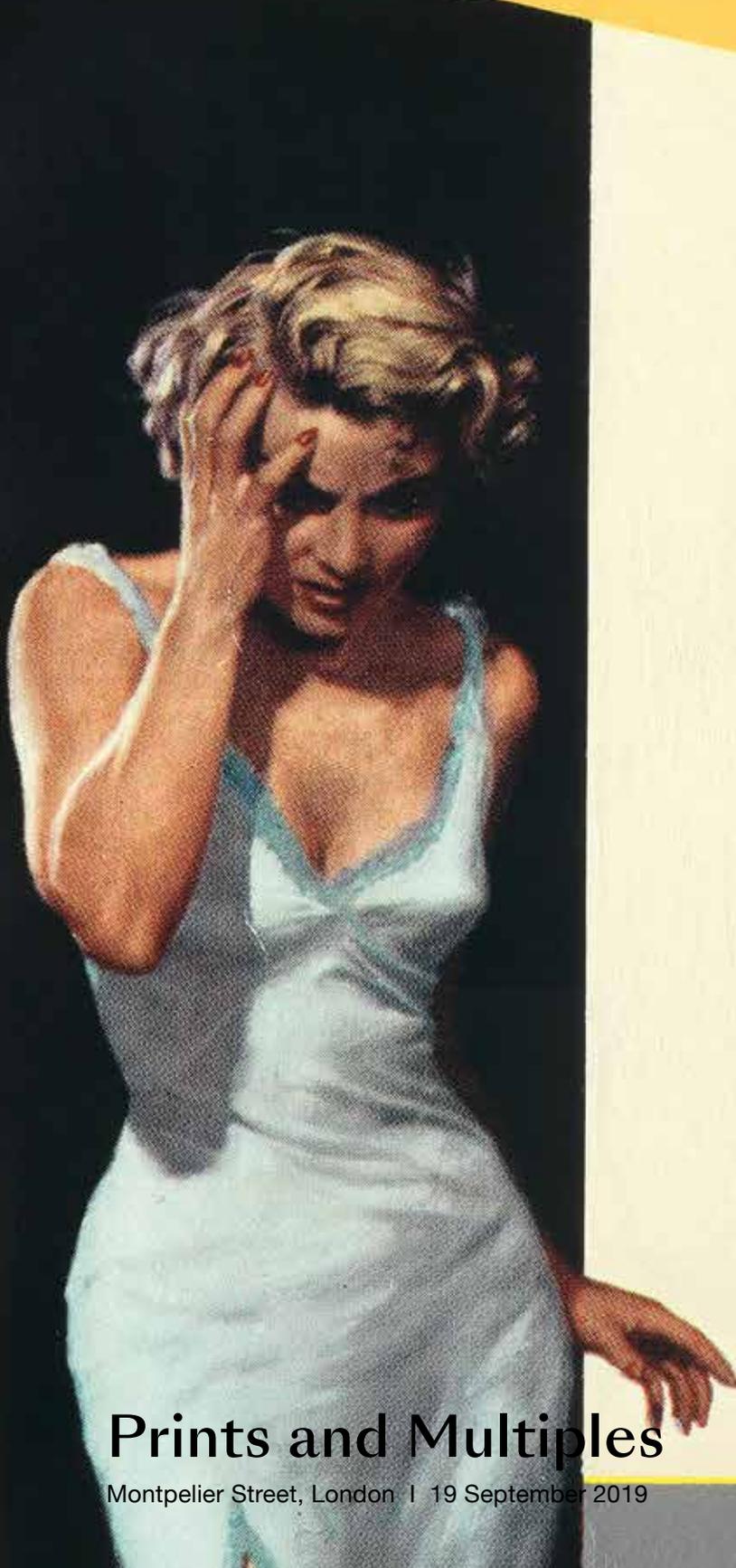


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Prints and Multiples

Montpelier Street, London | 19 September 2019



ans last 21/27

Prints and Multiples

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lyelle.shohet@bonhams.com

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Front cover: Lot 273
Inside front: Lot 256
Back cover: Lot 252
Inside back: Lot 307
Page 3: Lot 271

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

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Wednesday 2 October 2019 will
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card

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INTERNATIONAL PRINTS AND MULTIPLES SALE CALENDAR

Prints and Multiples Online Sale
Los Angeles
End date: 6 Sep 2019

15 Oct 2019
Prints and Multiples
Los Angeles

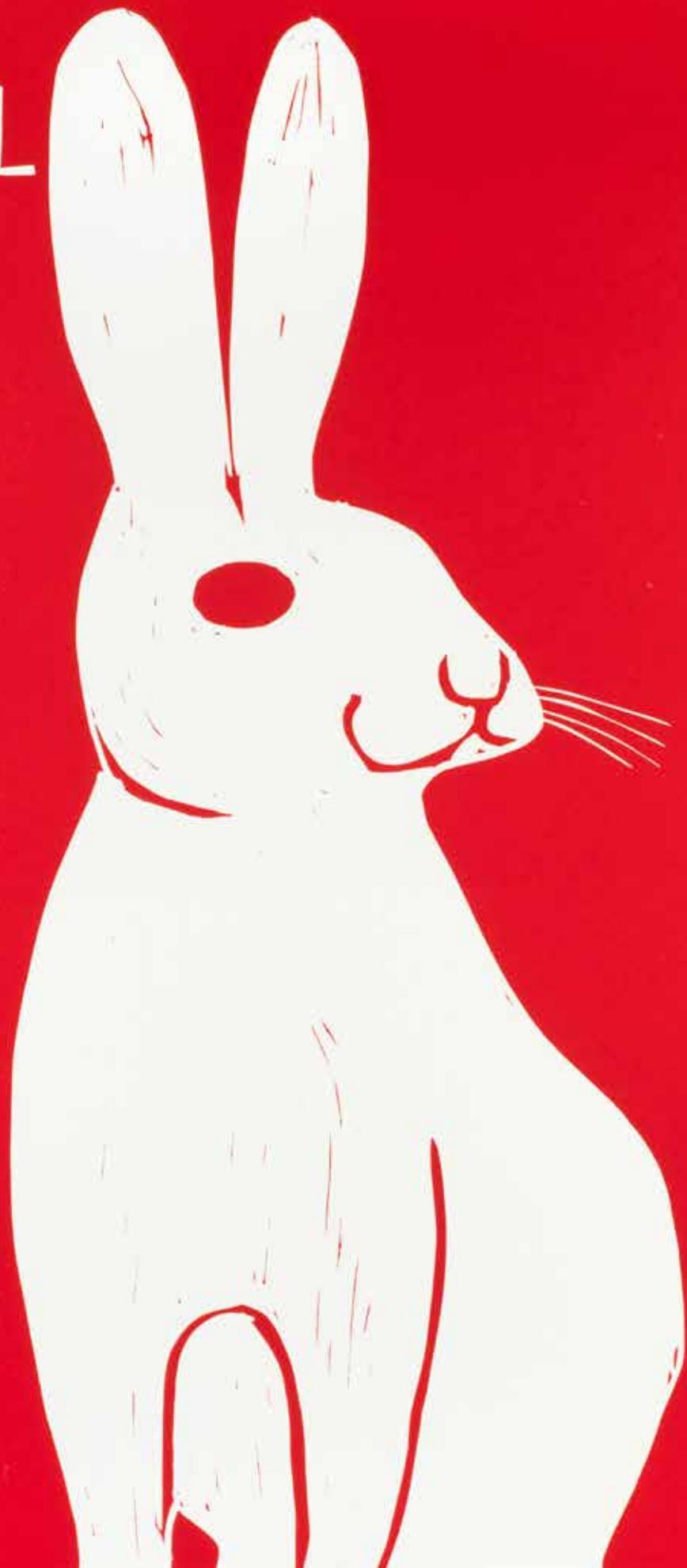
1 Nov 2019
Modern and Contemporary
Prints & Multiples
New York

4 Dec 2019
Prints and Multiples
London, Knightsbridge

11 Dec 2019
Prints and Multiples
London, New Bond Street

11 – 17 Dec 2019
Holiday Prints Online Sale
New York

I'M
SPECIAL





1



3



2

1

ALBRECHT DÜRER (GERMAN, 1471-1528)

The Deposition, from 'The Large Passion' (Bartsch 12)
Woodcut, circa 1496, on heavy laid, with unidentified watermark, a
Meder d impression, trimmed inside the borderline, 378 x 270mm (14
7/8 x 10 5/8in)(SH) (unframed)

£800 - 1,200
€890 - 1,300
US\$980 - 1,500

2

ALBRECHT DÜRER (GERMAN, 1471-1528)

Samson fighting with the Lion (Bartsch 2)
Woodcut, circa 1496, on laid, with watermark Trimount with Cross
(M.148), a meder f impression, trimmed to the borderline, 382 x
280mm (15 1/8 x 11in)(B)(unframed)

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

Provenance

Kupferstichkabinett der Staatlichen Museen, Berlin (Lugt 1606).
Wilhelm Heinrich Ferdinand Karl von Lepell (1755-1826), Germany
(Lugt 1672).

3

ADRIAEN VAN OSTADE (DUTCH, 1610-1685)

The Fiddler and the Hurdy-Gurdy Player (Godefroy 45)
Etching, circa 1660, on laid, the third state (of six), before the
additional shading on the lap of the peasant seated left, trimmed to
the borderline, 150 x 129mm (5 7/8 x 5 1/8in)(SH)

£500 - 700
€550 - 770
US\$610 - 860



4

4

SIMONE CANTARINI (ITALIAN, 1612-1648)

The Holy Family Resting on their Flight into Egypt (Bartsch, XIX.125.5; Bellini 1980, no. 19)

Etching, circa 1637-1639, on laid, the first (final) state, with margins, 225 x 173mm (8 7/8 x 6 7/8in)(SH)(unframed)

£600 - 800

€660 - 890

US\$740 - 980

5

ELISABETTA SIRANI (BOLOGNA 1638-1665)

The Holy Family with Saint Elizabeth and Infant Saint John the Baptist (Bartsch 8)

Etching, circa 1655-1965, on laid, with trimmed margins, 293 x 219mm (11 5/8 x 8 5/8in)(SH)(unframed)

£1,000 - 1,500

€1,100 - 1,700

US\$1,200 - 1,800

6

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

Clement de Jonghe, Printseller (Bartsch 272; New Hollstein 264)
Etching and drypoint, 1651, on laid, New Hollstein's eighth state (of ten), trimmed on or just inside the platemark, 203 x 160mm (8 3/8 x 6 3/8in)(SH) (unframed)

£1,000 - 1,500

€1,100 - 1,700

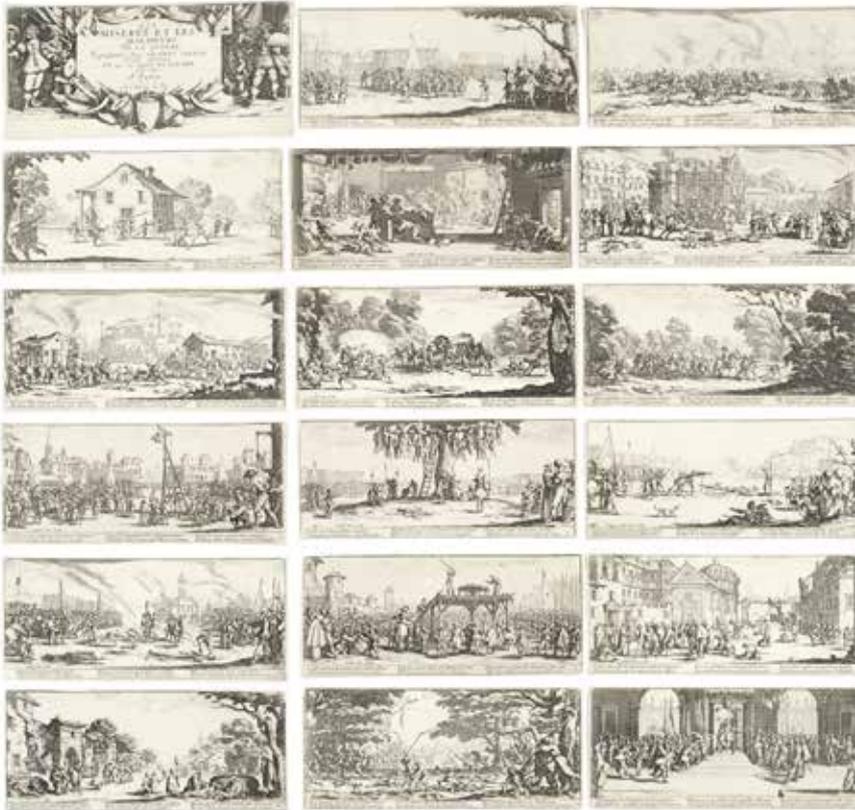
US\$1,200 - 1,800



5



6



7 *

JACQUES CALLOT (FRENCH, 1592-1635)

Les Grandes Misères de la Guerre (Lieure 1333-1356)

The complete set of eighteen etchings including title, 1633, on heavy laid, L1333-1355 the third, final state, 1356 the fourth, final state, with narrow margins, 89 x 190mm (3 1/2 x 7 1/2in)(PL)(18)(unframed)

£2,000 - 3,000

€2,200 - 3,300

US\$2,500 - 3,700

8 *

JACQUES CALLOT (FRENCH, 1592-1635)

Les Grandes Misères de la Guerre (Lieure 1339-1344)

Six etchings from the set, 1633, on laid, the second state (of three), with small margins, 89 x 190mm (3 1/2 x 7 1/2in)(PL); together with nine etchings from 'Le Combat de la Barrière' (L576-581,582-584), L578 first state (of two), otherwise the only state, various watermarks; eleven etchings from 'Les Grands Apôtres' (L1301,1302,1304-1312), second state (of three); four etchings from 'La Petite Passion' (L542,545,547), L545 and 547 first state (of two), L543 second state (of three), another impression of L547 with number '12' added; 'Martyrdom of Saint Sebastian' (L670), second, final state; 'Saint Amond' (L406), fourth, final state; 'Les Martyrs du Japon' (L594), second, final state (unframed)(33)

£2,000 - 3,000

€2,200 - 3,300

US\$2,500 - 3,700

7



8

9 *

JACQUES CALLOT (FRENCH, 1592-1635)

La Foire de Gondreville (Lieur 561)
Etching, 1625, on laid, the second state (of four), with watermark Double C with Cross of Lorraine (L29); together with 'Les Bohemiens' (L374-77), the complete set of four, on laid, the second, final state; ten plates from 'Les Caprices' (L222,223,240,429,442,443,449, 450,455,470), plus 13 copies in reverse; 20 plates from 'Balli de Sfassania' (L353,379-82,384-86,388,389,391-96,398,399,401), copies in reverse; 'Vue du Pont Neuf' (L668), a later impression; 23 plates by Frederick de Wit after Callot 'Varie Conversationes'; four etchings by Stefano della Bella 'Divers Paysages' (V761), 'Marine Views' (V815), 'Recueil diverses piéces' (V220) 'Divers embarquements' (V805), copy in reverse, plus five etchings by Israel Silvestre after Callot and five by other artists (86)(unframed)



9

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

10 *

JACQUES CALLOT (FRENCH, 1592-1635)

Les Gueux (Lieur 479-503)
The complete set of 25 etchings, circa 1622, on laid, the second, final state, in a bound volume; together with six plates from the same series (L479,486,495-497,500), L497 a copy; twelve etchings from 'Varie Figure' (L201-203,208,209,211-213,401,403-405), first state (of three), plus one sheet of seven copies; 18 etchings from 'Les Gobbi' (L279,408-422,424,426), second, final state; two copies of 'La Noblesse' (L550,560); 'Le Brelan' (L596), second, final state; Portrait of Callot by Michel Lasne (72)(unframed)

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



10



11

GIOVANNI BATTISTA PIRANESI (ITALIAN, 1720-1778)

Three etchings from the 'Views of Rome' (Hind 39,99,117)

'The Arch of Septimius Severus', 1772, the final, third state, 'The Capitol, seen from the side of the Central steps', 1757, the final, sixth state, 'The Piazza and Basilica of S. Giovanni in Laterano', 1775, the final, fourth state, 485 x 699mm (19 1/4 x 27 1/2in)(PL) (and smaller)(3)

£800 - 1,200

€890 - 1,300

US\$980 - 1,500



12



13

12

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)

£500 - 700

€550 - 770

US\$610 - 860

13

SAMUEL PALMER (BRITISH, 1805-1881)

Opening the Fold, or Early Morning (Lister 13)
Etching, 1880, on laid, the sixth state (of ten), signed in pencil, with
margins, 117 x 175mm (4 5/8 x 6 7/8in)(PL)

£800 - 1,200

€890 - 1,300

US\$980 - 1,500



14



14



14



15

14 AR

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

A Collection: Charles Slade; Girl's Head; Girl Carrying Sack
Three etchings, circa 1906-1910, on laid, with margins, 150 x 100mm (5 7/8 x 3 7/8in)(and smaller)(3)

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

15 AR

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

A Girl's Head H: The Flowered Toque (Campbell & Dodgson 68)
Etching printed with tone, circa 1914, on laid, signed in pencil, from the edition of 50, issued in 1919, 200 x 125mm (7 7/8 x 5in)(PL) (unframed)

£500 - 700
€550 - 770
US\$610 - 860

16 AR

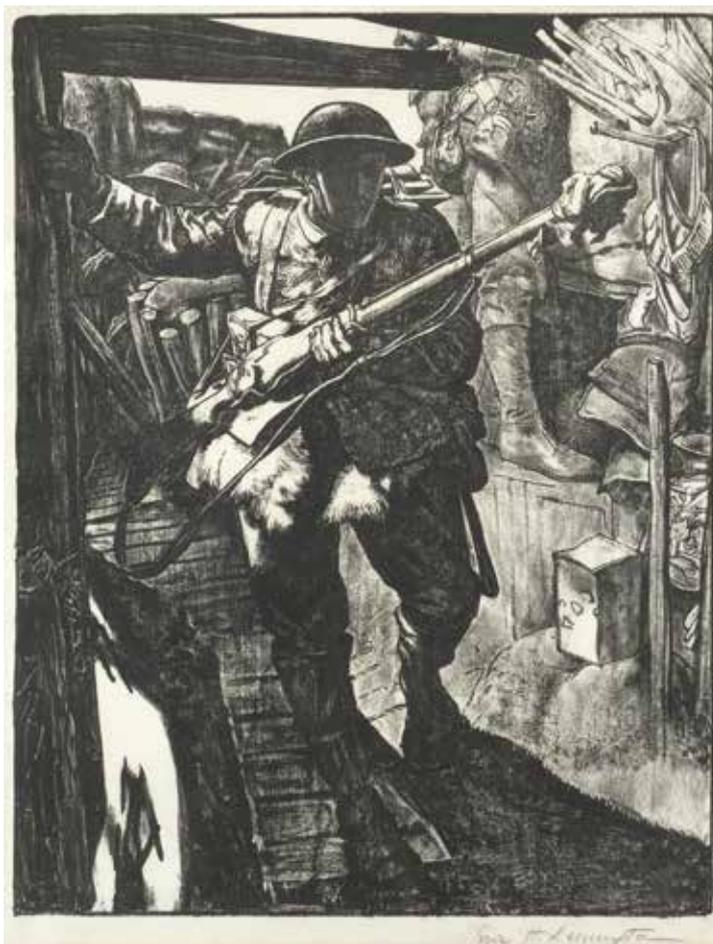
ERIC HENRI KENNINGTON (BRITISH, 1888-1960)

Making Solders: In the Trenches, from 'The Great War: Britain's Efforts and Ideas'
Lithograph printed in black, 1917, on wove, signed in pencil, from the edition of 200, printed by Ernest Jackson, published by the Stationary Office, with margins, 465 x 357mm (18 3/8 x 14 1/8in)(l)

£500 - 700

€550 - 770

US\$610 - 860



16

17

PAUL NASH (BRITISH, 1889-1946)

Dark Lake

Wood engraving printed in black, 1921, signed, titled, dated and inscribed 'from edition 25' in pencil, with margins, 98 x 121mm (3 7/8 x 4 3/4in)(B)

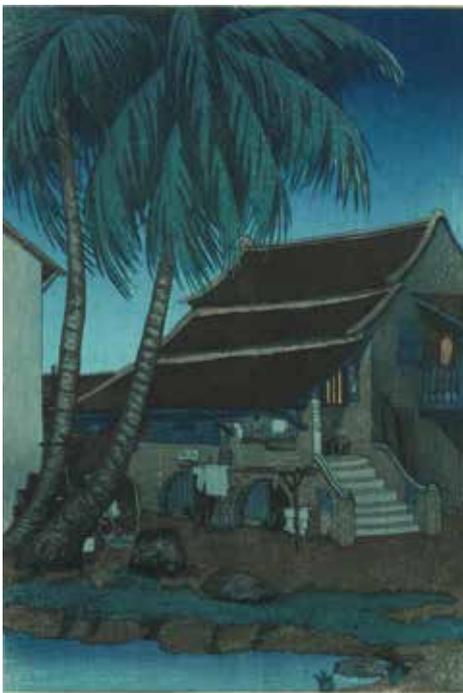
£500 - 700

€550 - 770

US\$610 - 860



17



18

18 AR

ELIZABETH KEITH (BRITISH, 1887-1956)

Spring in Soochow, Taiwan; Old House, Malacca

Two woodcuts printed in colours, 1925, with hand-colouring, on wove, each signed in pencil, with margins; together with Hiroshige's 'Yajiro Mistakes Kitahachi for a Fox and Beats Him on the Nawate Road near Akasaka', woodcut printed in colours, 1855, on wove, 280 x 395mm (11 x 15 1/2in)(and smaller)(3)

£800 - 1,200

€890 - 1,300

US\$980 - 1,500

19 AR

URSULA FOOKES (BRITISH, 1906-1991)

Boxers

Linocut printed in colours, circa 1930, on buff oriental tissue, with margins, 194 x 177mm (7 5/8 x 7in)(B) (unframed)

£1,500 - 2,000

€1,700 - 2,200

US\$1,800 - 2,500

20 AR

CLAUDE FLIGHT (BRITISH, 1881-1955)

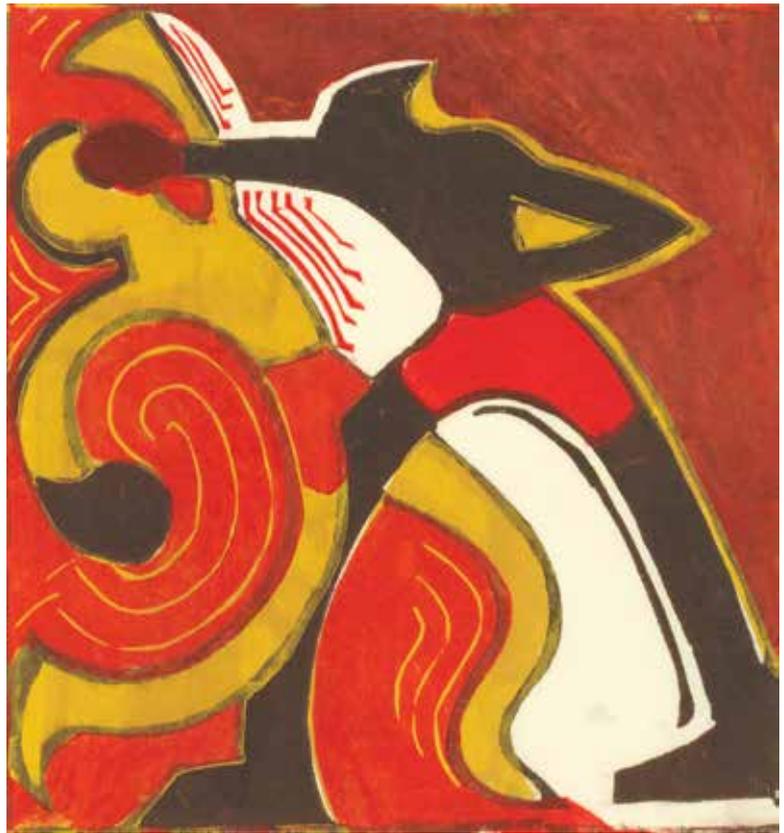
Spring, from 'The Four Seasons' (Coppel CF 16)

Linocut printed in yellow ochre, vermilion, mauve, emerald green and cobalt blue, 1926, on oriental laid tissue, signed, titled and numbered 13/50 in pencil, with margins, 260 x 312mm (10 1/4 x 12 3/8in)(B)(unframed)

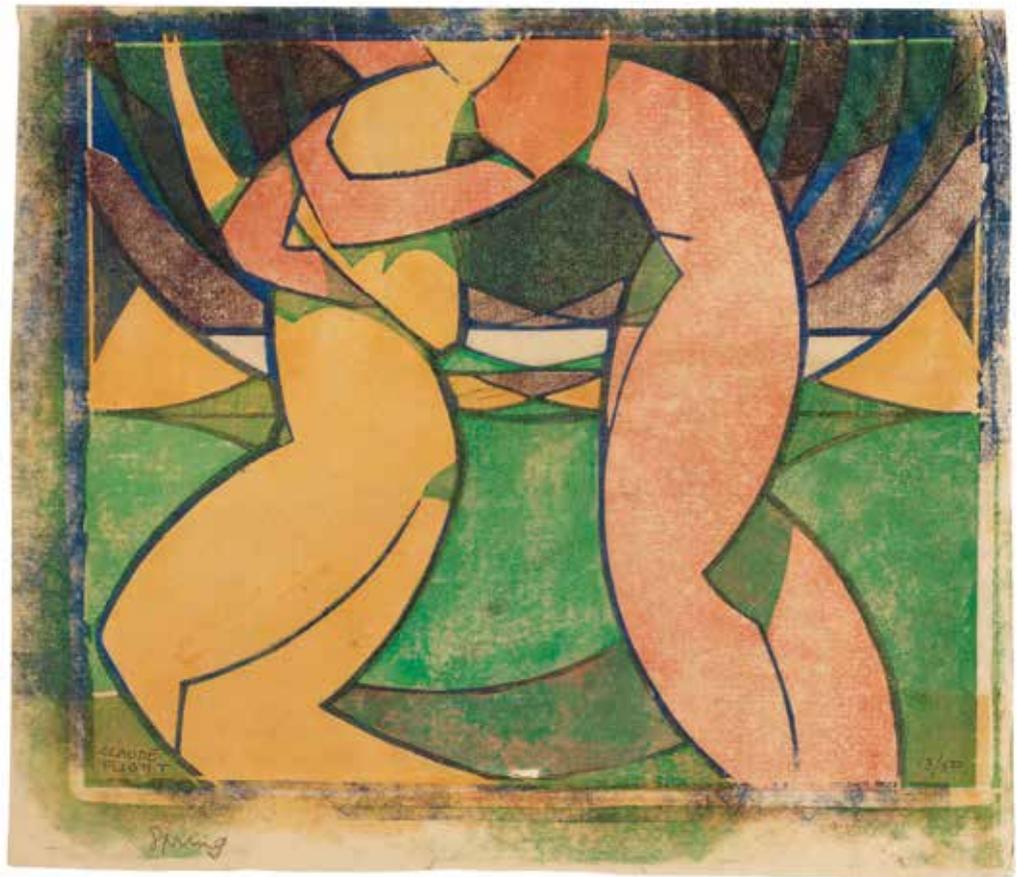
£3,000 - 5,000

€3,300 - 5,500

US\$3,700 - 6,100



19



20



21



22



23

21

LILL TSCHUDI (SWISS, 1911-2004)

Ski-joring (Coppel LT 54)
 Linocut printed in black, 1937, on tissue thin laid, signed, titled and inscribed 'hand print VIII/XXX' in pencil, from the second edition printed in 1992 to accompany the deluxe edition of the catalogue raisonné 'Linocuts of the Machine Age', 318mm (12 1/2in)(B) (diameter)(unframed)

£800 - 1,200
 €890 - 1,300
 US\$980 - 1,500

This has a circular format as the image was originally conceived for a cushion cover.

22

LILL TSCHUDI (SWISS, 1911-2004)

Swiss Battle 1388 (Coppel LT 61)
 Linocut printed in black, 1938, on cream oriental fibrous paper, signed and numbered 20/50, titled in German *Schlacht bei Näfels* and inscribed 'Handdruck' in pencil, with wide margins, 400 x 280mm (15 3/4 x 11in) (B)

£1,500 - 2,500
 €1,700 - 2,800
 US\$1,800 - 3,100

The Battle of Näfels is famous in Swiss history for the success of a small force of 600 soldiers in defending their home against an invading army of thousands from Austria. It was fought on 9 April 1388.

23 AR

CLARE LEIGHTON (BRITISH/AMERICAN, 1898-1989)

Lambing
 Wood engraving printed in black, 1932, on Japon, signed, titled, numbered 14/30 and inscribed 'second state' in pencil, published as part of 'The Farmer's Year: A Calendar of English Husbandry', with margins, 202 x 265mm (8 x 10 1/2in)(B)

£500 - 700
 €550 - 770
 US\$610 - 860



24 AR

EDITH LAWRENCE (BRITISH, 1890-1973)

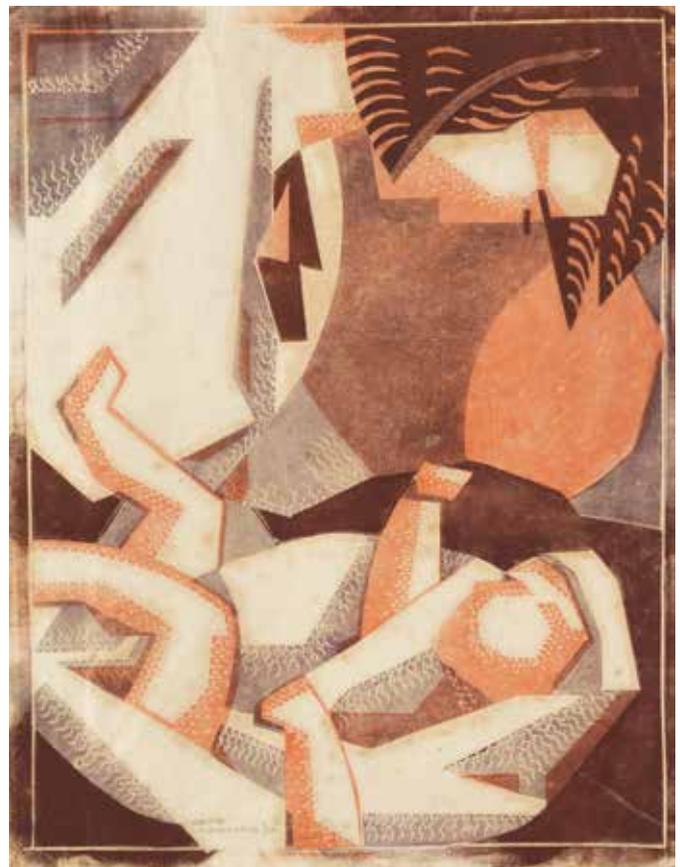
Mother and Child

Linocut printed in colours, on tissue thin Japan, signed and numbered 1/50 in pencil; together with another linocut in colours, 'Untitled', by the same hand, on tissue thin Japan, unsigned, with margins, 325 x 252mm (12 3/4 x 9 3/4in)(B)(unframed)(2)

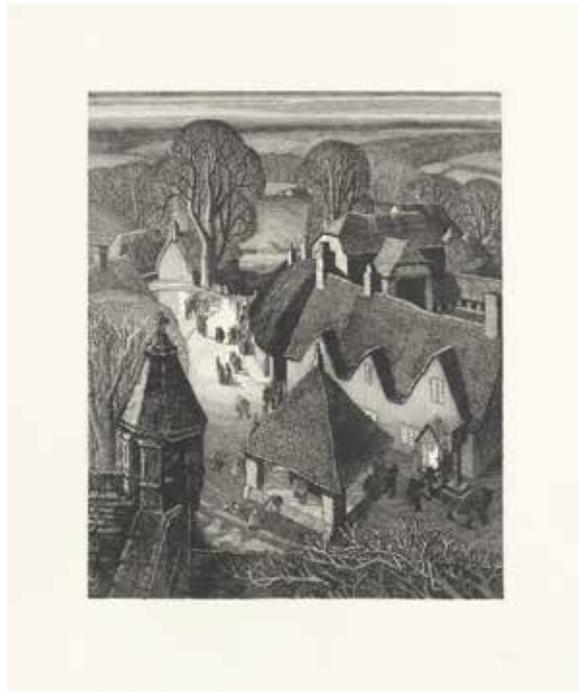
£1,000 - 1,500

€1,100 - 1,700

US\$1,200 - 1,800



24



25 AR

ROBIN TANNER (BRITISH, 1904-1988)

The Memorial Portfolio

The complete set of twelve etchings, 1989, on Fabriano, each numbered 72/100 in pencil, with wide margins, introduction by Merivale Editions and a booklet by John Russell Taylor, printed by Jeremy Blighton and Anthony Dyson, published by Merivale Editions, 462 x 379mm (18 1/8 x 16 1/8in)(SH); 495 x 410mm (19 1/2 x 16 1/8in)(Folio)

£1,000 - 1,500

€1,100 - 1,700

US\$1,200 - 1,800

Robin Tanner (British, 1904-1988)

Lots 25-26

"We are all born with the attributes of the artist, the designer, the craftsman, we have the power to select, to transmute the ordinary into the memorable, to see the world imaginatively or, as the poet Rilke expressed it, 'to re-enkindle the commonplace'."

– Robin Tanner

When the 19th-century etching revival in England collapsed alongside its market following the economic depression of 1929, artist and printmaker Robin Tanner turned to teaching to earn a living. His time as a teacher of fine art and as H.M. Inspector of Schools in primary schools (from 1935 to 1964) would prove formative to his approach to making art. Rather than depending upon 'inspiration' or 'genius', Tanner encouraged the close study of nature and believed in the necessity of knowledge and understanding of his subject, however commonplace. Inspired like so many of his peers by Samuel Palmer's Romantic landscapes and etched depictions of pastoral life, Tanner began his career making etchings following studies at Goldsmiths College. Tanner, a Quaker, married Heather Spackman in 1931, and their close, productive relationship is documented in the co-written books and letters included within the extensive collected works and ephemera of lot 26. Following his retirement from teaching in

1964, Tanner returned to etching and printmaking full time, and produced some of his finest examples in the medium, such as lot 25, 'The Memorial Portfolio'. At the heart of the collection of lot 26, 'Twelve Etchings Portfolio', executed in 1974, is a rare complete set of a significant range of some of Tanner's finest and best-known prints, including 'Martin's Hovel', 1928, and 'Harvest Festival', 1930. Additionally, a number of etchings illustrate Tanner's native Wiltshire Village in its natural beauty. It was in Wiltshire that the previous owners of lot 26 met the Tanners at a Quaker meeting. Their mutual involvement in the yearly Guild of Gloucestershire Craftsmen's Exhibition led to a great friendship and to the accumulation of the artworks, ephemera, and personally dedicated books that comprise this important collection demonstrating the incredible variety of Tanner's oeuvre.



26 AR

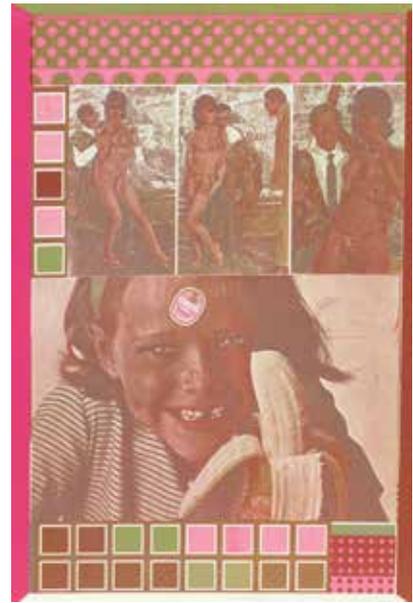
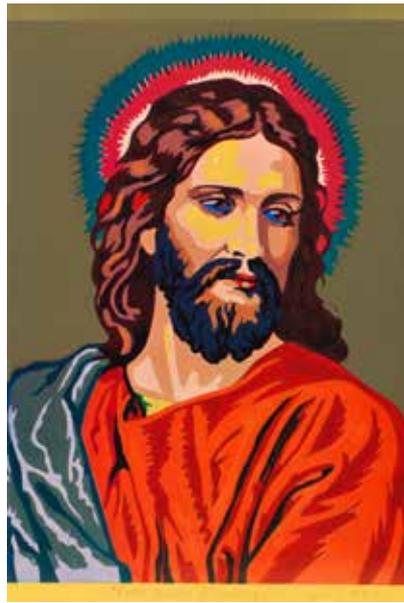
ROBIN TANNER (BRITISH, 1904-1988)

'Twelve Etchings Portfolio' together with a collection of other works The complete portfolio of twelve etchings, 1974, on various papers, several signed, titled and numbered 15/50 in pencil, with title page, printed by the artist and Cameo Press, Penn, Bucks., published by Penn Print Room, the full sheets, loose as issued, in the original brown cloth portfolio, 521 x 441mm (20 1/2 x 17 3/8in)(overall)(Folio); together with 'February', etching, 1975, on laid, signed, inscribed 'fec. et. imp' in pencil, additionally titled and dedicated to 'Rita Beales', printed by The Old Chapel Field Press, Kington Langley, Wiltshire, with full margins, 257 x 160mm (10 1/8 x 6 3/8in)(PL)(unframed); together with an offset lithographic exhibition poster; hand-written artists letters; an exhibition leaflet and newspaper cuttings, 1974-1988; a collection of seven books by Heather and Robin Tanner with hand-written dedications on the title pages, various sizes

£4,000 - 6,000
€4,400 - 6,600
US\$4,900 - 7,400



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.



