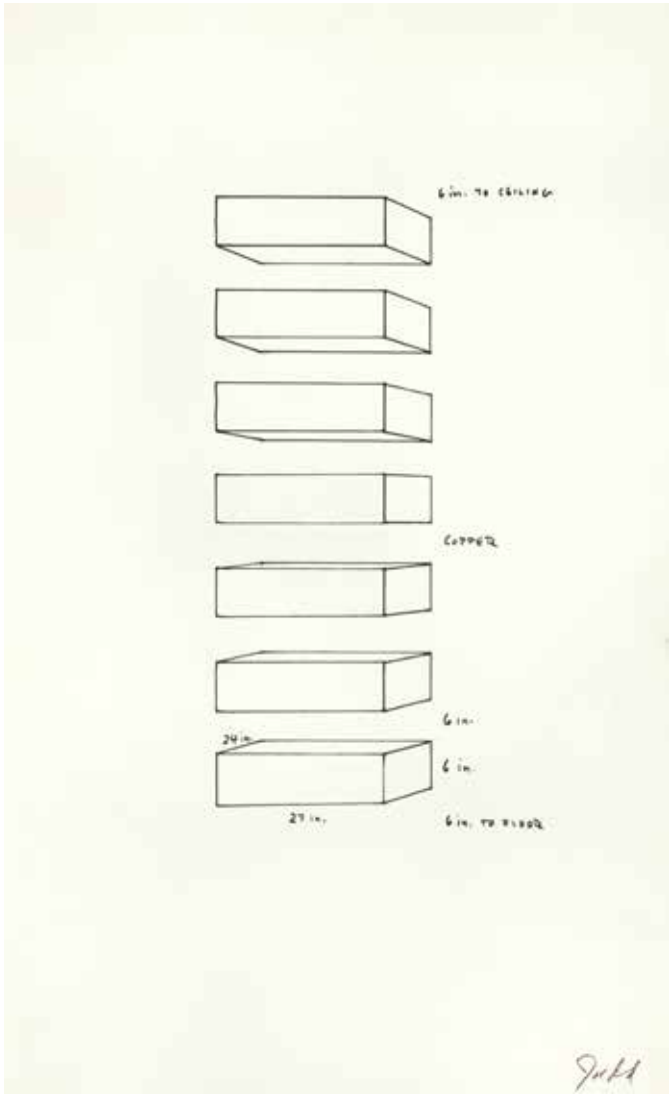
US\$3,100 - 4,300



196



196



197

196

**JACKSON POLLOCK (AMERICAN, 1912-1956)**

Untitled (Betty Parsons Gallery Announcement)

Screenprint on both sides of a sheet of wove paper, 1951, from the edition of unknown size, with folds (as issued), 432 x 559mm (17 x 22in)(SH)(unframed)

£1,000 - 1,500  
€1,100 - 1,700  
US\$1,200 - 1,800

197

**DONALD JUDD (AMERICAN, 1928-1994)**

Untitled

Offset lithograph 1969, on cardstock, with a stamped signature, a proof aside from the edition of 180, the full sheet, 450 x 320mm (17 3/4 x 12 5/8in)(SH)(unframed)

£500 - 700  
€560 - 780  
US\$620 - 860





198

198

**AFTER ROBERT RAUSCHENBERG**

J.F.K.

Offset lithograph printed in colours, 1970, on wove paper, signed in gold marker pen, with full margins, 633 x 893mm (24 7/8 x 35 1/8in) (SH)(unframed)

£600 - 800

€670 - 890

US\$740 - 990

199

**ROBERT RAUSCHENBERG (AMERICAN, 1925-2008)**

Booster and 7 Studies, from 'Test Stone' #2 (G. 27; RR 67-10)

Lithograph, 1967, on Rives BFK, signed, dated and numbered 47/76 in pencil, printed and published by Gemini, G.E.L., Los Angeles, with their blindstamp, the full sheet, 1050 x 750mm (41 3/8 x 29 1/2in)(SH)

£1,500 - 2,000

€1,700 - 2,200

US\$1,800 - 2,500

200

**AFTER HELMUT NEWTON (GERMAN, 1920-2004)**

Jenny Kapitan, Pension Dorian, Berlin

Offset lithograph, 1977, signed and numbered verso as part of the 'SUMO' ink label, published by Taschen Edition, 1999, 695 x 495mm (27 3/8 x 19 1/2in)(unframed)

£700 - 900

€780 - 1,000

US\$860 - 1,100



199



200

201

**ANDY WARHOL (AMERICAN, 1928-1987)**

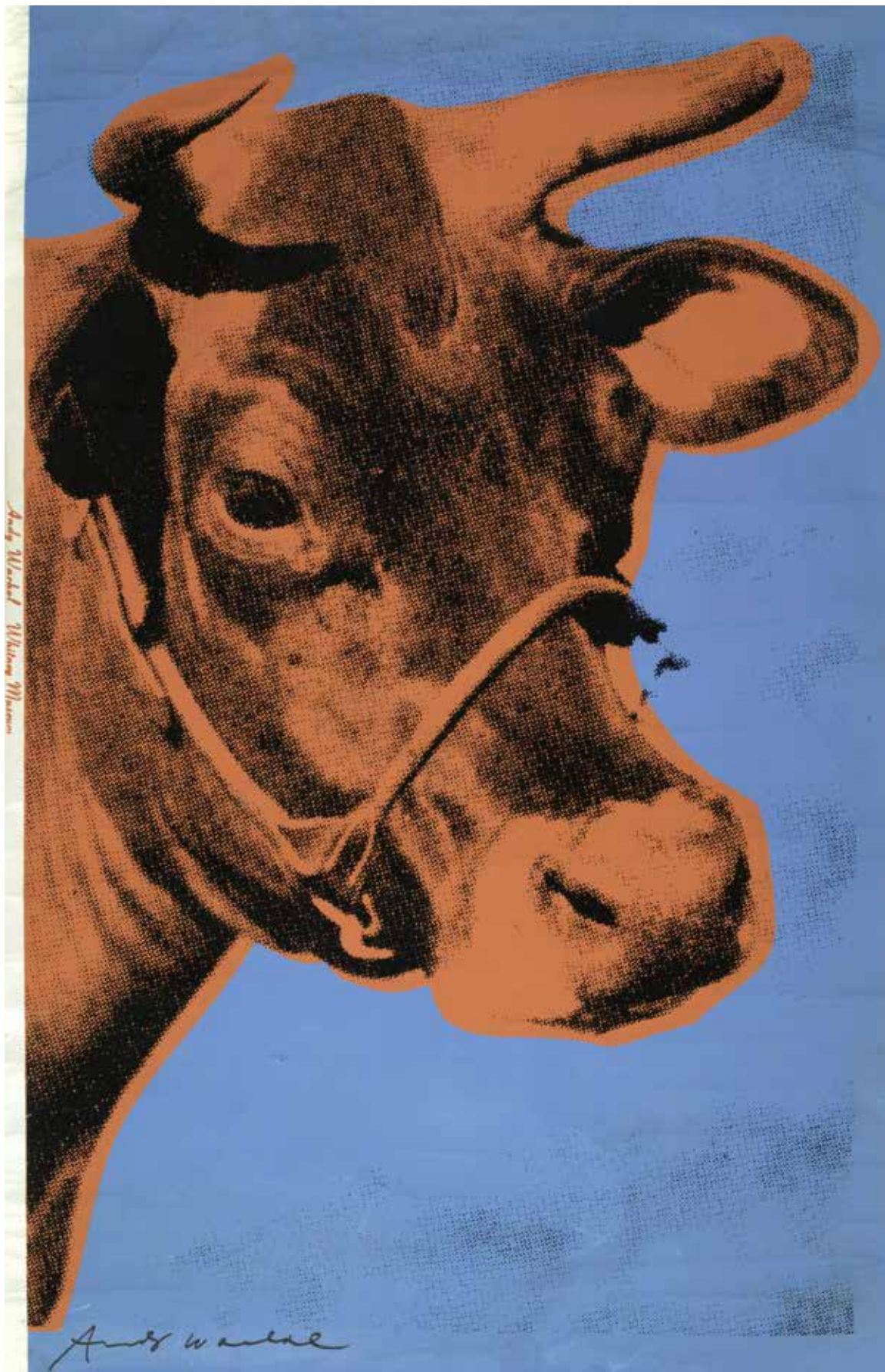
Cow (Feldman & Schellmann II.11A)

Screenprint in colours, 1971, on wallpaper, signed in black felt tip pen, from an edition of approximately 100, printed by Bill Miller's Wallpaper Studio, Inc., New York, published for an exhibition at the Whitney Museum of American Art May 1 – June 13, 1971, by Factory Additions, New York, 1128 x 740mm (44 3/8 x 29 1/8in)(unframed)

**£6,000 - 8,000**

**€6,700 - 8,900**

**US\$7,400 - 9,900**







202

202

**ROY LICHTENSTEIN (AMERICAN, 1923-1997)**

Rain Dance Benefit Poster (Corlett III.33)

The rare offset lithograph printed in colours, 1985, on wove, signed in various inks by the artist and the four contributing artists: Andy Warhol, Jean-Michel Basquiat, Keith Haring and Yoko Ono, from an edition of unknown size, published by the artists for the United States Committee for Unicef, the full sheet, 787 x 559mm (31 x 22in)(unframed)

£3,000 - 5,000  
 €3,300 - 5,600  
 US\$3,700 - 6,200



203



204

203

**ROY LICHTENSTEIN (AMERICAN, 1923-1997)**

Next Wave Festival, Brooklyn Academy of Music (Corlett Ill.31)  
Offset lithographic poster, 1983, signed in pencil, one of 75 signed copies, published by the artist and Next Wave Producers Festival, in co-operation with Next Wave Production and Touring Fund, Brooklyn Academy of Music, New York, the full sheet, 915 x 610mm (36 x 24in) (SH)(unframed)

