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Prints and Multiples

Montpelier Street, London | 5 December 2018



Prints and Multiples

Montpelier Street, London | Wednesday 5 December 2018, at 1pm

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Carolin von Massenbach
Senior Specialist, Head of Sale
+44 (0) 20 7393 3941
carolin.vonmassenbach@bonhams.com
bonhams.com

Lucy Woodley Jones
Junior Cataloguer,
Auction Administration
+44 (0) 20 7393 3909
lucy.woodleyjones@bonhams.com

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CATALOGUE

£15

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ILLUSTRATIONS

Front cover: Lot 308
Inside front cover: Lot 332
Inside back cover: Lot 253
Back cover: Lot 265

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NB

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INTERNATIONAL PRINTS & MULTIPLES SALES 2018 18 DECEMBER 2018

Prints & Multiples
London, New Bond Street

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Wednesday 2 January 2019 for
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Wednesday 2 January 2019 for
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rate on buyer's premium

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card

Payment at time of collection by:
cash, cheque with banker's card,
credit, or debit card





1



2



3



4

1

ALBRECHT DÜRER (GERMAN, 1471-1528)

Saints Nicholas, Ulrich and Erasmus (Bartsch 118)
Woodcut, c.1505, a meder C impression, with the 5mm gap in the upper border, on laid, trimmed to the borderline, 213 x 143mm (8 3/8 x 5 5/8in)(SH)

£800 - 1,200
€910 - 1,400
US\$1,000 - 1,500

Provenance

K.F.F. von Nagler (1770-1846), Bavaria (Lugt 2529)
Kupferstichkabinett, Berlin (Lugt 1606)

2

GIULIO SANUTO (ITALIAN, 1530-1588)

Tantalus (Passavant 16; Bury 12)
Engraving, c.1565, after Titian, on laid, a very good impression of the second, final state, with devils appearing above the temple in the background, with thread margins, 450 x 355mm (17 3/4 x 14in)(PL) (unframed)

£2,500 - 3,500
€2,900 - 4,000
US\$3,200 - 4,500

3

ADRIAEN VAN OSTADE (DUTCH, 1610-1685)

A Collection of Six Etchings (Godefroy 23, 25, 26, 30, 36)
Five etchings entitled 'The Anglers', 'The Knife Grinder', 'The Barn', 'The Woman winding wool upon a reel', 'The Concert', later states, on laid, together with an etching of a tavern scene after Ostade, 155 x 188mm (6 1/8 x 7 3/8in)(PL)(and smaller)(6)

£800 - 1,200
€910 - 1,400
US\$1,000 - 1,500

4

ADRIAEN VAN OSTADE (DUTCH, 1610-1685)

A Collection of Five Etchings (Godefroy 12, 18, 40, 41, 46)
Five etchings entitled 'The Family', 'The Pig Killers', 'The Peasant's Quarrel', 'The Two Gossips', 'Man and woman conversing', later states, on laid, 178 x 155mm (7 x 6 1/8in)(PL)(and smaller)(5)

£800 - 1,200
€910 - 1,400
US\$1,000 - 1,500



5

5

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

Three Oriental Figures (Jacob and Laban?) (Bartsch 118, New Hollstein 190)
 Etching, 1641, New Hollstein's second (final) state, on laid, with a repair at the upper left corner, 145 x 114mm (5 3/4 x 4 1/2in)(PL) (unframed)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

6

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

The Agony in the Garden (Bartsch 75, New Hollstein 269)
 Etching and drypoint, c.1652, New Hollstein's second state of three, on wove, with narrow margins, 111 x 84mm (4 1/2 x 3 1/4in)(PL)

£500 - 700
 €570 - 800
 US\$640 - 900

7

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

The Goldsmith (Bartsch 123; New Hollstein 289)
 Etching and drypoint, 1655, New Hollstein's second state of three, on laid, with small margins, 775 x 56mm (2 7/8 x 2 1/4in)(PL)(unframed)

£700 - 1,000
 €800 - 1,100
 US\$900 - 1,300



6



7



8

8

GIOVANNI BATTISTA PIRANESI (ITALIAN, 1720-1778)

'The Palazzo Odescalchi'; 'The Temple of Saturn with the Arch of Septimius Severus in the Background'; 'The Pantheon, Interior'

(Hind 26, 110)
Two etchings, each on thick laid, H.26, 1753, Hind's second state (of five) with Piranesi's address and price, with a Fleur-de-lys in a double circle watermark (H.3), H110, 1774, Hind's first state (of three) before numbers, with a Bracciano watermark (H.6); together with a Luigi Rossini engraving 'View of the Interior of the Pantheon', 1823, each approximately 550 x 780mm (21 5/8 x 30 3/4in)(SH)(1 unframed)(3)

£700 - 1,000
€800 - 1,100
US\$900 - 1,300



9

9

GIUSEPPE VASI (ITALIAN, 1710-1782)

St Peter's Square; St Peter's Interior
Two etchings, 1774 and 1775, on laid, each printed on two sheets, with small margins, 705 x 975mm (27 3/4 x 38 3/8in)(PL)(2)

£800 - 1,200
€910 - 1,400
US\$1,000 - 1,500



10

James Gillray (British, 1756-1815) was one of the leading British caricaturists and printmakers of the 18th and early 19th century – famous for his political and social satires, he produced nearly one thousand prints from around 1775 until 1810:

10

JAMES GILLRAY (BRITISH, 1757-1815)

Tentanda via est qua me quoque possim tollere humo
 Etching with hand-colouring, 1810, on wove, published by H. Humphrey, London, with margins, 515 x 390mm (20 1/4 x 15 3/8in) (PL)

£1,500 - 2,000
 €1,700 - 2,300
 US\$1,900 - 2,600

Provenance

Sale; Phillips, Fine Prints, London, 26 June 2000, Lot 114, where acquired by the present owner



11

11

JAMES GILLRAY (BRITISH, 1757-1815)
Introduction of the Pope to the Convocation at Oxford by the Cardinal Broad-Bottom
Etching with hand-colouring, 1809, on wove, published by H. Humphrey, London, with margins, 272 x 376mm (10 3/4 x 14 7/8in) (PL)

£500 - 700
€570 - 800
US\$640 - 900



12

12

JAMES GILLRAY (BRITISH, 1757-1815)
More Pigs than Teats
Etching with hand-colouring, 1806, on wove, published by H. Humphrey, London, with margins, 245 x 350mm (9 3/4 x 13 3/4in)(PL)

£500 - 700
€570 - 800
US\$640 - 900



13

13

JAMES GILLRAY (BRITISH, 1757-1815)
News from Calabria! Capture of Buenos Aires!
Etching with hand-colouring, 1806, on wove, published by H. Humphrey, London, with margins, 245 x 350mm (9 5/8 x 13 3/4in)(PL)

£500 - 700
€570 - 800
US\$640 - 900



16

16
JAMES GILLRAY (BRITISH, 1757-1815)

A Collection of Caricatures
 Three Gillray etchings with hand-colouring:
 'Scientific Researches! - New Discoveries in
 Pneumatics! - or - an Experimental Lecture
 on the Powers of Air', 1802, 255 x 355mm
 (10 x 14in)(PL); 'Union Club', 1801, with ink
 annotations by another hand in the margins,
 298 x 438mm (11 3/4 x 17 1/4in)(PL), with
 the key to the figures on a separate sheet;
 'Breathing a Vein', 1804, 260 x 200mm
 (10 1/4 x 7 7/8in)(PL), all published by
 H.Humphrey, London, all on wove; together
 with an etching and engraving by James
 Caldwell after J.Collett, 'A Macarony taking
 his morning ride in Rotten Row Hyde Park',
 1772, on laid, 250 x 355mm (9 7/8 x 14in)
 (PL)(unframed)(4)

£800 - 1,200
 €910 - 1,400
 US\$1,000 - 1,500

17
JAMES GILLRAY (BRITISH, 1757-1815)

The Union Club
 Etching with hand-colouring, 1801, on wove,
 published by H. Humphrey, London, with
 margins, 300 x 440mm (11 3/4 x 17 3/8in)
 (PL)

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,600 - 3,900

Provenance
 Sale; Phillips, The Draper Hill Collection of
 James Gillray Prints & Drawings, London, 26
 June 2001, Lot 89, where acquired by the
 present owner

"Gillray's scene of debauchery is based on
 a "serious" print published to commemorate
 the first entertainment of the Union Club,
 following the political union of England and
 Ireland. The Whigs had opposed the union
 and here drown their disappointment in drink.
 The Prince of Wales has slipped from the
 throne and lies under the table across the
 form of Lord Stanhope. Among the drunken
 sleepers are Fox at the extreme left and the
 Duke of Bedford propped against the throne
 on the left. Lord Moira perches on the edge
 of the table, one booted leg extended over
 the prostrate Duke of Norfolk, at whose feet
 Nicholls is trampled on by the servants, his
 wine spilling over Cobbett's recently founded
 paper The Porcupine. Sheridan is in the
 centre on the far side of the table and many
 other Whig supporters can be distinguished."
 Hill, 1967, p.38



17

18

JAMES GILLRAY (BRITISH, 1757-1815)

Pacific Overtures or a Flight from St Cloud's
over the water to Charley
Etching with hand-colouring, 1806, on wove,
published by H. Humphrey, London, with
margins, 295 x 385mm (11 5/8 x 15 1/8in)
(PL)

£500 - 700

€570 - 800

US\$640 - 900



18

19

JAMES GILLRAY (BRITISH, 1757-1815)

A Kick at the Broad Bottoms!
Etching with hand-colouring, 1807, on laid,
published by H. Humphrey, London, with
margins, 260 x 355mm (10 1/4 x 14in)(PL)

£500 - 700

€570 - 800

US\$640 - 900



19

20

JAMES GILLRAY (BRITISH, 1757-1815)

Middlesex Election
Etching with hand-colouring, 1804, published
by H. Humphrey, London, with margins, 345
x 500mm (13 3/4 x 19 5/8in)(PL)

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500



20



21

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)

£1,800 - 2,200

€2,100 - 2,500

US\$2,300 - 2,800



21

22

ROBERT BEVAN (BRITISH, 1865-1925)

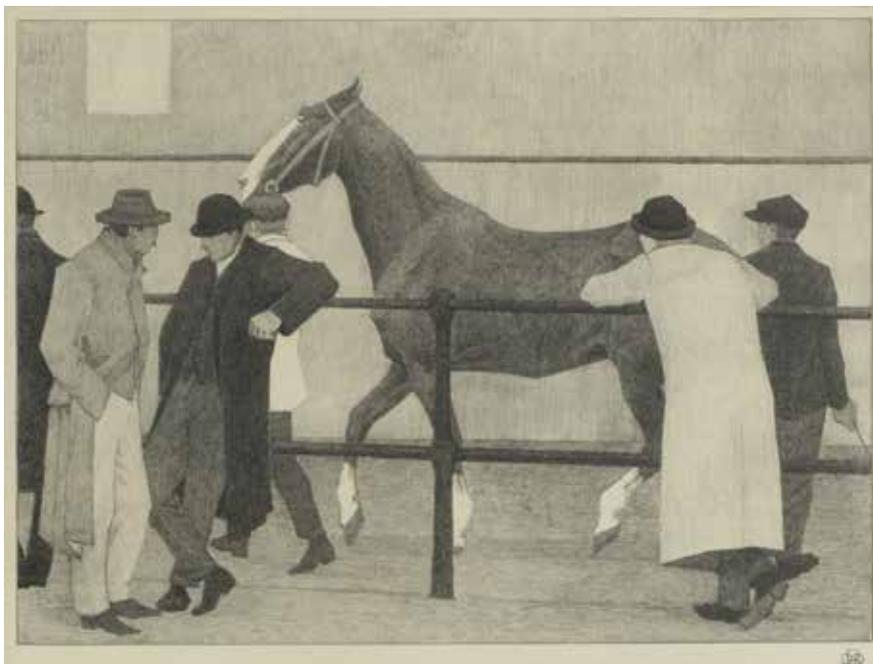
Horse Dealers (Ward's Repository No.1) (Dry 33)

Lithograph, 1919, on cream laid, from an edition of 80, with the artist's stamped monogram, with wide margins, 276 x 378mm (10 7/8 x 14 7/8in)(l); together with 'Sale at Ward's Repository' (Ward's No.2) (D36), 1921, on wove, from an edition of 50, with wide margins, 310 x 369mm (12 1/4 x 14 1/2in)(l)(2)

£2,500 - 3,500

€2,900 - 4,000

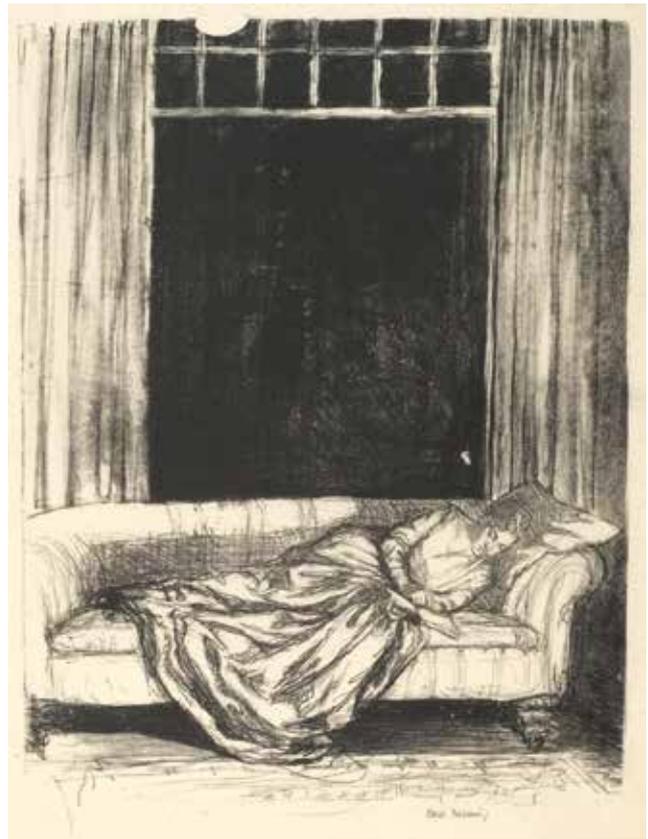
US\$3,200 - 4,500



22



23



23



24

23^{AR}

ETHEL GABAIN (BRITISH, 1883-1950)

Si les bijoux étaient indiscrets (Wright 138)

Lithograph, 1914, on wove; together with another four lithographs: 'Le Coin du Canapé' (W.140), 1914, 'Music' (W.174), 1916, 'L'Invitation' (W. 191), 1917 and 'Le Roman' (W.224), 1921, each signed in pencil, published by the artist in an edition of 24 (apart from 'Le Roman', published in an edition of 42), with full margins, 432 x 280mm (17 x 11in)(SH)(and smaller)(unframed)(5)

£500 - 700

€570 - 800

US\$640 - 900

Ethel Gabain's first lithographs were published in 1906. Colnaghi became her dealer in 1914. Her compositions were often set in her domestic surroundings where young women, often her sisters, reoccurred as her subject matter.

With technical brilliance and emotional subtlety, she produced images that convey an array of emotions and ambiguities that make her work distinctive and stand in contrast to the stylistic tendencies of many portraits of women at this time.

24^{AR}

LEON UNDERWOOD (BRITISH, 1890-1975)

Self-Portrait in a Landscape

Etching, 1921, on wove, signed and dated in pencil, with margins, 173 x 124mm (6 3/4 x 4 7/8in)(PL)

£500 - 700

€570 - 800

US\$640 - 900



25



26



27



28

25 AR

GERALD LESLIE BROCKHURST R.A., R.P., R.E. (BRITISH, 1890-1978)

A group of etchings: 'Henry Rushbury', 'James McBey' and 'Young Womanhood' (Fletcher 66, 69, 70)

Three etchings, 1930-1931, on laid, each signed in pencil, with margins, 270 x 190mm (10 5/8 x 7 1/2in)(PL)(and smaller)(3)

£500 - 700

€570 - 800

US\$640 - 900

26 AR

GERALD LESLIE BROCKHURST R.A., R.P., R.E. (BRITISH, 1890-1978)

Le Beguin (Fletcher 33)

Etching, 1921-1922, on laid, signed in pencil, from the edition of 76, with margins, 14 x 11mm (5 1/2 x 4 1/4in)(PL)

£500 - 700

€570 - 800

US\$640 - 900

27 AR

GERALD LESLIE BROCKHURST R.A., R.P., R.E. (BRITISH, 1890-1978)

A group of etchings: 'Yolande (Mrs. Rushbury)', 'Fabian', 'Viba (Mrs. Bobby Hazleton Ross)', 'Amberly Boy No.2' (Fletcher 12; 23; 62; 63)

Four etchings, 1920-1929, on laid, each signed in pencil, with margins, 215 x 170mm (8 1/2 x 6 5/8in)(PL)(and smaller)(4)

£600 - 800

€690 - 910

US\$770 - 1,000

28 AR

GERALD LESLIE BROCKHURST R.A., R.P., R.E. (BRITISH, 1890-1978)

Ranunculus (Fletcher 25)

Etching, 1922, on laid, signed in pencil, from the edition of 76, with margins, 200 x 150mm (7 7/8 x 5 7/8in)(PL)

£500 - 700

€570 - 800

US\$640 - 900



29

29 * AR

EDMUND BLAMPIED (BRITISH, 1886-1966)

A group of etchings: 'Le Chef d'Oeuvre'; 'Fetch it!'; 'The Bathing Machine'; 'Fairy Tales'; 'Untitled'; 'A Holiday Morning'; 'The Centenarian' and 'The Market Argument' Eight drypoint-etchings, c.1926-1931, on laid, seven signed in either ink or pencil, five additionally variously numbered from the edition of 100, one inscribed '2nd Trial Sep/32', each with margins, 275 x 380mm (10 3/4 x 15in)(or smaller)(PL)(8)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

Provenance

Estate of the late Sylvia Graucob



30

30 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, 275 x 198mm (10 3/4 x 7 3/4in)(PL)

£500 - 700
 €570 - 800
 US\$640 - 900



31

31 AR

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

Before the Show

Drypoint-etching with aquatint, signed and inscribed '2nd State' in pencil, with margins, 175 x 225mm (6 7/8 x 8 7/8in)(PL)

£600 - 800
 €690 - 910
 US\$770 - 1,000

32

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

Le Chat (Black 86)

Etching and aquatint, c.1922, on wove,
signed in pencil, with small margins, 176 x
136mm (6 7/8 x 5 3/8in)(PL)

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500

This is probably one of five cats called 'Tuff'
which belonged to the artist. There is a
related oil painting entitled 'My cat at the
studio window'.

33

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

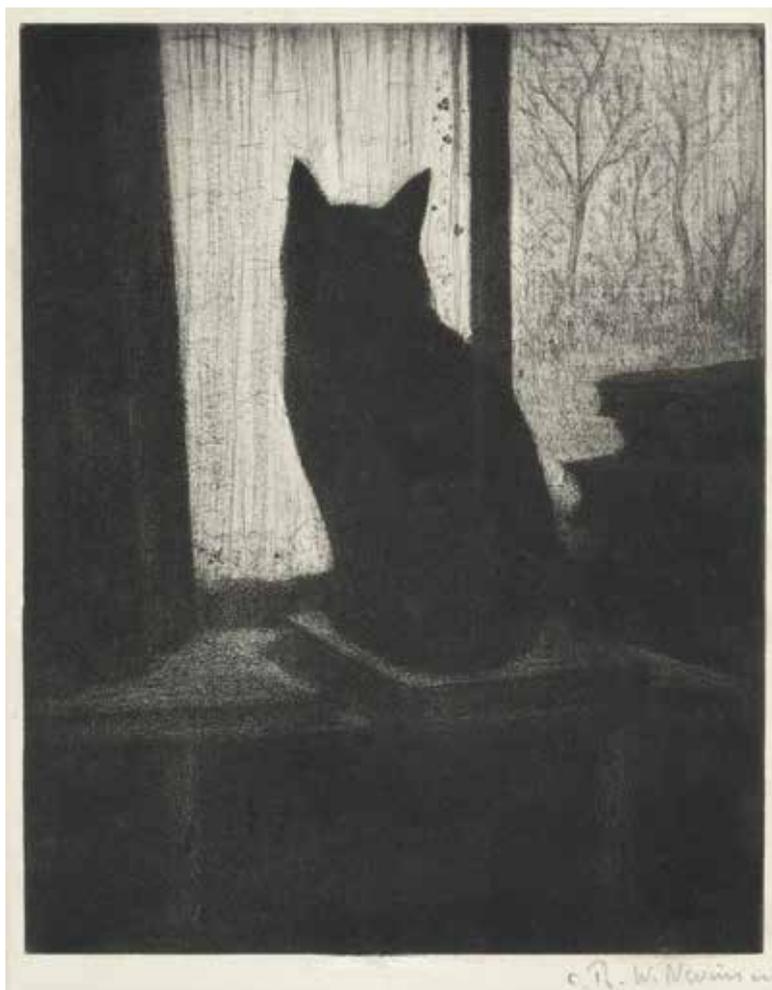
French Village (Black 141)

Lithograph, 1928-29, on wove, signed in
pencil, with margins, 242 x 343mm (9 1/2 x
13 1/2in)(I)

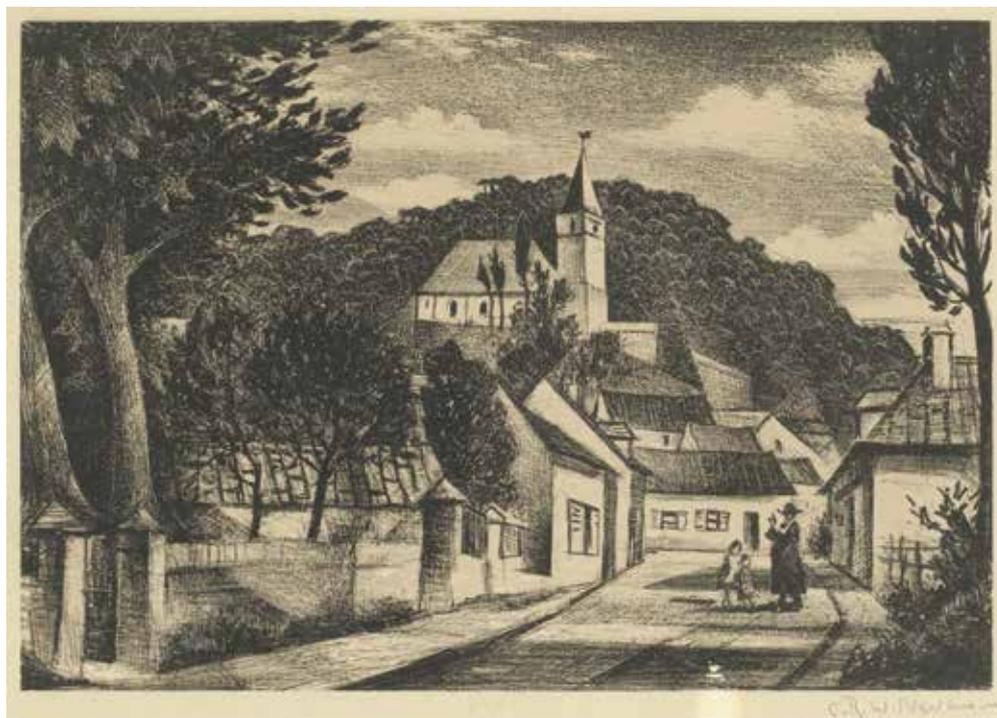
£500 - 700

€570 - 800

US\$640 - 900



32



33

“All my life I have been a courier between East and West. I believe in the interplay and marriage of the two complementary branches of Human culture”

– Bernard Leach (British, 1887-1979)

Bernard Leach, who was predominantly revered as one of the leading British craft potters of the twentieth century, was also a well-versed printmaker who created a wide range of etchings, lithographs and woodcuts. The artist was born in Hong Kong, lived in Singapore, and educated in England and also spent part of his childhood with his grandparents in Kyoto, Japan. Bernard Leach studied at the Slade and the London School of Art, where he encountered enthusiasts of Japanese art and culture such as his teacher and friend, the artist Sir Frank Brangwyn and the Japanese sculptor and

writer, Takamura Kotaro. Motivated by their encouragement, he travelled back to Japan with his printing press in 1909 where he made a living teaching drawing, and printmaking and was able to visit China between 1914-1917.

The following works ranging from 1908 to 1924 reflect the impact of his immersive experience in Japan and China, his dialogue with Eastern culture and his experiences living between two worlds.



34 AR

BERNARD LEACH (BRITISH, 1887-1979)

A set of forty-eight etchings

The set of forty-eight etchings, 1908-24, on wove, each inscribed 'AP III/III' in pencil, each with a printed signature, stamped by Janet Leach, posthumously printed in the 1980s, with full margins, 460 x 490mm (18 1/8 x 19 1/4in)(and smaller)(SH)(unframed)(48)

£8,000 - 12,000
€9,100 - 14,000
US\$10,000 - 15,000



*Remond...
1850*



Spalt Kogan





35 AR

PERCY JOHN DELF SMITH (BRITISH, 1882-1948)

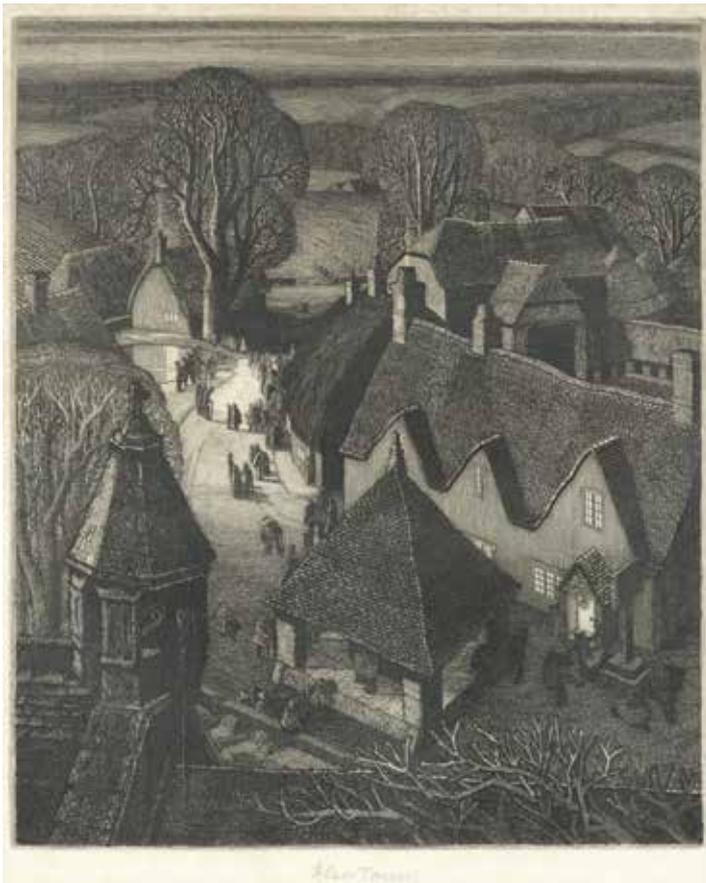
The Dance of Death 1914-1918

The complete set of seven etchings with drypoint, 1914-19, on wove, rich impressions with varied platetone, each signed in pencil, with the original manuscript title and justification page, set no.10 from the total edition of thirty, presumably published by the artist, with wide margins, probably the full sheets, each within the original cardboard mount, each inscribed with the plate's title in pencil, (presumably by the artist), 202 x 252mm (8 x 10in)(PL)(7)

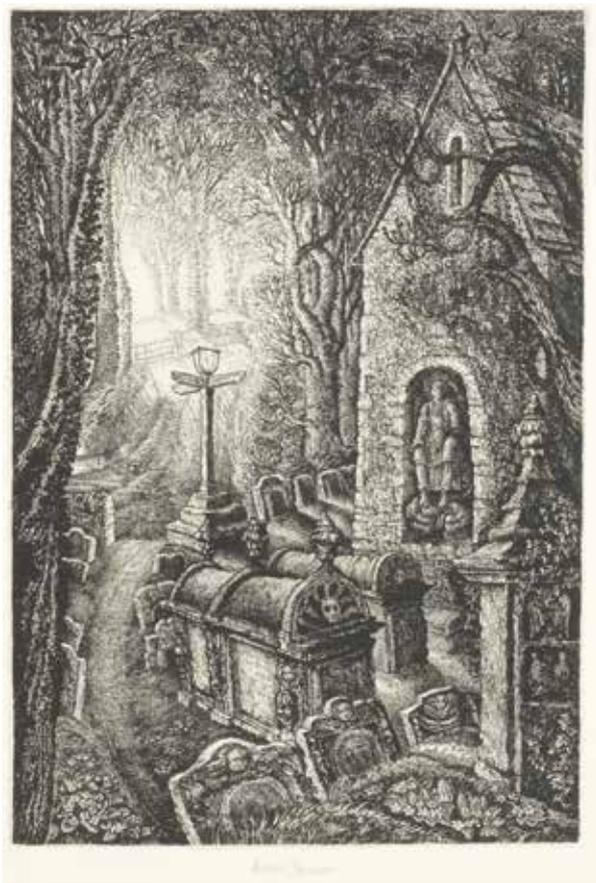
£3,000 - 5,000

€3,400 - 5,700

US\$3,900 - 6,400



36



36

36 AR

ROBIN TANNER (BRITISH, 1904-1988)

Christmas; Easter (Garton 9; 25)

Two etchings: 'Christmas', 1929; 'Easter', 1970, on cream wove with wide margins, each signed and numbered 44/50 in pencil, from the Penn Print Room Edition, published by McDonald and Nicholson in 1974, 332 x 275mm (13 x 10 3/4in)(PL); 390 x 270mm (15 1/4 x 10 3/4in)(PL)(1 unframed)(2)

£1,200 - 1,800

€1,400 - 2,100

US\$1,500 - 2,300

37 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 - 1,900



37



38

38^{AR}

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

Figure I; Figure IV

Two lithographs printed in colours, 1966, on wove, each signed and dated in pencil, numbered 32/50 and 30/50 respectively in black biro, the full sheets, each 820 x 590mm (32 1/4 x 23 1/4in)(SH)(1 unframed) (2)

£500 - 700

€570 - 800

US\$640 - 900

39

PAUL NASH (BRITISH, 1889-1946)

Wood on the Downs
Offset lithograph printed in colours, on wove, published by the Fine Art Trade Guild, with narrow margins, 410 x 530mm (16 1/8 x 20 7/8in)(l)

£700 - 1,000

€800 - 1,100

US\$900 - 1,300



39



40

40^{AR}

IAIN MACNAB (BRITISH, 1890-1967)

Back Gardens, Lisbon (Garrett 20)

Wood engraving, 1959, on thin oriental laid, signed, titled and numbered 9/50 in pencil, with full margins, 155 x 219mm (6 x 8 5/8in) (B)(unframed)

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,600

41 AR

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

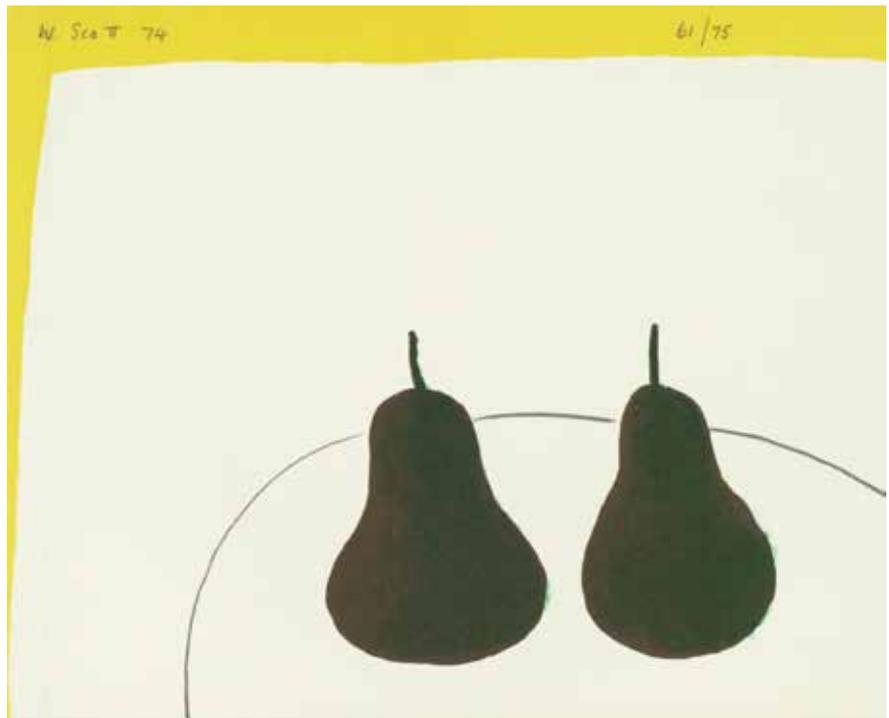
Dark Pears

Lithograph printed in colours, 1974, on wove, signed, dated and numbered 61/75 in pencil, printed by Kelpra Studio, London, together with the book 'William Scott Drawings' as published, the full sheet, 215 x 265mm (8 1/2 x 10 1/2in)(SH)(1 unframed + Vol)

£1,200 - 1,800

€1,400 - 2,100

US\$1,500 - 2,300



41

42 AR

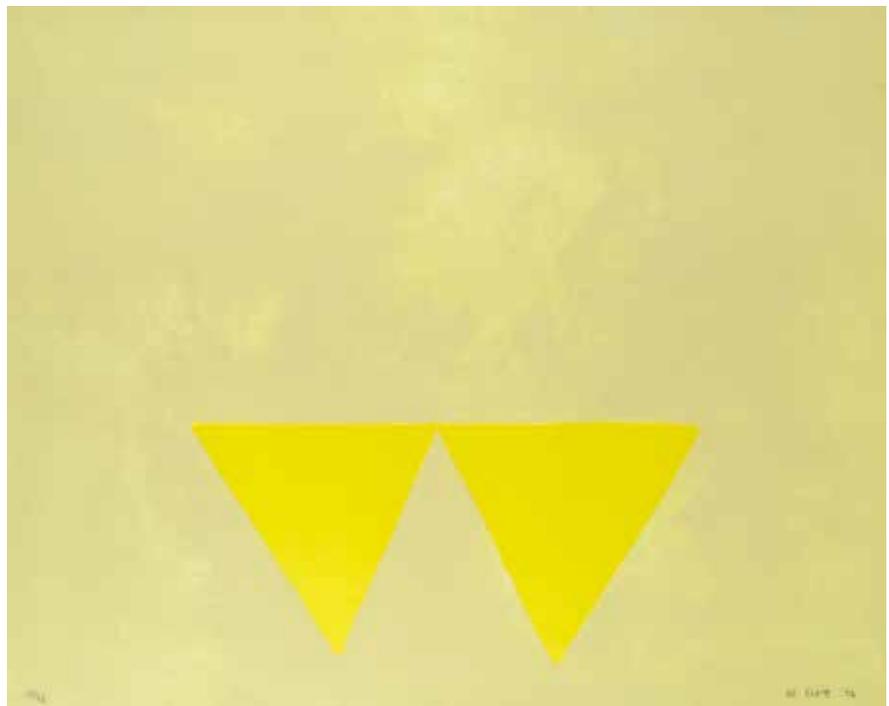
WILLIAM SCOTT R.A. (BRITISH, 1913-1989)

First Triangles, from 'A Poem for Alexander'
Screenprint in colours, 1972, on wove, signed, dated and numbered 13/72 in pencil, the full sheet printed to the edges, 580 x 780mm (22 7/8 x 30 3/4in)(SH)

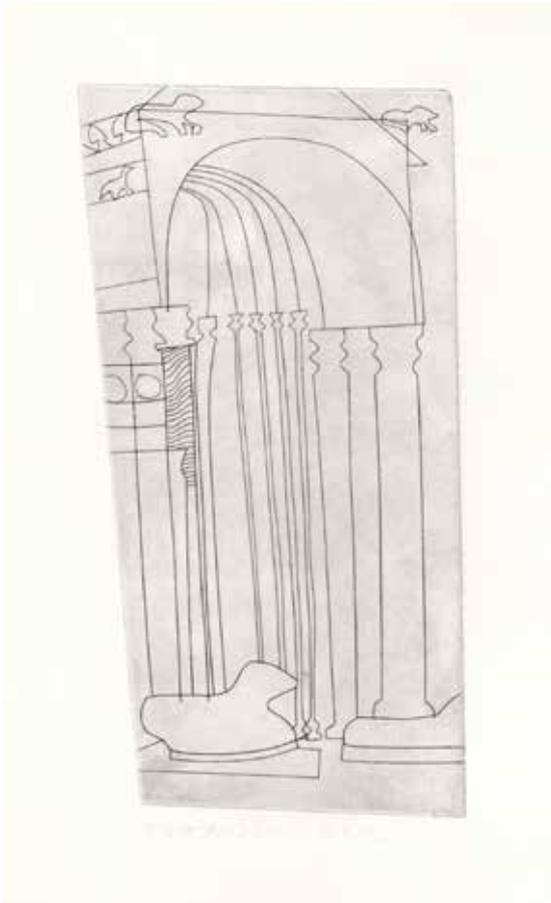
£1,000 - 1,500

€1,100 - 1,700

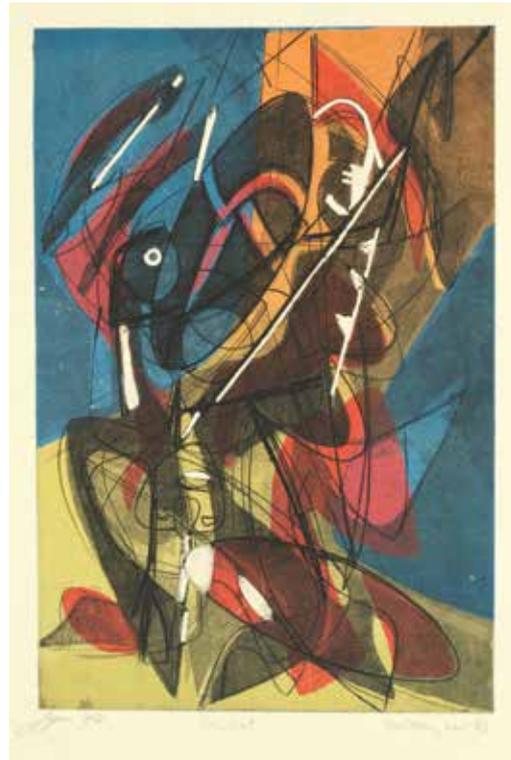
US\$1,300 - 1,900



42



43



44

43 * AR

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

Verona (The Duomo), from 'Architectural Suite' (Lafranca 30; Cristea 127)

Etching, 1966, on wove, signed, dated and numbered 11/50 in pencil, on wove, with the Lafranca blindstamp, published by Ganymed Original Editions and Marlborough Fine Art, London, with wide margins, 233 x 109mm (9 1/8 x 4 1/2in)(PL)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

44 AR

STANLEY WILLIAM HAYTER (BRITISH, 1901-1988)

Combat (Black & Moorhead 210)

Engraving with softground-etching and aquatint in colours, 1953, on Japon, signed, titled, dated and inscribed 'Japon 1/2', aside from the numbered edition of 220, printed by the artist and Atelier 17, Paris, published by La Guilde Internationale de la Gravure, Geneva, with full margins, 300 x 200mm (11 3/4 x 7 7/8in)(PL)(unframed)

£800 - 1,200
 €910 - 1,400
 US\$1,000 - 1,500

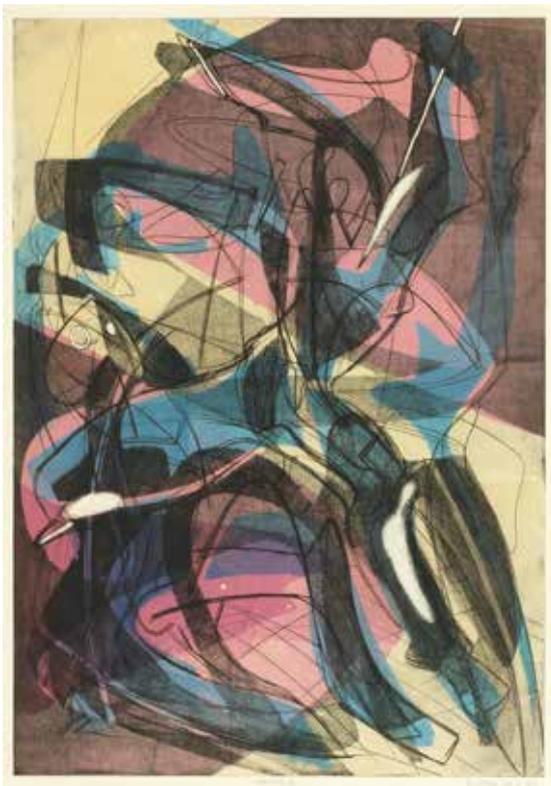
45 AR

STANLEY WILLIAM HAYTER (BRITISH, 1901-1988)

Guerriers (Warriors) (Black & Moorhead 211)

Engraving, soft-ground etching and scorper printed in colours, 1953, on wove, signed, titled and dated in pencil, a aside from the numbered edition of 200, printed by the artist and Atelier 17, published by George Braziler, New York, with full margins, 478 x 335mm (18 3/4 x 13 1/8in)(PL)

£700 - 1,000
 €800 - 1,100
 US\$900 - 1,300



45

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.