27 AR

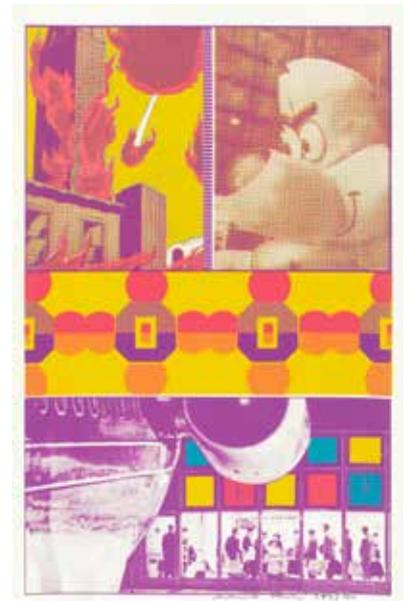
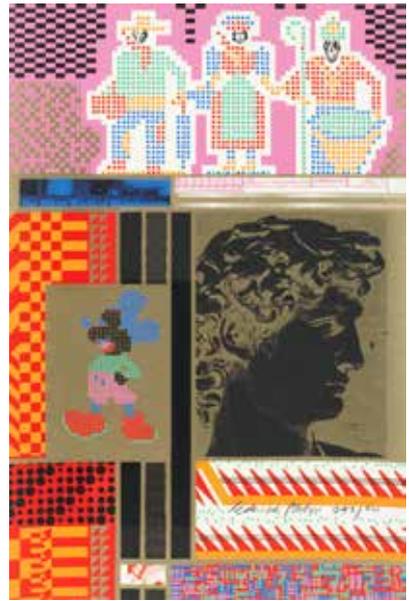
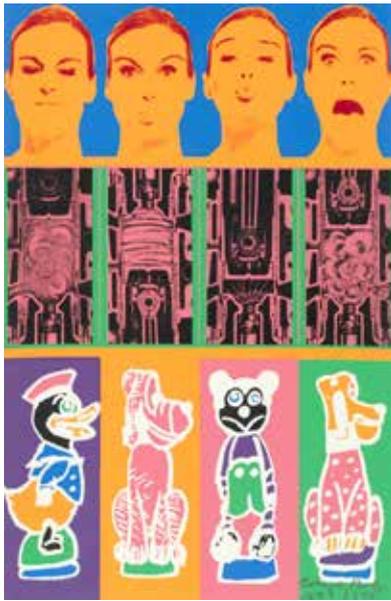
SIR EDUARDO PAOLOZZI (1924-2005)

General Dynamic F.U.N.

The complete portfolio of lithographs and screenprints in colours, 1965-70, on various papers and acetate, six sheets and title page signed and numbered 62/350 in pencil, with introductory text by J.G. Ballard, lithographs printed by Richard Davis, London and screenprints by Alecto Studios, London, published by Editions Alecto, London, each with the printer's and publisher's inkstamps verso, in the original acrylic resin box, 400 x 280 x 50mm (15 3/4 x 11 x 2in)(Box)

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

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.



28 AR

SIR EDUARDO PAOLOZZI (1924-2005)

Moonstrips Empire News

The complete portfolio of 100 prints in colours, 1967, on various papers and acetate, eight sheets signed and numbered 243/500 in pencil, with title page, text and justification, printed by Kelpra Studio, London, published by Editions Alecto, London, each with the printer's and publisher's inkstamp verso, 400 x 280 x 50mm (15 3/4 x 11 x 2in)(Box)

£2,500 - 3,500

€2,800 - 3,900

US\$3,100 - 4,300



29



29



30

29^{AR}

EDUARDO, SIR PAOLOZZI (1924-2005)

Untitled Grey; Untitled, from 'Buñuel Suite'

Two screenprints in colours, 1974 & 1996, one with additional lithographic printing, each on wove, signed, dated and numbered 38/100 and 15/20 respectively, with full margins, 640 x 485mm (25 1/4 x 19 1/8in)(and smaller)(1)(2)

£500 - 700

€550 - 770

US\$610 - 860

30^{AR}

SIR EDUARDO PAOLOZZI (1924-2005)

Theatre

Unique photo-etching, 1970, on wove, signed, dated and inscribed 'Artists Proof' in pencil, with the collector's ink stamp 'Slg. Carl Vogel, Hamburg' verso, 290 x 300mm (11 1/2 x 11 3/4in)(PL)(unframed)

£500 - 700

€550 - 770

US\$610 - 860



31 AR

SIR EDUARDO PAOLOZZI (BRITISH, 1924-2005)

Bash (Pale Pink, Orange, Dark Pink)

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, printed by Advanced Graphics, London, published by Galerie Dorothea Leonhart, Munich, with their blindstamp, with full margins, each 848 x 595mm (33 3/8 x 23 3/8in)(SH) (unframed) (3)

£700 - 1,000
 €770 - 1,100
 US\$860 - 1,200

"I like to make use of everything. I can't bear to throw things away - a nice wine bottle, a nice box. Sometimes I feel like a wizard in Toytown, transforming a bunch of carrots into pomegranates."

– Eduardo Paolozzi

32 AR

BEN NICHOLSON (BRITISH, 1894-1982)

Half a Column (Lafranca 82)

Etching printed with tone, 1967, on wove, a proof (there was no recorded edition), with margins, 310 x 130mm (12 1/4 x 5 1/8in)(PL)

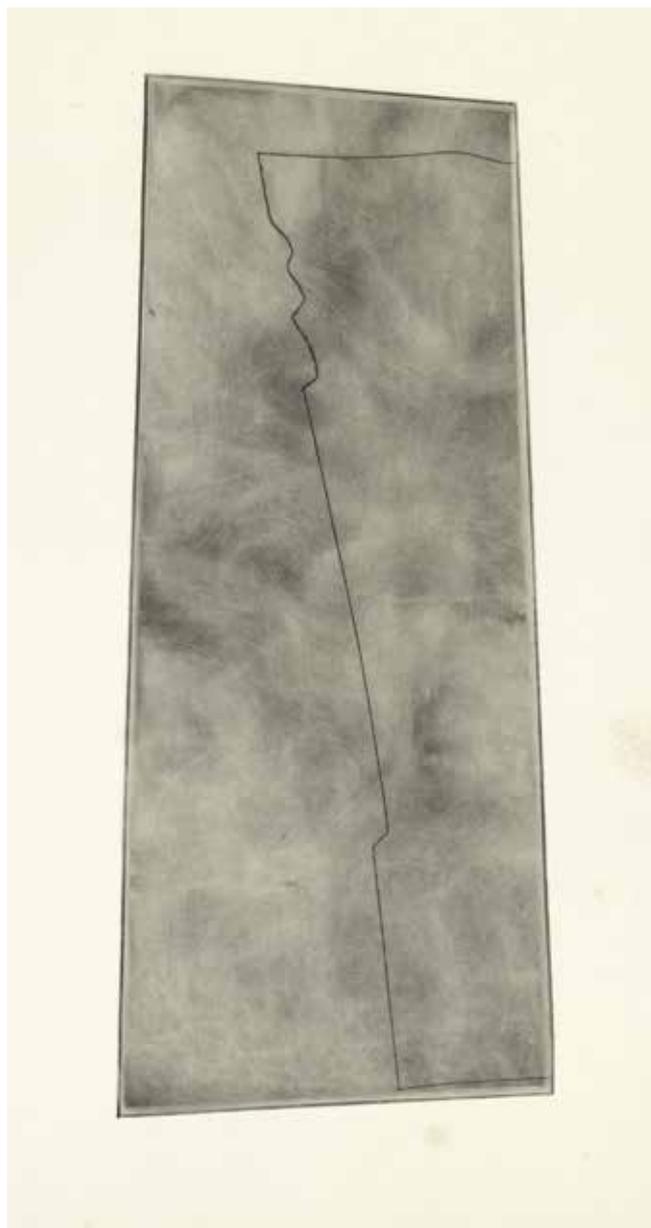
£700 - 1,000

€770 - 1,100

US\$860 - 1,200



33



32

33 AR

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

Senza Titolo 9 (Lynton 61)

Etching and aquatint printed in colours, 1989, on wove, signed, dated and numbered 83/90 in pencil, printed by Vigna Antoniniana Stamperia d'Arte, Rome, published by Stamperia d'Arte 2RC, Rome, with their blindstamps, 2160 x 1228mm (85 x 43 3/8in)(SH) (unframed)

£2,500 - 3,500

€2,800 - 3,900

US\$3,100 - 4,300

34 AR

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

Metamorphosis - Linear Motifs No. 6 (Lynton 57)

Etching, aquatint and screenprint in colours, 1976, on wove, signed, dated and numbered 46/55 in pencil, printed by White Ink Ltd., London, published by Marlborough Graphics, London, with full margins, 335 x 398mm (13 1/4 x 15 5/8in)(PL)

£500 - 700

€550 - 770

US\$610 - 860

35 AR

VICTOR PASMORE (BRITISH, 1908-1998)

Metamorphosis - Linear Motifs No. 4 (Lynton 57)

Etching and aquatint printed in colours, 1976, on wove, signed, dated and numbered 35/55 in pencil, printed by White Ink Ltd., London, published by Marlborough Graphics, London, with the publisher's blindstamp, with full margins, 335 x 398mm (13 1/4 x 15 5/8in)(PL)

£500 - 700

€550 - 770

US\$610 - 860

36 AR

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

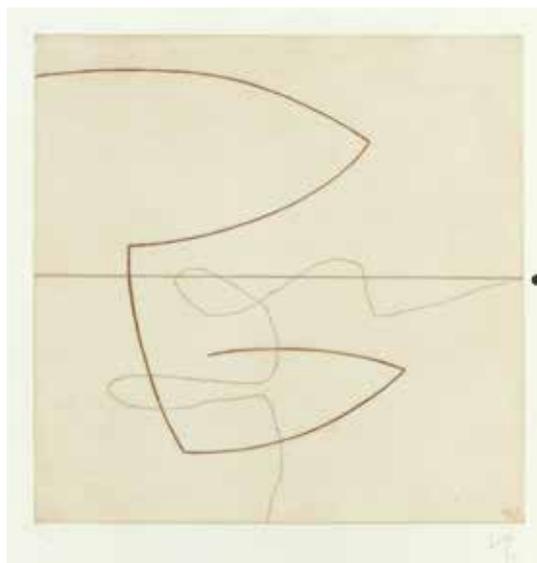
Abstract 1971 (Lynton 24)

Screenprint in colours, 1971, on wove, signed, dated and numbered 9/75 in pencil, printed by Kelpra Studio, London, published by Marlborough Graphics, London, the full sheet, 712 x 700mm (28 1/8 x 27 5/8in)(SH)

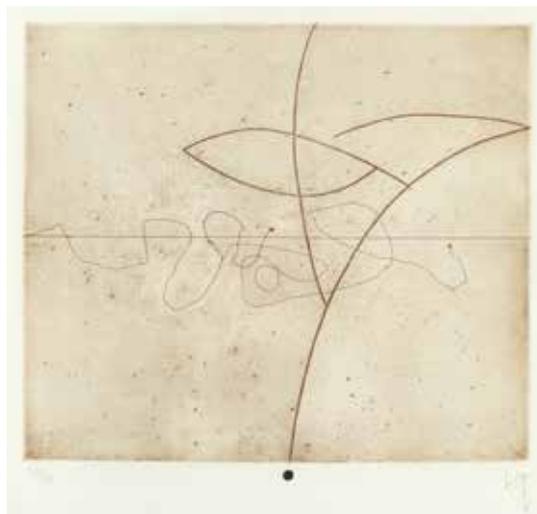
£600 - 800

€660 - 890

US\$740 - 980



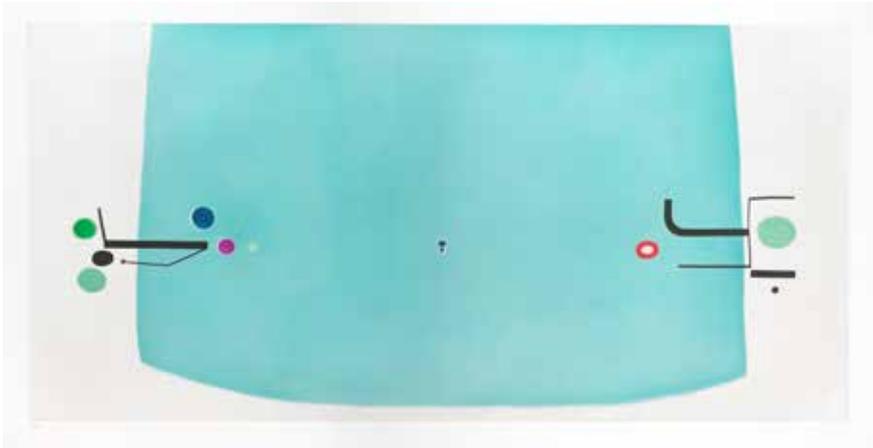
34



35



36



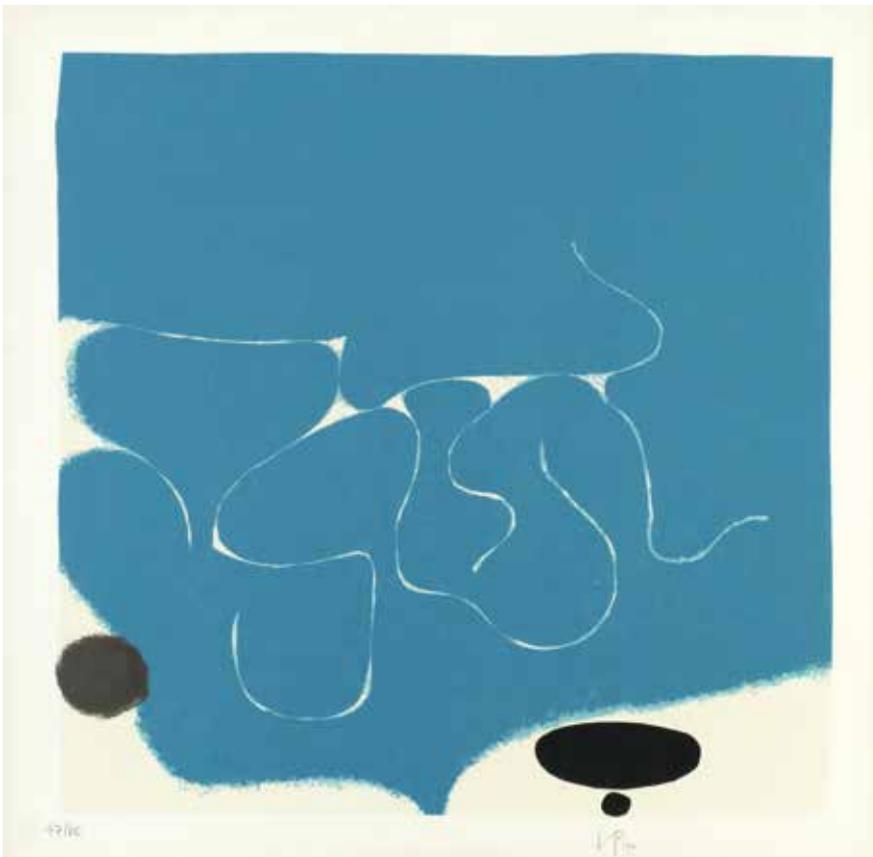
37

37 AR

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

The Space Within
Etching and aquatint printed in colours, 1982, on Magnani, signed with the initials, dated numbered 49/90 in pencil, printed by Vigna Antoniniana, Rome, co-published by 2RC Edizioni d'Arte, Rome and Marlborough Fine Art Ltd., London, with the printer's and publisher's blindstamp, with full margins, 1162 x 2490mm (45 7/8 x 98in)(unframed)

£3,000 - 5,000
€3,300 - 5,500
US\$3,700 - 6,100



38

38 AR

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

Points of Contact - Transformation No. 6 (Lynton 21)
Screenprint in colours, 1970, on wove, signed and dated in black biro, numbered 47/60, printed by Kelpra Studio, London, published by Marlborough Graphics, London, with full margins, 465 x 470mm (18 3/8 x 18 1/2in)(SH)

£800 - 1,200
€890 - 1,300
US\$980 - 1,500



39



39

39^{AR}

ALLEN JONES (BRITISH, BORN 1937)

Life Class VI, from 'Life Class Suite' (Lloyd 40f)

Lithograph printed in colours, 1968, on BFK Rives, on two separate sheets, signed, dated and inscribed 'artist proof' in pencil, an artist's proof aside from the numbered edition of 75, printed by Emile Matthieu, Zurich, co-published by Editions Alecto, London and Arts Moderna, Basel, 470 x 563mm (18 1/2 x 22 1/8in); 342 x 561mm (13 1/2 x 22 1/8in) (unframed)(2)

£500 - 700

€550 - 770

US\$610 - 860

40^{AR}

ALLEN JONES (BRITISH, BORN 1937)

Extra Time

Screenprint in colours, 1998, signed, dated and numbered 183/222 in pencil, published by Advanced Graphics, London, on the occasion of the 10th anniversary of Sport Bild, with their blindstamp, with full margins, 850 x 630mm (33 1/2 x 24 1/2in)(SH) (unframed)

£600 - 800

€660 - 890

US\$740 - 980



40



41



42



43



44

41

DOROTHEA TANNING (AMERICAN, 1910-2012)

Witnesses; Trouble in Paradise; Bonjour

Lithograph printed in colours, 1970, on Arches, signed and numbered 88/100 in pencil, with full margins, 315 x 475mm (12 3/8 x 18 3/4in)(l); together with 'Trouble in Paradise', lithograph printed in colours, 1970, on Arches, signed and numbered 43/100 in pencil, 340 x 457mm (13 3/8 x 18in)(l); together with 'Bonjour', etching and aquatint printed in colours, on Arches, signed and numbered 89/100 in pencil, printed by Georges Visat, Paris, published by Galerie Bel'Art, Stockholm, 380 x 495mm (15 x 19 1/2in)(PL)(unframed)(3)

£600 - 800

€660 - 890

US\$740 - 980

42† AR

HOWARD HODGKIN (BRITISH, 1932-2017)

Indian View A & H

Two screenprints in colours, 1971, on J. Green mould-made, signed, dated and numbered 68/75 and 1/75 respectively in pencil, printed at Kelpra Studio, London, published by Leslie Waddington Prints, London, the full sheet printed to the edges, 580 x 775mm (22 7/8 x 30 1/2in)(SH)(2)

£600 - 800

€660 - 890

US\$740 - 980

43 AR

DAME ELISABETH FRINK RA (BRITISH, 1930-1993)

Corrida I, from 'Corrida' (Wiseman 78)

Lithograph printed in colours, 1973, on T.H. Saunders, signed and numbered 19/72 in pencil, printed by Curwen Studios, London, published by Leslie Waddington Prints Ltd., London, with margins, 570 x 770mm (22 3/8 x 30 1/4in)(SH)

£500 - 700

€550 - 770

US\$610 - 860

44 AR

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

Dunkirk; The British Empire Map

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

£500 - 700

€550 - 770

US\$610 - 860

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

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

45 AR

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

Ram's Head (left profile) (Tassi 86)

Lithograph in colours, 1968, on wove, signed and inscribed 'epreuve d'artiste' in pencil, one of a few artist's proofs (there was no published edition), with a study with hand-colouring on the reverse, initialled K.S and G.S and inscribed 'Pour nos chers amis Nenette et Georges, toujours votre devoué. Noel 1970.' in pencil, 665 x 505mm (26 1/8 x 19 7/8in)(SH)(unframed)

£500 - 700

€550 - 770

US\$610 - 860

46 AR

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

Five Lithographs (Tassi 129, 157, 158, 159, 164)

'Swan like form', 1971, on wove, signed and inscribed 'e.a.' in pencil, an artist's proof aside from the edition of 70, 'Rock Forms', with the blindstamps GS and 2RC, 'The Egg', 1973, signed and numbered 10/10 in pencil, a proof aside from the edition of 75, 'Tower of Birds', 1975, signed in pencil, a proof aside from the edition of 175, 'The Breach', 1975, on Rives, a proof aside from the edition of 75, with the blindstamp GS, 755 x 558mm (29 3/4 x 22in) (SH)(and smaller)(unframed)(5)

£700 - 1,000

€770 - 1,100

US\$860 - 1,200



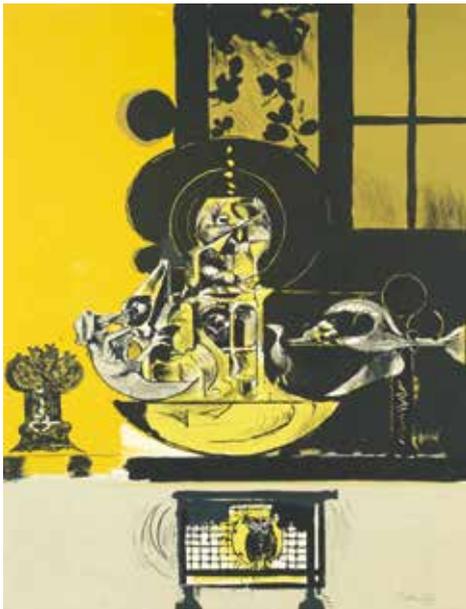
46



45



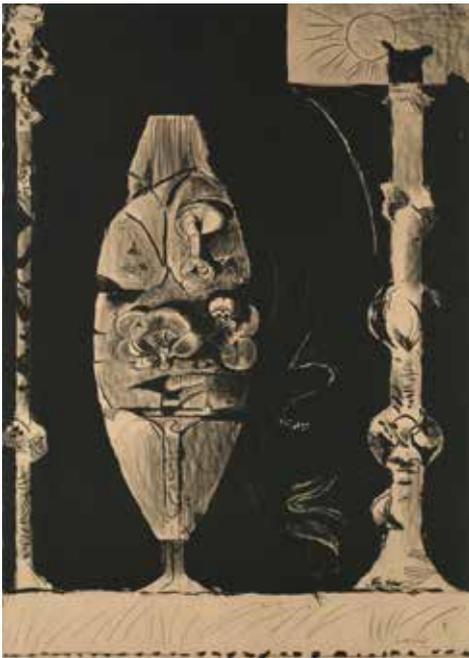
46



47



47



48



48

47 AR

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

Five Lithographs (Tassi 129, 158, 170, 178)
 'Swan like form', 1971, on wove, signed and inscribed 'H.C.' in pencil, an hors commerce proof aside from the edition of 70, 'Tower of Birds', 1975, signed in pencil, a proof aside from the edition of 175, 'Forms', on Arches, signed and inscribed 'E.A.' in pencil, 'Fossil with Rock and Flames, First State', 1975, initialled in pencil, a proof aside from the edition of 99, 'Fossil with Rock and Flames', 1975, initialled in pencil, from an edition of 30, 758 x 557mm (29 7/8 x 21 7/8in)(SH)(unframed)(5)

£800 - 1,200
 €890 - 1,300
 US\$980 - 1,500

48 AR

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

Five Lithographs (Tassi 165)
 Two entitled 'Music', 1976, on wove, one printed in black and one printed in yellow, each initialled in pencil, proofs aside from the edition of 50, with the artist's blindstamp 'GS'; together with three entitled 'Standing Form', one printed in black, one in yellow and one in brown, each signed in pencil, 698 x 500mm (27 1/2 x 19 3/4in) (SH)(and smaller)(unframed)(5)

£700 - 1,000
 €770 - 1,100
 US\$860 - 1,200



49



49



50



50

49 AR

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

Four Lithographs (Tassi 129, 168, 169)

'Swan like form', 1971, on wove, signed and inscribed 'e.a.' in pencil, an artist's proof aside from the edition of 70, 'Three Standing Forms', signed in pencil, with the 2RC blindstamp, 'Flames in a Rock Form I', 1975, signed in pencil, a proof aside from the edition of 75, 'Flames in a Rock Form II', 1975, signed in pencil, a proof aside from the edition of 15, 757 x 560mm (29 7/8 x 22in)(SH)(and smaller) (unframed)(4)

£700 - 1,000
€770 - 1,100
US\$860 - 1,200

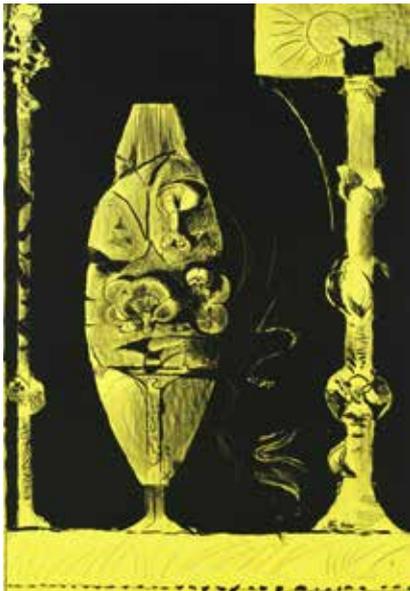
50 AR

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

Four Lithographs (Tassi 128, 129, 169)

'Swan like form', 1971, on wove, signed and inscribed 'H.C.' in pencil, an hors commerce proof aside from the edition of 70, 'Three Standing Forms', signed in pencil, with the 2RC blindstamp, 'Flames in a rock form II', 1975, signed in pencil, 'Three Thorn Trees', 1971, on Japan, signed and inscribed II/XII in pencil, a proof aside from the edition of 75, 775 x 560mm (30 1/2 x 22in)(SH)(and smaller) (unframed)(4)

£800 - 1,200
€890 - 1,300
US\$980 - 1,500



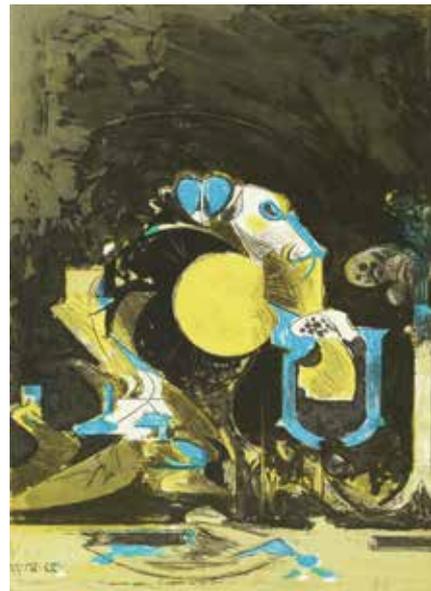
51



51



52



52

51 AR

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

Six Lithographs (Tassi 115, 165)

Two entitled 'Music', 1976, on wove, one printed in black, one in yellow, proofs aside from the edition of 50, each initialled in pencil, with the artist's blindstamp, together with 'Standing Rock Form', 1971, signed and inscribed 'épreuve d'artiste' in pencil, an artist's proof aside from the edition of approximately 200, 'Beetle', signed in pencil, two entitled 'Standing Form', one printed in yellow and one in black, each signed in pencil, 770 x 525mm (30 1/4 x 20 5/8in)(SH) (and smaller)(unframed)(6)

£800 - 1,200
 €890 - 1,300
 US\$980 - 1,500

52 AR

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

Five Lithographs (Tassi 116, 157)

'Rock Forms', on wove, initialled in pencil, with the GS and 2RC blindstamps, 'Forms', on Arches, signed and inscribed 'H.C.' in pencil, an hors commerce proof, 'Sheet of Studies', 1971, initialled in green pencil, a proof aside from the edition of 200, with the GS blindstamp, 'Fossil with Rock and Flames, First State', 1975, initialled in pencil, a proof aside from the edition of 99, with the GS blindstamp, 'Fossil with Rock and Flames', 1975, initialled in pencil, from an edition of 30, 'Sleeping Bird II', 1975, initialled in pencil, one of 15 artist's proofs, (there was no published edition), 770 x 570mm (30 1/4 x 22 3/8in)(SH)(unframed)(6)

£700 - 1,000
 €770 - 1,100
 US\$860 - 1,200

“The unknown is just as real as the known and must be made to look so.”

– Graham Sutherland

53 AR

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

Three Figures in a Garden (Tassi 55)
Lithograph printed in colours, 1953, on wove, signed and numbered 100/125 in pencil, printed by Fernand Mourlot, Paris, published by W. Heinemann, London, the full sheet printed to the edges, 300 x 215mm (11 5/8 x 8 1/2in)(SH)(unframed)

£500 - 700

€550 - 770

US\$610 - 860

54 AR

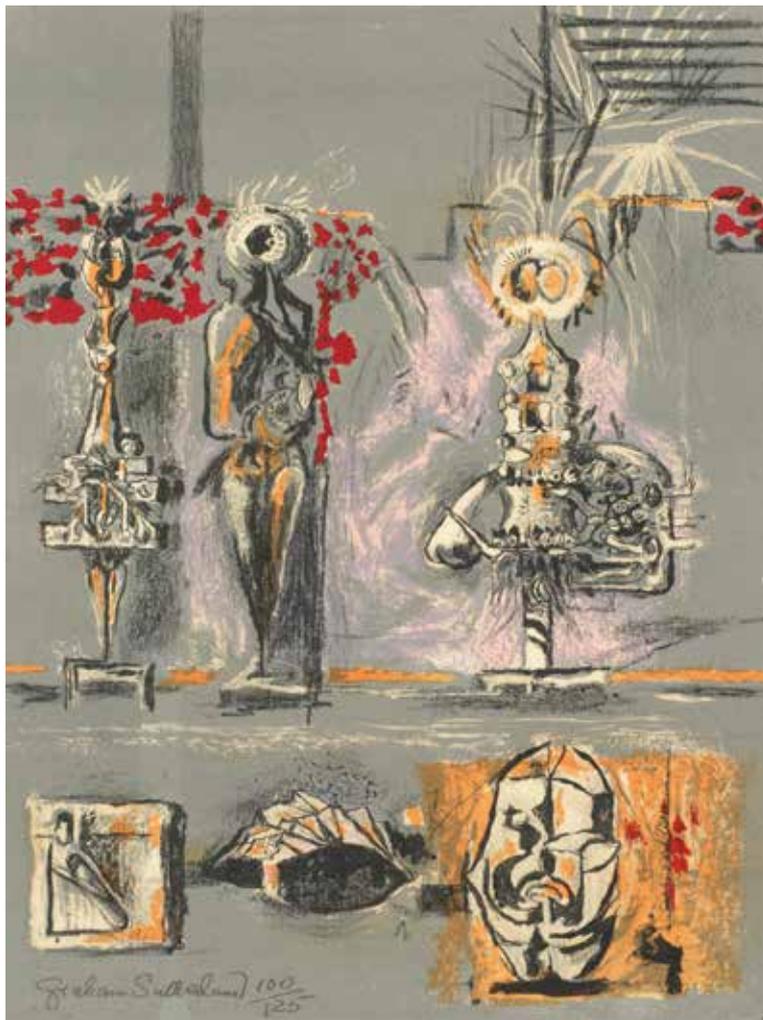
GRAHAM SUTHERLAND O.M. (BRITISH, 1903-1980)

Thorn Cross (Tassi 66)
Lithograph printed in colours, 1955, on wove, a proof aside from the edition of 100, printed by Mourlot, Paris, with margins, 475 x 640mm (18 3/4 x 25 1/4in)(l)

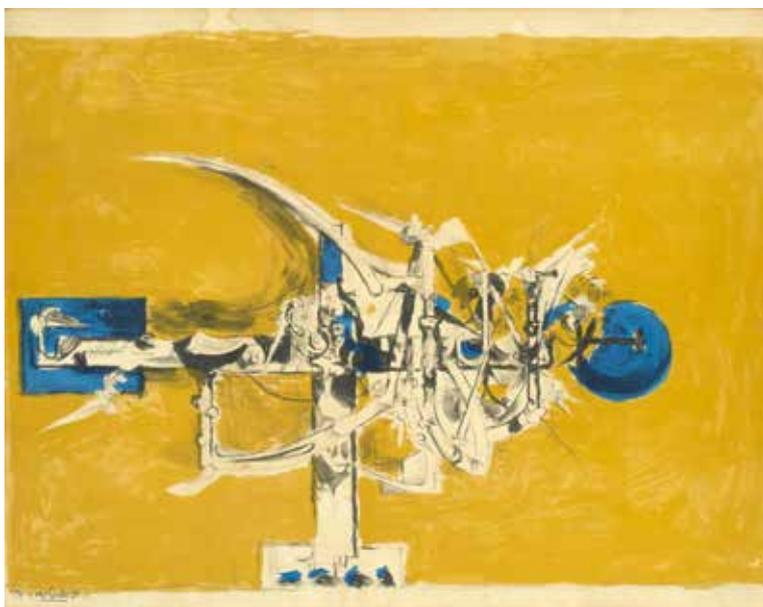
£1,000 - 1,500

€1,100 - 1,700

US\$1,200 - 1,800



53



54



55

55 AR

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

Industrial Scene
Offset lithograph printed in colours, 1974, on wove, signed in pencil, published by Venture Prints Ltd., Bristol, with the Fine Art Trade Guild blindstamp, with margins, 345 x 250mm (13 5/8 x 9 7/8in)(l)

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



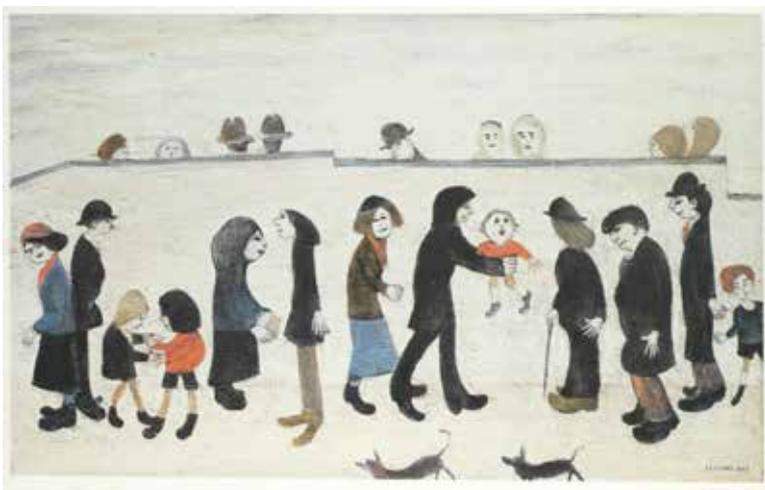
56

56 AR

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

Meeting Point
Offset lithograph printed in colours, 1973, on wove, signed in pencil, from the edition of 850, printed by Chorley & Pickersgill Ltd., published by the Adam Collection Ltd., with the Fine Art Trade Guild blindstamp, with margins, 470 x 710mm (18 1/2 x 28)(l)

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



57

57 AR

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

Man Holding Child
Offset lithograph printed in colours, on wove, signed in pencil, published by the Adam Collection Ltd., with the Fine Art Trade Guild blindstamp, with margins, 450 x 705mm (18 3/4 x 27 3/4in)(l)

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

58 AR

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

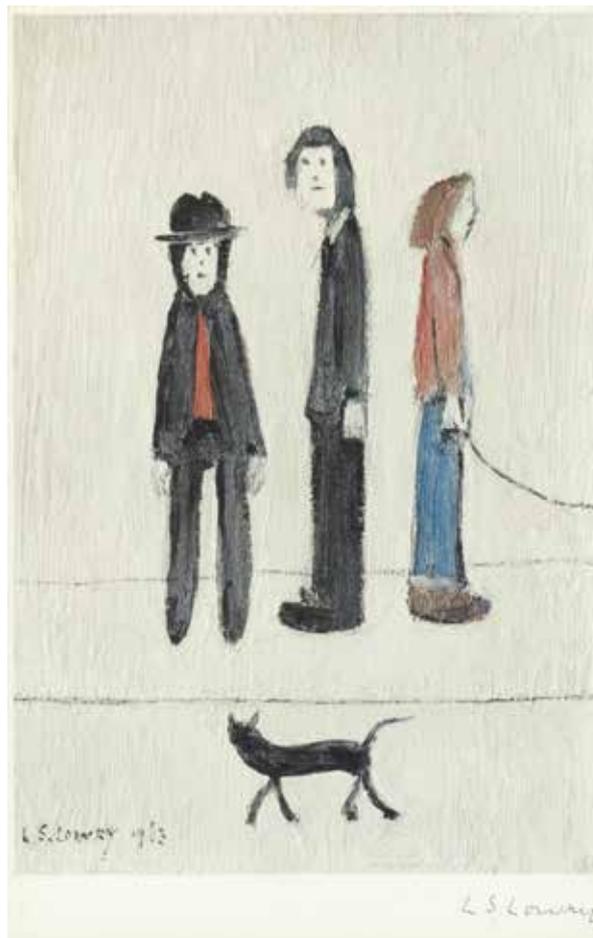
Three Men and a Cat

Offset lithograph printed in colours, on wove, signed in blue ink, from the edition of 850, with the Fine Art Trade Guild blindstamp, with margins, 245 x 168mm (9 3/4 x 6 5/8in)(l)

£1,000 - 1,500

€1,100 - 1,700

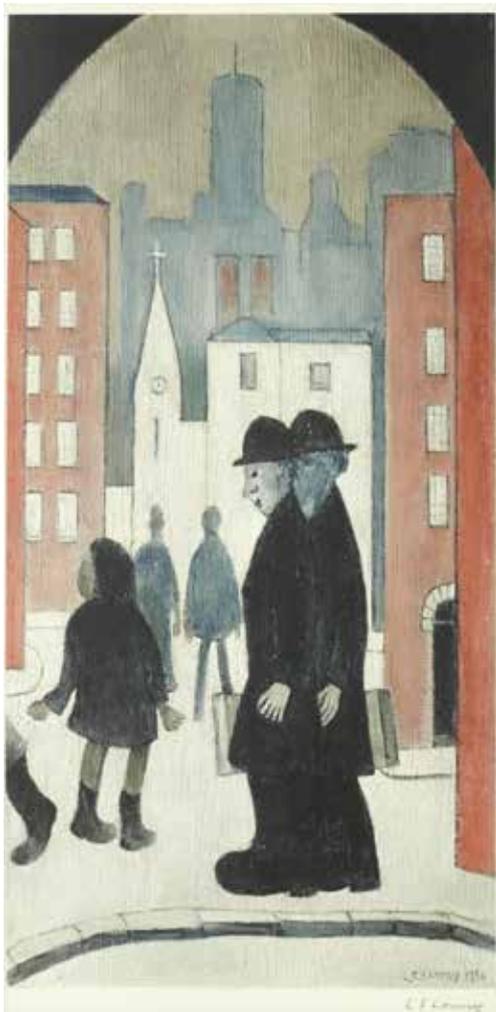
US\$1,200 - 1,800



58

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

– L.S. Lowry



59

59 AR

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

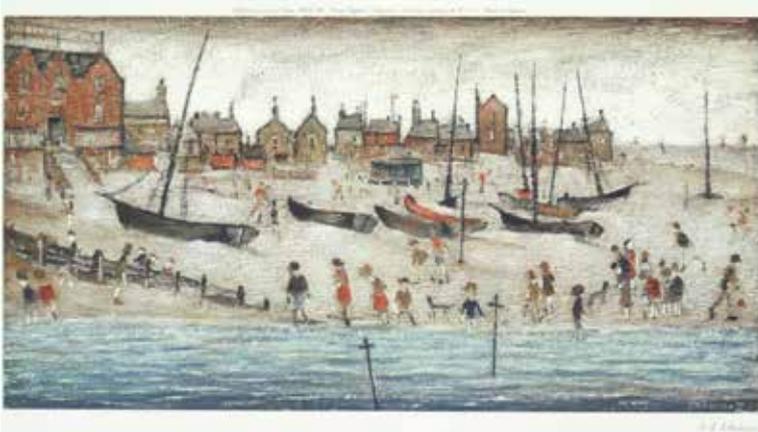
Two Brothers

Offset lithograph printed in colours, on wove, signed in pencil, with the Fine Art Trade Guild blindstamp, with margins, 605 x 305mm (23 7/8 x 12in)(l)