£400 - 600  
€440 - 670  
US\$490 - 740

**Provenance**

Brooklyn Academy of Music, New York

204

**AFTER ROY LICHTENSTEIN (AMERICAN, 1923-1997)**

As I opened Fire (Triptych) (Corlett App.5)  
The complete set, comprising of three offset lithographs printed in colours, 1966, each on wove, from one of several editions of over 3,000 printed since 1966, published by the Stedelijk Museum, Amsterdam, the full sheets, with margins, each 638 x 525mm (25 1/8 x 20 5/8in)(SH)(unframed)

£500 - 700  
€560 - 780  
US\$620 - 860



205 AR

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

Weekend Cabin (Cristea 6)

Screenprint in colours, 1967, on wove, signed and inscribed 'artist proof' in pencil, an artist's proof aside from the numbered edition of 75, printed by Kelpra Studio, London, published by Editions Alecto, London, the full sheet printed to the edges, 557 x 912mm (21 7/8 x 35 7/8in)(SH)

£1,500 - 2,000

€1,700 - 2,200

US\$1,800 - 2,500



205



206

206 AR

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

Ah! Storm clouds rushed from the Channel Coasts, from 'Some Poems of Jules Laforgue' (Cristea 38t)

Screenprint in colours, 1973, on Neobond synthetic wove, signed and numbered 53/100 in pencil, from Edition C, printed by Petersburg Press in association with Waddington Galleries, London, with the inkstamp verso, with full margins, 400 x 350mm (15 3/4 x 13 3/4in)(l)

£500 - 700

€560 - 780

US\$620 - 860



207

207 AR

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

Occasional Table (Cristea 29)

Screenprint in colours, 1972, on wove, signed and numbered 484/500 in pencil, printed at Kelpra Studio, published by Observer Art, London, with margins, 585 x 710mm (23 x 28in)(l)

£500 - 700

€560 - 780

US\$620 - 860





208

209 AR

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

Pitcher (Cristea 68)

Screenprint in colours, 1981-82, on wove, signed and inscribed 'H.C.' in pencil, an hors commerce impression aside from the numbered edition of 80, printed at Kelpra Studios, London, published by Waddington Graphics, London, the full sheet 1020 x 776mm (40 1/8 x 30 1/2in)(SH)(unframed)

£800 - 1,200  
€890 - 1,300  
US\$990 - 1,500



210

208 AR

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

I'll Take My Life Monotonous, from 'Some Poems of Jules Laforgue' (Cristea 38e)

Screenprint in colours, 1973, on Neobond synthetic wove, signed and numbered 102/100 in pencil verso, from Edition B, published by Petersburg Press in association with Waddington Galleries, London, the full sheet, together with the grey leather portfolio case, 405 x 355mm (16 x 14in)(SH)

£500 - 700  
€560 - 780  
US\$620 - 860



209

210 AR

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

Vessel (Cristea 74)

Screenprint in colours, 1987, on wove, signed, titled and inscribed 'PP' in pencil, one of 15 printer's proofs aside from the numbered edition of 35, printed at Kelpra Studio, London, published by Waddington Graphics, London, with full margins, 1160 x 872mm (45 5/8 x 34 1/4in)(SH)(unframed)

£600 - 800  
€670 - 890  
US\$740 - 990



211

211 AR

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

The Enchantress in Her Garden, from 'Illustrations for Six Fairy Tales from the Brothers Grimm' (MCA Tokyo 79; Scottish Art Council 82)  
Etching with aquatint, 1969, on Hodgkinson handmade paper, signed and numbered 11/100 in pencil, published by Petersburg Press, London and New York, with margins, 232 x 132mm (9 1/8 x 5 1/4in) (PL)

£700 - 1,000

€780 - 1,100

US\$860 - 1,200



212

212 AR

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

The Sexton disguised as a ghost stood still as stone, from 'Illustrations for Six Fairy Tales from the Brothers Grimm' (MCA Tokyo 87)  
Etching with aquatint, 1969, on Hodgkinson handmade paper, signed and numbered 11/100 in pencil, published by Petersburg Press, London and New York, with full margins, 445 x 322mm (17 1/2 x 12 5/8in)(PL)(unframed)

£700 - 1,000

€780 - 1,100

US\$860 - 1,200



213

213 AR

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

The Lathe and The Fire, from 'Illustrations for Six Fairy Tales from the Brothers Grimm' (MCA Tokyo 92)  
Etching with aquatint, 1969, on Hodgkinson handmade paper, signed and numbered 11/100 in pencil, published by Petersburg Press, London and New York, with margins, 150 x 165mm (5 7/8 x 6 1/2in) (PL)

£700 - 1,000

€780 - 1,100

US\$860 - 1,200

214 AR

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

The Enchantress with the Baby Rapunzel, from 'Illustrations for Six Fairy Tales from the Brothers Grimm' (MCA Tokyo 80; Scottish Arts Council 83)

Etching with aquatint, 1969, on Hodgkinson handmade paper, signed and numbered 11/100 in pencil, published by Petersburg Press, London and New York, with margins, 275 x 230mm (10 1/2 x 9in)(PL)(unframed)

£700 - 1,000

€780 - 1,100

US\$860 - 1,200

215 AR

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

Corpses on Fire, from 'Illustrations for Six Fairy Tales from the Brothers Grimm' (MCA Tokyo 88; Scottish Art Council 91)

Etching with drypoint and aquatint, 1969, on Hodgkinson handmade paper, signed and numbered 11/100 in pencil, published by Petersburg Press, London and New York, with margins, 260 x 245mm (10 1/4 x 9 5/8in)(PL)

£700 - 1,000

€780 - 1,100

US\$860 - 1,200



214



215





216

216 AR

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

Figures with Still Life, from 'The Blue Guitar' (Scottish Art Council 208; MCA Tokyo 187)

Etching with drypoint printed in colours, 1976/77, on wove, signed and numbered 3/200 in pencil, printed by Dany Levy, London, published Petersburg Press, London and New York, with margins, 425 x 345mm (16 3/4 x 13 5/8in)(l)

£1,000 - 1,500  
€1,100 - 1,700  
US\$1,200 - 1,800



217

217 \* AR

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

He enquired after the quality, from 'Illustrations for Fourteen Poems from C.P. Cavafy' (Scottish Art Council 49)

Etching with aquatint, 1966, on Crisbrook handmade paper, signed, dated and inscribed 'A.P.' in pencil, an artist's proof aside from the numbered edition of 75, printed by Alecto Studios, London, published by Editions Alecto, London, with full margins, 345 x 225mm (13 5/8 x 8 7/8in)(PL)

£1,000 - 1,500  
€1,100 - 1,700  
US\$1,200 - 1,800



218

218 \* AR

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

To remain, from 'Illustrations for Fourteen Poems from C.P. Cavafy' (Scottish Art Council 50)

Etching with aquatint, 1966, on Crisbrook handmade paper, signed, dated and inscribed 'A.P.' in pencil, an artist's proof aside from the numbered edition of 75, printed by Alecto Studios, London, published by Editions Alecto, London, with full margins, 345 x 225mm (13 5/8 x 8 7/8in)(PL)

£1,000 - 1,500  
€1,100 - 1,700  
US\$1,200 - 1,800



219

219 AR

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

Plate c, from 'Magician Suite' (Lloyd 71)

Lithograph printed in colours, 1976, on handmade paper, signed, dated and numbered 8/70 in pencil (from the edition of 60, this work has erroneously been inscribed with a 7 instead of a 6), printed by Landfall Press, Chicago, published by Waddington Graphics, London, the full sheet printed to the edges, 820 x 570mm (32 1/4 x 22 1/2in) (SH)

£600 - 800

€670 - 890

US\$740 - 990



220

220 AR

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

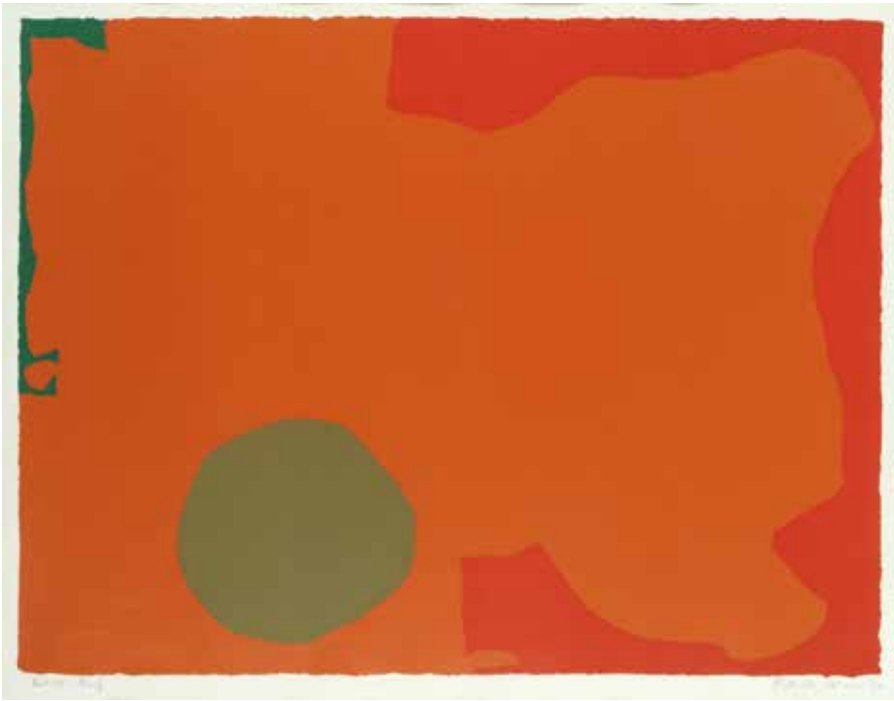
Female Hurdles (Lloyd 78)

Lithograph printed in colours, 1977, on BFK Rives, signed in pencil, one of 10 impressions pulled, there was no published edition, printed by the University of Alberta, published by the Canadian Commonwealth Games Committee, the full sheet printed to the edges, 560 x 760mm (22 x 29 7/8in)(SH); together with 'One Night Only', screenprint in colours, 2003, on wove, signed, dated and numbered 9/45 in pencil, the full sheet printed to the edges, 1040 x 845mm (41 x 33 1/4in) (SH) (2)