46



46

46 AR

STANLEY WILLIAM HAYTER (BRITISH, 1901-1988)

Outward; Rideau (Black & Moorhead 410; 388)
 Etching printed in colours, 1979, on BFK Rives, signed, titled, dated and numbered 30/70 in pencil, with full margins, 640 x 490mm (25 1/8 x 19 1/4in)(PL); together with 'Rideau', engraving and soft-ground etching printed in colours, 1976-7, on BFK Rives, signed, dated and inscribed 'B3' in pencil, one of thirty trial proofs aside the numbered edition of 75, printed by Hector Saunier, with full margins, 642 x 437mm (25 1/8 x 17in)(PL)(2)

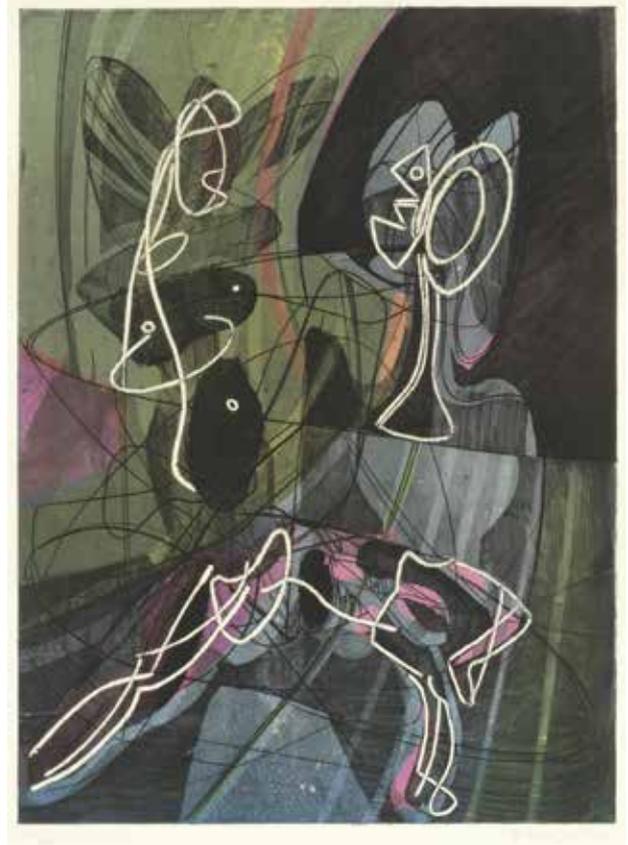
£800 - 1,200
 €910 - 1,400
 US\$1,000 - 1,500

47 AR

STANLEY WILLIAM HAYTER (BRITISH, 1901-1988)

La Leçon d'Anatomie (Black & Moorehead 214)
 Softground-etching, engraving, aquatint and scorper printed in colours, 1954, on BFK Rives, signed, dated and numbered 121/200, printed by Raymond Haasen, published by L'Oeuvre Gravée, Zurich, 393 x 295mm (15 1/2 x 11 5/8in)(PL)

£600 - 800
 €690 - 910
 US\$770 - 1,000



47



48



49



50

48 AR

DAME BARBARA HEPWORTH (BRITISH, 1903-1975)

Sun and Marble, from 'Aegean Suite'

Lithograph printed in colours, 1970-71, signed and numbered 44/60 in pencil, printed by Curwen Press, London, published by CCA Galleries, Tilford, with full margins, 800 x 585mm (31 1/2 x 23in)(SH)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

49 AR

DAME BARBARA HEPWORTH (BRITISH, 1903-1975)

Desert Forms, from 'Aegean Suite'

Lithograph in colours, 1971, on wove, signed and numbered 47/60 in pencil, printed by Curwen Studio, London, with their blindstamp, 765 x 540mm (30 1/8 x 21 1/4in)(I)

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500

50 AR

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

Silo (Turner 295)

Softground-etching with hand-colouring, 1974, on wove, signed, titled and numbered 11/25 in pencil, printed by the artist, published by Waddington Prints Ltd., London, with full margins, 242 x 352mm (9 1/2 x 13 7/8in)(PL)

£500 - 700

€570 - 800

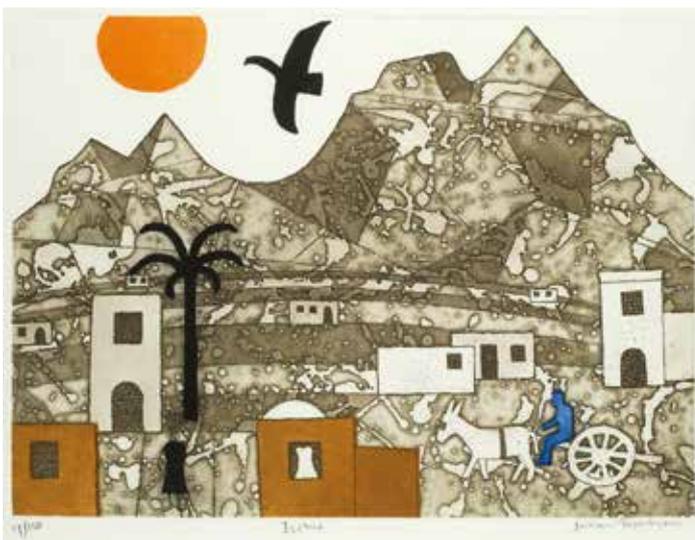
US\$640 - 900

51 † AR

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

Ischia (Turner 352)
Etching with aquatint printed in colours, 1979, on wove, signed, titled and numbered 9/150 in pencil, printed by Studio Prints, London, with their blindstamp, with full margins, 345 x 475mm (13 5/8 x 18 3/4in) (PL)

£500 - 700
€570 - 800
US\$640 - 900



51

52 AR

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

Wallington, Clock Tower (Turner 317)
Softground-etching and aquatint, 1975, on T.H. Saunders, signed, titled and numbered 37/52 in pencil, printed by Leslie Waddington Ltd., London, published by Studio Prints, with full margins, 350 x 480mm (13 3/4 x 18 7/8in)(PL)(unframed)

£500 - 700
€570 - 800
US\$640 - 900



52

53 AR

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

Seaside (Turner 46)
Etching with hand-colouring, 1972, on Crisbrook, signed, titled, dated and numbered 9/25 in pencil, printed by the artist, published by Leslie Waddington Prints Ltd., London, with full margins, 180 x 250mm (7 1/8 x 9 7/8in)(PL)

£500 - 700
€570 - 800
US\$640 - 900



53



54

54 † AR

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

Horse, from 'Images Series' (Wiseman 14)
Lithograph printed in colours, 1967, on J. Green mould-made, signed and numbered 25/25 in pencil, printed at Curwen Studio, London, published by Alistair McAlpine and Waddington Galleries, London, the full sheet, 778 x 594mm (30 5/8 x 23 3/8in)(SH)

£500 - 700
€570 - 800
US\$640 - 900

55 AR

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

The Three Riders (Wiseman 105)
Lithograph printed in colours, 1974, on T. H. Saunders, signed and numbered 79/100 in pencil, printed by Curwen Studio, London, published by Proof Arts, London, the full sheet, 570 x 775mm (22 3/8 x 30 1/2in)(SH)

£1,200 - 1,800
€1,400 - 2,100
US\$1,500 - 2,300



55

56 † AR

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

Bear, from 'Eight Animal Series' (Wiseman 36)
Lithograph printed in colours, 1970, on J. Green mould-made, signed and numbered 10/70 in pencil, printed by Curwen Studio, London, published by Leslie Waddington Prints Ltd., London, the full sheet, 519 x 655mm (20 1/2 x 25 3/4in)(SH)

£700 - 1,000
€800 - 1,100
US\$900 - 1,300



56



57

57 AR

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

Long-Eared Owl, from 'Six Owl Series' (Wiseman 118)
 Etching with aquatint printed in colours, 1977, on BFK Rives,
 signed and inscribed 'A/P' in pencil, an artist's proof aside from the
 numbered edition of 75, printed by White Ink, London, published by
 Leslie Waddington Prints Ltd., London, with the printer's blindstamp,
 with full margins, 535 x 460mm (21 x 18 1/8in)(PL)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

58 AR

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

Osprey, from 'Seabirds Series' (Wiseman 91)
 Lithograph printed in colours, 1974, on T. H. Saunders, printed by
 Curwen Studio, London, published by Christie's Contemporary Art,
 London, with their blindstamp, the full sheet, 650 x 476mm (25 1/2 x
 18 3/4in)(SH)

£700 - 1,000
 €800 - 1,100
 US\$900 - 1,300

59 AR

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

Eagle Owl (Wiseman 87)
 Lithograph printed in colours, 1973, on T.H. Saunders mould-made,
 signed and numbered 101/250 in pencil, printed by Curwen Studio,
 London, published by Leslie Waddington Graphics Ltd., London,
 distributed by Christie's Contemporary Art, with their blindstamp, the
 full sheet, 775 x 570mm (30 1/2 x 22 1/2in)(SH)(unframed)

£600 - 800
 €690 - 910
 US\$770 - 1,000



58



59

“My ambition was to put the industrial scene on the map because nobody had done it, nobody had done it seriously.”

– Laurence Stephen Lowry (British, 1887-1976)

60 AR

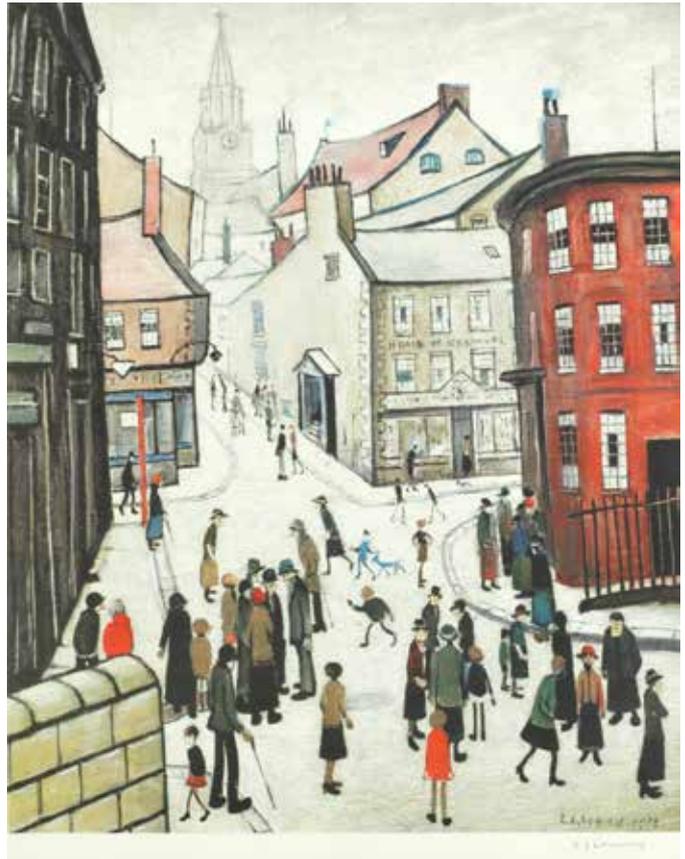
**LAURENCE STEPHEN LOWRY R.A.
(BRITISH, 1887-1976)**

Berwick-upon-Tweed
Offset lithograph printed in colours, 1973,
on wove, signed in pencil, with the Fine Art
Trade Guild blindstamp, with margins, 531 x
430mm (21 x 17in)(l)

£4,000 - 6,000

€4,600 - 6,900

US\$5,100 - 7,700



60



61 AR

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

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

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

61

62 AR

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

On The Sands

Offset lithograph printed in colours, on wove, signed and numbered 30/500 in pencil, printed by Chorley Pickersgill Ltd., Leeds, with margins, 380 x 570mm (14 7/8 x 22 1/2in)(l)

£1,200 - 1,800

€1,400 - 2,100

US\$1,500 - 2,300



62

63 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 full margins, 430 x 575mm (17 x 22 5/8in)(l)

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,900



63

64 AR

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

View of a Town

Offset lithograph printed in colours, on wove, signed in pencil, from the edition of 850, with the Fine Art Trade Guild blindstamp, with margins, 428 x 543mm (16 7/8 x 21 3/8in)(l)

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,600



64



65

65 AR

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

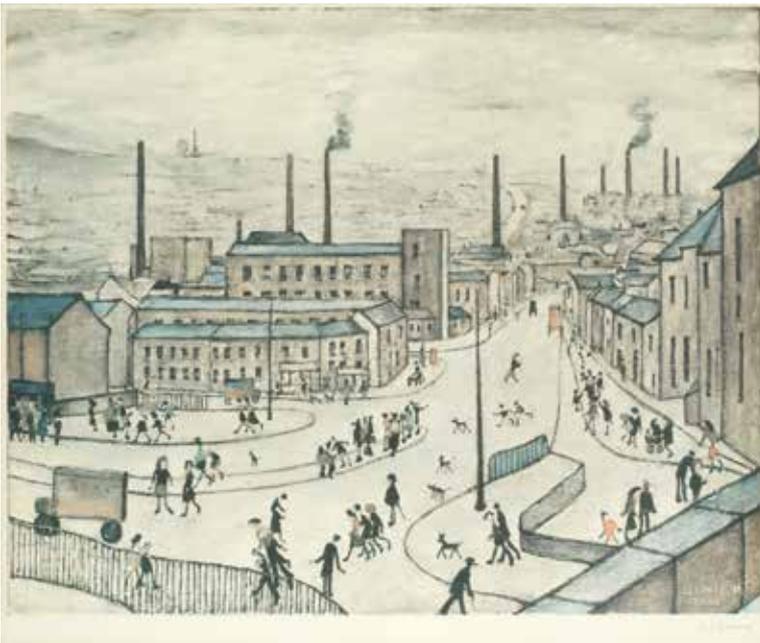
Peel Park

Offset lithograph printed in colours, 1975, on wove, signed in pencil, published by Venture Prints Ltd., Bristol, with the Fine Arts Trade Guild blindstamp, with margins, 380 x 760mm (15 x 29 7/8in)(l)

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,600



66

66 * 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)

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,600

Provenance

Estate of the late Sylvia Graucob



67

67 AR

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

Level Crossing, Burton on Trent

Offset lithograph, 1973, on wove, signed in pencil, from the edition of 850, published by Henry Donn, Lancashire, with the Fine Art Trade Guild blindstamp, with full margins, 410 x 570mm (16 1/8 x 22 1/2in)(l)

£500 - 700

€570 - 800

US\$640 - 900



68

68 AR

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

Going to the Match

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

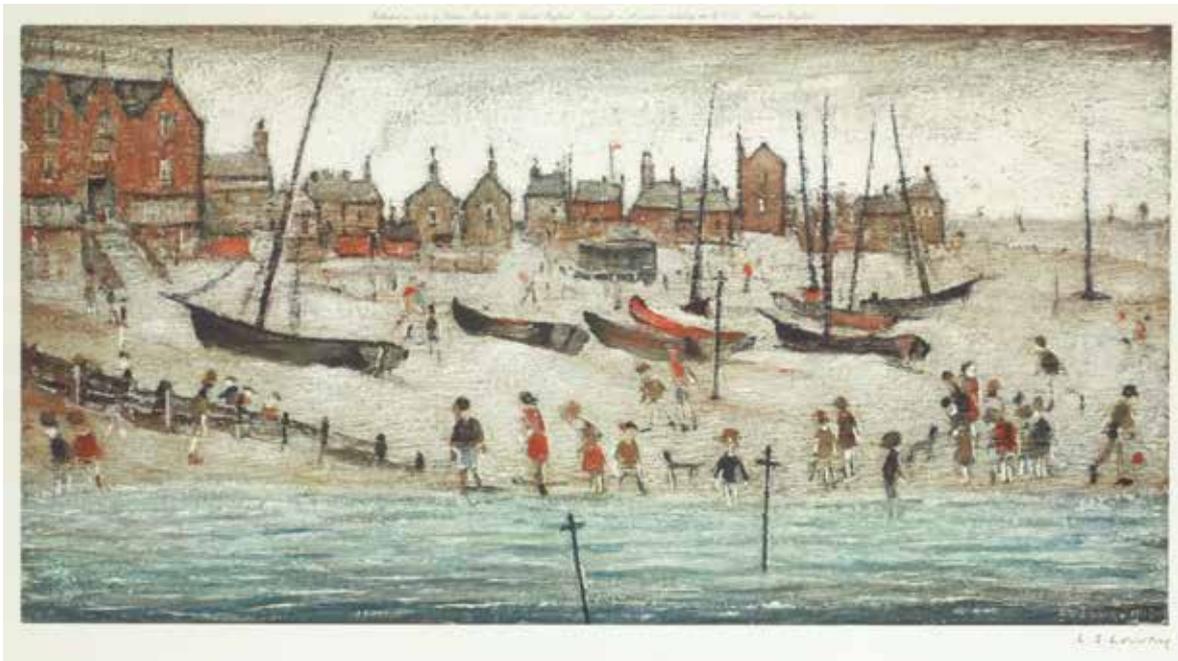
£15,000 - 20,000

€17,000 - 23,000

US\$19,000 - 26,000



69



70

69 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 full margins, 445 x 598mm (17 1/2 x 23 1/2in)(1)

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,600

70 AR

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

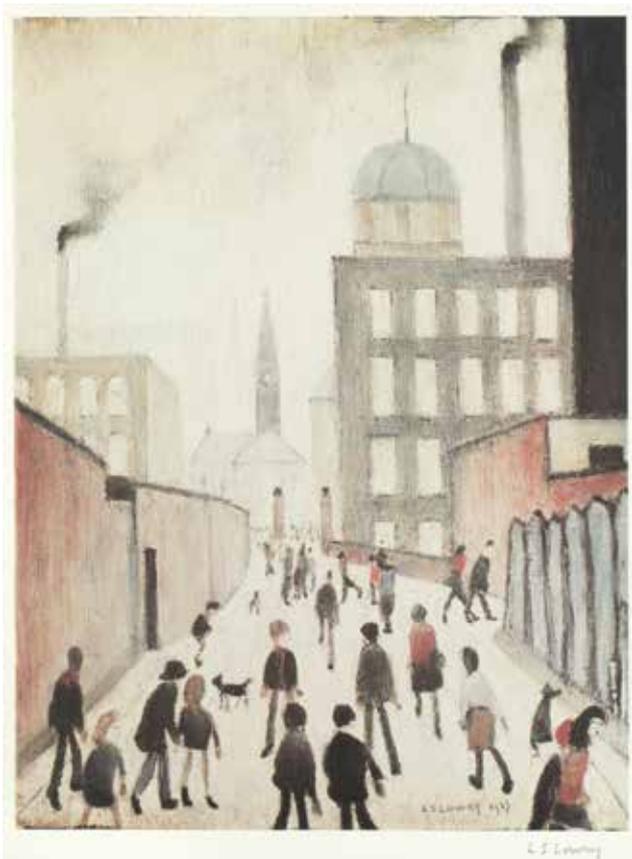
Deal Beach; Deal Sketch

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

£2,500 - 3,500

€2,900 - 4,000

US\$3,200 - 4,500



71

71 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)

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,600 - 3,900

72 AR

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

The Cart

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

£2,500 - 3,500
 €2,900 - 4,000
 US\$3,200 - 4,500



72



73



74

73 AR

ALAN DAVIE (BRITISH, BORN 1920)

Magic Picture No.1

Lithograph printed in colours, 1977, signed, dated and numbered 307/500 in pencil, the full sheet, 570 x 770mm (22 1/2 x 30 1/4in) (SH)(unframed)

£500 - 700

€570 - 800

US\$640 - 900

74 † AR

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

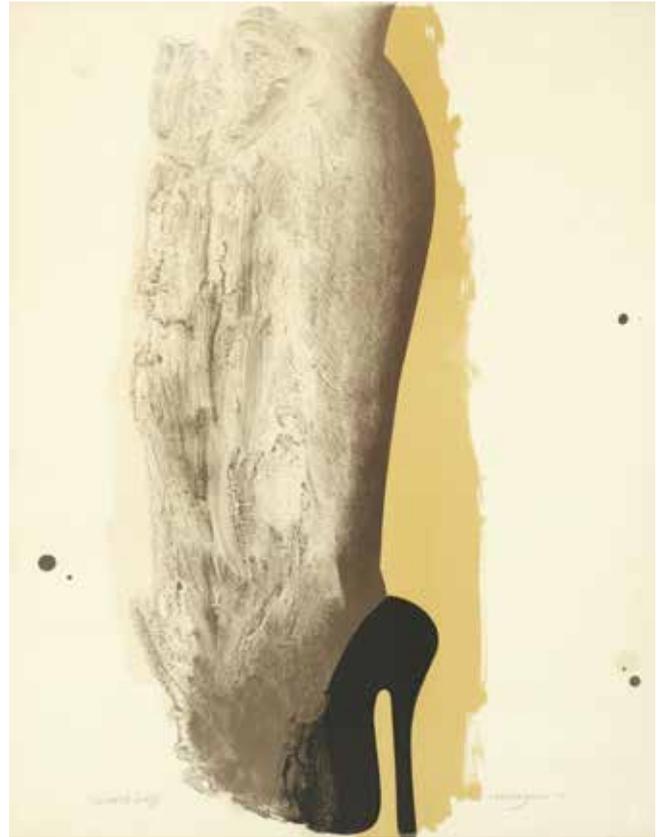
Cat's Claw

Wool tapestry in colours, signed in black ink on a fabric label affixed to the reverse, 1520 x 2050mm (59 7/8 x 80 3/4in)(overall size)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900



75

75 AR

ALLEN JONES R.A. (BRITISH, BORN 1937)

Leg Splash; Navajo Blanket (Lloyd 53; 68)

Lithograph printed in colours, 1970, on wove, signed, dated and inscribed 'artists proof' in pencil, an artist's proof aside from the numbered edition of 65, printed by Curwen Press, London, published by Galerie Wolfgang Ketterer, Munich and Felix Man, London, the full sheet, 655 x 503mm (25 3/4 x 19 3/4in)(SH); together with 'Navajo Blanket', screenprint in colours, 1974, on wove, signed and inscribed 'A.P.' in pencil, an artist's proof aside from the numbered edition of 100, printed by Kelpra Studio, London, published by Secker & Warburg, London, the full sheet, 218 x 150mm (8 1/2 x 5 7/8in)(SH) (2)

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500



76^{AR}

SIR EDUARDO PAOLOZZI (BRITISH, 1924-2005)

Bash (Orange, Pale Pink, Orange)

Three screenprints in colours, 1971, on wove, each signed in pencil, two variously numbered from the edition of 3000, one inscribed 'PPPproof', a printer's proof aside from the numbered edition, published by Dorothea Leonhart, Munich, with their blindstamp, with full margins, 850 x 595mm (33 1/2 x 23 3/8in)(SH)(unframed)(3)

£700 - 1,000

€800 - 1,100

US\$900 - 1,300

“... the world of printing and lithography... was both posh and ingenious,
that is to say quality and experiment”

– John Piper (British, 1902-1993) in ‘Working with Printers’, 1987

77 AR

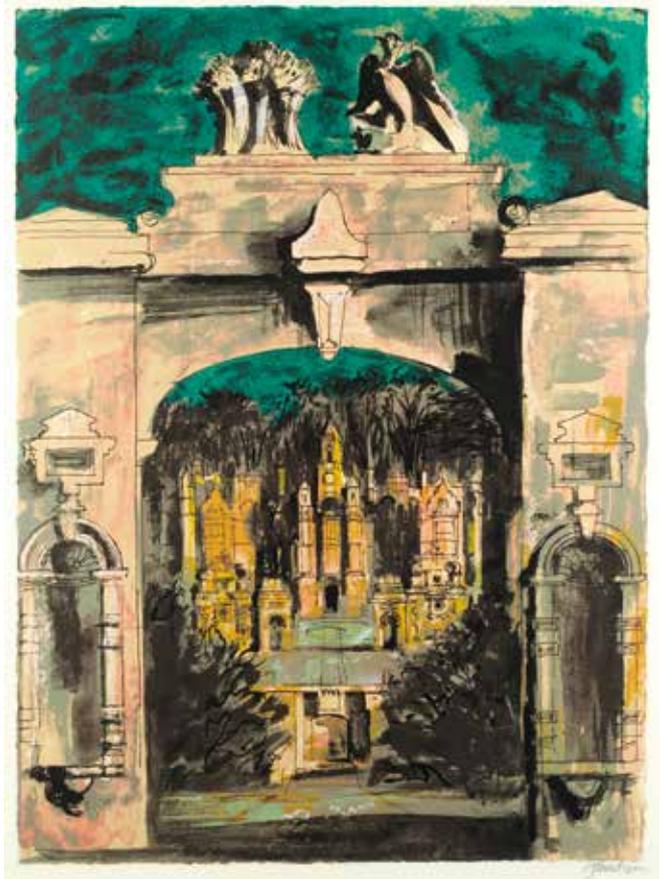
JOHN PIPER C.H. (BRITISH, 1903-1992)

Harlaxton through the Gate (Levinson 275)
Screenprint in colours, 1977, on wove,
signed in pencil, a proof aside the numbered
edition of 75, printed by Kelpra Studio,
London, published by Marlborough Fine Art,
London, with margins, 711 x 530mm (28 x
20 7/8in)(l)

£600 - 800

€690 - 910

US\$770 - 1,000



77



78

78 AR

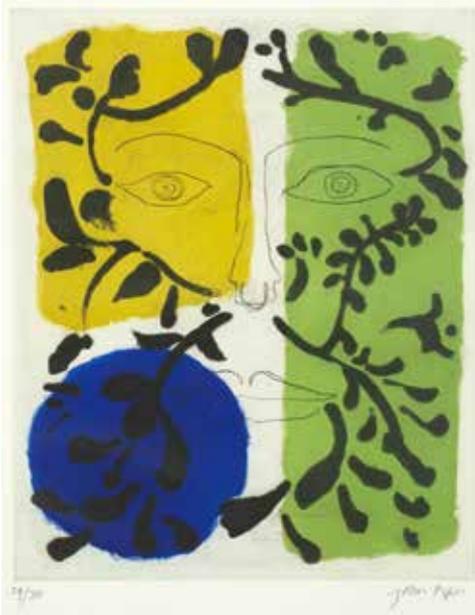
JOHN PIPER C.H. (BRITISH, 1903-1992)

East Barsham Manor (Levinson 320)
Screenprint in colours, 1981, on Arches,
signed in pencil, a proof aside from the
numbered edition of 70, printed by Kelpra
Studio, London, published by Marlborough
Fine Art, with full margins, 550 x 763mm (21
5/8 x 30in)(l)

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500



79 AR

JOHN PIPER (BRITISH, 1903-1992)

The Seasons: Spring, Summer, Autumn and Winter (Levinson 329, 330, 331, 332)

Four etchings printed in colours with resin and carbonsodium powder, 1981, on Arches, each signed and numbered 29/100 (one erroneously numbered from the edition of 30 instead of 100) in pencil, printed by Kelpra Studio, London, published by Christie's Contemporary Art, London, with the printer's and publisher's blindstamps, each with full margins, each 400 x 325mm (15 3/4 x 12 3/4in)(PL)(4)

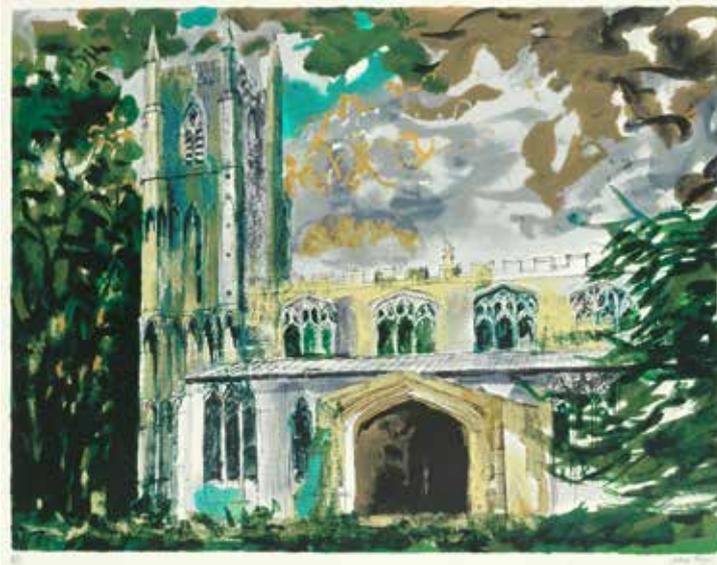
£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,600

Provenance

Estate of the late Sylvia Graucob



80

80 AR

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

Walsoken, Norfolk (Levinson 378)
 Screenprint in colours, 1985, on Arches, signed and inscribed 'A/P' in pencil, an artist's proof aside from the numbered edition of 70, printed at Kelpra Studio, London, published by Marlborough Fine Art, London, with full margins, 505 x 655mm (19 7/8 x 25 3/4in)(l)

£800 - 1,200
 €910 - 1,400
 US\$1,000 - 1,500



81

81 AR

JOHN PIPER (BRITISH, 1903-1992)

Canons Ashby, Northamptonshire (Levinson 350)
 Screenprint in colours, 1983, on Arches, signed and numbered 53/150 in pencil, printed by Kelpra Studio, London, published by Christie's Contemporary Art and National Trust, London, with the printer's and publisher's blindstamps, with full margins, 450 x 675mm (17 3/4 x 26 5/8in)(l)

£600 - 800
 €690 - 910
 US\$770 - 1,000

Provenance
 Estate of the late Sylvia Graucob



82

82 AR

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

Avoncroft Museum (Levinson 258)
 Lithograph printed in colours, 1976, on Saunders, signed and numbered 24/75 in pencil, printed by Curwen Studio, Chilford, published by Avoncroft Museum of Buildings, Worcestershire, with margins, 420 x 591mm (16 1/2 x 23 1/4in)(l)

£600 - 800
 €690 - 910
 US\$770 - 1,000

83 AR

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

Fountains Abbey, Yorkshire (Levinson 351)
Screenprint in colours, 1983, on Arches,
signed and numbered 133/150 in pencil,
printed by Kelpra Studio, London, published
by Christie's Contemporary Art and National
Trust, London, with the printer's and
publisher's blindstamps, with full margins,
450 x 620mm (17 3/4 x 24 3/8in)(l)

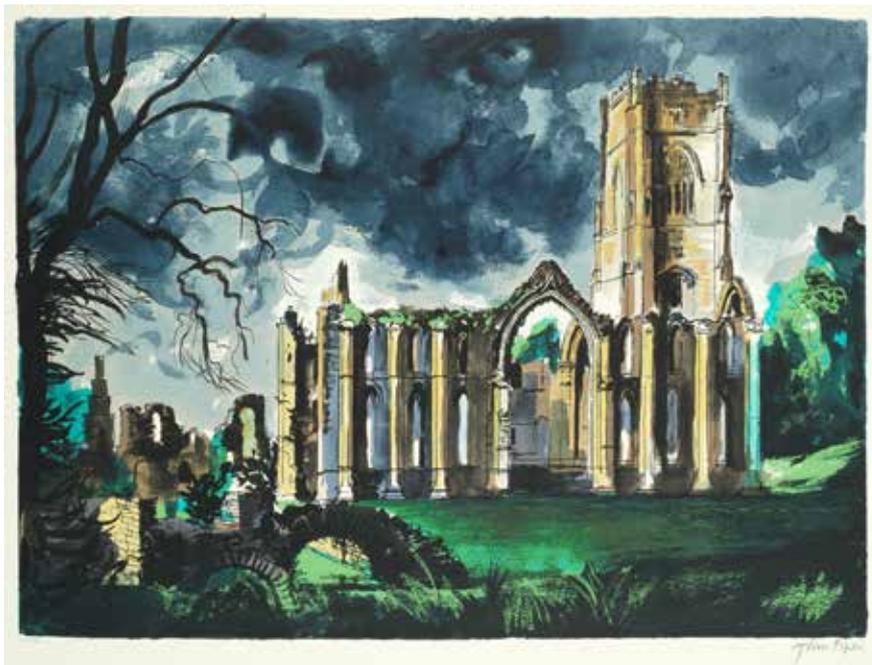
£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500

Provenance

Estate of the late Sylvia Graucob



83

84 AR

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

Old Church of Mynachlogddu (Levinson 399)
Etching and aquatint printed in colours,
1987, on Arches, signed and numbered
8/70 in pencil, printed by Kelpra Studio,
London, published by Orde Levinson, with
full margins, 395 x 534mm (15 1/2 x 21in)
(PL)(unframed)

£800 - 1,200

€910 - 1,400

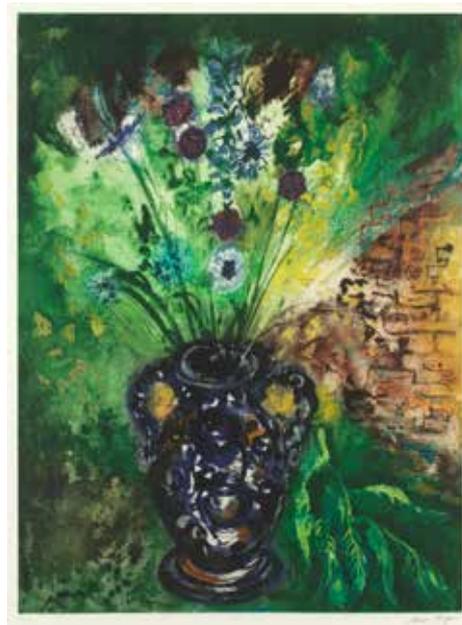
US\$1,000 - 1,500



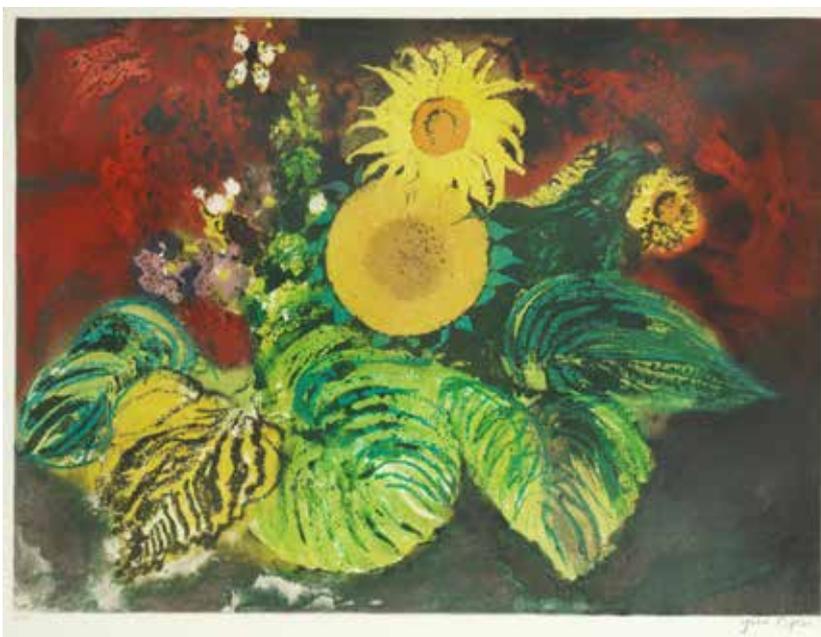
84



85



86



87

85 AR

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

Late Summer Flowers (Levinson 419)
Etching and aquatint, 1989, on Arches, signed in pencil, a proof aside the numbered edition of 70, printed by Kelpra Studio, London, published by Marlborough Fine Art, London, with full margins, 540 x 405mm (21 1/2 x 16in)(PL)

£600 - 800
€690 - 910
US\$770 - 1,000

86 AR

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

Wild Bunch (Levinson 400)
Etching and aquatint printed in colours, 1987, on wove, signed and numbered 24/70 in pencil, printed by Kelpra Studio, London, published by Orde Levinson, with full margins, 395 x 535mm (15 5/8 x 21 1/8in)

£700 - 1,000
€800 - 1,100
US\$900 - 1,300

87 AR

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

Sunflowers (Levinson 420)
Etching and aquatint printed in colours, 1989, on Arches, signed and erroneously numbered 15/75 (instead from the edition of 70) in pencil, printed by Kelpra Studio, London, published by the National Art-Collections Fund, London, with full margins, 405 x 550mm (15 7/8 x 21 5/8in)(PL)

£600 - 800
€690 - 910
US\$770 - 1,000



88

88 AR

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

Abstract Composition (Levinson 7)
Autolithograph printed in colours, 1936,
on machine-made lithographic cartridge
paper, signed in pencil, printed by Curwen
Studio, London, published by Contemporary
Lithographs Ltd., London, with trimmed
margins, 610 x 435mm (24 x 17 1/8in)(l)
(unframed)

£800 - 1,200
€910 - 1,400
US\$1,000 - 1,500

89 AR

JOHN PIPER (BRITISH, 1903-1992)

Foliate Heads I (Levinson 83)
Lithograph printed in colours, 1953, on
Arches, signed and numbered 18/70 in pencil,
printed by Mourlot Frères, Paris, published by
Robert Erskine, with margins, 475 x 635mm
(18 5/8 x 25in)(l)