£800 - 1,200

€890 - 1,300

US\$980 - 1,500



60

60 AR

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

Deal Beach

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

£2,000 - 2,500
€2,200 - 2,800
US\$2,500 - 3,100



61

61 AR

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

The Harbour

Offset lithograph printed in colours, 1972, on wove, signed in pencil, from the edition of 850, published by Venture Prints Ltd., Bristol, with the Fine Art Trade Guild blindstamp, with margins, 405 x 555mm (16 x 21 7/8in)(l)

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



62

62 AR

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

The Pond

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

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

63 AR

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

Market Scene in Northern Town
Offset lithograph printed in colours, 1973, on wove, signed in pencil, published by Patrick Seale Prints Ltd., London, with margins, 460 x 605mm (18 x 23 3/4in)(l)

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



63

64 AR

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

An Industrial Town
Offset lithograph printed in colours, on wove, signed and numbered 438/500 in pencil, printed by J. Lin Ltd., published by Peinture, Luton, with margins, 437 x 595mm (17 1/4 x 23 3/8in)(l)

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



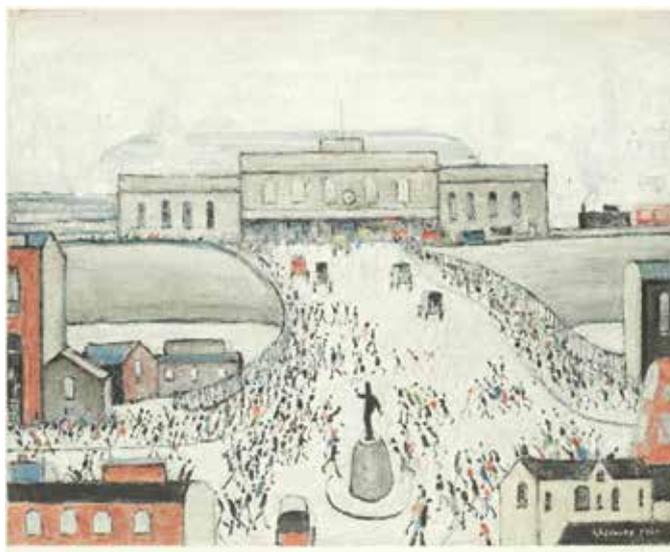
64

65 AR

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

Station Approach
Offset lithograph printed in colours, on wove, signed in pencil, from the edition of 850, printed by Max Jaffe, Vienna, published by Adam Collection Ltd., with the Fine Art Trade Guild blindstamp, with margins, 405 x 508mm (16 x 20in)(l)

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



65



66 AR

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

The Football Match
Offset lithograph, on wove, signed and numbered 696/850 in pencil, with margins, 255 x 360mm (9 7/8 x 14 1/8in)(l)

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

66

67 AR

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

Great Ancoats Street
Offset lithograph, on laid, signed and numbered 378/850 in pencil, published by Harold Riley, Salford, with the publisher's blindstamp, with margins, 265 x 365mm (10 1/2 x 14 3/8in)(l)

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



67

68 AR

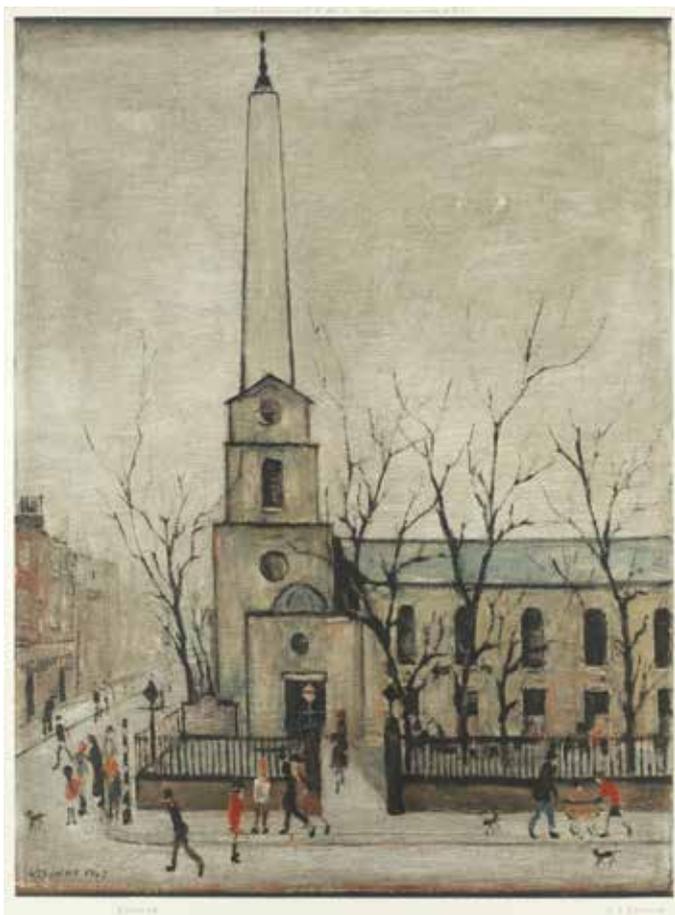
**LAURENCE STEPHEN LOWRY R.A.
(BRITISH, 1887-1976)**

Britain at Play
Offset lithograph printed in colours, on wove,
signed in pencil, from the edition of 850,
printed by Beric Press, London, published
by Mainstone Publications, Norwich, with
the Fine Art Trade Guild blindstamp, with
margins, 445 x 598mm (17 1/2 x 23 1/2in)(l)

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



68



69 AR

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

St. Luke's Church, Old Street, London
Offset lithograph printed in colours, 1973,
on wove, signed in pencil and numbered
850/450 in pencil, published by G.R. Mellor,
Esq., Manchester, with their blindstamp, with
margins, 610 x 460mm (24 x 18 1/8in)(l)

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

69



70

70 AR

PATRICK CAULFIELD (BRITISH, 1936-2005)

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

£500 - 700

€550 - 770

US\$610 - 860

71 AR

PATRICK CAULFIELD R.A. (BRITISH, 1936-2005)

Occasional Table (Cristea 29)
Screenprint in colours, 1972, on Arches, signed and numbered 226/500 in pencil, printed by Kelpra Studio, London, published by Observer Art, London, with full margins, 585 x 710mm (23 x 28in)(I)

£500 - 700

€550 - 770

US\$610 - 860



71



72

72 AR

PATRICK CAULFIELD R.A. (BRITISH, 1936-2005)

Fig Branch (Cristea 26)

Screenprint in colours, 1972, on wove, signed and numbered 57/72 in pencil, printed by Kelpra Studio, London, published by Leslie Waddington Prints, London, with full margins, 868 x 662mm (34 1/8 x 26in)(l)

£2,000 - 3,000

€2,200 - 3,300

US\$2,500 - 3,700

“The spaces and interiors we see in real life are always more surprising than those we could invent.”

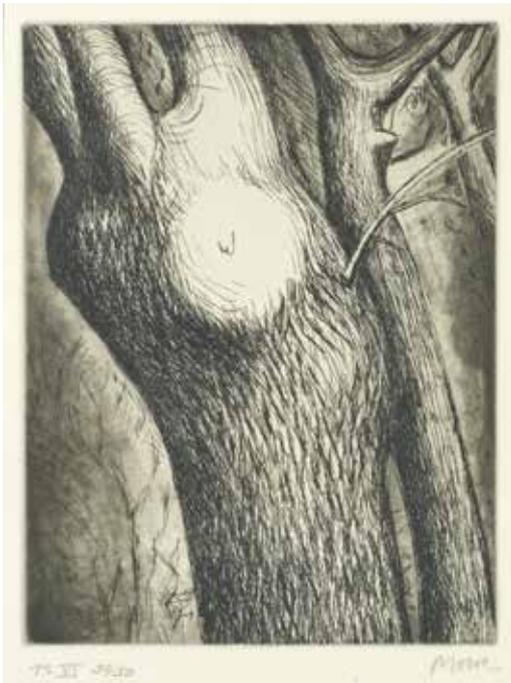
– Patrick Caulfield



73



74



75

73 AR

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

Mother and Child (Cramer 343)

Lithograph, 1974, on wove, signed and numbered 85/100 in pencil, printed by Curwen Prints Ltd., co-published by Luciano Anselmino and Editore Galleria il Fauno, Turin, with their blindstamp, the full sheet, 522 x 370mm(SH)

£500 - 700

€550 - 770

US\$610 - 860

74 AR

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

Six Heads Olympians (Cramer 657)

Lithograph printed in colours, 1982, on Rives, signed in pencil, numbered XVI/XXXV, an artist's proof aside from the edition of 50, published by Raymond Spencer Company Ltd. for The Henry Moore Foundation, Much Hadham, the full sheet, 856 x 595mm (33 3/4 x 23 3/8in)(SH)

£1,000 - 1,500

€1,100 - 1,700

US\$1,200 - 1,800

75 AR

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

Trees VI: Dead Ash, from 'Trees' (Cramer 552)

Etching and aquatint, 1979, on wove, signed, numbered 30/50 and inscribed 'PL VI' in pencil, printed by JC Editions, London, published by Raymond Spencer Company Ltd. for the Henry Moore Foundation, Much Hadham, with full margins, 220 x 165mm (8 5/8 x 6 1/2in)(PL)

£500 - 700

€550 - 770

US\$610 - 860

76 AR

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

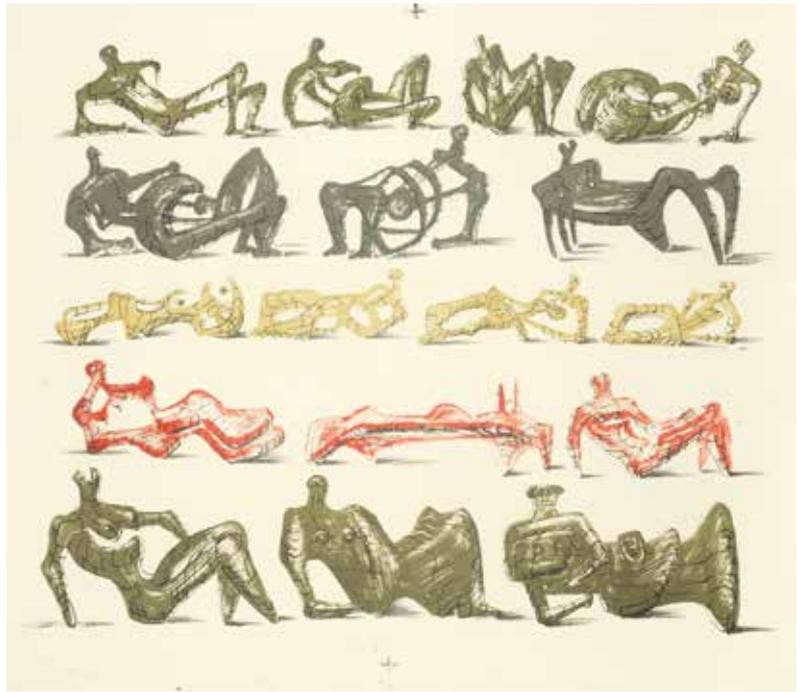
Seventeen Reclining Figures (A version of Cramer 47)

Lithograph printed in colours, 1963, on wove, probably a trial proof before the edition of 75, printed by Curwen Prints Ltd., London, with margins, 499 x 657mm (19 5/8 x 25 7/8in)(SH); together with 'Six Reclining Figures' (a version of Cramer 50), lithograph printed in colours, 1963, on wove, presumably a trial proof in a different colours combination (red, grey, black) before the edition of 50, printed by Curwen Prints Ltd., London, with margins, 499 x 657mm (19 5/8 x 25 7/8in)(SH)(2 unframed)

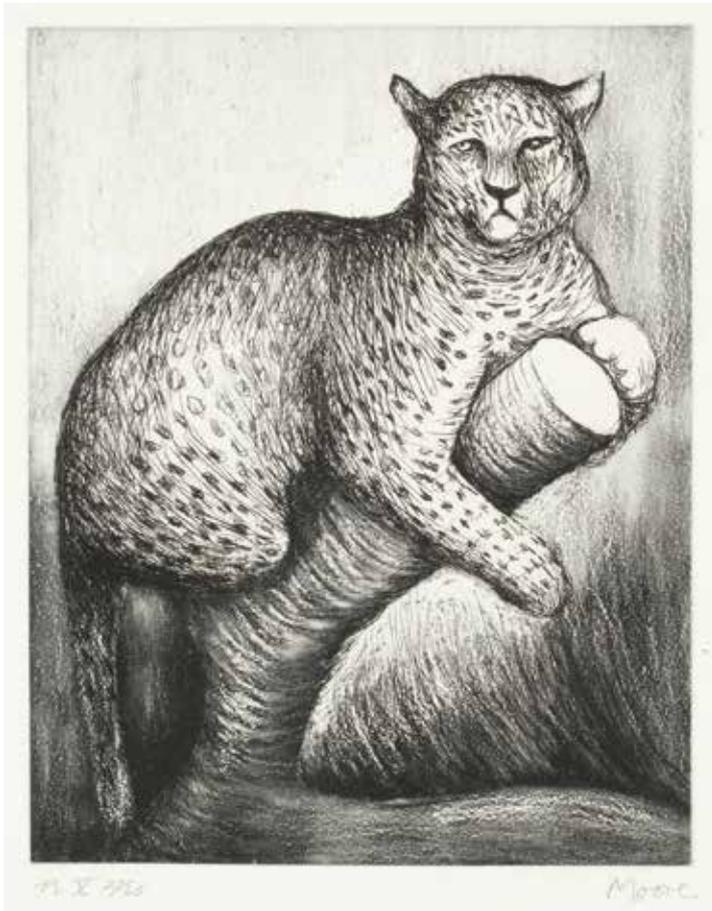
£600 - 800

€660 - 890

US\$740 - 980



76



77

"To be an artist is to believe in life."

– Henry Moore

77 AR

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

Leopard, from 'Animals in the Zoo' (Cramer 638)

Etching, aquatint and roulette, 1981, on Arches, signed, inscribed 'PL.V.' and numbered 27/65 in pencil, printed by JC Editions, London, published by Raymond Spencer Company Ltd. for The Henry Moore Foundation, Much Hadham, with full margins, 245 x 190mm (9 1/2 x 7 1/2in)(PL)

£600 - 800

€660 - 890

US\$740 - 980



78

78 AR

JOHN PIPER (BRITISH, 1903-1992)

Canons Ashby, Northamptonshire (Levinson 350)

Screenprint in colours, 1983, on Arches, signed and numbered 5/150 in pencil, printed by Kelpra Studio, London, published by Christie's Contemporary Art and The 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

€660 - 890

US\$740 - 980

79 AR

JOHN PIPER (BRITISH, 1903-1992)

The Geffrye Museum (Levinson 379)

Screenprint in colours, 1985, on Arches, signed and inscribed 'H/C.' in pencil, an hors commerce impression aside from the numbered edition of 100, printed by Kelpra Studio, London, published by Friends of the Geffrye Museum, with the printer's blindstamp, with full margins, 564 x 739mm (22 1/4 x 29 1/8in)(SH)(unframed)

£700 - 1,000

€770 - 1,100

US\$860 - 1,200

80 AR

JOHN PIPER (BRITISH, 1903-1992)

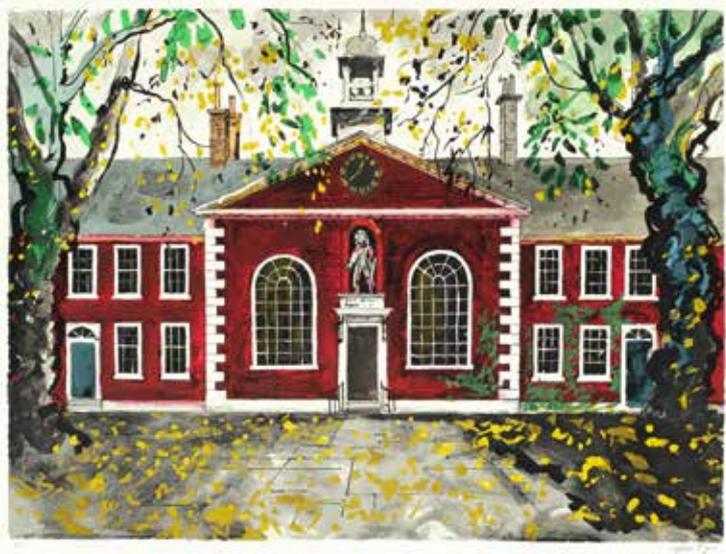
Inglesham, Wiltshire: a rustic medieval interior, from 'A Retrospect of Churches' (Levinson 132)

Lithograph printed in colours, 1964, on Crisbrook, signed and inscribed 'Artist proof' in pencil, an artist's proof aside from the numbered edition of 70, printed by the Curwen Studio, London, published by Marlborough Fine Art, London, with full margins, 503 x 711mm (19 7/8 x 28in)(l)

£700 - 1,000

€770 - 1,100

US\$860 - 1,200



79



80

"Abstraction is the way to the heart – it is not the heart itself."

– John Piper

81 AR

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

Temple of Flora (Levinson 409)
Etching and aquatint printed in colours,
1988, on Arches, signed and numbered
40/100 in pencil, printed by Kelpra Studio,
London, published by CCA Galleries,
London, with margins, 395 x 595mm (15 5/8
x 23 1/2in)(PL)

£600 - 800
€660 - 890
US\$740 - 980



81

82 AR

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

Wensleydale from Moorcock
Lithograph printed in colours, 1990, on
Somerset wove, signed, titled, dated,
and numbered 270/295 in pencil, printed
by Curwen Press, Chilford, with their
blindstamp, the full sheet; together with a
justification page signed by the publishers
Anna Hunter and Guy Thompson, within
original blue linen-covered portfolio, 455 x
600mm (17 7/8 x 23 5/8in)(SH)

£600 - 800
€660 - 890
US\$740 - 980



82

83 AR

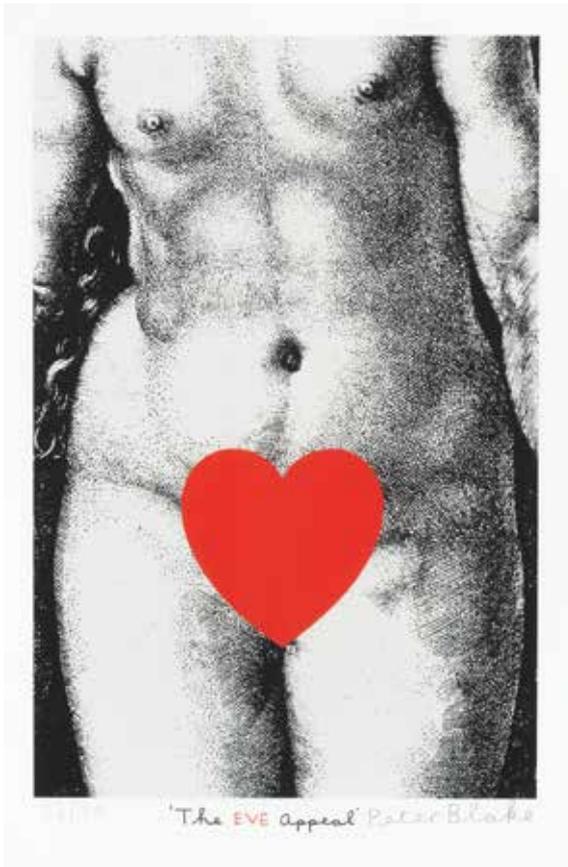
**HRH PRINCE OF WALES (BRITISH,
BORN 1948)**

Wensleydale
Lithograph printed in colours, 1990, on
Somerset wove, signed, titled, dated,
and numbered 250/295 in pencil, printed
by Curwen Press, Chilford, with their
blindstamp, the full sheet; together with a
justification page signed by the publishers
Anna Hunter and Guy Thompson, within the
original blue linen-covered portfolio, 455 x
600mm (17 7/8 x 23 5/8in)(SH)

£600 - 850
€660 - 940
US\$740 - 1,000



83



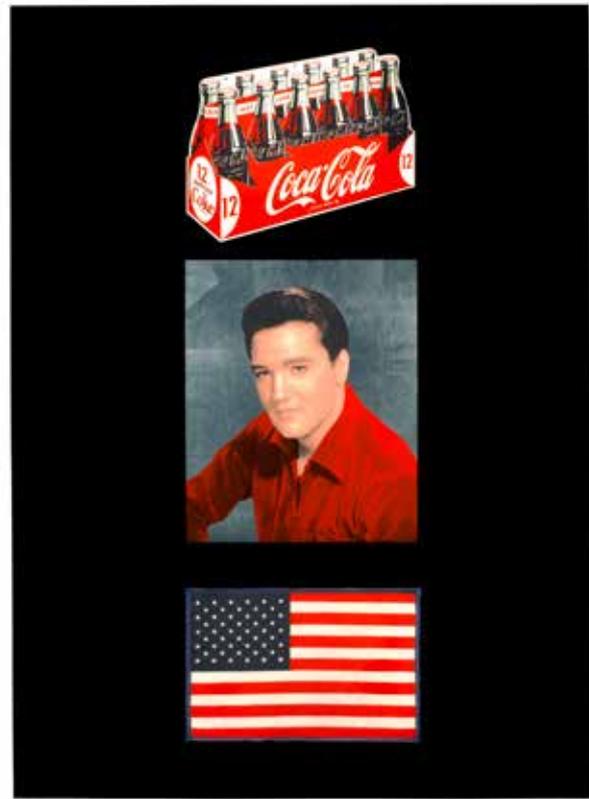
84



86

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

– Peter Blake



85

84 AR

SIR PETER BLAKE (BRITISH, BORN 1932)

Eve

Inkjet print in colours, 2019, on Somerset Satin, signed and numbered 26/75 in pencil, printed and published by Worton Hall Studios, London, the full sheet, 420 x 293mm (16 5/8 x 11 5/8in)(SH)

£500 - 700

€550 - 770

US\$610 - 860

85 AR

SIR PETER BLAKE (BRITISH, BORN 1932)

American Trilogy (Black)

Screenprint in colours, 2012, with silver leaf and embossing, on wove, signed and inscribed 'A/P' in pencil, an artist's proof aside from the numbered edition of 150, published by CCA Galleries, London, the full sheet, 834 x 604mm (32 7/8 x 23 3/4in)(I)

£700 - 1,000

€770 - 1,100

US\$860 - 1,200

86 * AR

SIR PETER BLAKE (BRITISH, BORN 1932)

Melbourne, from 'Australian Suite'

Screenprint in colours, 2014, on Somerset, signed and numbered 63/100 in pencil, with full margins, 500 x 580mm (19 3/4 x 22 7/8in)(I)(unframed)

£700 - 1,000

€770 - 1,100

US\$860 - 1,200



87

87 AR

SIR PETER BLAKE (BRITISH, BORN 1932)

Milk Maids

Screenprint in colours, 2009, on wove, signed and numbered 53/175 in pencil, published by CCA Galleries, London, with their blindstamp, the full sheet, 823 x 597mm (32 3/8 x 23 1/2in)(SH)(unframed)

£500 - 700

€550 - 770

US\$610 - 860

88 AR

SIR PETER BLAKE (BRITISH, BORN 1932)

Marilyn's Door, from 'Replay Series'

Screenprint in colours with glitter, 2009, on wove, signed and numbered 138/175 in pencil, published by CCA Galleries, London, with the publisher's blindstamp, with margins, 660 x 455mm (26 x 17 7/8in)(l)

£1,000 - 1,500

€1,100 - 1,700

US\$1,200 - 1,800

89 AR

SIR PETER BLAKE (BRITISH, BORN 1932)

Got a Girl

Screenprint in colours, 2009, on wove, signed and numbered 40/100 in pencil, published by CCA Galleries, London, with their blindstamp, with full margins, 710 x 114mm (28 x 4 1/2in)(l)

£800 - 1,200

€890 - 1,300

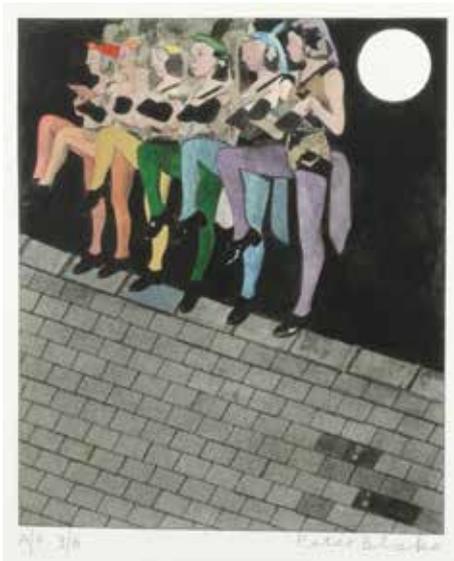
US\$980 - 1,500



88



89



90 AR

SIR PETER BLAKE (BRITISH, BORN 1932)

The Afternoon Buzzes; Mrs Organ Morgan's General Shop; Hoofing, Bloomered, in the Moon, from 'Under Milk Wood'

The complete set of three digital prints in colours, 2013, on wove, each signed and inscribed 'AP/6', three of only six artist's proofs aside from the numbered edition of 10, published by Enitharmon Editions, London, the full sheets, 297 x 390mm (11 5/8 x 15 3/8in) (SH)(3)

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

Dylan Thomas's groundbreaking radio play Under Milk Wood (1954) has long echoed in the imagination of the founding father of British Pop Art, Sir Peter Blake. Blake's Under Milk Wood project comprises richly detailed sequences of 140 watercolours, pencil portraits and collages — one of his most significant bodies of work. These three signed original print editions were published on the occasion of its first public exhibition at the National Museum Wales in 2013.



91 AR

SIR PETER BLAKE (BRITISH, BORN 1932)

Disney

Screenprint in colours, 2019, on Somerset, signed, dated and inscribed in pencil, numbered 173/250, printed by Coriander Studio, London, with full margins, 620 x 600mm (24 3/8 x 23 5/8in)(SH)

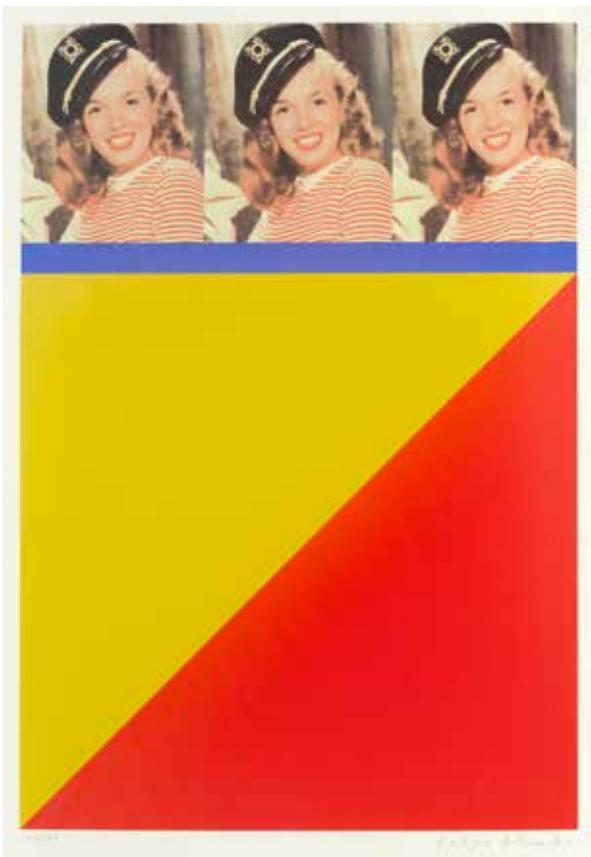
£1,500 - 2,000

€1,700 - 2,200

US\$1,800 - 2,500



91



92

92 AR

SIR PETER BLAKE (BRITISH, BORN 1932)

Marilyn Monroe (Yellow & Red)

Screenprint in colours, 2008, on wove, signed and numbered 61/175 in pencil, published by CCA Galleries, London, with the publisher's blindstamp, with full margins, 655 x 450mm (25 3/4 x 17 3/4in)(I)

£500 - 700

€550 - 770

US\$610 - 860



93 AR

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

Orange and Blue Square (Kemp 182)

Screenprint in colours, 1998, on wove, signed and numbered 82/150 in pencil, printed by Coriander Studio, London, published by CCA Galleries, Tilford, the full sheet printed to the edges, 480 x 485mm (18 7/8 x 19 1/8in)(l)

£600 - 800

€660 - 890

US\$740 - 980

93

“His works play a game of structural truthfulness; they are alive.”

– John Hoyland R.A. on Sir Terry Frost R.A

94 AR

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

Black Sun Dipper (Kemp 153)

Screenprint in colours, 1997, on wove, signed and numbered 70/125 in pencil, printed by Coriander Studio, London, co-published by Innocent Fine Art, Bristol, Anderson O’Day, London and Coriander Studio, London, with full margins, 866 x 465mm (34 x 18 1/4in)(l)

£1,000 - 1,500

€1,100 - 1,700

US\$1,200 - 1,800



94

95 AR

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

Development of a Square Within a Square (Green) (Kemp 202)
Screenprint in colours, 2000, on heavy wove, signed and numbered
26/150 in pencil, printed by Coriander Studio, London, published
by CCA Galleries, Tilford, the full sheet printed to the edges, 585 x
585mm (23 x 23in)(SH)

£500 - 700
€550 - 770
US\$610 - 860

96 AR

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

Development of a Square within a Square (Red) (Kemp 204)
Screenprint in colours, 2000, on heavy wove, signed and numbered
133/150 in pencil, printed by Coriander Studio, London, published
by CCA Galleries, Tilford, the full sheet printed to the edges, 585 x
585mm (23 x 23in)(SH)

£500 - 700
€550 - 770
US\$610 - 860

97 AR

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

Development of a Square Within a Square (Orange) (Kemp 203)
Screenprint in colours, 2003, on heavy wove, signed and numbered
26/150 in pencil, printed by Coriander Studio, London, published
by CCA Galleries, Tilford, the full sheet printed to the edges, 585 x
585mm (23 x 23in)(SH)

£500 - 700
€550 - 770
US\$610 - 860



95



96



97



98 AR

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

Black for Lorca (Kemp 123)
 Etching and lithograph with hand-colouring, 1992, on Somerset wove, signed and inscribed 'Hand wk'd' in pencil, printed by Hugh Stoneman and Alan Cox at the Print Centre, London, published by the artist, Newlyn, the full sheet, 580 x 420mm (22 7/8 x 16 1/2in)(PL)

£500 - 700
 €550 - 770
 US\$610 - 860

98



99 AR

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

Black Moon for Trewellard (Kemp 148)
 Screenprint in colours, 1996, on wove, signed, dated and inscribed 'AP.' in pencil, an artist's proof aside from the numbered edition of 55, printed and published by the Royal College of Art, London, the full sheet, 313 x 338mm (12 3/8 x 13 1/4in)(SH) (unframed)

£600 - 800
 €660 - 890
 US\$740 - 980

99

100 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 full margins, 570 x 890mm (22 1/2 x 35in)(l)

£1,000 - 1,500

€1,100 - 1,700

US\$1,200 - 1,800



100

101 AR

PATRICK HERON (BRITISH, 1920-1999)

January 1973 : 16

Screenprint in colours, 1973, on wove, signed, dated and numbered 43/72 in pencil, printed by Kelpra Studio, London, with full margins, 690 x 925mm (27 1/8 x 36 1/2in) (SH)

£1,500 - 2,000

€1,700 - 2,200

US\$1,800 - 2,500



101

102 AR

PATRICK HERON (BRITISH, 1920-1999)

January 1973 : 7

Screenprint in colours, 1973, on wove, signed, dated and numbered 55/72 in pencil, printed by Kelpra Studio, London, with full margins, 582 x 780mm (22 7/8 x 30 3/4in)(l)

£1,800 - 2,200

€2,000 - 2,400

US\$2,200 - 2,700



102

"I think this world is magical. Colour, form, space, relationships – these elevate life."

– Patrick Heron



103

103

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

El mismo vuelca un toro en la plaza de Madrid, from 'Tauromaquia' (Harris 219) Etching, 1816, on laid with partial watermark Arches, from the third edition, published 1876 by E.Loizelet, Paris; together with two plates from 'Los Proverbios: Disparate pobre' and 'Dos a uno' (H.258,266), 1824, on heavy laid, 'Disparate pobre' possibly from the fourth edition, 'Dos a uno' from the third edition with the title 'Que Guerreó', published in 1877 in the volume 'L'Art'; two plates from 'Los Caprichos: Aquellos Polbos' and 'No Hubo Remedio' (H.59,116), 1824, on heavy laid, with watermarks Guarro and portrait of Goya wearing a cap, from the tenth edition; and 'Little Prisoner' (H26), on heavy laid with watermark Hand, a later impression, 245 x 350mm (9 5/8 x 13 3/4in)(PL)(3 unframed)(6)



104

104

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

Asi sucedio, Plate 47, from 'Los Desastres de la Guerra' (Harris 167) Etching and aquatint, 1810, on wove, possibly the third edition, 155 x 205mm (6 1/8 x 8 1/8in)(PL)(unframed)

£500 - 700

€550 - 770

US\$610 - 860



105

105

JOHAN BARTHOLD JONGKIND (DUTCH, 1819-1891)

Moulin en Hollande (Delteil 14)

Etching, 1867, on laid, the first state of three, before the vertical scratch next to the figure on the left, with margins, 146 x 195mm (5 3/4 x 7 3/4in)(PL)(unframed)

£500 - 700

€550 - 770

US\$610 - 860

106

JAMES JACQUES JOSEPH TISSOT (FRENCH, 1836-1902)

Le dimanche matin (Wentworth 72)

Etching and drypoint, 1883, on laid, from an edition of unknown size, with margins, 398 x 190mm (15 5/8 x 7 1/2in)(PL)

£1,800 - 2,200

€2,000 - 2,400

US\$2,200 - 2,700

107

JAMES JACQUES JOSEPH TISSOT (1836-1902)

The Hammock

Etching and drypoint, 1880, on laid, from an edition of approximately 100, with margins, 278 x 184mm (10 7/8 x 7 1/4in)(PL)

£1,000 - 1,500

€1,100 - 1,700

US\$1,200 - 1,800



106



107



108



109



110



111

108

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

Edmée Lescot, Plate 5, from 'Le Café Concert' (Delteil 32; Wittrock 22; Adriani 20)

Lithograph printed in colours, 1893, on wove, from the edition of 500, with margins, 265 x 186mm (10 3/8 x 7 1/4in)(l)

£700 - 1,000
€770 - 1,100
US\$860 - 1,200

109 *

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

May Belfort (Delteil 160; Adriani 270; Adhémar 175; Wittrock 252)
Lithograph, 1898, on wove, from the total edition of around 400 after 1901; together with Marc Chagall's *Plate 70, from Les Ames Mortes* etching, 1948, bearing signature in pencil, from the total edition of 368 and Maurice de Vlaminck's *Route de village*, collotype in colours, signed and numbered 228/250 in pencil, 292 x 245mm (11 1/2 x 9 5/8in)(SH)(3)

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

Provenance

Sir Warwick & Lady Fairfax Collection, Sydney.
Thence by descent to the present owners.

110

PIERRE-AUGUSTE RENOIR (FRENCH, 1841-1919)

Le Chapeau Epinglé, 3e planche (Delteil 8)

Etching and drypoint, circa 1894, on heavy cream laid, an impression of the second (final) state, with wide margins, 120 x 82mm (4 3/4 x 3 1/4in)(PL)(unframed)

£600 - 800
€660 - 890
US\$740 - 980

111

PAUL CÉSAR HELLEU (FRENCH, 1859-1927)

Femme

Drypoint-etching printed with tone, on laid, signed and inscribed 'Tirée: 10' in pencil, with full margins, 198 x 280mm (7 7/8 x 11in)(PL)(unframed)

£700 - 1,000
€770 - 1,100
US\$860 - 1,200

112 AR

MAX BECKMANN (GERMAN, 1884-1950)

Der Neger (The Negro), from 'Der Jahrmarkt'
Drypoint-etching, 1921, on wove, signed in
pencil, printed by Franz Hanfstaengl, Munich,
published by Marées Gesellschaft, R. Piper &
Co., Munich, with margins, 295 x 260mm (11
5/8 x 10 1/4in)(PL)

£1,200 - 1,800

€1,300 - 2,000

US\$1,500 - 2,200



112



113

113

LOVIS CORINTH (GERMAN, 1858-1925)

Im Bett I (Schwartz 37)

Drypoint-etching printed in tone, 1909, on
Japon, signed and inscribed 'Probedruck' in
pencil, a trial proof aside from the edition of
50, with full margins, 150 x 200mm (5 7/8 x
7 7/8in)(PL)

£500 - 700

€550 - 770

US\$610 - 860



114



115

114

ARISTIDE MAILLOL (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 Duchâtel, Paris, the full sheet, 365 x 275mm (14 3/8 x 10 3/4in)(SH)

£500 - 700

€550 - 770

US\$610 - 860

115

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 Duchâtel, Paris, with full margins, 365 x 275mm (14 3/8 x 10 3/4in)(SH)

£500 - 700

€550 - 770

US\$610 - 860

116^{AR}

GEORGES ROUAULT (FRENCH, 1871-1958)

Christ in Profile, from 'Les Fleurs du Mal'; The Frontispiece, from 'Passion'

Aquatint printed in colours, 1936-7, on Montval, from the edition of 250, printed by Lacourière, published by Volland, Paris, with margins, 315 x 215mm (12 3/8 x 8 1/2in)(PL); together with the frontispiece, from 'Passion', wood engraving, 1939, on wove, published by Volland, Paris, with margins, 125 x 105mm (4 7/8 x 4 1/8in)(B)(2)

£1,000 - 1,500

€1,100 - 1,700

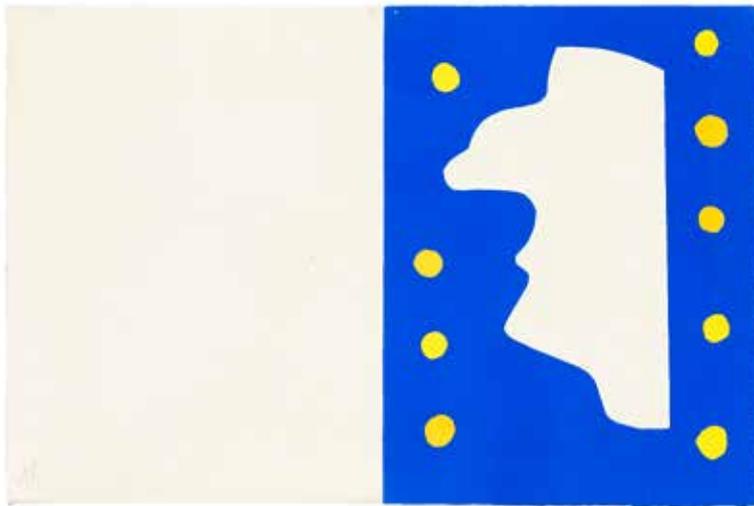
US\$1,200 - 1,800



116



117



118



119



119

117 AR

MASSIMO CAMPIGLI (ITALIAN, 1895-1971)

One Plate, from 'Marco Polo: Il Milione'
Lithograph printed in black, 1942, on wove, signed in black ink, from the edition of 150, printed by Piero Fornasetti, Milan, published by Ulrico Hoepli, Milan, with margins, 285 x 200mm (11 1/4 x 7 7/8in)(l)

£500 - 700
€550 - 770
US\$610 - 860

118 AR

HENRI MATISSE (FRENCH, 1869-1954)

Monsieur Loyal, from 'Jazz' (Duthuit books 22)
Pochoir in colours, 1947, on wove, a proof with the central vertical fold, aside from the edition of 250, published by Tériade Éditeur, Paris, the full sheet, 420 x 652mm (16 1/2 x 25 5/8in)(SH)(unframed)

£1,500 - 2,500
€1,700 - 2,800
US\$1,800 - 3,100

Provenance

Gifted by the publisher Tériade to the family of the current owner.