£500 - 700

€560 - 780

US\$620 - 860



221

221 AR

**PATRICK HERON (BRITISH, 1920-1999)**

Umber Disc and Red Edge  
Screenprint in colours, 1970, on wove, signed, dated and inscribed 'Artist Proof' in pencil, an artist's proof aside from the numbered edition of 100, published by Waddington Graphics, London, with margins, 590 x 775mm (23 1/4 x 30 1/2in)(l)

£1,500 - 2,000

€1,700 - 2,200

US\$1,800 - 2,500

222 AR

**PATRICK HERON (BRITISH, 1920-1999)**

January 1973 : 3  
Screenprint in colours, 1973, on wove, signed, dated and numbered 19/72 in pencil, printed by Kelpa Studio, London, published by Waddington Graphics, London, with full margins, 590 x 810mm (23 1/4 x 30 7/8in)(l)

£1,000 - 1,500

€1,100 - 1,700

US\$1,200 - 1,800



222



223 AR

**PATRICK HERON (BRITISH, 1920-1999)**

Four Blues, Two discs

Screenprint in colours, 1970, on wove, signed, dated and numbered 69/100 in pencil, published by Waddington Graphics, London, with margins, 605 x 785mm (23 3/4 x 30 7/8in)(l)

£1,500 - 2,000

€1,700 - 2,200

US\$1,800 - 2,500

224 AR

**PATRICK HERON (BRITISH, 1920-1999)**

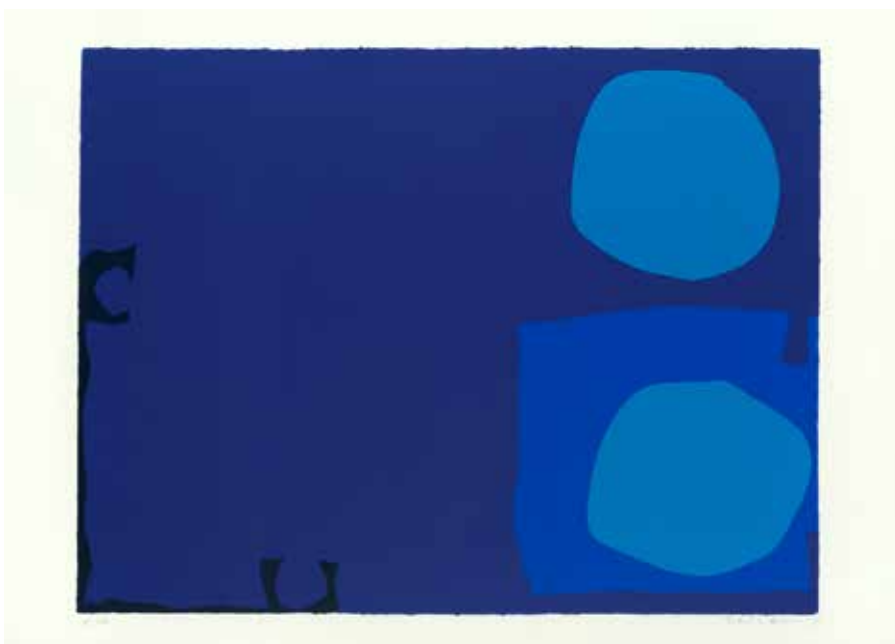
January 1973 : 12

Screenprint in colours, 1973, on wove, signed, dated and inscribed 'Artist's proof' in pencil, an artist's proof aside from the numbered edition of 72, printed at Kelpra Studio, London, with full margins, 645 x 842mm (25 3/8 x 33 1/8in)(l)

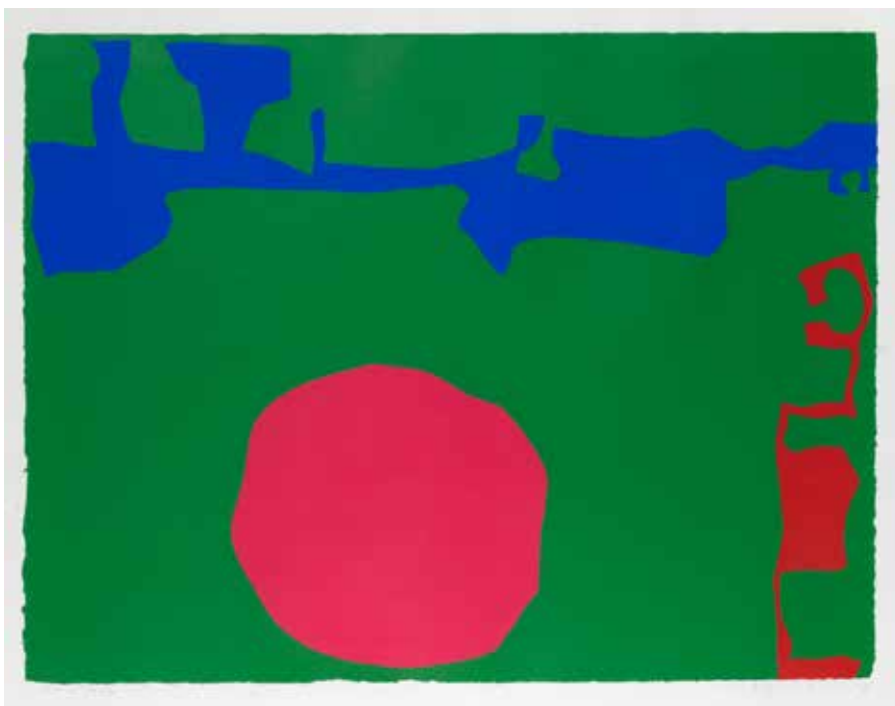
£2,500 - 3,500

€2,800 - 3,900

US\$3,100 - 4,300



223



224



225

225 AR

**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)

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



226

226 AR

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

Ghosts of Ufa (Lullin 179)  
Offset lithograph printed in colours, 1994,  
on Rivoli Blanc, signed, titled and numbered  
44/120 in pencil, published by Wolfgang  
Hainke, Schierbrok, Germany, with full  
margins, 627 x 877mm (24 5/8 x 34 1/2in)  
(SH)(unframed)

£1,800 - 2,200  
€2,000 - 2,400  
US\$2,200 - 2,700



227

227 AR

**RICHARD HAMILTON (BRITISH 1922-2011) & DIETER ROTH (GERMAN 1930-1998)**

Two flower-pieces (Lullin 97)

Collotype with screenprint and collage of Tesa tape, 1974, on wove, signed in pencil by both artists, numbered 53/75 in pencil, published by the artist, 655 x 500mm (23 3/4 x 19 3/4in)(SH)(unframed)

£1,800 - 2,200

€2,000 - 2,400

US\$2,200 - 2,700

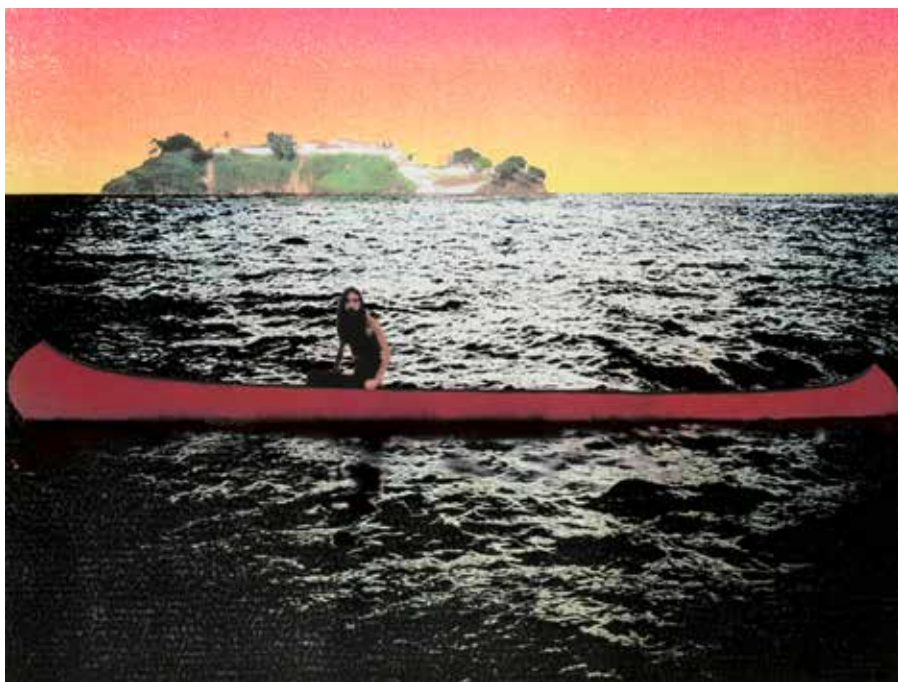




228



229



230

228 AR

**PETER DOIG (BRITISH, BORN 1959)**

Cyril's Bay

Giclée with screenprint in colours, 2008, on wove, signed, dated and numbered 132/500 in pencil, published by The Tate Gallery, London, the full sheet printed to the edges, 510 x 390mm (20 1/8 x 15 3/8in)(SH)

£500 - 700

€560 - 780

US\$620 - 860

229

**AFTER PETER DOIG**

Lapeyrouse Wall

Offset lithographic poster, printed in colours, after the artist's painting 'Lapeyrouse Wall' from 2004, signed in black marker pen, the full sheet, 403 x 593mm (15 7/8 x 23 3/8in)(l)

£500 - 700

€560 - 780

US\$620 - 860

230 AR

**PETER DOIG (BRITISH, BORN 1959)**

Canoe Island

Screenprint in colours, 2000, on Somerset wove, signed and numbered in pencil 286/300 verso, printed by Coriander Studios, London, published by Counter Editions, London, the full sheet printed to the edges, 735 x 995mm (29 x 39 1/4in)(SH)

£2,500 - 3,500

€2,800 - 3,900

US\$3,100 - 4,300



231

231

#### VARIOUS ARTISTS

Nine London Birds

The complete set, consisting of six etchings, two lithographs and a screenprint, 1994, on various papers, each signed and numbered 40/80 in pencil, published by the Byam Shaw School of Art, London, in the original blue portfolio as published, overall size 415 x 317mm (16 3/8 x 12 1/2in)

£2,000 - 3,000

€2,200 - 3,300

US\$2,500 - 3,700

232 <sup>AR</sup>

#### CRAIGIE AITCHISON C.B.E., R.S.A, R.A. (BRITISH, 1926-2009)

Pink Crucifixion (Peck 42)

Etching printed in colours, with carborundum and hand-colouring, 2004, on wove, signed and numbered 42/50 in pencil, the full sheet printed to the edges, printed by 107 Workshop, Wiltshire, published by Timothy Tayler Gallery and Waddington Galleries, London, 762 x 650mm (30 x 25 5/8in)(SH)(unframed)

£1,500 - 2,000

€1,700 - 2,200

US\$1,800 - 2,500

233

#### VARIOUS ARTISTS

The Royal College of Art Printmaking Portfolio

The complete portfolio, 1997, comprising thirty-two prints in various media, each on wove, each signed, dated and numbered 4/50 in pencil, with title, justification and index pages, printed and published by the Royal College of Art, London, the full sheets, loose as issued in a blue fabric covered solander box, overall 295 x 295mm (11 1/2 x 11 1/2in)(Folio)(32)

£700 - 1,000

€780 - 1,100

US\$860 - 1,200

Please contact the department for a list of contributing artists.