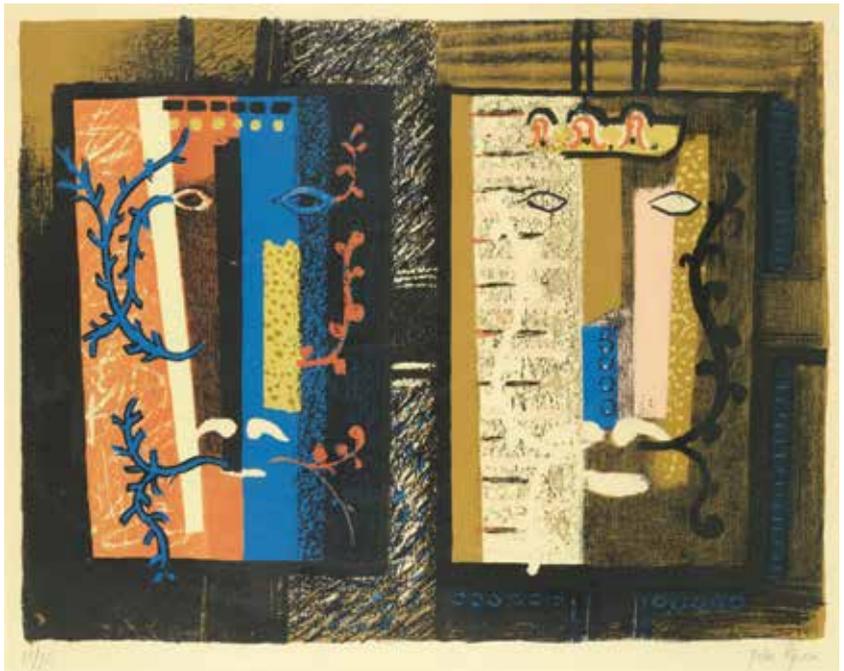
£600 - 800
€690 - 910
US\$770 - 1,000

90 AR

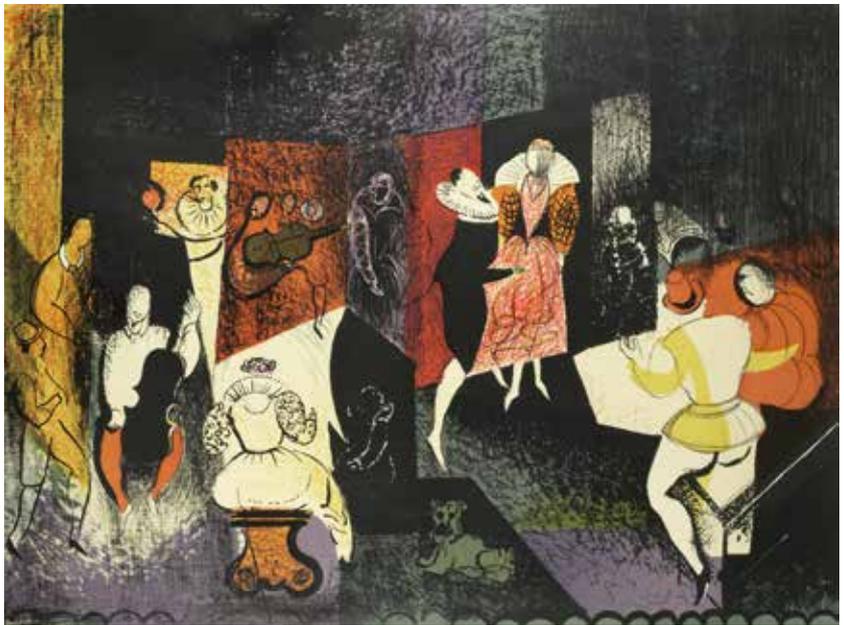
JOHN PIPER C.H. (BRITISH, 1903-1992)

Elizabethan Dance (Levinson 87)
Lithograph printed in colours, c.1954,
on machine-made lithographic cartridge
paper, from an unknown edition, printed by
Chromoworks Ltd., London, published by J.
Lyons and Co. Ltd., London, with trimmed
margins, 715 x 960mm (28 1/8 x 37 3/4in)(l)

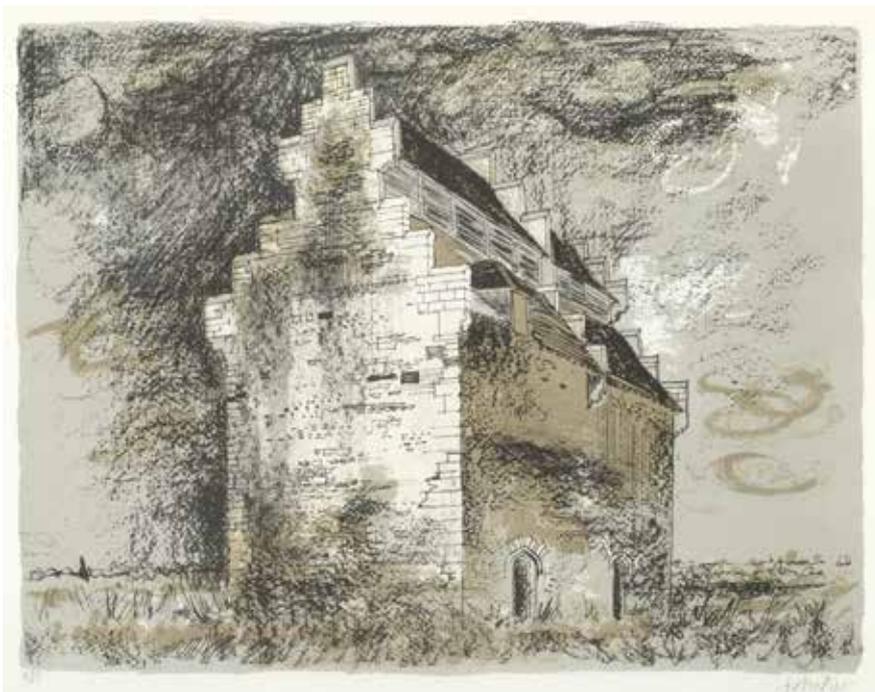
£700 - 1,000
€800 - 1,100
US\$900 - 1,300



89



90



91

91 * AR

JOHN PIPER (BRITISH, 1903-1992)

Willington Dovecote, Bedfordshire (Levinson 286)

Lithograph printed in colours, 1978, on T.H. Saunders, signed and numbered 40/120 in pencil, printed by Curwen Studio, Chilford, published by Christie's Contemporary Art and The National Trust, London, with margins, 420 x 555mm (16 1/2 x 21 7/8in)(l)

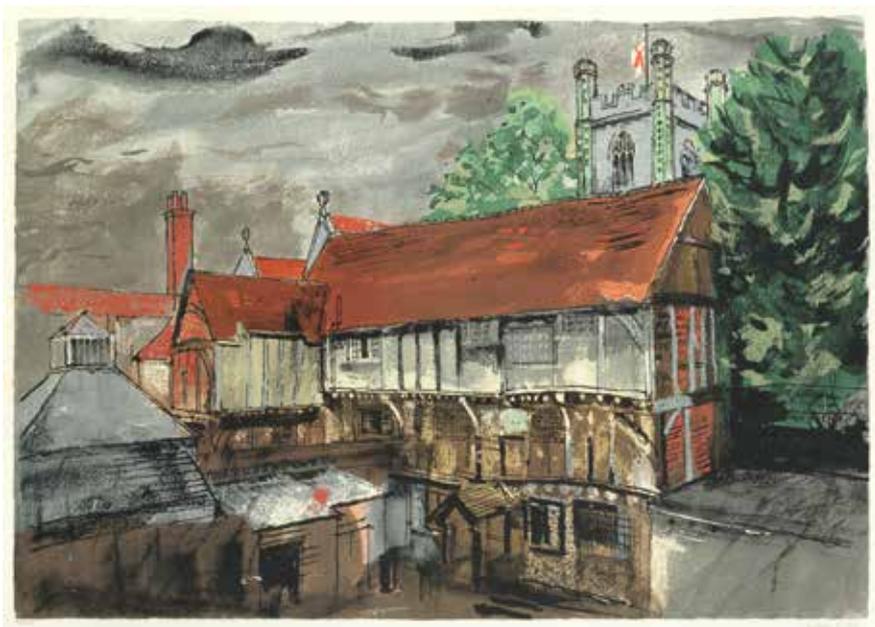
£500 - 700

€570 - 800

US\$640 - 900

Provenance

Estate of the late Sylvia Graucob



92

92 * AR

JOHN PIPER (BRITISH, 1903-1992)

Chantry House, Henley (Levinson 352)

Screenprint in colours, 1983, on Arches, signed and numbered 52/100 in pencil, printed by Kelpra Studio, London, published by Century Gallery, London, with margins, 460 x 665mm (18 1/8 x 26 1/8in)(l)

£500 - 700

€570 - 800

US\$640 - 900

Provenance

Estate of the late Sylvia Graucob

93 AR

JOHN PIPER (BRITISH, 1903-1992)

Florence Relief Landscape (Levinson 184)
Lithograph printed in colours, 1967, on T.H. Saunders, signed and numbered 29/50 in pencil, published by Marlborough Fine Art and International Association of Art, London, with margins, 440 x 620mm (17 1/4 x 24 3/8in)(l)

£500 - 700

€570 - 800

US\$640 - 900



93

94 AR

JOHN PIPER (BRITISH, 1903-1992)

Stones and Bones XIV (Levinson 303)
Screenprint in colours, 1978, on Arches, signed in pencil, from an edition of 50, printed by Kelpra Studio, London, published by Kelpra Editions, London, with margins, 430 x 650mm (17 x 25 1/2in)(l)

£500 - 700

€570 - 800

US\$640 - 900



94

95 AR

JOHN PIPER (BRITISH, 1903-1992)

Kilmory Chapel (Levinson 251)
Screenprint in colours, 1975, on Arches, signed and numbered 69/70 in pencil, printed by Kelpra Studio, London, published by Marlborough Fine Art, London, with margins, 635 x 832mm (25 x 32 3/4in)(l)

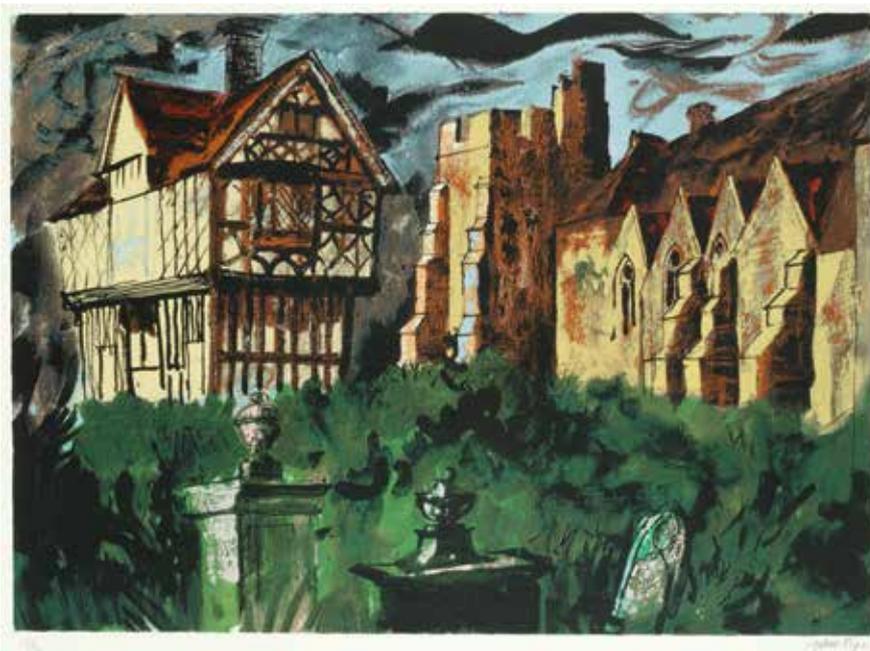
£500 - 700

€570 - 800

US\$640 - 900



95



96



97



98

96 AR

JOHN PIPER (BRITISH, 1903-1992)

Stokesay Castle (Levinson 321)
Screenprint in colours, 1981, on Arches,
signed and numbered 17/70 in pencil,
printed by Kelpra Studio, London, published
by Marlborough Fine Art, London, with full
margins, 540 x 770mm (21 1/4 x 30 3/8in)(l)

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

97 AR

JOHN PIPER (BRITISH, 1903-1992)

Gedney, Lincolnshire, from 'A Retrospect of
Churches' (Levinson 139)
Lithograph printed in colours, 1964, on
wove, printed by Curwen Studio, London,
published by Marlborough Fine Art, London,
with the printer's ink and blindstamp, with full
margins, 820 x 620mm (32 1/4 x 24 3/8in)
(SH)

£500 - 700
€570 - 800
US\$640 - 900

98 AR

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

Manorbier, Dyfed (Levinson 431)
Screenprint in colours, 1990-1, on Arches,
with the artist's stamped signature, a proof
aside from the numbered edition of 70,
printed by Kelpra Studio, London, published
by Marlborough Graphics Ltd., London, with
the printer's blindstamp, with full margins,
410 x 592mm (16 1/8 x 23 3/8in)(l)

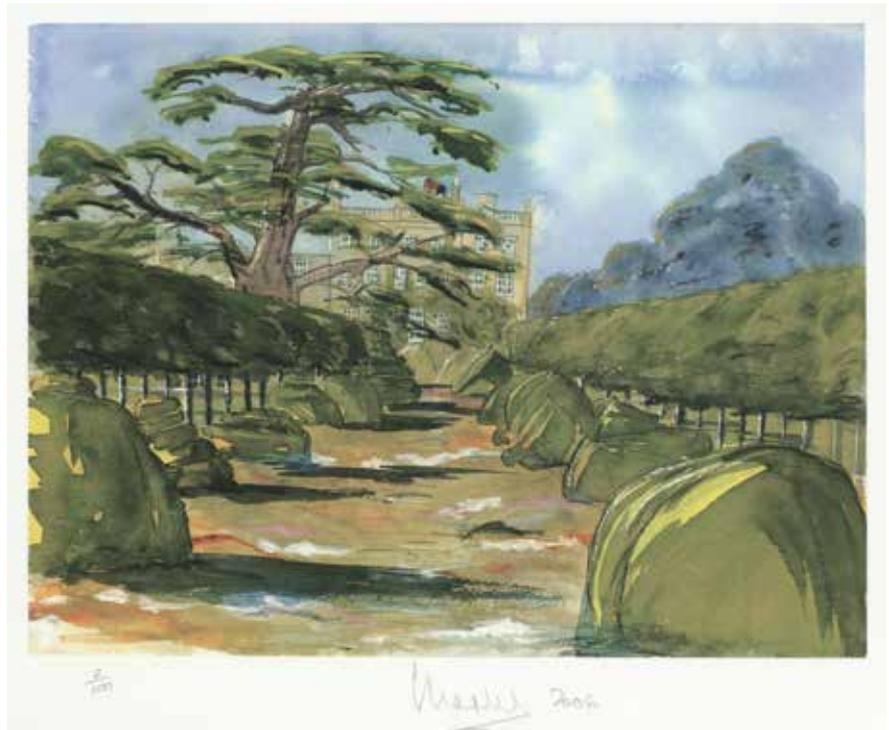
£800 - 1,200
€910 - 1,400
US\$1,000 - 1,500

99 AR

**HRH PRINCE OF WALES (BRITISH,
BORN 1948)**

Highgrove and the Cedar Tree
Lithograph printed in colours, 2002, on
wove, signed, dated and numbered 62/100
in pencil, printed by Curwen Prints Ltd.,
Chilford, published by A.G. Carrick Ltd.,
Gloucestershire, with full margins, together
with a certificate of authenticity signed by the
publisher, within the original blue portfolio,
170 x 240mm (6 5/8 x 9 3/8in)(l)

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900



99

100 AR

**HRH PRINCE OF WALES (BRITISH,
BORN 1948)**

The Thyme Walk, Highgrove House
Lithograph printed in colours, 2006, on
wove, signed, dated and numbered 2/100
in pencil, printed by Curwen Prints Ltd.,
Chilford, published by A.G. Carrick Ltd.,
Gloucestershire, with full margins, together
with a certificate of authenticity signed by the
publisher, within the original blue portfolio,
302 x 405mm (11 7/8 x 16in)(l)

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900



100



101^{AR}

PATRICK HERON (BRITISH, 1920-1999)

Winchester Four I : May 1967

Screenprint in colours, 1967, on wove, signed, titled, dated and numbered 1/33 in pencil, with margins, 570 x 890mm (22 1/2 x 35in)(l)

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,600

101



102^{AR}

PATRICK HERON (BRITISH, 1920-1999)

Winchester Four : May 1967

Screenprint in colours, 1967, on wove, signed, titled, dated and numbered 33/33 in pencil, with full margins, 570 x 890mm (22 1/2 x 35in)(l)

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,900

102

“I think this world is magical. Colour, form, space, relationships – these elevate life. They energise. They elevate my whole consciousness...I think art heightens the potential of the actual.”

– Patrick Heron (British, 1920-1999) in ‘The Colour of Colour’, 1994-5

103 AR

PATRICK HERON (BRITISH, 1920-1999)

Six in Light Orange with Red in Yellow : April 1970

Screenprint in colours, 1970, on wove, signed, dated and numbered 30/100, printed by Kelpra Studio, London, with full margins, 585 x 780mm (23 x 30 3/4in)(l)

£1,800 - 2,200

€2,100 - 2,500

US\$2,300 - 2,800



103

104 AR

PATRICK HERON (BRITISH, 1920-1999)

January 1973 : 15

Screenprint in colours, 1973, on wove, signed, dated and inscribed 'Artist's Proof' in pencil, an artist's proof aside from the numbered edition of 72, printed by Kelpra Studio, London, with full margins, 580 x 800mm (22 7/8 x 31 1/2in)(l)

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,600



104

105 AR

PATRICK HERON (BRITISH, 1920-1999)

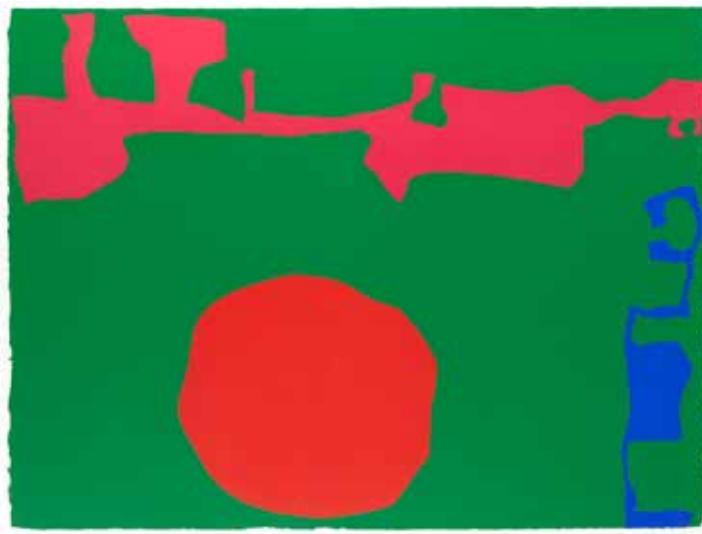
January 1973 : 11

Screenprint in colours, 1973, signed, dated and numbered 16/72 in pencil, printed by Kelpra Studio, London, with full margins, 590 x 795mm (23 1/4 x 31 1/4in)(l)

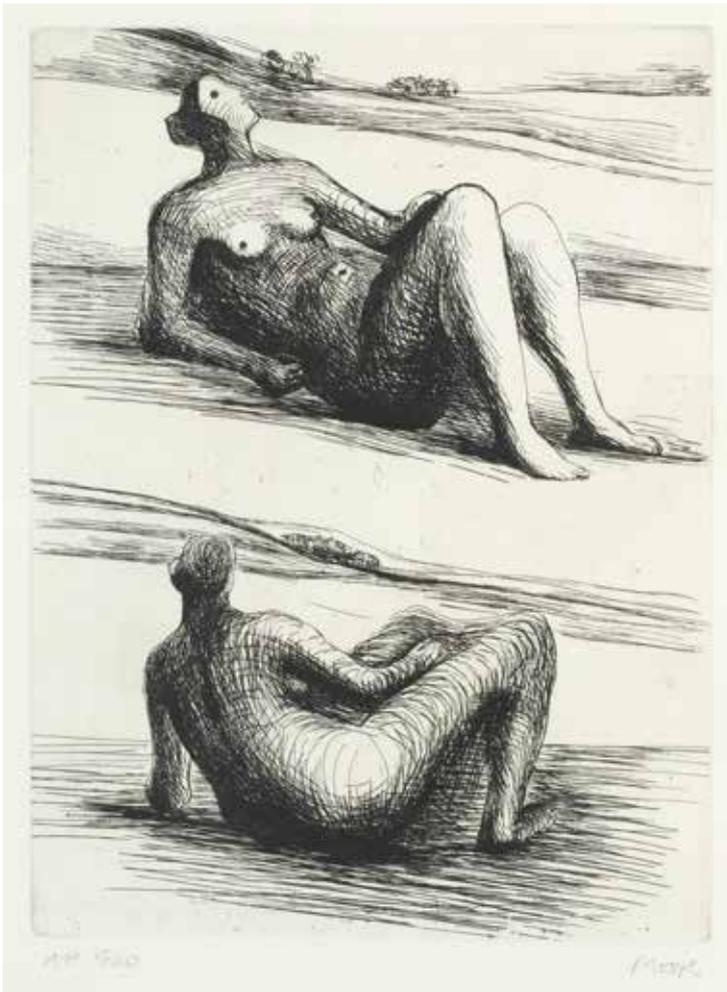
£2,500 - 3,500

€2,900 - 4,000

US\$3,200 - 4,500



105



106 AR

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

Two Reclining Figures (Cramer 466)
Etching with aquatint, 1977/78, on Arches, signed and inscribed 'A.P. 15/20' in pencil, an artist's proof aside from the numbered edition of 45, printed by Atelier Lacourière et Frélaud, Paris, published by Editions Georges Visat, Paris, with full margins, 300 x 225mm (12 x 8 7/8in)(PL)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

106

107 AR

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

Two Seated Figures with Children (Cramer 441)

Lithograph printed in colours, 1976, on wove, signed in pencil, a proof aside the numbered edition of 50, printed by Curwen Prints Ltd., London, published by Université Libre de Bruxelles, Clinique Neurochirurgicale, Brussels, with full margins, 217 x 268mm (8 1/2 x 10 1/2in)(I)

£500 - 700

€570 - 800

US\$640 - 900



107

108 AR

HENRY MOORE (BRITISH, 1898-1986)

Reclining Figure - Cave (Cramer 542)
Lithograph printed in colours, 1979, on T.H. Saunders, signed and numbered 30/50 in pencil, printed by Curwen Prints Ltd., London, published by Raymond Spencer Company for The Henry Moore Foundation, Much Hadham, with full margins, 302 x 409mm (11 7/8 x 16 1/8in)(l)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900



108

109 AR

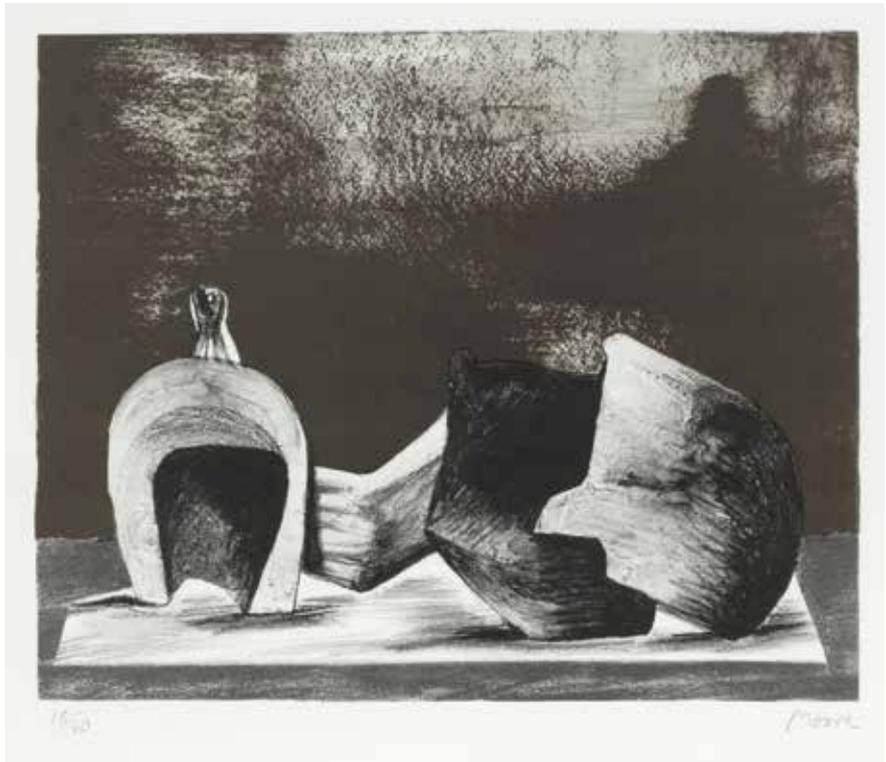
HENRY MOORE O.M., C.H. (BRITISH, 1898-1986)

Reclining Figure Interior Setting II (Cramer 459)
Lithograph printed in colours, 1977, on wove, signed and numbered 18/60 in pencil, printed by Curwen Prints Ltd., London, published by The Friends of the Tate Gallery, London, with full margins, 238 x 308mm (9 3/8 x 12 1/8in)(l)

£500 - 700

€570 - 800

US\$640 - 900



109

“The creative habit is like a drug. The particular obsession changes, but the excitement, the thrill of your creation lasts.”

– Henry Moore (British, 1898-1986)



110



111



112

110 AR

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

Eight Reclining Figures on a Rock Background (Cramer 43)
Lithograph printed in colours, 1963, on wove, signed, dated and inscribed 'Artist's Proof' in pencil, an artist's proof aside from the numbered edition of 300, printed by Curwen Press Ltd., London, published by Hamburg Print Club, Hamburg, the full sheet, 650 x 500mm (25 1/2 x 19 5/8in)(SH)

£800 - 1,200
€910 - 1,400
US\$1,000 - 1,500

111 AR

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

Girl II, from 'Nudes' (Cramer 406)
Lithograph printed in colours, 1976, on J. Green, signed and numbered 41/50 in pencil, printed by Curwen Prints Ltd., London, published by the artist, with full margins, 230 x 180mm (9 1/8 x 11in) (I)

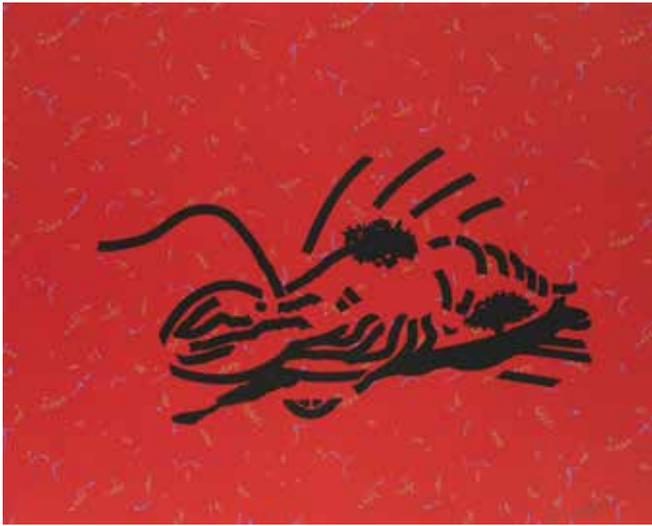
£600 - 800
€690 - 910
US\$770 - 1,000

112 AR

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

Composition for a Poem by Herbert Read (Cramer 4)
Etching and aquatint, c.1946, on wove, signed and numbered 34/50 in pencil, printed by Frélaud and Lacourière, Paris, with full margins, 350 x 275mm (13 3/4 x 10 7/8in)(PL)

£500 - 700
€570 - 800
US\$640 - 900



113



113

113

VARIOUS ARTISTS

The Kelpra Studio Tate Gallery Portfolio
The complete portfolio, 1980, comprising seven screenprints in colours, each signed in pencil, with justification and index page, printed by Kelpra Studio, London, co-published by Kelpra Editions and the Tate Gallery, London, the full sheets, loose as issued in a black fabric covered solander box, 785 x 660mm (30 7/8 x 26in) (overall)(Folio)(7)

£1,200 - 1,800
€1,400 - 2,100
US\$1,500 - 2,300

This portfolio comprises works by the following artists: Patrick Caulfield (1936-2005), Victor Pasmore (1908-1998), John Piper (1903-1992), Joe Tilson (b. 1928), R.B.Kitaj (1932-2007), Gordon House (1932-2004) and Gerd Winner (b. 1936).

114 †

VARIOUS ARTISTS

Visual Aid for Band Aid
Screenprint in colours, 1985, on Arches, signed in pencil in the margins by all 104 contributing artists, numbered 211/500, printed at Coriander Studio, London, with their blindstamp, will full margins, 1200 x 915mm (47 1/4 x 36in)(SH)

£500 - 700
€570 - 800
US\$640 - 900



114



115

115 AR

PATRICK CAULFIELD (BRITISH, 1936-2005)

Oh Helen, I roam my room, from 'Some Poems of Jules Laforgue' (Cristea 38o)

Screenprint in colours, 1973, on Neobond synthetic wove, signed and 49/200 in pencil verso, from Edition A, published by Petersburg Press in association with Waddington Galleries, London, with the artist's copyright inkstamp, the full sheet printed to the edges, 405 x 355mm (16 x 14in)(SH)

£700 - 1,000

€800 - 1,100

US\$900 - 1,300



116

116 AR

PATRICK CAULFIELD (BRITISH, 1936-2005)

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

Screenprint in colours, 1973, on Neobond synthetic wove, signed and numbered 65/100 in pencil, from Edition C, published by Petersburg Press in association with Waddington Galleries, London, with the inkstamp verso, with full margins, 405 x 355mm (15 3/4 x 14in)(l)

£500 - 700

€570 - 800

US\$640 - 900



117

117 AR

PATRICK CAULFIELD (BRITISH, 1936-2005)

Curtains drawn back from balconies of shores, from 'Some Poems of Jules Laforgue' (Cristea 38u)

Screenprint in colours, 1973, on Neobond synthetic wove, signed and numbered 37/100 in pencil, from Edition C, published by Petersburg Press in association with Waddington Galleries, London, with full margins, 610 x 560mm (24 x 22in)(SH)

£600 - 800

€690 - 910

US\$770 - 1,000

118 AR

PATRICK CAULFIELD (BRITISH, 1936-2005)

Interior : Night (Cristea 21)

Screenprint in colours, 1971, on wove, signed and numbered 32/100 in pencil, printed by Kelpra Studio, London, published by Leslie Waddington Prints, London, the full sheet, 710 x 584mm (27 7/8 x 23in)(SH)

£600 - 800

€690 - 910

US\$770 - 1,000



118



119

119 AR

PATRICK CAULFIELD (BRITISH, 1936-2005)

For John Constable (Cristea 47)

Screenprint in colours, 1976, on wove, signed and numbered 65/100 in pencil, printed by Advanced Graphics, London, published in the 'For John Constable' portfolio by Bernard Jacobson, London, the full sheet, 1025 x 770mm (40 3/8 x 30 3/8in)(SH)

£1,200 - 1,800

€1,400 - 2,100

US\$1,500 - 2,300



120

120 AR

PATRICK CAULFIELD (BRITISH, 1936-2005)

Occasional Table (Cristea 29)

Screenprint in colours, 1972, on wove, signed and numbered 26/500 in pencil, printed by Kelpra Studio, London, published by Observer Art, London, with full margins, 585 x 710mm (23 x 28in)(I)

£600 - 800

€690 - 910

US\$770 - 1,000



121

121 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 inscribed 'P/P I' in pencil, a printer's proof aside from the edition of 175, printed by Hugh Stoneman at Stoneman Graphics, Penzance, published by the artist, Newlyn, with margins, 395 x 272mm (15 1/2 x 10 3/4in)(PL)

£600 - 800

€690 - 910

US\$770 - 1,000

122 AR

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

Orange Dusk (Kemp 56)

Lithograph printed in colours, 1970, on Rives, signed, dated and numbered 36/75 in pencil, printed at Emil Matthieu Atelier, Zurich, published by Leslie Waddington Prints, London, the full sheet, 675 x 515mm (26 1/2 x 20 1/4in)(I)

£500 - 700

€570 - 800

US\$640 - 900



122

123 AR

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

Madron Blue II; Madron Blue III; Madron Blue IV, from 'Madron Blue Suite' (Kemp 162, 163, 164)

Three etchings and aquatints printed in colours, 1997, on wove, each signed, dated and inscribed 'B.A.T.' in pencil, three bon à tirer impressions aside from the numbered edition 20, printed by Hugh Stoneman at Stoneman Graphics, Cornwall, published by Flowers Graphics, London, with margins, 300 x 300mm (11 3/4 x 11 3/4in) (PL)(3)

£1,200 - 1,800

€1,400 - 2,100

US\$1,500 - 2,300



124

125 AR

JOE TILSON RA (BRITISH, BORN 1928)

Postcard from Venice

Aquatint and collage printed in colours, on wove, signed and numbered 9/50 in pencil, 400 x 290mm (15 3/4 x 11 3/8in)(overall)

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,600



123

124 AR

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

Madron Blue II, from 'Madron Blue Suite' (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 - 800

US\$640 - 900



125



126

126 •

SIR HOWARD HODGKIN (BRITISH, 1932-2017)

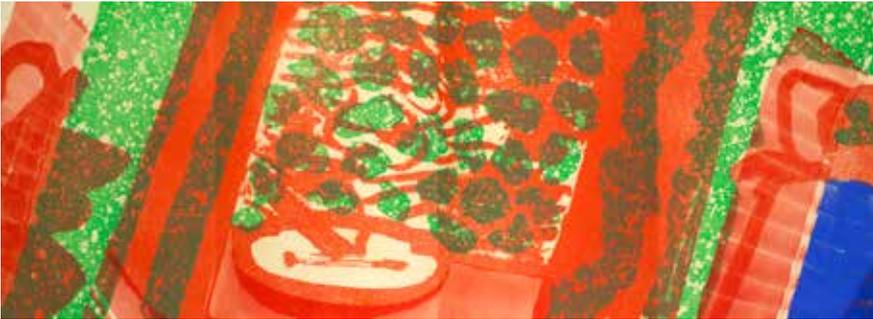
The Way We Live Now (Heenk pages 98-103 and 216-7)

The book, 1991, comprising seven etchings with aquatint printed in colours, on Ingres Fabriano laid, with title, text and justification, signed in pencil by the artist and author on the justification page, numbered 65/200, published by Karsten Schubert, London, bound as issued, with the original blue and yellow etched paper wrappers, 300 x 220mm (11 3/4 x 8 3/4in)(overall)(Vol)

£1,200 - 1,800

€1,400 - 2,100

US\$1,500 - 2,300



126



127

127 AR

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

Hating and Dreaming

Screenprint in colours, 1990, on wove, signed, dated and numbered 36/40 in pencil, published by Waddington Graphics Ltd., London, the full sheet printed to the edges, 1120 x 1150mm (43 x 40in)(SH)

£500 - 700

€570 - 800

US\$640 - 900



128



129

128 AR

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

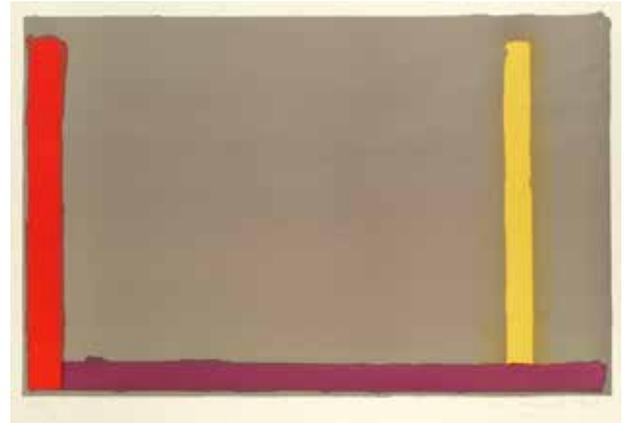
Yellow and Pink, from 'The New York Suite'

Screenprint in colours, 1971, signed, dated and numbered 72/100 in pencil, published by Waddington Graphics, London, with full margins, 660 x 910mm (26 x 35 3/4in)(l)

£500 - 700

€570 - 800

US\$640 - 900



129

129 † AR

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

Yellows; Small Grey (Swiss)

Screenprint in colours, 1969, on wove, signed, dated and numbered 66/75 in pencil, printed by Kelpra Studio, London, with full margins, 700 x 1150mm (27 1/2 x 40in)(SH); together with 'Small Grey (Swiss)', 1968, signed, dated and numbered 18/75 in pencil, with full margins, 560 x 760mm (22 x 30in)(SH)(2)

£500 - 700

€570 - 800

US\$640 - 900



130

130 AR

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

Punto di Contatto 2 (Lynton G19)

Etching and aquatint printed in colours, 1982, on Magnani, signed, dated and numbered 23/90 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, 600 x 765mm (23 5/8 x 30 1/4in)(PL)(unframed)

£700 - 1,000

€800 - 1,100

US\$900 - 1,300



131

131 AR

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

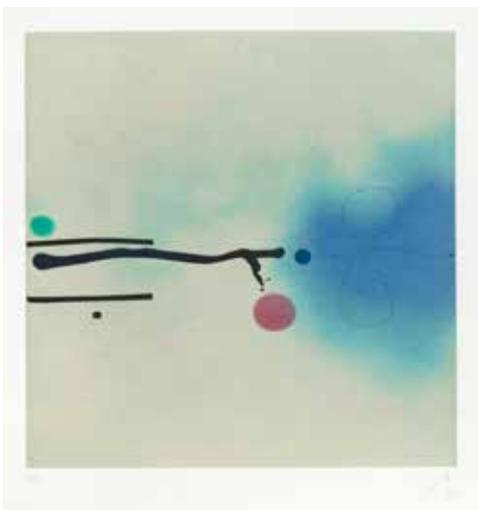
Blue Movements and Green

Screenprint in colours, 1980, on wove, signed and dated in pencil, a proof aside from the numbered edition, printed by Kelpra Studio, London, with their blindstamp, 530 x 450mm (20 7/8 x 17 1/2in)(I)(unframed)

£700 - 1,000

€800 - 1,100

US\$900 - 1,300



132

132 AR

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

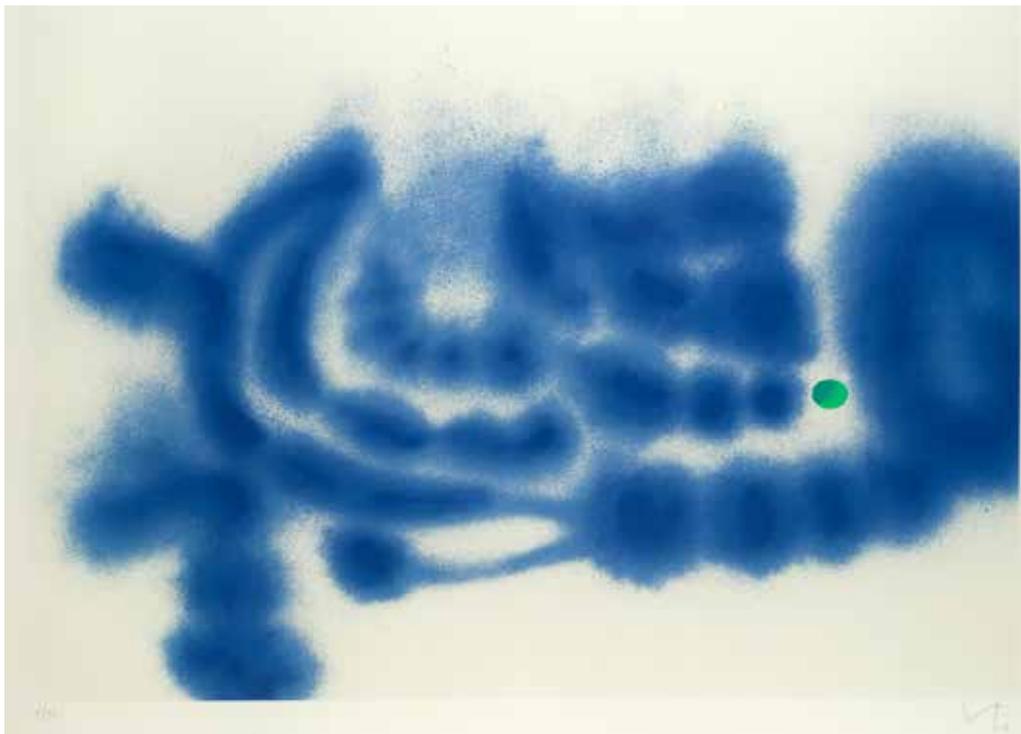
Blue Image (Lynton G39)

Etching and aquatint printed in colours, 1986, on Fabriano, signed, dated and numbered 37/90 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, 690 x 870mm (27 1/8 x 34 1/4in)(SH)(unframed)

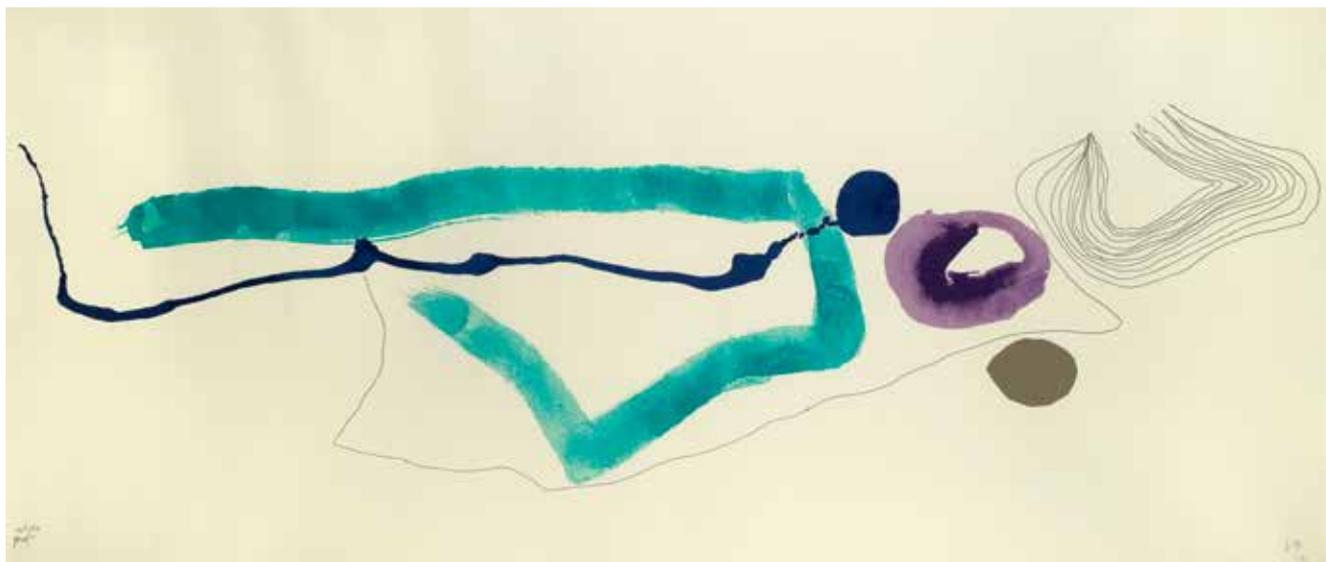
£700 - 1,000

€800 - 1,100

US\$900 - 1,300



133



134

133 † AR

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

Untitled (Lynton G52)

Screenprint in colours, 1989, on Arches, signed, dated and numbered 6/70 in pencil, printed by Kelpra Studio, London, published by Marlborough Fine Arts Ltd., London, with the printer's blindstamp, with full margins, 705 x 1000mm (27 3/4 x 39 3/8in)(l)(unframed)

£700 - 1,000

€800 - 1,100

US\$900 - 1,300

134 AR

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

Points of Contact No.13 (Thames & Hudson 15)

Screenprint in colours, 1969, on wove, signed and dated in black ink, inscribed 'artist's proof' in pencil, an artist's proof aside from the numbered edition of 70, printed by Kelpra Studio, London, published by Marlborough Graphics, London, the full sheet, 560 x 1320mm (22 x 52in)(SH)

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,900

“No artist is without influence. I don't think you could look at anybody's work and not find a link with somebody else's. All art crosses over. Someone once described it as being like voices across the water; an echo is picked up and you might not even know it. Very rarely is art somebody's pure invention.”