119 AR

GINO SEVERINI (ITALIAN, 1883-1966)

Pas de Deux; Danseuse (Meloni 22; 32)
Lithograph printed in colours, 1952, on wove, signed and numbered 90/200 in pencil, published by La Guilde de la Gravure, Paris; together with 'Danseuse', 1957, on BFK Rives, signed and numbered 31/175 in pencil, published by L'Œuvre Gravée, Paris, each with margins, 560 x 390mm (22 x 15 3/8in)(l)(and smaller)(2)

£1,000 - 2,000
€1,100 - 2,200
US\$1,200 - 2,500



120

120^{AR}

GEORGES BRAQUE (FRENCH, 1882-1963)

One Plate, from 'La Théogonie d'Hésiode' (Vallier 23)

Etching, 1932, signed and numbered 5/100 in pencil, published by Maeght, Paris, 1955, with full margins, 300 x 220mm (11 3/4 x 8 5/8in)(PL)

£700 - 1,000

€770 - 1,100

US\$860 - 1,200



121

121

AFTER GEORGES BRAQUE (FRENCH, 1882-1963)

Torero

Collotype printed in colours, circa 1955, on wove, signed and numbered 17/75 in pencil, with margins, 335 x 232mm (13 1/4 x 9 1/8in)(l)

£700 - 1,000

€770 - 1,100

US\$860 - 1,200

122^{AR}

GEORGES BRAQUE (FRENCH, 1882-1963)

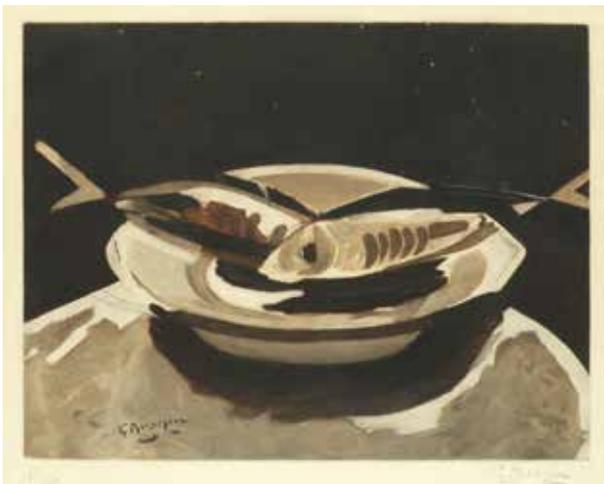
Poissons

Etching and aquatint printed in colours, circa 1956, on wove, signed and numbered 228/300 in pencil, published by Editions Maeght, Paris, with margins, 345 x 450mm (13 5/8 x 17 3/4in)(PL)

£1,200 - 1,800

€1,300 - 2,000

US\$1,500 - 2,200



122

123 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)

£600 - 800

€660 - 890

US\$740 - 980



123

124 AR

JEAN DUBUFFET (FRENCH, 1901-1985)

La Lande d'orée
Lithograph printed in colours, 1953, on
Rives, signed, titled and numbered 5/20 in
pencil, printed by Mourlot, Paris, published
by the artist, the full sheet, 208 x 236mm (8
1/4 x 9 1/4in)(l); 281 x 384mm (11 x 15 1/8in)
(SH)

£500 - 700

€550 - 770

US\$610 - 860



124

125 AR

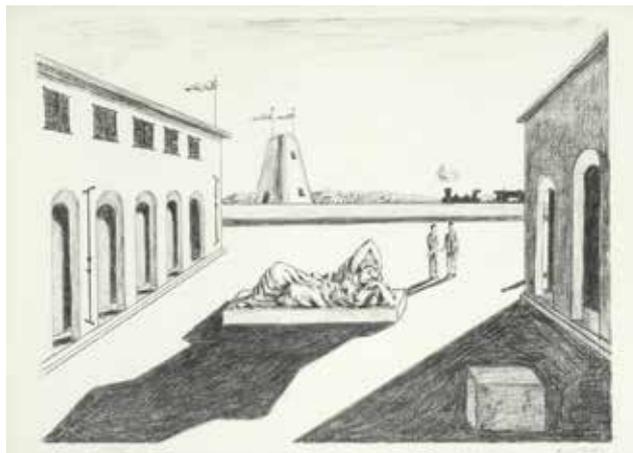
GIORGIO DE CHIRICO (ITALIAN, 1888-1978)

Piazza d'Italia
Lithograph printed in black, 1969, on wove,
signed and numbered 120/300 in pencil,
published by Alberto Caprini Stampatore
Roma, with their blindstamp, with margins,
445 x 607mm (17 1/2 x 23 7/8in)(l)

£700 - 1,000

€770 - 1,100

US\$860 - 1,200



125



126 AR

SALVADOR DALÍ (1904-1989)

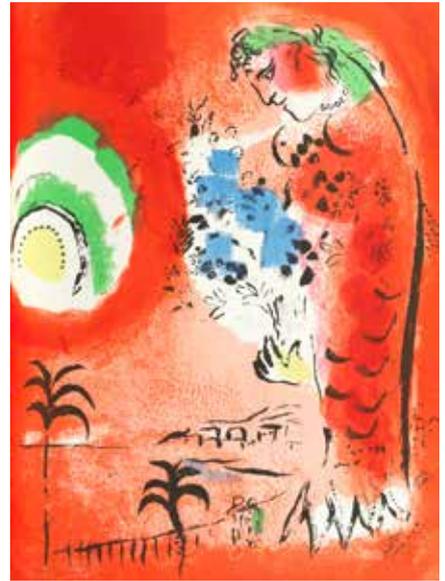
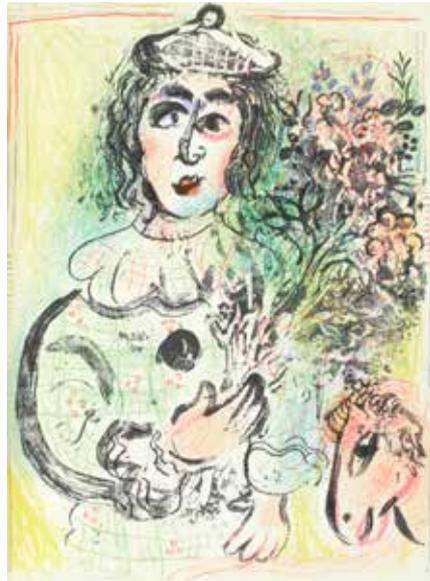
Divine Comedy (Michler & Löpsinger 1039-1138)

The complete set of six volumes, 1963, containing 100 woodcuts printed in colours, on Rives, with title, contents, justification and text pages in Italian, printed by Valdonega, Verona, published by Fratelli Magnani, Pescia, the full sheets, loose as issued, each volume with the original paper-covered boards with gilt design, housed in original matching slipcases, overall 340 x 280mm (13 3/8 x 11in)(Vol)(6)

£2,500 - 3,500

€2,800 - 3,900

US\$3,100 - 4,300



127 •

MARC CHAGALL (RUSSIAN/FRENCH, 1887-1985)

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

Four volumes, 1960-1974, comprising twenty-four lithographs printed in colours, volume I, II and IV in French, volume III in German, printed by Mourlot Frères, Paris, published by André Sauret, Paris, bound as issued in boards, overall 330 x 250mm (13 x 25 6/8in)(Vol) (4)

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

“Colour is everything, colour is vibration like music; everything is vibration.”

– Marc Chagall



128



128



129



129

128 AR

MARC CHAGALL (RUSSIAN/FRENCH, 1887-1985)

Derrière le Miroir - Volumes No. 147 & No. 246

The complete volume comprising of three lithographs printed in colours, 1964, on Rives, from the deluxe edition of 150 issued copies, printed by Mourlot Frères, Paris, published by Maeght Éditeur, Paris, loose as issued, overall 380 x 282mm (15 x 11in)(Vol); together with volume no. 246, comprising of one lithograph printed in colours, 1981, on wove, with text and reproductions, published by Maeght Editeur, Paris, the full sheets loose as issued, overall 380 x 283mm (15 x 11 1/8in)(Vol)(2)

£800 - 1,200
 €890 - 1,300
 US\$980 - 1,500

129 AR

MARC CHAGALL (RUSSIAN/FRENCH, 1887-1985)

A Collection

The Ballet, from 'Daphnis & Chloe' (M.581), lithograph printed in colours, 1969, on wove; together with 'The Green Acrobat' (M.946), lithograph in colours, 1979; together with 'Le Clown Blanc' (M.411), lithograph, 1964, on wove, 380 x 280mm; together with ' Au cirque', frontispiece of 'Chagall Lithographie II', 1963, on wove, 380 x 280mm (14 7/8 x 11in)(SH)(and smaller)(unframed)(4)

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

130 AR

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

La Chaise et la Corbeille de Fruits (Cramer 7)
Etching and aquatint printed in tone, 1967,
on De Haesbeek, signed in pencil, a proof
aside from the numbered edition of 35, with
full margins, 203 x 152mm (8 x 6in)(PL)
(unframed)

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

131 AR

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

Temple et histoire de bacchus, Pl. 39, from
'Daphnis et Chloé'
Lithograph printed in colours, 1961, on heavy
wove, from the unsigned and unnumbered
edition of 250, published by Tériade Éditeur,
Paris, with the central vertical fold as issued,
the full sheet printed to the edges, 417 x 640
(16 3/8 x 18 1/8in)(SH)(unframed)

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



130



131



132

132 •

PABLO PICASSO (SPANISH, 1881-1973)

A Los Toros

The book, 1961, comprising the set of four lithographs, one printed in colours, hors-texte, with the title page and text in French, 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 - 1,400
 €1,300 - 1,500
 US\$1,500 - 1,700



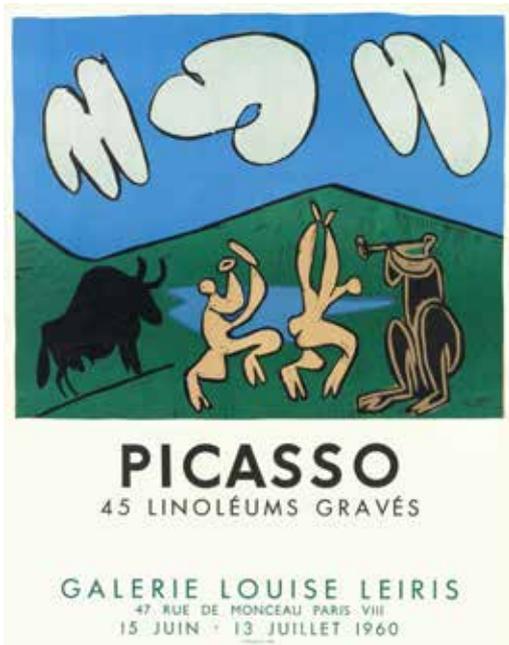
133

133

AFTER PABLO PICASSO (SPANISH, 1881-1973)

One Plate, from 'Carnet de la Californie' Lithograph printed in colours, 1955, on wove, from the numbered edition of printed by Mourlot Frères, Paris, published by Éditions Cercle d'Art, Paris, 264 X 419mm (10 3/8 x 16 1/2in)(SH)(unframed)

£500 - 700
 €550 - 770
 US\$610 - 860



134

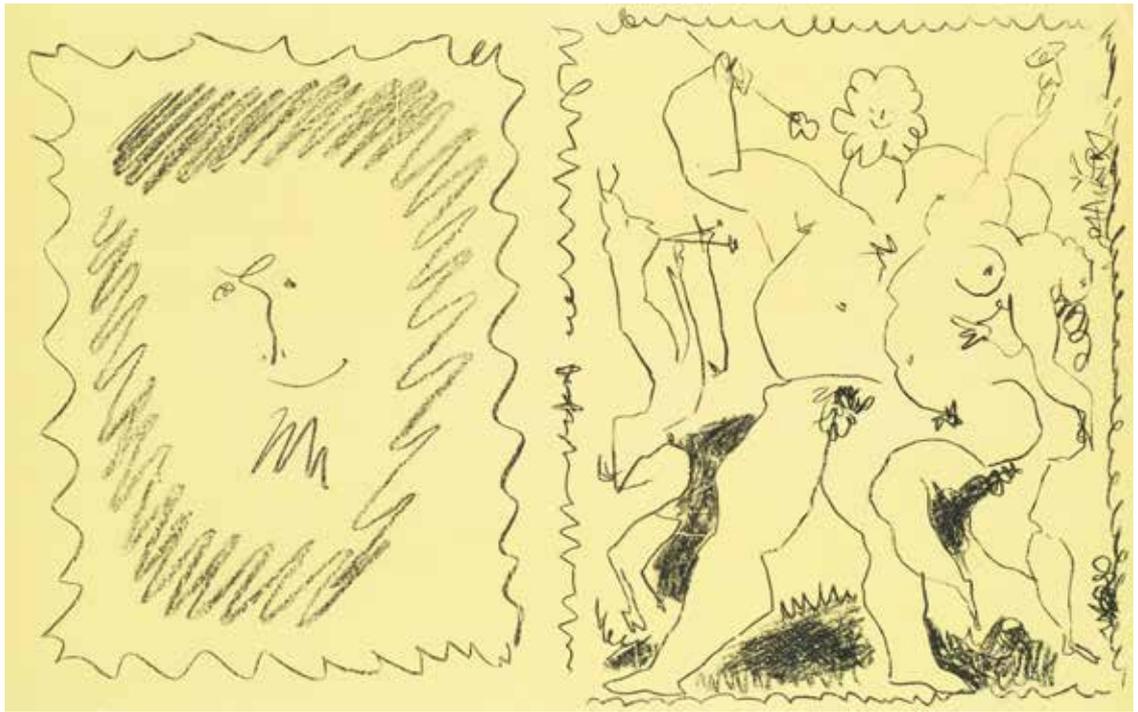
134

AFTER PABLO PICASSO (SPANISH, 1881-1973)

45 Linoléums Gravés

Lithographic poster printed in colours, 1960, on wove, printed by Mourlot, Paris, with full margins, the full sheet, 632 x 490mm (24 7/8 x 19 1/4in)(SH)(unframed)

£500 - 700
 €550 - 770
 US\$610 - 860



135

135 AR

PABLO PICASSO (SPANISH, 1881-1973)

Bacchanale, from 'Picasso Lithographe III' (Bloch 795; Mourlot 280; Cramer Books 77) Lithograph printed in colours, 1956, on wove, used as the cover for volume III of 'Picasso Lithographe', printed by Mourlot Frères, Paris, published by André Sauret, Monte-Carlo, the full sheet, 320 x 510mm (12 5/8 x 20 1/8in)(SH)(unframed)

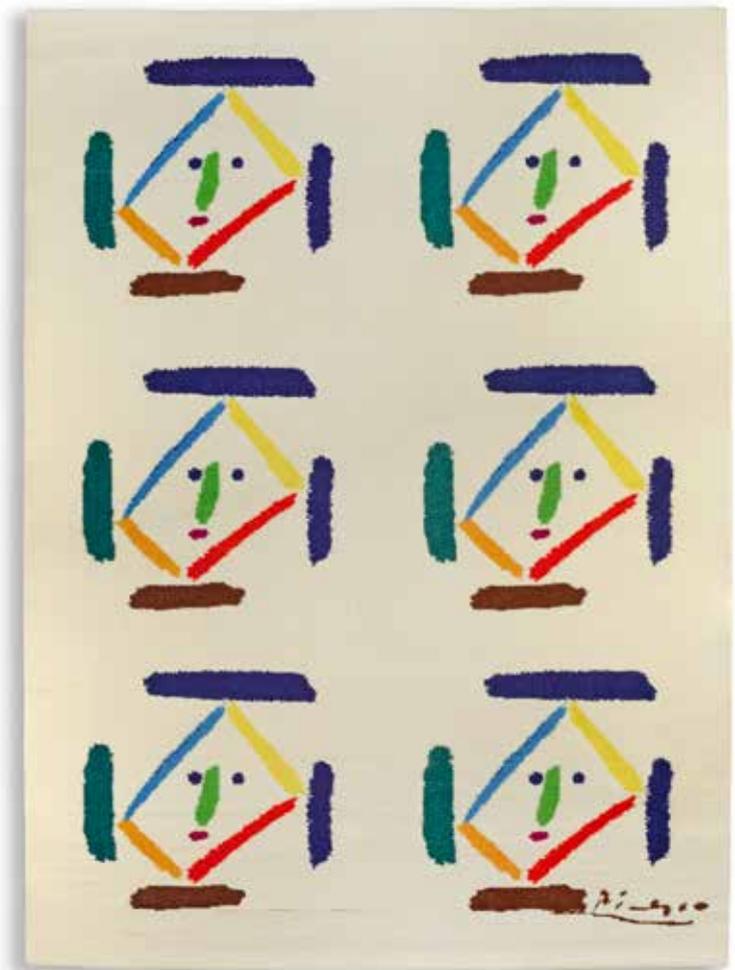
£1,200 - 1,800
 €1,300 - 2,000
 US\$1,500 - 2,200

136

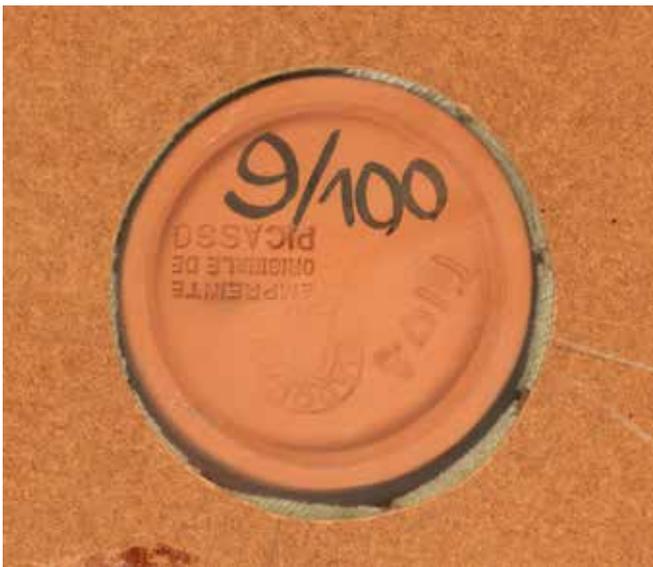
AFTER PABLO PICASSO (SPANISH, 1881-1973)

Gavilla de fábulas sin amor
 New Zealand wool rug, 1997, numbered AA 045/500 on an adhesive label affixed verso, published by Desso, Netherlands, under the license of Succession Picasso-Paris, 2400 x 1700mm (94 1/2 x 67in)(overall)

£800 - 1,200
 €890 - 1,300
 US\$980 - 1,500



136



137 AR

PABLO PICASSO (SPANISH, 1881-1973)

Visage au gros nez (Ramié 500)

Red earthenware ceramic plate, 1963, stamped, marked and numbered 'Empreinte Originale de Picasso/Madoura Plein Feu/T.10/9/100' on the underside, 260mm (10 1/4in)(diameter)

£3,000 - 5,000

€3,300 - 5,500

US\$3,700 - 6,100

Conceived in 1963 and executed in a numbered edition of 100.

“The purpose of art is washing the dust of daily life off our souls.”

– Pablo Picasso



138 AR

PABLO PICASSO (SPANISH, 1881-1973)

Visage noir (Assiette E) from the ‘Visage Noir’ service (Ramié 40)

White earthenware ceramic plate, 1948, stamped and marked ‘Madoura Plein Feu/ Edition Picasso E’ on the underside, from the edition of 100, 240mm (9 1/2in)(diameter)

£2,000 - 3,000

€2,200 - 3,300

US\$2,500 - 3,700

138

139 AR

PABLO PICASSO (SPANISH, 1881-1973)

Tête de chèvre de profil (Alan Ramié 109)

White earthenware ceramic plate with black oxide, bath brown and green glaze, 1950, stamped ‘Madoura Plein Feu/ Empreinte originale de Picasso’ verso, 270mm (10 5/8in)(diameter)

Conceived in 1950 and executed in an edition of 60.

£5,000 - 7,000

€5,500 - 7,700

US\$6,100 - 8,600



139



140 AR

PABLO PICASSO (SPANISH, 1881-1973)

Le Vieux Roi (Mourlot 137)

Lithograph, 1959, on Arches, from the edition of 1000 copies, with printed signature in red, printed by Mourlot, Paris, the full sheet, 660 x 510mm (26 x 20in)(SH)

£700 - 1,000

€770 - 1,100

US\$860 - 1,200

141 •

PABLO PICASSO (SPANISH, 1881-1973)

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

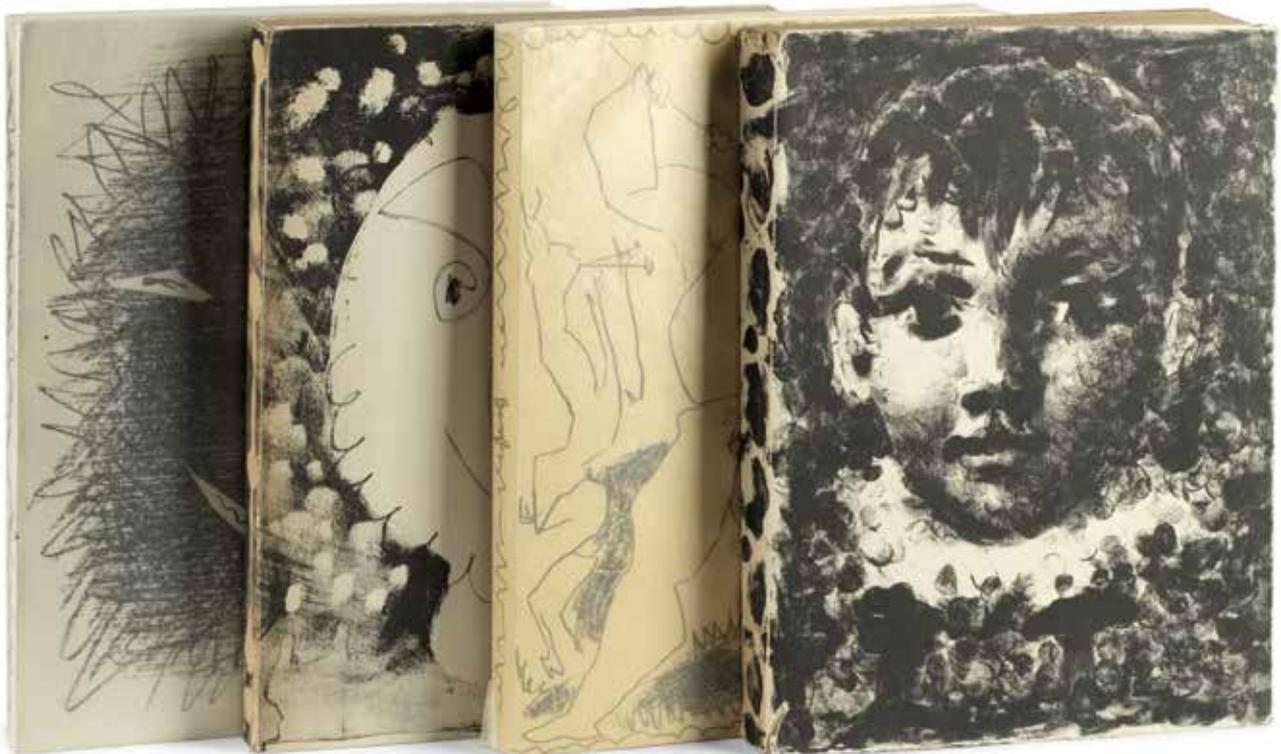
The complete set of four volumes of the catalogue raisonné, 1949-1964, comprising nine original lithographs, one in colour, including the lithographed covers and a frontispiece in each volume, with text in French, printed by Mourlot Frères, Paris, published by André Sauret, Monte-Carlo, overall 320 x 245mm (12 5/8 x 9 7/8in)(4)(Vol)

£2,000 - 3,000

€2,200 - 3,300

US\$2,500 - 3,700

140



141



142

142^{AR}

PABLO PICASSO (SPANISH, 1881-1973)

La Chèvre (Bloch; Baer 697; 892)

Etching and aquatint, 1952, on wove, signed and inscribed 'III/V H.C.' in pencil, an hors commerce impression aside from the numbered edition of 50, printed by R. Lacourière, Paris, published by Editions de Beaune, Paris, with full margins, 209 x 165mm (8 1/4 x 6 1/2in)(SH)

£4,000 - 6,000

€4,400 - 6,600

US\$4,900 - 7,400



143

143

AFTER PABLO PICASSO (SPANISH, 1881-1973)

La Ronde de la Jeunesse

Lithograph printed in colours, 1961, on Arches, signed in and numbered 120/200 in pencil, 648 x 497mm (25 1/2 x 19 1/2in)(SH) (unframed)

£2,000 - 3,000

€2,200 - 3,300

US\$2,500 - 3,700

144^{AR}

PABLO PICASSO (SPANISH, 1880-1972)

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 1965 as a frontispiece for the book 'Dans l'Atelier de Picasso', this impression used as the cover of the volume 'Ces Peintres Nos Amis', Vol. II, with the colours reworked by the artist, from an edition of 250, printed and published by Mourlot, Paris in 1960, with the central vertical fold as issued, 446 x 648mm (17 1/2 x 25 1/2in)(overall) (unframed)

£1,800 - 2,200

€2,000 - 2,400

US\$2,200 - 2,700



144



145



145



146



147

145 AR

HANS BELLMER (GERMAN, 1902-1975)

Les Anagrammes du Corps

The set of ten etchings with aquatint printed in colours, 1973, on Arches, each signed and numbered 56/100 in pencil, published by Editions Georges Visat, Paris, the full sheets, 504 x 375mm (19 7/8 x 14 6/8in)(SH) (unframed)(10)

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

146 AR

FRIEDENSREICH HUNDERTWASSER (AUSTRIAN, 1928-2000)

Olympische Spiele München

Screenprint in colours with metallic embossing, 1972, on thick wove, stamp-numbered 3387/3999, printed by Dietz Offizin, Lengmoos, published by Edition Olympia 1972 GmbH, Munich, with their respective embossed stamps, the full sheet printed to the edges, 1022 x 635mm (40 1/4 x 25in)(SH)(unframed)

£800 - 1,200
€890 - 1,300
US\$980 - 1,500

147 AR

MAX ERNST (GERMAN, 1891-1976)

Ein Mond ist guter Dinge (Spies/Leppien A 25)

Screenprint in colours, 1970, on thick wove, signed and numbered 137/150, printed by Haas, Stuttgart, published by Galerie Der Spiegel, Cologne, with margins, 546 x 460mm (21 1/2 x 18 1/8in)(l)

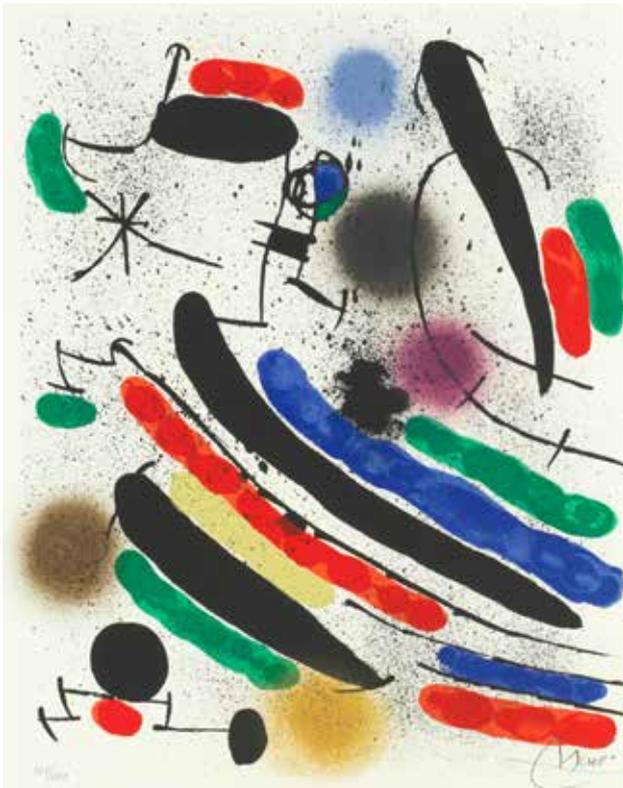
£600 - 800
€660 - 890
US\$740 - 980

"I try to apply colours like words that shape poems, like notes that shape music."

– Joan Miro



148



150



149

148 AR

JOAN MIRÓ (SPANISH, 1893-1983)

Almario (Cramer 256)

The complete portfolio comprising of five drypoints and aquatints, 1985, on Auvergne du Moulin Richard de Bas paper, with title, text and justification, stamp-signed by the artist and signed in pencil by the author on the justification, this is copy 119 of 125 (the total edition was 165), published by R.L.D., Paris, the full sheets, loose as issued, overall 330 x 262mm (13 x 10 1/4in)(Folio)

£1,000 - 1,200

€1,100 - 1,300

US\$1,200 - 1,500

149 AR

JOAN MIRÓ (SPANISH, 1893-1983)

One Plate from 'Picasso i els Reventos' (Dupin 588; Cramer 176) Etching and aquatint with embossing, 1973, on Guarro paper, signed and numbered 3/182 in pencil, published by Editorial Gustavo Gili, Barcelona, the full sheet, 524 x 707mm (20 5/8 x 27 3/4in)(SH)

£1,500 - 2,000

€1,700 - 2,200

US\$1,800 - 2,500

150 AR

JOAN MIRÓ (SPANISH, 1893-1983)

One Plate, from 'Miro Lithographs I' (Mourlot 856; Cramer Books 160)

Lithograph printed in colours, 1972, on wove, signed and numbered 141/150 in pencil, from the deluxe edition, printed by Mourlot, Paris, co-published by Alain C. Mazo and Maeght, Paris and La Poligrafra, Barcelona, with the central vertical fold as issued, 335 x 510mm (13 1/4 x 20 1/8in)(SH)(unframed)

£1,200 - 1,800

€1,300 - 2,000

US\$1,500 - 2,200

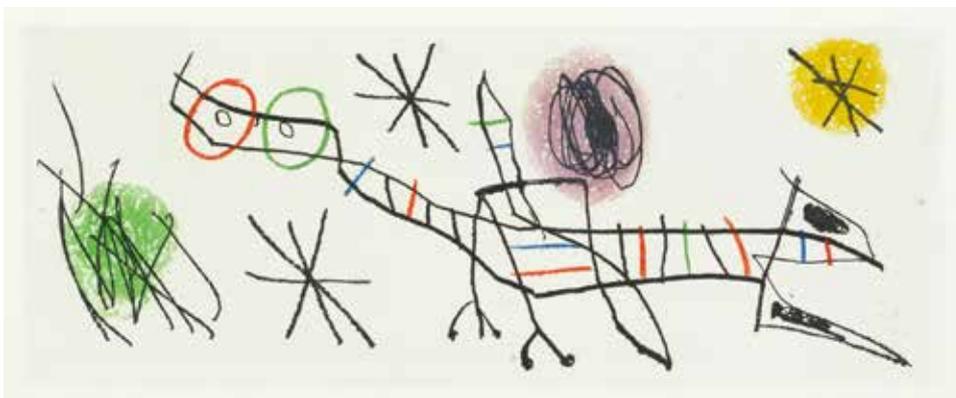
For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



151



152



153

151 AR

JOAN MIRÓ (SPANISH, 1893-1983)

One Plate, from 'Erik Satie: Poèmes et Chansons' (Dupin 522)
Etching and aquatint printed in colours, 1969, on wove, a proof aside from the numbered edition of 75, printed by Morsang, Paris, published by Louis Broder, Paris, with full margins, 140 x 358mm (5 1/2 x 14 1/8in) (PL)(unframed)

£500 - 700
€550 - 770
US\$610 - 860

152 AR

JOAN MIRÓ (SPANISH, 1893-1983)

One Plate, from 'Erik Satie: Poèmes et Chansons' (Dupin 524)
Etching and aquatint printed in colours, 1969, on wove, a proof aside from the numbered edition of 75, printed by Morsang, Paris, published by Louis Broder, Paris, with full margins, 137 x 358mm (5 3/8 x 14 1/8in) (PL)(unframed)

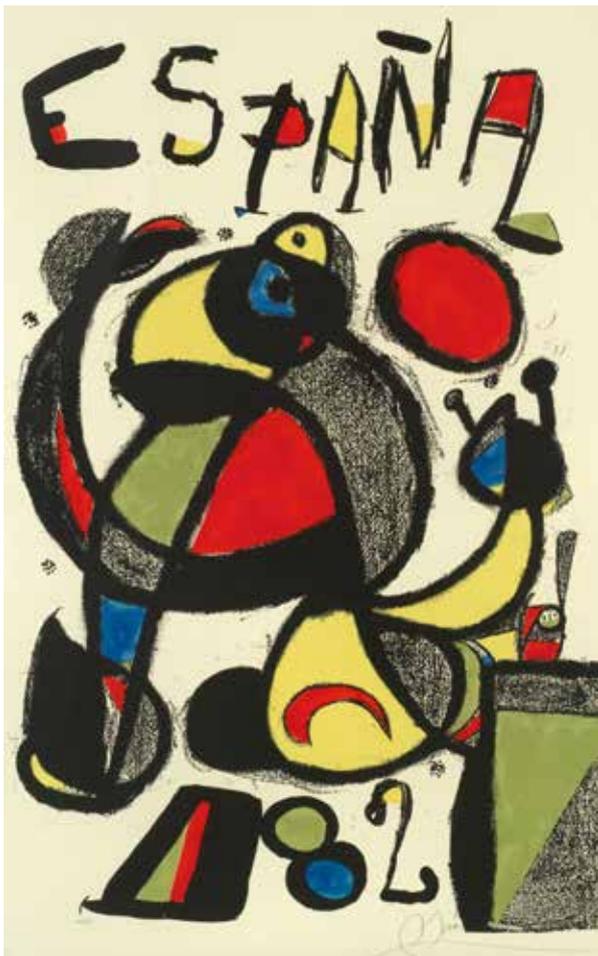
£500 - 700
€550 - 770
US\$610 - 860

153 AR

JOAN MIRÓ (SPANISH, 1893-1983)

One Plate, from 'Erik Satie: Poèmes et Chansons' (Dupin 523)
Etching and aquatint printed in colours, 1969, on wove, a proof aside from the numbered edition of 75, printed by Morsang, Paris, published by Louis Broder, Paris, with full margins, 140 x 357mm (5 1/2 x 14in)(PL)(unframed)

£500 - 700
€550 - 770
US\$610 - 860



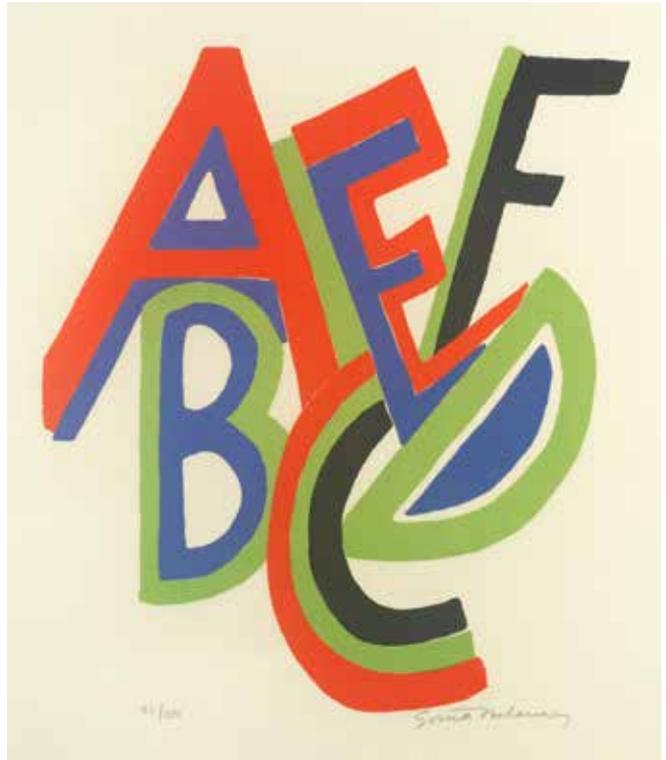
154



156

"Colour is the skin of the world."