232



233



234



235



236



237

234 AR

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

Equilin Blue

Woodcut printed in colours, 2012, on Somerset wove, signed recto and numbered 4/55 in pencil verso, published by The Paragon Press, London, the full sheet printed to the edges, 310 x 310mm (12 1/4 x 12 1/4in)(SH)(unframed)

£1,800 - 2,200  
€2,000 - 2,400  
US\$2,200 - 2,700

This lot has been authenticated by the Hirst Authentication Committee, London.

236 AR

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

Amniotic Fluid Red

Woodcut printed in colours, 2012, on Somerset wove, signed recto and numbered 4/55 in pencil verso, published by The Paragon Press, London, the full sheet printed to the edges, 310 x 310mm (12 1/4 x 12 1/4in)(SH)(unframed)

£1,800 - 2,200  
€2,000 - 2,400  
US\$2,200 - 2,700

This lot has been authenticated by the Hirst Authentication Committee, London.

235 AR

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

Quisqualic Pink

Woodcut printed in colours, 2012, on Somerset wove, signed recto and numbered 5/55 in pencil verso, published by The Paragon Press, London, the full sheet printed to the edges, 310 x 310mm (12 1/4 x 12 1/4in)(SH)(unframed)

£1,800 - 2,200  
€2,000 - 2,400  
US\$2,200 - 2,700

This lot has been authenticated by the Hirst Authentication Committee, London.

237 AR

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

Meparticin Orange

Woodcut printed in colours, 2012, on Somerset wove, signed recto and numbered 5/55 in pencil verso, published by The Paragon Press, London, the full sheet printed to the edges, 310 x 310mm (12 1/4 x 12 1/4in)(SH)(unframed)

£1,800 - 2,200  
€2,000 - 2,400  
US\$2,200 - 2,700

This lot has been authenticated by the Hirst Authentication Committee, London.





238



239



240



241

238 AR

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

My Way, from 'In a Spin, the Action of the World on Things, Volume 1' Etching printed in colours, 2002, on Hahnemühle wove, signed in pencil, from the edition of 68, printed by Hope (Sufferance) Press, London, published by Charles Booth-Clibborn under his imprint, The Paragon Press, London, with full margins, 910 x 705mm (35 3/4 x 27 3/4in)(SH)(unframed)

£1,800 - 2,200  
€2,000 - 2,400  
US\$2,200 - 2,700

This lot has been authenticated by the Hirst Authentication Committee, London.

239 AR

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

You Threw A Melon At My Head, from 'In a Spin, the Action of the World on Things, Volume 1' Etching printed in colours, 2002, on Hahnemühle wove, signed in pencil, from the edition of 68, printed by Hope (Sufferance) Press, London, published by Charles Booth-Clibborn under his imprint, The Paragon Press, London, with full margins, 910 x 705mm (35 3/4 x 27 3/4in)(SH)(unframed)

£1,800 - 2,200  
€2,000 - 2,400  
US\$2,200 - 2,700

This lot has been authenticated by the Hirst Authentication Committee, London.

240 AR

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

All around the World, from 'In a Spin, the Action of the World on Things, Volume 1' Etching printed in colours, 2002, on Hahnemühle wove, signed in pencil, from the edition of 68, printed by Hope (Sufferance) Press, London, published by Charles Booth-Clibborn under his imprint, The Paragon Press, London, with full margins, 910 x 710mm (35 3/4 x 28in)(SH)

£1,800 - 2,200  
€2,000 - 2,400  
US\$2,200 - 2,700

This lot has been authenticated by the Hirst Authentication Committee, London.

241 AR

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

Spin me right round, from 'In a Spin, the Action of the World on Things, Volume 1' Etching printed in colours, 2002, on Hahnemühle wove, signed in pencil, from the edition of 68, printed by Hope (Sufferance) Press, London, published by Charles Booth-Clibborn under his imprint, The Paragon Press, London, with full margins, 910 x 705mm (35 3/4 x 27 3/4in)(SH)(unframed)

£1,800 - 2,200  
€2,000 - 2,400  
US\$2,200 - 2,700

This lot has been authenticated by the Hirst Authentication Committee, London.



242



243



244

242 AR

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

For The Love of God

Screenprint in colours, 2009, on wove, signed and inscribed 'AP for Chris' in white crayon, an artist's proof aside from the edition of 1000, printed at Coriander Studios, London, published by Other Criteria, London, the full sheet printed to the edges, 325 x 240mm (12 3/4 x 9 1/2in)(SH)

£1,000 - 1,500  
€1,100 - 1,700  
US\$1,200 - 1,800

This lot has been authenticated by the Hirst Authentication Committee, London.

243 AR

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

Ho Ho Ho!

Screenprint on perspex, 1997, signed in white crayon, from the edition of 1700, published by Momart, London, with the original card box and leaflet, 67 x 76 x 30mm (2 1/2 x 3 x 1 1/4in)

£500 - 700  
€560 - 780  
US\$620 - 860

This lot has been authenticated by the Hirst Authentication Committee, London.

244 AR

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

Snowblind

A special edition of Robert Sabbag's 1976 book, with specially designed slipcase, a thick glass mirror, fake metal credit card and rolled \$100 bill, concealed in a well cut into the book, 1998, from the edition of 1000, signed by the artist, overall 228 x 146mm (9 x 5 3/4in) (Vol)

£500 - 700  
€560 - 780  
US\$620 - 860

This lot has been authenticated by the Hirst Authentication Committee, London.

Please note this is a stock image.



245



246

245 AR

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

The Last Supper (fig. 1c)

Offset lithograph printed in colours, 2005, on smooth wove, signed in white crayon, from an open edition, published by Paul Stolper and Other Criteria, London, the full sheet printed to the edges, 1475 x 1970mm (58 x 77 1/2in)(SH)(unframed)

£600 - 800

€670 - 890

US\$740 - 990

This lot has been authenticated by the Hirst Authentication Committee, London.

246 AR

**MARY MARTIN (BRITISH, 1907-1969)**

Rotation MM1

Injected moulded polystyrene and mirror multiple, 1968, from an unknown edition size (presumed to be circa 100), published by Unlimited of Bath, overall 127 x 127 x 92mm (5 x 5 x 3 5/8in)

£1,500 - 2,000

€1,700 - 2,200

US\$1,800 - 2,500

247 AR

**ANDY GOLDSWORTHY (BRITISH, BORN 1956)**

Torn Stone

Unique stone multiple, 1990, made from Barrowdale Volcanic stone, published by Fabian Carlsson Gallery, London, signed and numbered 52/180 on the accompanying certificate in black ink, overall 110 x 110 x 110mm (4 3/8 x 4 3/8 x 4 3/8in)

£600 - 800

€670 - 890

US\$740 - 990





248

248 AR

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

The Kiss Was Beautiful

Offset lithograph printed in colours, 2013, on glossy wove, signed 'Tracey Emin X' in silver ink, from the edition of 500, the full sheet printed to the edges, 700 x 500mm (27 1/2 x 19 3/4in)(SH)(unframed)

£600 - 800

€670 - 890

US\$740 - 990



249

249 AR

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

My favourite little bird; But Yeah

Two offset-lithographs printed in colours, 2005 and 2010, on glossy wove, signed 'Tracey Emin X' in silver ink, from the edition of 500, the full sheet printed to the edges, 700 x 500mm (27 1/2 x 19 3/4in)(SH)(unframed)(2)

£800 - 1,200

€890 - 1,300

US\$990 - 1,500

250 AR

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

You Loved Me Like A Distant Star

Offset lithograph printed in colours, 2012, on glossy wove, signed 'Tracey Emin X' in silver ink, from the edition of 500, the full sheet printed to the edges, 700 x 500mm (27 1/2 x 19 3/4in)(SH)(unframed)

£600 - 800

€670 - 890

US\$740 - 990



250

251 AR

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

The Kiss

Polymer gravure printed in blue, 2011, on wove, signed, dated and numbered 350/1000 in pencil, with full margins, 227 x 206mm (9 x 8 1/8in)(PL)(unframed)

£500 - 700

€560 - 780

US\$620 - 860

252

**VARIOUS ARTISTS**

The Royal College of Art Printmaking Portfolio

The complete portfolio, 2000, comprising twenty-five prints in various media, each on wove, each signed, dated and numbered 41/60 in pencil, with title, index page and justification, printed and published by the Royal College of Art, London, the full sheets, loose as issued in a blue slip case, overall 350 x 350mm (13 3/4 x 13 3/4in)

£600 - 800

€670 - 890

US\$740 - 990

253 AR

**JENNY SAVILLE (BRITISH, 1970)**

Red Stare

Digital pigment print in colours, 2012, on Somerset photo, signed, dated and numbered 24/50 in pencil, with full margins, 595 x 420mm (23 1/2 x 16 1/2in)(SH)

£1,000 - 1,500

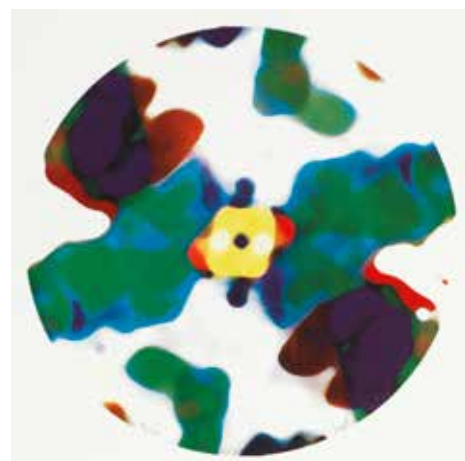
€1,100 - 1,700

US\$1,200 - 1,800

The edition was gifted to the staff of Modern Art Oxford on the occasion of the exhibition: 'Jenny Saville', June - September 2012, Oxford.



