

PRINTS AND MULTIPLES

Wednesday 4 July, 2018

Bonhams

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PRINTS AND MULTIPLES

Wednesday 4 July 2018 at 1pm
Knightsbridge, London

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11am – 3pm
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9am – 7pm
Tuesday 3 July 2018
9am – 4.30pm
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9am – 11am

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24644

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 247
Inside front cover: Lot 195
Inside back cover: Lot 255
Back cover: Lot 253

NB

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

IMPORTANT INFORMATION

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

INTERNATIONAL PRINTS & MULTIPLES SALES CALENDAR

26 June 2018

Prints & Multiples
London, New Bond Street

23 October 2018

Prints & Multiples
Los Angeles

14 November 2018

Prints & Multiples
New York

5 December 2018

Prints & Multiples
London, Knightsbridge

11 December 2018

Prints & Multiples
London, New Bond Street



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All sold lots will remain in
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Lots not collected by 5.30pm
Tuesday 17 July 2018 will be
returned to the department storage
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† VAT 20% on hammer price
and buyer's premium

* VAT on imported items at a
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price and the prevailing rate on
buyer's premium

Y These lots are subject to CITES
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Payment at time of collection by:
cash, cheque with banker's card,
credit, or debit card





1



1

AFTER PAUL VREDEMAN DE VRIES (CIRCA 1567-AFTER 1630)

Book of Architecture - The Five Senses (Holl. XLVIII 613-619)
 Five engravings, 1607, with an elaborate armorial watermark, the set from the book, engraved and published by H. Hondius, The Hague, with margins, 234 x 347mm (9 1/4 x 13 5/8in)(PL)(5)

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,700 - 4,000

2

AFTER FEDERICO BAROCCI (ITALIAN, 1535-1612)

The rest on the flight into Egypt (Bartsch 11)
 Chiaroscuro woodcut printed in black and brown, on laid, with small margins, laid down onto board, 350 x 280mm (13 3/4 x 11in)(B)

£700 - 1,000
 €790 - 1,100
 US\$940 - 1,300



2

3

AFTER JAMES PATTISON COCKBURN

The Ice Point formed between Quebec & Point Levi in the year 1831, by J. Stewart;

The Falls of Montmorency, (Quebec in the distance), by C. Hunt; Cape Diamond and Wolf's Cave from Point a Pizeau, near Quebec, by C. Hunt

Three aquatints with extensive hand-colouring, 1833, published by Ackermann & Co., London, the full sheets, 525 x 720mm (20 5/8 x 28 3/8in)(PL)(3)

£2,500 - 3,500

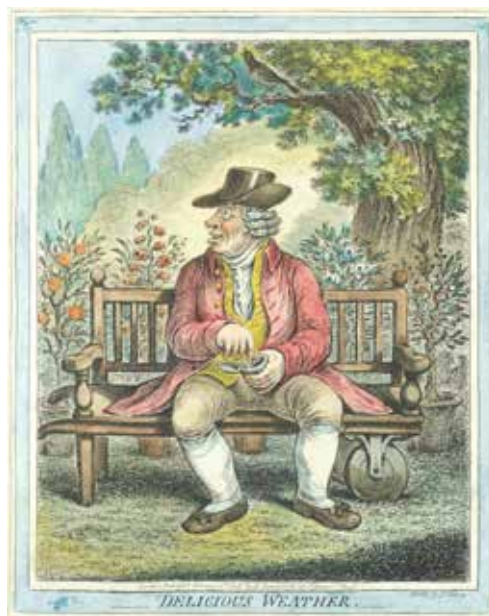
€2,800 - 4,000

US\$3,300 - 4,700





4



5



6

4

JAMES GILLRAY (BRITISH, 1757-1815)

Blowing up the Pic Nic's - or - Harlequin Quixote attacking the Puppets
Etching with hand-colouring, 1802, on wove,
published by H. Humphrey, London, with
thread margins, 350 x 252mm (13 3/4 x 9
7/8in)(PL)

£700 - 1,000
€790 - 1,100
US\$940 - 1,300

5

JAMES GILLRAY (BRITISH, 1757-1815)

A group of weather caricatures: 'Delicious
Weather', 'Sad Sloppy Weather', 'Dreadful
Hot Weather', 'Fine Bracing Weather'
Four etchings with hand-colouring, 1808, on
wove, published by H. Humphrey, London,
with margins, 255 x 205mm (10 x 8in)(or
smaller)(PL)(4)

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

6

JAMES GILLRAY (BRITISH, 1757-1815)

Duke William's Ghost
Etching with hand-colouring, 1799, on wove,
published by H. Humphrey, London, with
margins, 265 x 365mm (10 3/8 x 14 3/8in)(PL)

£500 - 700
€570 - 790
US\$670 - 940



7

7

WILLIAM HEATH (BRITISH, 1795-1840)

Parish Characters in Ten Plates

Ten etchings with extensive hand-colouring, 1829, on laid, published by J McLean, Haymarket, with margins, 305 x 230mm (12 x 9in)(PL)(or similar)(10)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000



8



9



10



11

8

JAMES ABBOTT MCNEILL WHISTLER (AMERICAN, 1834-1903)

The Lime-burner, from the Thames set (Kennedy 46)
Etching and drypoint, 1859, on laid, a good impression of the second, final state, with margins, 250 x 175mm (9 7/8 x 6 7/8in)(PL)

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

9

JAMES ABBOTT MCNEILL WHISTLER (AMERICAN, 1834-1903)

Drury Lane, from 'A Set of Twenty-Six Etchings (Second Venice Set)' (Kennedy 237; Glasgow 243)
Etching, 1880-81, a fine impression of the only state, (there are twenty-six known impressions), on cream Asian laid, printing with tone, published in 1886 by Messrs Dowdeswell and Thibaudeau, with thread margins, 162 x 102mm (6 3/8 x 4in)(PL)(unframed)

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000

10

JAMES ABBOTT MCNEILL WHISTLER (AMERICAN, 1834-1903)

Gants de Suède (Spink, Stratis & Tedeschi 35)
Lithograph, 1890, on wove, titled in pencil, a proof aside from the edition of 28, with margins, 290 x 210mm (11 1/2 x 8 1/4in)(SH)

£500 - 700
€570 - 790
US\$670 - 940

11

JAMES ABBOTT MCNEILL WHISTLER (AMERICAN, 1834-1903)

Three works
Including, 'La Robe Rouge', 1894, lithograph, the second state of two, published by The Studio, London, 285 x 203mm (11 1/4 x 8 7/8in) (SH); together with 'The Winged Hat', 1890, lithograph, on laid, the full sheet, 275 x 225mm (10 3/4 x 8 7/8in)(SH); together with 'Alderney Street', 1881, etching and drypoint, the second state, published by the Gazette des Beaux-Arts, Paris, with margins, 180 x 115mm (7 1/8 x 4 1/2in)(PL)(3)(unframed)

£600 - 800
€680 - 910
US\$800 - 1,100

12 AR

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

A Jewess resting her head on her hand

Etching and drypoint, 1903, on laid, signed in pencil, one of 25 impressions, with margins, 165 x 150mm (6 1/2 x 5 7/8in)(PL)

£600 - 800

€680 - 910

US\$800 - 1,100



12

13 AR

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

Girl smiling, in fur hat and feathers (Dodgson 63 iii/iii)

Etching and drypoint with tone, 1906, on laid, signed in pencil, one of 25 impressions, with margins, 100 x 90mm (3 7/8 x 3 1/2in)(PL)

£600 - 800

€680 - 910

US\$800 - 1,100



13

14 AR

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

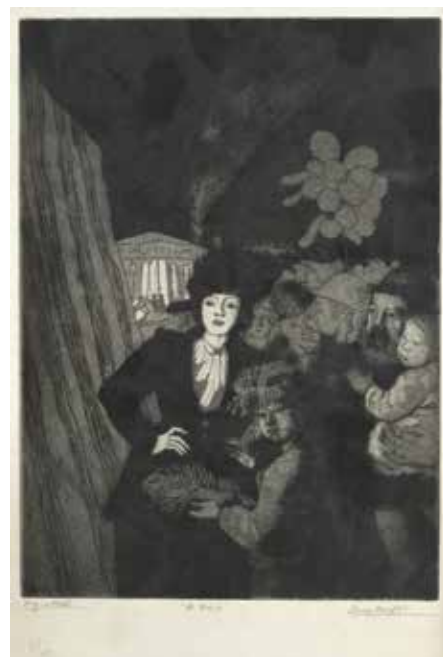
A Fair

Etching and aquatint, signed, titled, numbered 8/40 and inscribed 'Aquatint' in pencil, with full margins, 275mm x 198mm (10 3/4 x 7 3/4in)(PL)

£700 - 1,000

€790 - 1,100

US\$940 - 1,300



14

15 AR

SIR CLAUDE FRANCIS BARRY R.B.A. (1883-1970)

Via Castello, Dolce Aqua (Campbell 323)

Etching and aquatint printed in tone, on laid, with margins, 320 x 265mm (12 5/8 x 10 1/2in)(PL)

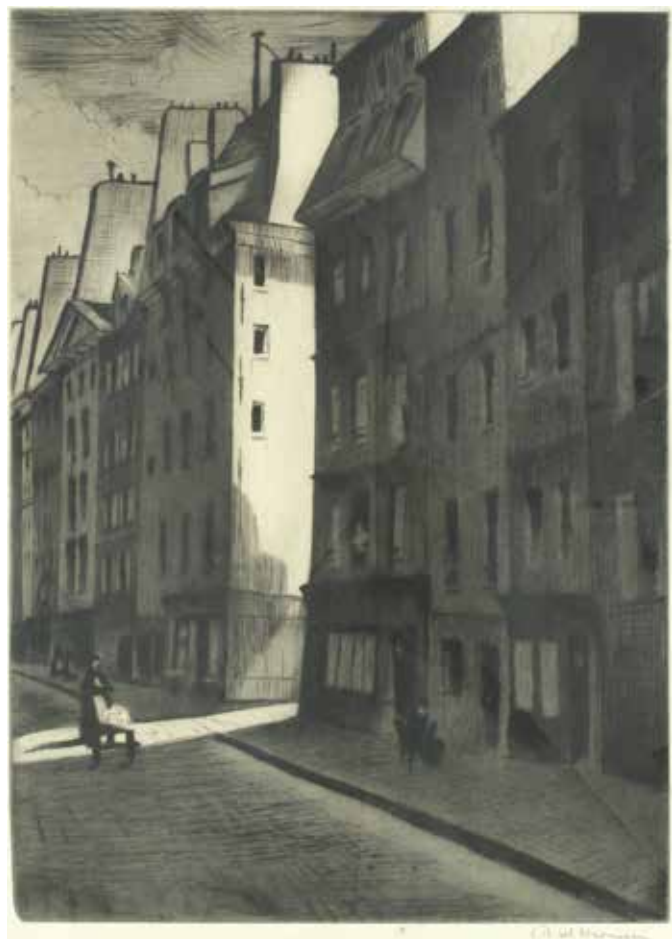
£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000



15



16

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

Quartier Latin (Guichard 91)

The rare drypoint, 1927, on F. J. Head & Co. hand-made laid, signed in pencil, from the edition of 40, with full margins, 351 x 249mm (13 7/8 x 9 7/8in)(PL)(unframed)

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000

16



17



17



18



18

17 AR

EDWARD ARDIZZONE (BRITISH, 1900-1979)

Collection of eleven lithographs, from 'The Local'
Eleven lithographs printed in colours, 1939, on cream wove, printed by the Curwen Press, Middlesex, published by Cassell & Co Ltd., London, with text by Maurice Gorham, each 227 x 154mm (8 7/8 x 6 1/8in)(SH) (11)(unframed)

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

18 AR

ERIC WILLIAM RAVILIOUS (BRITISH, 1903-1942)

'Amusement Arcade' and 'Clerical Outfitter', from 'High Street'
Two lithographs printed in colours, 1938, on cream wove, printed by Curwen Studio, published by Country Life Ltd., London, the full sheets, 228 x 145mm (9 x 5 3/4in)(1 unframed)(2)

£500 - 700
€570 - 790
US\$670 - 940



19



20



21

19 AR

SYBIL ANDREWS CPE (BRITISH/CANADIAN, 1898-1992)

Joseph & Nicodemus

Linocut printed in colours, 1932, on tissue-thin Japon, signed, titled and numbered 5/60 in pencil, with margins, 275 x 190mm (10 7/8 x 7 1/4in)(B)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

20 † AR

SYBIL ANDREWS CPE (BRITISH/CANADIAN, 1898-1992)

Pilate: Station I (Coppel SA 53)

Linocut printed in orange ochre, viridian and alizarin purple, 1953, on oriental laid tissue, signed, titled and numbered 13/60 in pencil, with margins, 330 x 300mm (13 x 11 3/4in)(B)(unframed)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

21 AR

WILLIAM GREENGRASS (BRITISH, 1896-1970)

Christmas

Linocut printed in colours, 1959, on wove, signed, dated, titled and numbered 19/100 in pencil, 150 x 90mm (5 7/8 x 3 5/8in)(B)

£600 - 800

€680 - 910

US\$800 - 1,100



22

22

ETHEL SPOWERS (AUSTRALIAN, 1890-1947)

The Plough (Coppel ES 13)

Linocut, 1928, printed from three blocks in emerald green, cobalt blue and mauve, on tissue-thin Japan, signed, dated, titled and numbered 22/50 in pencil, with margins, 206 x 316mm (8 1/8 x 12in)(B)

£4,000 - 6,000

€4,500 - 6,800

US\$5,300 - 8,000

Ethel Louise Spowers (1890-1947), printmaker and painter, was born on 11 July 1890 at South Yarra. Having been trained in Melbourne, she came to London to study in the 1920s, and found her feet making lino-cut prints at the Grosvenor School of Modern Art where she studied under Claude Flight. In the 1930s her linocuts attracted critical attention for their bold, simplified forms, rhythmic sense of movement, distinctive use of colour and humorous observation of everyday life.



23

23 AR

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

Maize; Interior of a Wood (Tassi 49)

Lithograph printed in colours, 1948, on wove, signed in pencil, a proof aside from the numbered edition of 60, printed by Ravel, Paris, published by Redfern Gallery, with full margins, 390 x 555mm (15 1/4 x 21 3/4in)(l); together with 'Interior of a Wood', lithograph, 1967, on wove, signed in pencil, a proof aside from the numbered edition of 25, with full margins, 135 x 100mm (5 3/8 x 3 7/8in)(l)

£600 - 800

€680 - 910

US\$800 - 1,100



24

24 AR

PAUL NASH (BRITISH, 1889-1946)

Wood on the Downs

Offset lithograph printed in colours, on wove, published by the Fine Art Trade Guild, the full sheet printed to the edges, 410 x 530mm (16 1/8 x 20 7/8in)(SH)

£700 - 1,000

€790 - 1,100

US\$940 - 1,300



25

25 AR

KENNETH ARMITAGE (BRITISH, 1916-2002)

Seated Group

Lithograph printed in colours, 1960, on wove, signed, dated and numbered 60/300 in pencil, together with Reg Butler, 'Figure in Space', 1962-3, lithograph, signed, dated and numbered 62/65 in pencil, from the portfolio 'Europäische Graphik I', printed by Curwen, published by Galerie Wolfgang Ketterer, Munich, with their blindstamp, with full margins, 765 x 520mm (30 1/8 x 20 1/2in) (SH)(1 unframed)(2)

£600 - 800

€680 - 910

US\$800 - 1,100



26



27



28



29

26 AR

ROBERT COLQUHOUN (BRITISH, 1914-1962)

Beggar and Dog

Monotype, 1948, on wove, signed and dated in blue ink, with margins, 471 x 343mm (18 1/2 x 13 1/2in)(l)

£500 - 700

€570 - 790

US\$670 - 940

Exhibited

City of Edinburgh Museums and Art Galleries, May - September 1981

27 AR

STANLEY WILLIAM HAYTER (BRITISH, 1901-1988)

Ceres; Couple (Black & Moorhead 185; 206)

Engraving, soft-ground etching and scorper and screenprint in colours, 1947, on laid, signed, dated, numbered 4/50 and inscribed, printed by the artist and Gabor Peterdi, with full margins, 592 x 390mm (23 3/8 x 15 1/4in)(PL); together with 'Couple', engraving and soft-ground etching in colours, 1952, on Arches, signed, dated and numbered 132/200 in pencil, printed by the artist and Atelier 17, published by the La Guilde de la Gravure, Geneva, with their blindstamp, with full margins, 444 x 295mm (17 1/2 x 11 5/8in)(PL)(2 unframed)

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600

28 AR

BERNARD MEADOWS (BRITISH, 1915-2005)

Frightened Bird; Bird

Lithograph printed in yellow and black, 1962, on wove, signed and dated in pencil, the full sheet, 370 x 275mm (14 1/2 x 10 3/4in)(SH); together with 'Bird', lithograph, signed and numbered AP 10/10 in pencil, the full sheet, 370 x 250mm (14 1/2 x 9 3/4in)(SH)

£500 - 700

€570 - 790

US\$670 - 940

29 AR

ROBERT ADAMS (BRITISH, 1917-1984)

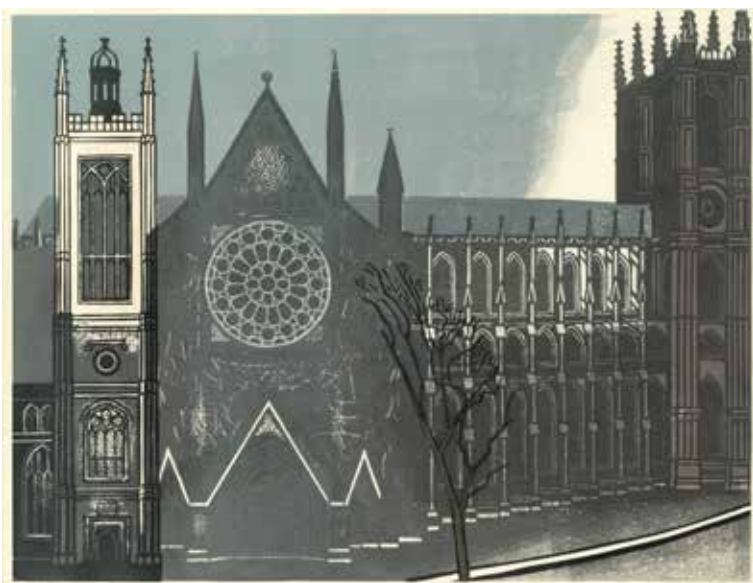
Abstract Shapes

Lithograph printed in colours, 1963, on wove, signed, dated and numbered 21/50 in pencil, the full sheet, 635 x 483mm (25 x 19in)(SH); together with Denis Mitchell 'One & Two', woodcut printed in colours, 1955, on wove, with full margins, 250 x 250mm (9 7/8 x 9 7/8in)(l)(1 unframed)(2)

£600 - 800

€680 - 910

US\$800 - 1,100



30

30 AR

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

Westminster Abbey

Linocut printed in colours, 1966, on wove, signed, titled and inscribed 'Artist proof 15/75' in black ink, with margins, 510 x 670mm (20 1/8 x 26 3/8in)(B)

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600

31 AR

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

Dunkirk; The British Empire Map

Two lithographs printed in colours, 1985, on wove, each signed in pencil, two proofs aside from their respective editions of 75 and approximately 400, the full sheets, each 550 x 760mm (21 5/8 x 29 7/8in)(SH)(2 unframed)

£600 - 800

€680 - 910

US\$800 - 1,100

'Dunkirk' is from the unrealized book 'Edward Bawden: War Artist', commissioned by Hurtwood Press.

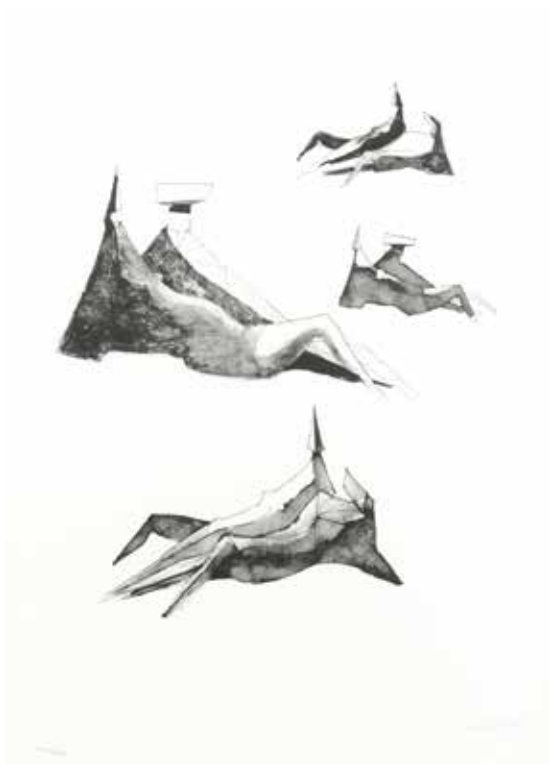
'British Empire Map' was commissioned by the Wolfsonian Collection, Florida, as a gift to approximately 400 guests at the opening of the exhibition 'Style of Empire - 1877-1947' in 1985.



31



31



32

32 † AR

LYNN CHADWICK R.A. (BRITISH, 1914-2003)

A collection of four prints

'Two Reclining Figures', 1971, lithograph, on wove, signed and numbered 142/150 in pencil, published by Erker Presse, St. Gallen, Switzerland, with their blindstamp, the full sheet, 765 x 560mm (30 x 22in)(SH); together with 'Hammacher', 1971, lithograph printed in colours, on wove, signed, dated and inscribed 'E.d'A IV/XI' in pencil, an artist's proof aside from the numbered edition of 90, published by Erker Presse, St. Gallen, Switzerland, the full sheet, 760 x 560mm (29 3/4 x 22in)(SH); 'Cloaked Standing Figure', lithograph, 1971, signed, dated and inscribed 'E.d'A IV/XX' in pencil, an artist's proof aside from the numbered edition of 90, published by Erker Presse, St. Gallen, Switzerland, the full sheet, 760 x 560mm (29 3/4 x 22in)(SH); 'Standing Figure', 1969, screenprint in colours, signed, dated and numbered 49/150 in pencil, the full sheet, 820 x 595mm (32 1/4 x 23 1/2in)(SH) (3 unframed)(4)

£700 - 1,000

€790 - 1,100

US\$940 - 1,300

33 † AR

LYNN CHADWICK R.A. (BRITISH, 1914-2003)

A group of four lithographs

'Figure III', 1966, on wove, signed, dated and numbered 15/50 in black biro, the full sheet, 482 x 242mm (19 3/4 x 9 3/4in)(l); together with 'Figure II', 1966, on wove, signed and numbered 7/50 in black biro, the full sheet, 560 x 390mm (22 x 15 1/4in)(l); 'Figure IV', 1966, on wove, signed, dated and numbered 23/50 in black biro, the full sheet, 600 x 230mm (23 1/2 x 8 3/4in)(l); 'Moon in Alabama', 1963, on wove, signed, dated and inscribed 'proof' in pencil, a proof aside from the numbered edition of 60, printed by Curwen Press Ltd., London, published by Felix H. Man and Galerie Wolfgang Ketterer, Stuttgart, Germany, with margins, 613 x 513mm (24 x 20in)(SH)(unframed)(4)

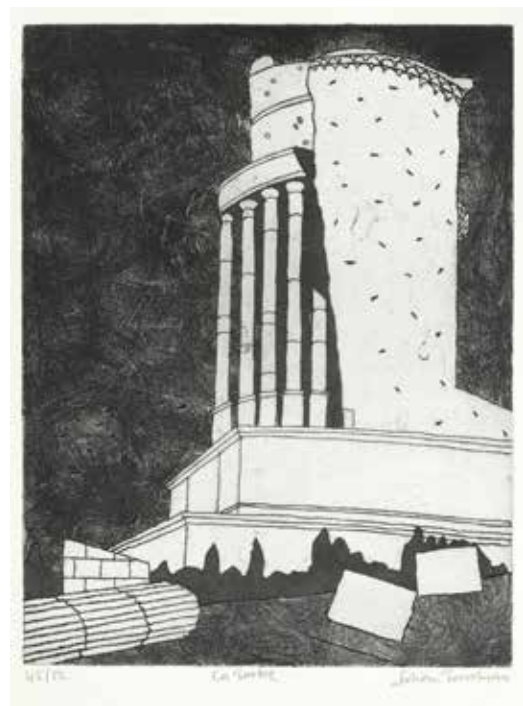
£700 - 1,000

€790 - 1,100

US\$940 - 1,300



33



34

34 AR

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

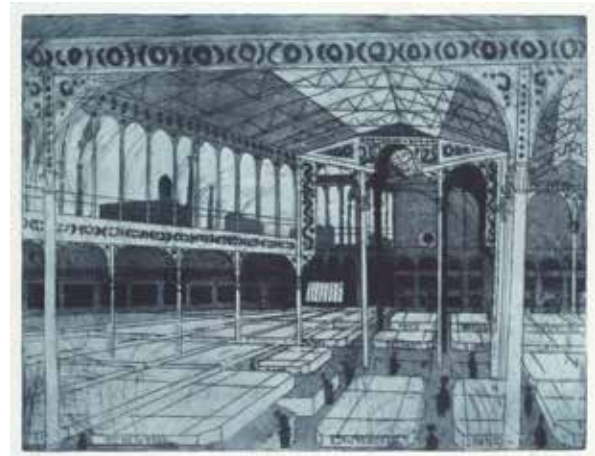
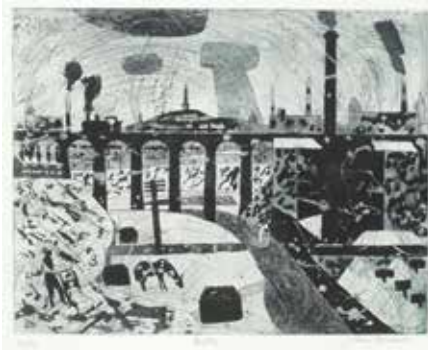
La Turbie (Turner 301)

Softground-etching and aquatint, 1974, on T.H. Saunders mould-made, signed, titled and numbered 45/52 in pencil, printed by Studio Prints, London, published by Leslie Waddington Prints Ltd., London, with full margins, 477 x 350mm (18 1/2 x 13 3/4in)(PL)(unframed)

£500 - 700

€570 - 790

US\$670 - 940



35

35 AR

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

Bolton - A Set of Scenes (Turner 167-171)

Six etchings with aquatint, 1964-65, on wove, each signed and titled in pencil, each numbered from the edition of 30, with full margins, 427 x 550mm (16 7/8 x 21 5/8in)(PL)(6)

£2,500 - 3,500

€2,800 - 4,000

US\$3,300 - 4,700

‘For me creation demands a certain degree of humility, and all that I would finally claim for my works is that each, within the limits of its medium and subject, is no more than my own signature [...] I am Julian Trevelyan and this is my work.’