– Sonia Delaunay



155

154 AR

JOAN MIRÓ (SPANISH, 1893-1983)

Copa del Mundo de Fútbol – España 82 (Mourlot 1250)
Lithograph printed in colours, 1981, on wove, signed and numbered 103/150 in pencil, printed by Damià Caus, Barcelona, published by Maeght Éditeur, Paris, with margins, the full sheet, 945 x 595mm (37 1/8 x 23 1/2)(SH)

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

155 AR

SONIA DELAUNAY (FRENCH, 1885-1979)

Abécédaire
Lithograph printed in colours, c.1970, on Arches, signed and numbered 21/50 in pencil, the full sheet, 505 x 655mm (19 7/8 x 25 7/8in)(SH)

£500 - 700
€550 - 770
US\$610 - 860

156 AR

SONIA DELAUNAY (1885-1979)

Composition
Etching and aquatint printed in colours, 1970, on wove, signed and numbered 9/125 in pencil, with full margins, 495 x 395mm (19 1/2 x 15 5/8in)(PL)

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



157



158

157 AR

SONIA DELAUNAY (FRENCH, 1885-1979)

Totem

Lithograph printed in colours, 1970, on BFK Rives, signed, dated and numbered 23/75 in pencil, published La Nouvelle Gravure, Paris, with full margins, 650 x 500mm (25 1/2 x 19 3/4in)(SH)(unframed)

£1,000 - 1,500

€1,100 - 1,700

US\$1,200 - 1,800

158 AR

SONIA DELAUNAY (FRENCH, 1885-1979)

Rythmes Couleurs

Lithograph printed in colours, circa 1970, on Arches, inscribed 'H.C' in pencil, an hors commerce impression aside from the numbered edition of 75, inscribed 'Rythmes Couleurs' in pencil verso, the full sheet, 760 x 565mm (29 7/8 x 22 1/8in)(SH)(unframed)

£500 - 700

€550 - 770

US\$610 - 860

159 AR

SONIA DELAUNAY (FRENCH, 1885-1979)

Hommage à Stravinsky

Lithograph printed in colours, 1970, on Arches, signed and numbered 7/100 in pencil, with full margins, 530 x 560mm (20 7/8 x 22in)(l)(unframed)

£1,000 - 1,500

€1,100 - 1,700

US\$1,200 - 1,800



159

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



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162

160 •

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)

£700 - 1,000

€770 - 1,100

US\$860 - 1,200

161 AR

ENRICO BAJ (ITALIAN, 1924-2003)

Untitled (Doily Plant)

Lithograph printed in colours, on silver foil, signed and numbered 16/25 in pencil, with full margins, 277 x 370mm (10 7/8 x 14 5/8in)(l)

£600 - 800

€660 - 890

US\$740 - 980

162

ROBERTO MATTA (CHILEAN/FRENCH, 1911-2002)

Untitled, from 'The International Association of Art Portfolio'

Screenprint in colours, 1971, on handmade Japan, signed and numbered 43/75 in pencil, printed at 2RC Workshop, Rome, 455 x 632mm (18 x 24 3/4in)(SH)

£500 - 700

€550 - 770

US\$610 - 860



161

163 AR

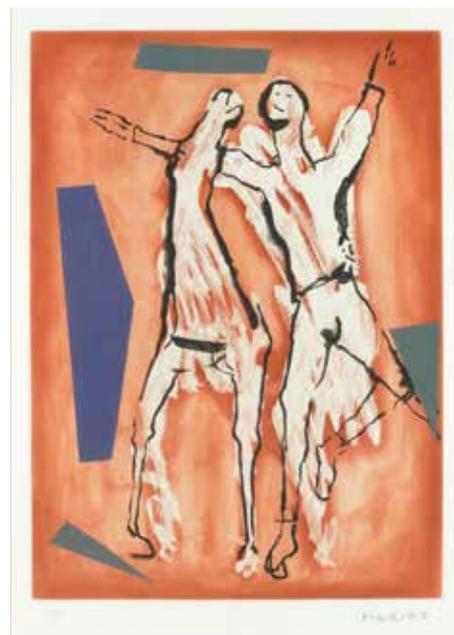
MARINO MARINI (ITALIAN, 1901-1980)

Cavaliere e Cavallo (Guastalla 345)
Etching and aquatint printed in colours,
1977, on wove, stamp-signed and
numbered 12/150 in pencil, printed by Atelier
Crommelynck Frères, Paris, with the Marina
Marini authentication stamp verso, the full
sheet, 720 x 570mm (28 3/8 x 22 1/2in)(SH)

£600 - 800

€660 - 890

US\$740 - 980



163

164 AR

MARINO MARINI (ITALIAN, 1901-1980)

Cavallo in Armonia
Etching and aquatint printed in colours,
1978, on wove, signed and numbered
124/125 in pencil, printed by Edizioni Grafica
dei Greci, Rome, co-published by Edizioni
Grafica dei Greci, Rome and Toninelli Arte
Moderna, Milan, with full margins, 490 x
670mm (19 1/4 x 26 3/8in)(PL)(unframed)

£800 - 1,200

€890 - 1,300

US\$980 - 1,500



164

165 AR

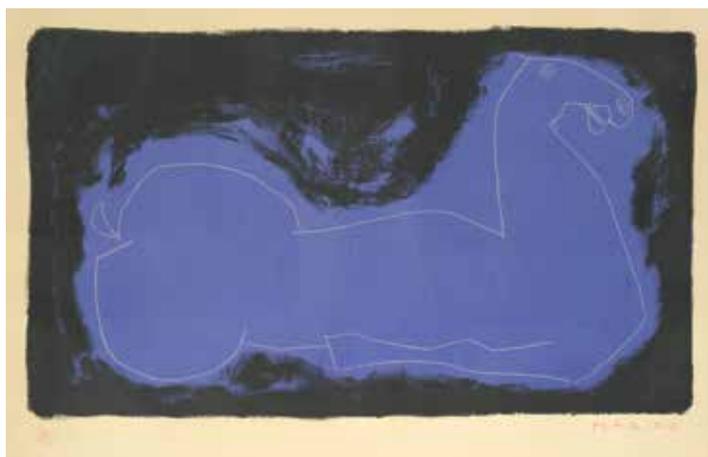
MARINO MARINI (ITALIAN, 1901-1980)

Cavallo
Lithograph printed in colours, 1955, on
wove, signed and numbered 32/50 in red
pencil, with full margins, 325 x 560mm (12
3/4 x 22in)(I)

£800 - 1,200

€890 - 1,300

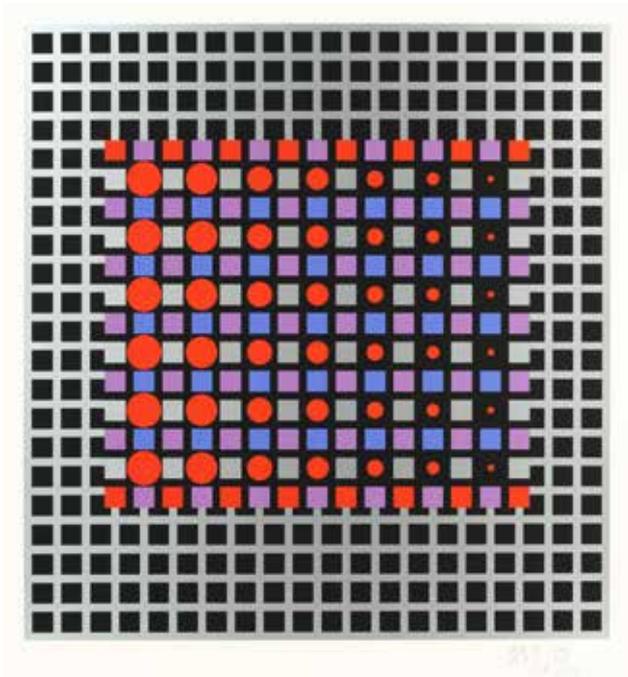
US\$980 - 1,500



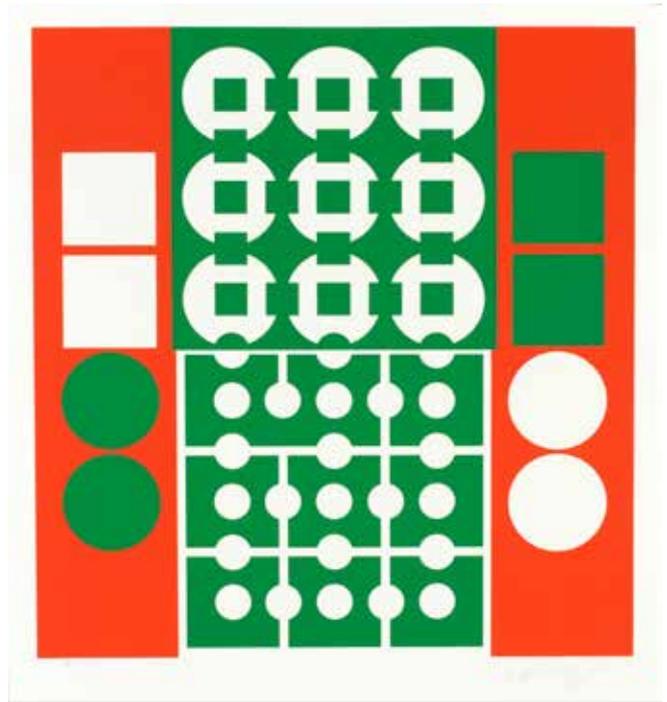
165



166



168



167

166^{AR}

VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)

Kwartz

Screenprint in colours, 1989, on wove, signed, dated and inscribed 'Bon à tirer le 11.09.1989' in pencil, a bon à tirer impression before the numbered edition of 200, with full margins, 760 x 520mm (30 x 20 1/2in)(SH)(unframed)

£500 - 700

€550 - 770

US\$610 - 860

Provenance

Acquired directly from the artist by the present owner.

167^{AR}

VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)

Untitled

Screenprint in colours, 1970, on wove, signed and inscribed 'F.V. IX/XXX' in pencil, aside the edition of 90 in Arabic numerals, with full margins, 700 x 500mm (27 5/8 x 19 3/4in)(SH)(unframed)

£500 - 700

€550 - 770

US\$610 - 860

168^{AR}

VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)

Zilver

Screenprint in colours, 1989, on wove, signed, dated and inscribed 'Bon à tirer le 2. 2. 1989' in pencil, a bon à tirer impression before the numbered edition, the full sheet, 835 X 770mm (32 5/8 x 30 3/8in)(SH)(unframed)

£500 - 700

€550 - 770

US\$610 - 860

Provenance

Acquired directly from the artist by the present owner.



169



169 AR

VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)

Tecoma

Two lithographs printed in colours, 1972, on wove, each signed, one impression additionally inscribed 'Bon à tirer le 26 VIII/72' and further annotated in black ink, a bon à tirer impression and a proof aside from the edition of 150, with full margins, 480 x 450mm (18 7/8 x 17 3/4in) (SH)(and smaller)(unframed)(2)

£1,200 - 1,800

€1,300 - 2,000

US\$1,500 - 2,200

170 AR

VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)

Composition

Lithograph printed in colours, 1985, on Arches, signed, dated and inscribed 'Bon à tirer le 26 avril 1985' in black ink, a bon à tirer impression before the numbered edition of 200, with full margins, 760 x 565mm (30 1/8 x 22 1/4in)(SH)(unframed)

£500 - 700

€550 - 770

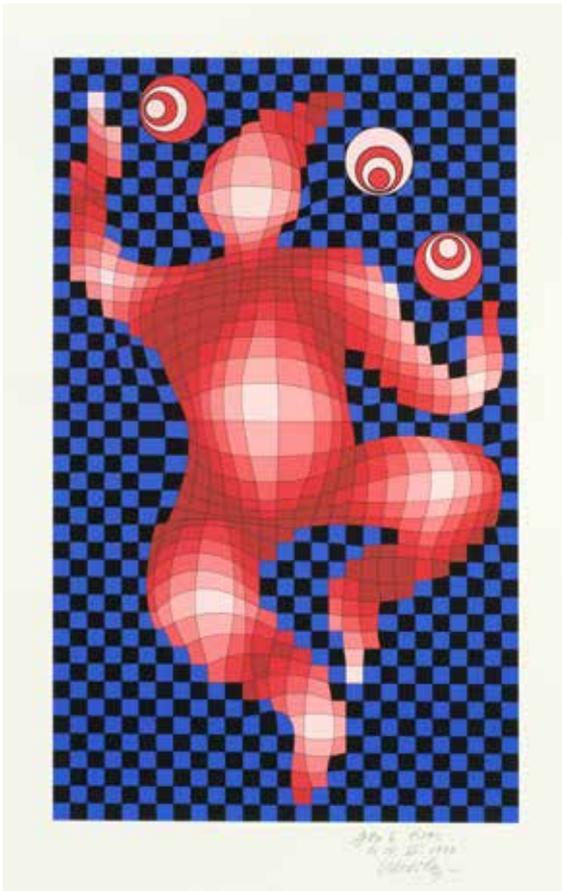
US\$610 - 860

Provenance

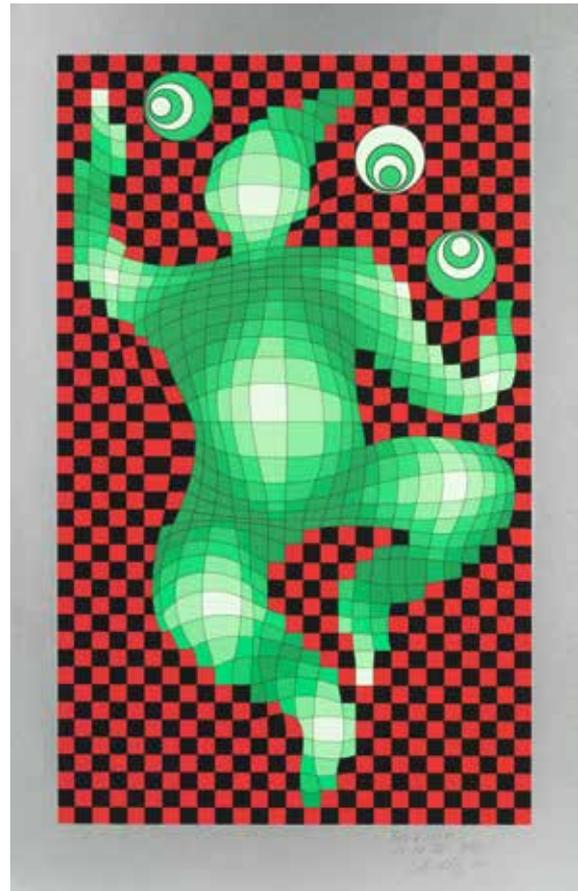
Acquired directly from the artist by the present owner.



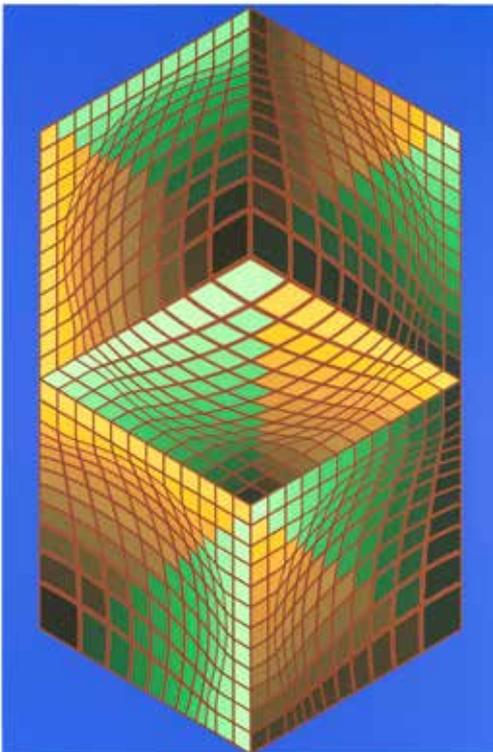
170



171



171



172

171 ^{AR}

VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)

Le Jongleur (White & Silver Backgrounds)

Two screenprints in colours, 1982, on wove, each signed, dated and inscribed 'Bon à tirer le 10.12.1982' in black and silver ink respectively, two bon à tirer impressions before the numbered editions, the full sheets, 774 x 502mm (30 1/2 x 19 3/4in)(SH) (unframed)(2)

£700 - 1,000

€770 - 1,100

US\$860 - 1,200

Provenance

Acquired directly from the artist by the present owner.

172 ^{AR}

VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)

Ter-Ur-3

Screenprint in colours, 1986, on wove, signed, titled, dated and inscribed 'Bon à tirer le 20. 9. 1986' in pencil, a bon à tirer impression before the numbered edition, 1 the full sheet, 07 x 735mm (42 1/8 x 29in)(SH)(unframed)

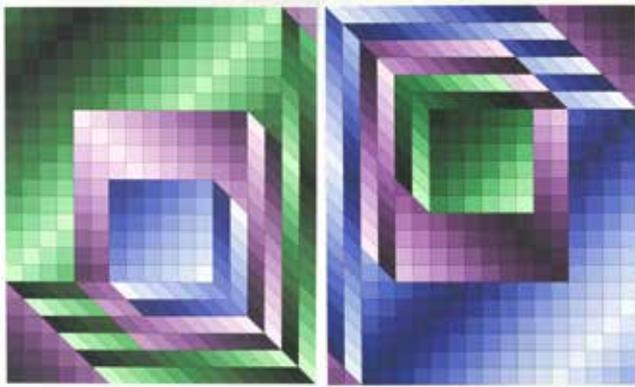
£600 - 800

€660 - 890

US\$740 - 980

Provenance

Acquired directly from the artist by the present owner.



173

173 AR

VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)

Xonau

Screenprint diptych in colours, 1989, on two sheet of wove, signed in pencil, the full sheets, each 960 x 730mm (37 3/4 x 28 3/4in) (unframed)(2)

£800 - 1,000

€890 - 1,100

US\$980 - 1,200

174 AR

VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)

Untitled

Screenprint in colours, signed and inscribed 'FV 6/55' in pencil, with full margins, 500 x 420mm (19 5/8 x 16 1/2in)(1)(unframed)

£700 - 1,000

€770 - 1,100

US\$860 - 1,200

175 AR

VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)

Sirt-MC

Screenprint in colours, 1978, on wove, signed, dated and inscribed 'Bon à tirer le 12. 11. 1978' in pencil, a bon à tirer impression before the numbered edition, 810 x 715mm (32 x 28 1/8)(SH)(unframed)

£500 - 700

€550 - 770

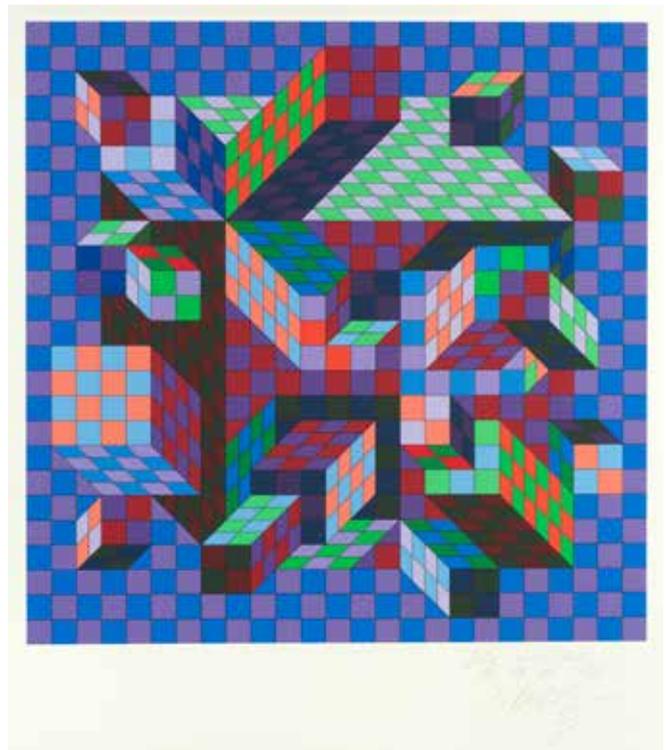
US\$610 - 860

Provenance

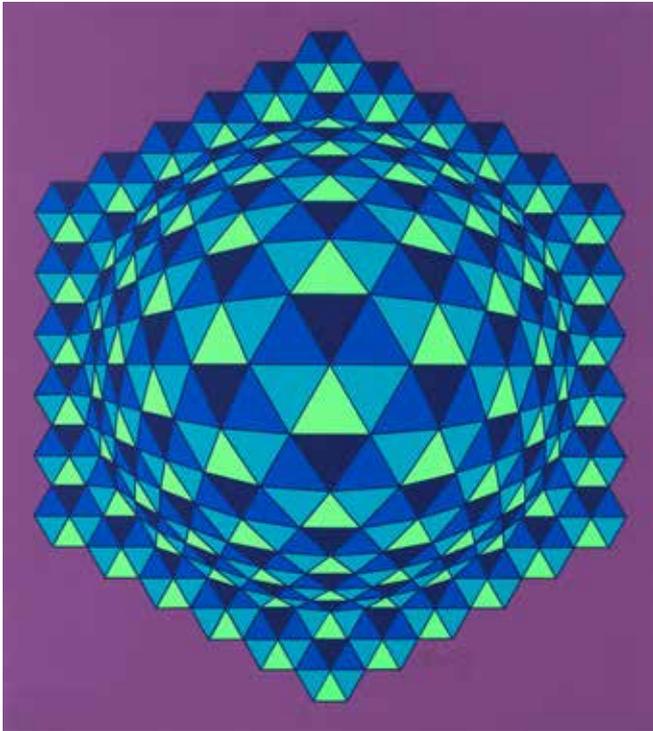
Acquired directly from the artist by the present owner.



174



175



176

176 AR

VICTOR VASARELY (1906-1997)

Composition

Screenprint in colours, circa 1974, on heavy wove, signed and numbered 86/190 in pencil, the full sheet printed to the edges, 630 x 565mm (25 x 22 1/4in)(SH)(unframed)

£500 - 700

€550 - 770

US\$610 - 860

177 AR

VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)

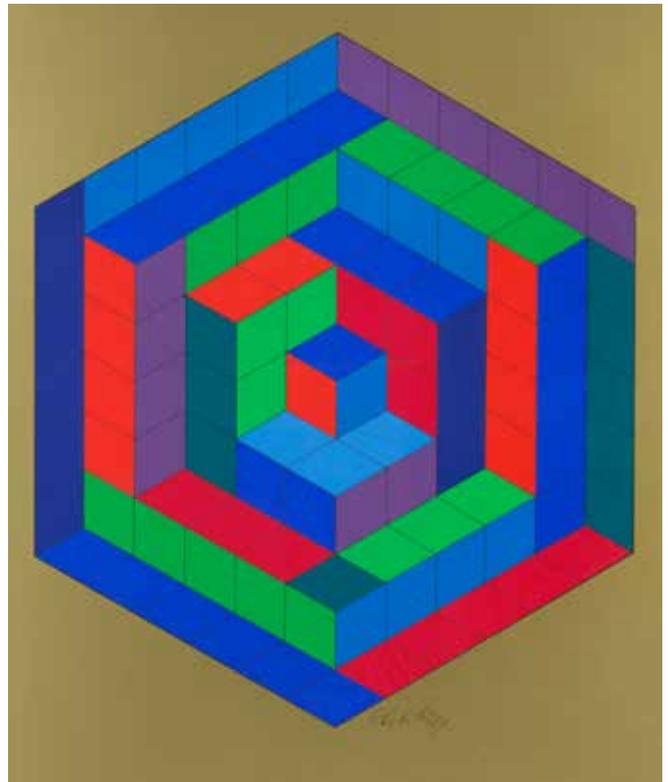
Sin-Hat-A - Réponses à Vasarely

Screenprint in colours, 1972, on heavy wove, signed in black ink, from the edition of 350, published by Bruckmann Kunst, Munich, the full sheet printed to the edges, 600 x 493mm (23 5/8 x 19 3/8in)(SH)(unframed)

£500 - 700

€550 - 770

US\$610 - 860



177

178 AR

VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)

Thez II

Screenprint in colours, 1980, on wove, signed, dated and inscribed 'Bon à tirer le 18.10.80' in blue ink, a bon à tirer impression before the numbered edition of 250, with full margins, 588 x 516mm (23 1/4 x 20 3/8in)(SH)(unframed)

£500 - 700

€550 - 770

US\$610 - 860

Provenance

Acquired directly from the artist by the present owner.

179 AR

VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)

Dirak

Screenprint in colours, 1988, on wove, signed, dated and inscribed 'Bon à tirer 22. 11. 1988' in pencil, a bon à tirer impression before the numbered edition of 250, the full sheet, 695 x 620mm (27 3/8 x 24 3/8in)(SH)(unframed)

£500 - 700

€550 - 770

US\$610 - 860

Provenance

Acquired directly from the artist by the present owner.

180 AR

VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)

Rivotril

Screenprint in colours, 1990, on wove, signed, dated and inscribed 'Bon à tirer le 3 octobre 1999' in black ink, a bon à tirer impression before the numbered edition of 300, the full sheet, 805 x 772mm (31 3/4 x 30 3/8in)(SH)(unframed)

£600 - 800

€660 - 890

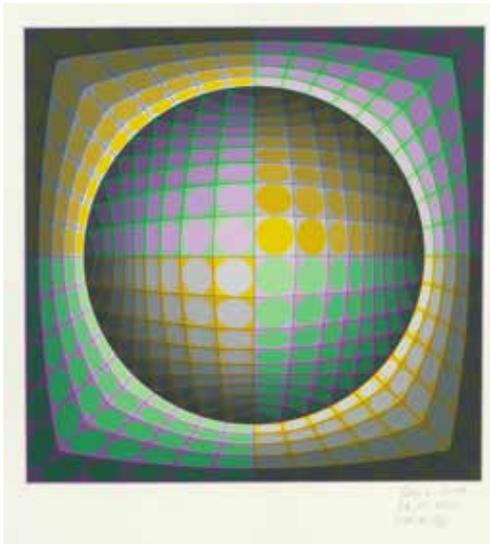
US\$740 - 980

Provenance

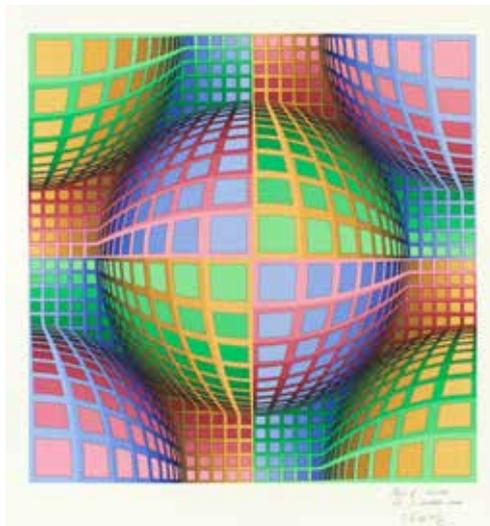
Acquired directly from the artist by the present owner.



178



179



180



181



182



183

181 ^{AR}

ANTONI TÀPIES (SPANISH, 1923-2012)

Les Ciseaux; Nocturn Matinal (Galfetti 193; 238)

Soft-ground etching and embossing, 1969, on wove, signed and numbered 14/75 in pencil, published by Maeght Editeur, Paris, with full margins, 500 x 350mm (19 3/4 x 13 3/4in)(PL); together with 'Nocturn Matinal', lithograph printed in colours, 1970, on wove, signed and numbered 37/100 in pencil, published by La Polígrafa, Barcelona, the full sheet printed to the edges, 560 x 760mm (22 x 29 7/8in)(SH)(2)

£1,000 - 1,500

€1,100 - 1,700

US\$1,200 - 1,800

182 ^{AR}

ANTONI TÀPIES (SPANISH, 1923-2012)

Le T renversé (Galfetti 201)

Soft-ground etching and aquatint printed in colours, 1969, on Chiffon de Mandeuire, signed and inscribed 'H.C.' in pencil, an hors commerce impression aside from the numbered edition of 75, published by Maeght, Paris, with full margins, 350 x 502mm (13 3/4 x 19 3/4in)(PL)

£700 - 1,000

€770 - 1,100

US\$860 - 1,200

183 ^{AR}

ANTONI TÀPIES (SPANISH, 1923-2012)

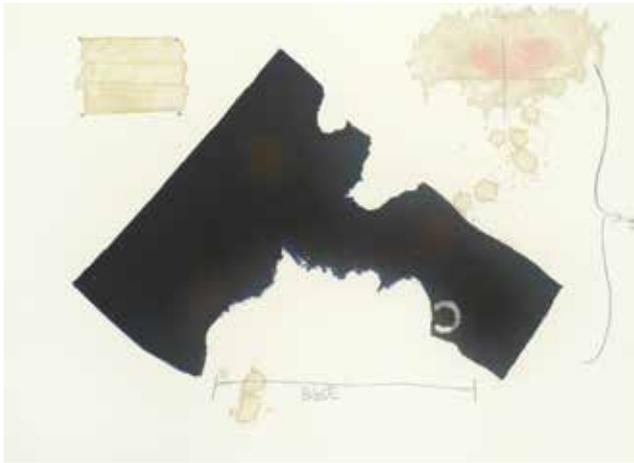
Hommage à Picasso (Galfetti 373)

Lithograph printed in colours, 1973, on wove, signed and inscribed 'H.C.' in pencil, an hors commerce impression aside the numbered edition of 90, printed by Atelier Maeght, Paris, published by Propyläen Verlag, Berlin, the full sheet printed to the edges, 590 x 755mm (23 1/4 x 29 3/4in)(SH)(unframed)

£600 - 800

€660 - 890

US\$740 - 980



184 AR

ANTONI TÀPIES (SPANISH, 1923-2012)

Llull-Tàpies (Galfetti 1035-1059)

The complete suite of twenty-four etchings and aquatints with carborundum printed in colours, 1985, on Arches, numbered 51 from an edition of 165 on the justification page, published by Daniel Lelong, Paris, and Carles Taché, Barcelona, loose as issued, within the original box lined with cloth, 430 x 560mm (17 x 22in)(Folio); together with the original exhibition catalogue for Galería Antonio Machón, February-March 1986

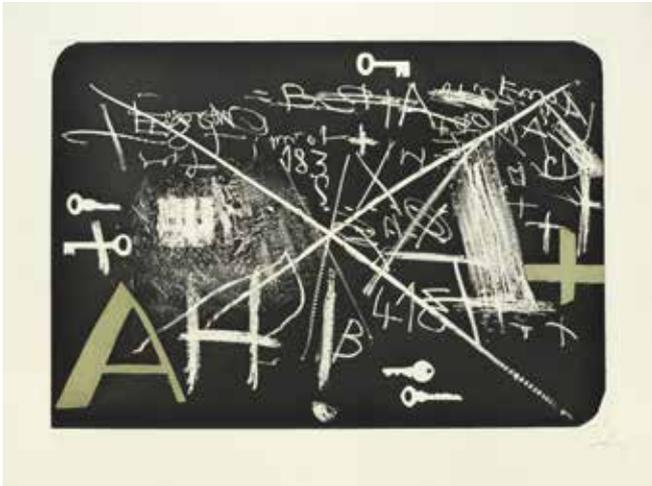
£3,000 - 5,000

€3,300 - 5,500

US\$3,700 - 6,100

“My illusion is to have something to transmit. If I can’t change the world, at least I want to change the way people look at it.”

– Antoni Tàpies



185

185^{AR}

ANTONI TÀPIES (SPANISH, 1923-2012)

Esperit Català II (Galfetti 392)

Etching and aquatint with embossing printed in colours, 1974, on Guarro paper, signed and numbered 14/75 in pencil, published by Ediciones la Poligrafa S.A., Barcelona, the full sheet, 560 x 765mm (22 x 30 1/8in)(SH)(unframed)

£700 - 1,000

€770 - 1,100

US\$860 - 1,200

186^{AR}

ANTONI TÀPIES (SPANISH, 1923-2012)

Profil

Lithograph printed in colours, 1987, on BFK Rives, signed and inscribed 'H.C.' in pencil, an hors commerce impression aside from the numbered edition of 100, published by Erker-Press, St. Gallen, with their blindstamp, the full sheet, 103 x 735mm (40 1/2 x 28 7/8in) (SH)

£700 - 1,000

€770 - 1,100

US\$860 - 1,200



186

187^{AR}

ANTONI TÀPIES (SPANISH, 1923-2012)

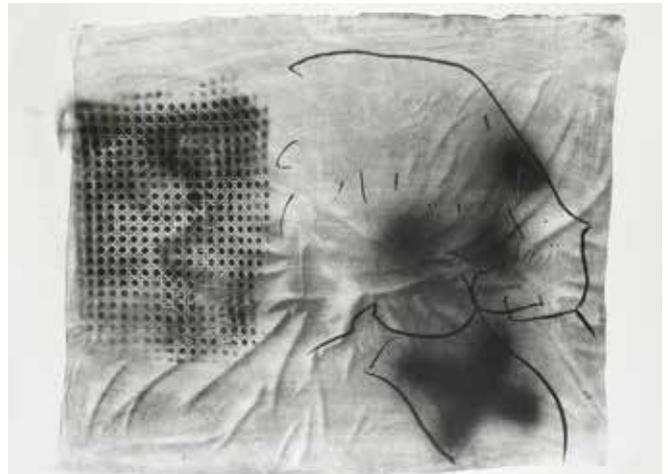
Cannage, from 'Variations' (Galfetti 1003)

Lithograph printed in colours, 1984, on wove, signed and numbered 5/90 in pencil, printed and published by Erker-Press, St. Gallen, with their blindstamp, the full sheet, 1042 x 750mm (41 x 29 1/2in) (SH)(unframed)

£500 - 700

€550 - 770

US\$610 - 860



187

188 AR

ANTONI TÀPIES (SPANISH, 1923-2012)

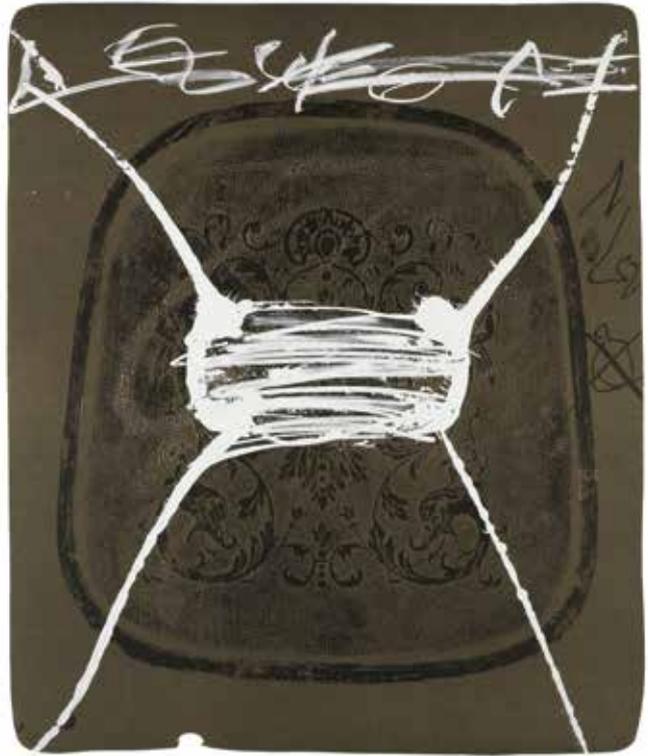
Cherubins, from 'Variations' (Galfetti 997)

Lithograph printed in colours, 1984, on wove, signed and numbered 5/90 in pencil, printed and published by Erker-Press, St. Gallen, with their blindstamp, with full margins, 1042 x 740mm (41 x 29 1/8in)(SH)(unframed)

£500 - 700

€550 - 770

US\$610 - 860



188



189 AR

EDUARDO CHILLIDA (SPANISH, 1924-2002)

Sakon (Koelen 68007)

Lithograph printed in colours, 1968, on BFK Rives, signed and dedicated 'Pour Felix H. Man' in pencil, a proof aside from the edition of 65, printed by Erker-Press, St. Gallen, co-published by Edition Galerie Wolfgang Ketterer and Felix H. Man, Munich, the full sheet, 652 x 501mm (25 5/8 x 20 1/8in)(SH)

£1,000 - 1,500

€1,100 - 1,700

US\$1,200 - 1,800

The dedication is to the photographer and art collector Hans Felix Sigmund Baumann aka Felix H. Man (November 30, 1893 – January 30, 1985).

189



190

190 AR

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

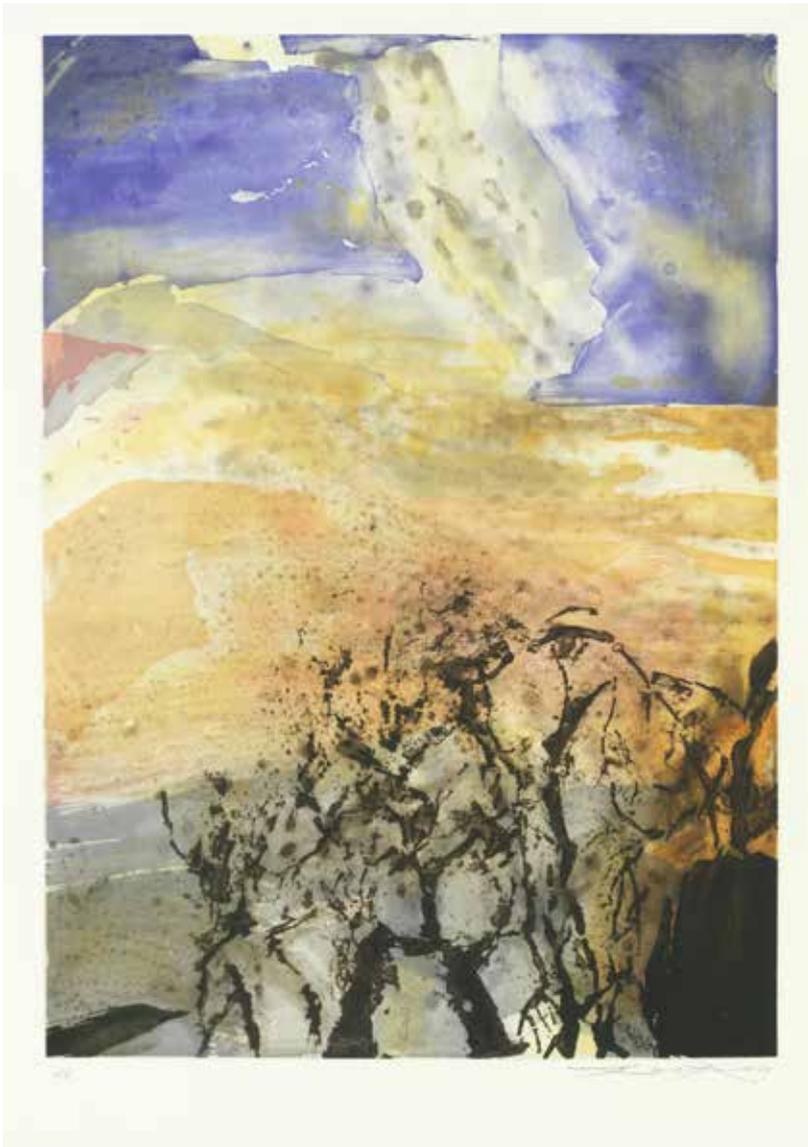
One Plate, from 'A la gloire de l'image et Art poétique'

Lithograph printed in colours, 1976, on Arches, signed, dated and inscribed 'E.A.', an artist's proof aside from the numbered edition of 99, published by Ediciones Polígrafa, Barcelona, with full margins, 400 x 670mm (15 3/4 x 26 3/8in)(l)(unframed)

£2,000 - 3,000

€2,200 - 3,300

US\$2,500 - 3,700



191

191 AR

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

Etching no. 340 (Agerup 340)

Etching and aquatint printed in colours, 1989, on BFK Rives, signed, dated and inscribed 'H.C.' in pencil, an hors commerce impression aside from the numbered edition of 99, published by Polígrafa, Barcelona, with full margins, 542 x 385mm (21 3/8 x 15 3/8in)(PL)(unframed)

£2,000 - 3,000

€2,200 - 3,300

US\$2,500 - 3,700

192 AR

LUCIO FONTANA (ITALIAN, 1899-1968)

Concetto Spaziale (Red)

3D vacuum-formed plastic multiple in red, 1968, from the edition of unknown size, with the accompanying booklet 'Lucio Fontana Fotografias Ugo Mulas', co-published by Editorial Gustavo Gili and Galeria René Métras, Barcelona, in the original cardboard box, 310 x 310mm (12 1/4 x 12 1/4)(overall)

£2,500 - 3,500

€2,800 - 3,900

US\$3,100 - 4,300



192



193

193 AR

JEAN-CHARLES BLAIS (FRENCH, BORN 1956)

Catastrophe

The complete portfolio comprising three etchings printed in black and three linocuts printed in colours, 1984, each signed and numbered 13/25 in pencil and additionally on the cover, published by Galerie Buchmann, Basel, the full sheets, loose as issued within the original paper wrapper and portfolio case with title and justification, overall 674 x 527mm (26 1/2 x 20 3/4in)(Folio)(6)

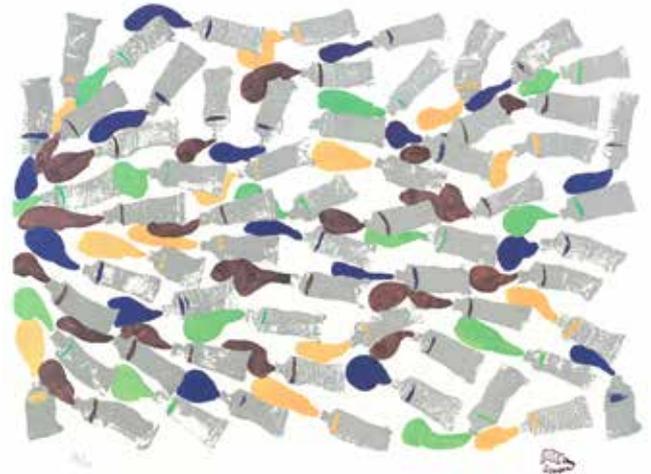
£800 - 1,200

€890 - 1,300

US\$980 - 1,500



194



195



196 (detail)

194 AR

PAUL WUNDERLICH (GERMAN, 1927-2010)

Dame ohne Unterleib

Two lithographs printed in colours, 1985, on wove, signed and numbered respectively 20/100 and 42/100 in pencil, the full sheets, 760 x 520mm (29 3/4 x 20 1/2in)(SH)(2 unframed)

£500 - 700

€550 - 770

US\$610 - 860

Exhibited

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

Annelly 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.