251



252



253



254



255

254 AR

**GILBERT & GEORGE (ITALIAN/BRITISH, BORN 1943)**

Death after Life

Archival inkjet printed in colours, 2010, on wove, signed in black ink, numbered 69/100 in pencil, 237 x 457mm (9 1/4 x 14in)(SH)(unframed)

£600 - 800

€670 - 890

US\$740 - 990

255 AR

**GILBERT & GEORGE (ITALIAN/BRITISH, BORN 1943)**

London Plane

Digital pigment print in colours, 2006, on smooth wove, signed and numbered 88 of 100 in black felt-tip pen, the full sheet, 575 x 835mm (22 3/4 x 32 7/8in)(I)

£800 - 1,200

€890 - 1,300

US\$990 - 1,500



256 AR

**NICK WALKER (BRITISH, BORN 1969)**

Mona Simpson

Screenprint in colours, 2006, on wove, signed and numbered 376/750 in pencil, published by Pictures on Walls, London, with their blindstamp, with full margins, 700 x 500mm (27 1/2 x 19 5/8in)(SH)

£500 - 700

€560 - 780

US\$620 - 860

257 AR

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

Brown, Brown, Silver and Brown

Screenprint with aluminium leaf, 2005, on wove, signed, titled, dated and numbered 8/56 in pencil, published by Charles Booth-Clibborn under his imprint the Paragon Press, London, the full sheet, 1219 x 783mm (48 x 30 3/4in)(SH)

£800 - 1,200

€890 - 1,300

US\$990 - 1,500

258 AR

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

Psyche

Screenprint on aluminium, 2001, signed, titled, dated and numbered 286/400 in black marker pen, the full sheet printed to the edges, 660 x 500mm (26 x 19 5/8in)(SH)

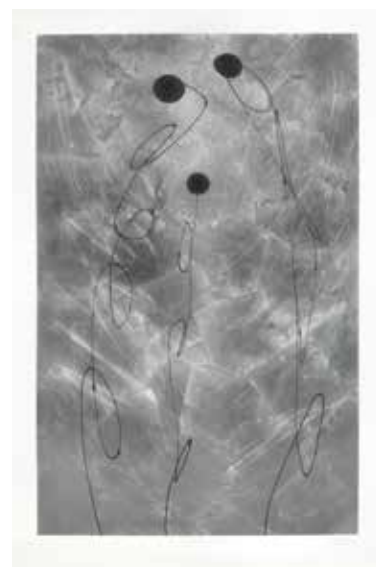
£500 - 700

€560 - 780

US\$620 - 860



256



257



258



259

259 AR

**BANKSY (BRITISH, BORN 1975)**

Grannies

Screenprint in colours, 2006, on wove, numbered 383/500 in pencil, published by Pictures on Walls, London, with their blindstamp, with full margins, 565 x 765mm (22 1/4 x 30 1/8 in)(SH)

**£2,000 - 3,000**

**€2,200 - 3,300**

**US\$2,500 - 3,700**

This work is accompanied by a certificate of authenticity issued by Pest Control Office.



260

260 AR

**BANKSY (BRITISH, BORN 1975)**

Get Out While You Can

Screenprint in colours, 2004, on wove, numbered 39/175, published by Pictures on Walls, London, with their blindstamp, the full sheet, 500 x 350mm (19 5/8 x 13 3/4in)(SH)

£2,000 - 3,000

€2,200 - 3,300

US\$2,500 - 3,700

This work is accompanied by a certificate of authenticity issued by Pest Control Office.





261



262



263

261 AR

**DANIEL RICHTER (GERMAN, 1962)**

Little Doggy, from 'The Stütz Mappe Portfolio'  
Etching, 1995, on wove, signed, dated and numbered 26/50 in pencil, with full margins, published by Contemporary Fine Arts, Berlin and Niels Borg Jensen, Copenhagen, 248 x 200mm (9 3/4 x 7 7/8in)(PL)

£300 - 500  
€330 - 560  
US\$370 - 620

262 AR

**RACHEL WHITEREAD (BRITISH, BORN 1963)**

House, from 'The Stütz Mappe Portfolio'  
Etching, 1995, on wove, signed and numbered 26/50 in pencil, published by Contemporary Fine Arts, Berlin and Niels Borg Jensen, Copenhagen, with full margins, 385 x 267mm (15 1/8 x 10 1/2in)(PL) (unframed)

£1,000 - 1,500  
€1,100 - 1,700  
US\$1,200 - 1,800

263 AR

**CHRIS OFILI (BRITISH, BORN 1968)**

Untitled, from 'The Stütz Mappe Portfolio'  
Etching, 1995, on wove, signed and numbered 26/50 in pencil verso, published by Contemporary Fine Arts, Berlin and Niels Borg Jensen, Copenhagen, the full sheet printed to the edges, 410 x 495mm (16 x 19 1/2in)(SH)(unframed)

£500 - 700  
€560 - 780  
US\$620 - 860



264

264 AR

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

Body

Giclee, 2014, on thick wove, signed, titled, dated and numbered 41/250 in pencil verso, with full margins, sheet 280 x 217mm (11 x 8 1/2in)(SH)(unframed)

£600 - 800

€670 - 890

US\$740 - 990

265 AR

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

Shared Vision

Giclee, 2008, on thick wove, signed and numbered 110/150 in pencil, with full margins, 280 x 218mm (11 x 8 1/2in)(SH)(unframed)

£600 - 800

€670 - 890

US\$740 - 990

266 AR

**JONATHAN YEO (BRITISH, BORN 1970)**

Helena

Digital pigment print in colours with hand-colouring, 2014, on Hahnemühle Photo Rag, signed and numbered 25/52 in pencil, the full sheet printed to the edges, 460 x 460mm (18 1/8 x 18 1/8in)(SH)

£700 - 900

€780 - 1,000

US\$860 - 1,100



265



266

267 AR

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

Regalim (Galfetti 1106)

Silkscreen, lithograph and etching printed in colours, 1986, on Arches, signed and numbered 21/50 in pencil, printed by Joan Barbara, Barcelona, published by Galerie Lelong, Paris, 500 x 660mm (19 3/4 x 26in)(SH)

£800 - 1,200

€890 - 1,300

US\$990 - 1,500



267



268

268 AR

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

Bras et chiffres

Lithograph printed in colours, 1997, on thick Arches, signed and numbered 92/100 in pencil, the full sheet printed to the edges, 800 x 600mm (31 1/2 x 23 5/8in)(SH)(unframed)

£700 - 1,000

€780 - 1,100

US\$860 - 1,200

269

**WIFREDO LAM (CUBAN, 1902-1982)**

La Reunion; Trois Personnages

Two etchings with aquatint printed in colours, circa 1973, on wove, each signed and numbered 28/100 and 74/100 respectively in pencil, with full margins, 535 x 797mm (21 x 31 3/8in)(and smaller)(SH) (unframed)(2)

£500 - 700

€560 - 780

US\$620 - 860



269





270

270 \* AR

**MARLENE DUMAS (SOUTH AFRICAN, BORN 1953)**

De Muze is Moe

Screenprint printed in colours, 1994, signed, dated and inscribed 'A.P. 18/25' in pencil, an artist's proof aside from the numbered edition of 100, the full sheet, 889 x 629mm (35 x 24 3/4in)(SH)

£1,200 - 1,800

€1,300 - 2,000

US\$1,500 - 2,200

271 AR

**MIMMO PALADINO (ITALIAN, BORN 1948)**

Untitled

Etching and screenprint with collage, 1992, signed, dated and inscribed 'VII/XV' in pencil, the full sheet printed to the edges, 1000 x 695mm (39 3/8 x 27 3/8in)(SH)(unframed)

£400 - 600

€440 - 670

US\$490 - 740



271



272

272

**JEAN TINGUELY (SWISS, 1925-1991)**

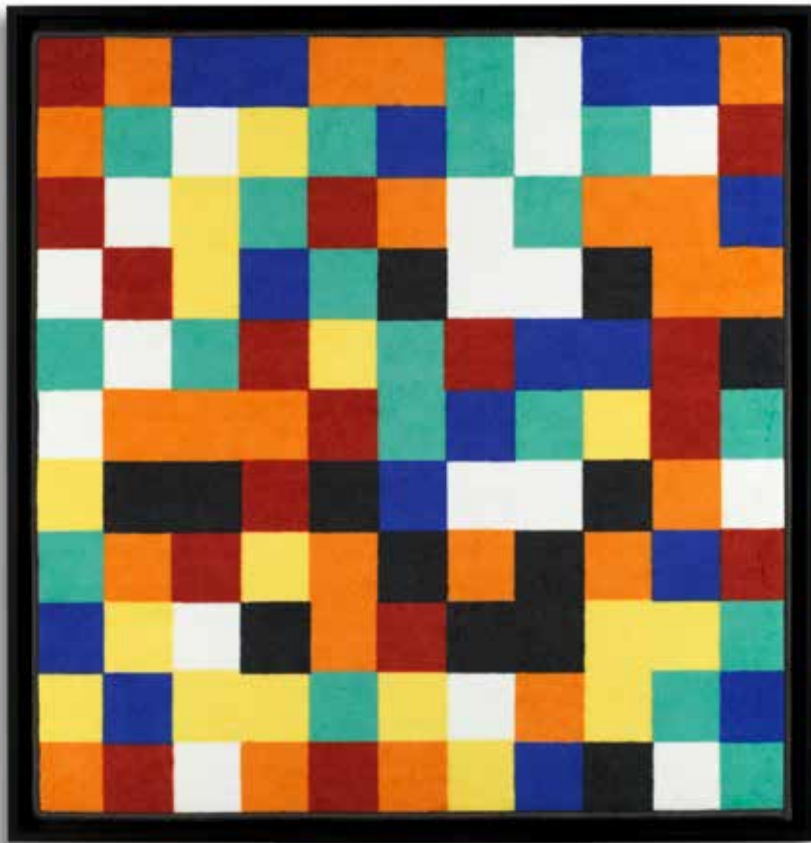
L'Odalisque No.2

Screenprint in colours on offset lithograph with collage elements and hand-colouring, 1989, on Rives BFK, signed, dated and numbered 15/100 in pencil, with margins, 700 x 490mm (27 1/2 x 19 1/4in)(I)