– Sir Peter Blake (British, born 1932)



135 * AR

SIR PETER BLAKE (BRITISH, BORN 1932)

Sydney, from 'Australian Suite'
Screenprint in colours, 2014, on Somerset,
signed and numbered 65/100 in pencil, with
full margins, 500 x 580mm (19 3/4 x 22
7/8in)(l)(unframed)

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

135



136 * AR

SIR PETER BLAKE (BRITISH, BORN 1932)

Melbourne, from 'Australian Suite'
Screenprint in colours, 2014, on Somerset,
signed and numbered 65/100 in pencil, with
full margins, 500 x 580mm (19 3/4 x 22
7/8in)(l)(unframed)

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

136

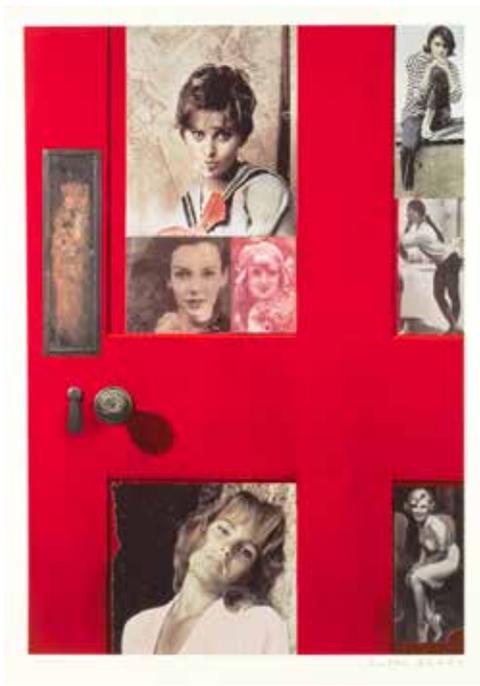


137 AR

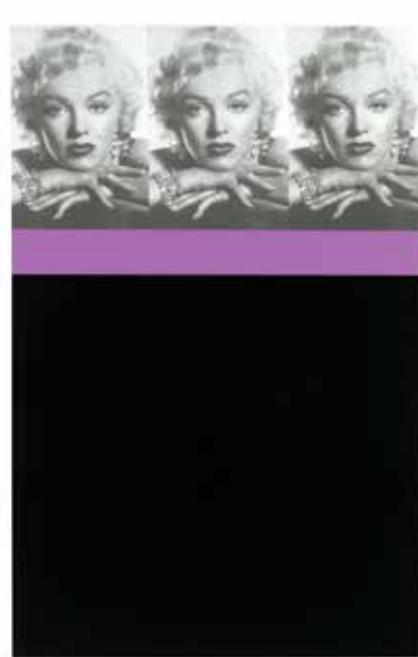
SIR PETER BLAKE (BRITISH, BORN 1932)

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, London, with full margins, each 1005 x 760mm (39 1/12 x 29 7/8in)(SH)

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,600 - 3,900



138



139



140

138 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)

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

139 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)

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

140 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)

£1,800 - 2,200
€2,100 - 2,500
US\$2,300 - 2,800



141

141 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)

£1,800 - 2,200

€2,100 - 2,500

US\$2,300 - 2,800

142 AR

SIR PETER BLAKE (BRITISH, BORN 1932)

Fag Packets (Fifth Avenue)

Screenprint in colours, 2005, on Somerset Satin, signed and numbered 65/95 in pencil, published by Eyestorm, London, with full margins, 1005 x 760mm (39 1/2 x 29 7/8in)(SH)

£700 - 1,000

€800 - 1,100

US\$900 - 1,300

143 AR

SIR PETER BLAKE (BRITISH, BORN 1932)

Fag Packets (La Ronde)

Screenprint in colours, 2005, on Somerset Satin, signed and numbered 33/95 in pencil, published by Eyestorm, London, with full margins, 1005 x 760mm (39 1/2 x 29 7/8in)(SH)

£700 - 1,000

€800 - 1,100

US\$900 - 1,300



142



143



144

144

FRANCISCO JOSÉ DE GOYA Y LUCIENTES (1746-1828)

Los Desastres de la Guerra (D. 120-199; H. 121-200)
 The complete set of eighty etchings with burnished aquatint, drypoint and engraving, 1810-20, on Japan, from the seventh edition of 150 sets on different papers, printed by Ruperez in the Calcografia for the Ministerio de Instruccion Publica in 1937, the full sheets with deckle edges, loose as issued, 280 x 410mm (10 3/8 x 16 1/8in)(overall)

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,600 - 3,900



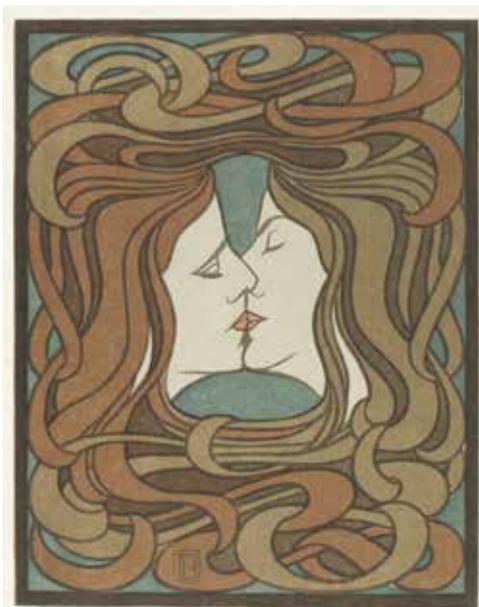
145

145

PIERRE-AUGUSTE RENOIR (FRENCH, 1841-1919)

Baigneuse Assise (Delteil 11 Stella 11)
 Soft-ground etching, c.1897, on wove, with the artist's stamped signature, from the edition of 1000, published in *La Vie et l'œuvre de Pierre-Auguste Renoir*, by Ambroise Vollard, 1919, with full margins, 219 x 139mm (8 5/8 x 5 3/8in)(PL)

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,600 - 3,900



146



147

146

PETER BEHRENS (GERMAN, 1868-1940)

Der Kuss (The Kiss), from 'Pan Vol IV, no 2'
Woodcut printed in colours, 1898, on laid, with full margins, 270 x 215mm (10 5/8 x 8 1/2in)(B)(unframed)

£700 - 1,000
€800 - 1,100
US\$900 - 1,300

147 AR

CONRAD FELIXMULLER (GERMAN, 1897-1977)

Der Kuß; Liebesfrucht; Erste Schritte
Lithograph, 1930, on wove, signed, titled and inscribed 'Litog. 1-8.' in pencil, with margins, 320 x 455mm (12 5/8 x 17 7/8in)(I); together with 'Liebesfrucht', lithograph, 1918, on olive green wove, signed, titled, dated and inscribed 'Lithographie' in pencil, the full sheet, 440 x 275mm (17 1/4 x 10 3/4in)(I); together with 'Erste Schritte', woodcut, 1918, on laid, signed, titled, dated and inscribed 'Holzschnitt' in pencil, the full sheet, 360 x 115mm (14 1/8 x 4 1/2in) (B)(1 unframed)(3)

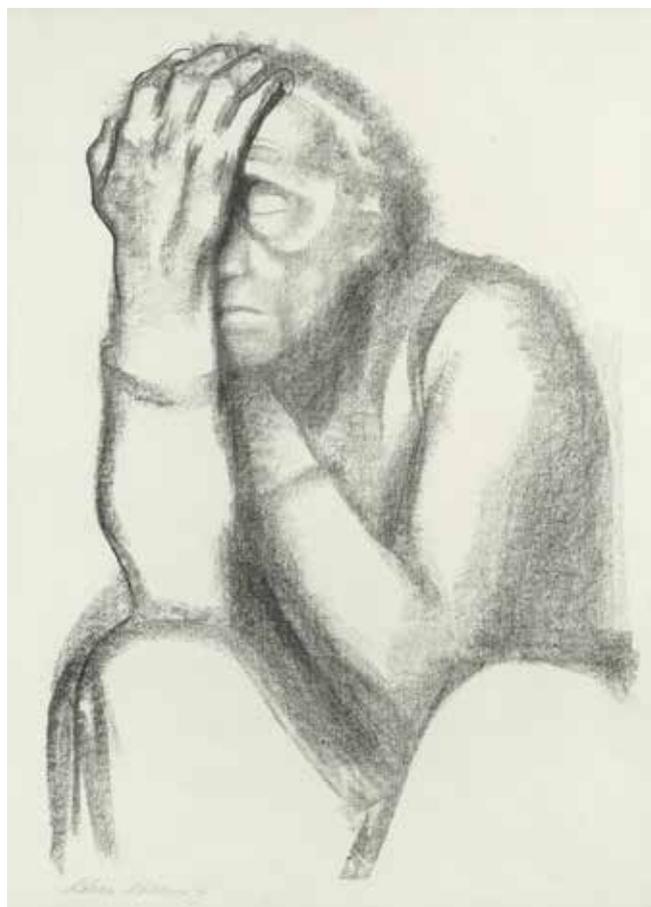
£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

148

KÄTHE KOLLWITZ (GERMAN, 1867-1945)

Nachdenkende Frau (Klipstein 147; Knesebeck 160)
Lithograph, 1920, signed in pencil, published by Emil Richter Verlag, Dresden, the full sheet, 590 x 440mm (23 1/4 x 17 3/8in)(SH)

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900



148



149



150



151

149

EGON SCHIELE (AUSTRIAN, 1890-1918)

Selbstbildnis (Self-Portrait) (Kallir 4f)

Bronze multiple with brown patina, c.1917, stamped signature in the cast, dated and inscribed 'XXX H.C.', an hors commerce impression aside from the numbered edition of 300, 285 x 170 x 230mm (11 1/4 x 6 3/4 x 9in)(overall)

£1,200 - 1,800

€1,400 - 2,100

US\$1,500 - 2,300

150

MAILLOL ARISTIDE (FRENCH, 1861-1944)

Femme Debout Vue de Dos, from 'Album des Peintres Lithographes' (Guérin 270)

Lithograph, 1924, on chine-volant, from the edition of 525, printed by Atelier Duchatel, Paris, the full sheet, 365 x 275mm (14 3/8 x 10 3/4in)(SH)

£600 - 800

€690 - 910

US\$770 - 1,000

151

MAILLOL ARISTIDE (FRENCH, 1861-1944)

Album Maîtres et Petits Maîtres d'aujourd'hui (Guérin 267, 271, 272, 274)

The set of four lithographs, 1925, on laid, with title, text and justification, each signed and numbered 98/100 in pencil, published by Galerie des Peintres-Graveurs, Paris, with wide margins, loose as issued, 515 x 340mm (20 1/8 x 13 3/8in)(overall)(4)

£1,200 - 1,800

€1,400 - 2,100

US\$1,500 - 2,300



152



153



154



155

152

PAUL CÉSAR HELLEU (FRENCH, 1859-1927)

Portrait of a Woman

Drypoint-etching, on wove, with margins, 410 x 315mm (16 1/8 x 12 3/8in)(PL)

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500

153

PAUL CÉSAR HELLEU (FRENCH, 1859-1927)

Statue of Ceres

Drypoint-etching, on wove, signed and titled in pencil, with margins, 470 x 310mm (18 1/2 x 12 1/8in)(PL)

£1,200 - 1,800

€1,400 - 2,100

US\$1,500 - 2,300

154

JULES PASCIN (FRENCH, 1885-1930)

Le Lever. Femme en Deshabille, from 'Album des Peintres'

Lithograph, 1924, on chine-volant, from the edition of 525, printed by Atelier Duchatel, Paris, with full margins, 365 x 275mm (14 3/8 x 10 3/4in)(SH)

£500 - 700

€570 - 800

US\$640 - 900

155 AR

MAURICE DE VLAMINCK (FRENCH, 1876-1958)

Le Moulin de la Naze, from 'Album des Peintres Lithographes'

Lithograph, 1924, on chine-volant, from the edition of 525, printed by Atelier Duchatel, Paris, with full margins, 275 x 364mm (10 7/8 x 14 3/4in)(SH)

£500 - 700

€570 - 800

US\$640 - 900



156 •

FRED DELTOR (PSEUDONYM OF FEDERICO ANTONIO CARASSO) (ITALIAN, 1899-1969)

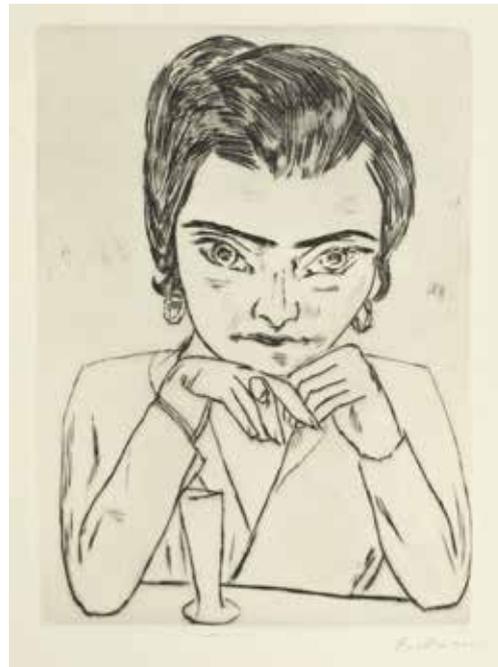
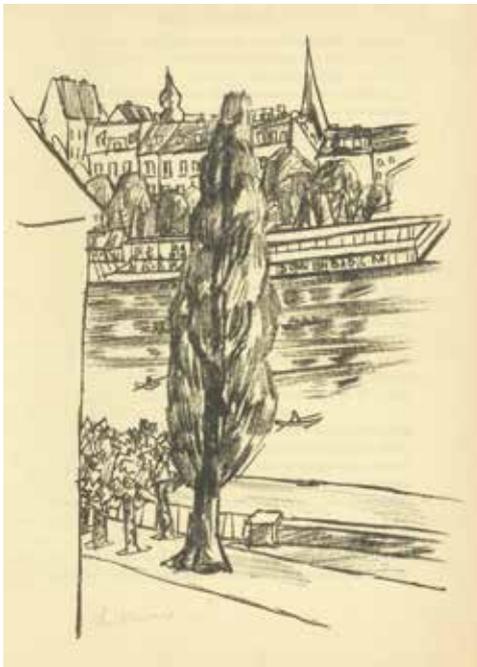
Jeu de Massacre

The book, 1928, comprising twelve pochoirs in colours, on wove, with table and text in French, printed and published by Éditions Socialiste, Brussel, the sheets loose as issued, with the original pochoir printed paper wrappers, 330 x 260mm (13 x 10 1/4in)(Vol)

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,600 - 3,900

This work comprises the following pochoirs:

Le Militarisme; La Propriété; La Philanthropie; La Social-Démocratie; La Justice; La Colonisation; La Fascisme; Le Mouchardage; Le Parlementarisme; L'Esprit Moyen; La Religion; Le Chauvinisme

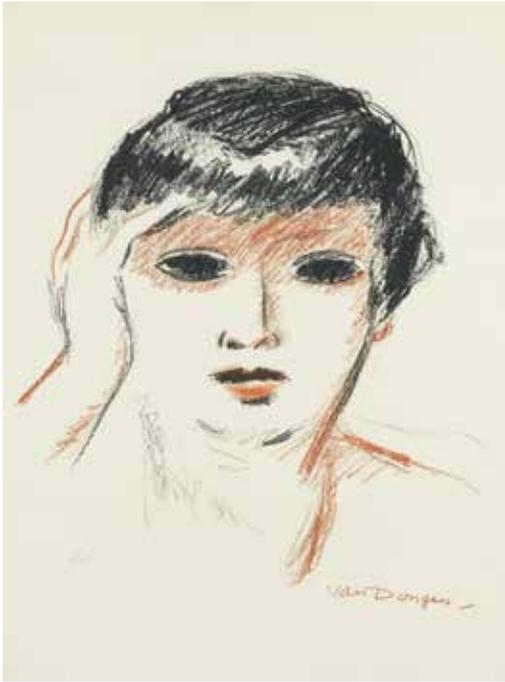


157 •

MAX BECKMANN (GERMAN, 1884-1950)

Curt Glaser: Max Beckmann (Hofmaier 265, 266, 267, 268)
The book, 1924, comprising four prints of various media, on wove, each signed in pencil, with title, text in German and justification page, this copy is number 27 from the deluxe edition of 180, published by R. Piper & Co., Berlin, bound as issued in the original boards, overall 314 x 235mm (12 3/8 x 9 1/4in)(Vol)

£5,000 - 7,000
€5,700 - 8,000
US\$6,400 - 9,000



158

158 AR

KEES VAN DONGEN (DUTCH, 1877-1968)

Fernande Olivier (Juffermans 29)
Lithograph printed in colours, 1953, on Arches, numbered 4/75 in pencil, the full sheet, 660 x 500mm (26 x 19 5/8in)(SH)

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

159 AR

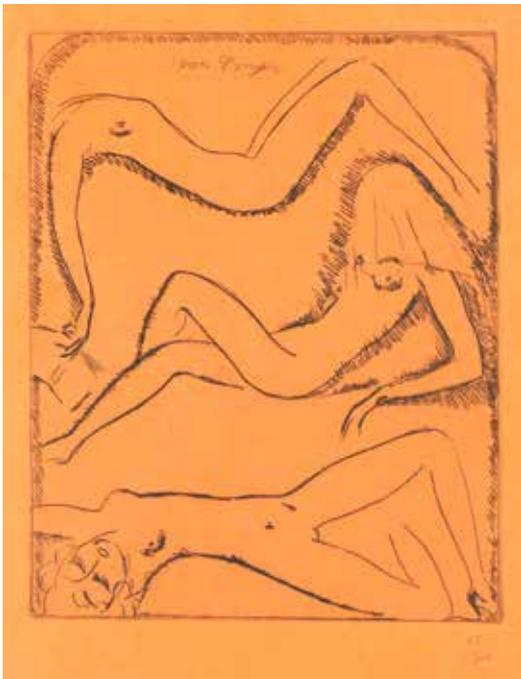
KEES VAN DONGEN (DUTCH, 1877-1968)

Mannequins, from 'Regards sur Paris' (Juffermans JL 33)
Lithograph printed in colours, 1960, on wove, signed in pencil, printed by Mourlot, Paris, the folio published 1962 by Andre Sauret, Paris, the full sheet, 390 x 300mm (15 3/8 x 11 3/4in)(SH)(unframed)

£700 - 1,000
€800 - 1,100
US\$900 - 1,300



159



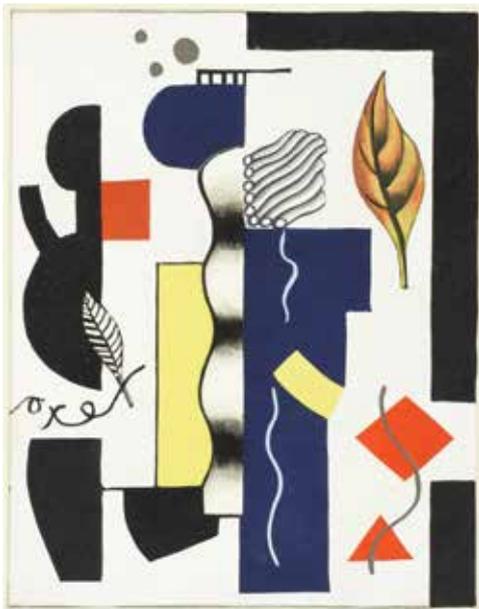
160

160 AR

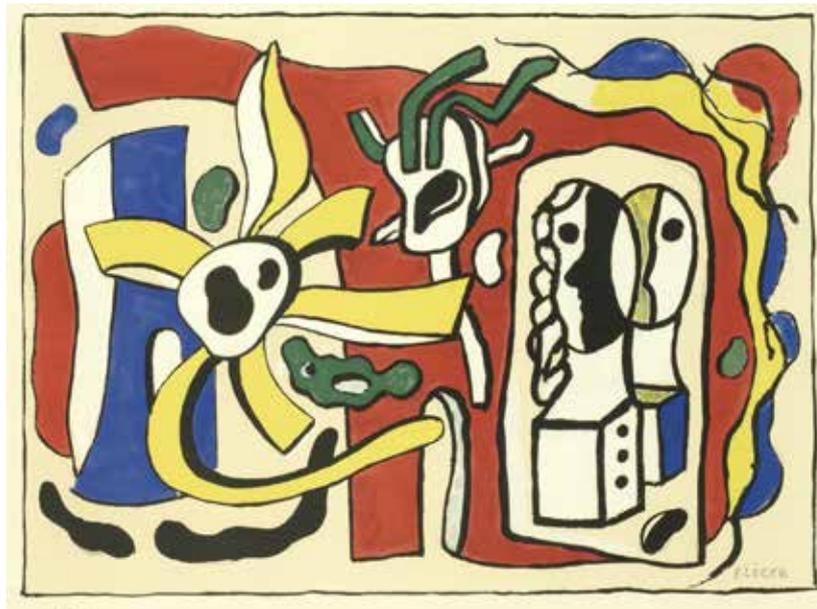
KEES VAN DONGEN (DUTCH, 1877-1968)

Three Reclining Female Nudes (Jufferman JB5)
Etching, 1925, on orange Japon, numbered 57/200 in pencil, as included in the deluxe edition of the book 'Van Dongen' by Edouard des Courières, published 1925 in Paris, with margins, 205 x 165mm (8 1/8 x 6 1/2in)(PL)

£600 - 800
€690 - 910
US\$770 - 1,000



161



162

161 *

FERNAND LÉGER (FRENCH, 1881-1955)

Fernand Léger - Les Grands Peintres D'Aujourd'hui, Volume 4
 The volume, 1928, comprising five pochoirs in colours, with title, text in French and justification, on wove, this copy is numbered 186 on the justification page, from an edition of 800, printed by Les Presses de L'Imprimerie Union, Paris, published by Teriade, Paris, bound as issued, 285 x 230mm (11 1/4 x 9 1/8in)(overall)(Vol)

£700 - 1,000
 €800 - 1,100
 US\$900 - 1,300

162 AR

FERNAND LÉGER (FRENCH, 1881-1955)

Nature morte aux deux poupées
 Lithograph printed in colours, on wove, numbered 1/300 in pencil, with a printed signature, with the blindstamp of the Musée Fernand Léger, Biot, the full margins, 430 x 600mm (16 7/8 x 23 5/8in)(l)

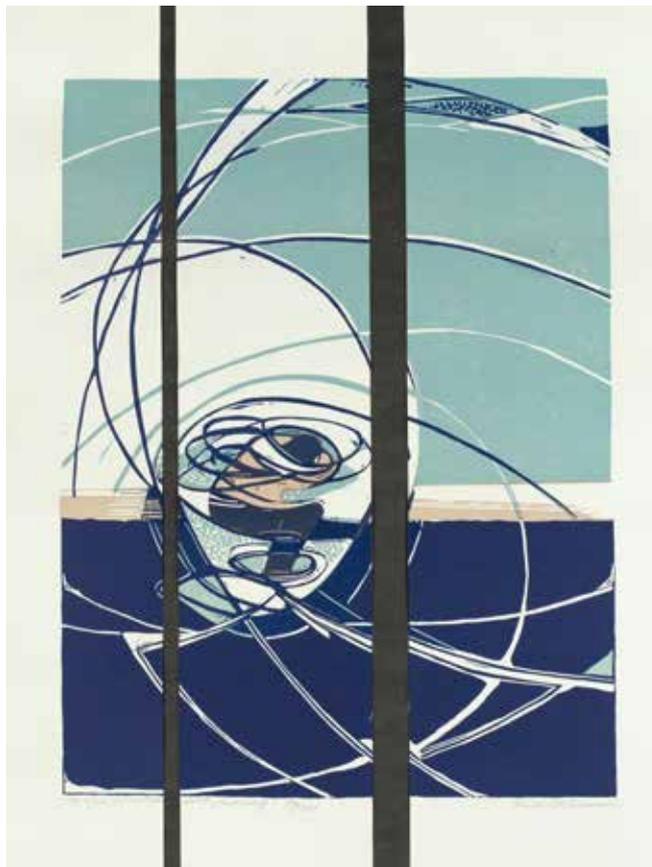
£700 - 1,000
 €800 - 1,100
 US\$900 - 1,300

163

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)

£800 - 1,200
 €910 - 1,400
 US\$1,000 - 1,500



163



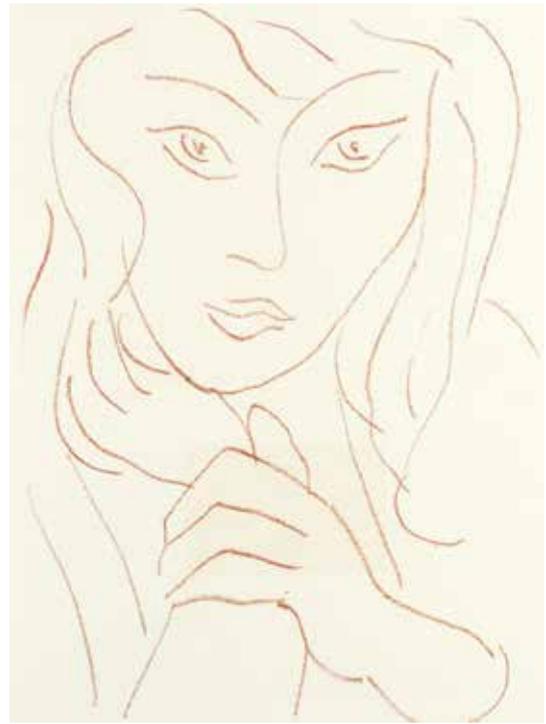
164

164 AR

HENRI MATISSE (FRENCH, 1869-1954)

Two plates, from 'Visages - Quatorze Lithographies'
Two Lithographs printed in sanguine, 1946, on wove, each from the edition of 230, printed by Mourlot Frères, Paris, published by Éditions du Chêne, Paris, the full sheets, each 330 x 255mm (13 x 10in)(SH)(2)

£800 - 1,200
€910 - 1,400
US\$1,000 - 1,500



165

165 AR

HENRI MATISSE (FRENCH, 1869-1954)

Two plates, from 'Visages - Quatorze Lithographies'
Two lithographs printed in sanguine, 1946, on wove, each from the edition of 230, printed by Mourlot Frères, Paris, published by Éditions du Chêne, Paris, the full sheets, each 330 x 255mm (13 x 10in)(SH)(2)

£800 - 1,200
€910 - 1,400
US\$1,000 - 1,500



166

166 * AR

HENRI MATISSE (FRENCH, 1869-1954)

Vierge et Enfant sur Fond de Fleurs et d'Etoiles (Dupin 646)

Lithograph, 1950-51, on Chine appliqué, signed and numbered 139/200 in pencil, with margins, 320 x 255mm (12 5/8 x 9 7/8in)(l)

£3,000 - 5,000

€3,400 - 5,700

US\$3,900 - 6,400

Provenance

Estate of the late Sylvia Graucob

167 AR

HENRI MATISSE (FRENCH, 1869-1954)

Le Repos du Modèle (Duthuit 416)

Lithograph, 1922, the unsigned second state, one of 575 impressions on chine-volant, from the album "Les peintres lithographes de Manet à Matisse", published by Frapier, with the blindstamp of Le Galerie des Peintres et Graveurs, 220 x 298mm (8 5/8 x 11 3/4in)(l)

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500



167



168

168 AR

PABLO PICASSO (SPANISH, 1881-1973)

Taureau attaquant (médaillon) (Alain Ramié 94)

Unglazed terracotta medallion, stamped
Madoura Empreinte de Originale de Picasso
verso, 500mm (2in)(diameter)

Conceived in 1949 and executed in an
edition of 60.

£700 - 1,000

€800 - 1,100

US\$900 - 1,300

“Others have seen what is and asked why.
I have seen what could be and asked why not.”

– Pablo Picasso (Spanish, 1881-1973)





169



170



169^{AR}

PABLO PICASSO (SPANISH, 1881-1973)

Oiseau au ver (Alain Ramié 172)

White earthenware ceramic ashtray with black oxide and white glaze, stamped and marked *Edition Picasso/Madoura Plein Feu/Edition Picasso* verso, 155mm (6 1/8in)

Conceived in 1952 and executed in an edition of 500.

£1,500 - 2,500
 €1,700 - 2,900
 US\$1,900 - 3,200

170^{AR}

PABLO PICASSO (SPANISH, 1881-1973)

Picador (Alain Ramié 160)

White earthenware ceramic plate with black oxide and white glaze, stamped and marked *Madoura Plein Feu/Edition Picasso* verso, 200mm (7 7/8in)(diameter)

Conceived in 1952 and executed in an edition of 500.