195 AR

ARMAN (FRENCH, 1928-2005)

Untitled

Offset lithograph printed in colours, on BFK Rives, stamp-signed by the artist and numbered 55/300 in pencil, the full sheet, 488 x 639mm (19 1/4 x 25 1/8in)(SH)(unframed)

£700 - 1,000

€770 - 1,100

US\$860 - 1,200

196 AR

ARMAN (FRANCE, 1928-2005)

Bon Santé

Accumulation of bottle caps, 1996, in plexiglass resin, incised 'Arman' and numbered 11/30 on a plaque within the perspex, published by GKM Siwert Bergström, Malmö, 420 x 290 x 90mm (16 1/2 x 11 3/8 x 3 1/2in)(overall)

£1,500 - 2,000

€1,700 - 2,200

US\$1,800 - 2,500



197

197 AR

CORNEILLE (BELGIAN, 1922-2010)

Femme Allongée et Chat
Screenprint in colours, 2004, printed on wood, with metal wires, signed and dated in black felt-tip pen, 1400 x 1000mm (55 x 39 3/8in)(overall)(mobile)

£500 - 700
€550 - 770
US\$610 - 860

198

AFTER NIKI DE SAINT PHALLE

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

£500 - 700
€550 - 770
US\$610 - 860

199 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', offset lithograph printed in colours, 1986, on wove, 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)

£500 - 700
€550 - 770
US\$610 - 860



198



199



200

200 AR

JOSEPH BEUYS (GERMAN, 1921-1986)

Two Plates, from '3 Tonnen Edition'
Two screenprints in black, 1973-85, printed on both sides of PVC, signed and illustrated with the artist's signature hat in blue felt-tip pen, from the approximate edition of 560, published by Edition Staeck, Heidelberg, the full sheet, 460 x 460mm (18 1/8 x 18 1/8in) (SH)(unframed)

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

201 AR

SIGMAR POLKE (GERMAN, 1941-2010)

Hände (Die Vermittlung zwischen dem Oberen und dem Unteren) (Becker & von der Osten 29)

Offset lithograph, 1973, on wove, signed in pencil, from an edition of 610, published by Griffelkunst-Vereinigung, Hamburg, with their ink stamp verso, the full sheet printed to the edges, 455 x 625mm (17 7/8 x 24 5/8in)(SH) (unframed)

£600 - 800
€660 - 890
US\$740 - 980



201



202



203



204

202 AR

HANS HARTUNG (GERMAN, 1904-1989)

Untitled

Lithograph printed in colours, signed and inscribed 'H.C.', printed and published by Erker Presse, St. Gallen, Switzerland, with their blindstamp, with full margins, 765 x 560mm (30 1/8 x 22in)(I)(unframed)

£500 - 700

€550 - 770

US\$610 - 860

203 AR

HANS HARTUNG (GERMAN, 1904-1989)

H-14-1973

Woodcut printed in colours, 1973, on BFK Rives, signed, titled, dated and inscribed 'H.C.' in pencil, an hors commerce impression aside from the numbered edition of 100, published by Erker Presse, St. Gallen, with their blindstamp, with full margins, 398 x 228mm (15 3/4 x 9in)(B)(unframed)

£500 - 700

€550 - 770

US\$610 - 860

204 AR

GERHARD RICHTER (GERMAN, BORN 1932)

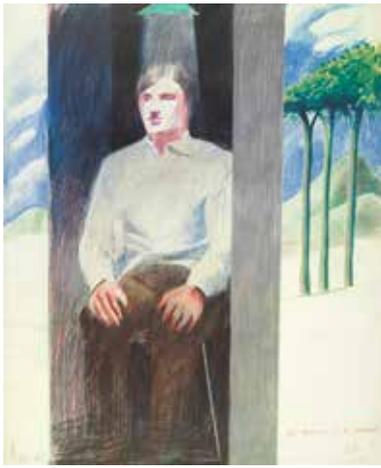
Abstraktes Bild (Butin p.284)

Offset lithograph printed in colours, 1990, on thin wove, signed and dated in pencil, from the edition of 100, published by Politischer Club Colonia, Cologne, with full margins, 610 x 795mm (24 x 31 1/4in)(SH)(unframed)

£3,000 - 5,000

€3,300 - 5,500

US\$3,700 - 6,100



205

205* AR

DAVID HOCKNEY (BRITISH, BORN 1937)

Prisoner

Offset lithograph, 1975, on wove, signed, inscribed 'HC.' and numbered 1/10 in pencil, an hors commerce impression aside from the edition published for Amnesty International, Prisoners of Conscience Year 1977, the full sheet printed to the edges, 735 x 600mm (29 x 23 5/8in)(unframed)

£500 - 700

€550 - 770

US\$610 - 860

Please note this lot is sold in aid of the Prisoners of Conscience charity, UK.



206

206* AR

JOAN MIRO (SPANISH, 1893-1983)

Amnesty International (M. 991)

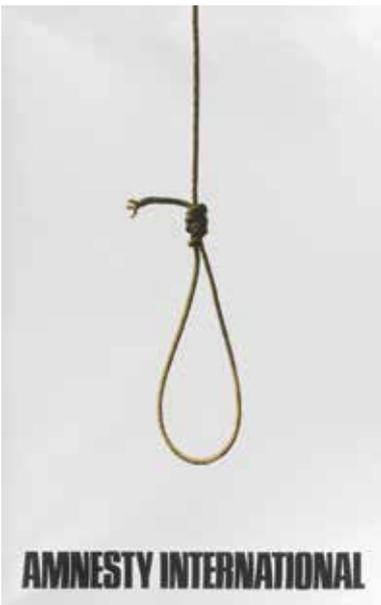
Lithograph printed in colours, 1977, on Arches, signed and numbered 10/75 in pencil, published for Amnesty International, Prisoners of Conscience Year 1977, the full sheet, 890 x 610mm (35 x 24in)(SH)(unframed)

£1,500 - 2,000

€1,700 - 2,200

US\$1,800 - 2,500

Please note this lot is sold in aid of the Prisoners of Conscience charity, UK.



207

207* AR

MICHELANGELO PISTOLETTO (ITALIAN, BORN 1933)

The Noose

Screenprint in black and yellow, circa 1977, on Mylar, signed in ink and numbered 1/100, published for Amnesty International, Prisoners of Conscience Year 1977, with full margins, 825 x 595mm (32 1/2 x 23 3/8in)(SH)(unframed)

£1,000 - 1,500

€1,100 - 1,700

US\$1,200 - 1,800

Please note this lot is sold in aid of the Prisoners of Conscience charity, UK.

208*

FERNANDO BOTERO (COLOMBIAN, BORN 1932)

To Amnesty International

Offset lithograph printed in colours, 1976, on wove, signed, dated and numbered A/100 in pencil, an artist's proof aside from the numbered edition of 100 published for Amnesty International, Prisoners of Conscience Year 1977, the full sheet printed to the edges, 800 x 600mm (31 1/2 x 23 5/8in)(SH)(unframed)

£800 - 1,200

€890 - 1,300

US\$980 - 1,500

Please note this lot is sold in aid of the Prisoners of Conscience charity, UK.

209* AR

ARMAN (FRENCH, 1928-2005)

Amnesty International

Offset lithograph printed in colours, 1976, signed and numbered 15/100 in pencil, published for Amnesty International, Prisoners of Conscience Year 1977, the full sheet, 745 x 505mm (29 1/4 x 19 7/8in)(SH)(unframed)

£600 - 800

€660 - 890

US\$740 - 980

Please note this lot is sold in aid of the Prisoners of Conscience charity, UK.

210*

ALEXANDER CALDER (AMERICAN, 1898-1976)

Flight from Tyranny

Offset lithograph, 1975, on wove, signed, inscribed 'HC' and numbered 9/XXII in pencil, an hors commerce impression aside from the edition published for Amnesty International, Prisoners of Conscience Year 1977, with full margins, 755 x 580 (29 3/4 x 22 3/4in)(unframed)

£800 - 1,200

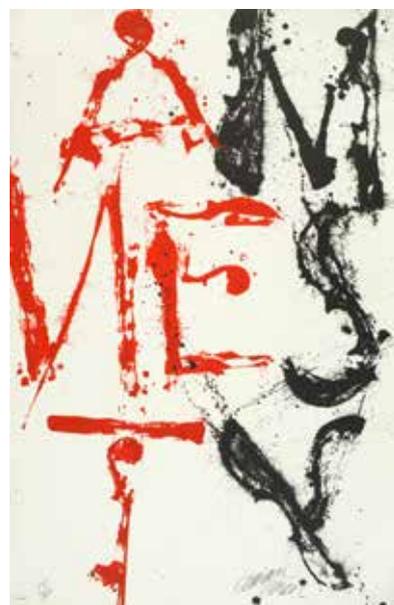
€890 - 1,300

US\$980 - 1,500

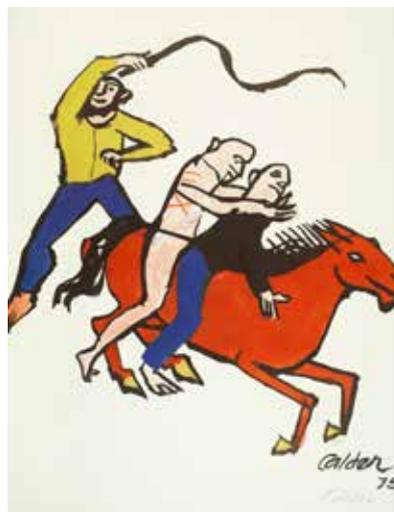
Please note this lot is sold in aid of the Prisoners of Conscience charity, UK.



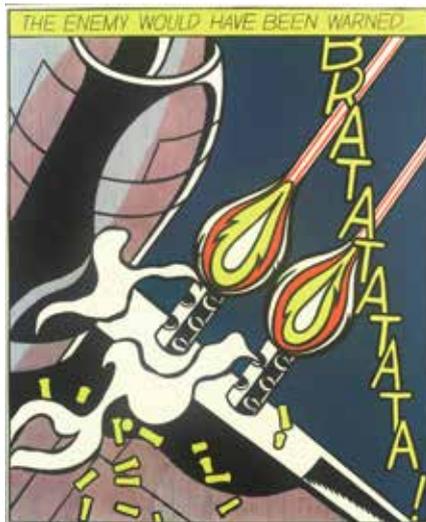
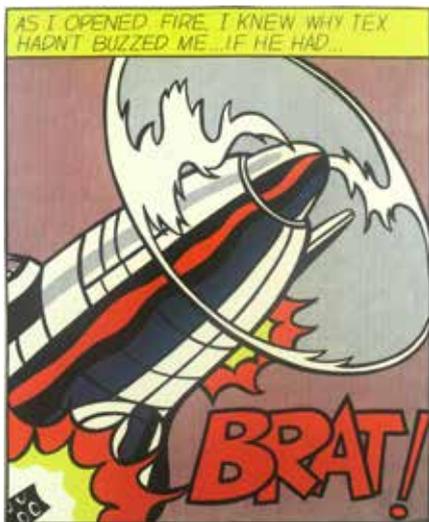
208



209



210



211



212

211

AFTER ROY LICHTENSTEIN (AMERICAN, 1923-1997)

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

The complete set of three offset lithographs printed in colours, 1966, on wove, from one of several editions of over 3000 printed since 1966, published by Stedelijk Museum Amsterdam, with margins, 612 x 497mm (24 x 19 5/8in)(l)(3)

£600 - 800
 €660 - 890
 US\$740 - 980

212

ROY LICHTENSTEIN (AMERICAN, 1923-1997)

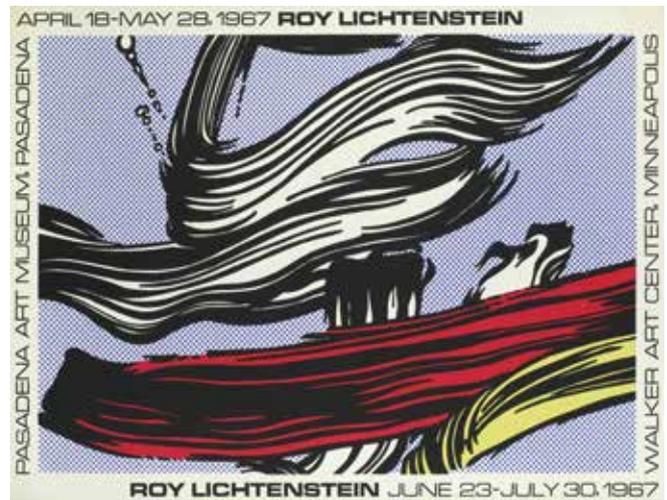
Crying Girl (Corlett II.1)

Offset lithograph printed in colours, 1963, on wove, the original mailer from the edition of unknown size, published by Leo Castelli Gallery, New York on the occasion of Lichtenstein's gallery exhibition, the full sheet, 438 x 590mm (17 1/4 x 23 1/4in)(l)

£800 - 1,200
 €890 - 1,300
 US\$980 - 1,500

*“Pop Art looks out into the world.
It doesn’t look like a painting of
something, it looks like the thing itself.”*

– Roy Lichtenstein



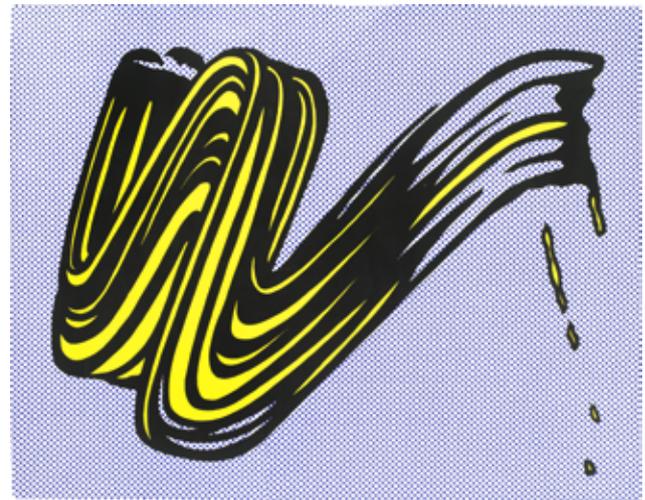
213

213

AFTER ROY LICHTENSTEIN (AMERICAN, 1923-1997)

Brushstrokes Poster (Pasadena Art Museum/Walker Art Center Exhibition, 1967) (Corlett III.22)
Screenprint in colours, 1967, on wove, from an unknown edition size, printed by Aetna Silkscreen Products, New York, published by Poster Originals, Ltd., New York, the full sheet, 637 x 840mm (25 1/8 x 33in) (SH)(unframed)

£700 - 1,000
€770 - 1,100
US\$860 - 1,200



214

214

AFTER ROY LICHTENSTEIN

Brushstroke (Leo Castelli Gallery Exhibition 1965) (Corlett II.5)
Offset lithographic poster in colours, 1965, on smooth wove, from an edition of unknown size, published by Poster Originals, Ltd., New York, with margins, 583 x 733mm (22 7/8 x 28 7/8in)(l)

£600 - 800
€660 - 890
US\$740 - 980



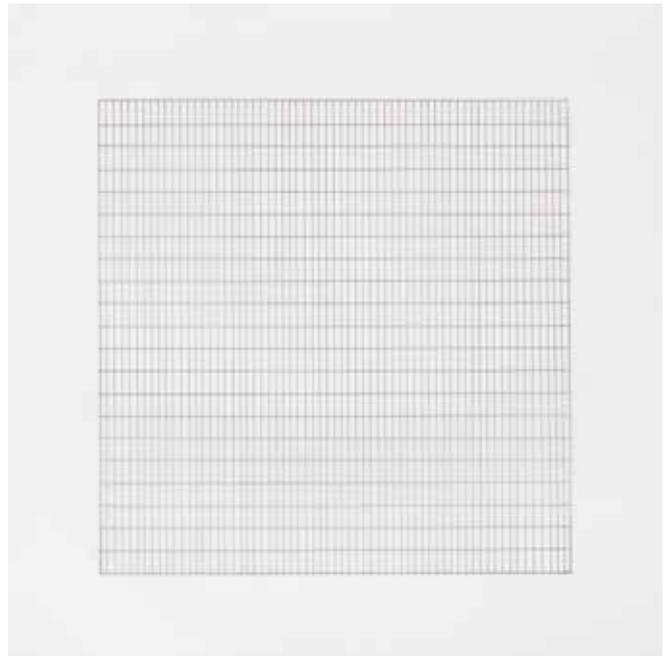
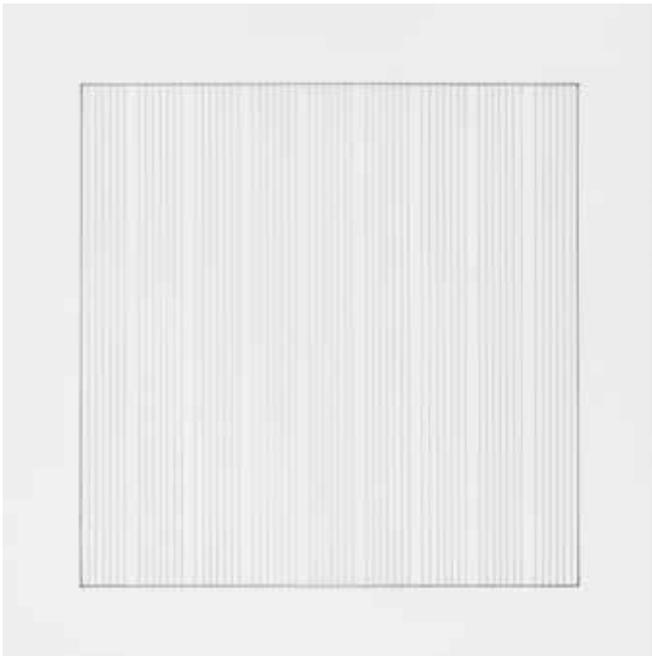
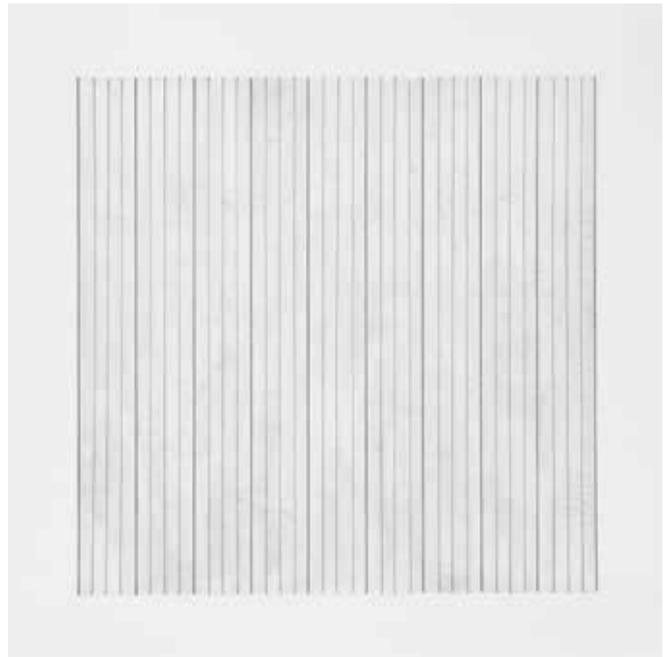
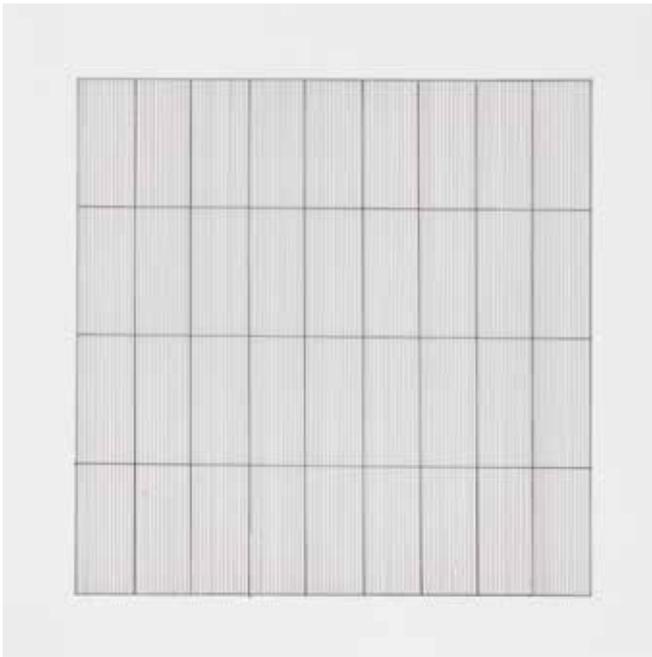
215

215

ROY LICHTENSTEIN (AMERICAN, 1923-1997)

Crak! (Corlett II.2.b)
Offset lithographic poster printed in colours, 1963-1964, on thin wove, printed by Total Colour, New York, published by Leo Castelli Gallery, New York, the full sheet, 536 x 723mm (21 1/8 x 28 1/2in) (SH)(unframed)

£500 - 700
€550 - 770
US\$610 - 860



216

AGNES MARTIN (AMERICAN, 1912-2004)

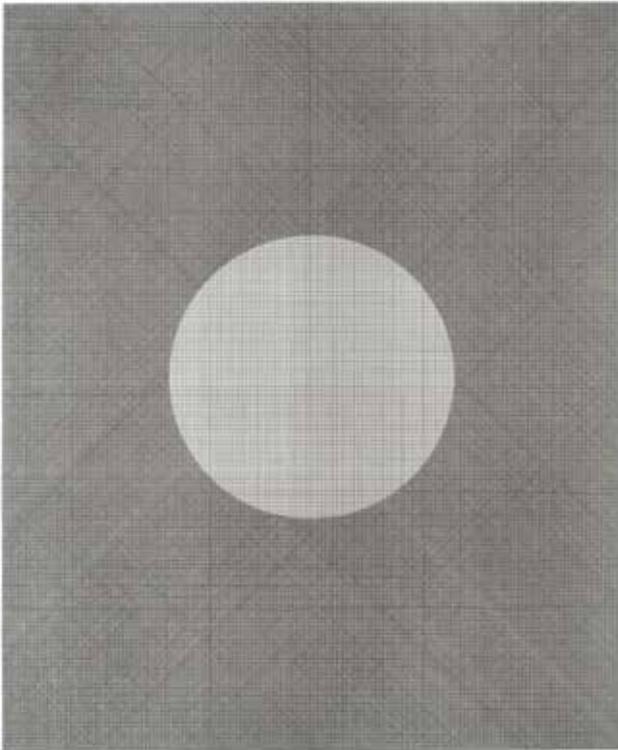
Paintings and Drawings 1974-1990

The complete set of ten lithographs in colours, hors-texte, 1991, on transparency wove, with text in Dutch, English, French and German, from the edition of 2500 published by Nemela & Lenzen GmbH, Mönchengladbach and Stedelijk Museum, Amsterdam at the occasion of Agnes Martin's 1991 retrospective at the Stedelijk Museum, the sheets loose as issued, within the original grey card portfolio with printed upper, accompanied by the catalogue of the exhibition, 305 x 305mm (12 x 12in)(Folio)(10)

£1,500 - 2,000

€1,700 - 2,200

US\$1,800 - 2,500



217

217 *

SOL LEWITT (1928-2007)

A Circle with Lines in Two Directions (K. 1978.05)
Screenprint in black, 1978, on Arches, signed and inscribed 'Trial Proof 7/8 for Qui Qui Watanalie' in pencil, a trial proof aside from the numbered edition of 50, printed by Jo Watanabe, New York, published by Sol LeWitt, with margins, 572 x 470mm (22 1/2 x 18 1/2in)(l)

£700 - 1,000
€770 - 1,100
US\$860 - 1,200

218

SOL LEWITT (AMERICAN, 1928-2007)

One Plate, from 'Composite Series' (K. 1971.02)
Screepprint in colours, 1971, on Strathmore, signed and numbered 29/35 in pencil, printed by John Campione, New York, published by Sol LeWitt, with full margins, 356 x 356mm (14 x 14in)(l)

£700 - 1,000
€770 - 1,100
US\$860 - 1,200

219

SOL LEWITT (AMERICAN, 1928-2007)

Lines Not-Straight, Not Touching, Four Colours (K. 1971.14)
Etching printed in colours, 1971, on wove, signed and numbered 9/20 in pencil, printed by Kathan Brown at Crown Point Press, California, published by Parasol Press Ltd., New York, with the printer's blindstamp, the full sheet, 280 x 280mm (11 x 11in)(SH) (unframed)

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



218



219



220



221



222



223

220 *

SOL LEWITT (1928-2007)

Two Plates, from 'All Combinations of Arcs from Sides and Corners, Grids and Circles, Using Four Colours' (K. 1972.02.)

Two screenprints in colours, 1972, on Strathmore, each signed and inscribed 'AP 8' in pencil, two artist's proofs aside from the numbered edition of 34, printed by John Campione, New York, published by Pio Monti, Macerata, with full margins, 378 x 378mm (14 7/8 x 14 7/8in)(SH)(2)

£500 - 700

€550 - 770

US\$610 - 860

221

AFTER BERT STERN

Marilyn Monroe, from The Last Sitting, for Vogue, 1962

Lambda print, 1962, on wove, printed later, signed, dated and inscribed 'Vogue' in black crayon verso, the full sheet, 605 x 505mm (23 3/4 x 19 7/8in)(SH)(unframed)

£500 - 700

€550 - 770

US\$610 - 860

222

MAN RAY (AMERICAN, 1890-1976)

Pont brisé

Bronze relief, 1972, stamped in the cast, signed by incision, numbered 14/500, 120 x 170mm (4 3/4 x 6 3/4in)(overall)

£800 - 1,200

€890 - 1,300

US\$980 - 1,500

223

MAN RAY (AMERICAN, 1890-1976)

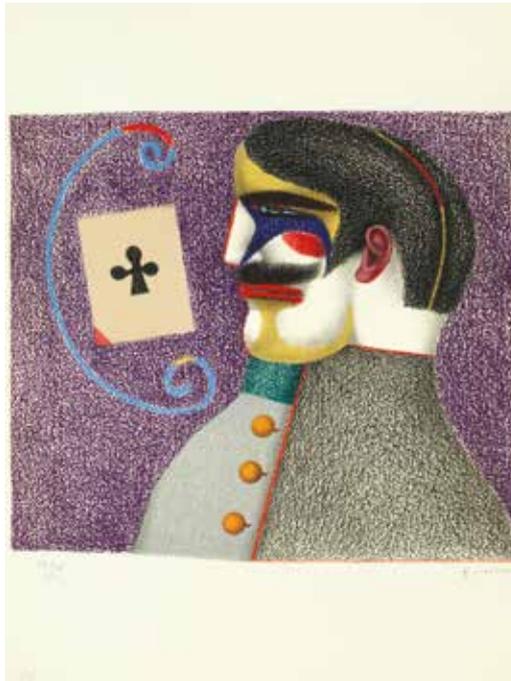
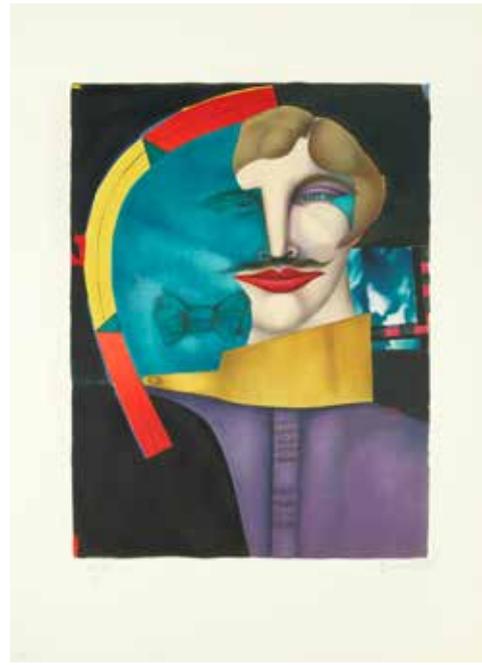
Autoritratto 1943

Gelatin silver print, 1975, on photo paper, signed and numbered 4/23 in black ink verso, 590 x 418mm (23 1/4 x 16 1/2in)(SH)

£600 - 800

€660 - 890

US\$740 - 980



224

RICHARD LINDNER (AMERICAN, 1901-1978)

Untitled

The complete portfolio comprising ten lithographs printed in colours, 1975, on Arches, each signed and numbered 23/125 in pencil, with title, text, and justification page, printed by the artist and Mourlot, Paris, published by A.C. Mazo & Cie., Paris, with full margins, loose as issued, in the original grey half-calf linen covered portfolio case with title printed in colours, 761 x 554mm (30 x 21 7/8in)(Folio)

£1,500 - 2,000

€1,700 - 2,200

US\$1,800 - 2,500

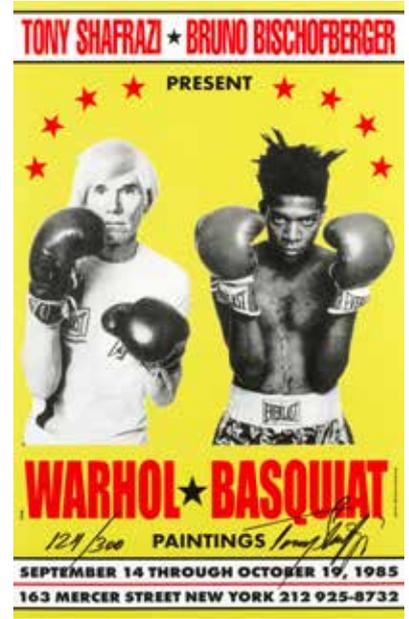
For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



225



226



227

225
ANDY WARHOL (AMERICAN, 1928-1987)
 The Souper Dress
 Screenprint in colours printed on cotton paper A-line dress, circa 1965, labelled 'The Souper Dress' at the neck, from an edition of an unknown size, vertical and horizontal folds as issued, together with the original envelope and inserts, 960 x 540mm (37 3/4 x 21 1/4in) (overall)

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

226
ALEXANDER CALDER (AMERICAN, 1898-1976)
 La Vague (The Wave)
 Lithograph printed in colours, 1971, on wove, signed and numbered 68/100 in pencil, published by Maeght, Paris, the full sheet printed to the edges, 758 x 567mm (29 7/8 x 22 1/4in)(SH)(unframed)

£800 - 1,200
 €890 - 1,300
 US\$980 - 1,500

227
JEAN-MICHEL BASQUIAT AND ANDY WARHOL (AMERICAN, 1960-1988 AND 1928-1987)
 Poster for Warhol/Basquiat Paintings
 Offset lithograph printed 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)

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

228
ROBERT RAUSCHENBERG (AMERICAN, 1925-2008)
 People Have Enough Trouble Without Being Intimidated by an Artichoke
 Offset lithograph printed in colours, 1979, on wove, signed, dated and numbered 42/100 in pencil, printed by Styria Studio, New York, published by Multiples, Inc., New York, with the printer's blindstamp, the full sheet printed to the edges, 773 x 583mm (30 3/8 x 23in) (SH)(unframed)

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



228

"I don't like to say I have given my life to art. I prefer to say art has given me my life."

– Frank Stella



229

FRANK STELLA (AMERICAN, BORN 1936)

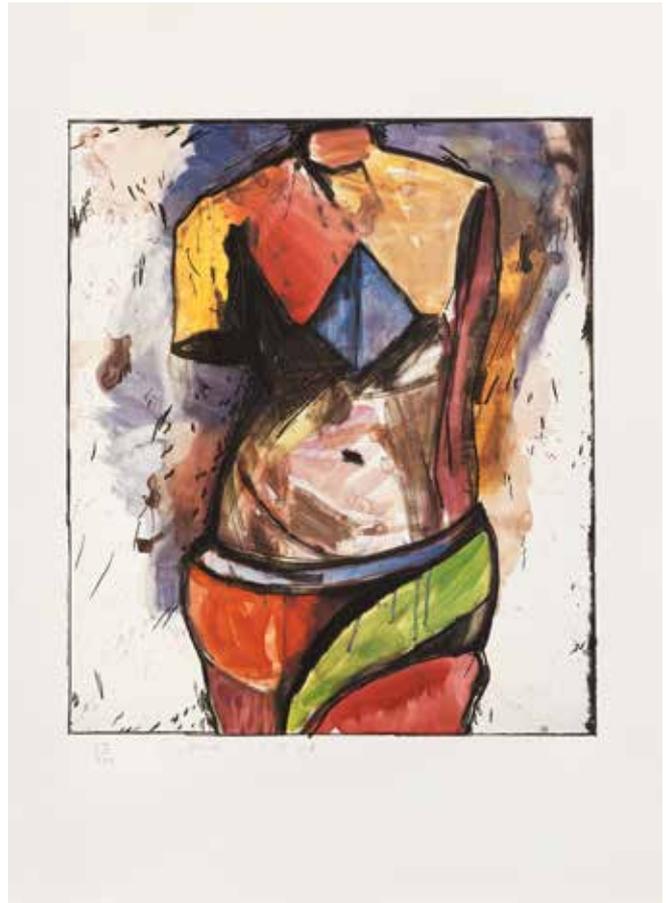
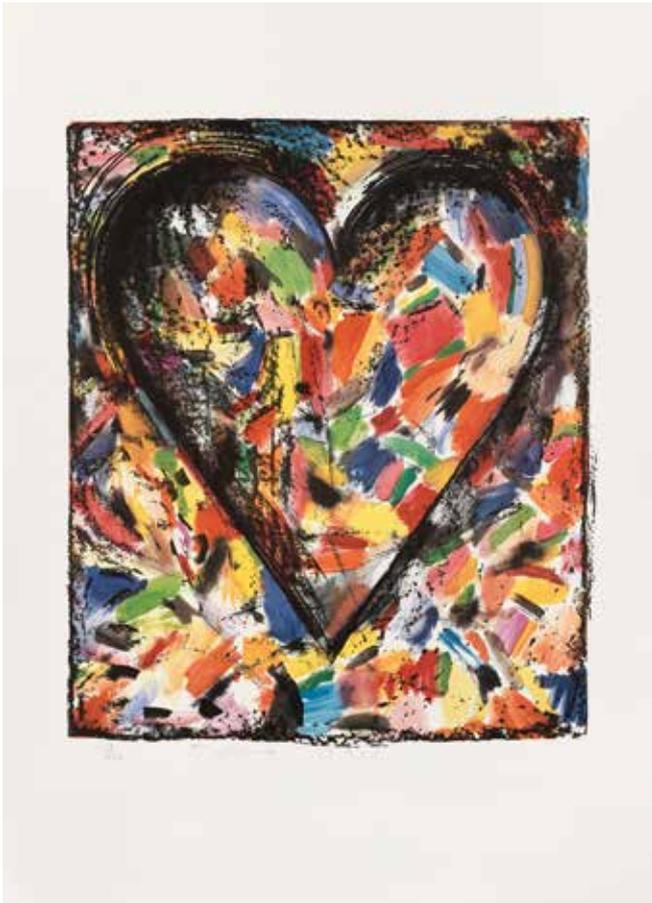
Fortin de las Flores (First Version), from 'Ten from Leo Castelli Series' (Axsom I.B.)