£500 - 700

€560 - 780

US\$620 - 860



273

273

**AFTER GERHARD RICHTER**

1024 Colours

Fabric multiple in colours, 1988, on polyamide fabric mounted to card, after Richter's painting series '1024 Colours' from 1973/1974, with manufacturer's stamp of 'Vorwerk Teppichwerke' verso, overall size 795 x 820mm (31 1/4 x 31 1/4in)

£500 - 700

€560 - 780

US\$620 - 860

274 AR

**GERHARD RICHTER (GERMAN, BORN 1932)**

Abstraktes Bild (Butin p.285)

Offset lithograph printed in colours, 1991, on thin wove, signed in black ink, published by Achenbach Art Editions, Düsseldorf, with full margins, 700 x 900mm (27 1/2 x 35 3/8in) (SH)(unframed)

£1,500 - 2,000

€1,700 - 2,200

US\$1,800 - 2,500



*Gerhard Richter*

274



275

275 AR

**HEINZ MACK (GERMAN, BORN 1931)**

Ein Sommertag (A Summer's day)

Screenprint in colours, 1971, on wove, signed and numbered 51/70 in pencil, the full sheet printed to the edges, 653 x 800mm (25 5/8 x 31 1/2in)(SH)(unframed)

£2,500 - 3,500

€2,800 - 3,900

US\$3,100 - 4,300





276



277



278

276

**ALIGHIERO BOETTI (ITALIAN, 1940-1994) STEFANO ARIENTI (1961), M.DELLAVEDOVA (1958), M.KAUFMANN (1963)**

Inaspettatamente (Unexpectedly)

Screenprint in colours, 1993, on Hahnemühle, signed in pencil by all four artists, numbered 65/100, the full sheet, 1068 x 785mm (42 x 30 7/8in)(unframed)

£500 - 700

€560 - 780

US\$620 - 860

277

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

London by Ryan

The complete set, 2010, comprising four screenprints in colours, entitled 'Savile Row', 'London Street', 'London Victoria Station' and 'Parliament', on thick wove, signed and numbered 95/350 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)

£600 - 800

€670 - 890

US\$740 - 990

278

**SAYED HAIDER RAZA (INDIA, BORN 1922)**

Bindu

Lithograph printed in colors, 2008, on wove, signed and numbered 57/150 in pencil, with 'La Difference' inkstamp verso, the full sheet printed to the edges, 1090 x 542mm (42 7/8 x 21 3/8in)(SH)(unframed)

£600 - 800

€670 - 890

US\$740 - 990

279

# VARIOUS ARTISTS

A collection of modern Australian and antique prints

Sidney Nolan (Australian, 1917-1992), No.2 from the Leda Suite, 1961, lithograph, on wove, probably a proof aside the edition of 125, 485 x 593mm (19 1/8 x 23 3/8in) (SH), Arthur Boyd (Australian, 1920-1999), 'Shoalhaven', offset lithograph in colours, on wove, signed and numbered 62/97 in pencil, with full margins, 743 x 523mm (29 1/4 x 20 5/8in)(I); together with a small group of 18th century engravings of city views with later hand-colouring, three fishing aquatints published by Thomas Maclean and a group of 19th century drawings in pen and sepia wash by William Jennings of Welsh landscapes, various sizes (Coll)(1 framed)

£500 - 700

€560 - 780

US\$620 - 860

280

# AFTER GINO SEVERINI

Una ricerca di radici

The complete set, 1982, comprising three screenprints in colours, numbered 189/250 in pencil, with printed signatures as issued, signed by the artist's daughter, loose as issued within paper wrappers, 690 x 590mm (27 1/4 x 19 1/4in)(SH)(Folio)(3)

£500 - 700

€560 - 780

US\$620 - 860

281 AR

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

Labyrinth; Verona Garden

Two aquatints printed in colours, 2007, each on wove, each signed, titled, dated and numbered 51/80 and 70/80 respectively 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)(2)

£800 - 1,200

€890 - 1,300

US\$990 - 1,500



279



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281





282



284



283

282

### AFTER KEITH HARING

Into 84 (Gundel/von der Osten 11)

Offset lithographic poster, 1983, on smooth wove, signed in black marker pen, published for the 'Tony Shafrazi Gallery's exhibition, December 3, 1983 to January 7, 1984', the full sheet, 891 x 587mm (35 1/8 x 23 1/8in)(SH)(unframed)

£600 - 800

€670 - 890

US\$740 - 990

283

### KEITH HARING (AMERICAN, 1958-1990)

Luna Luna, a poetic extravaganza!

Pop-up cardboard multiple of a carousel, 1986, printed and assembled by hand by Carvage S.A., Langley, England, from an edition of approximately 2000, 305 x 610 x 305mm (12 x 24 x 12in)(opened)

£600 - 800

€670 - 890

US\$740 - 990

This was created for the opening of an amusement park in Hamburg. A fire destroyed much of the edition so it is uncertain how many are still extant.

284

### RICHARD TUTTLE (AMERICAN, BORN 1941)

Metal Shoes 5

Aquatint with copper plate embossment, 2009, initialled, dated and inscribed 'MS 11/30' in pencil, from the series of 30 unique works, the full sheet, 508 x 260mm (20 x 10 1/4in)(SH)

£800 - 1,200

€890 - 1,300

US\$990 - 1,500



285

**AFTER ROBERT INDIANA**

Liebe LOVE

Skein-dyed, hand-tufted, and hand carved wool on latex-backed canvas, 2005, numbered 384/999 on label affixed verso, published by Galerie-F GmbH, Kranenburg, Germany, overall size 625 x 625 x 30mm (24 1/2 x 24 1/2 x 1 1/4in)

£400 - 600

€440 - 670

US\$490 - 740

286

**AFTER ROBERT INDIANA**

Classic Love

Hand-tufted wool carpet, 2007, numbered on label affixed to underside, from the edition of 10000, published by Galerie-F GmbH, Kranenburg, Germany, 770 x 770 x 40mm (30 1/4 x 30 1/4 x 1 5/8in)

£500 - 700

€560 - 780

US\$620 - 860



285



286



287



288



288

287

**CINDY SHERMAN (AMERICAN, BORN 1954)**

Untitled (Self-Portrait with Sundress)

Lambda C print, 2003, signed and numbered 64/350 verso, with margins, 655 x 400mm (24 3/4 x 15 3/4in)(l)

£800 - 1,200

€890 - 1,300

US\$990 - 1,500

This print was conceived by Cindy Sherman on the occasion of the Cindy Sherman exhibition at the Serpentine Gallery, London (3rd June 2003 - 25 August 2003).

288

**RICHARD PRINCE (AMERICAN, BORN 1949)**

Cowboy

Offset lithograph, 2013, on wove, signed in black marker pen, from the edition of 100, published for the exhibition, "Richard Prince: Cowboys at Gagosian Gallery, Beverly Hills, February 21 - April 6, 2013", 1068 x 8230mm (42 x 32 3/8in)(SH)(unframed)

£700 - 900

€780 - 1,000

US\$860 - 1,100

289

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

Navel Oranges

Digital pigment print in colours, 2013, signed and numbered 832/999, published by Hilger Editions, Wien, 272 x 220mm (10 3/4 x 8 5/8in)(SH)(unframed)

£500 - 700

€560 - 780

US\$620 - 860





290

290 \*

**SHEPARD FAIREY (AMERICAN, BORN 1970)**

Duality of Humanity #3

Screenprint in colours and mixed media collage, 2008, on thick wove, signed and dated in black charcoal, inscribed 'PP' in pencil verso, a printer's proof aside from the 'Hand Painted Multiple' (HPM) edition of 10, the full sheet printed to the edges, 1027 x 764mm (42 3/8 x 30 1/8in)(SH)(unframed)

£6,000 - 8,000

€6,700 - 8,900

US\$7,400 - 9,900





291

291

**SARAH MORRIS (AMERICAN/BRITISH, BORN 1967)**

Sony (Los Angeles)

Screenprint in colours with glaze, 2005, on Somerset wove, signed and numbered 39/100 in pencil verso, published by Kestnergesellschaft, Hanover, the full sheet printed to the edges, 600 x 600mm (23 5/8 x 23 5/8in)(SH)(unframed)

£800 - 1,200

€890 - 1,300

US\$990 - 1,500

292

**RICHARD HAAS (AMERICAN, BORN 1936)**

Manhattan View, Governor's Island; Cities Service Building

Aquatint and photo etching in printed in colours, 1999, on Arches, signed, titled, dated and numbered 15/85 in pencil, printed by Orlando Condesco, Spring Press, published by Brooke Alexander Inc., with full margins, 1025 x 725mm (40 3/8 x 28 1/2in); together with 'Cities Service Building', etching, 2005, on wove, signed, titled, dated and numbered 10/20 in pencil, with full margins, 660 x 525mm (26 x 21 5/8in)(SH)(unframed)(2)