£1,500 - 2,500
 €1,700 - 2,900
 US\$1,900 - 3,200



171



172

171 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)

£1,800 - 2,200

€2,100 - 2,500

US\$2,300 - 2,800

172 • AR

PABLO PICASSO (SPANISH, 1881-1973)

Picasso Lithographe I-IV (Cramer 55, 60, 77, 125)

The complete set of four volumes of the catalogue raisonné, 1949-64, comprising eight original lithographs, including the lithographed covers (M.159-160, 280, 388) and a frontispiece in each volume (M.174, 98, 281,399), on wove, with text in French, compiled by Fernand Mourlot, the lithographs printed by Mourlot Frères, Paris, published by André Sauret, Monte-Carlo, each 322 x 247mm (12 3/4 x 9 3/4in)(Vol(4)

£3,500 - 4,500

€4,000 - 5,100

US\$4,500 - 5,800

173 AR

PABLO PICASSO (SPANISH, 1881-1973)

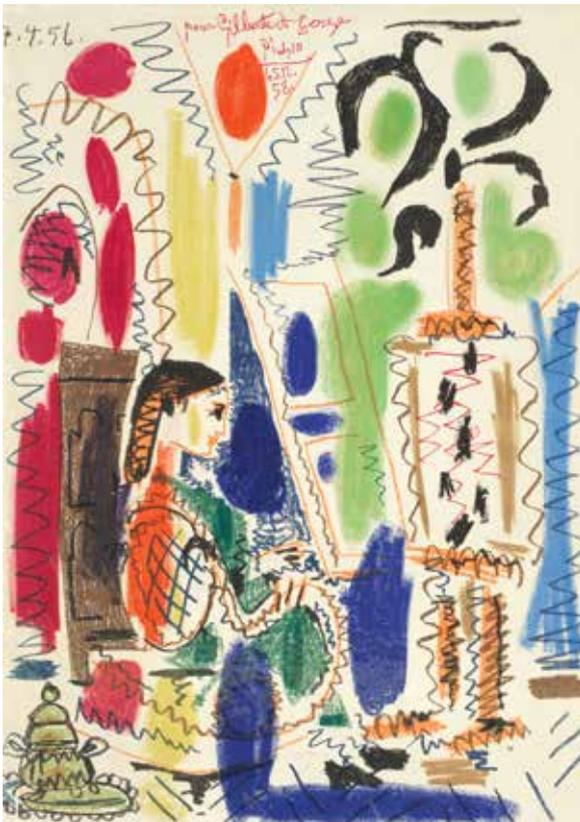
L'Atelier de Cannes, cover for 'Ces peintres nos amis, Vol. II' (Mourlot 279 Bloch 794)

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, the full sheet, 450 x 320mm (17 5/8 x 12 5/8in)(SH)(unframed)

£1,800 - 2,200

€2,100 - 2,500

US\$2,300 - 2,800



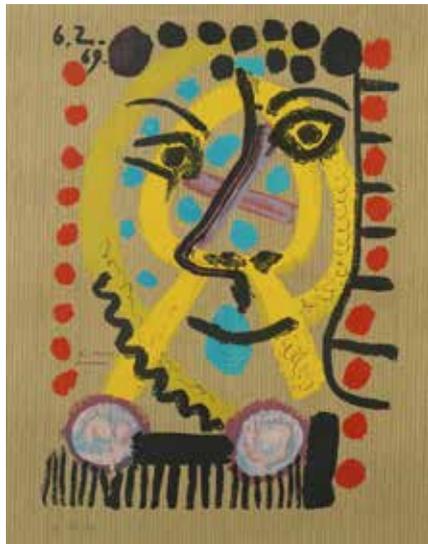
173



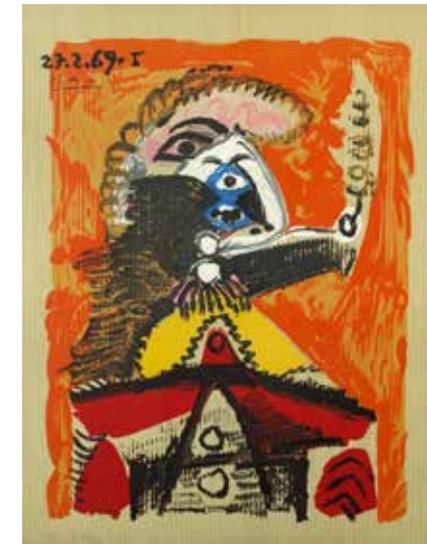
174



175



176



177

174

AFTER PABLO PICASSO (SPANISH, 1881-1973)

One plate, from 'Les Portraits Imaginaires'
Lithograph printed in colours, 1969, on Arches, numbered A186/250
in pencil, printed by Marcel Salinas, Paris, published by Harry N.
Abrahms, Inc., New York, with the printer's blindstamp, the full sheet,
650 x 500mm (25 5/8 x 19 5/8in)(SH)

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

176

AFTER PABLO PICASSO (SPANISH, 1881-1973)

One plate, from 'Les Portraits Imaginaires'
Lithograph printed in colours, 1969, on Arches, numbered A186/250
in pencil, printed by Marcel Salinas, Paris, published by Harry N.
Abrahms, Inc., New York, with the printer's blindstamp, the full sheet,
650 x 500mm (25 5/8 x 19 5/8in)(SH)

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

175

AFTER PABLO PICASSO (SPANISH, 1881-1973)

One plate, from 'Les Portraits Imaginaires'
Lithograph printed in colours, 1969, on Arches, numbered A186/250
in pencil, printed by Marcel Salinas, Paris, published by Harry N.
Abrahms, Inc., New York, with the printer's blindstamp, the full sheet,
660 x 500mm (26 x 19 5/8in)(SH)

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

177

AFTER PABLO PICASSO (SPANISH, 1881-1973)

One Plate, from 'Les Portraits Imaginaires'
Lithograph printed in colours, 1969, on Arches, numbered A186/250
in pencil, printed by Marcel Salinas, Paris, published by Harry N.
Abrahms, Inc., New York, with the printer's blindstamp, the full sheet,
660 x 550mm (26 x 21 5/8in)(SH)

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

178 AR

PABLO PICASSO (SPANISH, 1881-1973)

Vieux Peintre, Modèle et Spectateur, from 'La Série 347' (Bloch 1547; Baer 1564.Bb1)
Etching, 1968, on Rives BFK, signed and numbered 44/50 in pencil, published by Galerie Louise Leiris, Paris, with wide margins, 124 x 89mm (4 7/8 x 3 1/2in)(PL)

£3,000 - 5,000

€3,400 - 5,700

US\$3,900 - 6,400



178



179

179 AR

PABLO PICASSO (SPANISH, 1881-1973)

Le Peintre et son Modèle (Bloch 1036; Mourlot 355)

Lithograph, 1962, on Japon nacré, signed in blue crayon, a proof aside from the numbered edition of 10 on Japon, the total edition was 180, published by André Sauret, Paris, 390 x 603mm (15 3/8 x 23 3/4in)(SH) (unframed)

£2,500 - 3,500

€2,900 - 4,000

US\$3,200 - 4,500

180 •

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 English, on wove, from the edition of an unknown size, printed by Mourlot 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 - 1,800

€1,400 - 2,100

US\$1,500 - 2,300



180

181 AR

PABLO PICASSO (FRENCH, 1880-1972)

Colombe volant (à l'Arc-en-Ciel) (Bloch 712; Mourlot 214)

Lithograph printed in colours, 1952, on Arches, signed and numbered 63/200 in pencil, with full margins, 545 x 765mm (21 1/2 x 30 1/8in)(SH)(unframed)

£4,000 - 6,000

€4,600 - 6,900

US\$5,100 - 7,700



181



183



182 * AR

PABLO PICASSO (SPANISH, 1881-1973)

Diurnes Découpages et Photographies, Paris: Berggruen, 1962
The complete portfolio, 1962, comprising thirty photgravures, on thick wove, numbered 25 from an edition of 1000, with title, table, text in French and justification page, published by Berggruen, Paris, the sheets loose as issued, within the original cloth portfolio case, 408 x 315mm (16 1/8 x 12 3/8in)(overall)(Folio)

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500

183 AR

PABLO PICASSO (SPANISH, 1881-1973)

Danseuse No.2; Femme au Fauteuil; from 'Non Vouloir'
Two zincographs overworked with engraving, 1942, on wove, from an edition of 400, printed by Grou-Radenez, Paris, published by Editions Jeanne Bucher, Paris, with full margins, 195 x 145mm (7 3/4 x 5 3/4in)(and similar)(SH)

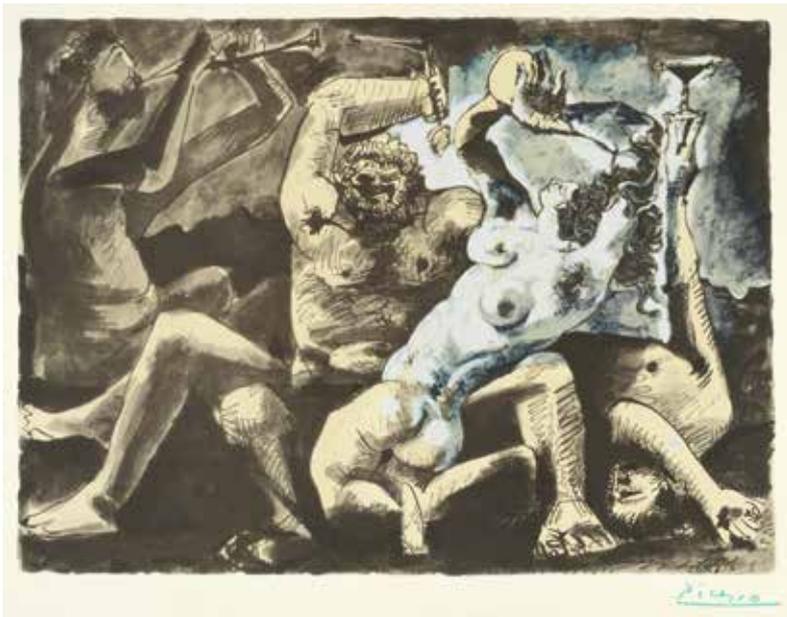
£500 - 700

€570 - 800

US\$640 - 900



182



184

184

AFTER PABLO PICASSO (SPANISH, 1881-1973)

Baccanale; Minotaure et Femme nue

Two lithograph with pochoir printed in colours, 1975, on Arches, each with the stamped signature, from the edition of 2000, with the blindstamp of the publisher, EuroArt, Paris, and the Vent d'Arles/ SPADEM copyright inkstamp verso, with full margins, each 475 x 625mm (18 3/4 x 24 5/8in)(SH)(unframed)(2)

£600 - 800

€690 - 910

US\$770 - 1,000

185

AFTER PABLO PICASSO (SPANISH, 1881-1973)

Côte D'Azur (Czwiklitzer 177)

Lithographic poster printed in colours, 1962, on wove, printed by Mourlot, Paris, the full sheet, 995 x 650mm (39 1/8 x 25 5/8in)(SH) (unframed)

£500 - 700

€570 - 800

US\$640 - 900

186

AFTER PABLO PICASSO (SPANISH, 1881-1973)

Congrès National du mouvement de la Paix (Czwiklitzer 179)

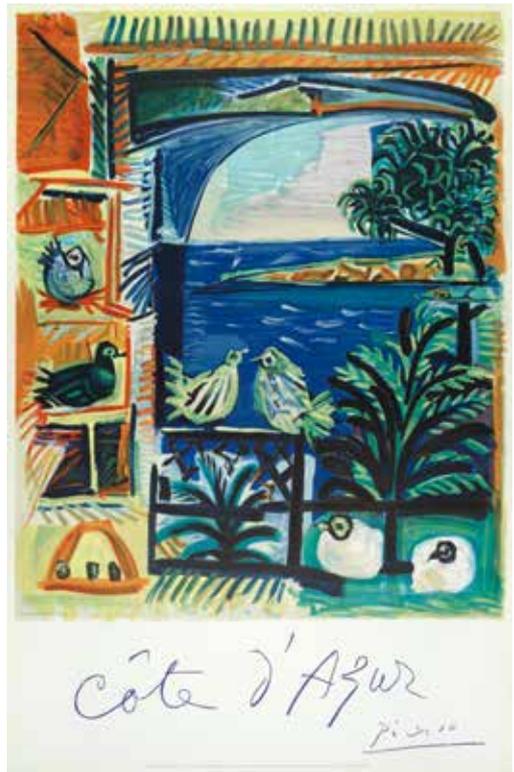
Lithographic poster printed in colours, 1961, on wove, printed by Mourlot, Paris, the full sheet, 995 x 650mm (39 1/8 x 25 5/8in)(SH) (unframed)

£500 - 700

€570 - 800

US\$640 - 900

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.



185



186



187



188



189



190

187 AR

JOAN MIRÓ (SPANISH, 1893-1983)

Le Porteur d'Eau IV (Dupin 339)

Aquatint printed in colours, 1962, on Rives, signed and numbered 18/75 in pencil, published by Maeght, Paris, the full sheet, 560 x 750mm (22 x 29 1/2in)(SH)

£1,800 - 2,200
 €2,100 - 2,500
 US\$2,300 - 2,800

188 AR

JOAN MIRÓ (SPANISH, 1893-1983)

Essencis de la Terra (Mourlot 506; Cramer 123)

Lithograph printed in colours, 1968, on Japon nacré, signed and numbered 82/100 in pencil, printed by Mourlot, Paris, published by Edicions Poligrafa, Barcelona, with full margins, 500 x 355mm (19 5/8 x 14in)(SH)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

189

AFTER JOAN MIRÓ (SPANISH, 1893-1983)

Composition sur fond vert (Maeght 1703)

Lithograph printed in colours, 1950, on Arches, signed, dated and numbered 102/300 in pencil, published by Maeght Gallery, Paris, with margins, 345 x 462mm (13 1/2 x 18 1/4in)(l)

£1,500 - 2,000
 €1,700 - 2,300
 US\$1,900 - 2,600

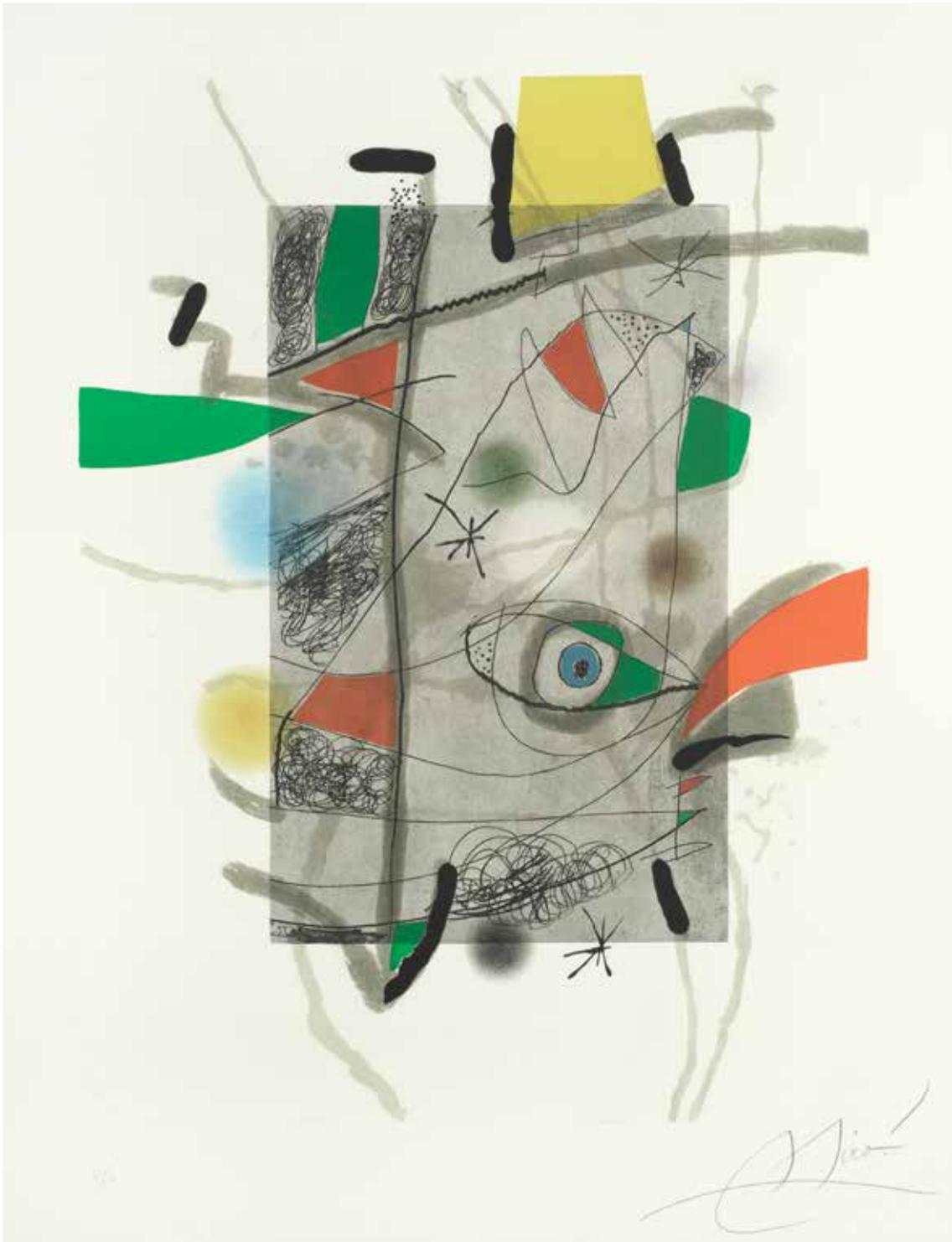
190 AR

JOAN MIRÓ (SPANISH, 1893-1983)

Futbol Club Barcelona (Mourlot 931)

Lithograph printed in colours, 1974, on wove, from the poster edition, numbered 867/1500 in pencil, published by the Futbol Club, with their blindstamp, printed by La Poligrafa, S.A., Barcelona, the full sheet, 853 x 670mm (33 5/8 x 26 3/8in)(l)

£700 - 1,000
 €800 - 1,100
 US\$900 - 1,300



191 AR

JOAN MIRÓ (SPANISH, 1893-1983)

Llibre dels sis Sentits III (Cramer 252)

Etching and aquatint printed in colours, 1981, on Guarro wove, signed and numbered 31/50 in pencil, published by Sala Gaspar, Barcelona, with full margins, 720 x 550mm (28 3/8 x 21 5/8in)(PL) (unframed)

£5,000 - 7,000

€5,700 - 8,000

US\$6,400 - 9,000

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.

Giorgio de Chirico (Italian, 1888-1978)

Lots 192-213

"To become truly immortal, a work of art must escape all human limits: logic and common sense will only interfere. But once these barriers are broken, it will enter the realms of childhood visions and dreams."

Born in 1888 to Italian parents in Vólos, Greece, Giorgio de Chirico was a pioneer in the revival of Classicism and Baroque that developed into a phenomenon across Europe in the 1920s. He is considered as one of the founders of the style of 'Metaphysical Painting'. After his Fine Art studies in Athens and Florence, de Chirico moved to Munich in 1906, where he attended the Akademie der Bildenden Künste and gained his most significant artistic training. His early style was influenced by Arnold Böcklin's and Max Klinger's paintings and the writings of Arthur Schopenhauer and Friedrich Nietzsche. In 1909, he moved to Italy, first to Milan and one year later to Florence. Moving to Paris in 1911, de Chirico gained the admiration of Pablo Picasso and Guillaume Apollinaire with his mysterious scenes of deserted places and architecture. He was a frequent visitor of Apollinaire's weekly gathering and was surrounded by artists such as Constantin Brancusi, André Derain to name only

a few. In the years of World War I, he returned to Italy, where he met Filippo de Pisis and Carlo Carrà, and was one of the founders of the group that was later called the 'Scuola Metafisica'. "[...] Canvas stretchers, toys and various geometrical objects were depicted in claustrophobic spaces [...]" and he dedicated more of his subjects matters to classical sculptures and mythological themes [1].

The following selection of lots 192-213, from a private European collection, represents the different themes that de Chirico explored and revisited throughout his career as a painter and printmaker: Mythology and Metaphysical Themes, Italian Piazzas, Portraits and Self-Portraits, Still Lives, Mannequins, Horses and Horsemen, Gladiators, Classical Statues that are overpowered by their own shadows and monumental architecture.

[1] www.britishmuseum.org - 'Giorgio de Chirico (Biographical details)' - Martin Hopkinson, 'Italian Prints 1875-1975', BMP, 2007'

[2] www.britishmuseum.org - 'Giorgio de Chirico (Biographical details)' - Martin Hopkinson, 'Italian Prints 1875-1975', BMP, 2007



192^{AR}

GIORGIO DE CHIRICO (ITALIAN, 1888-1978)

Autoritratto (Brandani 158)
Lithograph printed in colours, 1972, on wove, signed and numbered 48/99 in pencil, printed and published by Alberto Caprini Stampatore, Rome, with the artist's and printer's/publisher's blindstamp, the full sheet printed to the edges, 995 x 700mm (39 1/2 x 27 1/2in)(SH)(unframed)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

192



193

193 AR

GIORGIO DE CHIRICO (ITALIAN, 1888-1978)

Nettuno, from 'Hebdomeros' (Brandani 167)

Lithograph with extensive hand-colouring, 1973, signed and inscribed 'P.d.A.' and 'colorata a mano' in pencil, an artist's proof aside from the numbered edition of 99, printed and published by Alberto Caprini Stampatore, Rome, with the artist's and printer's/publisher's blindstamp, with full margins, 655 x 500mm (25 3/4 x 19 3/4in)(SH) (unframed)

£1,500 - 2,500

€1,700 - 2,900

US\$1,900 - 3,200

194 AR

GIORGIO DE CHIRICO (ITALIAN, 1888-1978)

Zeus

Lithograph printed in colours, 1976, signed and numbered 56/60 in pencil, printed and published by Alberto Caprini Stampatore, Rome, with the artist's and printer's/publisher's blindstamp, with full margins, 700 x 540mm (27 5/8 x 21 1/4in)(unframed)

£500 - 700

€570 - 800

US\$640 - 900

195 AR

GIORGIO DE CHIRICO (1888-1978)

Teseo (Brandani 3)

Etching and aquatint, 1970, on Japon nacré, signed, titled and numbered 37/70 in pencil, printed and published by Alberto Caprini Stampatore, Rome, with the artist's and printer's/publisher's blindstamp, with full margins, 700 x 535mm (27 1/2 x 21in)(SH) (unframed)

£600 - 800

€690 - 910

US\$770 - 1,000



194



195



196

196 AR

GIORGIO DE CHIRICO (ITALIAN, 1888-1978)

Le muse inquietanti (Brandani 206)

Lithograph printed in colours, 1976, signed and numbered 99/99 in pencil, printed and published by Alberto Caprini Stampatore, Rome, with the artist's and printer's/publisher's blindstamp, with full margins, 700 x 500mm (27 1/2 x 19 3/4in)(SH)(unframed)

£700 - 1,000

€800 - 1,100

US\$900 - 1,300

197 AR

GIORGIO DE CHIRICO (ITALIAN, 1888-1978)

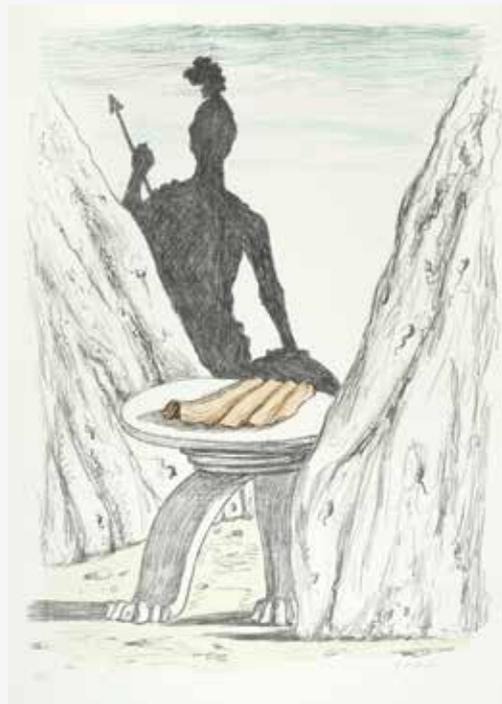
Il Guardiano delle Termopili (Brandani 111)

Lithograph printed in colors, 1970, on wove, signed, titled and numbered 82/90 in pencil, printed and published by Alberto Caprini Stampatore, Rome, with the artist's and printer's/publisher's blindstamp, with full margins, 995 x 695mm (39 3/8 x 27 3/8in)(SH)(unframed)

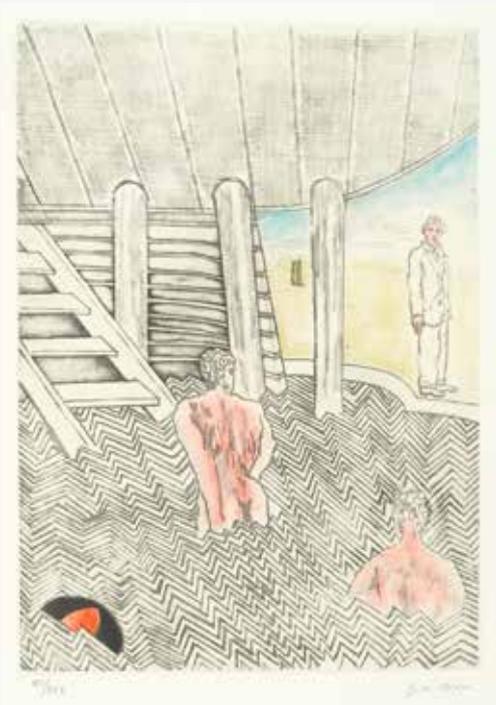
£500 - 700

€570 - 800

US\$640 - 900



197



198

198 AR

GIORGIO DE CHIRICO (ITALIAN, 1888-1978)

Bagni misteriosi (Brandani 30)

Lithograph printed in colours with chine collé, 1973, signed and numbered XIII/XXX in pencil, printed and published by Alberto Caprini Stampatore, Rome, with the artist's and printer's/publisher's blindstamp, 700 x 505mm (27 1/2 x 19 7/8in)(SH)(unframed)

£600 - 800

€690 - 910

US\$770 - 1,000

199 AR

GIORGIO DE CHIRICO (ITALIAN, 1888-1978)

La mano misteriosa (Brandani 28)

Etching with hand-colouring, 1972, on wove, signed, titled and inscribed 'P.d.A.' and 'colorata a mano', an artist's proof aside from the edition of 75, printed and published by Albert Caprini Stampatore, Rome, with their blindstamp, with full margins, 420 x 315mm (16 1/4 x 12 1/8in)(PL)(unframed)

£500 - 700

€570 - 800

US\$640 - 900



199

200 AR

GIORGIO DE CHIRICO (ITALIAN, 1888-1978)

L'enigma (Brandani 13)

Etching with hand-colouring, 1971, on wove, signed and titled in blue pencil, inscribed 'P.A.' and 'colorata a mano' in pencil, an artist's proof aside from the edition of 65, printed and published by Albert Caprini Stampatore, Rome, with their blindstamp, with full margins, 505 x 700mm (19 7/8 x 27 1/2in)(PL)(unframed)

£500 - 700

€570 - 800

US\$640 - 900



200

201 AR

GIORGIO DE CHIRICO (ITALIAN, 1888-1978)

I gladiatori (Brandani 174)

Lithograph with chine collé, 1973, signed and numbered III/XX in pencil, printed and published by Alberto Caprini Stampatore, Rome, with the artist's and printer's/publisher's blindstamp, with full margins, 665 x 505mm (26 1/8 x 19 7/8in)(SH)(unframed)

£600 - 800

€690 - 910

US\$770 - 1,000



201



202

202 AR

GIORGIO DE CHIRICO (ITALIAN, 1888-1978)

La biga invincibile (2nd version) (Brandani 54)
Lithograph with extensive hand-colouring, 1969, on Japon nacré, signed, titled and inscribed 'P.d.A.' and 'colorata a mano' in pencil, an artist's proof aside from the numbered edition of 99, printed and published by Alberto Caprini Stampatore, Rome, with the artist's and printer's/publisher's blindstamp, with full margins, 505 x 700mm (19 7/8 x 27 1/2in)(SH)(unframed)

£600 - 800

€690 - 910

US\$770 - 1,000



203

203 AR

GIORGIO DE CHIRICO (ITALIAN, 1888-1978)

Cavalieri antichi (Brandani 139)
Lithograph printed in colours, 1954, on wove, signed and numbered 15/125 in pencil, published by Carlo Bezetti, Rome, with the publisher's blindstamp, with full margins, 490 x 595mm (19 1/4 x 23 3/8in) (SH)(unframed)

£500 - 700

€570 - 800

US\$640 - 900



204

204 AR

GIORGIO DE CHIRICO (ITALIAN, 1888-1978)

Cavallo a Villa Falconieri (Brandani 140)
Lithograph with hand-colouring, 1954, on wove, signed and numbered 94/125 in pencil, published by Carlo Bestetti, Rome, with the publisher's blindstamp, with full margins, 490 x 590mm (19 1/4 x 23 1/4in) (SH)(unframed)

£700 - 1,000

€800 - 1,100

US\$900 - 1,300

205 AR

GIORGIO DE CHIRICO (ITALIAN, 1888-1978)

I mostri (Brandani 173)

Lithograph printed in colours with extensive hand-colouring, 1973, on Japon nacré, signed and inscribed 'P.d.A' and 'colorata a mano' in pencil, an artist's proof aside the numbered edition of 150, printed and published by Alberto Caprini Stampatore, Rome, with the artist's and printer's/publisher's blindstamp, with full margins, 655 x 500mm (25 3/4 x 19 3/4in)(SH)(unframed)

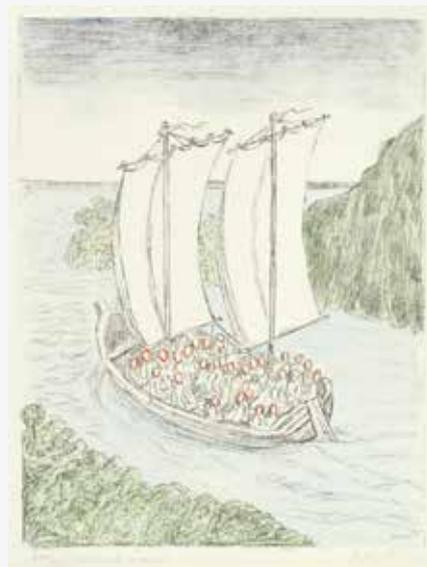
£500 - 700

€570 - 800

US\$640 - 900



205



206

206 AR

GIORGIO DE CHIRICO (ITALIAN, 1888-1978)

La barca misteriosa (Brandani 175)

Lithograph with hand-colouring, 1973, on Japon, signed, numbered XVIII/XX and inscribed 'colorata a mano' in pencil, aside from the edition of 99 in Arabic numerals, printed and published by Albert Caprini Stampatore, Rome, with their blindstamp, with full margins, 700 x 500mm (27 1/2 x 19 5/8in)(SH)(unframed)

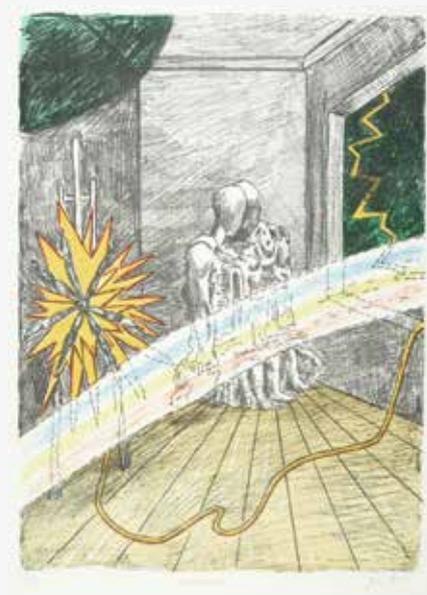
£500 - 700

€570 - 800

US\$640 - 900



207



208

207 AR

GIORGIO DE CHIRICO (ITALIAN, 1888-1978)

Il ritorno di Ulisse (Brandani 169)

Lithograph with extensive hand-colouring, 1973, Japon nacré, signed and inscribed 'P.d.A.' and 'colorata a mano' in pencil, an artist's proof aside from the numbered edition of 99, printed and published by Alberto Caprini Stampatore, Rome, with the artist's and printer's/publisher's blindstamp, with full margins, 700 x 500mm (27 1/2 x 19 3/4in) (SH)(unframed)

£700 - 1,000

€800 - 1,100

US\$900 - 1,300

208 AR

GIORGIO DE CHIRICO (ITALIAN, 1888-1978)

L'arcobaleno (Brandani 60)

Lithograph printed in colours, 1970, on wove, signed, titled and numbered 40/99 in pencil, printed and published by Alberto Caprini Stampatore, Rome, with the artist's and printer's/publisher's blindstamp, with full margins, 700 x 500mm (27 1/2 x 19 3/4in) (SH)(unframed)

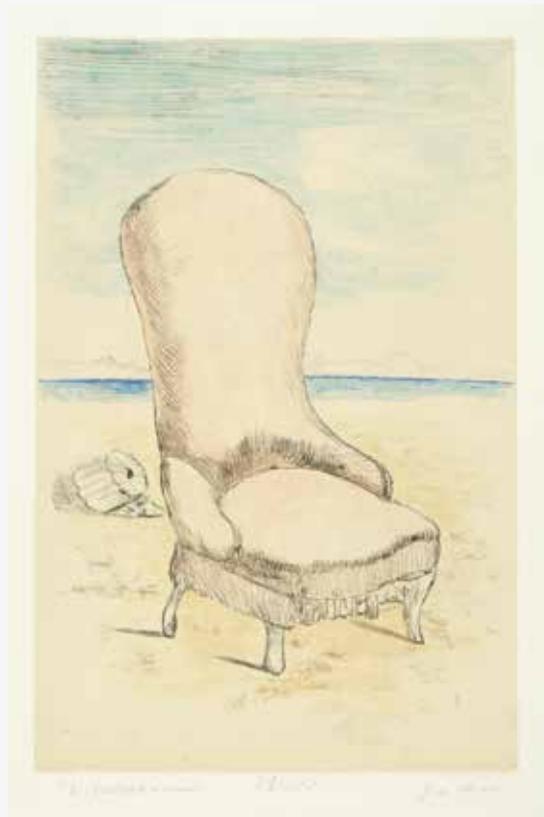
£600 - 800

€690 - 910

US\$770 - 1,000



209



210



211

209 AR

GIORGIO DE CHIRICO (ITALIAN, 1888-1978)

Sole e luna (Brandani 2)

Etching and aquatint, 1970, on wove, signed, titled and numbered 28/60 in pencil, with the artist's blindstamp, with full margins, 350 x 245mm (13 3/4 x 9 5/8in)(PL)(unframed)

£500 - 700

€570 - 800

US\$640 - 900

210 AR

GIORGIO DE CHIRICO (ITALIAN, 1888-1978)

L'idolo (Brandani 21)

Lithograph with extensive hand-colouring and chine collé, 1972, on wove, signed, titled and inscribed 'P.A.' and 'colorata a mano' in pencil, an artist's proof aside from the numbered edition of 65, printed and published by Alberto Caprini Stampatore, Rome, with the artist's and printer's/publisher's blindstamp, with full margins, 700 x 500mm (27 1/2 x 19 5/8in)(SH)(unframed)

£500 - 700

€570 - 800

US\$640 - 900

211 AR

GIORGIO DE CHIRICO (ITALIAN, 1888-1978)

Il Trofeo (Brandani 170)

Lithograph printed in colours, 1969, on wove, signed, titled and numbered 36/80 in pencil, printed and published by Albert Caprini Stampatore, Rome, with their blindstamp, with full margins, 700 x 500mm (27 1/2 x 19 5/8in)(SH)(unframed)

£500 - 700

€570 - 800

US\$640 - 900



212



213

212 AR

GIORGIO DE CHIRICO (ITALIAN, 1888-1978)

Le tre sorelle (Brandani 27)

Etching with hand-colouring, 1972, on wove, signed, titled and inscribed 'P.A.' and 'colorata a mano', an artist's proof aside from the edition of 65, printed and published by Albert Caprini Stampatore, Rome, with their blindstamp, with full margins, 220 x 320mm (8 5/8 x 12 5/8in)(PL)(unframed)

£500 - 700
 €570 - 800
 US\$640 - 900

213 AR

GIORGIO DE CHIRICO (1888-1978)

Fauno addormentato (Brandani 17)

Lithograph with hand-colouring, 1971, on wove, signed, titled and inscribed 'P.d.A.' and 'colorata a mano' in pencil, an artist's proof aside from the numbered edition of 65, printed and published by Alberto Caprini Stampatore, Rome, with the artist's and printer's/publisher's blindstamp, with full margins, 500 x 700mm (19 5/8 x 27 5/8in)(SH)(unframed)

£500 - 700
 €570 - 800
 US\$640 - 900

Marino Marini (Italian, 1901-1980)

Lots 214-220

Marino Marini, 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 214-220, being offered from a private European collection, provide an exceptional insight into Marini's fully developed use of the horse and rider motif:



214

214^{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)(l)(unframed)

£1,800 - 2,500

€2,100 - 2,900

US\$2,300 - 3,200

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.



215 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)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

215



216 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)(I)(unframed)

£600 - 800

€690 - 910

US\$770 - 1,000

216



217



218

217 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 17in)(l)(unframed)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

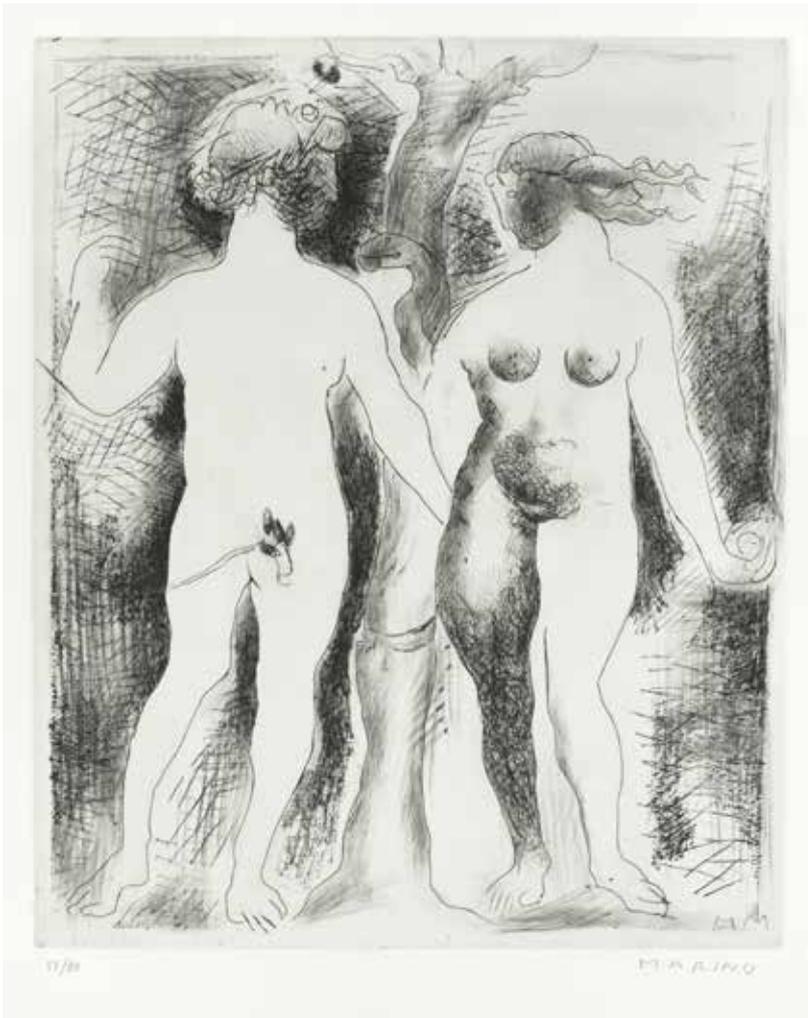
218 AR

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 inkstamp, printed and published by Graphis Arte, Livorno, with their blindstamp, with full margins, 715 x 520mm (28 x 20in)(l)(unframed)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900



219^{AR}

MARINO MARINI (ITALIAN, 1901-1980)

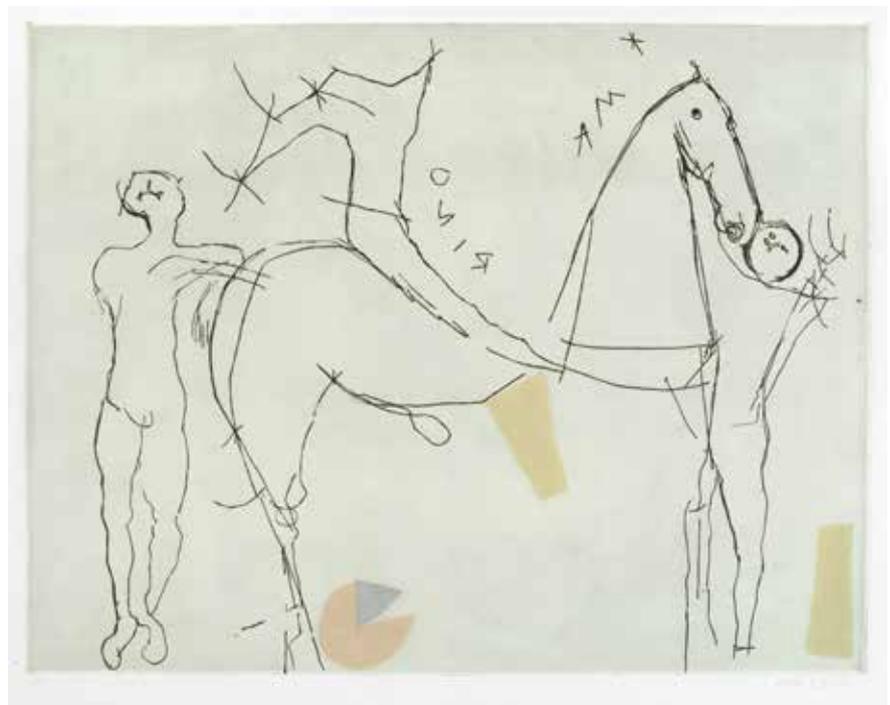
Omaggio a Dürer (Guastalla A123bis)
Etching, 1971-76, on Arches, signed and numbered 17/90 in pencil, printed by Atelier Fratelli Crommelynck, Paris, published by Graphis Arte, Livorno Toninelli Arte Moderna, Milan, with full margins, 445 x 365mm (17 1/2 x 14 3/8in)(PL)(unframed)

£500 - 700

€570 - 800

US\$640 - 900

219



220^{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)

£600 - 800

€690 - 910

US\$770 - 1,000

220



221



222

221 AR

SALVADOR DALÍ (SPANISH, 1904-1989)

'The Lance of Chivalry'; 'The Path to Wisdom (The banker)(Drawer)'; 'The Flowering of Inspiration (Gala en Fleurs)'; 'The Agony of Love (Unicorn)', from *Retroperspective* (M. & L. 1553-1556)

The complete set of four lithographs printed in colours, 1978/9, on Arches, each signed and numbered E57/350 in pencil, published by Levine & Levine, New York, each loose as issued within the original silver portfolio, 790 x 585mm (31 x 23in)(overall)(4)

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,600

222 •

BERNARD BUFFET (FRENCH, 1928-1999)

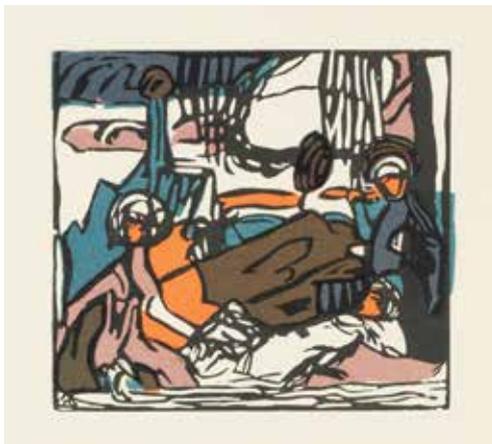
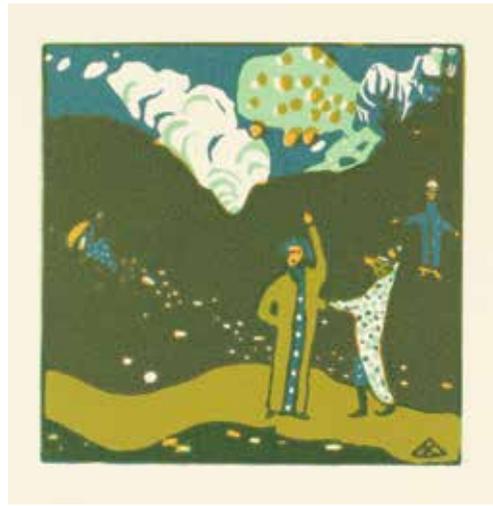
L'Enfer de Dante, Galerie Maurice Garnier, Paris, 1976 (Rheims 357-367)