(Julian Trevelyan)



36 AR

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

Still Life with Frying Pan and Eggs
Screenprint in colours, 1973, on wove, signed, dated and numbered 17/250, printed by Kelpra Studio, London, published by CCA Galleries, Tilford, the full sheet, 672 x 883mm (26 1/2 x 34 3/4in)(SH)

£3,000 - 5,000

€3,400 - 5,700

US\$4,000 - 6,700

36

37 AR

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

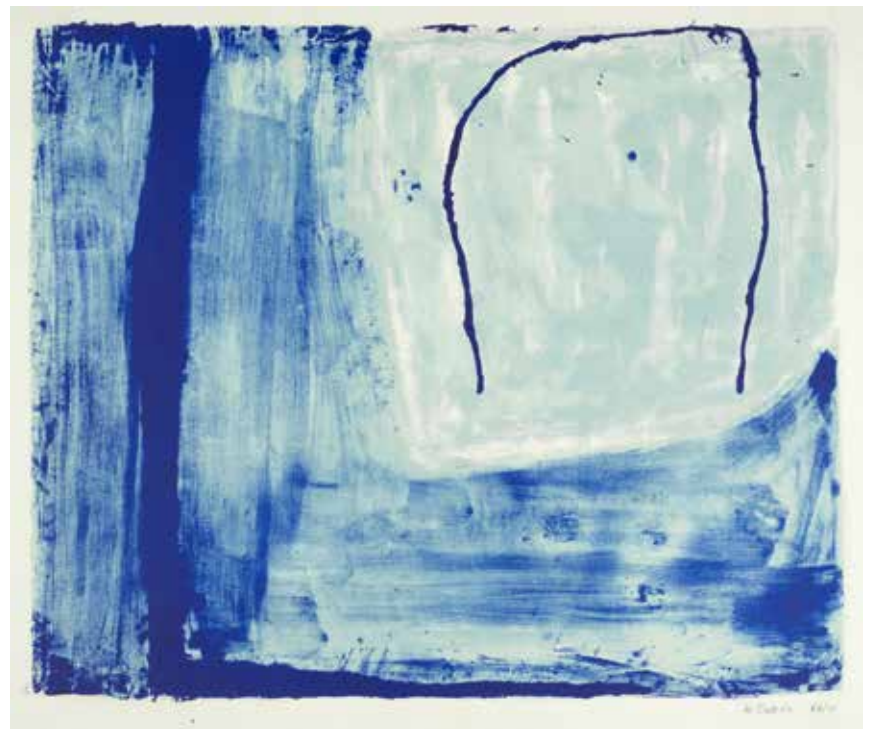
Mingulay (Archeus 17)

Lithograph printed in colours, 1962, on wove, signed, dated and numbered 64/75 in pencil, printed by Curwen Studio, London, published by Curwen Prints, London, with margins, 495 x 615mm (19 1/2 x 24 1/8in)(l)(unframed)

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600



37



38



39



40



41

38 AR

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

Horse and Rider (Wiseman 49)

Lithograph printed in colours, 1971, on T.H. Saunders, signed and numbered 65/70 in pencil, printed by Curwen Studio, London, published by Leslie Waddington Prints Ltd., London, the full sheet, 589 x 783mm (23 1/4 x 30 7/8in)(SH)

£700 - 1,000

€790 - 1,100

US\$940 - 1,300

39 AR

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

Lying Down Horse (Wiseman 57)

Lithograph in brown, 1972, on T.H. Saunders mould-made, signed and numbered 88/250 in pencil, printed by Curwen Studio, London, published by Leslie Waddington Prints Ltd., London, the full sheet, 575 x 775mm (22 3/4 x 30 1/2in)(SH)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

40 AR

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

Goshawk, from 'Birds of Prey' (Wiseman 107)

Etching with aquatint printed in colours, 1974, on J. Green, signed and numbered 21/50 in pencil, printed by White Ink Studio, London, published by Leslie Waddington Prints Ltd., London, with margins, 540 x 465mm (21 1/4 x 18 1/4in)(PL)

£700 - 1,000

€790 - 1,100

US\$940 - 1,300

41 † AR

HENRY MOORE (BRITISH, 1898-1986)

Two Forms in Red and Yellow, from 'Meditations on the Effigy';

Dromedary, from 'Animals in the Zoo' (Cramer 76; 635)

Lithograph printed in colours, 1967, on Chinese rice paper tipped onto Barchem Green wove paper, signed, dated and numbered VIII/X in pencil, an artist's proof aside from the edition of 20, published by Marlborough Fine Art Ltd., London, the full sheet, 159 x 190mm (6 1/4 x 7 1/2in)(I); together with 'Dromedary', from 'Animals in the Zoo', etching, 1981, on Arches, signed, inscribed 'PL. II' and numbered 49/65 in pencil, published by Raymond Spencer Company Ltd. for The Henry Moore Foundation, with their blindstamp, the full sheet, 213 x 277mm (8 1/4 x 11in)(PL)(2 unframed)

£700 - 1,000

€790 - 1,100

US\$940 - 1,300



42

42 AR

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

Six Reclining Figures with Blue Background (Cramer 579)
Lithograph printed in colours, 1980, on wove, signed and inscribed 'Trial Proof' in pencil, a trial proof before the numbered edition of 50, printed by Curwen Studio, London, published by The Raymond Spencer Company Ltd., Much Hadham, with margins, 248 x 264mm (9 3/4 x 10 3/8in)(l)

£700 - 1,000
€790 - 1,100
US\$940 - 1,300

43 AR

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

Henry Moore: Prints & Portfolios (Cramer 4; 719)
The deluxe edition comprising two prints: 'Composition for a Poem by Herbert Read', etching and aquatint, c.1946, on wove, signed and numbered 18/50 in pencil, printed by Frélaud and Lacourrière, Paris, the full sheet; together with 'Two Seated Women on Beach', lithograph printed in colours, 1984, on BFK Rives, signed and numbered 18/50 in pencil, printed by J. E. Wolfensberger, Zurich, published by Raymond Spencer Company Ltd. for the Henry Moore Foundation, Much Hadham, the full sheet, both sheets, loose as issued, within the original grey linen-covered portfolio with light grey blocked embossed title, 680 x 523mm (23 3/4 x 20 5/8in)(overall)(Folio)

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000

44 AR

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

Reclining Woman (Cramer 592)
Lithograph printed in colours, 1980-81, on BFK wove, signed and numbered 43/50 in pencil, printed by Curwen Prints Ltd., London, published by Raymond Spencer Company Ltd., for the Henry Moore Foundation, Much Hadham, with full margins, 410 x 508mm (16 1/8 x 20in)(l)

£2,000 - 3,000
€2,300 - 3,400
US\$2,700 - 4,000



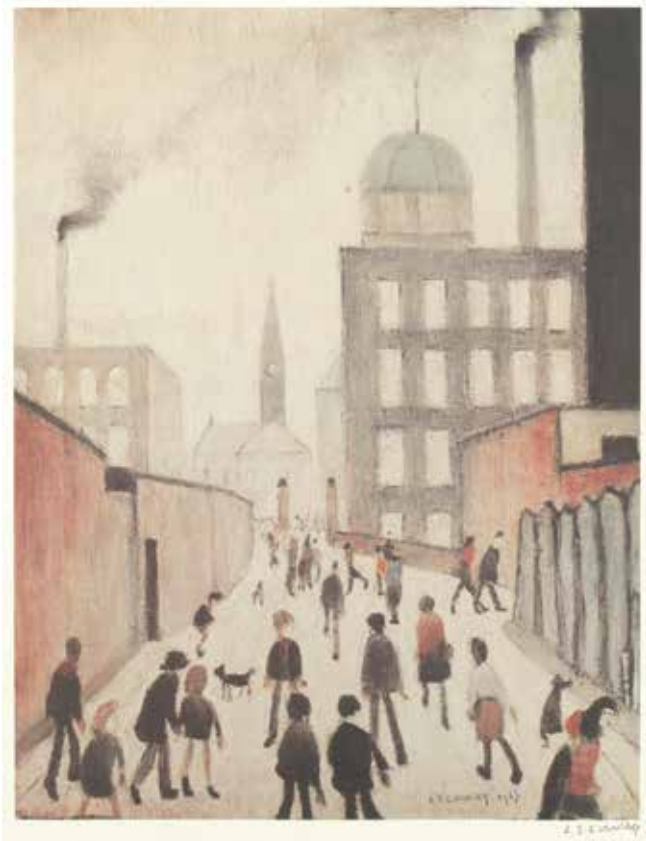
43



44



45



47

L.S. LOWRY

Lots 45-60

'You don't need brains to be a painter, just feelings.'



46

45 AR

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

Burford Church

Offset lithograph printed in colours, on wove, signed and numbered 498/850 in pencil, published by Grove Galleries, Manchester, with full margins, 605 x 455mm (23 3/4 x 17 3/4in)(l)

£1,200 - 1,800

€1,400 - 2,000

US\$1,600 - 2,400

46 AR

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

Great Ancoats Street

Offset lithograph, on laid, signed and numbered 259/850 in pencil, with full margins, 265 x 365mm (10 1/2in x 14 3/8in)(l)

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600

47 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 - 2,300

US\$2,000 - 2,700

48 AR

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

Britain at Play

Offset lithograph printed in colours, on wove, signed in pencil, from the edition of 850, with the Fine Art Trade Guild blindstamp, with margins, 445 x 598mm (17 1/2 x 23 1/2in)(l)

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,700



48

49 AR

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

Our Town

Offset lithograph printed in colours, on wove, signed and numbered 305/850 in pencil, published by Grove Galleries Ltd., Manchester, with margins, 425 x 610mm (16 3/4 x 23 7/8in)(l)

£2,500 - 3,500

€2,800 - 4,000

US\$3,300 - 4,700



49

50 AR

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

Huddersfield

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

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000



50



51

51 AR

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

Deal Beach; and Deal Sketch

Two offset lithographs, one printed in colours, 1973, each on wove, the first signed in pencil, the second signed in pen, each from the edition of 850, published by Venture Prints, Bristol, with the Fine Art Trade Guild blindstamp, 260 x 505mm (10 1/4 x 20in)(and smaller)(l)(2)

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000



52

52 AR

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

The Pond

Offset lithograph printed in colours, 1974, on wove, signed in pencil, from the edition of 850, printed by Beric Press, London, published by Mainstone Publications, Norwich, with the Fine Art Trade Guild blindstamp, with margins, 430 x 575mm (17 x 22 5/8in)(l)

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000



53

53 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, from the edition of 500, with margins, 305 x 405mm (12 x 16in)(l)

£1,800 - 2,500

€2,000 - 2,800

US\$2,400 - 3,300



54

54 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 margins, 528 x 680mm (20 3/4 x 26 3/4in)(l)

£12,000 - 18,000

€14,000 - 20,000

US\$16,000 - 24,000

With the original receipt dated 17th November 1972, where purchased by the present owner.

55 AR

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

The Family

Offset lithograph printed in colours, on wove, signed in blue biro, from the edition of 850, with the Fine Art Trade Guild blindstamp, with margins, 263 x 211mm (10 3/8 x 8 3/8in)(l)

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,700



55

56 AR

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

Three Men and a Cat

Offset lithograph printed in colours, on wove, signed in blue biro, from the edition of 850, with the Fine Art Trade Guild blindstamp, with margins, 246 x 167mm (9 3/4 x 6 5/8in)(l)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000



57

57 AR

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

Group of Children

Offset lithograph printed in colours, on wove, signed in pencil, from the edition of 850, with the Fine Art Trade Guild blindstamp, with margins, 180 x 193mm (7 x 7 5/8in)(l)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000





58

58 AR

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

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

Three offset lithographs printed in colours, each on wove, each signed in black ballpoint pen, from the edition of 300, each with margins, 310 x 237mm (12 1/8 x 9 3/8in)(l); together with a bronze medallion depicting Lowry, by Leo Solomon, numbered 40/300, with the certificate, 130mm (5 1/8in)(diameter)(4)

£500 - 700

€570 - 790

US\$670 - 940

In the original folder and presentation case.

59 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 12in)(l)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

60 AR

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

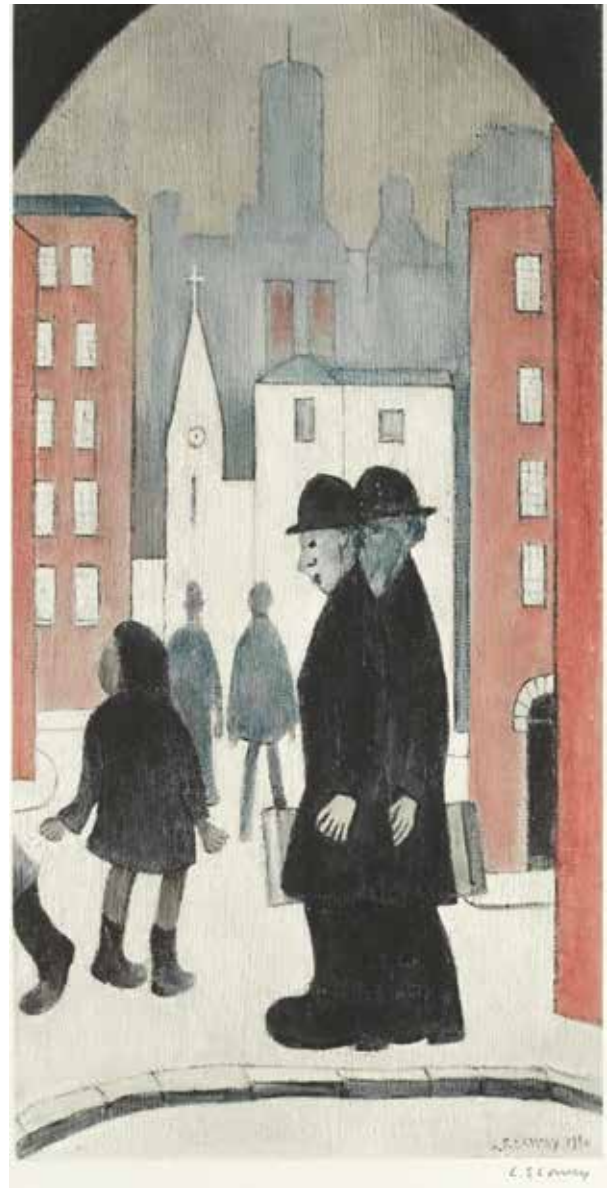
Level Crossing with Train

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

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,700



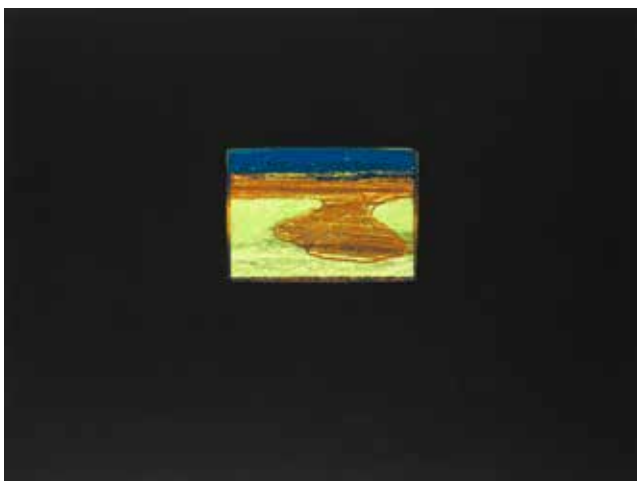
59



60



61



61



62

61 † AR

SIR HOWARD HODGKIN (BRITISH, 1932-2017)

Indian View C & F & L (Heenk 13, 15, 18)
Three screenprints in colours, 1971, each on J. Green mould-made, each signed and dated in pencil, numbered 15/75, 45/75 and 38/75 respectively, printed by Kelpra Studio, London, published by Leslie Waddington Prints, London, with their blindstamps, the full sheets, 575 x 775mm (22 5/8 x 30 1/2in) (SH)(3)

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600

62 AR

SIR HOWARD HODGKIN (BRITISH, 1932-2017)

Red Bermudas (Heenk 223)
Offset lithograph printed in colours, 1982, on Huntsman Velvet, signed with initials, dated and numbered 4 in white crayon, from the edition 150, published by the Museum of Modern Art, Oxford, the full sheet, 432 x 432mm (17 x 17 in)(SH)

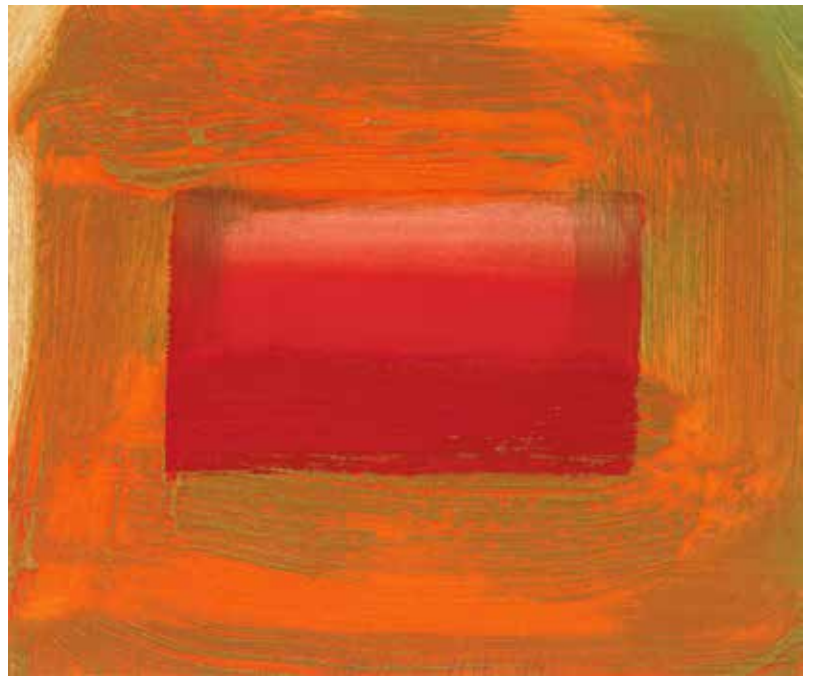
£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600



63



64

63 AR

SIR HOWARD HODGKIN (BRITISH, 1932-2017)

Welcome, from 'Art and Sports portfolio (Winter Sports)'
Lithograph printed in colours, 1983, signed, dated and inscribed 'XLVI/L', an artist's proof aside from the numbered edition of 150, published by Visconti Fine Art, Vienna, the full sheet, 845 x 617mm (33 1/4 x 24 1/4in)(SH)

£600 - 800
€680 - 910
US\$800 - 1,100

64 AR

HOWARD HODGKIN (BRITISH, 1932-2017)

Red Print (Heenk 91)
Etching with carborundum printed in orange and green with hand-colouring in helios red egg tempera, 1994, on BFK Rives, signed with the initials, dated and numbered 42/200 in pencil, printed at 107 Workshop, Wiltshire, 220 x 258mm (8 5/8 x 10 1/8in)(PL), with the accompanying deluxe edition of the monograph 'Howard Hodgkin' by Andrew Graham-Dixon, published by Thames & Hudson, within a blue linen slipcase, 275 x 237mm (10 7/8 x 9 3/8in)(Vol)

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000

65 AR

SIR HOWARD HODGKIN (BRITISH, 1932-2017)

Cardo's Bar (Black) (Heenk 47)
Soft-ground etching with hand colouring in black oil crayon, 1978-9, on wove, signed with initials in yellow crayon, inscribed 'AP' verso, an artist's proof aside from the numbered edition of 60, printed at Petersburg Studios, New York, published by Petersburg Press, New York, the full sheet, 115 x 153mm (4 1/2 x 6in)(SH)

£800 - 1,200
€910 - 1,400
US\$1,100 - 1,600



65



66



67



68

'Abstraction is the way to the heart
- it is not the heart itself.'