£600 - 800

€670 - 890

US\$740 - 990



292



292

293

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

Kali

The volume, 1999, from the Enitharmon Press edition, comprising 15 etchings with aquatint bound within the volume together with a separate untitled etching, on wove, signed, dated and numbered 5/30 in pencil, the full sheet loose as issued within a separate wallet, with title, text and justification pages, this copy signed on the title page and numbered '5' in pencil on the justification, published by Enitharmon Press, London, bound within the original blue cloth covered boards with matching slipcase, 245 x 187mm (9 5/8 x 7 3/8in)(Vol)(16)

£1,500 - 2,000

€1,700 - 2,200

US\$1,800 - 2,500

294 \*

**DONALD SULTAN (AMERICAN, BORN 1951)**

Four Plates from 'Wallflowers'

Four screenprints in colours, 2008, each on wove, each signed and numbered 42/190 in pencil, with full margins, 615 x 550mm (24 1/4 X 21 3/4in)(SH)(unframed)(4)

£700 - 900

€780 - 1,000

US\$860 - 1,100

295

**CHRISTO & JEANNE-CLAUDE (BORN 1935; 1935 - 2009)**

Surrounded Islands, Biscayne Bay, Greater Miami, Florida 1980-1983 (Schellmann 203)

Seven part leporello, 2009, comprising ten digital pigment prints in colours, on Hahnemühle, signed and numbered 29/75 in pencil, printed by Recom, Ostfildern, published by Schellmann Art, Munich and New York, the full sheet, 320 x 1750mm (12 1/2 x 69in)(SH) (unframed)

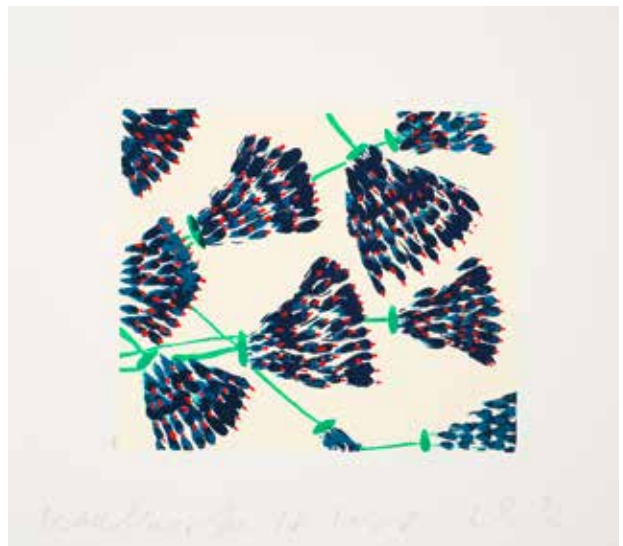
£1,000 - 1,500

€1,100 - 1,700

US\$1,200 - 1,800



293



294



295



296



298



299



297

296 \*  
**TAKASHI MURAKAMI (JAPANESE, BORN 1962)**

Here comes media  
Offset lithograph printed in colours, 2001, on wove, signed, dated and numbered 82/300 in black ink, published by the artist and Kaikai Kiki, Tokyo, the full sheet printed to the sheet edges, 500 x 500mm (19 5/8 x 19 5/8in)(SH)

£500 - 700  
€560 - 780  
US\$620 - 860

297  
**TAKASHI MURAKAMI (JAPANESE, BORN 1962)**

Inochi doll version: Bob  
Multiple, 2009, signed and numbered in black ink on the back of the foot, together with the original box and certificate of authenticity, the certificate signed and numbered 108/200 in black ink, overall 370 x 150 x 90mm (14 1/2 x 6 x 3 1/2in)

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

298 \*  
**TAKASHI MURAKAMI (JAPANESE, BORN 1962)**

Reversal D.N.A  
Offset lithograph printed in colours, 2001, on wove, signed, dated and numbered 82/300 in black ink, published by Kaikai Kiki, Tokyo, the full sheet printed to the sheet edges, 495 x 495mm (19 1/2 x 19 1/2in)(SH)

£500 - 700  
€560 - 780  
US\$620 - 860

299 \*  
**TAKASHI MURAKAMI (JAPANESE, BORN 1962)**

Into the dream (Jumbo Corn Head Mushroom)  
Offset lithograph in colours, 1999, on wove, signed, dated and numbered 278/300 in black ink, published by Hiropo Factory, Tokyo, the full sheet, 502 x 502mm (19 3/4 x 19 3/4in)(SH)

£500 - 700  
€560 - 780  
US\$620 - 860



300 \*

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

And then and then (Blue)

Offset lithograph printed in colours, 2001, on wove, signed and numbered 270/300 in pen and ink, published by Kaikai Kiki, Tokyo, the full sheet, 440 x 470mm (17 1/4 x 18 1/2in)(l)

£500 - 700

€560 - 780

US\$620 - 860

301

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

White DOB

Offset lithograph in colours, 2003, on wove, signed, dated and numbered 46/300 in black ink, published by the artist and Kaikai Kiki, Tokyo, the full sheet, 690 x 690mm (27 x 27in) (SH)

£600 - 800

€670 - 890

US\$740 - 990

302 \*

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

And then and then (Red)

Offset lithograph printed in colours, 2001, on wove, signed and numbered 215/300 in black ink, published by Kaikai Kiki, Tokyo, the full sheet, 440 x 475mm (17 1/4 x 18 1/2in)(l)

£500 - 700

€560 - 780

US\$620 - 860



300



301



302



303



304



305

303

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

Eco Eco Rangers Earth Force

Lithograph printed in colours, 2005, on wove, signed, dated and numbered 37/70 in pencil, published by Kaikai Kiki, Tokyo, with margins, 350 x 475mm (13 3/4 x 18 3/4in)(l)

£500 - 700

€560 - 780

US\$620 - 860

304

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

727

Offset lithograph printed in colours, 2003, on wove, signed, dated and numbered 247/300 in black ink, published by the artist and Kaikai Kiki, Tokyo, with margins, 657 x 1000mm (25 3/4 x 39 1/4in)(SH)

£700 - 1,000

€780 - 1,100

US\$860 - 1,200

305 \*

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

If only I could do this

Offset lithograph printed in colours, 2006, on wove, signed, dated and numbered 3/300 in black ink, published by the artist and Kaikai Kiki, Tokyo, with margins, 400 x 400mm (15 3/4 x 15 3/4in)(l)

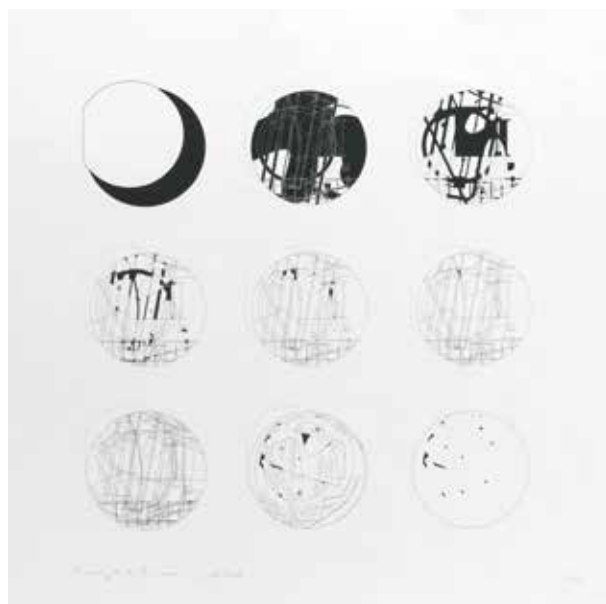
£500 - 700

€560 - 780

US\$620 - 860



306



307



308



306

**JIJI (CHINESE, BORN 1972)**

Happy Panda, from 'Hi Panda'

Painted resin multiple, 2006, signed and numbered 209/500 in silver felt-tip pen on the underside, with original wooden box, overall size 530 x 440 x 330mm (20 7/8 x 17 1/4 x 13in)

£500 - 700

€560 - 780

US\$620 - 860

307

**AI WEIWEI (CHINESE, BORN 1957)**

Serpentine Gallery Pavilion

Screenprint, 2012, on wove, signed by Ai Weiwei and Herzog & de Meuron, numbered 49/200 in pencil, published by the Serpentine Gallery, London, the full sheet, 841 x 841mm (33 1/8 x 33 1/8in)(SH) (unframed)

£1,500 - 2,000

€1,700 - 2,200

US\$1,800 - 2,500

308

**AI WEIWEI (CHINESE, BORN 1957)**

Shanghai Studio, 2011

Epson Laser print in colours, 2011, on glossy wove, signed and numbered 3/80 in black ink, published by Kunsthaus Bregenz, Austria, with margins, 230 x 625mm (9 x 24 5/8in)(l)

£800 - 1,200

€890 - 1,300

US\$990 - 1,500



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## MODERN BRITISH, IRISH AND EAST ANGLIAN ART

Tuesday 22 November 2016  
Knightsbridge

**SIR CEDRIC LOCKWOOD MORRIS**  
(1889 - 1982)

*The orange chair*  
signed and dated 'CEDRIC MORRIS/44'  
(lower right)  
oil on canvas  
51 x 63.5cm (20 1/16 x 25in).  
£20,000 - 30,000

### ENQUIRIES

+44 (0) 20 7393 3949  
emma.corke@bonhams.com



# Bonhams

## NOTICE TO BIDDERS

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

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

### 1. OUR ROLE

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

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

### 2. LOTS

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

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

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

### 3. DESCRIPTIONS OF LOTS AND ESTIMATES

#### ***Contractual Description of a Lot***

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

#### ***Estimates***

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

#### ***Condition Reports***

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

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

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

#### ***Bonhams’ responsibility to you***

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

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

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

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

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

#### ***Alterations***

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

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

### 4. CONDUCT OF THE SALE

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

### 5. BIDDING

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



## Bidding in person

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

## Bidding by telephone

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* on each lot purchased:

25% up to £100,000 of the *Hammer Price*  
20% from £100,001 to £2,000,000 of the *Hammer Price*  
12% from £2,000,001 of the *Hammer Price*

The *Buyer's premium* is payable for the services to be provided by *Bonhams* in the *Buyer's Agreement* which is contained in the *Catalogue* for this *Sale* and for the opportunity to bid for the *Lot* at the *Sale*.