The volume comprising 11 drypoints *hors texte*, on Moulin du Gue paper, with title, justification and text in French, signed and numbered 101 in pencil on the justification, from the edition of 120, the full sheets, bound as issued, with the original burgundy cloth-covered slipcase, 788 x 590mm (31 x 23 1/4in)(overall)(Vol)

£1,500 - 2,500

€1,700 - 2,900

US\$1,900 - 3,200



223

WASSILY KANDINSKY (RUSSIAN/FRENCH, 1866-1944)

Regards sur le Passé

The complete portfolio, 1971, comprising ten woodcuts of which five are printed in colours, on wove, with title, text in French and justification page, together with the suite of ten woodcuts on Japon, this copy is number 20, the total edition was 100, printed by Fequet & Baudier, Paris, published by Éditions Pierre Belfond, Paris, sheets loose as issued, in the original linen covered portfolio case, 400 x 305mm (15 3/4 x 14in)(overall)(Folio)

£4,000 - 6,000

€4,600 - 6,900

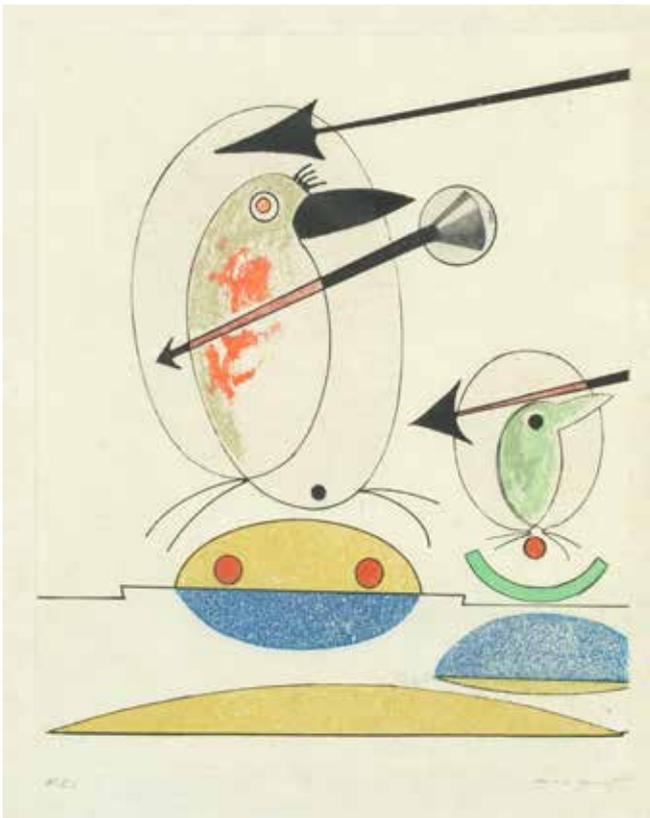
US\$5,100 - 7,700



224



225



226

224 AR

SONIA DELAUNAY (FRENCH, 1885-1979)

Composition fond bleu

Lithograph printed in colours, 1964, on BFK Rives, signed and numbered 29/75 in pencil, with full margins, 590 x 445mm (23 1/4 x 17 1/2in)(SH)(unframed)

£700 - 1,000

€800 - 1,100

US\$900 - 1,300

225 AR

GINO SEVERINI (ITALIAN, 1883-1966)

Natura morta a Violino, plate 8 from 'Europäische Grafik III' (Meloni 50)

Lithograph in printed in colours, 1964, on wove, signed in pencil, a proof aside from the numbered edition of 65, printed by Fernand Mourlot, Paris, published by Edition Wolfgang Ketterer, Munich, with the publisher's blindstamp, with full margins, 650 x 500mm (25 5/8 x 19 3/4in)(SH)(unframed)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

226 AR

MAX ERNST (GERMAN, 1891-1976)

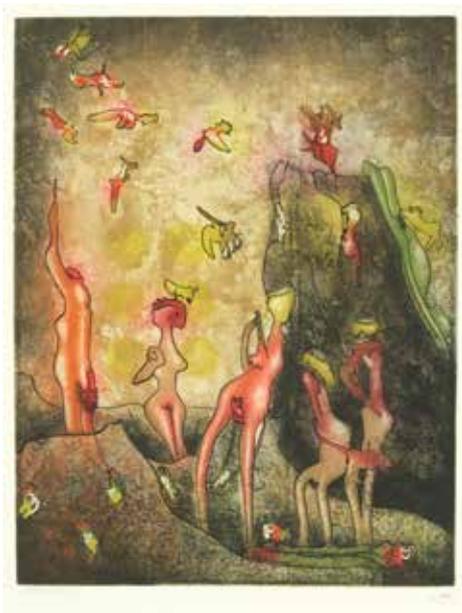
Oiseaux en Péril

Etching with aquatint and collage printed in colours 1975, on Japon, signed and inscribed 'H.C.', an hors commerce impression aside from the edition of 100, published by Editions Georges Visat, Paris, with full margins, 305 x 255mm (12 x 10in)(PL)

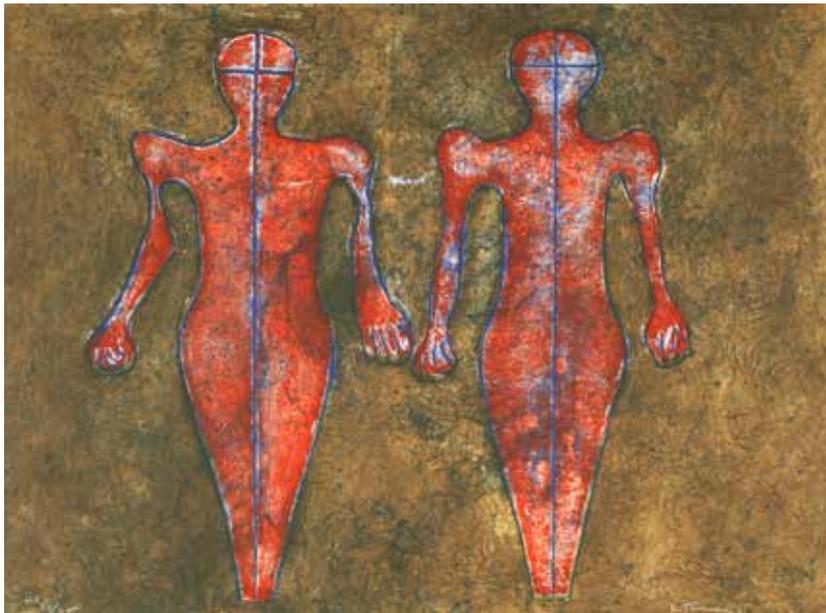
£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,600



227



228

227 AR

ROBERTO SEBASTIAN MATTA (CHILEAN/ITALIAN, 1911-2002)

Ma Chair Rie, from 'Requiem pour la Fin des Temps' (Ferrari 244)
Etching with aquatint printed in colours, 1978, on wove, signed and numbered XXVII/XLVI in pencil, published by Éditions Georges Visat et Cie, Paris, with full margins, 410 x 320mm (16 1/8 x 12 5/8in)(PL)

£600 - 800
€690 - 910
US\$770 - 1,000

228 *

RUFINO TAMAYO (MEXICAN, 1899-1991)

Dos Figuras
Mixograph in colours, 1976, on wove, signed and inscribed 'HC 24/25' in white crayon, an hors commerce impression aside from the edition of 140, printed by Taller de Grafica Mexicana, Mexico, published by Transworld Art, New York, with their blindstamps, 570 x 760mm (22 3/8 x 29 7/8in)(SH)(unframed)

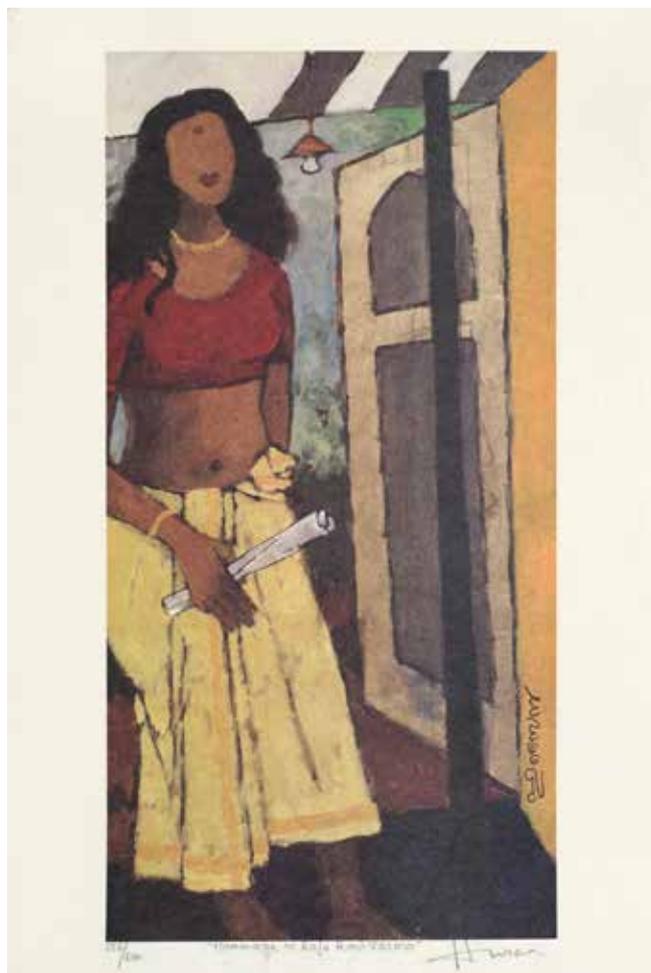
£1,500 - 2,500
€1,700 - 2,900
US\$1,900 - 3,200

229

MAQBOOL FIDA HUSAIN (INDIAN, 1915-2011)

A Collection
Two offset lithographs printed in colours, each on wove, each signed, titled and variously numbered from the editions of 600 in pencil, each with margins, 470 x 235mm (18 1/2 x 9/14in)(SH)(2)

£800 - 1,200
€910 - 1,400
US\$1,000 - 1,500



229



230

230 AR

AFTER NIKI DE SAINT PHALLE FRENCH, 1930-2002)

Four fashion accessories
Bangle and clip earrings, 1980s, gilt metal and enamel, in the original presentation box; together with two silk scarves, various sizes

£1,500 - 2,500
€1,700 - 2,900
US\$1,900 - 3,200



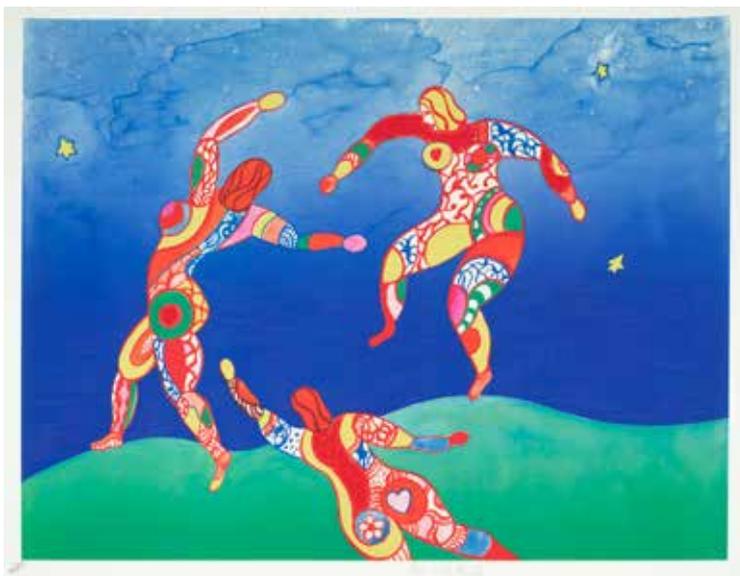
231

231 AR

NIKI DE SAINT PHALLE (FRENCH, 1930-2002)

A collection of four prints
'La Question', screenprint in colours, 1988, on wove, signed and inscribed 'For Yvonne with love Niki' in pencil, the full sheet printed to the edges, 425 x 500mm (16 3/4 x 19 3/4in)(SH); together with 'Carte No. XVII', 1986, on wove, offset lithograph printed in colours, inscribed 'For Yvonne 86 a wonderful year' in pen, numbered 28/52 in pencil, the full sheet printed to the edges, 225 x 315mm (8 7/8 x 12 3/8in)(SH); together with 'Borrego Desert', screenprint in colours, on wove, the full sheet printed to the edges, 280 x 250mm (11 x 9 7/8in)(SH); together with 'Samson and Goliath', etching with hand-colouring, 1998, on wove, signed and numbered 35/40 in pencil, with full margins, 170 x 150mm (6 3/4 x 5 7/8in)(PL)(4)

£1,500 - 2,500
€1,700 - 2,900
US\$1,900 - 3,200



232

232 AR

NIKI DE SAINT PHALLE (FRENCH, 1930-2002)

La Danse
Screenprint in colours, 1993, on BFK Rives, signed and numbered 14/150 in pencil, with full margins, 560 x 760mm (22 x 29 7/8in)(SH)(unframed)

£700 - 1,000
€800 - 1,100
US\$900 - 1,300



233

233 AR

MARC CHAGALL (RUSSIAN/FRENCH, 1887-1985)

Soleil aux Amoureux (Cramer 143)

Etching, 1968, on wove, signed and numbered 34/50 in pencil, with full margins, 305 x 235mm (12 x 9 1/4in)(PL)

£1,200 - 1,800

€1,400 - 2,100

US\$1,500 - 2,300

234 * AR

MARC CHAGALL (RUSSIAN/FRENCH, 1887-1985)

Université de Genève, Centre culturel international

Lithographic poster printed in colours, 1971, on Arches, signed, numbered 1/25 and inscribed 'All' in pencil, printed by Mourlot, Paris, the full sheet, 605 x 485mm (23 7/8 x 19 1/8in)(SH)(unframed)

£700 - 1,000

€800 - 1,100

US\$900 - 1,300

235 • AR

MARC CHAGALL (RUSSIAN/FRENCH, 1887-1985)

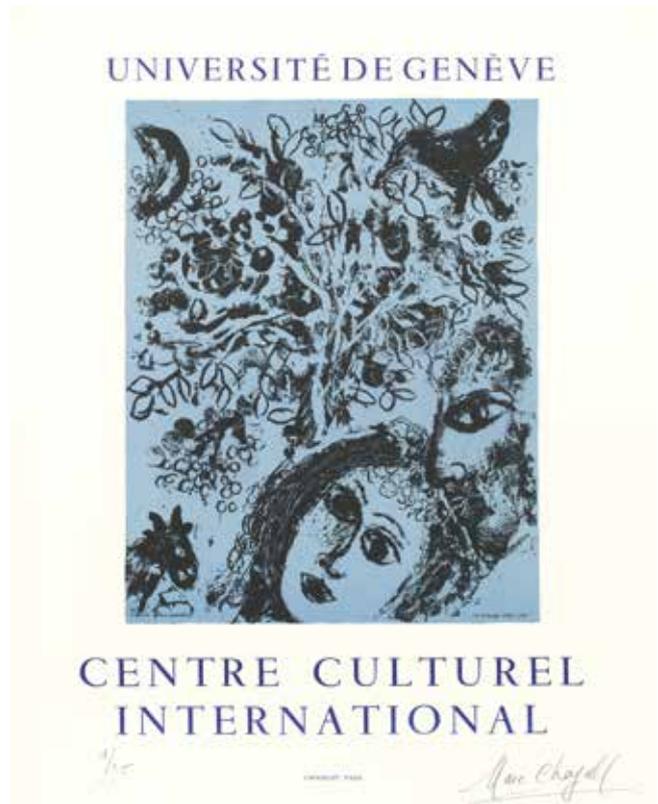
Chagall Lithographe I-VI (Cramer 43, 56, 77, 94)

A set of six volumes, 1960-1986, comprising 28 lithographs printed in colours, with text in German, French and English, printed by Mourlot Frères, Paris, bound in boards, 325 x 250mm (12 3/4 x 9 3/4in)(Vol)(6)

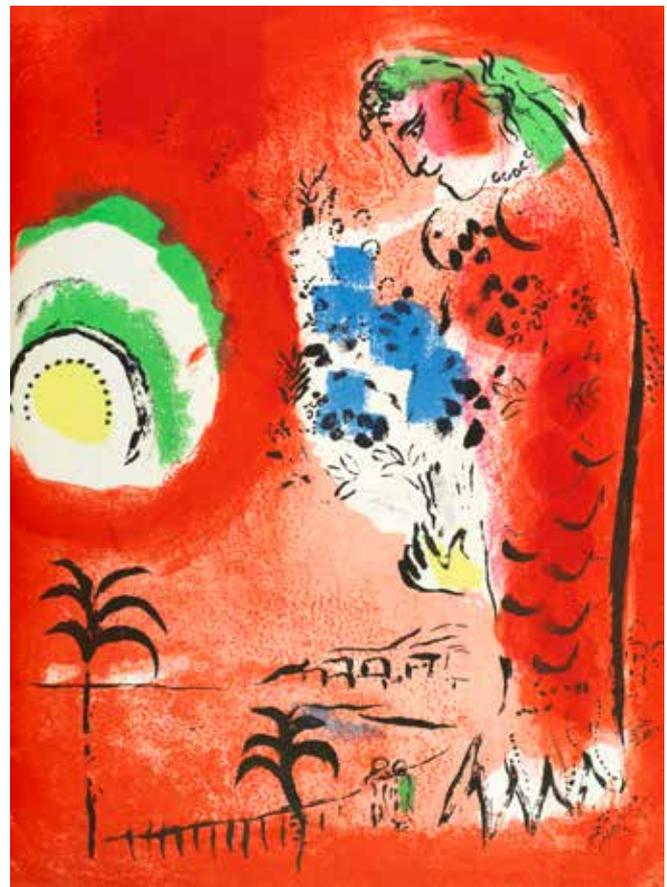
£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,900



234



235



236 AR

VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)

Octagonal Structures

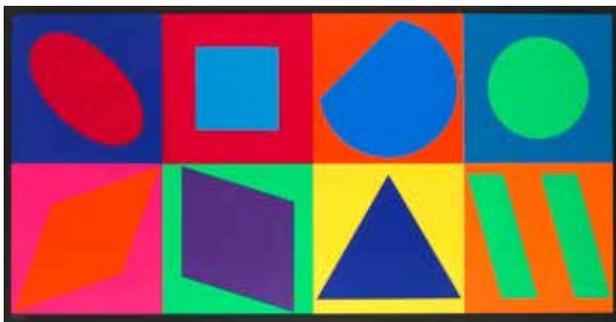
Screenprint in colours, 1969, on wove, signed and numbered 59/60 in pencil, with full margins, 640 x 620mm (25 1/8 x 24 3/8in)(SH) (unframed)

£500 - 700

€570 - 800

US\$640 - 900

236



237 AR

VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)

The Eight Squares

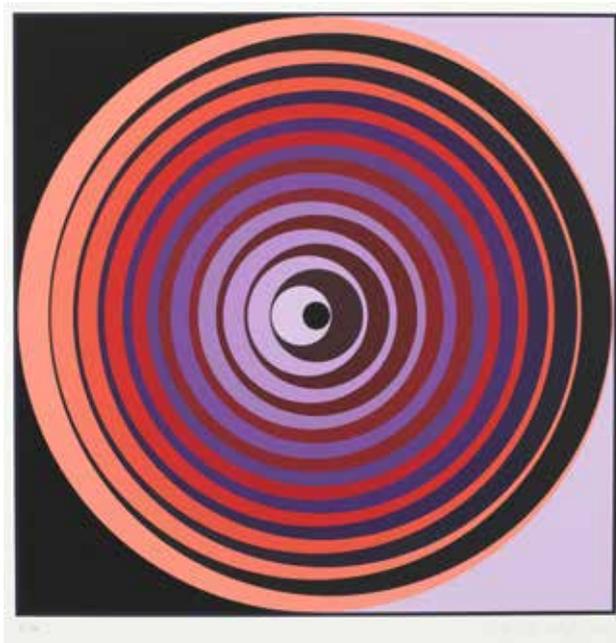
Screenprint in colours, c.1960, on thick wove, signed and inscribed 'FV 8/45' in pencil, the full sheet printed to the edges, 555 x 1010mm (21 5/8 x 39 3/4in)(SH)

£700 - 1,000

€800 - 1,100

US\$900 - 1,300

237



238 * AR

VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)

Tuz-Tuz

Screenprint in colours, 1976, on wove, signed in pencil and numbered 21/100 in black biro, with full margins, 405 x 405mm (15 7/8 x 15 7/8in)(l)(unframed)

£600 - 800

€690 - 910

US\$770 - 1,000

238



239

239 AR

VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)

Untitled

Screenprint printed in colours, on wove, signed and numbered 28/125 in pencil, the full sheet, 660 x 335mm (26 x 13 1/4in)(l) (unframed)

£500 - 700

€570 - 800

US\$640 - 900



240

240

SAYED HAIDER RAZA (INDIA, BORN 1922)

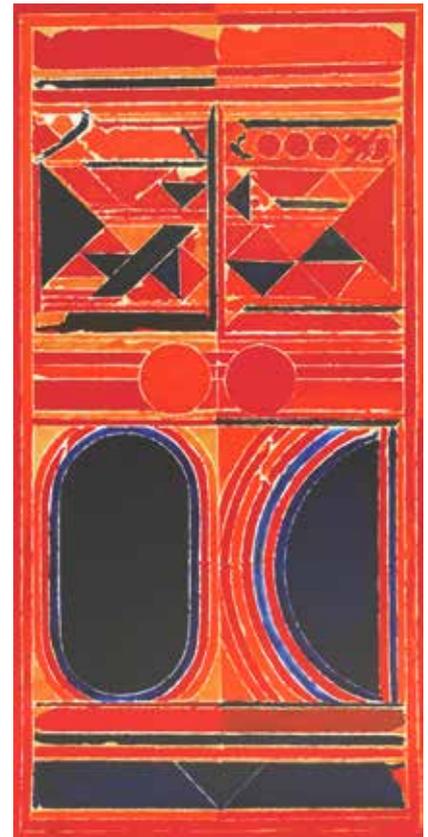
Arbre; Dualité; Bindu

Three lithographs printed in colours, 2008, on wove, each signed in pencil, numbered variously from editions of 150, published by Éditions de la Différence, Paris, the full sheets printed to the edges, 1100 x 543mm (43 1/4 x 21 3/8in)(SH)(unframed)(3)

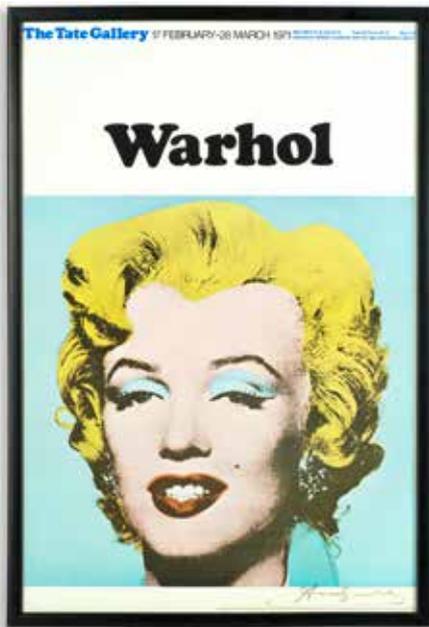
£600 - 800

€690 - 910

US\$770 - 1,000



240



241

241

ANDY WARHOL (AMERICAN, 1928-1987)

Marilyn (Exhibition poster for Warhol: The Tate Gallery) (not in F. & S.)
 Offset lithograph printed in colours, 1971, on smooth wove laid onto card, signed in black marker, from the edition of unknown size, published by Tate Gallery Publications, Millbank, London, the full sheet, 755 x 505mm (29 3/4 x 19 7/8in)(SH)

£1,500 - 2,000
 €1,700 - 2,300
 US\$1,900 - 2,600

242

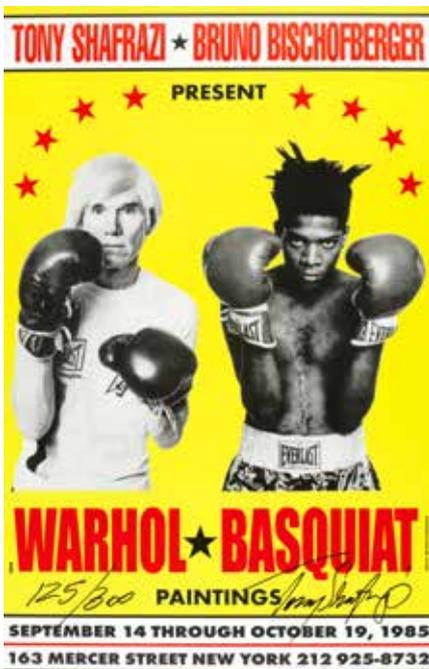
ANDY WARHOL (AMERICAN, 1928-1987)

Mildred Scheel (Feldman & Schellmann II.238)
 Screenprint in colours with diamond dust, 1980, on Arches, signed and numbered 184/1000 in pencil, published by Deutsche Krebshilfe E.V., Cologne, with their blindstamp, with the Andy Warhol Copyright inkstamp verso, the full sheet printed to the edges, 775 x 540mm (30 1/2 x 21 14/4in)(SH)

£1,200 - 1,800
 €1,400 - 2,100
 US\$1,500 - 2,300



242



243

243

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)

£1,800 - 2,200
 €2,100 - 2,500
 US\$2,300 - 2,800



244

244

ANDY WARHOL (AMERICAN, 1928-1987)

One plate, from 'Flowers' (Feldman & Schellmann II.116)
 Screenprint with hand-colouring, 1974, on J. Green, signed with the initials in pencil recto, additionally signed and numbered 128/250 verso, printed by Alexander Heinrici, New York, published by Peter M. Brant, Castelli Graphics and Andy Warhol Multiples, Inc., New York, with Castelli Graphics and Andy Warhol Multiples, Inc. copyright inkstamp verso, the full sheet, 1035 x 692mm (40 3/4 x 27 1/4in)(SH)

£1,800 - 2,200
 €2,100 - 2,500
 US\$2,300 - 2,800

245

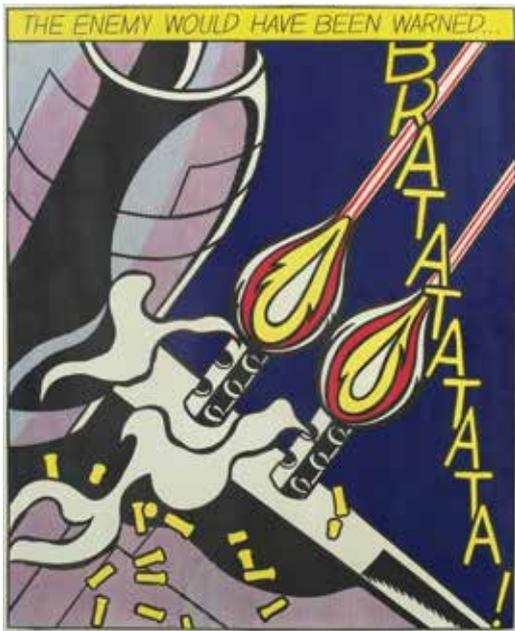
ANDY WARHOL (AMERICAN, 1928-1987)

One plate, from 'Flowers' (Feldman & Schellmann II.117)
 Screenprint with hand-colouring, 1974, on J. Green, signed with the initials in pencil recto, additionally signed and numbered 128/250 verso, printed by Alexander Heinrici, New York, published by Peter M. Brant, Castelli Graphics and Andy Warhol Multiples, Inc., New York, with Castelli Graphics and Andy Warhol Multiples, Inc. copyright inkstamp verso, the full sheet, 1035 x 692mm (40 3/4 x 27 1/4in)(SH)

£1,500 - 2,000
 €1,700 - 2,300
 US\$1,900 - 2,600



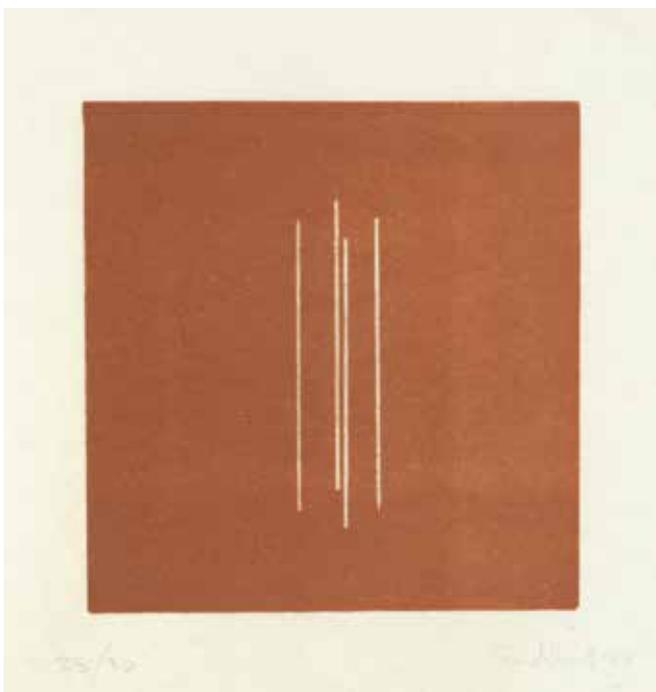
245



246



247



248

246

AFTER ROY LICHTENSTEIN (AMERICAN, 1923-1997)

As I opened Fire (Triptych) (Corlett App.5)

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

£600 - 800

€690 - 910

US\$770 - 1,000

247 † AR

CLAES OLDENBURG (SWEDISH, BORN 1929)

Baked Potato with Butter (Axsom/Platzker 83)

Lithograph printed in colours, 1972, on wove, signed, dated and numbered 90/100 in pencil, published by Petersburg Press, New York and London, the full sheet, 720 x 840mm (28 3/8 x 33 1/8in)(I)

£500 - 700

€570 - 800

US\$640 - 900

248

FRED SANDBACK (AMERICAN, BORN 1943)

Untitled, from 'Mappe mit 10 Umkehr lithographien'

Lithograph printed in brown, 1977, on Japon, signed, dated and numbered 25/30 in pencil, published by Edition Heiner Friedrich, Munich, the full sheet, 190 x 190mm (7 1/2 x 7 1/2in)(SH)(unframed)

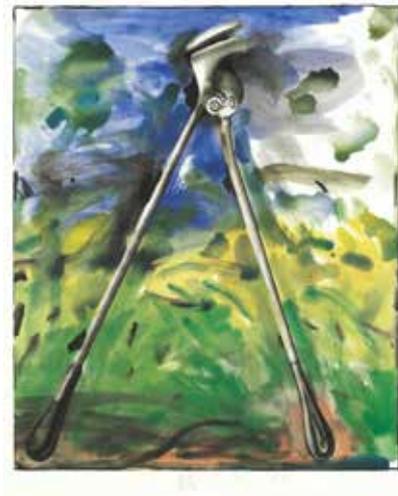
£800 - 1,200

€910 - 1,400

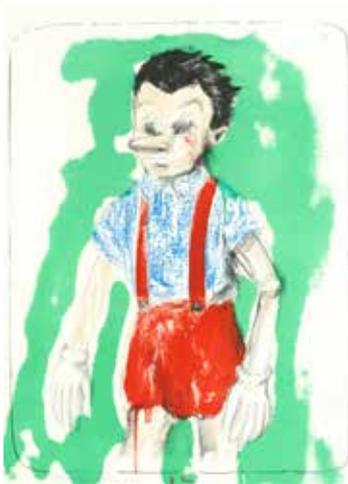
US\$1,000 - 1,500



249



250



251



252

249

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 252/5000 on the handle, accompanied by an identification card, initialed and numbered 252/5000 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, 225 x 170 x 130mm (8 7/8 x 6 3/4 x 5 1/8in)(overall)

£500 - 700

€570 - 800

US\$640 - 900

250

JIM DINE (AMERICAN, BORN 1935)

The Astra Tool, from 'The Astra Suite'

Lithograph printed in colours, 1985, on BFK Rives, signed, dated and numbered 87/400 in pencil, published by AB Astra and Jim Dine/Waddington Graphics, London and Pace Editions, New York, with full margins, 600 x 500mm (23 5/8 x 19 5/8in)(l)

£600 - 800

€690 - 910

US\$770 - 1,000

251

JIM DINE (AMERICAN, BORN 1935)

Pinocchio coming from the Green

Lithograph printed in colours, 2011, signed, dated and numbered 19/75 in pencil, published by Atelier Michael Woolworth Publications, Paris, the full sheet, 760 x 565mm (29 7/8 x 22 1/4in)(SH)

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500

252 †

JIM DINE (AMERICAN, BORN 1935)

Tinsnip (William College 145)

Etching and lithograph, 1973, on Arches, signed, dated and numbered 7/34 in pencil, printed by William Law, Alan Uglow and Winston Roeth, published by Petersburg Press, New York, with full margins, 455 x 600mm (17 7/8 x 23 5/8in)(l)

£500 - 700

€570 - 800

US\$640 - 900



253

JIM DINE (AMERICAN, BORN 1935)

The Woodcut Bathrobe; Bathrobe

Woodcut and lithograph printed in colours, 1975, on wove, signed, dated and numbered 56/60 in pencil, published by Petersburg Press, New York, with the publisher's blindstamps, the full sheet, 910 x 620mm (35 3/4 x 24 3/8in)(SH); together with 'Bathrobe', lithograph printed in colours, 1970-6, on wove, signed, dated and numbered 119/150 in pencil, published by Petersburg Press, London, 790 x 570mm (31 1/8 x 22 1/2in)(SH)(1 unframed)(2)

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,900

254

SAM FRANCIS (AMERICAN, 1923-1994)

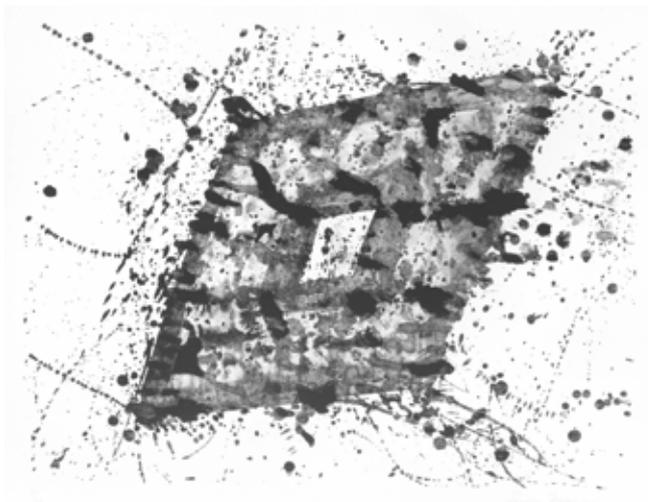
Untitled (Lembark I.203)

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

£700 - 1,000

€800 - 1,100

US\$900 - 1,300



254

255

SAM FRANCIS (AMERICAN, 1923-1994)

Concert Hall III (Lembark 225)

Lithograph printed in colours, 1977, on wove, signed and inscribed 'AP' in pencil, one of eleven artist's proofs aside from the edition of 75, printed at the The Litho Shop Inc., Santa Monica, California, published by the Louisiana Museum of Modern Art, Denmark, with the printer's blindstamp, the full sheet, 749 x 1035mm (29 1/2 x 40 3/4in)(SH)(unframed)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900



255

256

SAM FRANCIS (AMERICAN, 1923-1994)

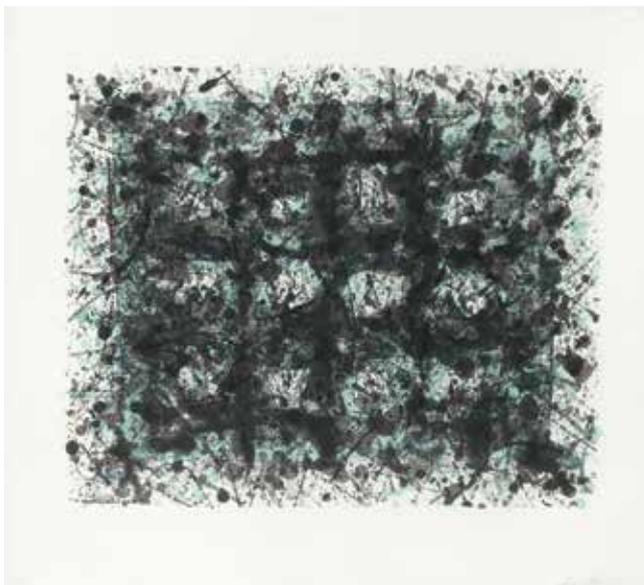
Untitled (Lembark L 234)

Lithograph printed in colours, 1979, on Fabriano, signed and numbered 40/75 in pencil, published by Brooke Alexander Gallery, New York, with full margins, 630 x 710mm (24 3/4 x 27 7/8in)(SH)

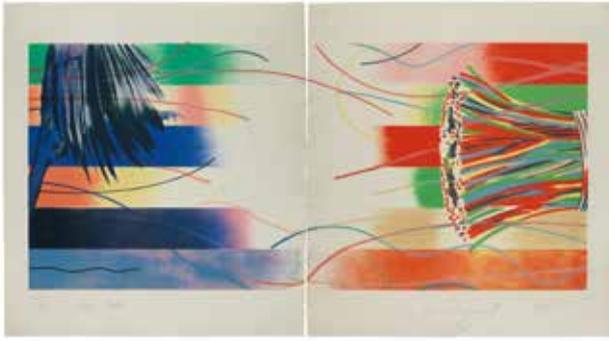
£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500



256



257

257

JAMES ROSENQUIST (AMERICAN, BORN 1933)

Area Code

Lithograph in colours, 1969, printed on two sheets of wove, signed, titled, dated and numbered 31/86 in pencil, co-published by Leo Castelli Graphics and Hollanders Workshop Inc., New York, the full sheet, 730 x 1330mm (28 3/4 x 52 3/8in)(SH)(overall)(unframed)

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,900



258

258

ED RUSCHA (AMERICAN, BORN 1937)

Stews

Screenprint in colours, 1970, on Silverbrook, signed, dated and inscribed 'Artist's Proof' in pencil, an artist's proof aside from the numbered edition of 125, published by Editions Aleecto, London, the full sheet, 627 x 840mm (24 5/8 x 33 1/8in)(SH)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900



259

259

JASPER JOHNS (AMERICAN, BORN 1930)

Coat Hanger and Spoon, from 'Fragments - According to What' (Universal Limited Art Editions 96)

Lithograph printed in colours, 1971, on Arches, signed and dated in green pencil, numbered 44/76, published by Gemini G.E.L, Los Angeles, with their blindstamps and inkstamp verso, the full sheet printed to the edges, 870 x 650mm (34 1/4 x 25 5/8in)(SH)

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,900

260

ROBERT RAUSCHENBERG (AMERICAN, 1925-2008)

Star Quarters I

Screenprint in colours, 1971, on mirrored Plexiglas, incised with signature, date and inscribed 'RTP', a proof aside from the edition of 45, published by Multiples Inc. and Castelli Graphics, New York, 1210 x 1210mm (47 5/8 x 47 5/8in)(overall)

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,900



260

261

ROBERT RAUSCHENBERG (AMERICAN, 1925-2008)