(John Piper)

66 AR

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

North Grimstone, Yorkshire (East Riding), from 'A Retrospect of Churches' (Levinson 138)
Lithograph printed in colours, 1964, on Crisbrook, signed and numbered 60/70 in pencil, printed by Curwen Studio, London, published by Marlborough Fine Art, London, with full margins, 729 x 533mm (28 x 21in)(l) (unframed)

£500 - 700
€570 - 790
US\$670 - 940

67 AR

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

Christ Church, Spitafields, London, by Nicholas Hawksmoor, from 'A Retrospect of Churches' (Levinson 142)
Lithograph printed in colours, 1964, on Crisbrook, signed and numbered 66/70 in pencil, printed by Curwen Studio, London, published by Marlborough Fine Art, London, the full sheet, 716 x 470mm (28 1/4 x 18 1/2in) (l)(unframed)

£600 - 800
€680 - 910
US\$800 - 1,100

68 AR

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

Easton, Portland, Dorset: St George Reforne, from 'A Retrospect of Churches' (Levinson 137)
Lithograph printed in colours, 1964, on Crisbrook, signed and numbered 59/70 in pencil, printed by Curwen Studio, London, published by Marlborough Fine Art, London, 667 x 820 x 595mm (26 1/4 x 23 3/8in)(SH) (unframed)

£500 - 700
€570 - 790
US\$670 - 940

69 AR

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

Ruined Chapel, Isle of Mull (Levinson 249)
Screenprint in colours, 1975, on Arches,
signed and numbered 14/70 in pencil, printed
by Kelpra Studio, published by Marlborough
Fine Art, with margins, 603 x 803mm (23 3/4
x 31 1/2in)(l)(unframed)

£500 - 700

€570 - 790

US\$670 - 940



69

70 AR

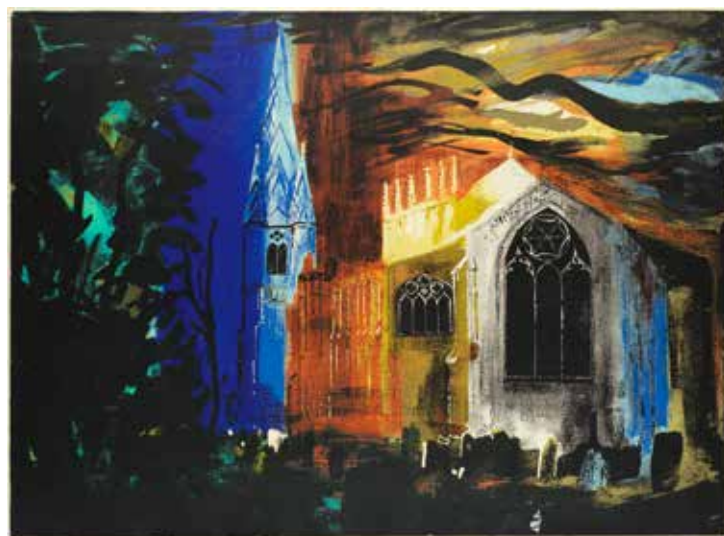
JOHN PIPER C.H. (BRITISH, 1903-1992)

Long Sutton (Levinson 374)
Screenprint in colours, 1985, on Arches,
signed in pencil, a proof aside from the
numbered edition of 100, printed by Kelpra
Studio, London, published by CCA, Galleries,
London, with margins, 610 x 825mm (24 x 32
1/2in)(l)

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,700



70

71 AR

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

Holkham Gate, Norfolk (Levinson 262)
Screenprint in colours, 1976, on Arches,
signed and numbered 15/70 in pencil, printed
by Kelpra Studio, London, published by
Marlborough Fine Art, London, with margins,
610 x 831mm (23 3/4 x 32 5/8in)(l)

£600 - 800

€680 - 910

US\$800 - 1,100



71

72 AR

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

Street Scene with Figure and Trees (Not in Levinson)

Woodcut printed in black, 1926, on tissue-thin Japon, signed, dated and inscribed 'For José' in pencil, with margins, 145 x 167mm (5 3/4 x 6 1/2in)(B)(unframed)

£500 - 700

€570 - 790

US\$670 - 940



72



73

73 AR

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

The Hall, Trecarrel, Cornwall (Levinson 30)

The rare etching with extensive hand-colouring, c.1943, on thick laid, signed in black ink, one of only a small number of trial proofs, the edition was never published, printed by the artist, sometimes incorrectly known as 'Launceston' or 'Chapel near Launceston', with full margins, 222 x 251mm (8 1/2 x 9 3/4 in)(PL)

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000



74



75

74 AR

JOHN PIPER (BRITISH, 1903-1992)

Nursery Frieze I (Levinson 8)

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

£2,000 - 3,000
€2,300 - 3,400
US\$2,700 - 4,000

75 AR

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

Nursery Frieze II (Levinson 9)

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

£2,000 - 3,000
€2,300 - 3,400
US\$2,700 - 4,000



76



77

76 AR

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

Eye and Camera: Blue and Red

Screenprint in colours, 1972, signed and numbered 52/70 in pencil, printed by Kelpra Studio, London, published by Marlborough Fine Art, London, with full margins, 508 x 702mm (20 x 27 5/8in)(l)

£500 - 700

€570 - 790

US\$670 - 940

77 AR

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

Foliage Heads I (Levinson 245)

Screenprint printed in colours, 1975, on Arches, signed and numbered 71/75 in white crayon, printed by Kelpra Studio, London, published by Marlborough Fine Art, London, the full sheet, 582 x 764mm (23 x 30 1/8in)(l)

£600 - 800

€680 - 910

US\$800 - 1,100



78

78 AR

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

Abstract Composition (Levinson 7)

Autolithograph printed in colours, 1936, on machine-made lithographic cartridge paper, printed by Curwen Press, London, published by Contemporary Lithographs Ltd., London, the full sheet, 610 x 458mm (24 x 18in)(l) (unframed)

£1,200 - 1,800

€1,400 - 2,000

US\$1,600 - 2,400

79 AR

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

Inglesham, Wiltshire: a rustic medieval interior, from 'A Retrospect of Churches' (Levinson 132)

Lithograph printed in colours, 1964, on Crisbrook, signed and numbered 23/70 in pencil, printed by the Curwen Studio, London, published by Marlborough Fine Art, London, with margins, 503 x 711mm (19 7/8 x 28in)(l)

£800 - 1,200

€910 - 1,400

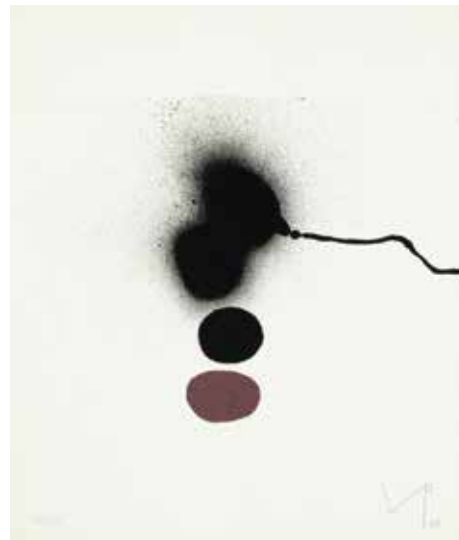
US\$1,100 - 1,600



79



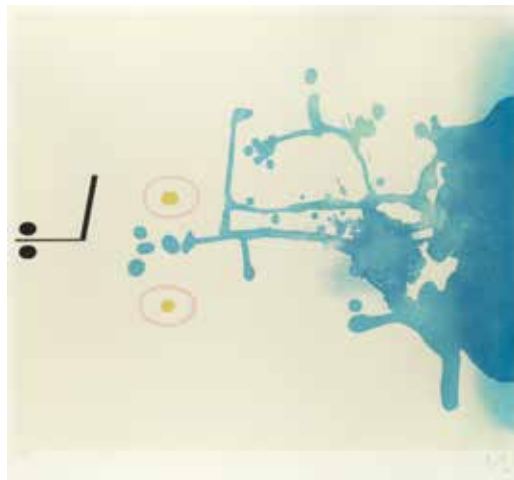
80



81



82



83

80 AR

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

Points of Contact No. 29
Screenprint in colours, 1979, on wove, signed, dated and numbered 58/70 in pencil, printed by Kelpra Studio, London, published by Marlborough Graphics, London, with full margins, 405 x 405mm (15 7/8 x 15 7/8in)(l)(unframed)

£500 - 700
€570 - 790
US\$670 - 940

81 •

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

Burning Waters, from 'Visual and Poetic Images' (Lynton G.48)
The book, 1988, comprising one lithograph printed in colours, on glossy wove, signed with the initials, dated and numbered 96/150 in pencil, printed by Progress Press, Malta, published by the artist, 300 x 250mm (11 3/4 x 9 7/8in)(Vol)(overall)

£500 - 700
€570 - 790
US\$670 - 940

82 AR

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

Two Image - Blue (Lynton G.29)
Screenprint in colours, 1984, on wove, signed, dated and numbered 2/70 in pencil, with full margins, 410 x 410mm (16 1/8 x 16 1/8in)(l)

£500 - 700
€570 - 790
US\$670 - 940

83 AR

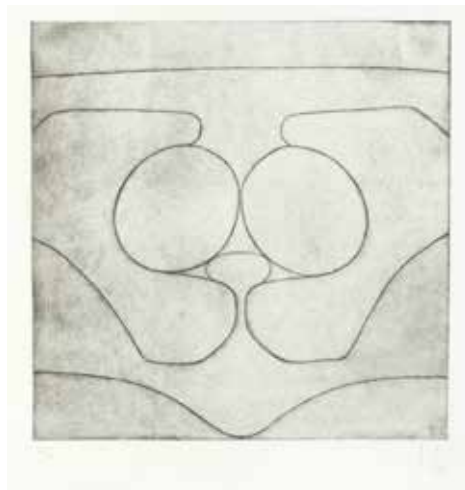
VICTOR PASMORE R.A. (BRITISH, 1908-1998)

Blue Fantasy II (T.&H. G.34)
Screenprint in colours, 1986, on wove, signed, dated and numbered 39/70 in pencil, printed by Kelpra Studio, London, published by Marlborough Fine Art Ltd., London, with full margins, 645 x 745mm (25 1/2 x 29 1/3in)(l)

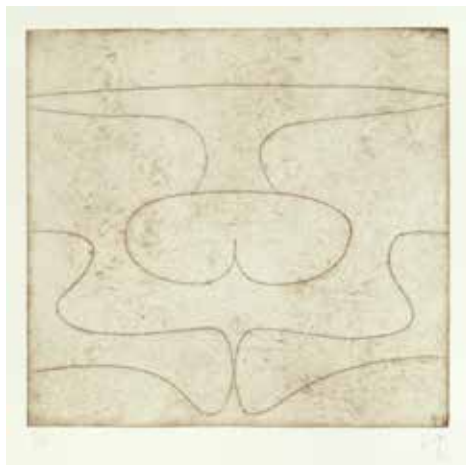
£1,500 - 2,000
€1,700 - 2,300
US\$2,000 - 2,700



84



85



86



87

84 AR

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

Points of Contact no. 37

Screenprint in colours, 1982, on wove, signed, dated and numbered 33/70 in pencil, printed by Kelpra Studio, London, published by Marlborough Fine Art Ltd., London, with the printer's blindstamp, with full margins, 665 x 330mm (26 1/4 x 13in)(l)

£600 - 800

€680 - 910

US\$800 - 1,100

85 † AR

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

Cave of Calypso II (T.&H. 60)

Etching, 1977, signed, dated and numbered 28/60 in pencil, printed at the White Ink Studio Ltd., London, published by Marlborough Graphics, London, with the printer's blindstamp, the full margins, 685 x 584mm (27 x 23in)(SH)(unframed)

£500 - 700

€570 - 790

US\$670 - 940

86 † AR

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

The Cave of Calypso I & II (T.&H. 59; 60)

Two etchings, 1977, on laid, each signed, dated and numbered 9/60 in pencil, printed by White Ink Studio Ltd., London, published by Marlborough Graphics, London, with the printer's blindstamps, the full sheets, 370 x 374mm (14 1/2 x 14 3/4in)(PL)(2 unframed)

£700 - 1,000

€790 - 1,100

US\$940 - 1,300

87 † AR

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

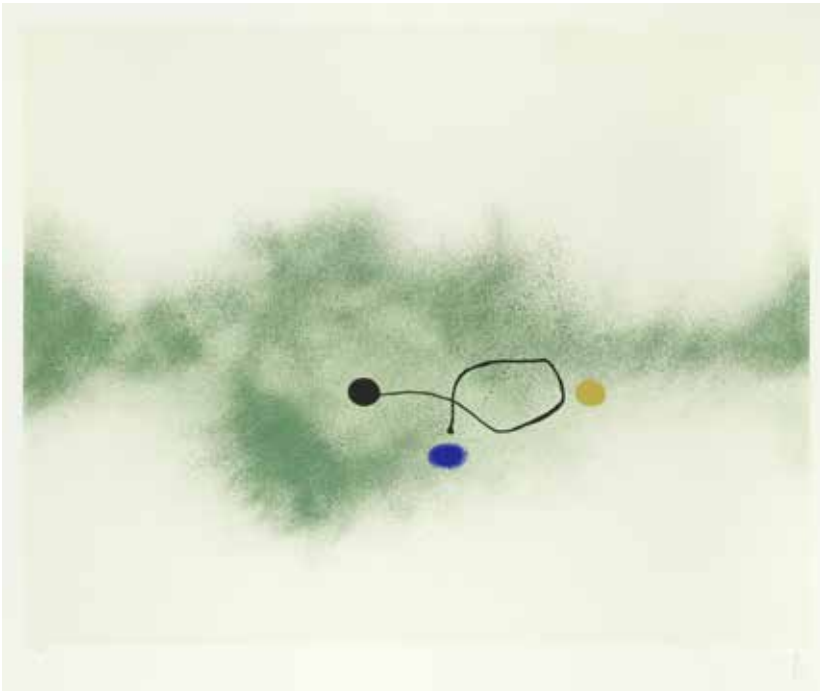
Spiral Motif (Lynton, Supplement to T&H 1)

Etching and aquatint printed in colours, 1975, on wove, signed and numbered twice in pencil, 7/55 and erroneously 51/75, printed by White Ink, London, published by Marlborough Graphics Ltd., London, with full margins, 370 x 370mm (14 1/2 x 14 1/2in)(PL)(unframed)

£500 - 700

€570 - 790

US\$670 - 940



88

88 † AR

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

Milky Way (Lynton G.33)

Screenprint in colours, 1986, on wove, signed and numbered 32/70 in pencil, printed by Kelpra Studio, London, published by Marlborough Fine Art, London, with full margins, 595 x 730mm (23 3/8 x 28 3/4in)(l) (unframed)

£500 - 700

€570 - 790

US\$670 - 940

89 † AR

VICTOR PASMORE (BRITISH, 1908-1998)

Untitled (Lynton G.52)

Screenprint in colours, 1989, on Arches, signed, dated and numbered 7/70 in pencil, printed by Kelpra Studio, London, published by Marlborough Fine Art Ltd., London, with the printer's blindstamp, the full sheet, 705 x 1000mm (27 3/4 x 39 1/2in)(l)(unframed)

£700 - 1,000

€790 - 1,100

US\$940 - 1,300

90 AR

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

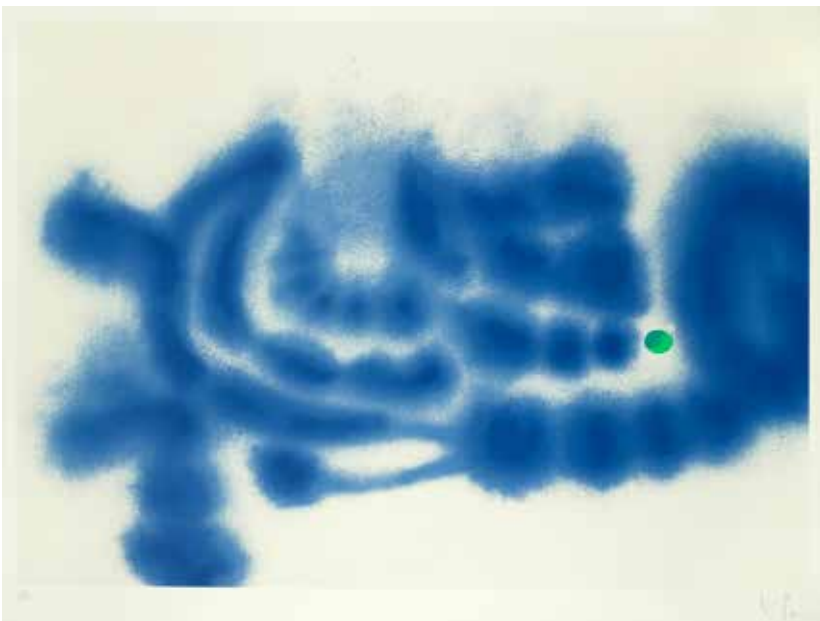
Senza Titolo 10 (Lynton G.68)

Etching and aquatint printed in colours, 1989, on wove, signed, dated and numbered 60/90 in pencil, printed by Vigna Antoniniana, Rome, co-published by Marlborough Graphics Ltd., London and 2RC Edizioni d'Arte, Rome, with their blindstamps, with full margins, 670 x 1995mm (26 3/8 x 78 1/2in)(PL)

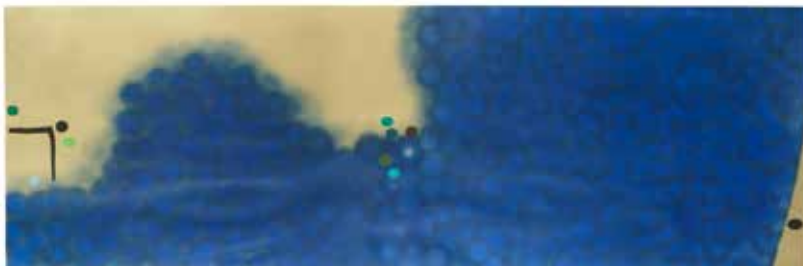
£2,000 - 3,000

€2,300 - 3,400

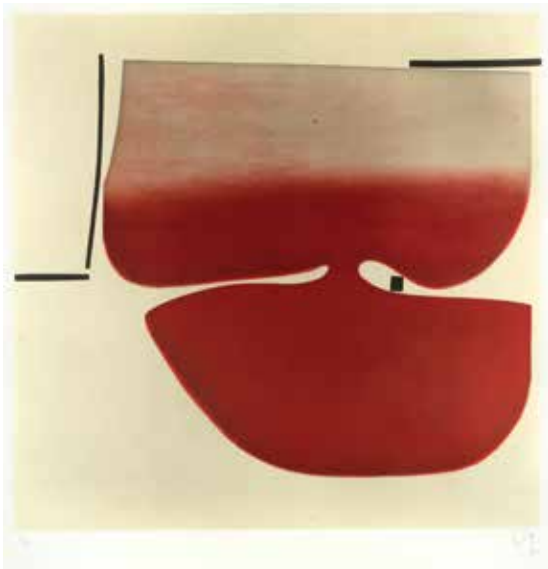
US\$2,700 - 4,000



89



90



91

91 AR

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

Senza Titolo (Red) (Lynton G.14)

Etching and aquatint printed in colours, 1982, on Magnani, signed, dated and numbered 8/85 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)

£2,500 - 3,500

€2,800 - 4,000

US\$3,300 - 4,700

92 † AR

VICTOR PASMORE (BRITISH, 1908-1998)

The Cloud (Lynton G.45)

Etching and aquatint printed in colours, 1986, on Fabriano wove, signed, dated and numbered 42/90, published by Marlborough Fine Art Ltd., London, and 2RC Editions, Rome, with their blindstamps, the full sheet, 700 x 560mm (27 1/2 x 22in)(SH)

£700 - 1,000

€790 - 1,100

US\$940 - 1,300



92



93

93 † AR

VICTOR PASMORE (BRITISH, 1908-1998)

Brown Image Two (T.&H. 73)

Etching and aquatint printed in colours, 1978, on Magani, signed, dated and numbered 84/90 in pencil, printed by Stamperia 2RC, Rome, published by 2RC Editrice, Rome, the full sheet, 1600 x 1120mm (63 x 44in)(SH)(unframed)

£1,000 - 1,500

€1,100 - 1,700

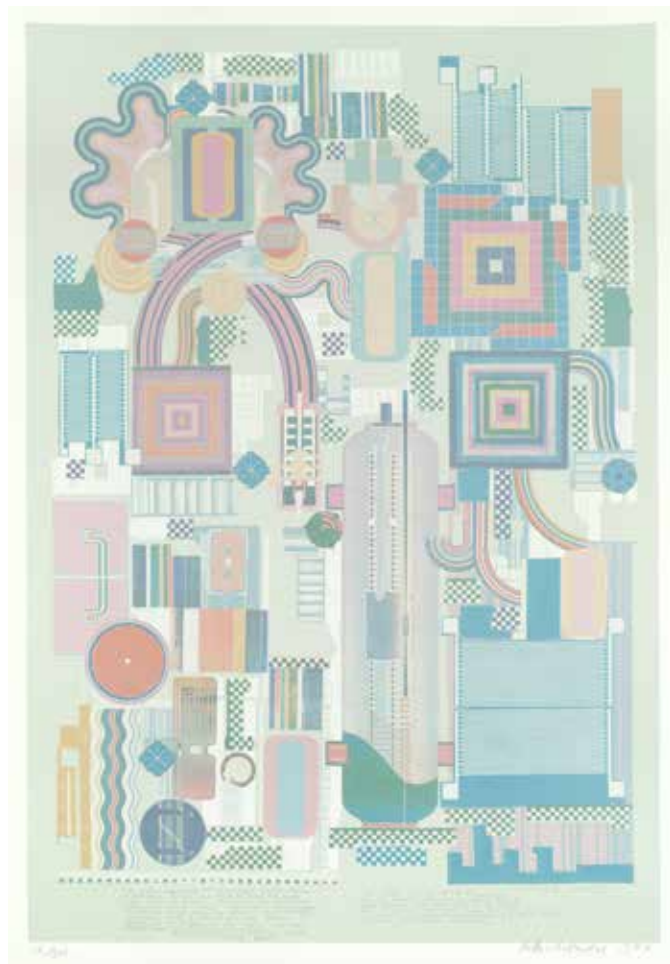
US\$1,300 - 2,000

94 AR

SIR EDUARDO PAOLOZZI (BRITISH, 1924-2005)

Will the future ruler of the earth come forward from the ranks of the insects, from 'Zero Energy Experimental Pile'
Screenprint printed in colours, 1970, on Astrolux paper laminated to clear acrylic, signed, dated and numbered 13/100 in black pen, the full sheet, 740 x 500mm (29 1/8 x 19 5/8in)(SH)

£600 - 800
€680 - 910
US\$800 - 1,100



95



94

95 AR

SIR EDUARDO PAOLOZZI (BRITISH, 1924-2005)

Six plates, from 'Calcium Light Night' (Miles 177, 178, 179, 181, 182, 185)

Six screenprints in colours, 1974-77, including 'Aeschylus and Socrates' 1975 (M.181), 'Largo to Presto' 1974 (M.178), 'The Children's Hour' 1974 (M.177), 'From Early Italian Poets' 1975 (M.182), 'Central Park in the Dark Some 40 Years Ago' 1974 (M.179), 'Nettleton' 1976 (M.185), on J Green mould-made, each signed, dated and numbered 18/200 in pencil, printed by Advanced Graphics, London, published by Paolozzi, the full sheets, 760 x 546mm (30 x 21 1/2 in)(l)(6)(unframed)

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



96

96 AR

SIR EDUARDO PAOLOZZI (BRITISH, 1924-2005)

Universal Electronic Vacuum

The complete set of ten screenprints in colours, 1967, on Saunders, each signed and inscribed 'Artists Proof' and 'Set No 5', one of 15 artist's proofs aside the numbered edition of 75, together with text and justification page, printed by Kelpra Studio Ltd., London, published by Editions Alecto, London, with full margins, each 910 x 610mm (35 3/4 x 24in)(1)(12)

£2,500 - 3,500

€2,800 - 4,000

US\$3,300 - 4,700

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



97



98



99



100

97 AR

SIR PETER BLAKE (BRITISH, BORN 1932)

American Trilogy

Screenprint in colours, 2012, with gold leaf, embossing and diamond dust, on wove, signed and numbered 90/150 in pencil, published by CCA Galleries, London, the full sheet, 990 x 760mm (39 x 29 7/8in) (SH)

£1,200 - 1,800
€1,400 - 2,000
US\$1,600 - 2,400

98 AR

SIR PETER BLAKE (BRITISH, BORN 1932)

Fag Packets (Visa, La Ronde, Fifth Avenue and Boule)

Four screenprints in colours, 2005, on Somerset satin, each signed in pencil, three inscribed 'A.P.' and one 'S/P 1/2' in pencil, three artist's and presumably one studio proof aside the numbered edition of 95, published by Eyestorm, with full margins, each 1005 x 760mm (39 1/12 x 29 7/8in)(SH)

£3,000 - 5,000
€3,400 - 5,700
US\$4,000 - 6,700

99 AR

SIR PETER BLAKE (BRITISH, BORN 1932)

Got A Girl

Screenprint and collage elements in colours, 2009, on heavy wove, signed and numbered 77/100 in pencil, published by CCA Galleries, London, with the publisher's blindstamp, with full margins, 910 x 1320mm (35 3/4 x 52in)(SH)(unframed)

£2,000 - 3,000
€2,300 - 3,400
US\$2,700 - 4,000

100 AR

SIR PETER BLAKE (BRITISH, BORN 1932)

Madonna on Venice Beach 1, 2, 3, 4

Four screenprints in colours, 1996, on wove, each signed and numbered 70/100 in pencil, with full margins, 260 x 310mm (10 1/4 x 12 1/4in)(I)(and smaller)(4)

£1,200 - 1,800
€1,400 - 2,000
US\$1,600 - 2,400

101 AR

SIR PETER BLAKE (BRITISH, BORN 1932)

Milk Maids

Screenprint in colours, 2009, on wove, signed and numbered 174/175 in pencil, published by CCA Galleries, London, with the publisher's blindstamp, the full sheet, 823 x 598mm (32 3/8 x 23 5/8in)(SH) (unframed)

£700 - 1,000

€790 - 1,100

US\$940 - 1,300



101

102 AR

SIR PETER BLAKE (BRITISH, BORN 1932)

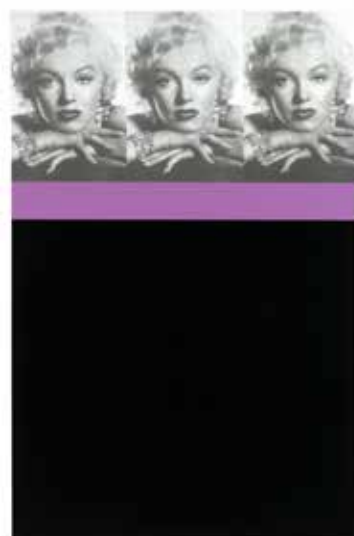
Marilyn Monroe (Black)

Screenprint in colours with diamond dust, 2009, on wove, signed and numbered 80/175 in pencil, published by CCA Galleries, London, with the publisher's blindstamp, the full sheet, 855 x 610mm (33 5/8 x 24in) (SH)(unframed)

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,700



102

103 AR

SIR PETER BLAKE (BRITISH, BORN 1932)

Girlie Door, from 'Replay'

Screenprint in colours, 2008, on wove, signed and numbered 174/175 in pencil, published by CCA Galleries, London, with the publisher's blindstamp, the full sheet, 823 x 598mm (32 3/8 x 23 5/8in)(SH) (unframed)

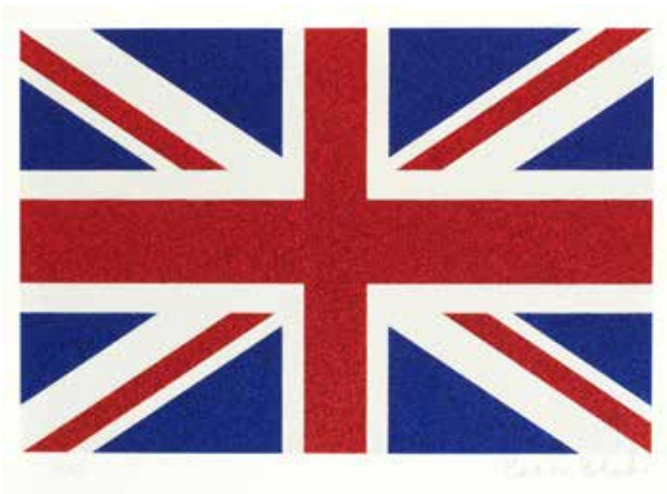
£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,700



103



104

104 AR

SIR PETER BLAKE (BRITISH, BORN 1932)

Union Flag (small)

Screenprint in colours with glitter, 2016, on wove, signed and numbered 77/100 in pencil, published by CCA Galleries, London, with full margins, 300 x 445mm (11 7/8 x 17 1/2in)(l)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000



105

105 AR

SIR PETER BLAKE (BRITISH, BORN 1932)

Found Art, Flag

Screenprint in colours, on wove, signed, titled and numbered 24/25 in pencil, the full sheet, 1220 x 1020mm (48 x 40 1/8in)(SH)

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000



106

106 AR

SIR PETER BLAKE (BRITISH, BORN 1932)

Union Flag (large)

Screenprint in colours with glitter, 2016, on wove, signed and numbered 23/75 in pencil, published by CCA Galleries, London, with full margins, 550 x 830mm (21 5/8 x 32 5/8in)(l)

£1,800 - 2,200

€2,000 - 2,500

US\$2,400 - 2,900



107 AR

SIR PETER BLAKE (BRITISH, BORN 1932)

Dazzle Disc

Screenprint in colours with glaze, 2016, on wove, signed and numbered 77/100 in pencil, published by CCA Galleries, the full sheet, 810 x 720mm (31 7/8 x 28 3/8in)(SH)

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000

'I believe in fairies. Although I can't
prove they exist, nobody has ever
managed to prove to me that
they don't.'