Screenprint with hand-colouring, 1967, on English Vellum graph paper, signed with the initials, dated and numbered 43/200 in brown ink, published by Tanglewood Press Inc., New York, with their blindstamp, with full margins, 458 x 584mm (18 x 23in)(SH)

£2,500 - 3,500

€2,800 - 3,900

US\$3,100 - 4,300



230

JIM DINE (AMERICAN, BORN 1935)

The Astra Series

The complete set of five lithographs in colours, 1985, on wove, each signed, dated and numbered 17/400 in pencil (there were also fifty artist's proofs), the full sheets, 600 x 500mm (23 5/8 x 19 5/8in)(l) (unframed)(5)

£2,000 - 3,000

€2,200 - 3,300

US\$2,500 - 3,700



231

231

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)(unframed)(3)

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

232

KEITH HARING (AMERICAN, 1958-1990)

Alien Attack I; Snake; Alien Attack II; Dolphin; Stairs & Barking Dog
 Six lithographs printed in black, 1982, on wove, from the edition of 2000, printed by Fleetwood Press, New York, published by Tony Shafrazi Gallery, New York, the full sheets, 227 x 217mm (8 6/8 x 8 1/2in)(SH)(6)

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

233

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, Naples, Italy, with full margins, 365 x 320mm (14 3/8 x 12 5/8in)(l)(4)

£700 - 1,000
 €770 - 1,100
 US\$860 - 1,200



232



233

“Children know something that most people have forgotten.”

– Keith Haring



234



235

234 AR

TONY BEVAN R.A. (BRITISH, BORN 1951)

Portrait Head and Neck

Woodcut printed in black, 1994, on Japon, signed, dated and numbered 88/98 in pencil, with full margins, 730 x 545mm (28 3/4 x 21 1/2in)(B)(unframed)

£1,000 - 1,500

€1,100 - 1,700

US\$1,200 - 1,800

235 AR

TONY CRAGG (BRITISH, BORN 1949)

Laboratory Still Life, State I

Aquatint, 1988, on wove, signed, titled, dated and numbered 15/30 in pencil, published by Crown Point Press, San Francisco, with their blindstamp, with wide margin, 570 x 597mm (22 3/8 x 23 1/2in)(SH)

£600 - 800

€660 - 890

US\$740 - 980

236 AR

RICHARD HAMILTON (BRITISH, 1922-2011)

Orange Order (Lullin 175)

Cibachrome and hand-painted enamel, 1991, on photo paper, signed and numbered 51/100 in pencil, published by A. D'Offay Gallery, London, on the occasion of the artist's exhibition, the full sheet, 170 x 170mm (6 3/4 x 6 3/4in)(SH); together with the accompanying exhibition catalogue, 300 x 245 x 20mm (12 x 9 1/2 x 5/8in)(Vol)(2)

£1,500 - 2,000

€1,700 - 2,200

US\$1,800 - 2,500



236

237 AR

RICHARD HAMILTON (BRITISH, 1922-2011)

Flower-piece A

Collotype and screenprint in colours, 1974, on Schoeller Elfenbein-Karton paper, signed, titled and numbered 3/75 in pencil, with full margins, 650 x 500mm (25 5/8 x 19 3/4in)(SH)

£800 - 1,200

€890 - 1,300

US\$980 - 1,500



237

238 AR

RICHARD HAMILTON (BRITISH, 1922-2011)

Trichromatic flower-piece

Etching with engraving, scraper and aquatint printed in colours, 1973-74, on wove, signed and inscribed 'AP 15/15', one of fifteen artist's proofs aside from the numbered edition of 150, printed and co-published by Atelier Crommelynck, Paris and Petersburg Press S.A., with full margins, 650 x 506mm (25 5/8 x 19 7/8in)(SH)

£800 - 1,200

€890 - 1,300

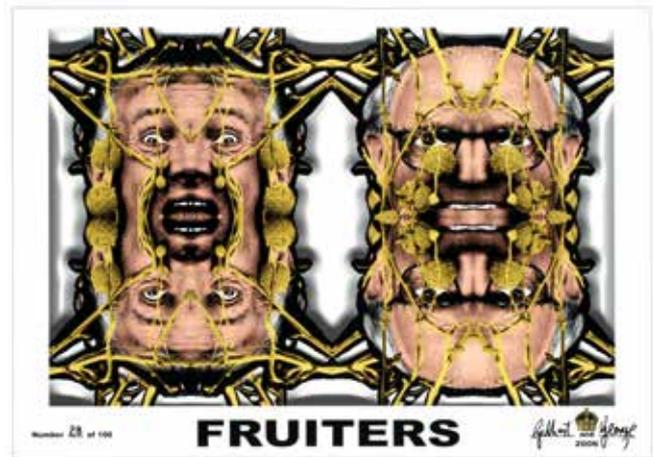
US\$980 - 1,500



238



239



241

239 AR

DAVID HOCKNEY R.A. (BRITISH, BORN 1937)

One Night, from 'Illustrations for Fourteen Poems from C.P. Cavafy' (MCA Tokyo; Scottish Arts Council 56)

Etching and aquatint printed in tone, 1966, on wove, a proof aside from the numbered edition of 25, ink stamped 'Edition E' verso, published by Editions Alecto, London, with margins, 350 x 221mm (13 3/4 x 8 5/8in)(PL)(unframed)

£500 - 700

€550 - 770

US\$610 - 860

240 AR

GILBERT & GEORGE (ITALIAN/BRITISH, BORN 1943 & 1942)

Death After Life

Archival inkjet printed in colours, 2010, on wove, signed in black ink, inscribed 'AP' in pencil, an artist's proof aside from the numbered edition of 100, the full sheet, 242 x 457mm (9 1/2 x 18in)(SH)

£600 - 800

€660 - 890

US\$740 - 980

241 AR

GILBERT & GEORGE (ITALIAN/BRITISH, BORN 1943 & 1942)

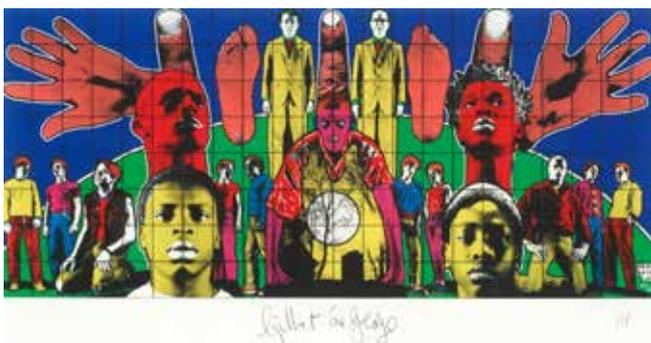
Fruiters

Digital pigment print in colours, 2006, on smooth wove, signed and numbered 28/100 in black felt-tip pen, the full sheet 629 x 878mm (24 3/4 x 34 1/2in)(SH); together with 'Perv Duo Desecrate Tate Modern: Pictures, Evening Standard', digital pigment print in colours, 2007, on smooth wove mounted on board, signed, dated and numbered 19/250 in black felt-tip pen, the full sheet, 679 x 487mm (26 3/4 x 19 1/4in)(SH)(2 unframed)

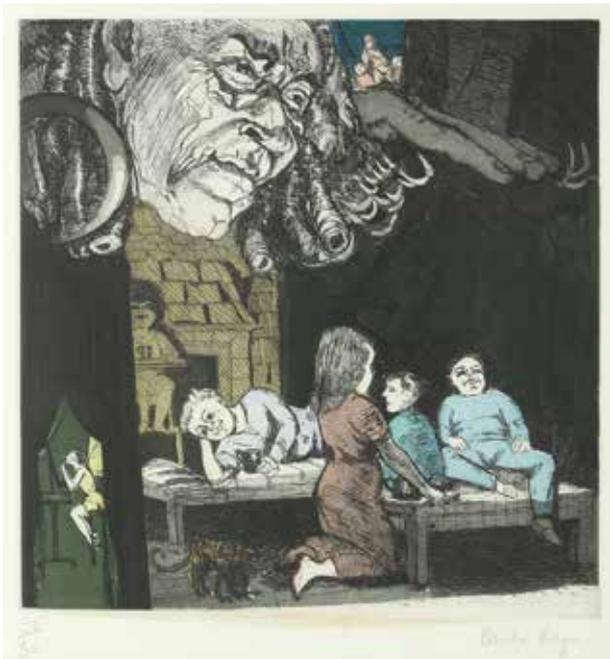
£500 - 700

€550 - 770

US\$610 - 860



240



242

242 AR

PAULA REGO (BRITISH, BORN 1935)

The House Under Ground, from 'Peter Pan'
Etching and aquatint printed in colours, 1992, on Somerset, signed and numbered 35/50 in pencil, printed by Culford Press, London, co-published by the artist and Marlborough Graphics, London, with full margins, 275 x 270mm (10 3/4 x 10 5/8in)(PL)

£500 - 700

€550 - 770

US\$610 - 860

243 AR

PAULA REGO (BRITISH, BORN 1935)

Mary, Mary, Quite Contrary II
Etching and aquatint printed in tone, 1989, on wove, signed and numbered 28/50 in pencil, printed by Culford Press, London, co-published by the artist and Marlborough Graphics, London, with the publisher's blindstamp, with full margins, 210 x 230mm (8 1/4 x 9in) (PL)

£700 - 1,000

€770 - 1,100

US\$860 - 1,200

244 AR

PAULA REGO (BRITISH, BORN 1935)

Three Blind Mice
Etching and aquatint, 1989, on wove, signed and numbered 22/50 in pencil, printed by Culford Press, London, co-published by the artist and Marlborough Graphics, London, with the publisher's blindstamp, with full margins, 520 x 380mm (20 1/2 x 15in)(SH)

£700 - 1,000

€770 - 1,100

US\$860 - 1,200



243



244

"We interpret the world through stories... everybody makes their own sense of things, but if you have stories it helps."

– Paula Rego



245



246



247



248

245 AR

TRACEY EMIN (BRITISH, BORN 1963)

Cunnilingus

Etching, 2013, on Somerset, signed, titled, dated and numbered 80/100 in pencil, 355 x 370mm (14 x 14 1/2in)(SH)(unframed)

£1,000 - 1,500

€1,100 - 1,700

US\$1,200 - 1,800

246

TRACEY EMIN (BRITISH, BORN 1963)

HRH

Polymer gravure, 2012, on white Zerkall, signed, titled, dated and numbered 91/200 in pencil, printed and published by Emin International, London, the full sheet, 440 x 340mm (17 3/8 x 13 3/8in)(SH)(unframed)

£600 - 800

€660 - 890

US\$740 - 980

247 AR

TRACEY EMIN (BRITISH, BORN 1963)

The Kiss

Polymer gravure printed in blue, 2011, on white Zerkall, signed and numbered 323/1000 in pencil, printed and published by Emin International, London, the full sheet, 340 x 310mm (13 3/8 x 12 1/4in)(SH)

£500 - 700

€550 - 770

US\$610 - 860

248 AR

TRACEY EMIN (BRITISH, BORN 1963)

But Yea

Polymer photogravure, 2005, on wove, signed, titled, dated and numbered 9/200 in pencil, with full margins, 295 x 205mm (11 5/8 x 8 1/8in)(l)

£500 - 700

€550 - 770

US\$610 - 860



249

249 AR

TRACEY EMIN (BRITISH, BORN 1963)

Love is what you want II

Etching, 2011, on wove, signed, titled, dated and numbered 60/200 in pencil, inscribed 'Don't wait till you are 60 x' in black ink, with wide margins, 215 x 210mm (11 x 13in)(PL)

£1,000 - 1,500

€1,100 - 1,700

US\$1,200 - 1,800

250 AR

TRACEY EMIN (BRITISH, BORN 1963)

I Promise To Love You

Offset lithograph printed in colours, 2014, on glossy wove, signed and dated in silver ink, from the edition of 500, published by Emin International, London, 698 x 498mm (27 1/2 x 19 5/8in)(SH) (unframed)

£600 - 800

€660 - 890

US\$740 - 980

251 AR

TRACEY EMIN (BRITISH, BORN 1963)

The Kiss Was Beautiful

Offset lithograph printed in colours, 2016, on glossy wove, signed 'Tracey Emin X' in silver ink, from the edition of 500, printed and published by Emin International, London, the full sheet printed to the edges, 700 x 500mm (27 1/2 x 19 3/4in)(SH)(unframed)

£500 - 700

€550 - 770

US\$610 - 860



250



251



252 AR

DAMIEN HIRST (BRITISH, BORN 1965)

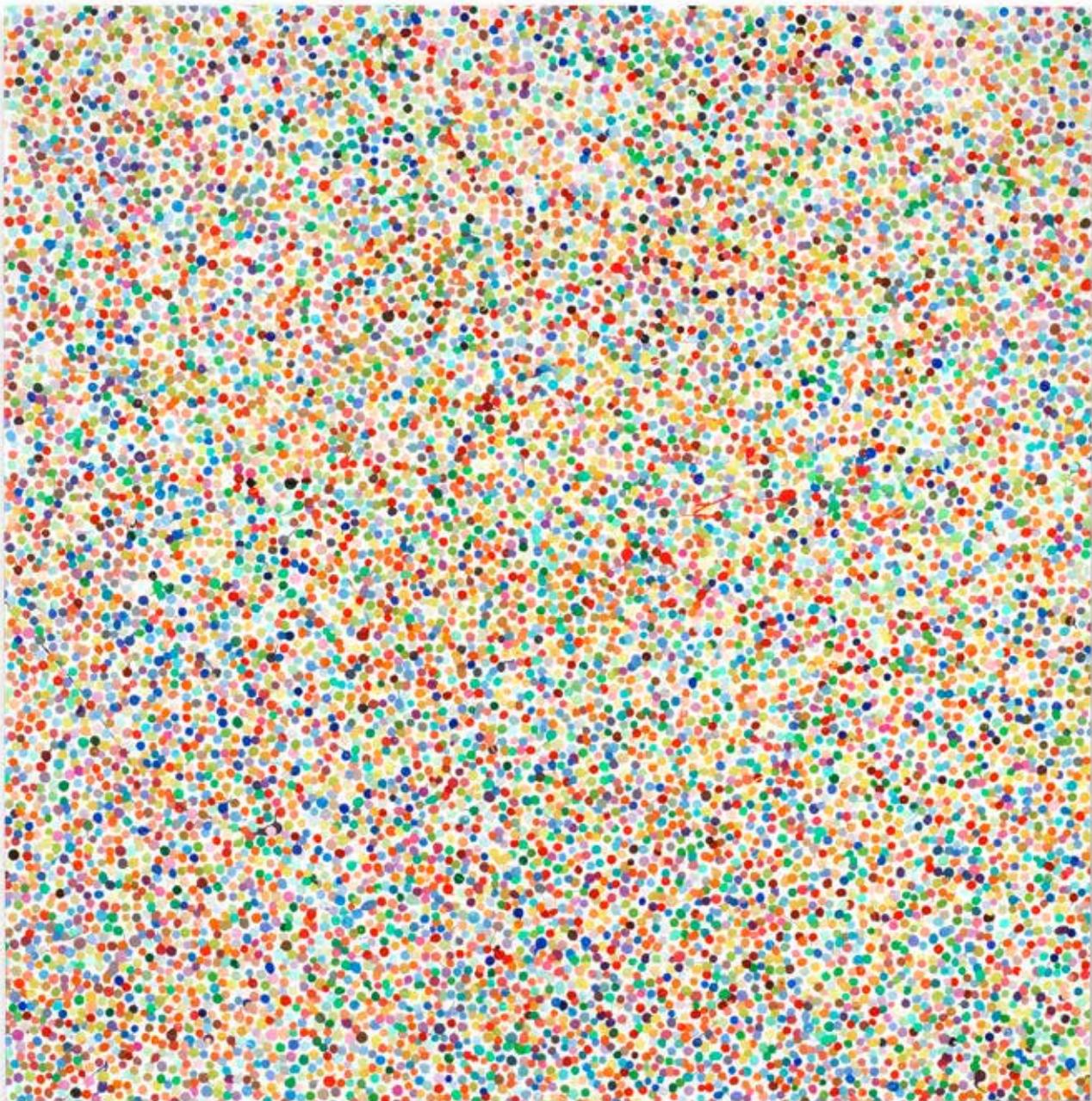
Beverly Hills (H5-2)

Diasec-mounted giclée print in colours, 2018, on aluminium, signed in pencil on the publisher's label affixed verso, stamp-numbered 81/100, published by Heni Productions, London, with their red ink stamp, with the original box, 900 x 900mm (35 3/8 x 35 3/8in) (overall)

£6,000 - 8,000

€6,600 - 8,800

US\$7,400 - 9,800



253 AR

DAMIEN HIRST (BRITISH, BORN 1965)

Gritti (H5-1)

Diasec-mounted giclée print in colours, 2018, on aluminium, signed in pencil on the publisher's label affixed verso, stamp-numbered 83/100, published by Heni Productions, London, with their red ink stamp, with the original box, 900 x 900mm (35 3/8 x 35 3/8in) (overall)

£5,000 - 7,000

€5,500 - 7,700

US\$6,100 - 8,600

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254 AR

DAMIEN HIRST (BRITISH, BORN 1965)

One Plate, from 'Souls IV'

Foil print in loganberry pink, silver gloss and raven black, 2010, on Arches 88 archival paper, signed and numbered 10/15 in pencil, co-published by Other Criteria, London, and Paul Stolper, London, the full sheet, 720 x 510mm (28 3/8 x 20 1/8in)(SH)

£1,500 - 2,000

€1,700 - 2,200

US\$1,800 - 2,500

255

ALEX KATZ (AMERICAN, BORN 1927)

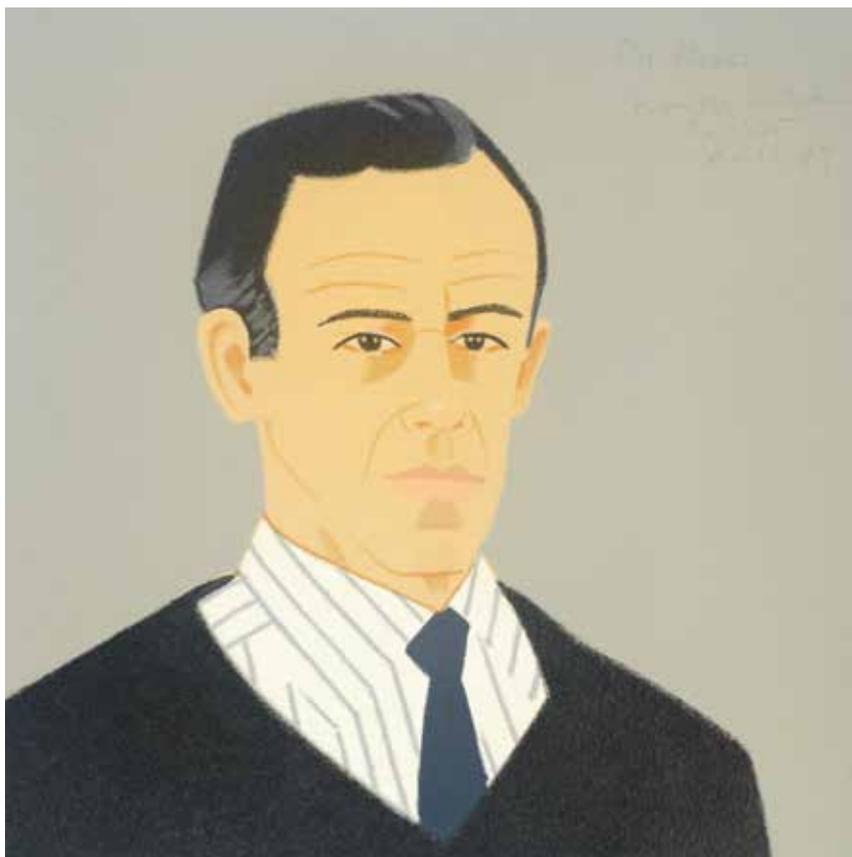
Untitled (Self-Portrait), Cover for 'Alex Katz: The Complete Prints'

Lithograph printed in colours, 1983, on wove, signed with a dedication 'For Roger, Happy Birthday, Alex Katz, 8-1983' in pencil, used as the book cover for Nicholas P. Maravell's 'Alex Katz: The Complete Prints', first edition, published by Alpine Fine Arts, New York/London in 1983, the full sheet printed to the edges, 227 x 229mm (9 x 9in) (SH)(unframed)

£800 - 1,200

€890 - 1,300

US\$980 - 1,500



255



256

256

ALEX KATZ (AMERICAN, BORN 1927)

Laura 5

Archival pigment print, 2018, on Crane Museo Max, signed and numbered 71/125 in pencil, the full sheet printed to the edges, 585 x 600mm (23 x 23in)(SH)(unframed)

£2,000 - 3,000

€2,200 - 3,300

US\$2,500 - 3,700

David Spiller (British, 1942-2018)

Lot 257 – 266

"I really want to make paintings that put some magic on the wall. Some of them are straightforward things. Some are wild things. But underneath, it says I love you."

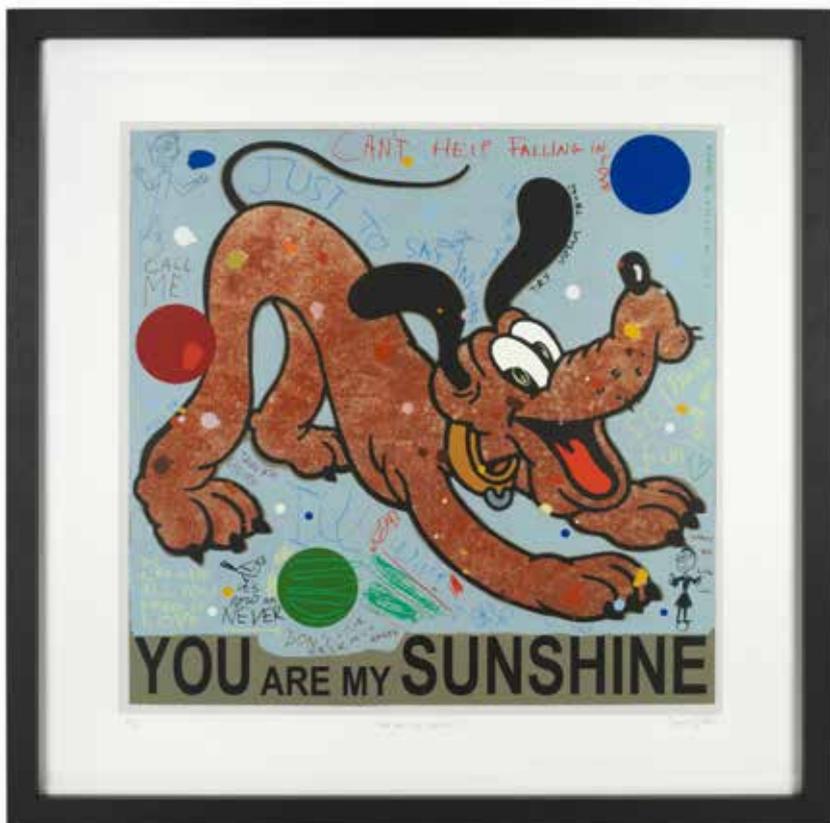
David Spiller's artistic practice, which blends popular culture with childhood memories, is no fluke. Rather, his pop-meets-graffiti artworks - for which he is best known - convey a sense of collectivity. Laced with references to popular culture, from American Pop Art through to boyhood comics and Disney cartoons, his love for recycling and recontextualising imagery find their roots in the defining period of post-war British Pop Art.

Born in 1942 in Kent, England, the young artist completed his graphic design course at the age of 15, before continuing his training at The Slade School of Art in London, where he was taught under the direction of Frank Auerbach and William Coldstream. Reminiscent

of Auerbach's thickly layered works, Spiller's own practice features an array of surface textures from overlapping shapes to sketch-like doodles.

And yet, he is often considered today as an Urban artist. His bold outlined forms covering his large-format works, recall the lines of graffiti art. Borrowed lyrics from the likes of Bob Dylan and the Beatles fill the flat fields of colour and the carefully stencilled forms.

As demonstrated by the selection of prints available for sale here below, Spiller's work is ultimately a celebration of love.



257 AR

DAVID SPILLER (BRITISH, 1942-2018)

You Are My Sunshine (Pluto)
Screenprint in colours, 2013, on wove,
signed, titled and numbered 22/75 in pencil,
printed and published by Harwood King
Studio, Sussex, with their blindstamp, with
full margins, 950 x 940mm (37 3/8 x 37in)
(SH)

£2,500 - 3,500

€2,800 - 3,900

US\$3,100 - 4,300

258 AR

DAVID SPILLER (BRITISH, 1942-2018)

I'll Walk With You (Jerry)

Screenprint in colours, 2015, on wove, signed, titled and numbered 44/75 in pencil, printed and published by Harwood King Studio, Sussex, with their blindstamp, with full margins, 890 x 880mm (35 x 34 5/8in) (SH)

£2,500 - 3,500

€2,800 - 3,900

US\$3,100 - 4,300

258



259 AR

DAVID SPILLER (BRITISH, 1942-2018)

Only You (Tom)

Screenprint in colours, 2015, on wove, signed, titled and numbered 44/75 in pencil, printed and published by Harwood King Studio, Sussex, with their blindstamp, with full margins, 890 x 880mm (35 x 34 5/8in) (SH)

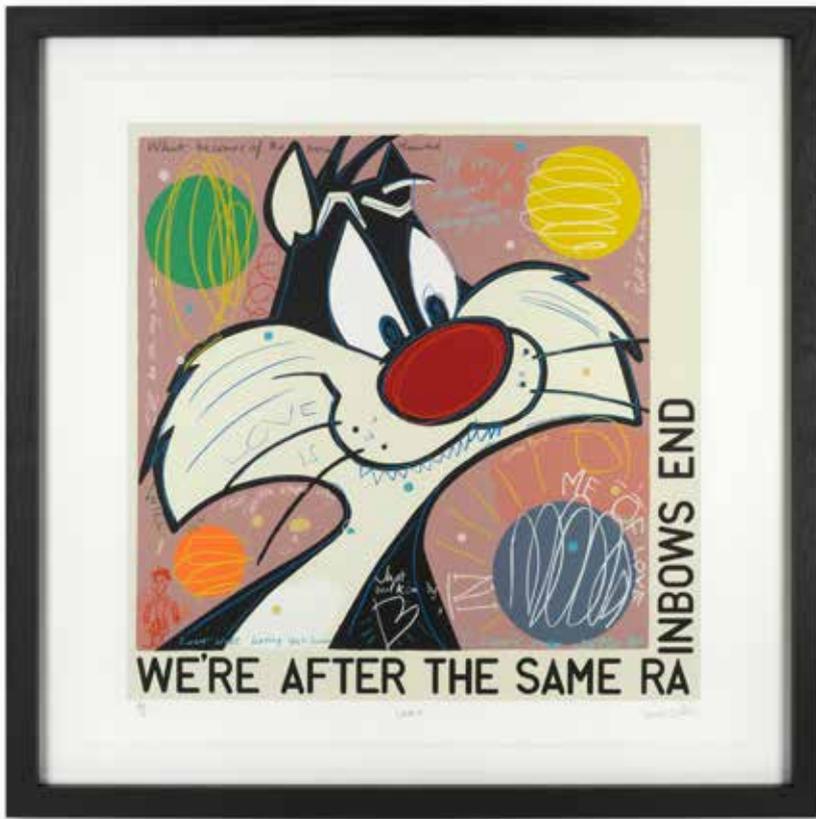
£2,500 - 3,500

€2,800 - 3,900

US\$3,100 - 4,300

259





260 AR

DAVID SPILLER (BRITISH, 1942-2018)

We're After The Same Rainbow's End

(Sylvester)

Screenprint in colours, 2014, on wove, signed, inscribed 'Love is' and numbered 'AP/3' in pencil, an artist's proof aside from the numbered edition of 75, printed and published by Harwood King Studio, Sussex, with their blindstamp, the full sheet, 880 x 800mm (34 5/8 x 34 5/8in)(SH)

£2,500 - 3,500

€2,800 - 3,900

US\$3,100 - 4,300

260



261 AR

DAVID SPILLER (BRITISH, 1942-2018)

Hold Me (Sylvester)

Screenprint in colours, 2016, on wove, signed, titled and numbered 15/95 in pencil, printed and published by Harwood King Studio, Sussex, with their blindstamp, with full margins, 935 x 940mm (36 7/8 x 37in) (SH)

£2,000 - 3,000

€2,200 - 3,300

US\$2,500 - 3,700

261

262 AR

DAVID SPILLER (BRITISH, 1942-2018)

Just You Know Why (Olive Oyl)
Screenprint and mixed media in colours,
2010, on wove, signed, numbered 60/75 and
inscribed 'Just for you' in pencil, printed and
published by Harwood King Studio, Sussex,
with their blindstamp, the full sheet, 990 x
985mm (39 x 38 3/4in)(SH)

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



262



263

263 AR

DAVID SPILLER (BRITISH, 1942-2018)

Your Time Will Come (Popeye)
Screenprint and mixed media in colours,
2010, on wove, signed, numbered 60/75
and inscribed 'Tell me something' in pencil,
printed and published by Harwood King
Studio, Sussex, with their blindstamp, with
full margins, 980 x 980mm (38 5/8 x 38
5/8in)(SH)

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



265



266

265 AR

DAVID SPILLER (BRITISH, 1942-2018)

Somewhere Over the Rainbow
Screenprint in colours, 2018, signed with the initials, titled and numbered 41/95 in pencil, printed and published by Harwood King Studio, Sussex, with their blindstamp, with full margins, 1040 x 1050mm (41 x 41 3/8in)(SH)

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

266 AR

DAVID SPILLER (BRITISH, 1942-2018)

Love Forever True
Screenprint in colours, 2017, on wove, signed with initials, titled and numbered 47/95 in pencil, printed and published by Harwood King Studio, Sussex, with their blindstamp, the full sheet, 930 x 930mm (36 5/8 x 36 5/8in)(SH)

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



267



268

267 AR

TIM FISHLOCK (BRITISH, BORN 1973)

ZERO FUCKS

Giclée print in colours, 2019, signed and numbered 12/15 in black crayon, published by Hang-Up Gallery, London, with the publisher's blindstamp, with full margins, 600 x 600mm (23 5/8 x 23 5/8in)(SH) (unframed)

£500 - 700

€550 - 770

US\$610 - 860

268 AR

TIM FISHLOCK (BRITISH, BORN 1973)

POPULISM IS ALL THE RAGE

Giclée print in colours, 2019, signed and numbered 12/15 in black crayon, published by Hang-Up Gallery, London, with the publisher's blindstamp, with full margins, 600 x 600mm (23 5/8 x 23 5/8in)(SH) (unframed)

£500 - 700

€550 - 770

US\$610 - 860

"I don't think I've ever made any conscious decision to be a comic artist, but to me there's something quite anarchic about comedy."

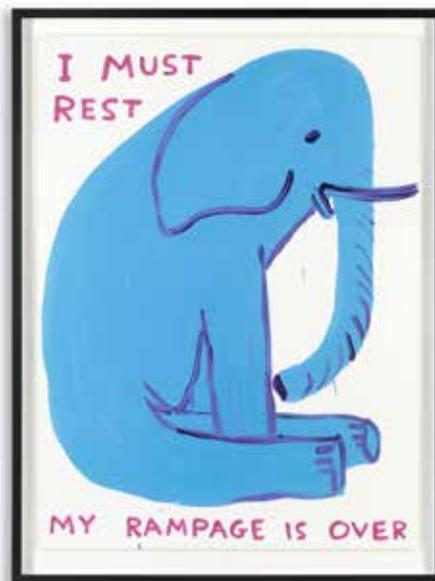
– David Shrigley

269 AR

DAVID SHRIGLEY (BRITISH, BORN 1968)

My Rampage is Over
Screenprint in colours, 2019, on Somerset Tub, from the edition of 125, published by Jealous Print Studio, London, the full sheet, 760 x 560mm (29 7/8 x 22in)(SH)

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



269



270

270 AR

DAVID SHRIGLEY (BRITISH, BORN 1968)

Don't make wild promises which you can't keep
Offset lithograph, 2004, on archival paper, signed and dated in pencil verso, from the edition of 100, published by Iconoclast Editions, Oakley, California, the full sheet printed to the edges, 580 x 400mm (22 7/8 x 15 3/4in)(SH)(unframed)

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



271

271 AR

DAVID SHRIGLEY (BRITISH, BORN 1968)

I'm Special
Linocut printed in red, 2017, signed, dated and numbered 80/100 in pencil, the full sheet printed to the edges, 750 x 560mm (29 1/2 x 22in)(SH)(unframed)

£500 - 700
€550 - 770
US\$610 - 860

Bonhams + The Connor Brothers + CALM

Lots 272-283

We are delighted to team up with Bonhams in support of the mental health charity CALM. CALM – The Campaign Against Living Miserably – is the UK's leading suicide prevention movement, offering frontline services to people in crisis.

CALM's cause is one close to us – I'm from a family that has suffered multiple suicide attempts, and The Connor Brothers were born when I went to live with James during my own struggle with suicidal depression. We know first-hand the devastating impact suicidality can have on individuals, their loved ones, and the wider community.

Suicide is the biggest killer of men under 45 in the UK, and the following twelve lots represent the twelve men who take their own lives in this country every day. Sold without reserve, all proceeds from the sale of these lots will be donated to CALM. We are grateful to Bonhams for offering us the opportunity to support the life-saving work that CALM does.

THE CONNOR BROTHERS

(Artists, ambassadors of the mental health charity CALM)

The following lots 272-283 have been donated directly by the Connor Brothers raising funds for CALM.



The Connor Brothers is the pseudonym for British artists James Golding and Mike Snelle. The duo came to prominence in 2012 and for several years maintained their anonymity by using a fictional biography. Their identities were revealed in 2014, allowing them to undertake more ambitious projects. The pair are recognised for their activist work in relation to the refugee crisis having worked closely with the Russian activist group Pussy Riot. They are regarded amongst the most prominent artistic voices to comment on the crisis and more generally, through their works, reveal an obsession with truth and fiction which is particularly relevant in the current climate of fake news, post-truth and the dominance of social media.



272

THE CONNOR BROTHERS (BRITISH)

If It's Not Weird I'm Not Interested

Giclée print in colours with screenprint varnish, 2019, on wove, signed, dated and numbered 1/1 in pencil, an unique impression exclusively produced in aid of the CALM charity, published by the artists, 1105 x 750mm (43 1/2 x 29 1/2in)(SH)

£500 - 700

€550 - 770

US\$610 - 860

Please note this lot is sold in aid of the CALM charity - Campaign Against Living Miserably, UK.



272



273

273

THE CONNOR BROTHERS (BRITISH)

Every Saint Has A Past And Every Sinner A Future

Giclée print in colours with screenprint varnish, 2019, on wove, signed, dated and numbered 1/1 in pencil, an unique impression exclusively produced in aid of the CALM charity, published by the artists, 1105 x 750mm (43 1/2 x 29 1/2in)(SH)

£500 - 700

€550 - 770

US\$610 - 860

Please note this lot is sold in aid of the CALM charity - Campaign Against Living Miserably, UK.



274

274

THE CONNOR BROTHERS (BRITISH)

There Is Nothing So Seductive As A Dangerous Idea
Giclée print in colours with screenprint varnish, 2019, on wove, signed, dated and numbered 1/1 in pencil, an unique impression exclusively produced in aid of the CALM charity, published by the artists, 1105 x 750mm (43 1/2 x 29 1/2in)(SH)

£500 - 700

€550 - 770

US\$610 - 860

Please note this lot is sold in aid of the CALM charity - Campaign Against Living Miserably, UK.



275

275

THE CONNOR BROTHERS (BRITISH)

All She Wanted Was To Be Someone's Most Precious Person
Giclée print in colours with screenprint varnish, 2019, on wove, signed, dated and numbered 1/1 in pencil, an unique impression exclusively produced in aid of the CALM charity, published by the artists, 1105 x 750mm (43 1/2 x 29 1/2in)(SH)

£500 - 700

€550 - 770

US\$610 - 860

Please note this lot is sold in aid of the CALM charity - Campaign Against Living Miserably, UK.

276

THE CONNOR BROTHERS (BRITISH)

Normal Is The Cruellest Of All Insults

Giclée print in colours with screenprint varnish, 2019, on wove, signed, dated and numbered 1/1 in pencil, an unique impression exclusively produced in aid of the CALM charity, published by the artists, 1105 x 750mm (43 1/2 x 29 1/2in)(SH)

£500 - 700

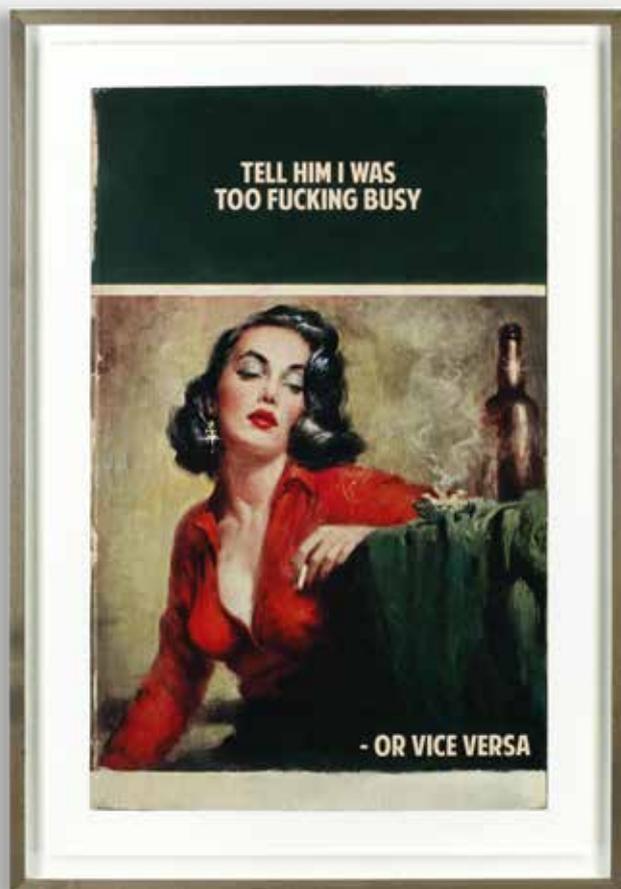
€550 - 770

US\$610 - 860

Please note this lot is sold in aid of the CALM charity - Campaign Against Living Miserably, UK.



276



277

277

THE CONNOR BROTHERS (BRITISH)

Tell Him I was too Fucking Busy - or Vice Versa

Giclée print in colours with screenprint varnish, 2019, on wove, signed, dated and numbered 1/1 in pencil, an unique impression exclusively produced in aid of the CALM charity, published by the artists, 1105 x 750mm (43 1/2 x 29 1/2in)(SH)

£500 - 700

€550 - 770

US\$610 - 860

Please note this lot is sold in aid of the CALM charity - Campaign Against Living Miserably, UK.