Star Quarters III

Screenprint in colours, 1971, on mirrored Plexiglas, incised with signature, date and inscribed 'RTP', a proof aside from the edition of 45, published by Multiples Inc. and Castelli Graphics, New York, 1210 x 1210mm (47 5/8 x 47 5/8in)(overall)

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,900



261

262

ROBERT RAUSCHENBERG (AMERICAN, 1925-2008)

Star Quarters IV

Screenprint in colours, 1971, on mirrored Plexiglas, incised with signature, date and inscribed 'RTP', a proof aside from the edition of 45, published by Multiples Inc. and Castelli Graphics, New York, 1210 x 1210mm (47 1/4 x 47 1/4in)(overall)

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,900



262



263

263 AR

JAN HENDERIKSE (DUTCH, BORN 1937)

Untitled (American One Cents)

Embossing, on thick wove, signed in pencil, the full sheet, 770 x 560mm (30 1/4 x 22in)(SH)

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500

264 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)

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500



264



265

265 * AR

IMI KNOEBEL (GERMAN, BORN 1940)

Anima Mundi 16

Acrylic in colours with collage, 2011, on glossy wove, signed, titled, dated and numbered 3/5 in black ink on the reverse, the full sheet, 460 x 360mm (18 1/8 x 14 1/8in)(SH)

£1,500 - 2,500

€1,700 - 2,900

US\$1,900 - 3,200



266



267



266 AR

AFTER LUCIO FONTANA (ITALIAN 1899-1968)

Concetto Spaziale (White) (Ruhé & Rigo M-15)

3D vacuum-formed plastic multiple in white, 1968, from the edition of unknown size, published by Editorial Gustavo Gili, Barcelona, lacking the accompanying book and presentation cardboard box, 295 x 295mm (11 5/8 x 11 5/8in)(overall)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

267 AR

ENRICO CASTELLANI (ITALIAN, BORN 1930)

Estrofessione

Thermoformed plastic multiple, 1968, from an edition of 1000, published by Achille Mauri Editore, Milan, together with the book Enrico Castellani Pittore, encased in the original cardboard presentation box with the artist's printed name, 297 x 297 x 10mm (11 3/4 x 11 3/4 x 0 3/8in)(multiple); 312 x 315 x 25mm (12 1/4 x 12 3/8 x 1in)(Box)

£1,200 - 1,800

€1,400 - 2,100

US\$1,500 - 2,300

268 AR

GÜNTHER UECKER (GERMAN, BORN 1930)

Traffic Paint, from 'Kineticism Series'

Multiple, 1966, wood, nail and acrylic, signed and numbered 148/2000 in black marker verso, published by Kineticism Press, New York, with the original perspex box and accompanying book 'Kineticism No. 1', 175 x 125 x 25mm (6 7/8 x 4 7/8 x 1in)(overall)

£3,000 - 5,000

€3,400 - 5,700

US\$3,900 - 6,400



269



269



270



271



272

269 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 1/2in)(SH)(unframed)(2)

£500 - 700

€570 - 800

US\$640 - 900

Exhibited

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

270 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)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

271 AR

RICHARD LINDER (GERMAN, 1908-1978)

Mann mit weiblichem Akt (Man with female nude)

Etching, 1972, on wove, signed and dated in pencil, the full sheet, 225 x 140mm (8 7/8 x 5 1/2in)(PL)

£700 - 1,000

€800 - 1,100

US\$900 - 1,300

272 AR

HANS BELLMER (GERMAN, 1902-1975)

Tuileries en Feu

Etching printed in purple, 1970, on Japon, signed and numbered 3/50 in pencil, with full margins, 300 x 400mm (11 7/8 x 15 3/4in)(PL)

£500 - 700

€570 - 800

US\$640 - 900



273 AR

GERHARD RICHTER (GERMAN, BORN 1932)

Skull with Candle

Offset lithographic poster printed in colours, 1995, signed in black ink, with full margins, 410 x 615mm (16 1/8 x 24 1/4in)(l)(unframed)

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,900



274

274 AR

ANTONI TAPIES (SPANISH, BORN 1923)

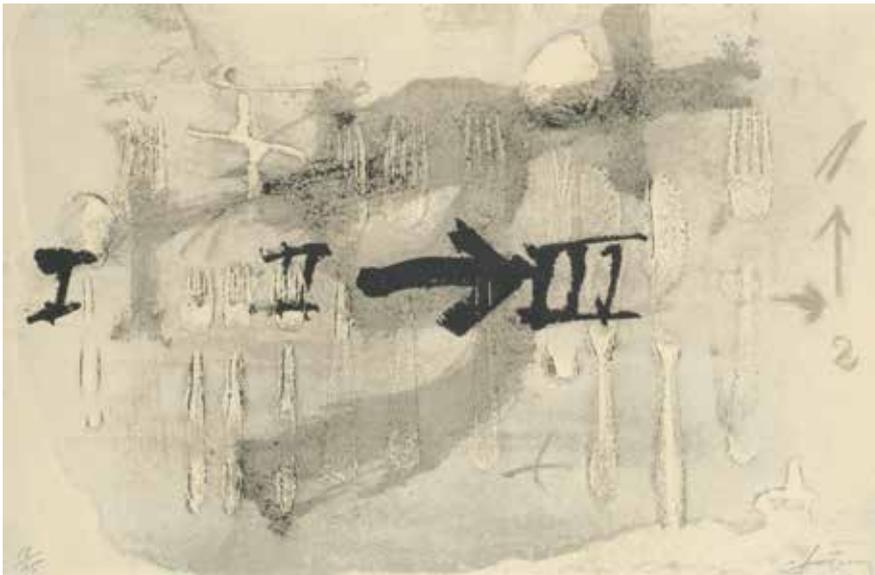
Tres ulls (Galfetti/Homs 1438)

Etching, aquatint and carborundum printed in colours, 1994, on Arches, signed and numbered 17/45 in pencil, printed by Joan Roma and Takeshi Motomiya, published by Galeria Toni Tapies, Barcelona, the full sheet printed to the edges, 335 x 500mm (13 1/4 x 19 3/4in)(SH)

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500



275

275 AR

ANTONI TAPIES (SPANISH, BORN 1923)

Coberts 2 (Galfetti/Homs 1444)

Etching with carborundum and screenprint in colours, 1994, on wove, signed and numbered 18/45 in pencil, the full sheet printed to the edges, printed by Joan Roma and Takeshi Motomiya, published by Galeria Toni Tapies, Barcelona, 330 x 500mm (13 x 19 3/4in)(SH)

£700 - 1,000

€800 - 1,100

US\$900 - 1,300

276 AR

ANTONI TAPIES (SPANISH, BORN 1923)

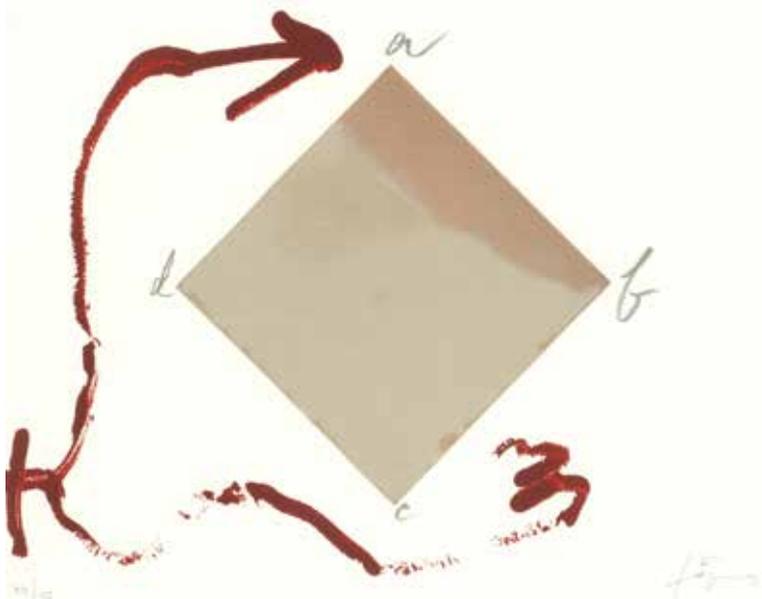
ABCD

Screenprint with carborundum printed in colours, 2002, on wove, signed and numbered 40/50 in pencil, published by Galeria Toni Tapes, Barcelona, the full sheet, 270 x 345mm (10 5/8 x 13 5/8in)(SH)

£600 - 800

€690 - 910

US\$770 - 1,000



276

277 AR

ANTONI TAPIES (SPANISH, BORN 1923)

One plate, from 'Suite 63 x 90' (Galfetti/Homs 770)

Lithograph printed in colours, 1980, on wove, signed in black ink, numbered 29/90, printed and published by Erker Press, St. Gallen, Switzerland, the full sheet printed to the edges, 630 x 900mm (24 3/4 x 35 1/2in) (SH)

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500



277

278 AR

ANTONI TAPIES (SPANISH, BORN 1923)

Anular (Galfetti 823)

Etching, aquatint and carborundum in colours, 1981, signed and inscribed 'EA' in white crayon, a proof aside from the edition of 75, the full sheet, 585 x 890mm (23 x 35in)(SH)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900



278



279

279 AR

SEAN SCULLY (IRISH, BORN 1945)

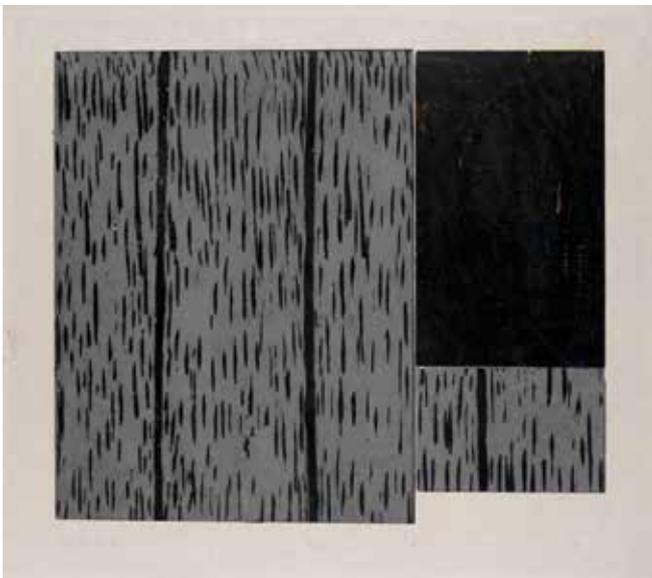
Green Ascending

Woodcut in colours, 1991, on handmade wove, signed, titled, dated and numbered 8/20 in pencil, published by Garner Tullis Workshop, New York, the full sheet, 873 x 1070mm (34 3/8 x 42 1/8in)(B)

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,900



280

280 AR

SEAN SCULLY (IRISH, BORN 1945)

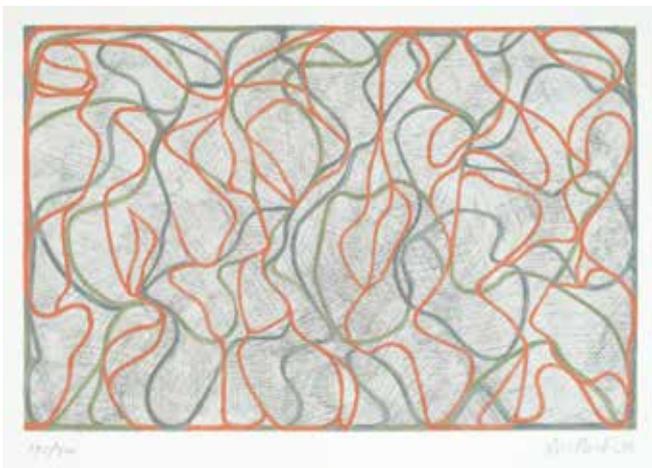
Block

Woodcut in colours, 1986, on Japan, signed, titled, dated and numbered 5/30 in pencil, published by Diane Villani Editions, New York, the full sheet, 765 x 890mm (30 1/8 x 35in)(B)

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,900



281

281

BRICE MARDEN (AMERICAN, BORN 1938)

Distant Muses

Screenprint in colours, 2000, on Somerset Velvet, signed, dated and numbered 191/300 in pencil, published by Gemini G.E.L., Los Angeles, with their ink and blindstamps, with full margins, 595 x 485mm (23 3/8 x 19 1/8in)(SH)(unframed)

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,900



282

“I’m hoping to make a new thing for the world that remains in the mind like a new species of living thing.”

– Frank Auerbach (British, born 1931)

282 AR

FRANK AUERBACH (BRITISH, BORN 1931)

Gerda Boehm, from ‘Six Etchings of Heads’ (Marlborough 13) Etching, 1981, signed and inscribed ‘Trial Proof’ in pencil, a trial proof aside from the numbered edition of 50, printed by Terry Wilson at Palm Tree Studios, London, published by Marlborough Graphics, London, with full margins, 155 x 135mm (6 1/8 x 5 1/4in)(PL) (unframed)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

“I would wish my portraits to be of the people, not like them. Not having a look of the sitter, being them.”

– Lucian Freud (British, 1922-2011)

283 AR

LUCIAN FREUD (BRITISH, 1922-2011)

Head and Shoulders (Hartley 21) Etching, 1982, on wove, an unsigned printer’s proof of the final, second state, before the edition of twenty, printed at Palm Tree Studios, London, trimmed outside the platemark on three sides, with a narrow margin at the right, 248 x 298mm (9 3/4 x 11 3/4in)(PL)

£1,500 - 2,500
 €1,700 - 2,900
 US\$1,900 - 3,200

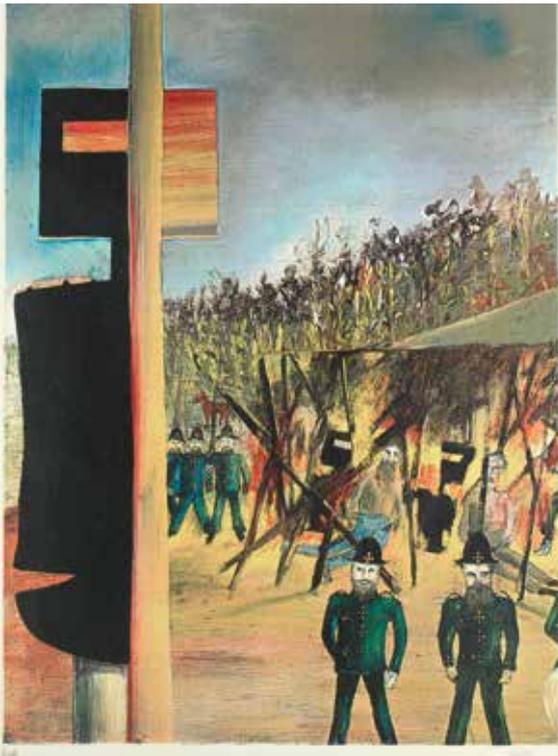
Head and Shoulders was Freud’s first etched portrait of any considerable size since 1947. It was the first print where Freud reduced the plate size, at Auerbach’s suggestion, to crop the picture at the top and focus the viewer’s gaze firmly on the subject.

Provenance

Acquired directly from the printer



283



284



286



285

284

SIDNEY NOLAN (AUSTRALIAN, 1917-1992)

Burning at Glenrowan, from 'Ned Kelly' series

Screenprint in colours, 1970-1, on wove, signed and inscribed 'Proof' in pencil, a printer's proof aside the numbered edition of 60, printed by Kelpra Studio, London, published by Marlborough Graphics, London, with margins, 635 x 470mm (25 x 18 1/2in)(l)

£600 - 800

€690 - 910

US\$770 - 1,000

285

SIDNEY NOLAN (AUSTRALIAN, 1917-1992)

The Slip, from 'Ned Kelly' series

Screenprint in colours, 1970-1, on wove, signed in pencil, aside the numbered edition of 60, printed by Kelpra Studio, London, published by Marlborough Graphics, London, with margins, 477 x 640mm (18 7/8 x 25 1/8in)(l)

£700 - 1,000

€800 - 1,100

US\$900 - 1,300

286^{AR}

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

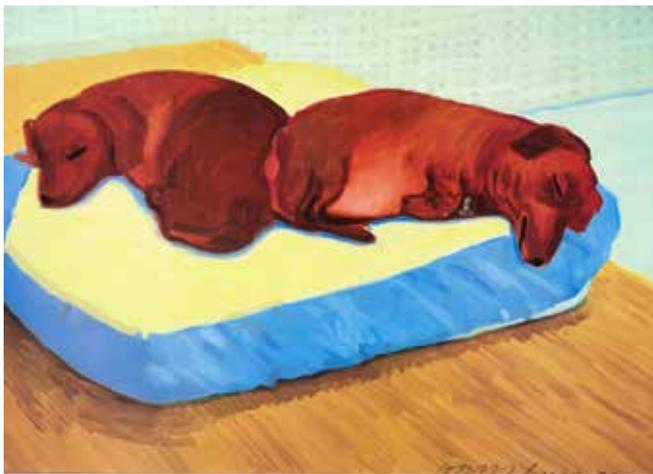
Sikar II

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

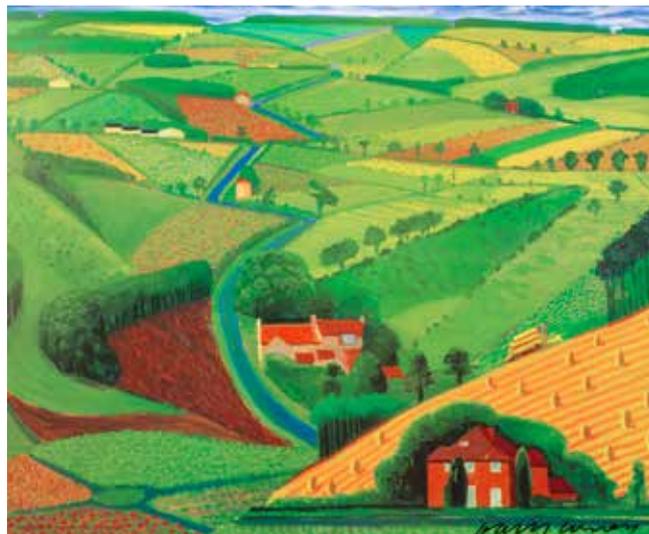
€1,100 - 1,700

US\$1,300 - 1,900



David Hockney: Dog Paintings: Salt Mill 1993
©1993 Hockney: Salt Mill. Artist: David Hockney

287



288

287

AFTER DAVID HOCKNEY (BRITISH, BORN 1937)

A Group of Exhibition Posters: David Hockney: Dog Paintings, Salt Mills; David Hockney: A Retrospective; Igor Stravinsky, Metropolitan Opera, New York

Four posters of various media printed in colours, 1981-1995, on wove, two signed in black ink, the full sheets, 894 x 335mm (35 1/4 x 13 1/4in)(and smaller)(SH)(unframed)(4)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

288

AFTER DAVID HOCKNEY (BRITISH, BORN 1937)

A Group of Exhibition Posters: The Road Across the Wolds; The Road to York Through Sledmere; North Yorkshire; David Hockney: Grey Art Gallery and Study Center; Rocky Mountains and Tired Indians; Fundación Juan March, Madrid; Paris Review 25th Anniversary 1981; Parade: Metropolitan Opera New York 1981
Eight offset lithographic posters printed in colours, 1980-1997, on wove, three signed in black ink, the full sheets, 960 x 685mm (37 3/4 x 27in)(and smaller)(SH)(unframed)(8)

£1,200 - 1,800

€1,400 - 2,100

US\$1,500 - 2,300

289

AFTER DAVID HOCKNEY (BRITISH, BORN 1937)

A Group of Exhibition Posters: David Hockney: Travels with Pen, Pencil and Ink; Fiesta '88; Hockney in California; Royal Opera: Die Frau ohne Schatten

Four offset lithographic posters printed in colours, 1973-1992, on wove, one signed in pencil, the full sheets, 760 x 505mm (29 7/8 x 19 7/8in)(and smaller)(unframed)(5)

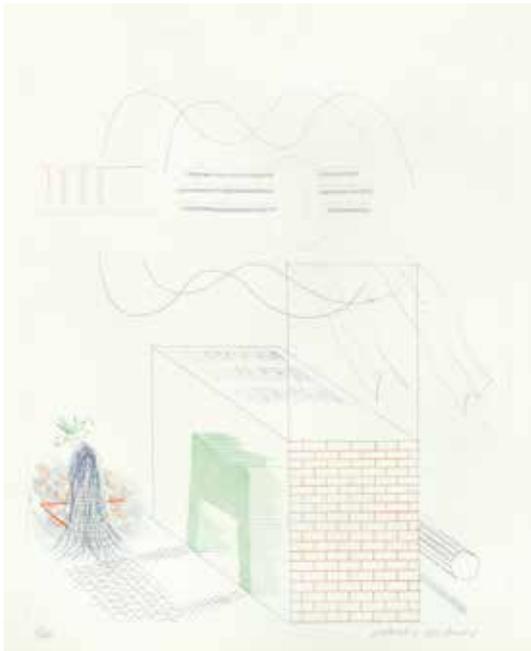
£500 - 700

€570 - 800

US\$640 - 900



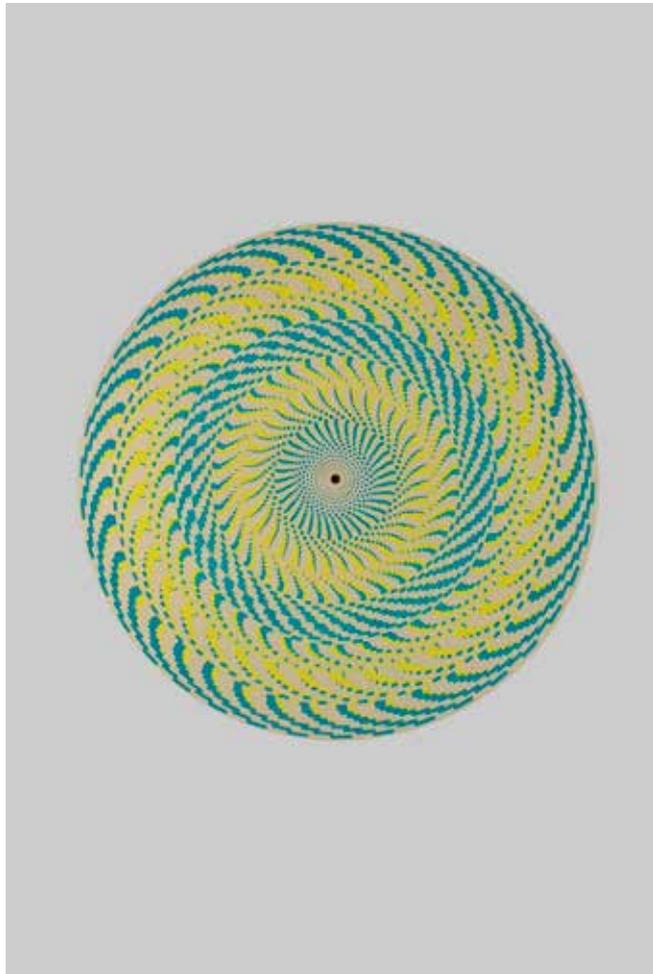
289



290



291



292

290 AR

DAVID HOCKNEY (BRITISH, BORN 1937)

The Buzzing of the Blue Guitar, from 'The Blue Guitar' (Scottish Arts Council 206)

Etching with aquatint in colours, 1976-77, on Inveresk mould-made, signed and numbered 10/200 in pencil, printed and published by Petersburg Press, London and New York, with full margins, 425 x 345mm (16 3/4 x 13 5/8in)(PL)

£700 - 1,000

€800 - 1,100

US\$900 - 1,300

291 AR

DAVID HOCKNEY (BRITISH, BORN 1937)

A moving Still Life, from 'The Blue Guitar' (MCA Tokyo 195)

Etching with aquatint printed in colours, 1976-77, on Inveresk mould-made, signed and numbered 10/200 in pencil, published by Petersburg Press, New York and London, with full margins, 345 x 425mm (13 5/8 x 16 3/4in)(PL)

£700 - 1,000

€800 - 1,100

US\$900 - 1,300

292 AR

PETER SEDGLEY (BRITISH, BORN 1930)

Video Disques

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

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

293 AR

TRACEY EMIN (BRITISH, BORN 1963)

Love You

Polymer gravure, 2013, on Somerset Velvet, signed, titled, dated and numbered 14/200 in pencil, published by Emin International, London, the full sheet, 345 x 350mm (13 5/8 x 13 3/4in)(SH)

£600 - 800
€690 - 910
US\$770 - 1,000



293

294 AR

TRACEY EMIN (BRITISH, BORN 1963)

You Loved Me Like A Distant Star

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

£600 - 800
€690 - 910
US\$770 - 1,000

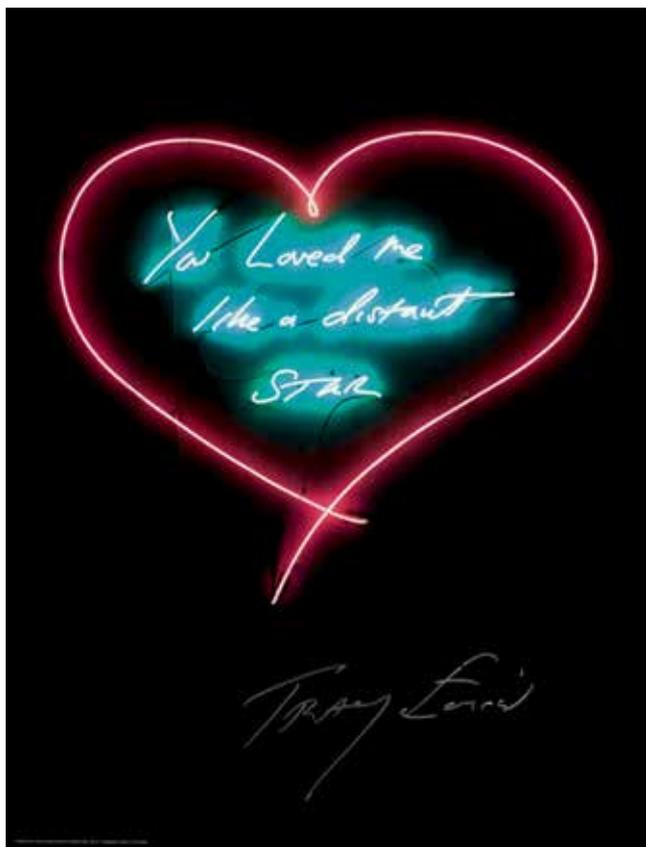
295 AR

TRACEY EMIN (BRITISH, BORN 1963)

The Kiss Was Beautiful

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

£500 - 700
€570 - 800
US\$640 - 900



294



295

296 AR

DAMIEN HIRST (BRITISH, BORN 1965)

The Independent (RED)
Screenprint in colours, 2008, on wove,
signed by the artist and Bono in pencil,
numbered 181/300, published by Other
Criteria, London, the full sheet, 1524 x
1226mm (60 x 48 1/4in)(SH)

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

This is a replica of the front page of the
Independent Newspaper from 16th May
2006, designed by the artist when Bono was
guest editor for the *Red* edition, produced to
raise money for Aids charities in Africa.

With the accompanying certificate of
authenticity from The Guardian.



296

Hirst *Bono*

296



297 AR

DAMIEN HIRST (BRITISH, BORN 1965)

Orange Butterfly (small)
Photogravure in colours, 2008, on wove,
signed and dedicated 'For Caroline' in pencil,
a proof aside from the numbered edition of
75, with red inkstamp 'Happy Christmas
2008', with wide margins, 245 x 298mm (9
5/8 x 11 3/4in)(PL)

£1,500 - 2,500
€1,700 - 2,900
US\$1,900 - 3,200

297

298 AR

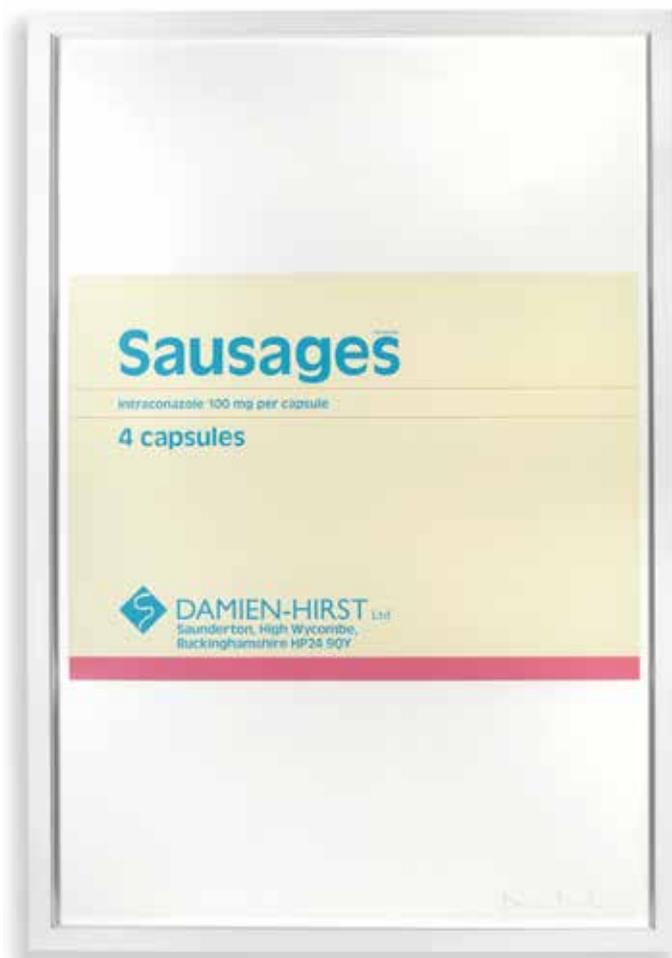
DAMIEN HIRST (BRITISH, BORN 1965)

Sausages, from 'The Last Supper'
Screenprint in colours, on Somerset, 1999,
signed in pencil, from the edition of 150,
published by Paragon Press, London, the full
sheet, 1524 x 1010mm (60 x 39 3/4in)(SH)

£2,500 - 3,500

€2,900 - 4,000

US\$3,200 - 4,500



298

299 AR

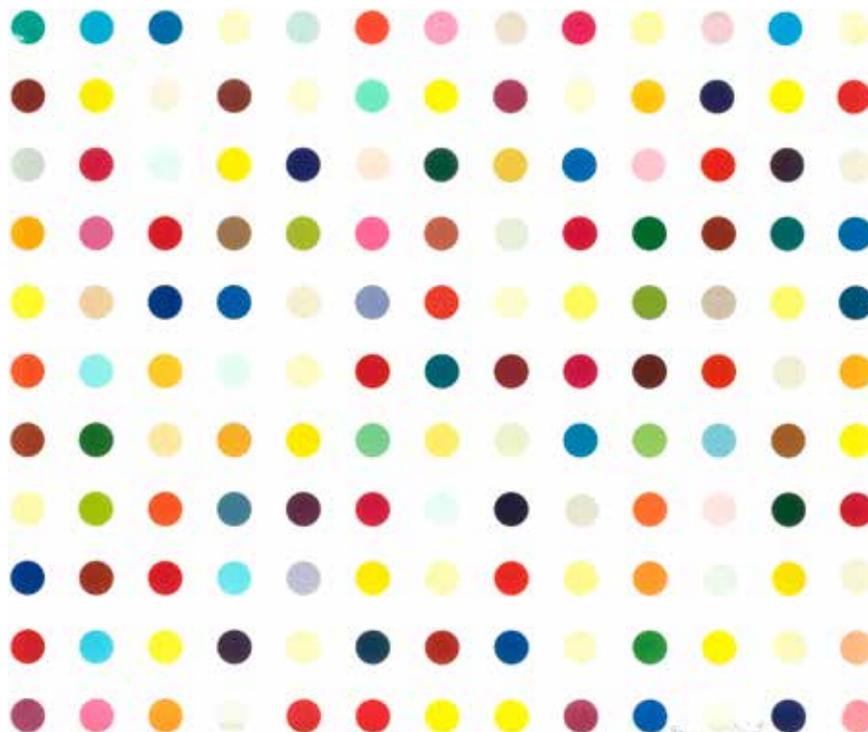
DAMIEN HIRST (BRITISH, BORN 1965)

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)

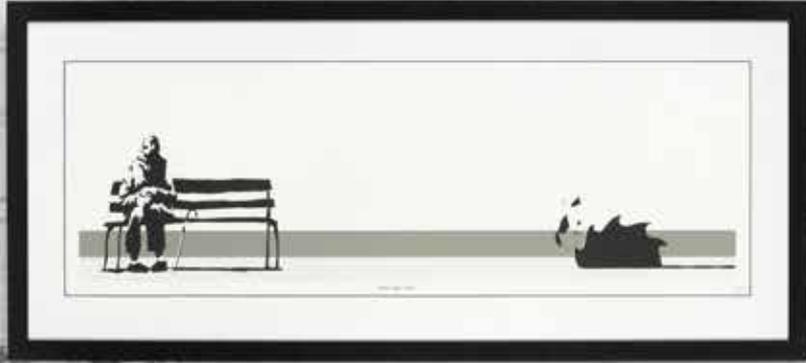
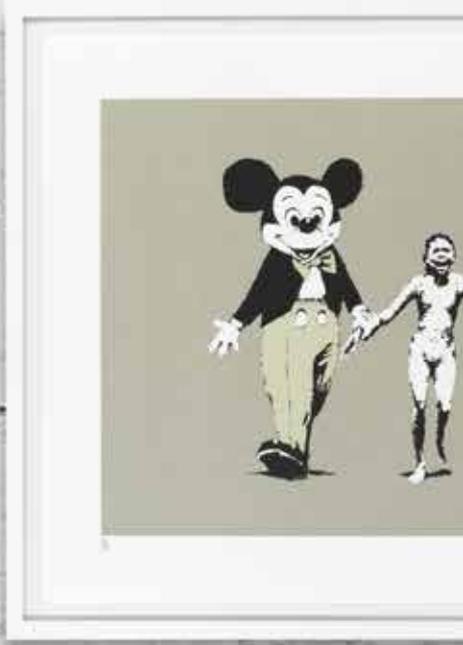
£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,900



299







300

300^{AR}

BANKSY (BRITISH, BORN 1975)

Queen Vic

Screenprint in colours, 2003, on wove, numbered 450/500 in pencil, published by Pictures on Walls, London, with full margins, 700 x 500mm (27 5/8 x 19 5/8in)(SH)

£5,000 - 7,000

€5,700 - 8,000

US\$6,400 - 9,000

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

301^{AR}

BANKSY (BRITISH, BORN 1975)

Love is in the Air (Flower Thrower)

Screenprint in colours, 2003, on wove, numbered 213/500 in pencil, published by Pictures on Walls, London, with full margins, 500 x 700mm (19 3/4 x 27 1/2in)(SH)

£8,000 - 12,000

€9,100 - 14,000

US\$10,000 - 15,000

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



301



302

302 AR

BANKSY (BRITISH, BORN 1975)

Because I'm Worthless

Screenprint in red and black, 2004, on wove, numbered 30/175 in pencil, published by Pictures on Walls, London, with their blindstamp, the full sheet, 500 x 350mm (19 5/8 x 13 3/4in)(SH)

£5,000 - 7,000

€5,700 - 8,000

US\$6,400 - 9,000

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

303 AR

BANKSY (BRITISH, BORN 1975)

Bomb Hugger (Bomb Love)

Screenprint in colours, 2004, on wove, numbered 314/600 in pencil, published by Pictures on Walls, the full sheet, 695 x 495mm (27 3/8 x 19 1/2in)(SH)

£6,000 - 8,000

€6,900 - 9,100

US\$7,700 - 10,000

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



303



304



305

304 AR

BANKSY (BRITISH, BORN 1975)

Napalm

Screenprint in colours, 2004, on wove, numbered 94/500 in pencil, published by Pictures on Walls, London, the full sheet, 500 x 700mm (19 5/8 x 27 1/2in)(SH)

£3,000 - 5,000
 €3,400 - 5,700
 US\$3,900 - 6,400

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

305 AR

BANKSY (BRITISH, BORN 1975)

Golf Sale

Screenprint in colours, 2003, on wove, numbered 243/750 in pencil, published by Pictures on the Walls, London, the full sheet, 345 x 500mm (13 5/8 x 19 5/8in)(SH)

£4,000 - 6,000
 €4,600 - 6,900
 US\$5,100 - 7,700

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



306



307

306 AR

BANKSY (BRITISH, BORN 1975)

Have A Nice Day

Screenprint in colours, 2003, on wove, numbered 235/500 in pencil, printed and published by Pictures on Walls, London, the full sheet, 351 x 987mm (13 3/4 x 38 3/4in)(SH)

£5,000 - 7,000

€5,700 - 8,000

US\$6,400 - 9,000

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

307 AR

BANKSY (BRITISH, BORN 1975)

Weston-Super-Mare

Screenprint in colours, 2003, on wove, numbered 367/750 in pencil, printed and published by Pictures on Walls, London, the full sheet, 350 x 1000mm (13 3/4 x 39 3/8in)(SH)

£4,000 - 6,000

€4,600 - 6,900

US\$5,100 - 7,700

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.

Bambi (British, born 1982)

Lots 308-319

The pseudonym Bambi comes from her childhood nickname "Bambino". After studying Fine Arts at Saint Martin's School of Art, Bambi pursued street art as the best forum for her work. Made from detailed hand-drawn, hand-cut stencils, her work is primarily dedicated to spray paints but also screenprints, linocuts and mixed media works.

The first piece to gain notoriety featured Amy Winehouse painted in a Camden doorway in 2011. Since then her popularity has continued to grow and she is now one of the UK's most renowned Urban artists.

The anonymous artist, who is often dubbed by the press as "The Female Banksy" mainly focuses her work on Contemporary female identity and its relationship to patriarchal culture. Most of her work takes the form of social commentary with a humorous twist, drawing attention to political and social topics. For example, "Lie Lie Land" was initially a mural she created in London that took the film poster for "La-La Land" as inspiration, replacing the actors Emma Stone and Ryan Gosling with a dancing Theresa May and Donald Trump. She revisited the image as screenprints in various versions some of which can be seen in lots 312 -314. Prior to this, in "Dog saves the Queen", Bambi parodied Steve Mc Queen's "The Great Escape" featuring Queen Elizabeth II riding a motorcycle with one of her corgis (lot 308).



308 AR

BAMBI (BRITISH, BORN 1982)

Dog Saves The Queen

Spray paint and stencil in black, 2018, on thick gold card, signed and inscribed 'U/P' in black ink, an unique proof before the published edition of 25, by the artist and Endangered Editions, London, with their blindstamp, the full sheet, 1170 x 810mm (46 x 31 7/8in)(SH)

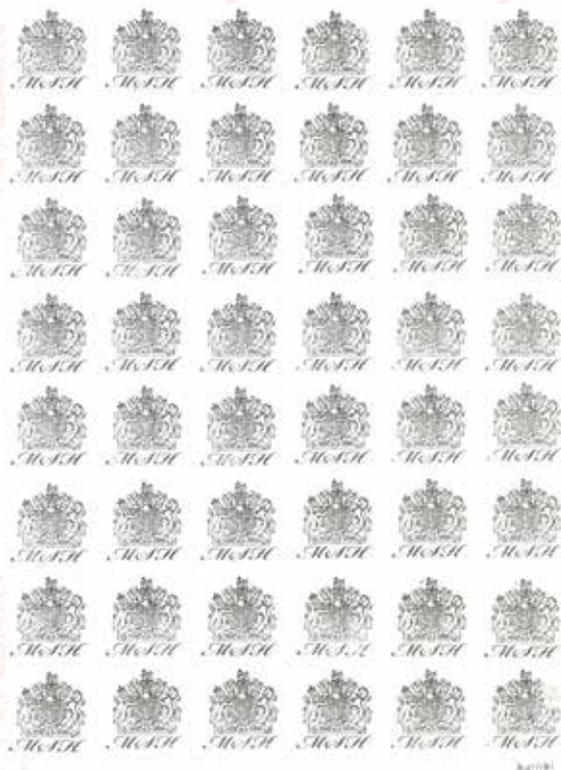
£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,600

bambi

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.