(Sir Peter Blake)

108 AR

SIR PETER BLAKE (BRITISH, BORN 1932)

Hope

Screenprint in colours, 2011, with diamond dust, gold and silver leaf, embossing and glazes, on wove, signed and numbered 64/100 in pencil, published by CCA Galleries, London, the full sheet, 895 x 435mm (35 1/4 x 17 1/8in)(SH)

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,700

109 AR

SIR PETER BLAKE (BRITISH, BORN 1932)

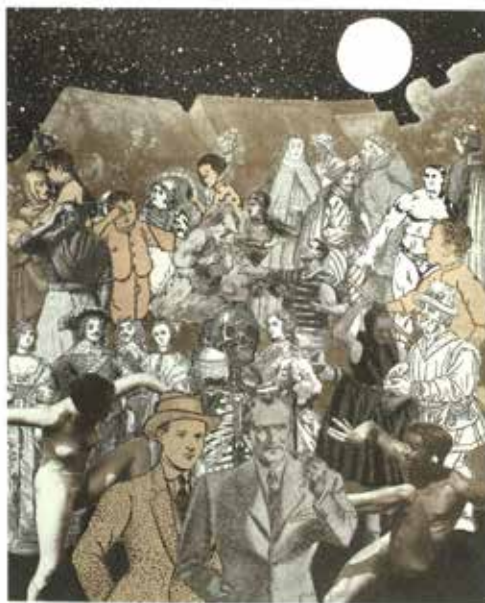
The Dead come out in their Sunday Best

Screenprint in colours, 2013, on wove, signed and numbered 13/250 in pencil, the full sheet, 420 x 290mm (16 1/2 x 11 3/8in)(SH)

£500 - 700

€570 - 790

US\$670 - 940



13/250 The Dead come out in their Sunday Best Sir Peter Blake

109



108



110 AR

SIR PETER BLAKE (BRITISH, BORN 1932)

Eiffel Tower (small)

Lenticular print, 2013, on PETG Plastic, signed and numbered 45/75 in black ink, the full sheet, 500 x 364mm (19 5/8 x 14 3/4in)(SH)

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000

111 AR

SIR PETER BLAKE (BRITISH, BORN 1932)

James Dean at the Royal Albert Hall

Lenticular print, 2012, on PETG Plastic, signed and numbered 77/100 in black ink, the full sheet, 670 x 400mm (26 3/8 x 15 3/4in)(SH)

£2,500 - 3,500

€2,800 - 4,000

US\$3,300 - 4,700



111

112 AR

PATRICK CAULFIELD (BRITISH, 1936-2005)

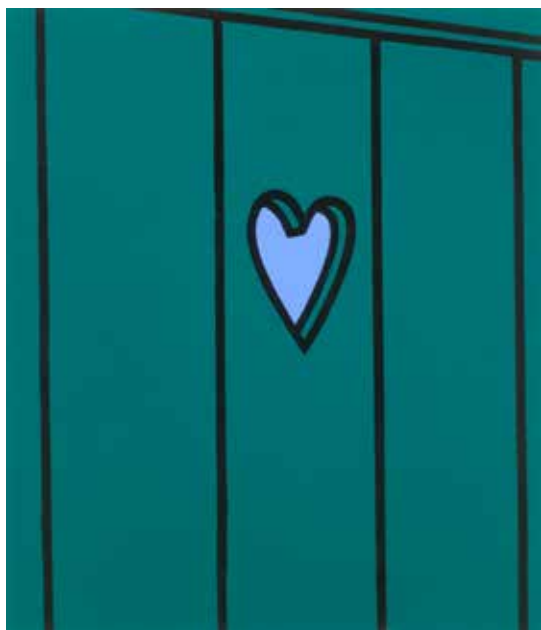
All these confessions..., from 'Some Poems of Jules Laforgue' (Cristea 38h)

Screenprint in colours, 1973, on Neobond synthetic wove, signed and inscribed 'A.P.' verso, from Edition A, an artist's proof aside the numbered edition of 200, printed by Frank Kicherer, Stuttgart, co-published by Petersburg Press and Waddington Galleries, London, the full sheet, 405 x 355mm (16 x 14in)(SH)(unframed)

£600 - 800

€680 - 910

US\$800 - 1,100



113

114 AR

PATRICK CAULFIELD (BRITISH, 1936-2005)

Night Sky, from 'Eighteen Small Prints'

Screenprint in colours, 1973, signed, titled and numbered 74/100 in pencil verso, printed by Advanced Graphics, London, published by Bernard Jacobson Gallery, London, the full sheet printed to the edges, 210 x 150mm (8 1/4 x 5 7/8in)(SH)

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600



114



112

113 AR

PATRICK CAULFIELD (BRITISH, 1936-2005)

You'll be sick if you spend all your time indoors, from 'Some Poems of Jules Laforgue' (Cristea 38f)

Screenprint in colours, 1973, on Neobond synthetic wove, signed and inscribed 'A.P.' verso, from Edition A, an artist's proof aside the numbered edition of 200, printed by Frank Kicherer, Stuttgart, co-published by Petersburg Press and Waddington Galleries, London, the full sheet, 405 x 355mm (16 x 14in)(SH)

£600 - 800

€680 - 910

US\$800 - 1,100

115 AR

PATRICK CAULFIELD (BRITISH, 1936-2005)

Signature Pots (Cristea 42)

Screenprint in colours, 1975, signed and numbered 3/70 in pencil, printed by Kelpra Studio, London, published by Waddington Graphics, London, the full sheet, 773 x 1026mm (30 3/8 x 40 3/8in)(SH)

£1,500 - 2,500

€1,700 - 2,800

US\$2,000 - 3,300



115

116 AR

PATRICK CAULFIELD (BRITISH, 1936-2005)

Terracotta Vase (Cristea 44)

Screenprint in colours, 1975, on wove, signed and numbered 44/70 in pencil, printed by Kelpra Studio, London, published by Waddington Graphics, London, the full sheet printed to the edges, 773 x 1026mm (30 3/8 x 40 3/8in)(SH)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000



116



117



118

117 AR

JOE TILSON RA (BRITISH, BORN 1928)

Sigma for Santo Maso

Screenprint and woodcut printed in colours, 1993, on wove, signed, dated and inscribed 'A.P. 9/25' in pencil, an artist's proof aside the numbered edition, printed by Advanced Graphics, London, published by Waddington Gallery, London, the full sheet printed to the edges, 1000 x 700mm (39 3/8 x 27 1/2in)(SH)

£500 - 700

€570 - 790

US\$670 - 940

118 AR

ALLEN JONES (BRITISH, BORN 1937)

Plate E, from 'A New Perspective on Floors' (Lloyd 36)

Lithograph printed in colours, 1966, on Arches, signed, dated and numbered 2/20 in pencil, printed by Tamarind Lithography Workshop, Los Angeles, published by Editions Alecto, London, with the printer's and publisher's blindstamp, the full sheet printed to the edges, within the specially designed perspex frame, 765 x 570mm (30 1/8 x 22 1/2 in)(SH)

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,700

119 AR

ALLEN JONES RA (BRITISH, BORN 1937)

Female Hurdles 2 (Lloyd 78)

Lithograph printed in colours, 1977, on wove, signed, dated and inscribed 'AP' in pencil, an artist's proof, one of only 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 'Untitled', from 'Stamped Indelibly portfolio', 1967, rubber stamp print in colours, signed and dated in pencil, with margins, 160 x 133mm (6 x 5 1/4in)(l)(2)

£600 - 800

€680 - 910

US\$800 - 1,100



119



120

120 AR

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

Sikar II

Etching with aquatint and carborundum printed in colours with extensive hand-colouring in acrylic paint, 1993, on heavy wove, signed, dated and numbered 18/100 in pencil, with wide margins, 850 x 855mm (33 1/2 x 33 5/8in)(PL)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

121 AR

PATRICK HERON (BRITISH, 1920-1999)

Untitled, from the 'Rothko Portfolio'

Screenprint in colours, 1972, on wove, signed, dated and numbered 16/75 in pencil, printed by Kelpra Studio, London, with margins, 577 x 810mm (22 3/4 x 31 7/8in)(I)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

122 AR

ALAN DAVIE C.B.E., H.R.S.W., R.A. (BRITISH, 1920-2014)

Incarnation, from 'The King's College Portfolio'

Screenprint in colours, 1999, on Somerset wove, signed, dated and inscribed 'A.P VIII/X' in pencil, an artist's proof aside from the numbered edition of 100, the full sheet printed to the edges, 610 x 510mm (24 x 20in)(SH)

£600 - 800

€680 - 910

US\$800 - 1,100



121



122



123



124



125



126

123 AR

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

Madron Blue II (Kemp 162)

Etching with aquatint printed in colours, 1997, on wove, signed, dated and numbered 7/20 in pencil, printed by Hugh Stoneman at Stoneman Graphics, Cornwall, published by Flowers Graphics, London, with full margins, 300 x 300mm (11 3/4 x 11 3/4in)(PL)(unframed)

£500 - 700
€570 - 790
US\$670 - 940

124 AR

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

Tolcarne Rhythm (Kemp 184)

Etching and aquatint printed in colours, 1998, on wove, signed, titled, dated and numbered 98/175 in pencil, printed by Hugh Stoneman at Stoneman Graphics, Penzance, published by the artist, Newlyn, the full sheet, 395 x 275mm (15 1/2 x 10 7/8in)(PL)(unframed)

£600 - 800
€680 - 910
US\$800 - 1,100

125 AR

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

Orange and Blue Space (Kemp 182)

Screenprint in colours, 1998, on Arches, signed and numbered 39/150 in pencil, printed by Coriander Studios, London, published by CCA Galleries, Tilford, with full margins, 480 x 485mm (18 7/8 x 19 1/8in)(l)(unframed)

£600 - 800
€680 - 910
US\$800 - 1,100

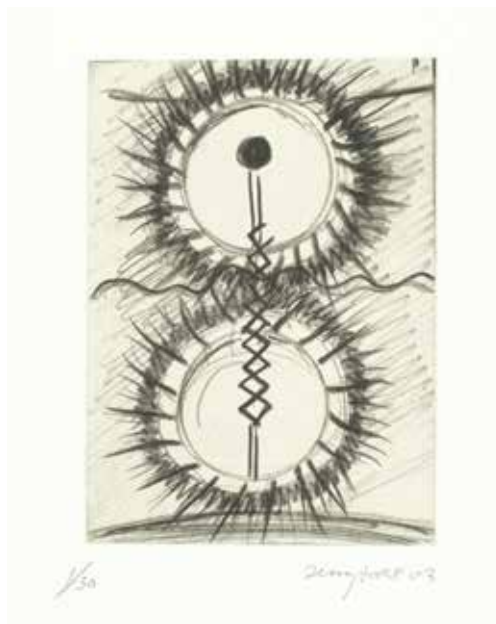
126 AR

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

Desire I & II (A Pair)

Two etchings and aquatints, 2002, on wove, each signed and inscribed 'AP' in pencil, two artist's proofs aside from the numbered edition of 25, printed by Stoneman Graphics, Cornwall, published by the artist, Newlyn, with full margins, 380 x 380mm (15 x 15in)(PL)(2)

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000



127

127 AR

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

SS Portfolio

The portfolio, 2003, comprising eight etchings, on Somerset White, with title page, justification and list of plates, each plate signed, dated and numbered 30/30 in pencil, printed by Hugh Stoneman and Michael Ward for Stoneman Graphics, Penzance, the full sheets, loose as issued within the grey linen-covered portfolio with a foil blocked embossed design by the artist on the cover, overall 475 x 445mm (18 3/4 x 17 1/2)(Folio)

£4,000 - 6,000

€4,500 - 6,800

US\$5,300 - 8,000



128

128 AR

ALBERT IRVIN R.A. (BRITISH, 1922-2015)

Concordia I; Concordia II; Concordia III
Three screenprints with woodblock in colours, 1997, on wove, each signed, titled and dated in pencil, numbered 54/195, 62/195 and 145/195 respectively, printed and published by Advanced Graphics, London, each with full margins, each 52 x 685mm (20 1/2 x 27in) (SH)(3)

£700 - 1,000

€790 - 1,100

US\$940 - 1,300



129

129 AR

ALBERT IRVIN R.A. (BRITISH, 1922-2015)

Menion; O'Connell
Screenprint in colours, 1996, signed, titled, dated and numbered 96/225 in pencil, published by Advanced Graphics, London, with full margins, 590 x 785mm (23 1/4 x 30 7/8in)(I); together with 'O'Connell', screenprint in colours, 1995, signed, titled, dated and numbered 50/225 in pencil, published by Advanced Graphics, London, with full margins, 580 x 750mm (22 7/8 x 29 1/2in)(I)

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600



130

130 AR

ALBERT IRVIN R.A. (BRITISH, 1922-2015)

Star II; Star IV
Two screenprints with woodblock in colours, 1993, on wove, each signed, titled, dated and numbered 116/125 in pencil, printed and published by Advanced Graphics, London, each with full margins, each 750 x 990mm (29 1/2 x 39in)(SH)(2)

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600



131

131 AR

ALBERT IRVIN R.A. (BRITISH, 1922-2015)

Montcada II

Screenprint in colours, 1993, on wove, signed, titled and inscribed 'AP IV/X' in pencil, an artist's proof aside from the numbered edition of 90, printed and published by Advanced Graphics, London, the full sheet, 862 x 703mm (34 x 27 1/2 in)(SH)

£600 - 800

€680 - 910

US\$800 - 1,100

132 AR

ALBERT IRVIN R.A. (BRITISH, 1922-2015)

Trinity I

Screenprint in colours, 1995, signed, titled, dated and numbered 124/125 in pencil, published by Advanced Graphics, London, with full margins, 980 x 1310mm (38 5/8 x 51 5/8 in)(I)

£600 - 800

€680 - 910

US\$800 - 1,100

133 AR

JOHN HOYLAND R.A. (BRITISH, 1934-2011)

Window Genie; Window to Nature

Two screenprints with woodblock printed in colours, 1997, on wove, each signed, dated and numbered 32/75 in pencil, published by Advanced Graphics, London, with full margins, each circa 395 x 300mm (15 1/2 x 11 3/4 in)(I)(2)

£500 - 700

€570 - 790

US\$670 - 940



132



133



134



135



136

134

FRANCISCO JOSÉ DE GOYA Y LUCIENTES (1746-1828)

Aveugle Enlevé Sur Les Cornes D'un Taureau; Tan Bárbara la Seguridad como el Delito

Two drypoint-etchings with aquatint, 1867, on laid, printed by Imp. Delâtre, Paris, published by The Gazette des Beaux-Arts, Paris, with margins, 215 x 180mm (8 1/2 x 7 1/8in) and 85 x 105mm (3 3/8 x 4 1/8in)(PL)(2)(unframed)

£500 - 700

€570 - 790

US\$670 - 940

135

JEAN-FRANÇOIS MILLET (FRENCH, 1814-1875)

La Bouillie (Delteil 17)

Etching, 1861, on laid, fourth state of five, published by the Gazette des Beaux Arts, Paris, with margins, 270 x 185mm (10 5/8 x 7 1/4in) (SH)(unframed)

£500 - 700

€570 - 790

US\$670 - 940

136 •

PIERRE-AUGUSTE RENOIR (FRENCH, 1841-1919)

La Vie Artistique

The complete book, 1894, comprising 'Le Chapeau Épinglé', drypoint-etching, on laid, the second and final state, with title page and text in French by Gustave Geffroy, published by E. Dentu, Editeur, Paris, 175 x 115mm (6 7/8 x 4 1/2in)(Vol)(overall)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000



137

137

CAMILLE PISSARRO (FRENCH, 1830-1903)

Rue Géricault, à Rouen (D. 173)

Lithograph, 1896, on Ingres appliqué, signed, titled, dated and inscribed 'Ep. def. no. 3' in pencil, one of approximately 20 impressions known, with full margins, 360 x 275mm (14 1/8 x 10 7/8in) (SH)(unframed)

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000

138

CAMILLE PISSARRO (FRENCH, 1830-1903)

Groupe de Paysans, 2e planche (variante) (D. 189)

Lithograph, 1898, on Ingres appliqué, signed, titled and inscribed 'no. 5' in pencil, one of approximately only 14 or 15 impressions known, with full margins, 365 x 270mm (14 3/8 x 10 5/8in)(SH)(unframed)

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,700

139

CAMILLE PISSARRO (FRENCH, 1830-1903)

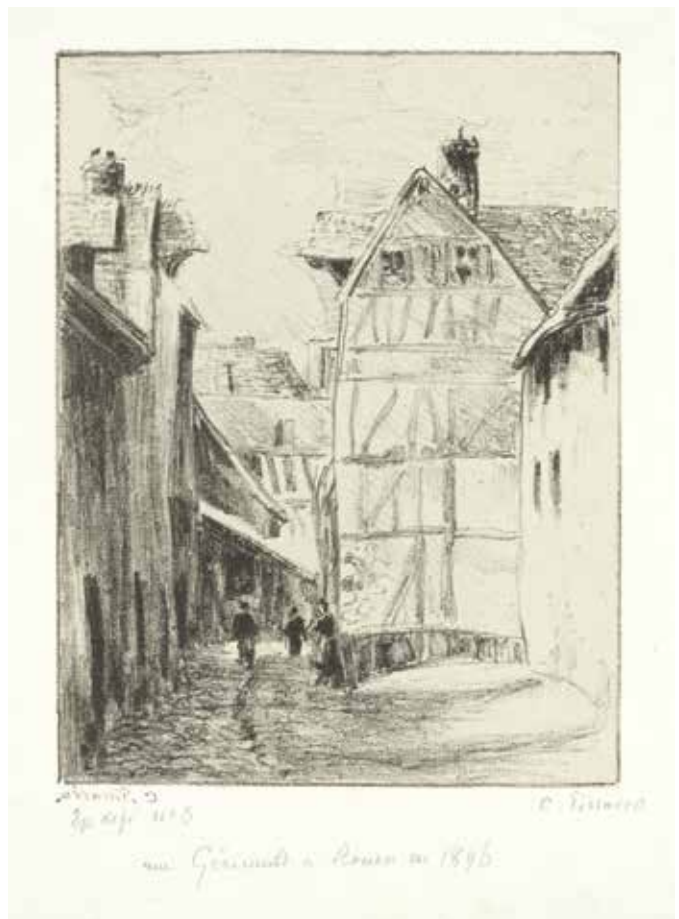
Porteuses de Fagots (D. 153)

Lithograph, 1896, on Chine appliqué, signed, titled and inscribed 'Ep. def. N° 20', one of 24 proofs before the edition of 20 published in 'Les Temps Nouveaux', with full margins, 317 x 453mm (12 1/2 x 17 7/8in) (SH)(unframed)

£2,500 - 3,500

€2,800 - 4,000

US\$3,300 - 4,700



138



139

140

PAUL SIGNAC (FRENCH, 1863-1935)

Le Soir - La Jetée de Flessingue (Kornfeld-Wick 20 II b)

Lithograph printed in colours, 1898, on chine-volant, published in "Pan" (Volume IV, No.1), printed by Auguste Clot, Paris, with full margins, 203 x 260mm (8 x 10 1/4in)(l) (unframed)

£600 - 800

€680 - 910

US\$800 - 1,100

140



141

141

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

Route Traversant un Village (Crauzat 81 iii/iii)

Softground-etching and aquatint printed in colours, 1902, signed and inscribed 'à Eug. Delâtre' and 'bon à tirer', a proof before the edition of 20, with full margins, 225 x 295mm (8 7/8 x 11 5/8in)(PL)(unframed)

£500 - 700

€570 - 790

US\$670 - 940



142

142

KÄTHE KOLLWITZ (GERMAN, 1867-1945)

Selbstbildnis (Klipstein 155; Knesebeck 171)
Etching, 1921, the sixth state, on laid, signed and inscribed '62' in pencil, from an edition of 120, with full margins, 217 x 266mm (8 1/2 x 10 3/8in)(PL)

£1,800 - 2,200

€2,000 - 2,500

US\$2,400 - 2,900

143

KÄTHE KOLLWITZ (GERMAN, 1867-1945)

Selbstbildnis von vorne (Klipstein 168)
Woodcut, 1922-23, on laid, signed in pencil, from the edition of 275, with margins, 150 x 167mm (5 7/8 x 6 5/8in)(B)(unframed)

£600 - 800

€680 - 910

US\$800 - 1,100



143



144



145



146

144

LILL TSCHUDI (SWISS, 1911-2004)

Eislauf

Linocut in colours, on wove, signed, titled, numbered 94/300 and inscribed 'Orig. Linolschnitt' in pencil, with margins, the sheet cut twice and mounted in three pieces on one sheet of black wove paper by the artist, with full margins, 485 x 390mm (19 1/8 x 15 3/8in) (l)(unframed)

£1,200 - 1,800
€1,400 - 2,000
US\$1,600 - 2,400

145 AR

HENRI MATISSE (FRENCH, 1869-1954)

Plate 413 from 'Danseuses Acrobates' (Duthuit 529)

Lithograph printed in sanguine, 1931-2, on Arches, stamped with initials and numbered 19/25, published in 1967, the full sheet with lower deckle edge, 505 x 375mm (19 7/8 x 14 3/4in)(SH)(unframed)

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000

146 •

HENRI MATISSE (FRENCH, 1869-1954)

The Last Works of Henri Matisse 1950-1954 (Verve: Volume IX, Nos 35 & 36)

The book, 1958, comprising 28 lithographs in colours, with text in English, the American edition, printed by Mourlot, Paris, and Draeger, Paris, published by Harcourt, Brace & Co., New York, 1958, bound as issued, 365 x 267mm (14 1/4 x 10 1/2in)(Vol)

£1,800 - 2,200
€2,000 - 2,500
US\$2,400 - 2,900



147 AR

AFTER HENRI MATISSE (FRENCH, 1869-1954)

Five Blue Nudes, from 'Verve Nos.35-36: Les Dernières Oeuvres de Matisse 1950-54'

Five lithographs in blue, on wove, published by Tériade Editeur, Paris, 1958, the full sheets, each 360 x 265mm (14 1/8 x 10 3/8in)(SH)(5)

£3,000 - 5,000

€3,400 - 5,700

US\$4,000 - 6,700



148



149



150



151

148 AR

GEORGES BRAQUE (FRENCH, 1882-1963)

Le Pays Total

Lithograph printed in colours, 1962, on wove, signed and numbered 1/75 in pencil, published by Editions Parler, Grenoble, with full margins, 267 x 378mm (10 1/2 x 14 7/8in)(SH)

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600

149

AFTER GEORGES BRAQUE (FRENCH, 1882-1963)

Nature Morte Aux Huitres, from 'Estampes'

Wood engraving in colours, 1949, on Van Gelder Zonen, signed and inscribed 'III/C', countersigned by the publisher, published by Robert Rey, Paris, with full margins, 220 x 305mm (8 5/8 x 12in)(I)

£700 - 1,000

€790 - 1,100

US\$940 - 1,300

150 * AR

JEAN DUBUFFET (FRENCH, 1901-1985)

Le ciel étranger (Webel 360)

Lithograph, 1953, on Arches, signed, dated and inscribed 'Épreuve d'artiste H.C', an hors commerce impression aside from the edition of 20, the full sheet, 920 x 620mm (36 1/4 x 23 1/2in)(I)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

151 AR

SALVADOR DALI (SPANISH, 1904-1989)

Vénus et l'Amour, from 'Suite Mythologique Nouvelle' (M. & L. 483)

Drypoint-etching with stencil in colours, 1971, on Rives, signed and numbered 147/150 in pencil, printed by Ateliers Riga, Paris, published by Vision Nouvelle, Paris, with full margins, 585 x 400mm (23 x 15 3/8in)(PL)(unframed)