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;

**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;

**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;

**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.

**China UnionPay (CUP) debit cards:** No surcharge for using CUP debit cards will apply on the first £100,000 invoiced to a Buyer in any Sale; a 2% surcharge will be made on the balance over £100,000.

## 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 licencing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums-cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

## 13. CITES REGULATIONS

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

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

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

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or

indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

## 15. BOOKS

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

## 16. CLOCKS AND WATCHES

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

## 17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

### Proof of Firearms

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

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

### Guns Sold as Parts

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

### Condition of Firearms

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

## Original Gun Specifications Derived from Gunmakers

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

## Licensing Requirements

### Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

## Taxidermy and Related Items

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

## 18. FURNITURE

### Upholstered Furniture

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

## 19. JEWELLERY

### 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.

Olt 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. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

*Buyers* must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

*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.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- 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.
- Ⓞ 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](http://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](mailto:info@bonhams.com)

## APPENDIX 1

### CONTRACT FOR SALE

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

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

#### 1 THE CONTRACT

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

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

#### 2 SELLER'S UNDERTAKINGS

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

#### 3 DESCRIPTIONS OF THE LOT

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

#### 4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

#### 5 RISK, PROPERTY AND TITLE

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

#### 6 PAYMENT

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

#### 7 COLLECTION OF THE LOT

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

<b>8</b>	<b>FAILURE TO PAY FOR THE LOT</b>	<b>9</b>	<b>THE SELLER'S LIABILITY</b>	10.3	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 c/o <i>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 seven days 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* on each lot, and
- 3.1.3 if the *Lot* is marked [AP], 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>		
7.1	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> ):	7.3	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.
7.1.1	to terminate this agreement immediately for your breach of contract;	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.
7.1.2	to retain possession of the <i>Lot</i> ;		
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;		
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;	<b>8</b>	<b>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>
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	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:
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;	8.1.1	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
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;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or
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;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
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;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
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	The discretion referred to in paragraph 8.1:
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> .	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
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.	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.
		<b>9</b>	<b>FORGERIES</b>
		9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.
		9.2	Paragraph 9 applies only if:
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <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> .
		9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
		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
		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.
		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> .
		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> .
		9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
		9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
		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> .
		<b>10</b>	<b>OUR LIABILITY</b>
		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> .
		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:
		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
		10.2.2	changes in atmospheric pressure; nor will we be liable for:
		10.2.3	damage to tension stringed musical instruments; or
		10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <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.

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 "indemnity" is construed accordingly.

**"interpleader proceedings"**: proceedings in the Courts to determine ownership or rights over a *Lot*.

**"knocked down"**: when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

**"lien"**: a right for the person who has possession of the *Lot* to retain possession of it.

**"risk"**: the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

**"title"**: the legal and equitable right to the ownership of a *Lot*.

**"tort"**: a legal wrong done to someone to whom the wrong doer has a duty of care.

## SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
  - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
  - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
  - (a) the seller;
  - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
  - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."



# Bonhams Specialist Departments

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

## 19th Century Paintings

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

## 20th Century British Art

Matthew Bradbury  
+44 20 7468 8295

## Aboriginal Art

Francesca Cavazzini  
+61 2 8412 2222

## African, Oceanic & Pre-Columbian Art

U.S.A  
Fredric Backlar  
+1 323 436 5416

## American Paintings

Kayla Carlsen  
+1 917 206 1699

## Antiquities

Siobhan Quin  
+44 20 7468 8225

## Antique Arms & Armour

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

## Art Collections, Estates & Valuations

Harvey Cammell  
+44 (0) 20 7468 8340

## Art Nouveau & Decorative Art & Design

UK  
Mark Oliver  
+44 20 7393 3856  
U.S.A  
Frank Maraschiello  
+1 212 644 9059

## Australian Art

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

## Australian Colonial Furniture and Australiana

+61 2 8412 2222

## Books, Maps & Manuscripts

UK  
Matthew Haley  
+44 20 7393 3817  
U.S.A  
Christina Geiger  
+1 212 644 9094

## British & European Glass

UK  
John Sandon  
+44 20 7468 8244  
U.S.A  
Suzy Pai  
+1 415 503 3343

## British Ceramics

UK  
John Sandon  
+44 20 7468 8244  
U.S.A

## California & American Paintings

Scot Levitt  
+1 323 436 5425

## Carpets

UK  
carpets@bonhams.com  
U.S.A  
Hadji Rahimipour  
+1 415 503 3392

## Chinese & Asian Art

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

## Clocks

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

## Coins & Medals

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

## Contemporary Art

UK  
Ralph Taylor  
+44 20 7447 7403  
U.S.A  
Jeremy Goldsmith  
+1 917 206 1656

## Entertainment Memorabilia

UK  
Katherine Schofield  
+44 20 7393 3871  
U.S.A  
Catherine Williamson  
+1 323 436 5442

## European Ceramics

UK  
Sebastian Kuhn  
+44 20 7468 8384  
U.S.A  
Peter Scott  
+1 415 503 3326

## Furniture

UK  
Thomas Moore  
+44 20 8963 2816  
U.S.A  
Andrew Jones  
+1 415 503 3413

## European Sculptures & Works of Art

UK  
Michael Lake  
+44 20 8963 6813

## Greek Art

Olympia Pappa  
+44 20 7468 8314

## Golf Sporting Memorabilia

Kevin Mcgimpsey  
+44 131 240 2296

## Irish Art

Penny Day  
+44 20 7468 8366

## Impressionist & Modern Art

UK  
India Phillips  
+44 20 7468 8328  
U.S.A  
William O'Reilly  
+1 212 644 9135

## Indian, Himalayan & Southeast Asian Art

H.K.  
Edward Wilkinson  
+85 22 918 4321  
U.S.A  
Mark Rasmussen  
+1 917 206 1688

## Islamic & Indian Art

Oliver White  
+44 20 7468 8303

## Japanese Art

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

## Jewellery

UK  
Jean Ghika  
+44 20 7468 8282  
U.S.A  
Susan Abeles  
+1 212 461 6525  
HONG KONG  
Graeme Thompson  
+852 3607 0006

## Marine Art

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

## Mechanical Music

Jon Baddeley  
+44 20 7393 3872

## Modern, Contemporary & Latin American Art

U.S.A  
Alexis Chompaisal  
+1 323 436 5469

## Modern Design

Gareth Williams  
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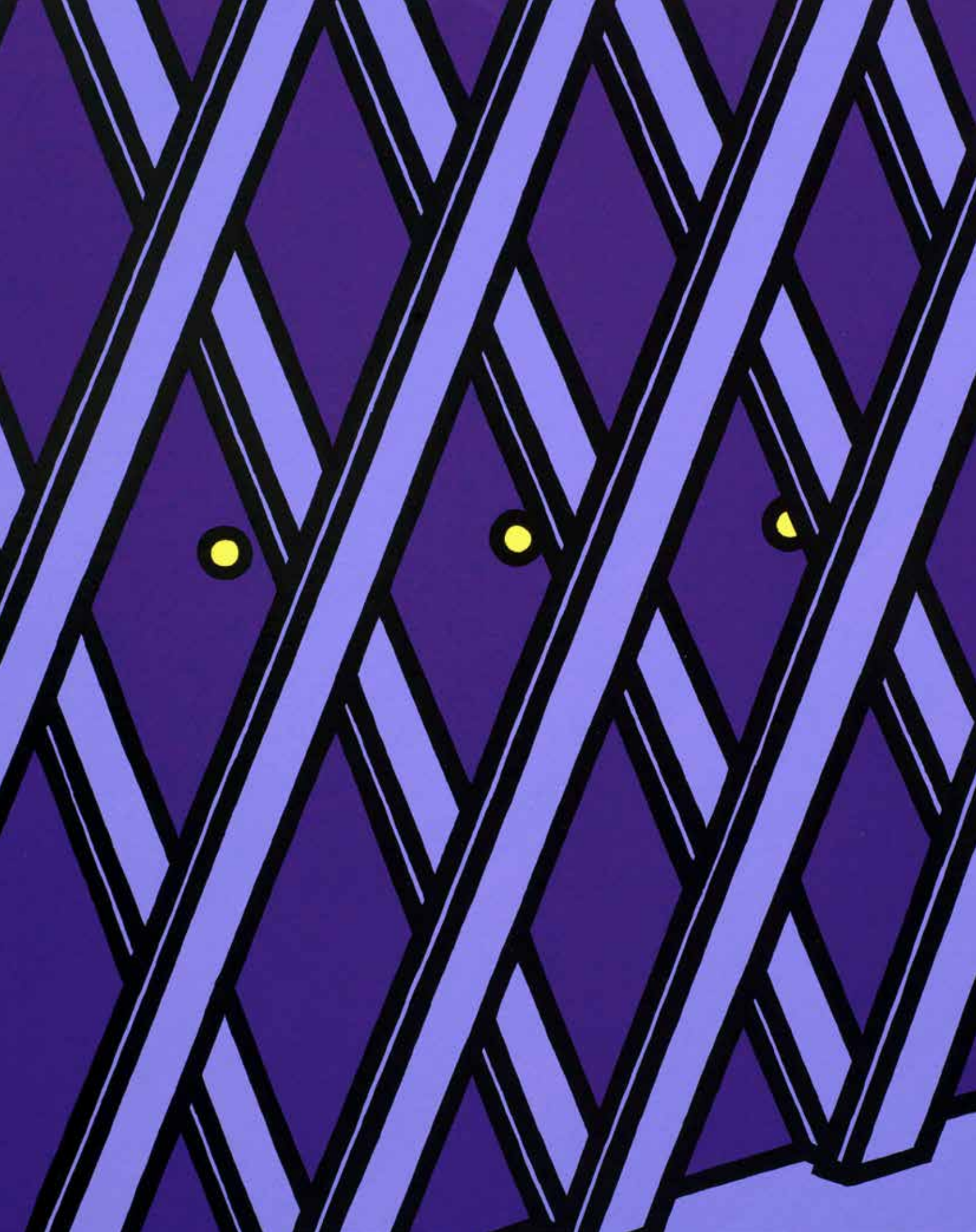
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