309

309 AR

BAMBI (BRITISH, BORN 1982)

MSH (Make shit happen...and again and again)(Black)
 Linocut printed in black, 2018, on wove, signed and inscribed 'U/P'
 in pencil, an unique proof aside from the numbered edition of 5,
 published by the artist and Endangered Editions, London, with their
 blindstamp, the full sheet, 965 x 690mm (38 x 27 1/8in)(SH)

£600 - 800
 €690 - 910
 US\$770 - 1,000

310 AR

BAMBI (BRITISH, BORN 1982)

MSH (Make shit happen...and again and again)(Red)
 Linocut printed in red, 2018, on wove, signed and inscribed 'U/P'
 in pencil, an unique proof aside from the numbered edition of 5,
 published by the artist and Endangered Editions, London, with their
 blindstamp, the full sheet, 965 x 690mm (38 x 27 1/8in)(SH)

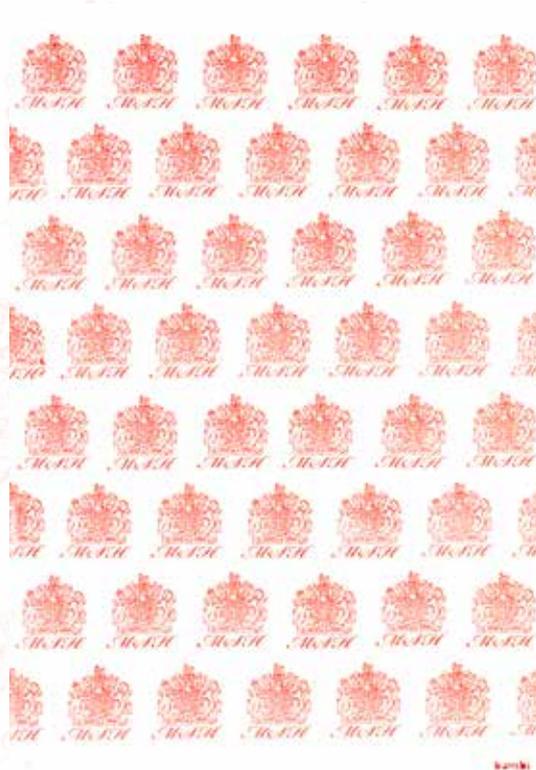
£700 - 1,000
 €800 - 1,100
 US\$900 - 1,300

311 AR

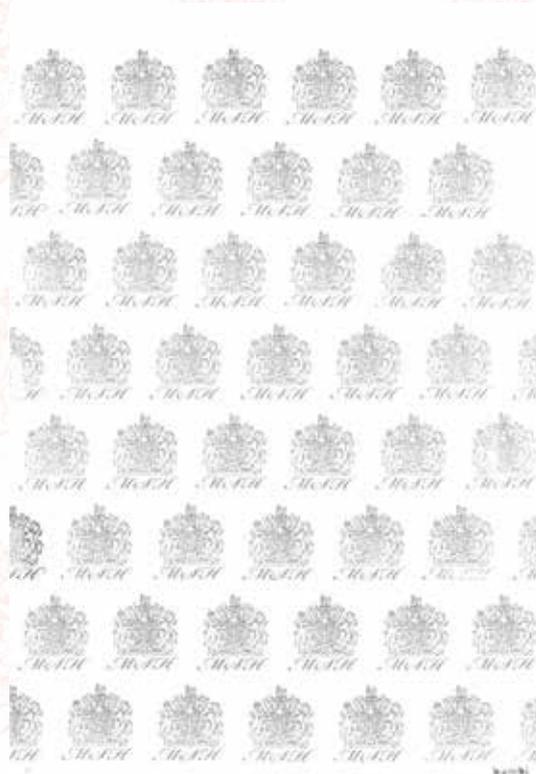
BAMBI (BRITISH, BORN 1982)

MSH (Make shit happen...and again and again)(Grey)
 Linocut printed in grey, 2018, on wove, signed and inscribed 'U/P'
 in pencil, an unique proof aside from the numbered edition of 5,
 published by the artist and Endangered Editions, London, with their
 blindstamp, the full sheet, 965 x 690mm (38 x 27 1/8in)(SH)

£600 - 800
 €690 - 910
 US\$770 - 1,000



310



311

bambi



312



313



314

312 AR

BAMBI (BRITISH, BORN 1982)

Lie Lie Land (Gold)

Screenprint in gold, 2017, on Saunders Waterford, signed and inscribed 'A/P 5/5' in pencil, one of five artist's proofs, there was no edition published, by the artist and Endangered Editions, London, with their blindstamp, with full margins, 760 x 565mm (29 7/8 x 21 7/8in)(SH)

£500 - 700
 €570 - 800
 US\$640 - 900

313 AR

BAMBI (BRITISH, BORN 1982)

Lie Lie Land (Black & Gold)

Screenprint in black and gold, 2017, on Saunders Waterford, signed and inscribed 'EP 2/2' in pencil, an exhibition proof aside from the numbered edition of 25, published by the artist and Endangered Editions, London, with their blindstamp, with full margins, 760 x 565mm (29 7/8 x 21 7/8in)(SH)

£500 - 700
 €570 - 800
 US\$640 - 900

314 AR

BAMBI (BRITISH, BORN 1982)

Lie Lie Land (Blue)

Screenprint in black and blue, 2017, on Saunders Waterford, signed and numbered 15/25 in pencil, published by the artist and Endangered Editions, London, with their blindstamp, with full margins, 760 x 565mm (29 7/8 x 21 7/8in)(SH)

£600 - 800
 €690 - 910
 US\$770 - 1,000

bambi



315

315 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\$1,000 - 1,500

316 AR

BAMBI (BRITISH, BORN 1982)

Beehive (A Birthday Tribute to Amy Winehouse)

Screenprint in colours with hand-finish in gold leaf, 2018, on thick black wove, signed and inscribed 'U/P' in white crayon, an unique proof aside the numbered edition of 25, published by the artist and Endangered Editions, London, with their blindstamp, the full sheet printed to the edges, 760 x 565mm (29 7/8 x 21 7/8in)(SH)

£600 - 800

€690 - 910

US\$770 - 1,000

317 AR

BAMBI (BRITISH, BORN 1982)

Monadonna

Lithograph printed in colours with diamond dust, 2013, signed and numbered 40/90 in pencil, published by Hyde Image Ltd., London, with their blindstamp, the full sheet, 1120 x 760mm (44 x 30in)(SH) (unframed)

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,900



316



317

bambi

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.



318



319

318 AR

BAMBI (BRITISH, BORN 1982)

Stop & Smell the Roses

Screenprint in colours, 2018, on Somerset, signed and inscribed U/P in pencil, an unique proof aside from the numbered edition of 100, published by the artist and Endangered Editions, London, with their blindstamp, the full sheet, 760 x 560mm (29 7/8 x 22 1/8in)(SH)

£500 - 700
 €570 - 800
 US\$640 - 900

319 AR

BAMBI (BRITISH, BORN 1982)

Hero to Zero

Screenprint in colours, 2010, on BFK Rives, signed, inscribed 'Second Edition' and numbered 7/100 in pencil, published by Hyde Image Ltd., London, the full sheet, 1060 x 755mm (41 3/4 x 30 1/2in)(SH)

£500 - 700
 €570 - 800
 US\$640 - 900

320

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)

£500 - 700
 €570 - 800
 US\$640 - 900



320

bambi



321



322



323



324

321 AR

FIONA RAE RA (BRITISH, BORN 1963)

Bewitched

Screenprint in colours with applied glitter, 2000, on wove, signed, titled and inscribed 'Stage Proof' in pencil, a stage proof aside from the edition of 50, with full margins, 830 x 690mm (32 3/4 x 27 1/8in) (I)

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500

322 AR

MR. BRAINWASH (BORN 1966)

The King Pelé - Portrait

Screenprint and acrylic, 2016, on wove, signed by the artist and Pelé in black and blue marker pen, numbered 43/75 in pencil, dated and with the artist's thumbprint verso, with full margins, 572 x 762mm (22 1/2 x 30in)(SH)(unframed)

£500 - 700

€570 - 800

US\$640 - 900

323 AR

GAVIN TURK (BRITISH, BORN 1967)

Sid Vicious

Pop up multiple, 2000, c-print mounted on aluminium, signed, dated and numbered 8/10 in black marker pen, published by Mayor Gallery, London, in cooperation with the artist, 1830 x 7600mm (72 x 30in) (overall size)

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,600

324

FAILE (AMERICAN)

Torment

Screenprint and mixed media, 2007, on wove, signed in pencil, numbered 8/14 and dated 'Feb 22, 2007' verso, with the artist's blindstamp, the full sheet printed to the edges, 605 x 454mm (23 13/16 x 17 7/8in)(SH)

£500 - 700

€570 - 800

US\$640 - 900

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.



325

325^{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)

£700 - 1,000

€800 - 1,100

US\$900 - 1,300

326^{AR}

JR (FRENCH, BORN 1983)

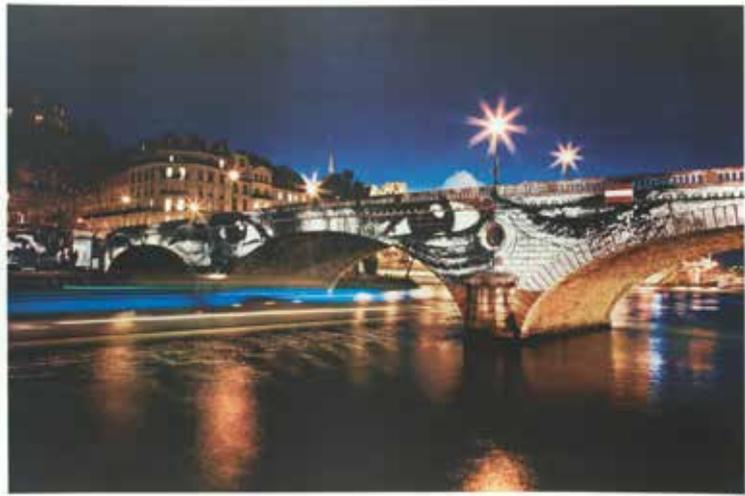
Women are heroes, Pont-Louis Philippe, Paris; Kiberia (Kenia)

Two lithographs printed in colours, 2009/2010, signed, dated and numbered 65/85 and 38/1000 respectively in pencil, published by Pont Louis-Philippe, Paris, with full margins, 710 x 1035mm (28 x 40 3/4in) (and similar)(SH)(unframed)(2)

£1,200 - 1,800

€1,400 - 2,100

US\$1,500 - 2,300



326



327

327

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)

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500



328

328

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)

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

329 AR

DAVID SHRIGLEY (BRITISH, BORN 1968)

Fucking Ace
Double-sided print in colours, 2009, on thick card, initialed, 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)

£800 - 1,200
€910 - 1,400
US\$1,000 - 1,500

330 AR

JULIAN OPIE (BRITISH, BORN 1958)

Woman taking off a man's shirt (Cristea p.244)
Screenprint in colours, 2003, from the edition of an unknown size, published by K21 Kunstsammlung Nordrhein-Westfalen, Dusseldorf, 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 - 1,900



329



330



331



332



333

331

ALEX KATZ (AMERICAN, BORN 1927)

Black Hat (Tim)

Woodcut, 2010, on Somerset White, signed and numbered 12/30 in pencil, printed by Collaborative Art Editions, Florida, published by Kestnergesellschaft, Hanover, Germany, the full sheet printed to the edges, 600 x 500mm (23 5/8 x 19 5/8in)(SH)(unframed)

£2,500 - 3,500

€2,900 - 4,000

US\$3,200 - 4,500

332

ALEX KATZ (AMERICAN, BORN 1927)

Black Hat (Ada)

Woodcut, 2012, on Somerset White, signed and numbered 13/25 in pencil, printed by Collaborative Art Editions, Florida, published by Lococo Fine Art Publisher, St. Louis, with their stamp verso, the full sheet, 546 x 508mm (21 1/2 x 20in)(SH)(unframed)

£3,000 - 5,000

€3,400 - 5,700

US\$3,900 - 6,400

333

RETNA (MARQUIS LEWIS) (AMERICAN, BORN 1979)

These Are The Days

Screenprint in colours, 2011, on wove, signed and titled in pencil, inscribed 'P/P 1/1' in black ink, a printer's proof aside from the edition of 9, printed and published by Modern Multiples Inc., Los Angeles, the full sheet, 1160 x 5250mm (40 x 60in)(SH)

£6,000 - 8,000

€6,900 - 9,100

US\$7,700 - 10,000



334

334

ROBERT INDIANA (AMERICAN, BORN 1928)

New Glory Banner, from the 'American Dream Portfolio'
Screenprint in colours, 1997, on wove, numbered 354/395 on a label affixed verso, printed and published by Marco Fine Arts Contemporary Atelier, California, the full sheet, 560 x 430mm (22 x 17in)(SH)

£600 - 800
€690 - 910
US\$770 - 1,000

335

ELLSWORTH KELLY (AMERICAN, 1923-2015)

Red Curve
Lithograph in red, 2006, on BFK Rives, signed and numbered 7/100 in pencil, published by Gemini G.E.L., Los Angeles, with their ink and blindstamps, the full sheet, 305 x 171mm (12 x 6 3/4in)(SH) (unframed)

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900

This work is accompanied by a certificate of authenticity issued by the Serpentine Gallery, London.

336

JONAS WOOD (AMERICAN, BORN 1977)

Large Shelf Still Life
Offset lithograph printed in colours, 2017, on wove, stamped with the artist's name, title, date and exhibition verso, from an edition of unknown size, this poster is published on the occasion of 'Shio Kusaka & Jonas Wood' exhibition by Voorlinden Museum, Netherlands, the full sheet printed to the edges, 595 x 595mm (23 3/8 x 23 3/8in)(SH)(unframed)

£800 - 1,200
€910 - 1,400
US\$1,000 - 1,500

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335



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337



338

337

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 14 1/8in) (overall)

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,900

338

KEITH HARING (AMERICAN, 1958-1990)

Untitled

Four lithographs printed in black, 1983, each on wove, from the edition of 300, published by Lucia Amelio Gallery, Napoli, Italy, with full margins, 365 x 320mm (14 3/8 x 12 5/8in)(l)(4)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900



339



340

339
JEFF KOONS (AMERICAN, BORN 1955)

Balloon Dog (Orange)
 Metallic porcelain multiple, 2015, with the artist's brand stamped signature, titled and numbered 1652/2300 verso, manufactured by Bernardaud, Limoges, with plastic stand and original presentation box, overall 267 x 267 x 127mm (10 1/2 x 10 1/2 x 5in)

£5,000 - 7,000
 €5,700 - 8,000
 US\$6,400 - 9,000

340
KEITH HARING (AMERICAN, 1958-1990)

Montreux Jazz Festival
 Three screenprints in colours, 1983, each on wove, printed by Serigraphie Uldry Bern, Switzerland, published for the Montreux Jazz Festival, the full sheet printed to the edges, 1000 x 700mm (39 3/8 x 27 5/8in)(SH)(3)

£1,500 - 2,000
 €1,700 - 2,300
 US\$1,900 - 2,600



341

NAM JUNE PAIK (1932-2006)

Novecento

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)(10)

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,900

342

FENG ZHINJIE (BORN CHINA 1968)

Untitled

Screenprint in colours, 2007, on wove, signed in Mandarin and Pinyin in pencil, dated and numbered 7/58, the full sheet printed to the edges, 1140 x 1140mm (44 7/8 x 44 7/8in)(SH)

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,900



343

YAYOI KUSAMA (JAPANESE, BORN 1929)

Pumpkin Multiple (Yellow)

Multiple, 2013, painted cast resin housed in its original box, stamped on the underside, published by Benesse Holdings, Inc., Naoshima, Japan, 100 x 85 x 85mm (3 7/8 x 3 7/8 x 3 3/8in)

£600 - 800

€690 - 910

US\$770 - 1,000

342

344

YAYOI KUSAMA (JAPANESE, BORN 1929)

Pumpkin (Red & Yellow)

Two multiples, 2013, painted cast resin housed in their original boxes, stamped on the underside, published by Benesse Holdings, Inc., Naoshima, Japan, each 100 x 85 x 85mm (3 7/8 x 3 7/8 x 3 3/8in)(2)

£1,200 - 1,800

€1,400 - 2,100

US\$1,500 - 2,300



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Modern British, Irish and East Anglian Art

Knightsbridge, London | 4 December 2018

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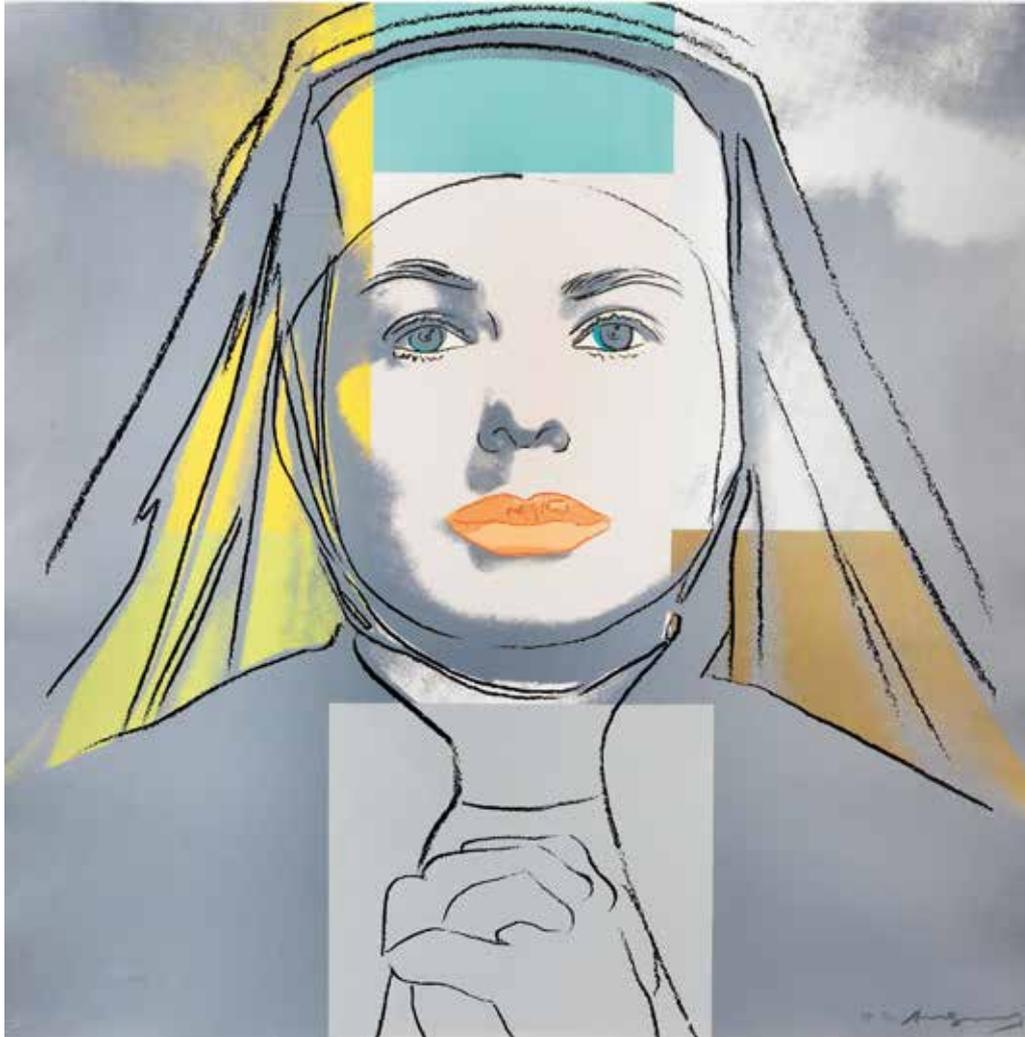
+44 20 7393 3949
janet.hardie@bonhams.com
[bonhams.com/modernbritish](https://www.bonhams.com/modernbritish)

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

Garway, Herefordshire
gouache, pen and ink and acrylic
£5,000-8,000 *

Bonhams

AUCTIONEERS SINCE 1793



Prints & Multiples

New Bond Street, London | 18 December 2018

VIEWING

13 - 18 December 2018

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ANDY WARHOL (AMERICAN, 1928-1987)

The Nun, from: Ingrid Bergman
Unique screenprint in colours, 1983,
signed and numbered TP 6/30 in pencil
£30,000 - 50,000 *

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

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

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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 'SS8' 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*, its fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

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

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

2 SELLER'S UNDERTAKINGS

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

3 DESCRIPTIONS OF THE LOT

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

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

5 RISK, PROPERTY AND TITLE

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

6 PAYMENT

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

7 COLLECTION OF THE LOT

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

8	FAILURE TO PAY FOR THE LOT	9	THE SELLER'S LIABILITY		
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> .	10.3	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.
8.1.1	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.	10.4	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.
8.1.2	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> ,	10.5	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.
8.1.3	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> ;	10.6	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.
8.1.4	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;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
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.	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
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;	9.3.3	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.
8.1.7	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;	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.	10.10	Reference to a numbered paragraph is to a paragraph 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;	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.	10.11	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> .
8.1.9	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	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.	10.12	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.
8.1.10	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.	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.	11	GOVERNING LAW
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		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.
8.3	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	7.3	9.3 Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1 If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):		9.3.1 the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.1 to terminate this agreement immediately for your breach of contract;	7.4	9.3.2 it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2 to retain possession of the <i>Lot</i> ;		
7.1.3 to remove, and/or store the <i>Lot</i> at your expense;	8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	9.4 You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8.1	9.5 If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.5 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;	8.1.1	9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
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;	8.1.2	9.7 If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.7 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;	8.1.3	9.8 Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.8 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;	8.1.4	
7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2	10 OUR LIABILITY
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;	8.2.1	10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.11 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> .	8.2.2	10.2 Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
7.2 You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9	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
	9 FORGERIES	10.2.2 changes in atmospheric pressure; nor will we be liable for:
	9.1	10.2.3 damage to tension stringed musical instruments; or
	9.2	10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
	9.2.1	
	9.2.2	
	9.2.3	

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

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

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

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

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

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

but not if:

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

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

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

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

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

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

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

12 MISCELLANEOUS

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

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

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

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

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

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

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

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

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

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

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

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

13 GOVERNING LAW

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 3

DEFINITIONS AND GLOSSARY

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

LIST OF DEFINITIONS

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

"Bidder" a person who has completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

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

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

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

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

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

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

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *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's* 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's* 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's* 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's* instructions to sell a *Lot*.

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

GLOSSARY

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

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

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

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

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Bonhams Specialist Departments

To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

19th Century Paintings

UK
Charles O' Brien
+44 20 7468 8360
U.S.A.
Madalina Lazen
+1 212 644 9108

20th Century British Art

Matthew Bradbury
+44 20 7468 8295

Aboriginal Art

Francesca Cavazzini
+61 2 8412 2222

African Modern &

Contemporary Art
Giles Peppiatt
+ 44 20 7468 8355

African, Oceanic

& Pre-Columbian Art
U.S.A.
Fredric Backlar
+1 323 436 5416

American Paintings

Liz Goodridge
+1 917 206 1621
Jennifer Jacobsen
+1 917 206 1699

Antiquities

Francesca Hickin
+44 20 7468 8226

Antique Arms & Armour

UK
David Williams
+44 20 7393 3807
U.S.A.
James Ferrell
+1 415 503 3332

Art Collections, Estates & Valuations

Harvey Cammell
+44 (0) 20 7468 8340

Art Nouveau & Decorative Art & Design

UK
Mark Oliver
+44 20 7393 3856
U.S.A.
Benjamin Walker
+1 212 710 1306
Dan Tolson
+1 917 206 1611

Australian Art

Merryn Schriever
+61 2 8412 2222
Alex Clark
+61 3 8640 4088

Australian Colonial Furniture and Australiana

+61 2 8412 2222

Books, Maps & Manuscripts

UK
Matthew Haley
+44 20 7393 3817
U.S.A.
Catherine Williamson
+1 323 436 5442

British & European Glass

UK
John Sandon
+44 20 7468 8244

British Ceramics

UK
John Sandon
+44 20 7468 8244

California & American Paintings

Scot Levitt
+1 323 436 5425

Carpets

UK
Helena Gumley-Mason
+44 20 8393 2615
U.S.A.
Celeste Smith
+415 503 3214

Chinese & Asian Art

UK
Asaph Hyman
+44 20 7468 5888
U.S.A.
Dessa Goddard
+1 415 503 3333
HONG KONG
Xibo Wang
+852 3607 0010
AUSTRALIA
Yvett Klein
+61 2 8412 2231

Clocks

UK
James Stratton
+44 20 7468 8364
U.S.A.
Jonathan Snellenburg
+1 212 461 6530

Coins & Medals

UK
John Millensted
+44 20 7393 3914
U.S.A.
Paul Song
+1 323 436 5455

Contemporary Art

UK
Ralph Taylor
+44 20 7447 7403
U.S.A.
Jeremy Goldsmith
+1 917 206 1656

Entertainment Memorabilia

UK
Katherine Schofield
+44 20 7393 3871
U.S.A.
Catherine Williamson
+1 323 436 5442

European Ceramics

UK
Sebastian Kuhn
+44 20 7468 8384
U.S.A.
+1 415 503 3326

Furniture

UK
Thomas Moore
+44 20 8963 2816

European Sculptures & Works of Art

UK
Michael Lake
+44 20 8963 6813

Greek Art

Anastasia Orfanidou
+44 20 7468 8356

Golf Sporting

Memorabilia
Kevin McGimpsey
+44 131 240 2296
Hamish Wilson
+44 131 240 0916

Irish Art

Penny Day
+44 20 7468 8366

Impressionist & Modern Art

UK
India Phillips
+44 20 7468 8328
U.S.A.
Caitlyn Pickens
+1 212 644 9135

Indian, Himalayan & Southeast Asian Art

HONG KONG
Edward Wilkinson
+852 2918 4321
U.S.A.
Mark Rasmussen
+1 917 206 1688

Islamic & Indian Art

Oliver White
+44 20 7468 8303

Japanese Art

UK
Suzannah Yip
+44 20 7468 8368
U.S.A.
Jeff Olson
+1 212 461 6516

Jewellery

UK
Jean Ghika
+44 20 7468 8282
U.S.A.
Caroline Morrissey
+1 212 644 9046
HONG KONG
Graeme Thompson
+852 3607 0006

Marine Art

UK
Veronique Scorer
+44 20 7393 3962

Mechanical Music

Jon Baddeley
+44 20 7393 3872

Modern, Contemporary & Latin American Art

U.S.A.
Alexis Chompaisal
+1 323 436 5469

Modern & Contemporary Middle Eastern Art

Nima Sagharchi
+44 20 7468 8342

Modern & Contemporary South Asian Art

Tahmina Ghaffar
+44 207 468 8382

Modern Design

Gareth Williams
+44 20 7468 5879

Motor Cars

UK
Tim Schofield
+44 20 7468 5804
U.S.A.
Mark Osborne
+1 415 503 3353
EUROPE
Philip Kantor
+32 476 879 471

Automobilia

UK
Toby Wilson
+44 20 8963 2842
Adrian Pipiros
+44 20 8963 2840

Motorcycles

Ben Walker
+44 20 8963 2819

Native American Art

Ingmars Lindbergs
+1 415 503 3393

Natural History

U.S.A.
Claudia Florian
+1 323 436 5437

Old Master Pictures

UK
Andrew Mckenzie
+44 20 7468 8261
U.S.A.
Mark Fisher
+1 323 436 5488

Orientalist Art

Charles O'Brien
+44 20 7468 8360

Photography

U.S.A.
Laura Paterson
+1 917 206 1653

Prints and Multiples

UK
Lucia Tro Santafe
+44 20 7468 8262
U.S.A.
Morisa Rosenberg
+1 323 447 9374

Russian Art

UK
Daria Khristova
+44 20 7468 8334
U.S.A.
Yelena Harbick
+1 212 644 9136

Scientific Instruments

Jon Baddeley
+44 20 7393 3872
U.S.A.
Jonathan Snellenburg
+1 212 461 6530

Scottish Pictures

Chris Brickley
+44 131 240 2297

Silver & Gold Boxes

UK
Ellis Finch
+44 20 7393 3973

South African Art

Giles Peppiatt
+44 20 7468 8355

Sporting Guns

Patrick Hawes
+44 20 7393 3815

Travel Pictures

Veronique Scorer
+44 20 7393 3962

Urban Art

Gareth Williams
+44 20 7468 5879

Watches & Wristwatches

UK
Jonathan Darracott
+44 20 7447 7412
U.S.A.
Jonathan Snellenburg
+1 212 461 6530
HONG KONG
Tim Bourne
+852 3607 0021

Whisky

UK
Martin Green
+44 131 225 2266
HONG KONG
Daniel Lam
+852 2918 4321

Wine

UK
Richard Harvey
+44 20 7468 5811
U.S.A.
Christine Ballard
+1 415 503 3221
HONG KONG
Daniel Lam
+852 2918 4321

UNITED KINGDOM

London
101 New Bond Street ●
London W1S 1SR
+44 20 7447 7447
+44 20 7447 7400 fax

Montpelier Street ●
London SW7 1HH
+44 20 7393 3900
+44 20 7393 3905 fax

South East England

Guildford
Millmead,
Guildford,
Surrey GU2 4BE
+44 1483 504 030
+44 1483 450 205 fax

Isle of Wight

+44 1273 220 000

Representative:
Brighton & Hove
Tim Squire-Sanders
+44 1273 220 000

West Sussex

+44 (0) 1273 220 000

South West England

Bath

Queen Square House
Charlotte Street
Bath BA1 2LL
+44 1225 788 988
+44 1225 446 675 fax

Cornwall – Truro

36 Lemon Street
Truro
Cornwall
TR1 2NR
+44 1872 250 170
+44 1872 250 179 fax

Exeter

The Lodge
Southernhay West Exeter,
Devon
EX1 1JG
+44 1392 425 264
+44 1392 494 561 fax

Tetbury

Eight Bells House
14 Church Street
Tetbury
Gloucestershire
GL8 8JG
+44 1666 502 200
+44 1666 505 107 fax

Representatives:

Dorset
Bill Allan
+44 1935 815 271

East Anglia and Bury St. Edmunds

Michael Steel
+44 1284 716 190

Norfolk

The Market Place
Reepham
Norfolk NR10 4JJ
+44 1603 871 443
+44 1603 872 973 fax

Midlands

Knowle

The Old House
Station Road
Knowle, Solihull
West Midlands
B93 0HT
+44 1564 776 151
+44 1564 778 069 fax

Oxford

Banbury Road
Shipton on Cherwell
Kidlington OX5 1JH
+44 1865 853 640
+44 1865 372 722 fax

Yorkshire & North East England

Leeds

The West Wing
Bowcliffe Hall
Bramham
Leeds
LS23 6LP
+44 113 234 5755
+44 113 244 3910 fax

North West England

Chester

2 St Johns Court,
Vicars Lane,
Chester,
CH1 1QE
+44 1244 313 936
+44 1244 340 028 fax

Manchester

The Stables
213 Ashley Road
Hale WA15 9TB
+44 161 927 3822
+44 161 927 3824 fax

Channel Islands

Jersey

La Chasse
La Rue de la Vallée
St Mary
Jersey JE3 3DL
+44 1534 722 441
+44 1534 759 354 fax

Representative:

Guernsey
+44 1481 722 448

Scotland

Edinburgh ●

22 Queen Street
Edinburgh
EH2 1JX
+44 131 225 2266
+44 131 220 2547 fax

Bonhams West of Scotland

Kirkhill House
Broom Road East
Newton Mearns
Glasgow
G77 5LL
+44 141 223 8866

Wales

Representatives:

Cardiff
Jeff Muse
+44 2920 727 980

EUROPE

Austria

Thomas Kamm
+49 (0) 89 2420 5812
austria@bonhams.com

Belgium

Boulevard
Saint-Michel 101
1040 Brussels
+32 (0) 2 736 5076
belgium@bonhams.com

France

4 rue de la Paix
75002 Paris
+33 (0) 1 42 61 10 10
paris@bonhams.com

Germany - Cologne

Katharina Schmid
+49 (0) 221 9865 3419
+49 (0) 157 9234 6717
cologne@bonhams.com

Germany - Munich

Maximilianstrasse 52
80538 Munich
+49 (0) 89 2420 5812
munich@bonhams.com

Germany - Stuttgart

Neue Brücke 2
New Bridge Offices
70173 Stuttgart
+49 (0) 711 2195 2640
+49 (0) 157 9234 6717
stuttgart@bonhams.com

Greece

7 Neofytou Vamva Street
Athens 10674
+30 (0) 210 3636 404
athens@bonhams.com

Ireland

31 Molestown Street
Dublin 2
+353 (0) 1 602 0990
ireland@bonhams.com

Italy - Milan

Via Boccaccio 22
20123 Milano
+39 0 2 4953 9020
milan@bonhams.com

Italy - Rome

Via Sicilia 50
00187 Roma
+39 06 485 900
rome@bonhams.com

The Netherlands

De Lairesestraat 154
1075 HL Amsterdam
+31 (0) 20 67 09 701
amsterdam@bonhams.com

Portugal

Rua Bartolomeu Dias
nº160. 1º
Belem
1400-031 Lisbon
+351 218 293 291
portugal@bonhams.com

Spain - Barcelona

Teresa Ybarra
+34 930 156 686
+34 680 347 606
barcelona@bonhams.com

Spain - Madrid

Núñez de Balboa no 4-1C
28001 Madrid
+34 915 78 17 27
madrid@bonhams.com

Switzerland - Geneva

Rue Etienne-Dumont 10
1204 Geneva
+41 (0) 22 300 3160
geneva@bonhams.com

Switzerland - Zurich

Andrea Bodmer
Dreikönigstrasse 31a
8002 Zürich
+41 44 281 9535
zurich@bonhams.com

MIDDLE EAST

Israel

Joslyne Halibard
+972 (0)54 553 5337
joslyne.halibard@
bonhams.com

NORTH AMERICA

USA

San Francisco ●

220 San Bruno Avenue
San Francisco
CA 94103
+1 (415) 861 7500
+1 (415) 861 8951 fax

Los Angeles ●

7601 W. Sunset Boulevard
Los Angeles
CA 90046
+1 (323) 850 7500
+1 (323) 850 6090 fax

New York ●

580 Madison Avenue
New York, NY
10022
+1 (212) 644 9001
+1 (212) 644 9007 fax

Representatives:

Arizona
Terri Adrian-Hardy
+1 (602) 859 1843
arizona@bonhams.com

California

Central Valley
David Daniel
+1 (916) 364 1645
sacramento@bonhams.com

California

Palm Springs
Brooke Sivo
+1 (760) 350 4255
palm Springs@bonhams.com

California

San Diego
Brooke Sivo
+1 (760) 567 1744
sandiego@bonhams.com

Colorado

Lance Vigil
+1 (720) 355 3737
colorado@bonhams.com

Florida

April Matteini
+1 (305) 978 2459
florida@bonhams.com
Alexis Butler
+1 (305) 878 5366
florida@bonhams.com

Georgia

Mary Moore Bethea
+1 (404) 842 1500
georgia@bonhams.com

Illinois & Midwest

Natalie B. Waechter
+1 (773) 267 3300
chicago@bonhams.com

Massachusetts

Amy Corcoran
+1 (617) 742 0909
boston@bonhams.com

Nevada

David Daniel
+1 (775) 831 0330
nevada@bonhams.com

New Mexico

Terri Adrian-Hardy
+1 (602) 859 1843
newmexico@bonhams.com

Oregon

Sheryl Acheson
+1 (971) 727 7797
oregon@bonhams.com

Texas

texas@bonhams.com

Virginia

Gertraud Hechl
+1 (202) 422 2733
virginia@bonhams.com

Washington

Heather O'Mahony
+1 (206) 566 3913
seattle@bonhams.com

Washington DC

Mid-Atlantic Region

Gertraud Hechl
+1 (202) 422 2733
washingtonDC
@bonhams.com

CANADA

Toronto, Ontario

Como House
Kristin Kearney
340 King St East
2nd Floor, Office 213
Toronto ON
M5A 1K8
+1 (416) 462 9004
info.ca@bonhams.com

Montreal, Quebec

David Kelsey
+1 (514) 894 1138
info.ca@bonhams.com

SOUTH AMERICA

Brazil

+55 11 3031 4444
+55 11 3031 4444 fax

ASIA

Hong Kong ●

Suite 2001
One Pacific Place
88 Queensway
Admiralty
Hong Kong
+852 2918 4321
+852 2918 4320 fax
hongkong@bonhams.com

Beijing

Jessica Zhang
Suite 511
Chang An Club
10 East Chang An Avenue
Beijing 100006
+86(0) 10 6528 0922
+86(0) 10 6528 0933 fax
beijing@bonhams.com

Singapore

Bernadette Rankine
11th Floor, Wisma Atria
435 Orchard Road
Singapore 238877
+65 (0) 6701 8038
+65 (0) 6701 8001 fax
bernadette.rankine@
bonhams.com

Taiwan

37th Floor, Taipei 101 Tower
No. 7 Xinyi Road, Section 5
Taipei, 100
+886 2 8758 2898
+886 2 8758 2897 fax
taiwan@bonhams.com

AUSTRALIA

Sydney

97-99 Queen Street,
Woollahra, NSW 2025
Australia
+61 (0) 2 8412 2222
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

Melbourne

Como House
Como Avenue
South Yarra
Melbourne VIC 3141
Australia
+61 (0) 3 8640 4088
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

AFRICA

Nigeria

Neil Coventry
+234 (0)8110 033 792
+27 (0)7611 20171
neil.coventry@bonhams.com

South Africa - Johannesburg

Penny Culverwell
+27 (0)71 342 2670
penny.culverwell@bonhams.com

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)

Bonhams

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. We may disclose your personal information to any member of our group which means our subsidiaries, our ultimate holding company and its subsidiaries (whether registered in the UK or elsewhere). We will not disclose your data to anyone outside our group but we may from time to time provide you with information about goods and services which we feel maybe of interest to you including those provided by third parties.

Would you like to receive information from us by email? or post

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 arrange shippers to contact me with a quote and I agree that you may pass them my contact details.

Sale title: Prints and Multiples		Sale date: 5 December 2018													
Sale no. 24645		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 border="0"> <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	
£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															
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"/>													
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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 ★

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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.	
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Bonhams
Montpelier Street
Knightsbridge, London SW7 1HH

+44 (0) 20 7393 3900
bonhams.com

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