£700 - 1,000

€790 - 1,100

US\$940 - 1,300



152

152 AR

MARC CHAGALL (RUSSIAN/FRENCH, 1887-1985)

Lithograph I-IV (Cramer 43, 53, 77, 94)

Four volumes, 1960-1974, comprising twenty-eight lithographs printed in colours, volume I in English, volume II, III, IV in French, printed by Ferdinand Mourlot, Paris, published by André Sauret, Paris, bound as issued in boards with the original lithograph paper wrappers, overall 330 x 250mm (13 x 25 6/8in)(Vol)(4)

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000

153

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

La Sirène

Wood engraving in colours, 1950, on van Gelder, signed and numbered III in pencil, from the edition of one hundred for the book 'Estampes' by Robert Rey, counter-signed and inscribed 'vu' by the author, printed by Gerard Angiolini, Paris, published by L'Image Littéraire, Nice, and Rafael Finelli, New York, with wide margins, 335 x 226mm (13 1/4 x 8 7/8in)(B)(unframed)

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000

154 AR

MARC CHAGALL (RUSSIAN/FRENCH, 1887-1985)

Plate 25, from 'Louis Aragon - Celui qui dit les choses sans rien dire' (Cramer Books 99)

Etching with aquatint printed in colours, 1976, on wove, signed in pencil, a proof aside the numbered edition, published by Maeght Editeur, Paris, with full margins, 395 x 295mm (15 1/2 x 11 1/2in)(PL)

£3,000 - 5,000

€3,400 - 5,700

US\$4,000 - 6,700



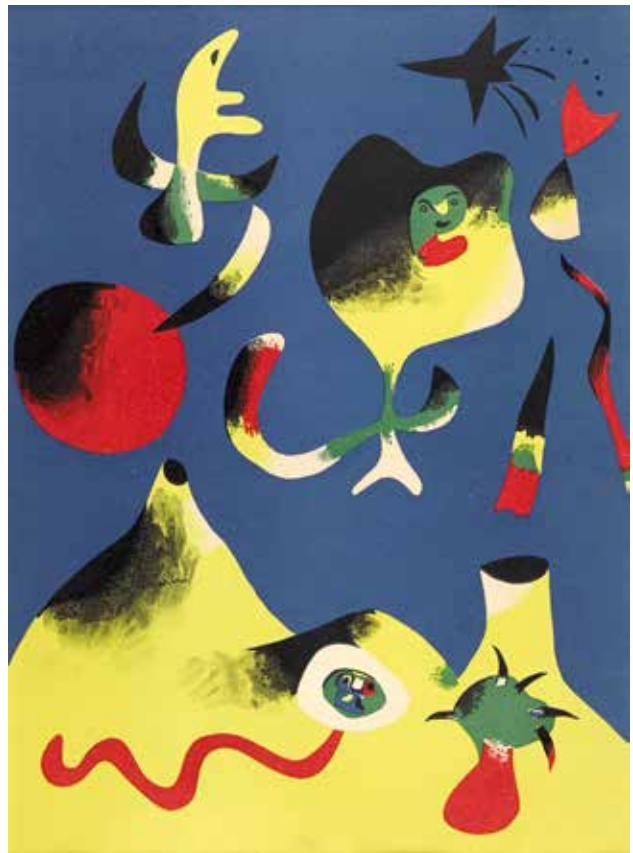
153



154



155



155



156

155 AR

JOAN MIRÓ (SPANISH, 1893-1983)

L'Air from Verve No.2; L'Été from Verve No.3

Two pochoirs in colours, on wove, 'L'Été' with text verso, printed and published by E. Tériade and D. Jacomet, Paris, the full sheets, 355 x 264mm (14 x 10 1/4in)(SH)(2)(unframed)

£700 - 1,000

€790 - 1,100

US\$940 - 1,300

156 AR

JOAN MIRÓ (SPANISH, 1893-1983)

One plate, from 'À Toute Épreuve' (Dupin 235)

Woodcut printed in colours, 1958, on Rives, signed and inscribed 'H.C.' in pencil, an hors commerce impression aside from the edition of 125, without the text, printed by Fequet et Baudier, Paris, published by Gérald Cramer, Geneva and the Galerie Berggruen, Paris, the full sheet, 520 x 385mm (20 1/2 x 15 1/8in)(SH)

£1,200 - 1,500

€1,400 - 1,700

US\$1,600 - 2,000



157

157 AR

JEAN COCTEAU (FRENCH, 1889-1963)

Picasso de 1916 à 1961 (Bloch 1037-60 Moulrot 358-81; Cramer Books 117)

The complete suite of 24 lithographs, 1962, on thin Chiffon, for the book Jean Cocteau, Picasso de 1916-1961, published by Editions du Rocher, Monaco, the full sheets, loose as issued, in the original green and gray paper wrappers, 380 x 280mm (15 x 11in)(overall)

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000

158 AR

PABLO PICASSO (SPANISH, 1881-1973)

Manolo Hugué pour le Musée d'Art Moderne, Cérét (Bloch 1278; Moulrot 301)

Lithograph printed in colours, 1957, on wove, signed in pencil, printed by Moulrot, Paris, the full sheet, 760 x 525mm (29 7/8 x 20 5/8in)(SH) (unframed)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

159 • AR

PABLO PICASSO (SPANISH, 1881-1973)

A Los Toros 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 German, on wove, from the edition of an unknown size, printed by Moulrot Frères, Paris, published by Andre Sauret, Monte Carlo, the full sheets, bound as issued, grey cloth-covered boards with a reproduction after a drawing by Picasso on the front and lettering on the spine, red laid paper-covered slipcase with a reproduction after a drawing by Picasso on the front and back and lettering on the spine, 260 x 330mm (10 1/4 x 13in) (Vol)

£1,200 - 1,400

€1,400 - 1,600

US\$1,600 - 1,900



158



159



160 *

AFTER PABLO PICASSO (SPANISH, 1881-1973)

Maternité

Offset lithograph printed in colours, 1963, on Arches, signed and numbered 5/200 in pencil, published by Editions Combat de la Paix, Paris, with the publisher's stamp verso, the full sheet, 890 x 625mm (35 x 25in)(SH)(unframed)

£6,000 - 8,000

€6,800 - 9,100

US\$8,000 - 11,000

161 AR

PABLO PICASSO (SPANISH, 1881-1973)

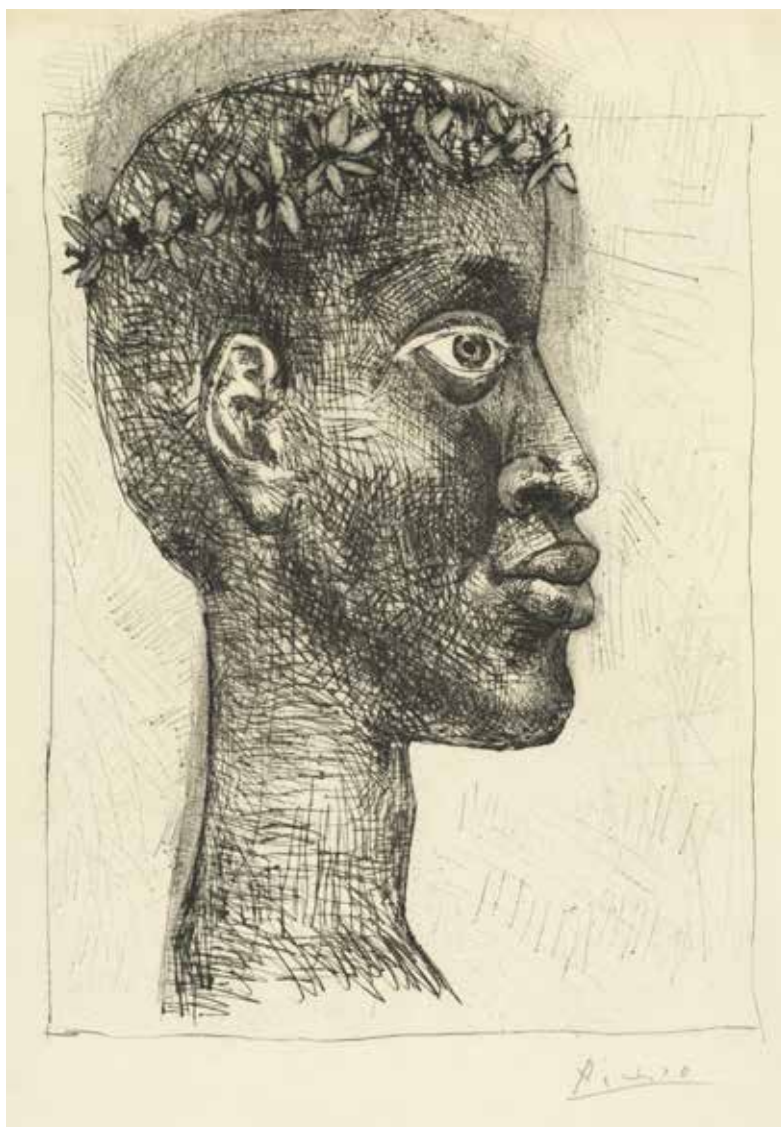
Nègre... Portrait d'Aimé Césaire, from 'Corps Perdu' (Cramer Books 56; Bloch 633; Baer 841Ba)

Etching with drypoint, 1949, on Japon Impérial, signed in pencil, a proof before the published edition of 1950, published by Éditions Fragrance, Paris, with the middlefold as issued, 343 x 246mm (13 1/2 x 9 1/8in)(l) (unframed)

£2,500 - 3,500

€2,800 - 4,000

US\$3,300 - 4,700



161

162 AR

PABLO PICASSO (SPANISH, 1881-1973)

Paloma et Claude (Bloch 664; Mourlot 186; Cramer 60)

Lithograph, 1950, on wove, signed in blue crayon, an artist's proof before the printed inscription lower centre, printed by Mourlot Frères, Paris, published by André Sauret, Paris, 323 x 523mm (12 5/8 x 20 5/7in)(l) (unframed)

£4,000 - 6,000

€4,500 - 6,800

US\$5,300 - 8,000



162

163 AR

PABLO PICASSO (SPANISH, 1881-1973)

Fleurs (for U.C.L.A.) (Bloch 1297; Mourlot 351)
Lithograph printed in colours, 1961, on Arches, signed in blue crayon, a proof aside from the numbered edition of 100, published by the UCLA Art Council of the UCLA Art Galleries, Los Angeles, the full sheet, 750 x 535mm (29 1/2 x 21in)(SH)(unframed)

£2,500 - 3,000

€2,800 - 3,400

US\$3,300 - 4,000



163



164 •

PABLO PICASSO (SPANISH, 1881-1973)

Picasso Lithographie I-IV (Cramer 55, 60, 77, 125)
The complete set of four volumes of the catalogue raisonné, 1949-1964, comprising eight original lithographs, one in colour, including the lithographed covers and a frontispiece in each volume, with text in French, printed by Mourlot Frères, Paris, published by André Sauret, Monte-Carlo, in the original lithographic paper wrappers, overall 330 x 250mm (13 x 25 6/8in)(4)(Vol)

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000

164



165

165 AR

PABLO PICASSO (SPANISH, 1881-1973)

Fruits de Provence service (A.R. 68)

White earthenware ceramic plate with coloured engobe and glaze, 1948, from the edition of 100, inscribed 'GR' and 'd'après Picasso' underneath, with the Madoura stamp, 330 x 330mm (13 x 13in)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

166 AR

PABLO PICASSO (SPANISH, 1881-1973)

L'Atelier de Cannes, cover for 'Ces peintres nos amis, Vol. II' (Mourlot 279; Bloch 794)

Lithograph printed in colours, 1956, on Arches, first produced in 1956 as a frontispiece for the book 'Dans l'Atelier de Picasso', this impression used as the cover of the volume 'Ces Peintres Nos Amis', Vol. II, with the colours reworked by the artist, from an edition of 250, printed and published by Mourlot, Paris in 1960, with the centre fold, the full sheet, 450 x 650mm (17 3/4 x 25 5/8in)(SH)(unframed)

£1,800 - 2,200

€2,000 - 2,500

US\$2,400 - 2,900



166

MARINO MARINI

Lots 167-178

Marino Marini (Italian, 1901-1980), although primarily known for his sculptures, was a prolific printmaker and painter; with these media providing an unprecedented platform for him to explore his recurring subjects, particularly that of the horse and rider. The subjects of his work are rooted in the imagery of Etruscan sculpture which pervaded central Italy, and specifically Tuscany, where he grew up and went on to train, at the Accademia di Belle Arti in Florence. Throughout his career, Marini can be seen to reflect upon and take influence from the artists and modern art movements which he encountered whilst exhibiting and completing commissions globally; most notably with Alexander Calder, Jean Arp, Alberto Giacometti and Henry Moore.

As a result of these influences, he sought to imbue his traditional subjects with a thoroughly modern outlook; exploring the ways in which old and new can inform one another. With the selection of works offered here, one can see the dynamism of line and vibrancy of colour with which he has transformed the static Etruscan bronze into an artwork that can reflect both this tradition and the thoroughly modern perspective.

As works from his late period, the following lots 167-178, being offered from a private European collection, provide an exceptional insight into Marini's fully developed use of the horse and rider motif:



167 AR

MARINO MARINI (ITALIAN, 1901-1980)

Il Grande Teatro delle Maschere (Guastalla L133)

Lithograph printed in colours, 1979, on Arches, signed and numbered XVIII/LXXV in pencil, there was also an edition of 125, printed and published by Graphis Arte, Livorno, with their blindstamp, with full margins, 590 x 665mm (23 1/4 x 26 1/8in)(I)(unframed)

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000



168

168 AR

MARINO MARINI (ITALIAN, 1901-1980)

Orizzonte (Guastalla L136)

Lithograph printed in colours, 1979-80, on Arches, signed with the initials in blue crayon and numbered XXXIII/L in pencil, with the artist's authentication ink stamp, printed and published by Graphis Arte, Livorno, with their blindstamp, with full margins, 715 x 520mm (28 x 20in)(l)(unframed)

£1,500 - 2,500

€1,700 - 2,800

US\$2,000 - 3,300

169 AR

MARINO MARINI (ITALIAN, 1901-1980)

Immaginazione di Colore (Guastalla L132)

Lithograph printed in colours, 1979, on Arches, signed and numbered 8/75 in pencil, published by Graphis Arte, Livorno, with full margins, 600 x 420mm (23 5/8 x 17 1/4in)(l)(unframed)

£1,500 - 2,500

€1,700 - 2,800

US\$2,000 - 3,300



169



170

170 AR

MARINO MARINI (ITALIAN, 1901-1980)

Omaggio a Dürer (Guastalla A123bis)

Etching, 1971-76, on Arches, signed and numbered 17/90 in pencil, printed by Atelier Fratelli Crommelynck, Paris, published by Graphis Arte, Livorno Toninelli Arte Moderna, Milan, with full margins, 445 x 365mm (17 1/2 x 14 3/8in)(PL)(unframed)

£500 - 700

€570 - 790

US\$670 - 940



171

171 AR

MARINO MARINI (ITALIAN, 1901-1980)

L'Impiccato (Guastalla A26)

Etching, 1946, on BFK Rives, signed and numbered 9/90 in pencil, printed by Atelier Fratelli Crommelynck, Paris, published by Vertice Editoriale d'Arte, with full margins, 400 x 332mm (15 3/4 x 13 1/8in) (PL)(unframed)

£500 - 700

€570 - 790

US\$670 - 940



172

172 AR

MARINO MARINI (ITALIAN, 1901-1980)

Teatrino, from 'Il Teatro delle Maschere' (Guastalla A155)

Drypoint-etching and aquatint printed in colours, 1973, on Magnani, signed and numbered 35/75 in pencil, printed by Il Cigno, Rome, published by Albra, Turin, with full margins, 700 x 995mm (27 1/2 x 39 1/8in)(SH)(unframed)

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600

173 AR

MARINO MARINI (ITALIAN, 1901-1980)

L'Immaginazione, from 'Tre Epoche e Tre Tecniche' (Guastalla L129)
Lithograph printed in colours, 1978, on Arches, signed and inscribed
'E.A.' in pencil, one of ten artist's proof aside from the numbered
edition of 90, there was also an edition of 50, printed by Jobin, Paris,
published by Vertice Editoriale d'Arte, Livorno, with full margins, 485 x
395mm (19 1/8 x 15 1/2in)(l)(unframed)

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600



173

174 AR

MARINO MARINI (ITALIAN, 1901-1980)

Arciere Viola (Guastalla L127)
Lithograph printed in colours, 1977, on Arches, signed and numbered
65/75 in pencil, printed by Jobin, Paris, published by Graphis Arte,
Livorno and Toninelli Arte Moderna, Milan, the full sheet, 690 x 540mm
(27 1/8 x 21 1/4in)(SH)(unframed)

£1,500 - 2,500

€1,700 - 2,800

US\$2,000 - 3,300



174

175 AR

MARINO MARINI (ITALIAN, 1901-1980)

Arciere Blu (Guastalla L128)
Lithograph printed in colours, 1977, on Arches, signed and numbered
XLIV/L in pencil, there was also an edition of 75, published by Graphis
Arte, Livorno and Toninelli Arte Moderna, Milan, with full margins, 540 x
450mm (21 1/4 x 17 3/4in)(l)(unframed)

£1,500 - 2,500

€1,700 - 2,800

US\$2,000 - 3,300



175

176 AR

MARINO MARINI (ITALIAN, 1901-1980)

Piccolo Cavaliere (Guastalla L134)

Lithograph printed in colours, 1979-80, on Arches, signed with initials in blue crayon, numbered 6/75 in pencil, published by Graphis Arte, Livorno, with the artist's copyright stamp and additionally signed in pencil verso, with full margins, 635 x 45/mm (25 x 17 3/4in)(SH)(unframed)

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600



177

178 AR

MARINO MARINI (ITALIAN, 1901-1980)

L'Acrobata (Guastalla A201)

Etching and aquatint in colours, 1977, on BFK Rives, signed in black ink, numbered 30/90 in pencil, with the Marina Marini authentication stamp verso, the full sheet, 495 x 365mm (19 1/2 x 14 1/4 in)(PL)(unframed)

£500 - 700

€570 - 790

US\$670 - 940



176

177 AR

MARINO MARINI (ITALIAN, 1901-1980)

Magia (Guastalla L131)

Lithograph printed in colours, 1979, on Arches, signed and inscribed 'e.a.' in pencil, one of 20 artist's proofs aside from the numbered editions of 50 and 75, printed and published by Graphis Arte, Livorno, with full margins, 630 x 430mm (24 3/4 x 17 in)(l) (unframed)

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,700



178



179

179 * AR

SERGE POLIAKOFF (RUSSIAN/FRENCH, 1900-1969)

Composition lie-de-vin et orange (Poliakoff 39)
Lithograph in colours, 1963, on BFK Rives, signed and numbered 254/300 in pencil, printed by Erker-Presse, St.Gallen, published by Kestner-Gesellschaft, Hanover, the full sheet, 465 x 610mm (18 1/4 x 24in)(l)

£1,800 - 2,200

€2,000 - 2,500

US\$2,400 - 2,900

180 AR

SERGE POLIAKOFF (RUSSIAN/FRENCH, 1900-1969)

Composition rouge et bleue (Schneider XXXII)
Etching with aquatint printed in colours, 1967, on Rives, signed and numbered 75/75 in pencil, published by XXe siecle, Paris, with full margins, 605 x 440mm (23 7/8 x 17 3/8in)(PL) (unframed)

£4,000 - 6,000

€4,500 - 6,800

US\$5,300 - 8,000



180



181

181 AR

ANTONI TÀPIES (SPANISH, 1923-2012)

Untitled (Galfetti 334)

Etching and aquatint with carborundum printed in colours, 1972, on Arches, signed and inscribed 'P/A' in pencil, an artist's proof aside from the numbered edition of 100, published by Editorial Gustavo Gili, Barcelona, the full sheet, 900 x 640mm (35 1/2 x 25 1/4in)(SH) (unframed)

£700 - 1,000

€790 - 1,100

US\$940 - 1,300



182

182 AR

ANTONI TÀPIES (SPANISH, 1923-2012)

La Taca Vermella (Galfetti 309)

Etching and aquatint printed in colours, 1972, on Guarro, signed and numbered 2/100 in pencil, published by Gustavo Gili, Barcelona, the full sheet printed to the edges, 770 x 1015mm (30 x 40 in)(SH) (unframed)

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000



183

183 AR

ANTONI TÀPIES (SPANISH, 1923-2012)

Untitled (Galfetti 308)

Etching and aquatint printed in colours, 1972, on Arches, signed and inscribed 'H.C.' in pencil, an hors commerce impression aside from the numbered edition of 100, published by Gustavo Gili, Barcelona, the full sheet printed to the edges, 763 x 1015mm (30 x 40 in)(SH)(unframed)

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600



184

184 AR

ANTONIO SAURA (SPANISH, 1930-1998)

La Cámara Ardiente o Los Amores Célebres
(Cramer 254-265)

The complete set of 12 etchings, 1977, on grey chine collé on cream wove, each signed and numbered 81/85 in pencil, with title, text and justification page, the full sheets, loose as issued in paper folders, published by Editorial Gustavo Gili, Barcelona, with white faux-fur covers and the presentation plexiglas box, 270 x 335 x 85mm (10 1/2 x 14 x 3 1/4 in) (Folio)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

185 AR

ANTONIO SAURA (SPANISH, 1930-1998)

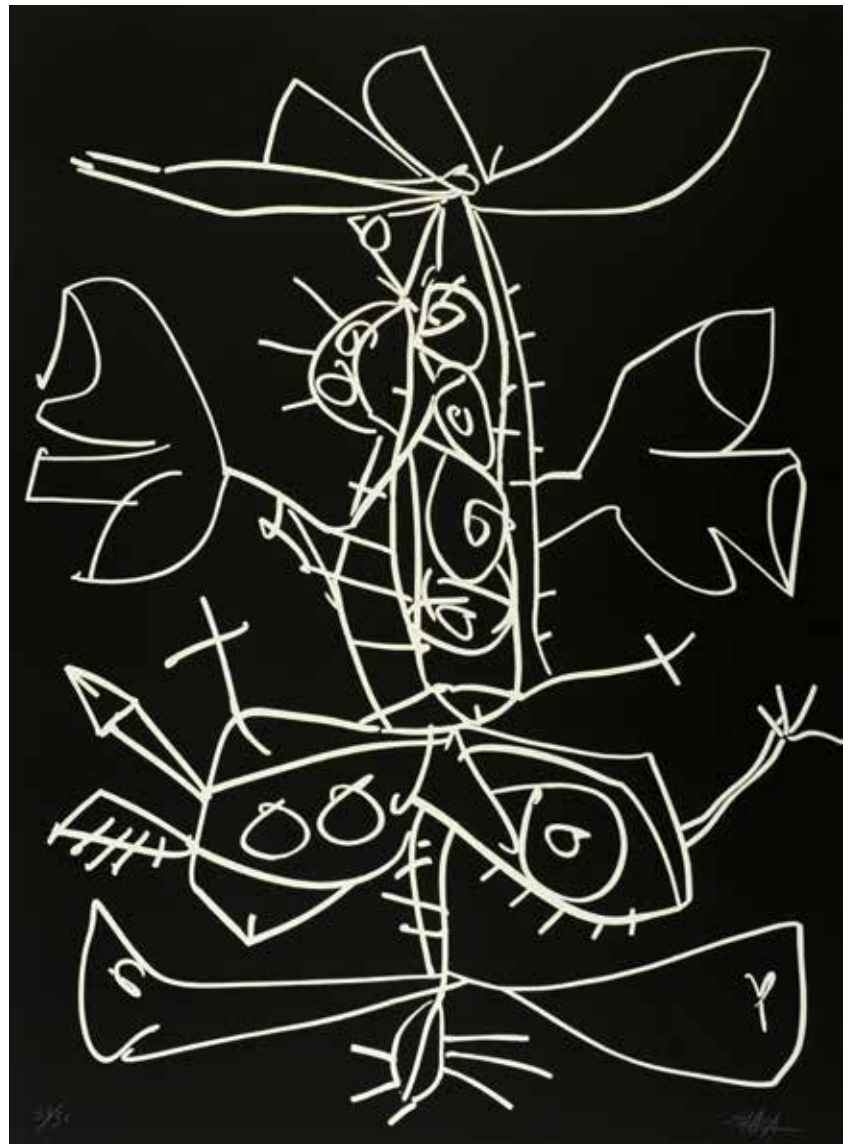
Novisaurias (Cramer 81-85; Galfetti 79-83)

The complete set of five aquatints, 1969, on BFK Rives wove, each signed and numbered 33/50 in pencil, published by Editorial Gustavo Gili, Barcelona, the full sheets, loose as issued in the original red linen-covered portfolio with printed title, 800 x 610mm (31 1/2 x 24in)(overall)(Folio)

£1,500 - 2,500

€1,700 - 2,800

US\$2,000 - 3,300



185



186 AR

PAUL DELVAUX (BELGIAN, 1897-1994)

L'Impératrice

Lithograph, 1974, on Arches, signed and inscribed 'pour Jojo' in pencil, a proof aside the numbered edition of 50, with full margins, 793 x 589mm (31 1/4 x 23in)(l)(unframed)

£1,500 - 2,500

€1,700 - 2,800

US\$2,000 - 3,300

187 AR

CORNEILLE (CORNELIS VAN BEVERLOO) (BELGIAN, 1922-2010)

Le Temps sédentaire: quatre poèmes de Alain Bosquet, quatre lithographies de Corneille

The portfolio comprising four lithographs printed in colours, on Arches, each signed, dated and numbered 121/200 in pencil, with title, text and justification page, additionally signed and numbered on the justification page, printed by Art Estampe, Paris, published by Éditions de la Différence, Paris, the full sheets, loose as issued, within the original black cloth-covered portfolio, 782 x 580mm (30 3/4 x 22 7/8in) (overall)(Folio)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

186



187



188

188 AR

KAREL APPEL (DUTCH, 1921-2006)

Drôle de Drame

Lithograph printed in colours, 1960, on wove, signed, dated and numbered 29/120 in pencil, published by L'Oeuvre gravée, Zurich, the full sheet, 565 x 760mm (22 1/4 x 29 7/8in)(SH)(unframed)

£500 - 700

€570 - 790

US\$670 - 940

189 † AR

VARIOUS ARTISTS

Three plates, from 'Homage a Michelangelo Jorge Castillo (Spanish, b. 1933), etching and aquatint, 1975, on wove, signed, dated and numbered 102/200 in pencil, the full sheet; together with Jean-Robert Ipoustéguy (French, 1920-2006), soft-ground etching and aquatint, 1975, on wove, signed and numbered 102/200 in pencil, the full sheet; together with Fritz Wotruba (Austrian, 1907-1975), etching and aquatint, 1975, on wove, signed and numbered 102/200 in pencil, the full sheet, published by the Fondation Bruckmann Stiftung, Munich, in commemoration of the 500th anniversary of the birth of Michelangelo, each 600 x 800mm (23 1/2 x 31 1/2in)(SH)(unframed)(3)

£500 - 700

€570 - 790

US\$670 - 940

190 † AR

ERTÉ (ROMAIN DE TIRTOFF) (RUSSIAN/FRENCH, 1892-1990)

Monte Carlo

Screenprint in colours, 1983, on wove, signed and numbered 333/350 in pencil, with full margins, 421 x 336mm (16 1/2 x 13 1/4in)(l)(unframed)

£500 - 700

€570 - 790

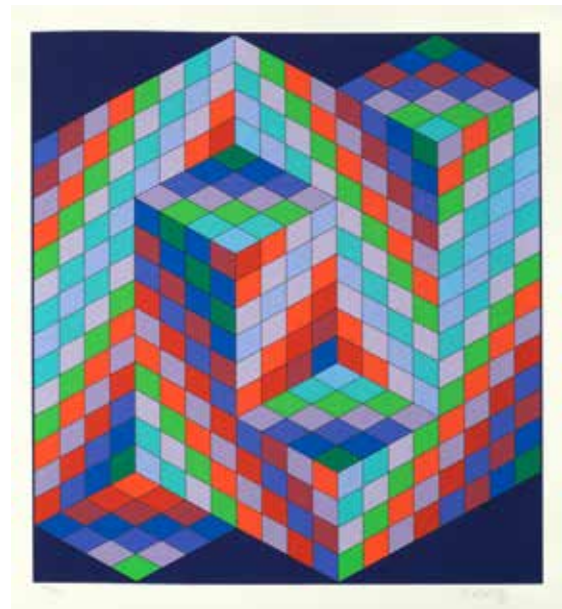
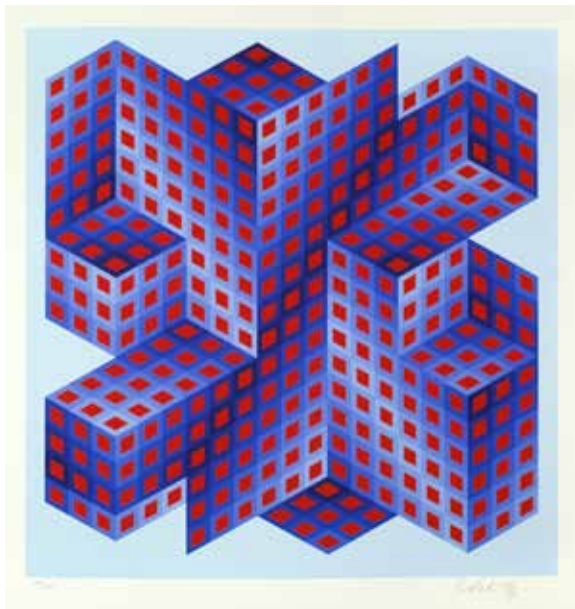
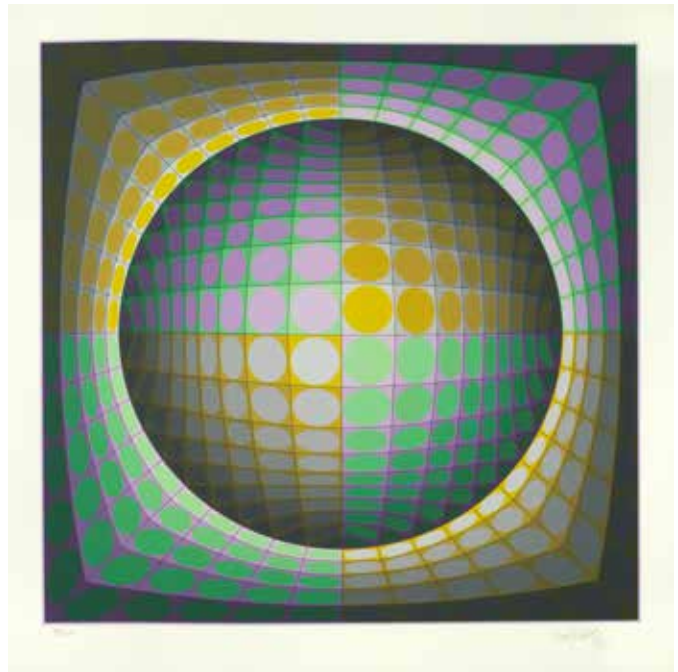
US\$670 - 940



189



190



191

191 AR

VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)

Diam

The portfolio comprising eight of nine screenprints in colours, 1988, on Arches, each signed and numbered 47/250 in pencil, with title, text and justification page, published by Mazo S.A., Paris, the full sheets, loose as issued in the original blue linen-covered portfolio case with the title printed in colours, 720 x 635mm (28 3/8 x 25in)(overall)(Folio)

£2,500 - 3,500
€2,800 - 4,000
US\$3,300 - 4,700



192

192 AR

VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)

Two Zebras on coloured chessboard

Screenprint in colours, on wove, signed and inscribed 'EA. 7/10' in pencil, one of ten artist's proofs aside from the numbered edition, with full margins, 504 x 422mm (19 7/8 x 16 5/8in)(l)(unframed)

£500 - 700

€570 - 790

US\$670 - 940

193 AR

VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)

TER-A II

Sculpture with acrylic, c.1970, signed in black ink, from an edition of 145, 450 x 240 x 50mm (17 3/4 x 9 3/4 x 17 7/8in)(overall)

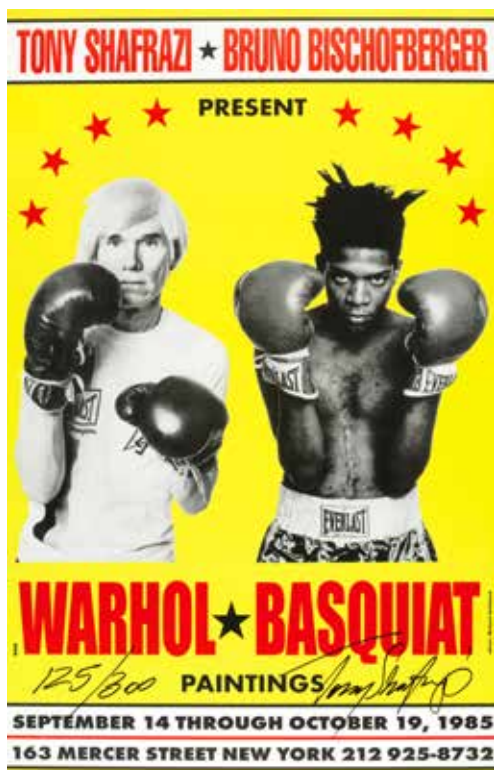
£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000



193



194



196



195

194

JEAN-MICHEL BASQUIAT AND ANDY WARHOL (AMERICAN, 1960-1988 AND 1928-1987)

Poster for Warhol/Basquiat Paintings

Offset lithograph in colours, 1985, on wove, from the 30th Anniversary edition printed in 2015, signed by Tony Shafrazi and numbered 125/300 in black ink, published by Tony Shafrazi, New York and Bruno Bischofberger, Zurich, the full sheet, 485 x 305mm (18 3/4 x 12in)(SH) (unframed)

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000

195

ANDY WARHOL (AMERICAN, 1928-1987)

One plate, from 'Ladies and Gentlemen' (Feldman & Schellmann II. 128)

Screenprint in colours, 1975, on wove, signed, dated and inscribed 'A/P 21/25' in pencil verso, an artist's proof aside the numbered edition of 125, printed by Alexander Heinrici, New York, published by Luciano Anselmino, Milan, the full sheet, 1105 x 735mm (43 1/2 x 28 7/8in)(SH)

£3,000 - 5,000

€3,400 - 5,700

US\$4,000 - 6,700

196 *

AFTER ANDY WARHOL (AMERICAN, 1928-1987)

The Souper Dress (not in F. & S.)

Screenprint in colours printed on a cotton paper A-line dress, c.1965, labelled 'The Souper Dress' at the neck, from the edition of an unknown size, vertical and horizontal folds, as issued, 960 x 540mm (37 3/4 x 21 1/4in)(overall)

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000



197

197 AR

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 4667/5000 on the handle, accompanied by an identification card, initialed and numbered 4667/5000 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 225 x 170 x 130mm (8 7/8 x 6 3/4 x 5 1/8in)

£700 - 1,000

€790 - 1,100

US\$940 - 1,300

198

ROBERT INDIANA (AMERICAN 1928-2018)

Italian Love

Skein dyed, hand carved and hand tufted archival New Zealand wool rug, 1995, with natural latex backing, signed and numbered 111/175 in black ink on a fabric label affixed to the reverse, handcrafted by Master Contemporary Original Artist Rugs, New York, 2438 x 2438mm (96 x 96in)(overall)

£3,000 - 5,000

€3,400 - 5,700

US\$4,000 - 6,700

199

ROBERT MOTHERWELL (AMERICAN, 1915-1991)

Spoletto Festival

Screenprint in colours, 1968, on wove, signed and numbered 91/100 in pencil, with margins, 800 x 600mm (31 1/2 x 23 5/8in)(SH)

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600



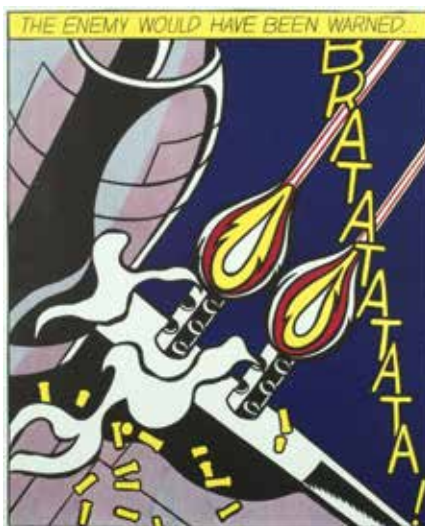
198



199



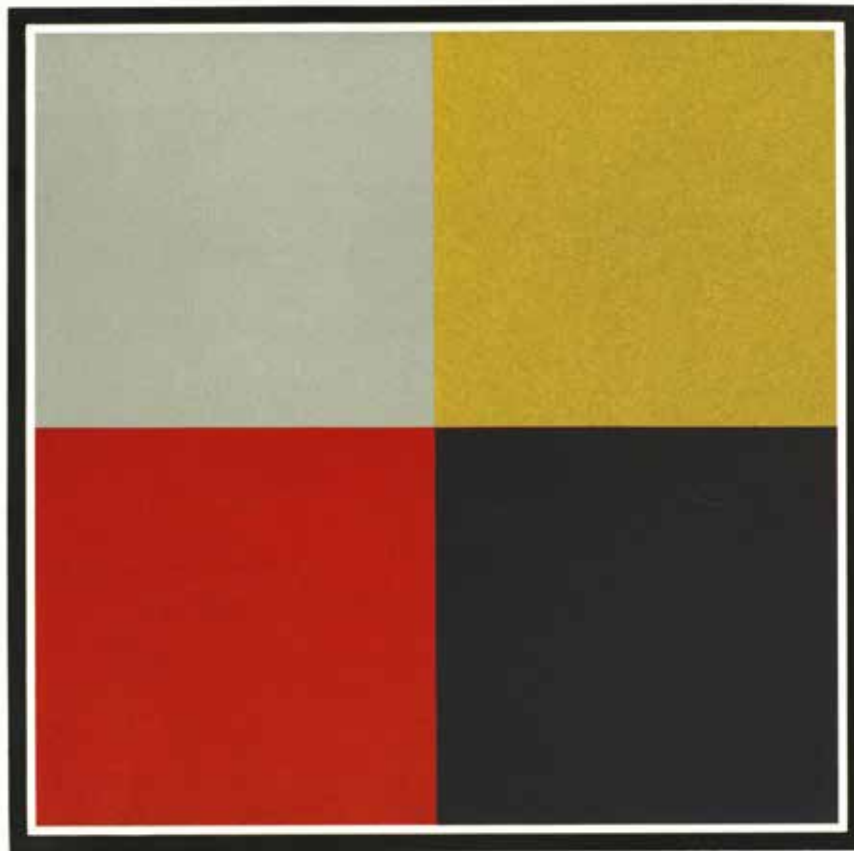
200



200



200



201

200

AFTER ROY LICHTENSTEIN (AMERICAN, 1923-1997)

As I opened Fire (Triptych) (Corlett App.5)
The complete set 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, each 638 x 525mm (25 1/8 x 20 5/8in)(SH)(3)

£600 - 800

€680 - 910

US\$800 - 1,100

201

SOL LEWITT (AMERICAN, 1928-2007)

Untitled

Screenprint in colours, on wove, signed and numbered 16/30 in pencil, the full sheet, 456 x 456mm (18 x 18in)(SH)(unframed)

£1,200 - 1,800

€1,400 - 2,000

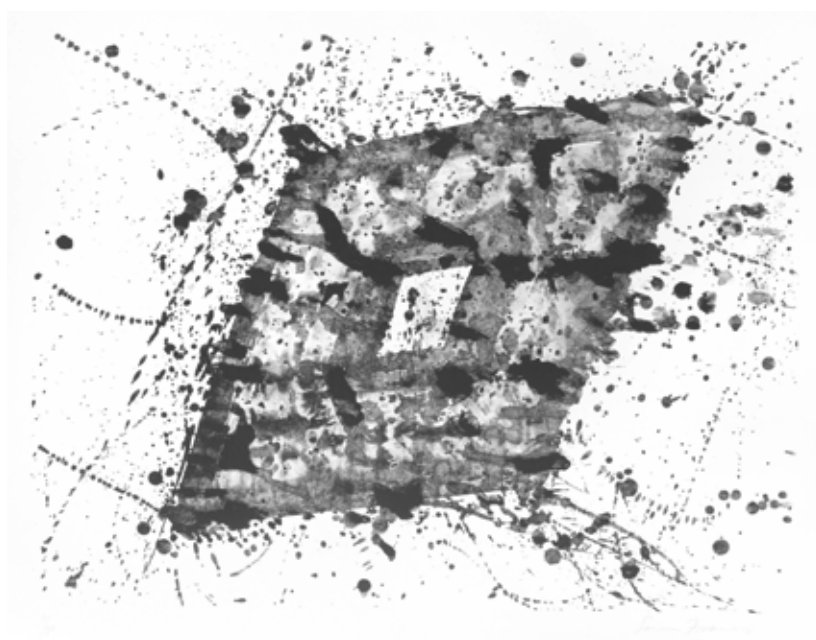
US\$1,600 - 2,400



202



203



204

202

SAM FRANCIS (AMERICAN, 1923-1994)

Felicitas (Lembark 45)

Lithograph printed in colours, 1963, on wove, signed and numbered 7/24 in pencil, printed by Joseph Zirker, Los Angeles, published by Joseph Press, Los Angeles, with the publisher's blindstamp, the full sheet printed to the edges, 345 x 260mm (13 1/2 x 10 2/8in)(SH)(unframed)

£500 - 700

€570 - 790

US\$670 - 940

203

SAM FRANCIS (AMERICAN, 1923-1994)

Untitled (Sam Francis E46; Lembark I.90)

Etching and aquatint printed in colours, 1988, on wove, signed and numbered 15/20 in pencil, with full margins, 910 x 600mm (35 3/4 x 23 5/8in)(PL)(unframed)

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,700

204

SAM FRANCIS (AMERICAN, 1923-1994)

Untitled (Lembark I.203)

Lithograph, on wove, signed and numbered 11/30 in pencil, with full margins, 715 x 915mm (28 1/8 x 36in)(SH)(unframed)

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600



205



205



206

205 AR

JOSEF WALTER HERMANN (GERMAN, BORN 1948)

Fisher Women; On The Way Home; Scene on the Shore

Three lithographs printed in colours, 1974-1975, on wove, each signed in pencil, each variously numbered from the editions of 100, published by Curwen Studio, London, with full margins, 410 x 600mm (16 1/8 x 23 5/8in) (and smaller)(1)(3)

£600 - 800

€680 - 910

US\$800 - 1,100

206 AR

PAUL WUNDERLICH (GERMAN, 1927-2010)

Dame ohne Unterleib

Two lithographs printed in colours, 1985, on wove, signed and numbered respectively 24/100 and 29/100 in pencil, the full sheets, 760 x 520mm (29 3/4 x 20 1/2 in)(SH)(2 unframed)

£600 - 800

€680 - 910

US\$800 - 1,100

Exhibited

Camden Arts Centre, London, 17 May - 30 June 1996

Anneli Juda Fine Art, London, Prunella Clough 'The Late Paintings and selected earlier works', 1 November - 16 December 2000

Provenance

Gifted by the artist to the previous owner
Private collection



207

207 AR

GÜNTHER UECKER (GERMAN, BORN 1930)

Untitled

Lithograph, 1980, on wove, signed, dated and numbered 58/180 in pencil, printed by Erker-Presse, St. Gallen, the full sheet, 490 x 670mm (19 3/8 x 26 3/8in)(SH)(unframed)

£600 - 800

€680 - 910

US\$800 - 1,100

208 AR

JÖRG IMMENDORFF (GERMAN, 1945-2007)

Der Schlüssel

Linocut, etching and lithograph with additional hand-colouring, 1996, on wove, signed and dated in pencil, from the edition of 40, with full margins, 1000 x 700mm (39 1/2 x 27 1/2in)(SH)(unframed)

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,700

209 AR

A. R. PENCK (GERMAN, 1939-2017)

Mann und Weltrad

Screenprint in colours, 1989, on wove, signed and inscribed 'e.a.' in pencil, an artist's proof aside from the edition of 40, with full margins, 1000 x 700mm (39 3/8 x 27 1/2in)(SH)(unframed)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000



208



209



210 AR

DAME ELIZABETH BLACKADDER, OBE, RA (BRITISH, BORN 1931)

Parrots

Etching and aquatint, 1987, on wove, signed and numbered 30/50 in pencil, with full margins, 230 x 300mm (9 1/8 x 11 7/8in)(PL)(unframed)

£500 - 700

€570 - 790

US\$670 - 940

210



211 † AR

DAME ELIZABETH BLACKADDER, OBE, RA (BRITISH, BORN 1931)

Still Life with Iris

Soft-ground etching and aquatint in colours with gold leaf, 1989, on Somerset wove, signed and numbered 60/75 in pencil, printed by Glasgow Print Studio, published by the National Art Collections Fund, with full margins, 430 x 530mm (17 x 20 7/8in)(PL); together with 'Orchidaceae-Masdevallia', etching and aquatint, 1987, on wove, signed and numbered 1/30 in pencil, printed and published by the Glasgow Print Studio, with full margins, 605 x 456mm (23 3/4 x 17 3/4in)(PL)(2)(unframed)

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600

211



212 † AR

DAME ELIZABETH BLACKADDER, OBE, RA (BRITISH, BORN 1931)

Orchidaceae Coelogyne Cristata

Etching and aquatint printed in colours, 1992, on wove, signed and numbered 36/40 in pencil, with full margins, 303 x 355mm (11 3/4 x 13 3/4in)(PL); together with 'Lily', etching and aquatint printed in colours, 1999, inscribed 'H/C', an hors commerce impression aside from the edition of 100, with full margins, 170 x 126mm (6 1/2 x 5in)(PL)(2)(unframed)

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600

The print 'Lily' was made to accompany the special edition of Duncan Macmillan's book.

212

213 AR

FRANK AUERBACH (BRITISH, BORN 1931)

Gerda Boehm, from 'Six Etchings of Heads' (Marlborough Graphics 13)

Etching, 1981, signed, titled, dated and inscribed 'Studio Proof' in pencil, a studio proof aside from the numbered edition of 50, printed by Terry Wilson of Palm Tree Studios, published by Bernard Jacobson, London, with full margins, 155 x 135mm (6 1/8 x 5 3/8in) (PL)(unframed)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000



213

214 AR

FRANK AUERBACH (BRITISH, BORN 1931)

Joe Tilson, from 'Six Etchings of Heads' (Marlborough Graphics 9)

Etching, 1980, on Arches, signed, titled, dated and inscribed 'P/P.' in pencil, a printer's proof aside from the numbered edition of 50, printed by Terry Wilson at Palm Tree Studios, London, published by Marlborough Graphics, London, with the printer's blindstamp, with full margins, 150 x 135mm (6 x 5 1/4in)(PL)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000



214

215

ALBERTO GIACOMETTI (SWISS, 1901-1966)

Portrait du Poète Orbandale VI, from 'Les Douze Portraits du célèbre Orbandale' (Kornfeld 353; Lust 167)

Etching, 1961, on rustic china paper, signed in pencil, a proof aside from the numbered edition of 40, printed by Éditions Georges Visat and L'Imprimerie Union, published by Iliazd, Paris, the full sheet, 141 x 106mm (5 5/8 x 4 1/8in)(PL)(unframed)

£1,000 - 2,000

€1,100 - 2,300

US\$1,300 - 2,700



215

216 ^{AR}

PRUNELLA CLOUGH (BRITISH, 1919-1999)

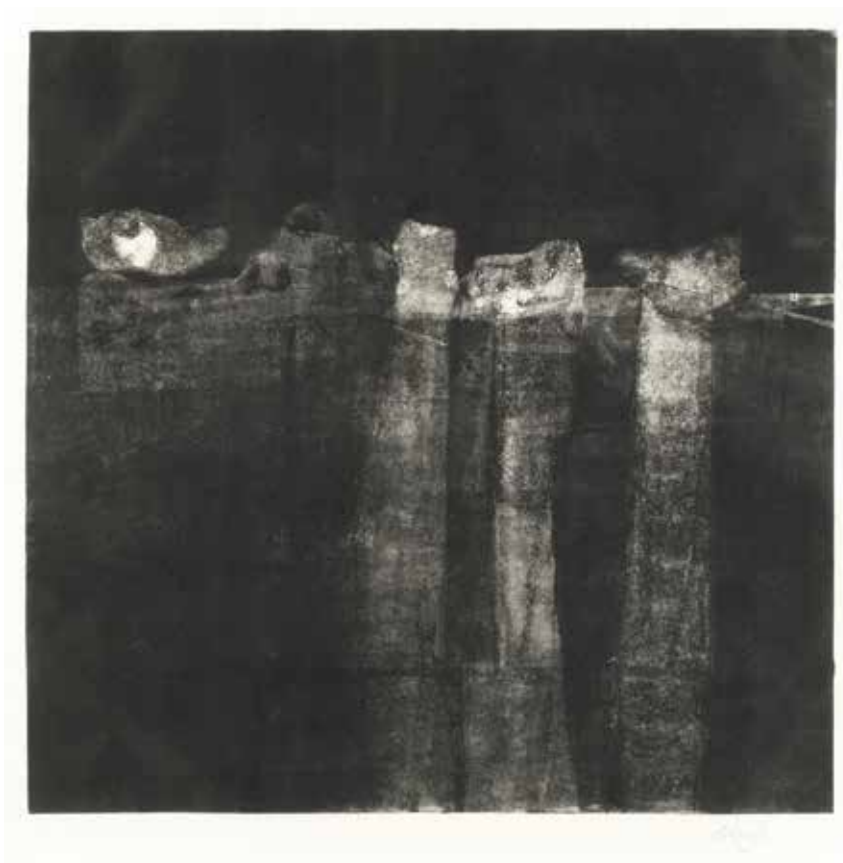
Abstract

Monotype printed in black, circa 1953, on japon nacre, signed in pencil, with full margins, 305 x 305mm (12 x 12 in)(l)

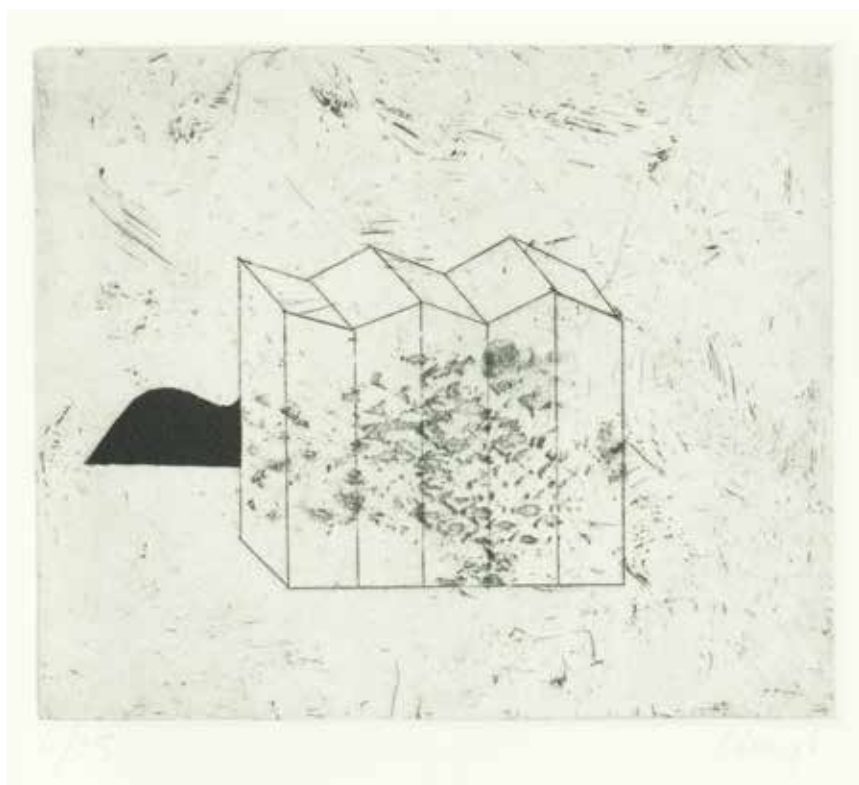
£600 - 800

€680 - 910

US\$800 - 1,100



216



217 ^{†AR}

PRUNELLA CLOUGH (BRITISH, 1919-1999)

Setting I; Mirror and Plant; Untitled Etching, 1998, on wove, signed and numbered 6/25 in pencil, 269 x 32mm (10 1/2 x 12 1/2 in)(PL); together with 'Mirror and Plant', etching and aquatint, 1996, on wove, signed and inscribed 'PP' in pencil, a printer's proof aside from the edition of 25, with full margins, 290 x 245mm (11 1/2 x 9 3/4 in)(PL); and 'Untitled', etching, on wove, signed and numbered 14/25 in pencil, with full margins, 903 x 908mm (3 3/4 x 3 6/8 in)(PL) (2 unframed)(3)

£600 - 800

€680 - 910

US\$800 - 1,100

217

218 AR

PRUNELLA CLOUGH (BRITISH, 1919-1999)

Flower Symmetry

Monotype printed in colours, 1992, on Somerset, signed in pencil, the full sheet printed to the edges, 460 x 530mm (18 x 20 3/4in)(SH) (unframed)

£600 - 800

€680 - 910

US\$800 - 1,100



218

219 † AR

PRUNELLA CLOUGH (BRITISH, 1919-1999)

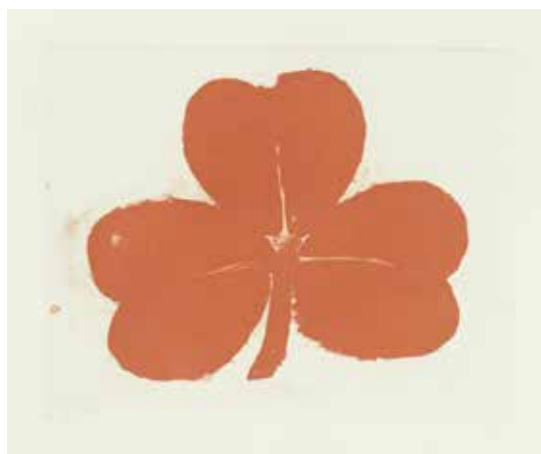
Trefoil; T-shirts

Etching, 1998, on wove, signed and numbered 15/25 in pencil, the full sheet, 200 x 250mm (7 3/4 x 9 3/4in)(PL); together with 'T shirts', etching and aquatint, 1996, signed and numbered 22/25 in pencil, the full sheet, 285 x 244mm (11 1/4 x 9 5/8in)(PL)(2 unframed)

£500 - 700

€570 - 790

US\$670 - 940



219

220

JOAN MITCHELL (AMERICAN, 1926-1992)

Arbres (Black and Yellow)

Lithograph printed in colours, 1991-92, on wove, signed and numbered 22/125 in pencil, printed by Atelier Bordas, Paris, published by Editions Jean Fournier and Editions de la Difference, Paris, the full sheet printed to the edges, 762 x 563mm (30 x 22 1/8in)(SH)

£1,200 - 1,800

€1,400 - 2,000

US\$1,600 - 2,400



220



221



222

221

RONALD BROOKS KITAJ (AMERICAN, BORN 1932)

A Day Book (Kinsman 51)

The portfolio, 1970-72, comprising thirteen prints of various media, each signed and numbered from the edition of 200 in pencil or crayon, with title-page, text by Robert Creeley and justification, this copy signed by Kitaj and Creeley and numbered 55/200 on the justification, on various papers, published by Graphis, Berlin, the full sheets, loose as issued in the original red linen-covered portfolio, with title printed on the uppers, 635 x 435mm (25 x 17 1/4in)(overall)(Folio)

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000

222

ALEXANDER CALDER (AMERICAN, 1898-1976)

Soleil & Spirale

Lithograph printed in colours, c.1965, on wove, signed and numbered 53/100 in pencil, the full sheet, 535 x 750mm (21 1/8 x 29 1/2in)(SH) (unframed)

£1,200 - 1,800
€1,400 - 2,000
US\$1,600 - 2,400



223

223

AFTER DAVID HOCKNEY

Artcurial Exhibition Poster

Offset lithographic poster printed in colours, 1973, on wove, signed in pencil, published by Mourlot, Paris, with their blindstamp, the full sheet, 765 x 533mm (30 1/8 x 21in)(SH)

£600 - 800

€680 - 910

US\$800 - 1,100

224 AR

DAVID HOCKNEY (BRITISH, BORN 1937)

Picture of a Pointless Abstraction Framed under Glass, from 'A Hollywood Collection 6' (MCA Tokyo 46)

Lithograph in colours, 1965, on Rives BFK, signed, dated and numbered 54/85 in pencil, printed by Gemini Ltd., Los Angeles, published by Editions Alecto, London, the full sheet, 768 x 565mm (30 1/4 x 22 1/4in)(SH)

£1,200 - 1,800

€1,400 - 2,000

US\$1,600 - 2,400

225

VARIOUS ARTISTS

Artist's Choice Portfolio

The complete set, 1987, comprising 48 prints in various media, each on wove, each signed and numbered 46/48 in pencil, with title page, justification and list of contributing artists, printed and published by the Royal College of Art, London, loose as issued within the original red portfolio box, 325 x 326mm (12 3/4 x 12 3/4in)(48)(overall)

£3,000 - 5,000

€3,400 - 5,700

US\$4,000 - 6,700



224



225



226



227



228



229

226 † AR

CRAIGIE AITCHISON (BRITISH, 1926-2009)

Ram in the Moonlight; Cypress Trees at Oppadette
Screenprint in colours, 2000, on wove, signed and numbered 16/75 in white ink, the full sheet, 300 x 250mm (11 7/8 x 9 7/8in)(l); together with 'Cypress Trees at Oppadette', 1998, on wove, signed and numbered 2/75 in white ink, the full sheet, 210 x 175mm (8 1/4 x 6 7/8in)(l)(2 unframed)

£800 - 1,200
€910 - 1,400
US\$1,100 - 1,600

227 AR

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

Lemon & Birds
Screenprint in colours, 2002, on wove, signed, dated and numbered 41/71 in white ink, published by Advanced Graphics, London, the full sheet, 380 x 432mm (15 x 17in)(SH)

£600 - 800
€680 - 910
US\$800 - 1,100

228 AR

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

Golytha
Wool tapestry, from the edition of 10, 1200 x 1040mm (47 1/4 x 41in)(SH)

£2,000 - 3,000
€2,300 - 3,400
US\$2,700 - 4,000

Provenance

Browse & Darby, London
The Collection of the Late Michael Hobbs OAM, Sydney

Exhibited

Craigie Aitchison - The Stirling Tapestries, Browse & Darby, London, 22 April - 15 May 2015

One of a series of six large tapestries designed by Craigie Aitchison for a competition to decorate The Chapel Royal in Stirling Castle. The scheme failed but the designs were produced posthumously as a faithful realization of the artist's intent. Craigie never saw his work woven into the tapestries.

229 † AR

ADRIAN BERG RA (BRITISH, BORN 1929)

Glyndebourne
Screenprint in colours, 1990, on Arches, signed, titled, dated and numbered 2/150 in pencil, printed by Advanced Graphics, London, with their blindstamp, the full sheet, 621 x 597mm (24 1/2 x 23 1/2in)(SH) (unframed)

£500 - 700
€570 - 790
US\$670 - 940

230 AR

PAULA REGO (BRITISH, BORN 1935)

Lady on a Donkey and Man with a Guitar (not in Rosenthal)
Etching and aquatint with hand-colouring, on wove, signed in pencil,
with full margins, 195 x 160mm (7 3/4 x 6 1/4in)(PL)

£500 - 700

€570 - 790

US\$670 - 940



230

231

VARIOUS ARTISTS

Other Men's Flowers

The complete portfolio, 1994, comprising fifteen works of various media, on various papers, with title and justification pages, signed in pencil or ink by the participating artists and numbered 79/100 on the justification, the full sheets, loose as issued, in original blue solander box with title printed on the uppers, overall 620 x 490mm (23 1/2 x 19 1/4in)(15)(Folio)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000



231

232 AR

ROBYN DENNY (BRITISH, 1930-2014)

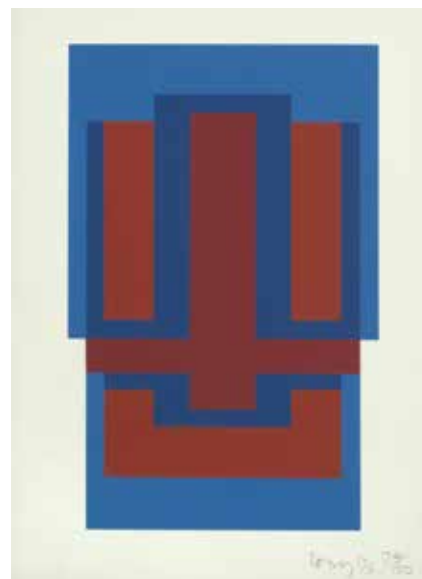
Untitled, from 'Eighteen Small Prints'

Screenprint in colours, 1973, on wove, signed, dated and numbered 74/100 in pencil, printed by Advanced Graphics, London, published by Bernard Jacobson Gallery, London, with full margins, 210 x 150mm (8 1/4 x 5 7/8in)(SH)

£500 - 700

€570 - 790

US\$670 - 940



232

233

AI WEIWEI (CHINESE, BORN 1957)

Artist's Hand

Electroplated rhodium on cast urethane resin, 2017, with artist's signature incised on the base, from an edition of 1000, in the original packaging, 125 x 95 x 102mm (5 x 3 3/4 x 4in)(overall)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

233

234 AR

MARK WALLINGER (BRITISH, BORN 1959)

A Real Work of Art

Painted die cast metal statuette mounted on a wood base, 1993, numbered 36 on the saddle, from the edition of 50, 120mm (4 3/4in) (height)

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,700

234

235

JEFF KOONS (AMERICAN, BORN 1955)

Split Rocker

Porcelain vase, 2012, signed and numbered 1083/3500 on the underside of the base, manufactured by Bernardaud, Limoges, with the original presentation box, 400 x 300 x 360mm (16 x 12 1/8in) (overall)

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000

235



236

236 AR

RACHEL WHITEREAD (BRITISH, BORN 1963)

Doorknob

Multiple in UV-resistant Technogel coated with black polyurethane, 2001, signed and numbered from the edition of 300 in blue ink on the accompanying information card, published by Deutsche Guggenheim for the exhibition Rachel Whiteread: Transient Spaces, Berlin, encased within perspex box, 60 x 60 x 130mm (2 3/8 x 2 3/8 x 5 1/8in)

£500 - 700

€570 - 790

US\$670 - 940

237 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, 110 x 110 x 110mm (4 3/8 x 4 3/8 x 4 3/8in)(overall)

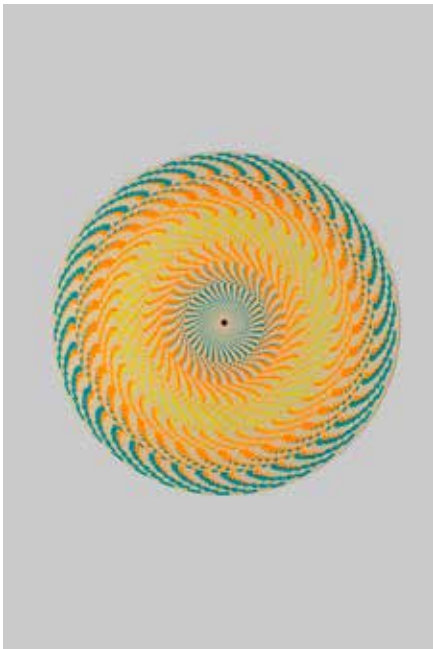
£600 - 800

€680 - 910

US\$800 - 1,100



237



238

238 AR

PETER SEDGLEY (BRITISH, BORN 1930)

Video Discs

The complete set of six kinetic screenprints, in fluorescent colours, 1969-70, on spun aluminium discs, with motor and ultraviolet light unit, each signed, titled, dated and numbered 4/100 with incision verso, published by Editions Alecto, London, 740mm (29 1/8)(diameter)(6)

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000

Exhibited

Zacheta National Gallery of Art, Warsaw, Poland, 'Revolutions, 1968', September - November 2008



239



240



241

239 AR

ANTONY GORMLEY RA (BRITISH, BORN 1950)

Snowfall

Offset lithograph printed in colours, 2002, on wove, signed, dated and numbered in black felt tip pen, the full sheet, 695 x 995mm (27 3/8 x 39 1/8in)(SH)

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600

240 AR

ANTONY GORMLEY RA (BRITISH, BORN 1950)

Room

Digital pigment print, 2008, on Hahnemühle wove, signed and numbered 68/150 in pencil, published by Oak Tree Fine Press, Fyfield, with full margins, 279 x 216mm (11 x 8 1/2in)(SH)(unframed)

£600 - 800

€680 - 910

US\$800 - 1,100

241 AR

JONATHAN YEO (BRITISH, BORN 1970)

Catherine and Pepper

Archival pigment print in colours, 2010, on wove, signed and numbered 24/47 in pencil, published by Lazarides, London, with their blindstamp, with full margins, 800 x 800mm (31 1/2 x 31 1/2in)(SH)

£700 - 1,000

€790 - 1,100

US\$940 - 1,300



242



243



244



245

242 AR

DAMIEN HIRST (BRITISH, BORN 1965)

Home Sweet Home

Screenprint in colours, 1996, on porcelain plate, numbered 808/1500, published by Sid Powell for Gagosian Gallery, 211mm (8in)(diameter)

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600

243 AR

DAMIEN HIRST (BRITISH, BORN 1965)

Red Nose Stalin

Screenprint in colours, 2007, on wove, signed and numbered 152/500 in pencil, the full sheet, 510 x 410mm (20 1/8 x 16 1/8in)(SH)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

244 AR

TRACEY EMIN (BRITISH, BORN 1963)

My favourite little Bird

Offset-lithograph printed in colours, 2005, 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

€680 - 910

US\$800 - 1,100

245 AR

TRACEY EMIN (BRITISH, BORN 1963)

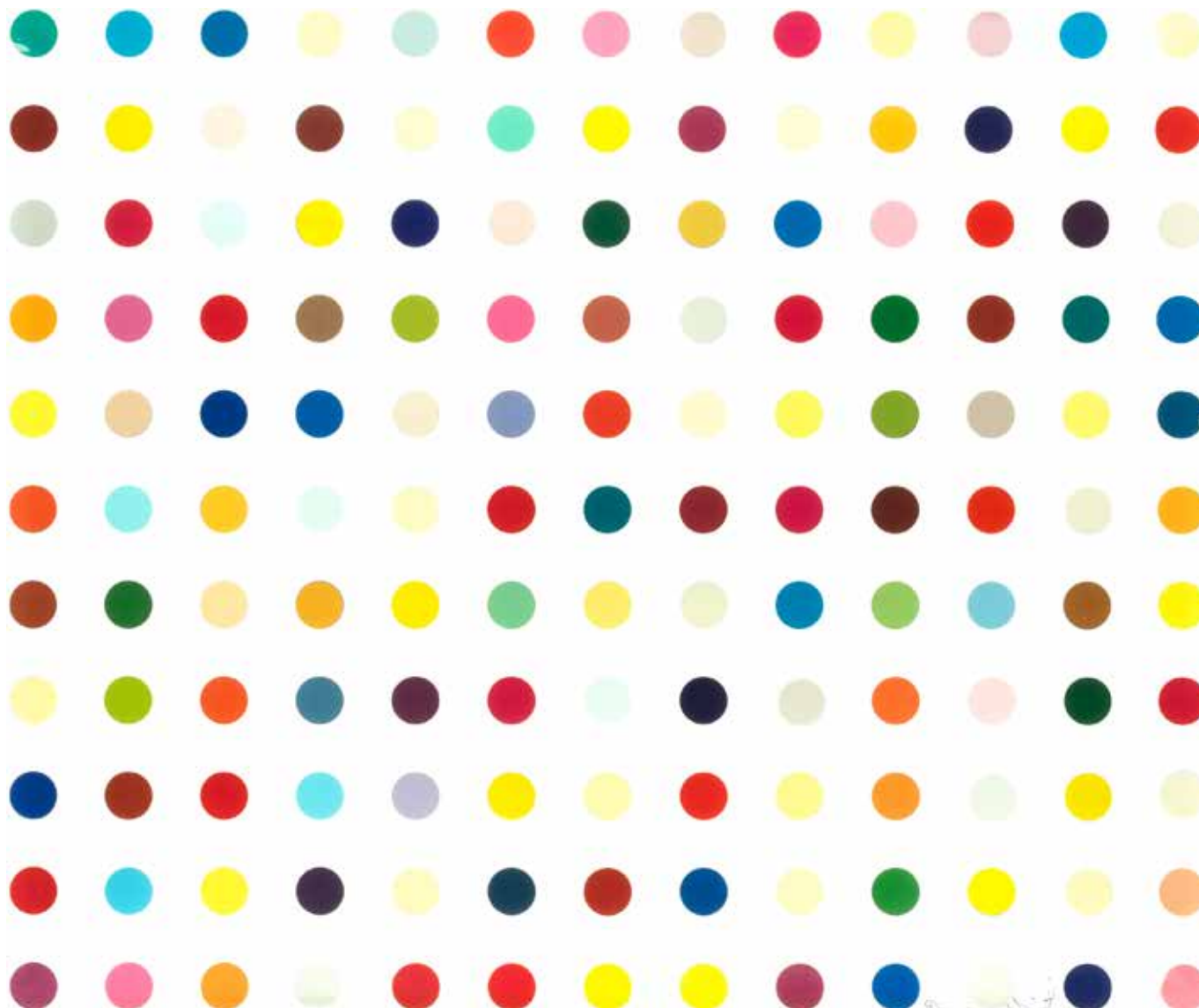
In my mind II

Polymer gravure, 2014, signed, titled, dated and numbered 76/100 in pencil, the full sheet, 365 x 295mm (14 1/4 x 11 5/8in)(SH)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000



246

246 AR

DAMIEN HIRST (BRITISH, BORN 1965)

Lysergic Acid Diethylamide (LSD)

Lamda inkjet print, 2000, on glossy wove, signed in black pen,
numbered from the edition of 300 in black ball-point pen verso,
published by Eyestorm, London, the full sheet, 1070 x 1270mm (42
1/8 x 50in)(SH)

£3,000 - 5,000

€3,400 - 5,700

US\$4,000 - 6,700



Sideways (Schubert 76)

247



One Small Step (Schubert 70)

248

247 AR

BRIDGET RILEY (BRITISH, BORN 1931)

Sideways (Schubert 76)

Screenprint in colours, 2010, on wove, signed, titled, dated and numbered 91/250 in pencil, published by Ridinghouse, London, with full margins, 460 x 325mm (18 1/8 x 12 3/4in)(SH)

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,700

248 AR

BRIDGET RILEY (BRITISH, BORN 1931)

One Small Step (Schubert 70)

Screenprint in colours, 2009, on wove, signed, dated, titled and numbered 166/300 in pencil, printed at Artizan Editions, Hove, published by the artist, the full sheet, 441 x 291mm (17 3/8 x 11 1/2in)(SH)

£1,200 - 1,800

€1,400 - 2,000

US\$1,600 - 2,400

249 AR

PATRICK HUGHES (BRITISH, BORN 1939)

St. Ives

Hand-printed multiple with lithography, 2007, signed and numbered 10/45 in pencil, 430 x 950 x 190mm (17 x 37 1/2 x 7 1/2in)(overall)

£3,000 - 5,000

€3,400 - 5,700

US\$4,000 - 6,700



249

250 AR

HARLAND MILLER (BRITISH, BORN 1964)

Love Conquers Nothing
Inkjet print in colours, 2011, on Somerset Satin, signed and numbered
7/35 in pencil, published by Other Criteria, London, the full sheet
printed to the edges, 420 x 336mm (16 1/2 x 13 1/4in)(SH)

£3,000 - 5,000

€3,400 - 5,700

US\$4,000 - 6,700



250

251 AR

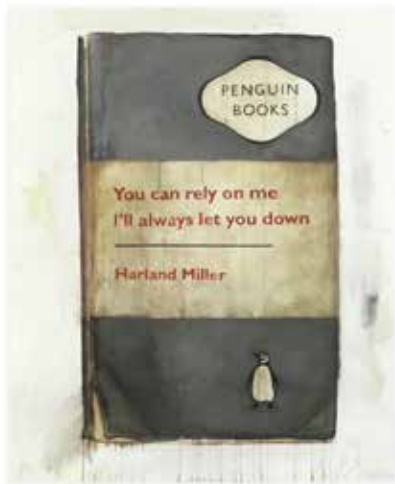
HARLAND MILLER (BRITISH, BORN 1964)

You Can Rely On Me, I'll Always Let You Down
Inkjet print in colours, 2011, on Somerset Satin Enhance, signed and
numbered 7/35 in pencil, published by Other Criteria, London, the full
sheet printed to the edges, 420 x 336mm (16 1/2 x 13 1/4in)(SH)

£3,000 - 5,000

€3,400 - 5,700

US\$4,000 - 6,700



251

252 AR

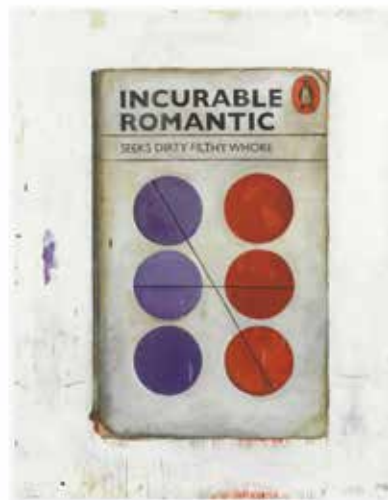
HARLAND MILLER (BRITISH, BORN 1964)

Incurable Romantic Seeks Dirty Filthy Whore
Inkjet print in colours, 2011, on Somerset Satin, signed and numbered
7/35 in pencil, published by Other Criteria, London, the full sheet
printed to the edges, 420 x 336mm (16 1/2 x 13 1/4in)(SH)

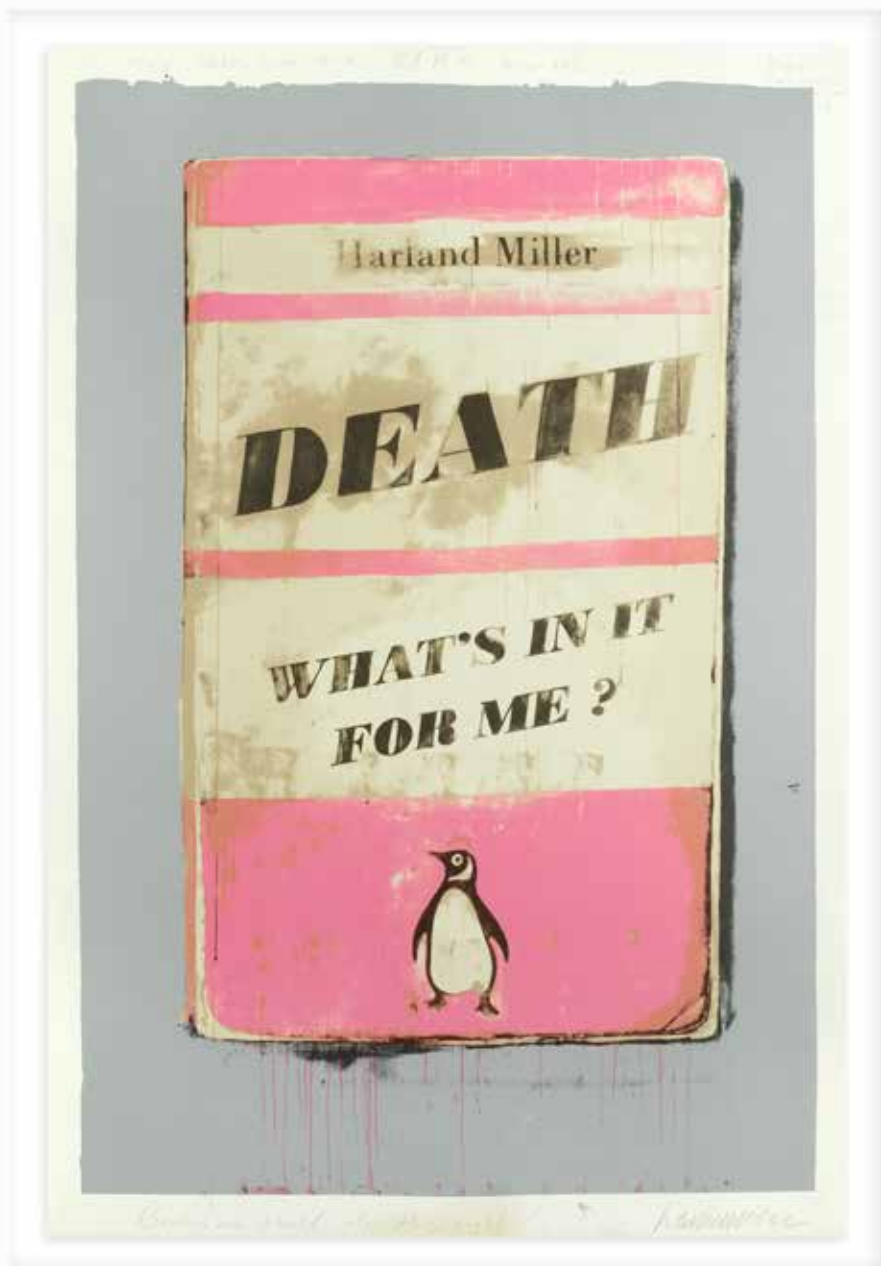
£3,000 - 5,000

€3,400 - 5,700

US\$4,000 - 6,700



252



253

253 ^{AR}

HARLAND MILLER (BRITISH, BORN 1964)

Death, What's in it for Me?

Screenprint in colours with extensive hand-colouring in oil and acrylic, 2014, on Somerset, signed, dated and inscribed 'The Bubble Gum Pink is infact M.H. series 142' and 'Beauty! We should do this right?' and further variously annotated in pencil, one of ten unique artist's proofs, the full sheet, 957 x 660mm (37 5/8 x 25 7/8 in)(SH)

£6,000 - 8,000

€6,800 - 9,100

US\$8,000 - 11,000



254



255



256

254 ^{AR}

JULIAN OPIE (BRITISH, BORN 1958)

Woman taking off man's shirt (Cristea p.244)
Screenprint in colours, 2003, from the edition of an unknown size,
published by K21 Kunstammlung Nordrhein-Westfalen, Düsseldorf,
with full margins, 1000 x 600mm (39 3/8 x 23 5/8in)(SH)(unframed)

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000

255 ^{AR}

DAVID SHRIGLEY (BRITISH, BORN 1968)

Fucking Ace
Double-sided print in colours, 2009, on thick card, initialled, dated and
numbered 186/200 in pencil, encased in perspex box, the full sheet,
270 x 190mm (10 1/2 x 7 1/2in)(SH); 310 x 220 x 40mm (12 1/4 x 8
5/8 x 1 5/8in)(Box)

£1,200 - 1,800
€1,400 - 2,000
US\$1,600 - 2,400

256 ^{AR}

JULIAN OPIE (BRITISH, BORN 1958)

Woman Taking off a Man's Shirt in Five Stages
Screenprint, 2004, on wove, signed in pencil, a printer's proof aside
from the numbered edition of 80, published by K21 Kunstammlung
Nordrhein-Westfalen, Düsseldorf, with unevenly trimmed margins,
approximately 650 x 995mm (25 5/8 x 39 1/8in)(SH)(unframed)

£3,000 - 5,000
€3,400 - 5,700
US\$4,000 - 6,700



257

257

ED RUSCHA (AMERICAN, BORN 1937)

Hot Shot, from 'Eighteen Small Prints'

Lithograph printed in colours, 1973, on wove, signed, dated and numbered 74/100 in pencil verso, printed by Advanced Graphics, London, published by Bernard Jacobson Gallery, London, the full sheet printed to the edges, 150 x 210mm (5 7/8 x 8 1/4in)(SH)

£3,000 - 5,000

€3,400 - 5,700

US\$4,000 - 6,700

258 † AR

MARC QUINN (BRITISH, BORN 1964)

At the far Edge of the Universe No.3
Pigment print in colours, 2010, on Somerset
photo paper, signed and numbered 27/59 in
pencil verso, published by Paragon Press,
with full margins, 690 x 1040mm (27 1/8 x 40
7/8in)(SH)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000



258



259

259 † AR

MARC QUINN (BRITISH, BORN 1964)

At the far Edge of the Universe No.7
Pigment print in colours, 2010, on Somerset
photo paper, signed and numbered 27/59 in
pencil verso, published by Paragon Press,
with full margins, 690 x 1040mm (27 1/8 x 40
7/8in)(SH)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000



260

260 † AR

MARC QUINN (BRITISH, BORN 1964)

At the far Edge of the Universe No.8
Pigment print in colours, 2010, on Somerset photo paper, signed and numbered 27/59 in pencil verso, published by Paragon Press, with full margins, 690 x 1040mm (27 1/8 x 40 7/8in)(SH)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

261 † AR

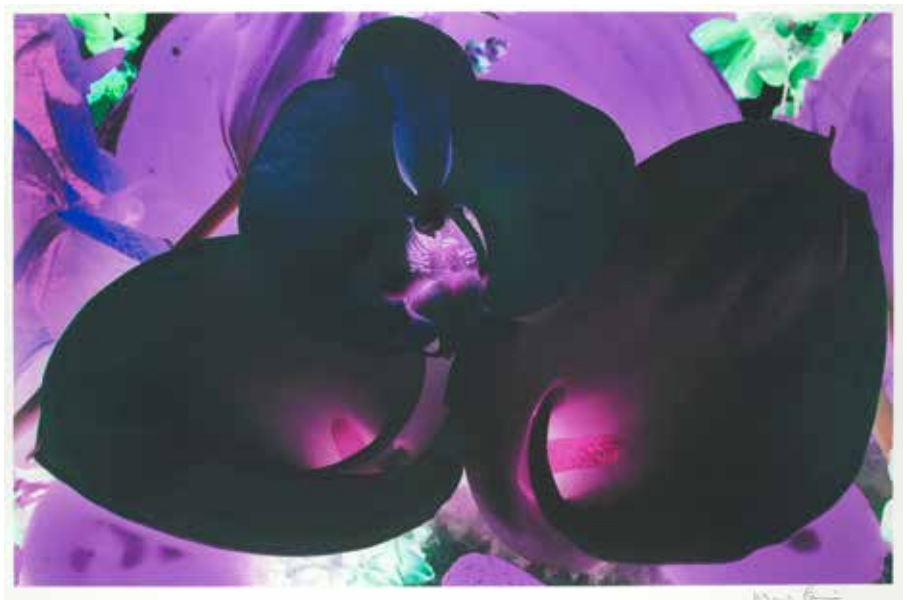
MARC QUINN (BRITISH, BORN 1964)

At the far Edge of the Universe No.6
Pigment print in colours, 2010, on Somerset photo paper, signed and numbered 27/59 in pencil verso, published by Paragon Press, with full margins, 690 x 1040mm (27 1/8 x 40 7/8in)(SH)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000



261



262

262 † AR

MAT COLLISHAW (BRITISH, BORN 1966)

Insecticide 15

Photogravure etching printed in colours, 2010, on wove, signed and numbered 5/35 in pencil, from the portfolio 'Insecticide', with full margins, 700 x 700mm (27 1/2 x 27 1/2in)(PL) (unframed)

£600 - 800

€680 - 910

US\$800 - 1,100



263

263 † AR

MAT COLLISHAW (BRITISH, BORN 1966)

Insecticide 18

Photogravure etching printed in colours, 2010, on wove, signed and numbered 5/35 in pencil, from the portfolio 'Insecticide', with full margins, 700 x 700mm (27 1/2 x 27 1/2in)(PL) (unframed)

£600 - 800

€680 - 910

US\$800 - 1,100



264

264 ★ AR

MASSIMO VITALI (ITALIAN, BORN 1944)

Calafuria, from 'Portfolio of Landscapes and Figures'

Offset lithograph in colours, 2006, on smooth wove, with the artist's inkstamp and numbered 93/120 on the reverse, printed by Brancolini Grimaldi Rome and Florence, published by Steidl Verlag, Göttingen, Germany, the full sheet, 700 x 900mm (27 5/8 x 35 3/8in)(SH)

£700 - 1,000

€790 - 1,100

US\$940 - 1,300

265 † AR

ELIZABETH MAGILL (IRISH, BORN 1959)

Skirt Tales, from the 'Parlous Land'
Lithograph printed in colours, 2006, on
wove, signed and numbered 14/45 in pencil,
published by The Paragon Press, London, the
full sheet printed to the edges, 600 x 835mm
(23 1/2 x 32 3/4in)(SH)(unframed)

£600 - 800

€680 - 910

US\$800 - 1,100



265

266 † AR

ELIZABETH MAGILL (IRISH, BORN 1959)

Lower Lough, from the 'Parlous Land'
Lithograph printed in colours, 2006, on
wove, signed and numbered 18/45 in pencil,
published by The Paragon Press, London, the
full sheet printed to the edges, 595 x 820mm
(23 3/8 x 32 1/4in)(SH)

£600 - 800

€680 - 910

US\$800 - 1,100



266

267 † AR

ELIZABETH MAGILL (IRISH, BORN 1959)

Roches Point, from the 'Parlous Land'
Lithograph printed in colours, 2006, on
wove, signed and numbered 18/45 in pencil,
published by The Paragon Press, London, the
full sheet printed to the edges, 595 x 835mm
(23 1/2 x 32 7/8in)(SH)

£600 - 800

€680 - 910

US\$800 - 1,100



267



268



269



270



271

268 AR

BAMBI (BRITISH, BORN 1982)

Dita Von Teese

Screenprint in colours with diamond dust, 2012, signed and inscribed 'U/P' in pencil, a proof aside from the edition of 35, published by Hyde Image Ltd., London, with their blindstamp, the full sheet, 1087 x 728mm (42 3/4 x 28 5/8in)(SH)(unframed)

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600

269 AR

BAMBI (BRITISH, BORN 1982)

Amy Jade

Screenprint in colours, on wove, signed and inscribed 'A/P' in pencil, an artist's proof aside from the edition of 35, published by Hyde Image Ltd., London, with their blindstamp, the full sheet, 1112 x 764mm (44 1/8 x 30 1/8in)(SH)

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600

270

HEATH KANE (BORN AUSTRALIA)

Rich Enough To Be Batman - Pink and Gold

Screenprint, 2015, on Somerset Satin, signed and numbered 8/100 in pencil, the full sheet, 600 x 420mm (23 5/8 x 16 1/2in)(SH)

£700 - 1,000

€790 - 1,100

US\$940 - 1,300

271 AR

PURE EVIL (BRITISH, BORN 1968)

Prince Philip's Nightmare

Screenprint in colours with hand-finish, signed, numbered 1/1 and inscribed with blue ink, with full margins, 500 x 355mm (19 5/8 x 13 1/4in)(SH)(unframed)

£500 - 700

€570 - 790

US\$670 - 940



272



273

272

FAILE (AMERICAN)

Agony and Ecstasy; Smoking Silence; Forbidden Love; Master of Love and Fate

Four screenprints in colours, 2006, on wove, each signed, numbered 8/10 and inscribed 'ES', printed and published by Pictures on Walls, London, with their blindstamp, each 500 x 345mm (19 5/8 x 13 5/8in) (SH)(4)(unframed)

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000

273 AR

BANKSY (BRITISH, BORN 1975)

Golf Sale

Screenprint in colours, 2003, on wove, numbered 438/750 in pencil, published by Pictures on the Walls, London, the full sheet, 350 x 495mm (13 3/4 x 19 1/4in)(SH)(unframed)

£3,000 - 5,000

€3,400 - 5,700

US\$4,000 - 6,700

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



274

274 AR

BANKSY (BRITISH, BORN 1975)

Monkey Queen

Screenprint in colours, 2003, on wove, signed and dedicated with a heart, present box and initials 'HS' in pencil, a proof aside the numbered edition of 150, printed and published by Pictures on Walls, London, the full sheet, 493 x 342mm (19 3/8 x 13 1/2in) (unframed)

£7,000 - 10,000

€7,900 - 11,000

US\$9,400 - 13,000

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

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



275

275

NAN GOLDIN (AMERICAN, BORN 1953)

Yogo Putting on Powder, Second Trip, Bangkok

C-print, 1992, on glossy wove, signed and numbered 187/325 in black ink verso, the full sheet, 125 x 187mm (4 7/8 x 7 3/8in)(SH) (unframed)

£700 - 1,000

€790 - 1,100

US\$940 - 1,300



276

276 AR

JR (FRENCH, BORN 1983)

Kibera (Kenia)

Lithograph printed in colours, 2010, on wove, signed, dated and numbered 38/1000 in pencil, with full margins, 726 x 1004mm (28 1/2 x 39 1/2in)(SH)(unframed)

£700 - 1,000

€790 - 1,100

US\$940 - 1,300



277

277 AR

JR (FRENCH, BORN 1983)

Women are heroes, Pont-Louis Philippe, Paris

Lithograph printed in colours, 2009, signed, dated and numbered 65/85 in pencil, with the artist's blue inkstamp, published by Pont Louis-Philippe, Paris, with full margins, 710 x 1035mm (28 x 40 3/4in)(SH)(unframed)

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,700

278

NAM JUNE PAIK (1932-2006)

Untitled

The complete set of 10 offset lithographs printed in colours, 1992, on wove, each signed and numbered 46/130 in pencil, published by Edizioni Carte Segrete, Rome, the full sheets, loose as issued within the red linen-covered portfolio with gold foil blocked embossing, 480 x 360mm (18 7/8 x 14 1/8in) (overall)(Folio)

£3,000 - 5,000

€3,400 - 5,700

US\$4,000 - 6,700



278

279 †

PETER FISCHLI & DAVID WEISS (SWISS, BORN 1952; 1946-2012)

Untitled (Pilze)(FW Funghi 19)

Inkjet print in colours, 1998, on plexiglas, signed and dated verso, from an edition of 9, the full sheet, 737 x 1073mm (29 x 42 1/4in) (SH)

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000



279

280

VARIOUS ARTISTS

The Edge of Awareness

The portfolio, 1998-99, comprising six screenprints in colours, on Somerset Satin White, each signed and numbered 59/90 in pencil, produced by ART for The World for the 50th anniversary of the World Health Organization, printed by Wantanabe Studio, the full sheets, loose as issued in the original paper portfolio case, 300 x 400mm (11 3/4 x 15 3/4in)(overall)(Folio)(6)

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000

Please note this portfolio includes works by the following artists:

Ilya and Emilia Kabakov, Sol LeWitt, Tatsuo Miyajima, Ouattara Watts, Maria-Carmen Perlingeiro and Pat Steir.



280

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

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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.

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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

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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 or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. *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. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

25% up to £175,000 of the *Hammer Price*
20% from £175,001 to £3,000,000 of the *Hammer Price*
12.5% from £3,000,001 of the *Hammer Price*

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific *Sale* Information page at the front of the catalogue.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

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, shown beside the *Lot* number, 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*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

Bonhams' preferred payment method is by 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.

Payment may also be made by one of the following methods:

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 and should be made payable to Bonhams 1793 Limited.

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes or coins 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 or notes; this limit applies to both payment at our premises and direct deposit into our bank account.

Debit cards (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

Credit cards (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.

10. COLLECTION AND STORAGE

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

11. SHIPPING

For information and estimates on domestic and international shipping as well as export licenses please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshipping.co.uk

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 or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

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

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

1 THE CONTRACT

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

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

2 SELLER'S UNDERTAKINGS

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

3 DESCRIPTIONS OF THE LOT

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

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

5 RISK, PROPERTY AND TITLE

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

6 PAYMENT

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

7 COLLECTION OF THE LOT

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

8	FAILURE TO PAY FOR THE LOT	9	THE SELLER'S LIABILITY	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			11	GOVERNING LAW
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.	10	MISCELLANEOUS		
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*.

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS		
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <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;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT
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.
		9	FORGERIES
		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> .
		10	OUR LIABILITY
		10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <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 <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , 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.	the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or	12.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
10.3.2	Unless you buy the <i>Lot</i> as a <i>Consumer</i> , in any circumstances where we are liable to you in respect of a <i>Lot</i> , 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 <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</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 negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	it can be established that the <i>Lot</i> is a non-conforming <i>Lot</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; or	12.8	In this agreement "including" means "including, without limitation".
	You may wish to protect yourself against loss by obtaining insurance.	the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or	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.
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.	the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements.	12.10	Reference to a numbered paragraph is to a paragraph of this agreement.
11	BOOKS MISSING TEXT OR ILLUSTRATIONS Where the <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i> "), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if: the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and 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 non-conforming <i>Lot</i> , and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i> ; and within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) 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 non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> . but not if: the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or	If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</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 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i> . 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 <i>Lot</i> , all rights and benefits under this paragraph will cease.	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 <i>Bonhams</i> , it will also operate in favour and for the benefit of <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.
		12 MISCELLANEOUS	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 <i>Sale</i> 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. <i>Bonhams</i> has a complaints procedure in place.
		12.1 You may not assign either the benefit or burden of this agreement.		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 <i>Website</i> 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.
		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.		APPENDIX 3
		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.		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.
		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 <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract 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.		LIST OF DEFINITIONS "Additional Premium" a premium, calculated in accordance with the <i>Notice to Bidders</i> , to cover <i>Bonhams' Expenses</i> relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a <i>Hammer Price</i> which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i>). "Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i> .
		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 <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.		

"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 for Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "*Seller*" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

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

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "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."

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Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

Data protection – use of your information

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

Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

If successful

I will collect the purchases myself ☐

Please contact me with a shipping quote (if applicable) ☐

Sale title: Prints and Multiples		Sale date: 4 July 2018													
Sale no. 24644		Sale venue: Knightsbridge													
<p>If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.</p> <p>General Bid Increments:</p> <table><tr><td>£10 - 200by 10s</td><td>£10,000 - 20,000by 1,000s</td></tr><tr><td>£200 - 500by 20 / 50 / 80s</td><td>£20,000 - 50,000by 2,000 / 5,000 / 8,000s</td></tr><tr><td>£500 - 1,000by 50s</td><td>£50,000 - 100,000by 5,000s</td></tr><tr><td>£1,000 - 2,000by 100s</td><td>£100,000 - 200,000by 10,000s</td></tr><tr><td>£2,000 - 5,000by 200 / 500 / 800s</td><td>above £200,000at the auctioneer's discretion</td></tr><tr><td>£5,000 - 10,000by 500s</td><td></td></tr></table> <p>The auctioneer has discretion to split any bid at any time.</p>				£10 - 200by 10s	£10,000 - 20,000by 1,000s	£200 - 500by 20 / 50 / 80s	£20,000 - 50,000by 2,000 / 5,000 / 8,000s	£500 - 1,000by 50s	£50,000 - 100,000by 5,000s	£1,000 - 2,000by 100s	£100,000 - 200,000by 10,000s	£2,000 - 5,000by 200 / 500 / 800s	above £200,000at the auctioneer's discretion	£5,000 - 10,000by 500s	
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£5,000 - 10,000by 500s															
Customer Number		Title													
First Name		Last Name													
Company name (to be invoiced if applicable)															
Address															
City		County / State													
Post / Zip code		Country													
Telephone mobile		Telephone daytime													
Telephone evening		Fax													
Preferred number(s) in order for Telephone Bidding (inc. country code)															
E-mail (in capitals)															
By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.															
I am registering to bid as a private buyer <input type="checkbox"/>		I am registering to bid as a trade buyer <input type="checkbox"/>													
If registered for VAT in the EU please enter your registration here: □□ / □□□ - □□□□ - □□		Please tick if you have registered with us before <input type="checkbox"/>													

Please note that all telephone calls are recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid ★

FOR WINE SALES ONLY	
Please leave lots "available under bond" in bond <input type="checkbox"/>	Please include delivery charges (minimum charge of £20 + VAT) <input type="checkbox"/>

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:

Date:

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

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

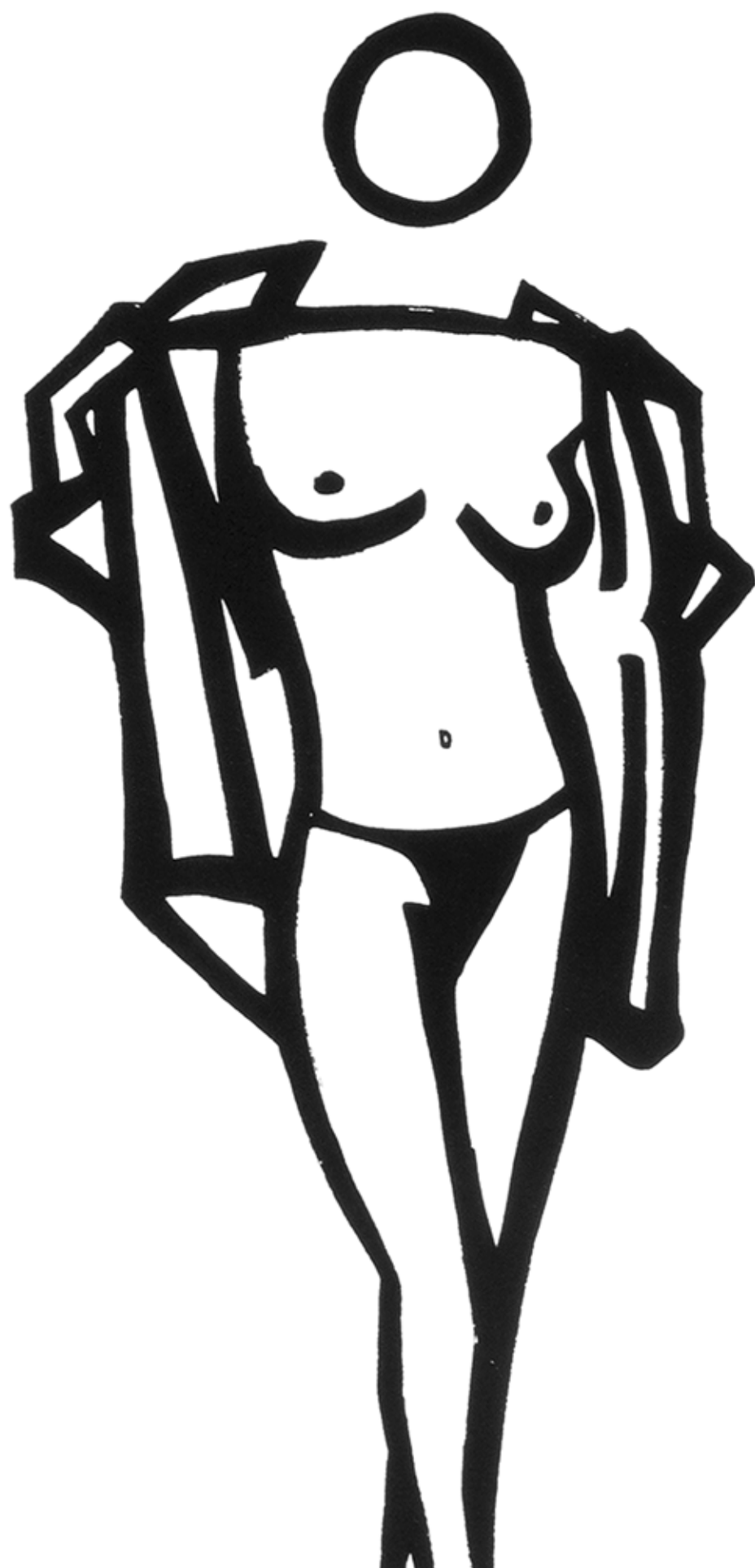
Please email or fax the completed Auction Registration form and requested information to:

Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, bids@bonhams.com

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UK/01/18

Bonhams



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DEATH

WHAT'S IN IT FOR ME ?