278

278

THE CONNOR BROTHERS (BRITISH)

We Must Be Careful About What We Pretend To Be
Giclée print in colours with screenprint varnish, 2019, on wove, signed, dated and numbered 1/1 in pencil, an unique impression exclusively produced in aid of the CALM charity, published by the artists, 1105 x 750mm (43 1/2 x 29 1/2in)(SH)

£500 - 700

€550 - 770

US\$610 - 860

Please note this lot is sold in aid of the CALM charity - Campaign Against Living Miserably, UK.

279

THE CONNOR BROTHERS (BRITISH)

If You've Got a Skeleton

Giclée print in colours with screenprint varnish, 2019, on wove, signed, dated and numbered 1/1 in pencil, an unique impression exclusively produced in aid of the CALM charity, published by the artists, 1105 x 750mm (43 1/2 x 29 1/2in)(SH)

£500 - 700

€550 - 770

US\$610 - 860

Please note this lot is sold in aid of the CALM charity - Campaign Against Living Miserably, UK.



279

280

THE CONNOR BROTHERS (BRITISH)

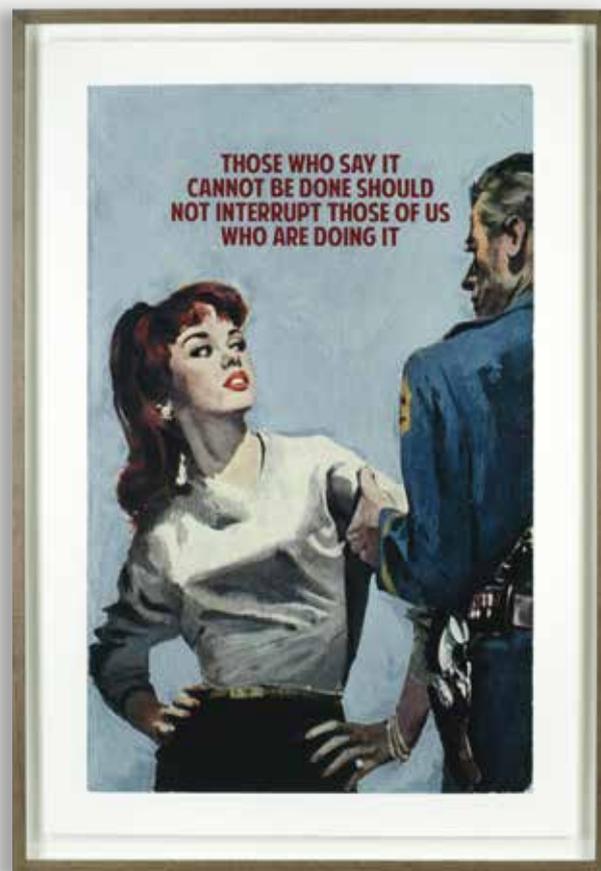
Those Who Say It Cannot Be Done
Giclée print in colours with screenprint varnish, 2019, on wove, signed, dated and numbered 1/1 in pencil, an unique impression exclusively produced in aid of the CALM charity, published by the artists, 1105 x 750mm (43 1/2 x 29 1/2in)(SH)

£500 - 700

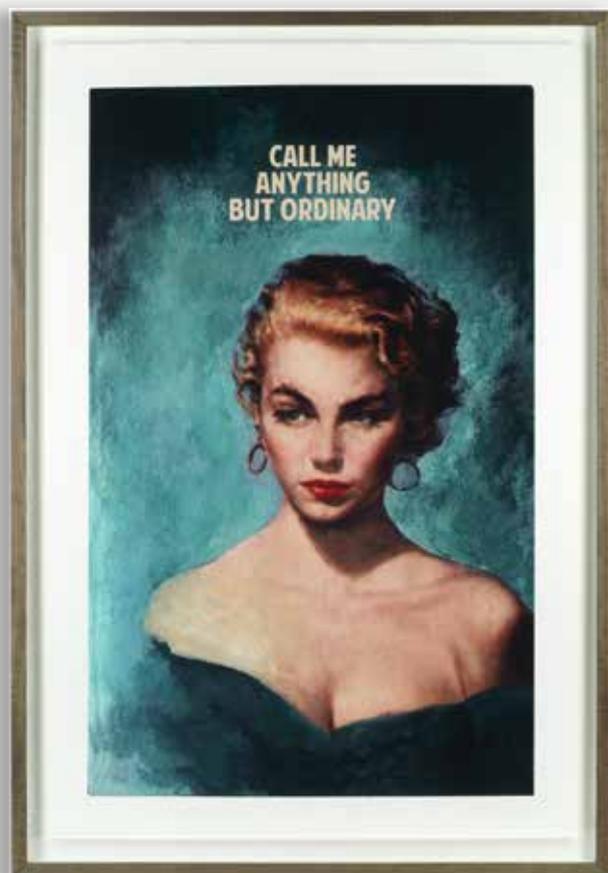
€550 - 770

US\$610 - 860

Please note this lot is sold in aid of the CALM charity - Campaign Against Living Miserably, UK.



280



281

281

THE CONNOR BROTHERS (BRITISH)

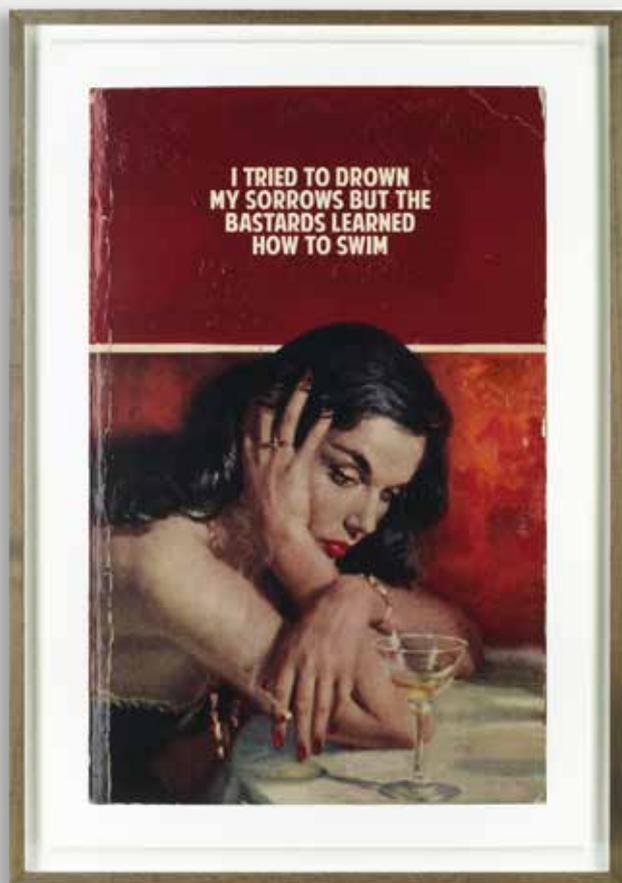
Call Me Anything But Ordinary
Giclée print in colours with screenprint varnish, 2019, on wove, signed, dated and numbered 1/1 in pencil, an unique impression exclusively produced in aid of the CALM charity, published by the artists, 1105 x 750mm (43 1/2 x 29 1/2in)(SH)

£500 - 700

€550 - 770

US\$610 - 860

Please note this lot is sold in aid of the CALM charity - Campaign Against Living Miserably, UK.



282

282

THE CONNOR BROTHERS (BRITISH)

I Tried To Drown My Sorrows But The Bastards Learned How To Swim

Giclée print in colours with screenprint varnish, 2019, on wove, signed, dated and numbered 1/1 in pencil, an unique impression exclusively produced in aid of the CALM charity, published by the artists, 1105 x 750mm (43 1/2 x 29 1/2in)(SH)

£500 - 700

€550 - 770

US\$610 - 860

Please note this lot is sold in aid of the CALM charity - Campaign Against Living Miserably, UK.

283

THE CONNOR BROTHERS (BRITISH)

Maybe It's Not About The Happy Ending

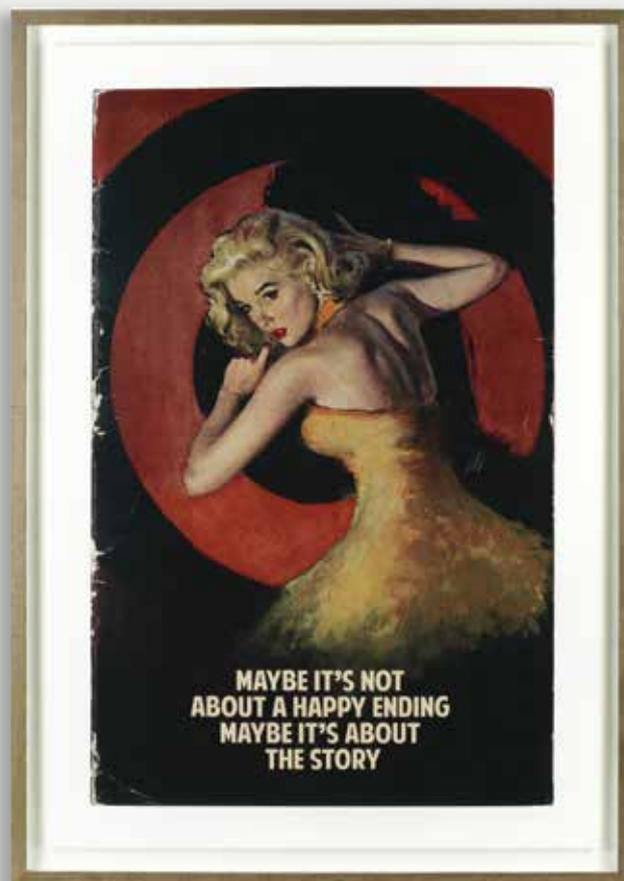
Giclée print in colours with screenprint varnish, 2019, on wove, signed, dated and numbered 1/1 in pencil, an unique impression exclusively produced in aid of the CALM charity, published by the artists, 1105 x 750mm (43 1/2 x 29 1/2in)(SH)

£500 - 700

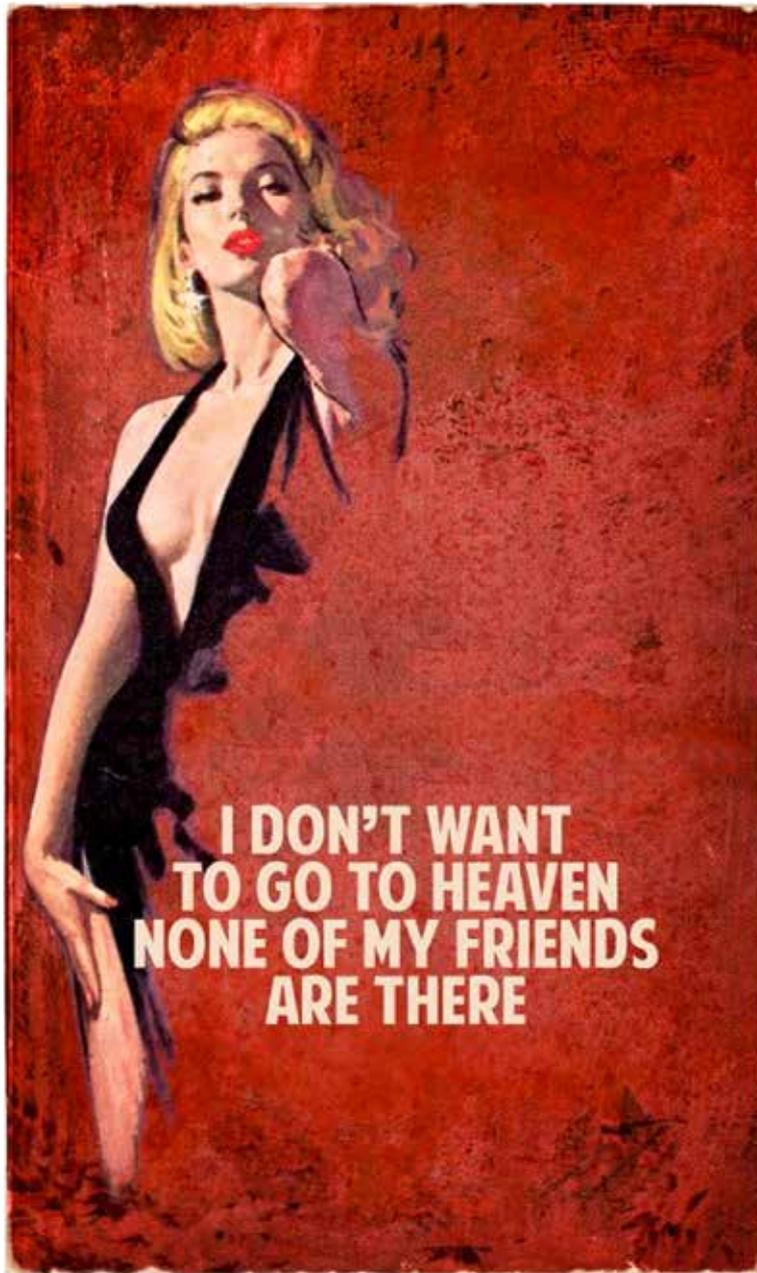
€550 - 770

US\$610 - 860

Please note this lot is sold in aid of the CALM charity - Campaign Against Living Miserably, UK.



283



284 AR

THE CONNOR BROTHERS (BRITISH)

I Don't Want To Go To Heaven

Giclée print in colours with screenprint varnish, 2017, on wove, signed, dated and inscribed 'AP 16/20' in pencil, one of 20 artist's proof aside from the numbered edition of 150, with full margins, 1660 x 1060mm (65 3/8 x 41 3/4in)(SH)(unframed)

£1,000 - 1,500

€1,100 - 1,700

US\$1,200 - 1,800

Provenance

Hang-Up Gallery, London.



285 AR

JULIAN OPIE (BRITISH, BORN 1958)

Australian Statuettes

The complete series of seven statuettes, 2018, laser-cut acrylic, two-part statuettes, from the edition of an unknown size, in a perspex presentation box, overall 290 x 810 x 102mm (11 3/8 x 31 7/8 x 4in)

£800 - 1,200

€890 - 1,300

US\$980 - 1,500

285

286 AR

JULIAN OPIE (BRITISH, BORN 1958)

Woman Taking Off Man's Shirt (Cristea p.244)

Screenprint in colours, 2003, on wove, from the edition of an unknown size, published by K21 Kunstammlung Nordrhein-Westfalen, Düsseldorf, with full margins, 1000 x 600mm (39 3/8 x 23 5/8in)(SH)(unframed)

£1,000 - 1,500

€1,100 - 1,700

US\$1,200 - 1,800



286



287

287 AR

JULIAN OPIE (BRITISH, BORN 1958)

We swam amongst the Fishes (Cristea 45)

Screenprint in colours, 2003, on spray-painted MDF block, signed and numbered 147/160 in black ink verso, printed by Advanced Graphics, London, published by the artist, London, 750 x 700mm (29 1/2 x 27 5/8in)(overall)

£2,000 - 3,000

€2,200 - 3,300

US\$2,500 - 3,700

288

MARGARET CALVERT (SOUTH AFRICAN)

Woman at Work

Screenprint in colours, 2018, on Somerset Tub, signed, dated and numbered 25/25 in pencil, published by Jealous Print Studio, London, the full sheet, 15150 x 10150mm (59 5/8 x 59 5/8in)(SH)

£5,000 - 7,000

€5,500 - 7,700

US\$6,100 - 8,600



288



289^{AR}

MARLENE DUMAS (SOUTH AFRICAN/BRITISH, BORN 1953)

Alan Turing

Piezographic print, 2015, on wove, signed, dated and numbered 39/100 in pencil, printed by Bernard Ruijgrok Piezografie, Amsterdam, published by Tate, London, with the printer's blindstamp, with full margins, 440 x 350mm (17 3/8 x 13 3/4in)(SH)

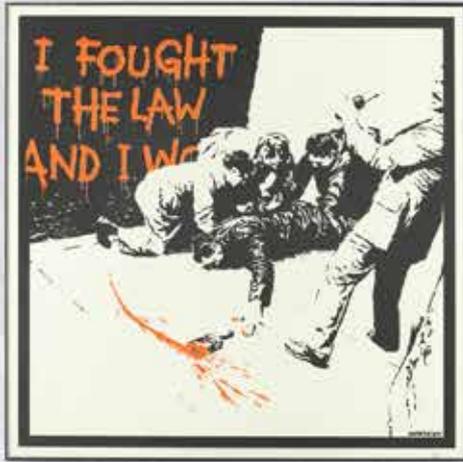
£1,500 - 2,000

€1,700 - 2,200

US\$1,800 - 2,500

289







290

290 AR

BANKSY (BRITISH, BORN 1975)

Queen Vic

Screenprint in colours, 2003, on wove, numbered 85/500 in pencil, published by Pictures on Walls, London, with full margins, 700 x 500mm (27 5/8 x 19 5/8in)(SH)

£6,000 - 8,000

€6,600 - 8,800

US\$7,400 - 9,800

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

291 AR

BANKSY (BRITISH, BORN 1975)

I Fought the Law

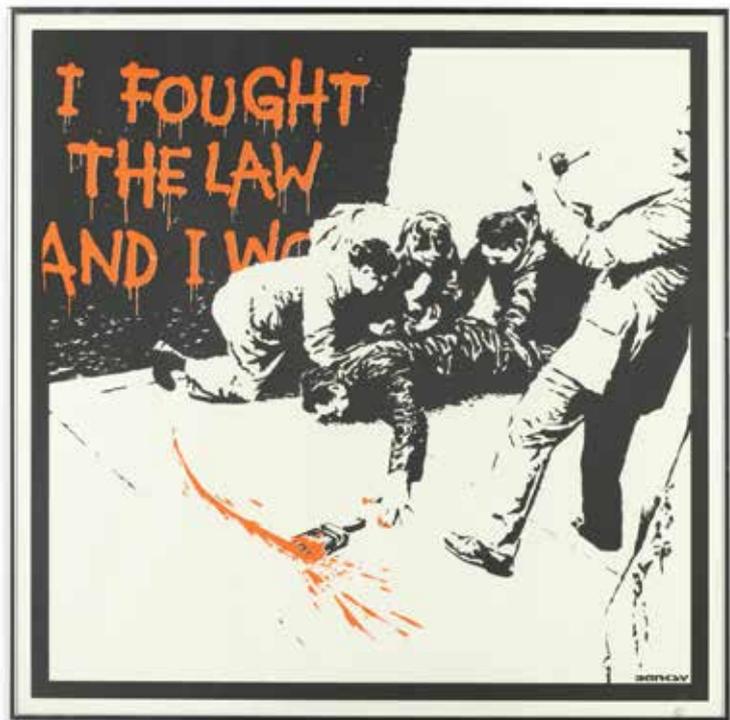
Screenprint in colours, 2004, on wove, numbered 220/500 in pencil, published by Pictures on Walls, London, the full sheet, 700 x 700mm (27 1/2 x 27 1/2in)(SH)

£5,000 - 7,000

€5,500 - 7,700

US\$6,100 - 8,600

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



291

292 AR

BANKSY (BRITISH, BORN 1975)

Happy Choppers

Screenprint in colours, 2003, on wove, inscribed 'AP/DN' and numbered 673/750 in pencil, published by Pictures on Walls, London, the full sheet, 700 x 500mm (27 1/2 x 19 5/8in)(SH)

£7,000 - 10,000

€7,700 - 11,000

US\$8,600 - 12,000

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

293 AR

BANKSY (BRITISH, BORN 1975)

Have A Nice Day

Screenprint in colours, 2003, on wove, numbered 95/500 in pencil, published by Pictures on Walls, London, with full margins, 360 x 1000mm (14 1/8 x 39 3/8in)(SH)

£5,000 - 7,000

€5,500 - 7,700

US\$6,100 - 8,600

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



292



293



294



295

294 AR

BANKSY (BRITISH, BORN 1975)

Applause

Screenprint in colours, 2006, on wove, numbered 327/500 in pencil, published by Pictures on Walls, London, with their blindstamp, with full margins, 800 x 1200mm (31 1/2 x 47 1/4in)(SH)(unframed)

£5,000 - 7,000

€5,500 - 7,700

US\$6,100 - 8,600

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

295 AR

BANKSY (BRITISH, BORN 1975)

Silver Flag

Screenprint in colours, 2006, on wove, numbered 163/1000 in black ink verso, printed and published by Pictures on Walls, London, with their blindstamp, the full sheet, 500 x 700mm (19 5/8 x 27 1/2in)(SH)(unframed)

£3,000 - 5,000

€3,300 - 5,500

US\$3,700 - 6,100

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



296



297

296 AR

BANKSY (BRITISH, BORN 1975)

Trolleys

Screenprint in colours, 2007, on wove, signed and numbered 704/750 in pencil, published by Pictures on Walls, London, with full margins, 564 x 756mm (22 1/8 x 29 5/8in)(SH)(unframed)

£4,000 - 6,000

€4,400 - 6,600

US\$4,900 - 7,400

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

297 AR

BANKSY (BRITISH, BORN 1975)

Bomb Middle England

Screenprint in colours, 2002, on wove, numbered 194/500 in pencil, printed and published by Pictures on Walls, London, the full sheet, 350 x 990mm (13 3/4 x 38 7/8in)(SH)

£5,000 - 7,000

€5,500 - 7,700

US\$6,100 - 8,600

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



298

298 AR

BANKSY (BRITISH, BORN 1975)

Grannies

Screenprint in colours, 2006, on wove, numbered 159/500 in pencil, published by Pictures on Walls, London, with their blindstamp, with full margins, 575 x 765mm (22 5/8 x 30 1/8in)(SH)(unframed)

£5,000 - 7,000

€5,500 - 7,700

US\$6,100 - 8,600

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

299 AR

BANKSY (BRITISH, BORN 1975)

Bomb Hugger (Bomb Love)

Screenprint in colours, 2004, on wove, numbered 309/600 in pencil, published by Pictures on Walls, the full sheet, 695 x 495mm (27 3/8 x 19 1/2in)(SH)

£7,000 - 10,000

€7,700 - 11,000

US\$8,600 - 12,000

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



299

300 AR

BAMBI (BRITISH, BORN 1982)

Give a girl the right shoes and she can conquer the World
Spray-paint, stencil, linocut and diamond dust, 2019, on wove,
signed and inscribed 'A/P' in red pencil, an artist's proof, printed and
published by the artist and Endangered Editions, London, with their
blindstamp and an additional authentication ink stamp verso, the full
sheet, 1025 x 330mm (40 3/8 x 13in)(SH)

£800 - 1,200
€890 - 1,300
US\$980 - 1,500



300



301

301 AR

BAMBI (BRITISH, BORN 1982)

Spray Star

Spray-paint and stencil in colours, 2019, on wove, signed and
inscribed 'A/P' in pencil, an artist's proof, printed and published by
the artist and Endangered Editions, London, with their blindstamp
and an additional authentication ink stamp verso, the full sheet, 800 x
798mm (31 1/2 x 31 3/8in)(SH)

£700 - 1,000
€770 - 1,100
US\$860 - 1,200

Sara Pope (British, Born 1973)

“The names for all my pieces are inspired by the names of lipstick shades”



Contemporary artist Sara Pope is best known for her bold, seductive prints and paintings of voluptuous lips. Taking inspiration from a successful career in the fashion industry as a shoe designer, and also her work in magazines as a designer and art director, she aims to capture the sensuality and seductive power conveyed by the lips and mouth. Interested in questions of beauty, communication, and the rise of image perfectionism, Sara Pope uses the perspective of her commercial experience to explore these themes.

The starting point is a makeup brush and a lipstick. She paints the models' lips, then, using tricks and techniques of makeup and lighting, she begins the process of creating the perfect lips. She asks the model, to express different emotions which she captures photographically. Using these shots as inspiration she begins the artwork.

Pope's work has been shown in numerous exhibitions and art fairs across London and internationally. Sara Pope is also the first British female artist in over 70 years to have a piece of work accepted into the Vatican collection.

302 AR

SARA POPE (BRITISH, BORN 1973)

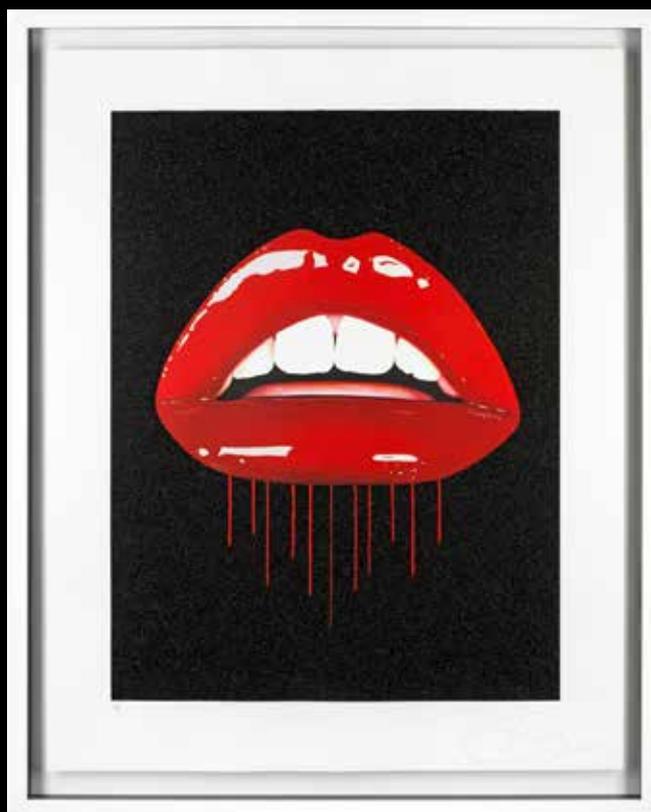
Decadence (Red)

Archival inkjet and black diamond dust, 2017, on Somerset Satin, signed and inscribed 'AP', an artist's proof aside from the numbered edition of 25, printed and published by Jealous Print Studio, London, the full sheet, 103 x 810mm (40 1/2 x 31 7/8in)(SH)

£600 - 800

€660 - 890

US\$740 - 980



302



303

303 AR

SARA POPE (BRITISH, BORN 1973)

Electric

Archival inkjet with screenprint, varnish and glow, 2018, on Somerset Satin, signed and numbered 19/30 in pencil, printed and published by Jealous Print Studio, London, with their blindstamp, the full sheet, 850 x 860mm (33 1/2 x 33 7/8in)(SH)

£600 - 800

€660 - 890

US\$740 - 980



304



305

304 AR

CHRIS LEVINE (CANADIAN/BRITISH, BORN 1972)

X Marks the Spot Series

The complete set of eight screenprints in colours with glitter, 2018, on Somerset Satin, signed in pencil, from the edition of an unknown size, printed by the artist, published by Jealous Print Studio, London, with the artist's blindstamp, the full sheets, 300 x 300mm (11 3/4 x 11 3/4in)(SH)(8)

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

305 AR

BEN EINE (BRITISH, BORN 1970)

Celebrate - Circus

Screenprint in colours, 2016, on Somerset Satin, signed, dated and numbered 144/150 in pencil, published by Jealous Print Studio, London, with their blindstamp, the full sheet, 680 x 700mm (26 3/4 x 27 1/2in)(SH)

£500 - 700
 €550 - 770
 US\$610 - 860

This edition was released alongside The Big Issue to celebrate their 200th copy.



306

306 AR

WILLIAM KINGETT (BRITISH)

Love Affair

Screenprint in colours with varnish, 2015, on Somerset Tub, signed and inscribed 'AP', an artist's proof aside from the numbered edition of 50, published by Jealous Print Studio, London, 420 x 10250mm (16 1/2 x 40 3/8in)(SH)

£500 - 700

€550 - 770

US\$610 - 860

307 AR

LAKWENA (BRITISH, ACTIVE 1986)

The Best is Yet to Come

Screenprint in colours, 2018, with gold leaf, on Somerset Satin, signed and numbered 1/25 in pencil, published by Jealous Print Studio, London, with their blindstamp, the full sheet, 990 x 750mm (39 x 29 1/2in)(SH)

£500 - 700

€550 - 770

US\$610 - 860

308

JONAS WOOD (AMERICAN, BORN 1977)

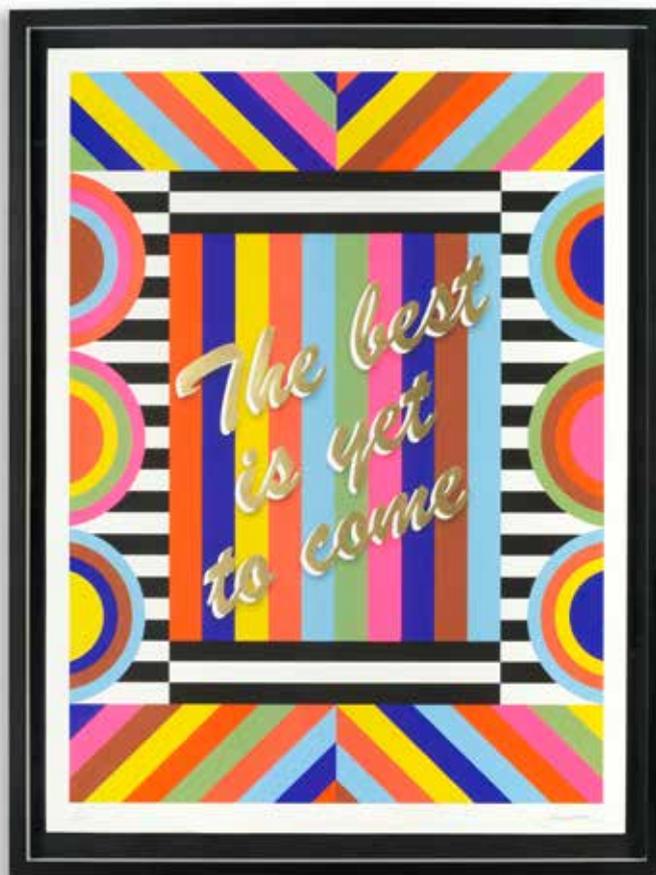
Large Shelf Still Life

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, 585 x 585mm (23 x 23in)(SH)(unframed)

£500 - 700

€550 - 770

US\$610 - 860



307



308



309

309 AR

JAKE & DINOS CHAPMAN (BRITISH BORN 1962 AND 1966)

Glitter Glitter Everywhere

Two screencprints in colours, the first with glitter, the second printed in black, 2018, each on Somerset Satin, signed and numbered 99/100 in pencil, published by Jealous Print Studio, London, the full sheets, each 370 x 360mm (14 1/2 x 14 1/8in)(SH)(2)

£500 - 700
 €550 - 770
 US\$610 - 860



310

310 AR

JAMES JOYCE (BRITISH)

Here For A Good Time Not A Long Time

Gold and black glitter, 2018, on plywood, housed in the artist's designated frame, signed and numbered 28/45 in black ink, published by Jealous Print Studio, London, 540 x 540mm (21 1/4 x 21 1/4in)(overall)

£800 - 1,200
 €890 - 1,300
 US\$980 - 1,500



311

311 AR

MIAZ BROTHERS (ITALIAN, BORN 1965)

Old Master 3

Archival inkjet print in colours, 2019, on Hahnemühle Photo Rag, signed and inscribed 'AP' in pencil, an artist's proof aside from the numbered edition of 35, published by Jealous Print Studio, London, with full margins, 750 x 560mm (29 1/2 x 22in)(SH)

£500 - 700

€550 - 770

US\$610 - 860



312

312 AR

CHARMING BAKER (BRITISH, BORN 1964)

The Only Thing I'm Sure Of Is That I'm Sure Of Nothing

Screenprint with hand-routed elements and laser cutting in colours, 2013, on birch ply, housed in the artist's designated frame, signed in black pencil, numbered 29/35 in black ink, printed by the artist, published by Jealous Print Studio, London, with the artist's and publisher's carved stamps, the full sheet printed to the edges, 1260 x 1030mm (49 5/6 x 40 1/2in)(overall)

£2,000 - 3,000

€2,200 - 3,300

US\$2,500 - 3,700



313



314



315



316

313

FAILE (AMERICAN)

Bad Seed (I)

Screenprint, spraypaint and acrylic in colours, 2007, on wove, signed and inscribed '1986' in pencil, further stamp-numbered 01/12 and dated 2007 verso, published by the artists, with their blindstamp, the full sheet, 456 x 606mm (18 x 23 7/8in)(SH); together with 'Butterfly Girl (Pink and Creme)', screenprint and acrylic, 2006, on wove, signed and inscribed '1987' in pencil, stamp-numbered 02/11 and dated 2006 verso, published by the artists, with their blindstamp, the full sheet, 895 x 638mm (35 1/4 x 25 1/8in)(SH)(2 unframed)

£800 - 1,200
€890 - 1,300
US\$980 - 1,500

314

FAILE (AMERICAN)

Macbeth

Screenprint in colours, 2006, on wove, signed, dated and numbered 158/250 in pencil, printed and published by Pictures on Walls, London, with the artist's and the publisher's blindstamp, with full margins, 660 x 475mm (26 x 18 3/4in)(I)

£500 - 700
€550 - 770
US\$610 - 860

315

FAILE (AMERICAN)

Bunny Girl; Sinful Pleasures

Screenprint in colours, 2006, on wove, signed, dated and numbered 39/150 in pencil, printed and published by Pictures on Walls, London, with their blindstamp, 695 x 500mm (27 3/8 x 19 5/8in)(SH); together with 'Sinful Pleasures', screenprint in colours, 2003, on wove, signed and inscribed '1986' in pencil, date-stamped verso, printed and published by the artist, with their blindstamp, 912 x 634mm (36 x 25in)(SH)(unframed)(2)

£800 - 1,200
€890 - 1,300
US\$980 - 1,500

316

FAILE (AMERICAN)

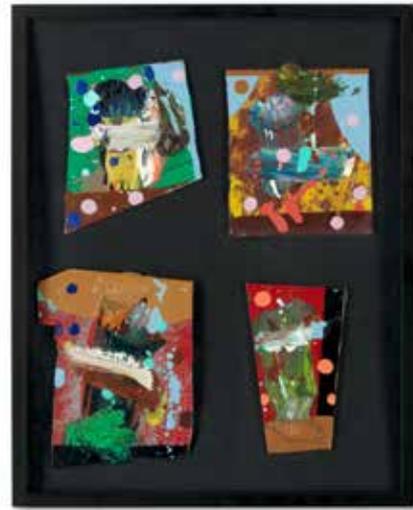
Bunny Boy II

Screenprint and mixed media, 2006, on wove, signed and inscribed '1986' in pencil, published by the artist, with the artist's blindstamp, the full sheet printed to the edges, 500 x 380mm (19 5/8 x 15in)(SH)

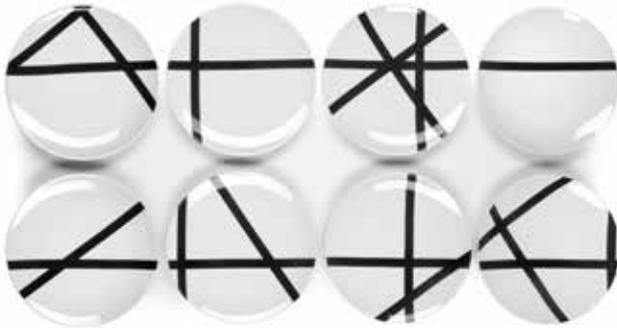
£1,000 - 1,500
€1,100 - 1,700
US\$1,200 - 1,800



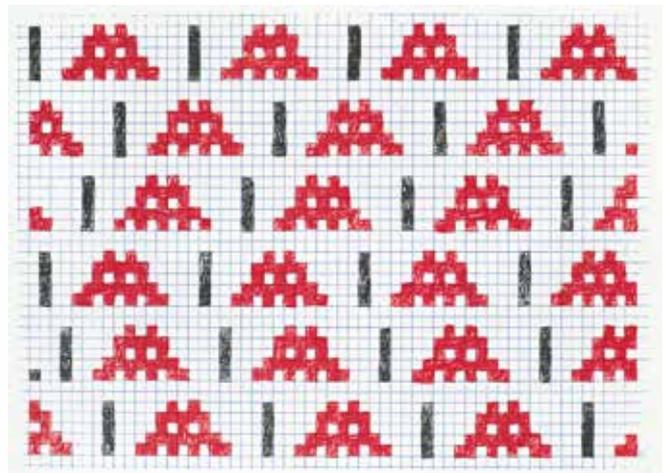
317



318



319



320

317 AR

WILLIAM SWEETLOVE (BELGIAN, BORN 1949)

Cloned Bulldog with pet bottle (coral)
Silver plated bronze with mixed media, 2011, signed and numbered
1/8 in black ink on hind leg, published by GKM Siwert Bergström,
Malmö, 470 x 420 x 200mm (18 1/2 x 16 1/2 x 7 7/8in)(overall)

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

318 AR

FIONA RAE R.A. (BRITISH, BORN 1963)

Untitled, from '500 Paintings for Witte de With'
Set of four works, 1990, oil and acrylic on plastic, each a unique
variation, numbered from the edition of 500 on a label affixed verso,
120 x 100mm (4 3/4 x 4in)(and smaller)(4)

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

319 AR

FRANÇOIS MORELLET (FRENCH, 1926-2016)

Trames de parallèles 0° - 55° - 90° - 145°
A complete set of eight porcelain dessert plates and one service
plate transfer printed in colours, 1996, each with the artist's printed
signature on the underside, from the edition of an unknown size,
produced by Winterling Porzellan, Germany, with the maker's stamp,
published by Editions G.D.L., Paris, 300mm (11 7/8in)(diameter)(and
smaller)(9)

£3,000 - 5,000
€3,300 - 5,500
US\$3,700 - 6,100

320 AR

INVADER (FRENCH, BORN 1969)

Homeworks
Screenprint in colours, 2006, on wove, numbered 33/100 in pencil,
published by Pictures on Walls, London, with their blindstamp, 500 x
700mm (19 5/8 x 27 1/2in)(SH)(unframed)

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



321



321



322

321^{AR}

BRUCE MCLEAN (BRITISH, BORN 1944)

Room for a Sidecar; Room for a Mean Martini
Two screenprints in colours, 1997, on wove, each signed, numbered 27/75 and dedicated in pencil, published by CCA Galleries, Tilford, with full margins, 405 x 405mm (17 1/2 x 17 1/2in)(1)(2)

£700 - 1,000

€770 - 1,100

US\$860 - 1,200

322^{AR}

BRUCE MCLEAN (BRITISH, BORN 1944)

Vertical Dusk & Horizontal Dawn
Two screenprints in colours, on wove, each signed and numbered 57/60 and 59/60 respectively, the full sheets printed to the edges; together with 'Untitled', screenprint in colours, on wove, signed and numbered 60/75 in pencil, the full sheet, 1530 x 1155mm (60 1/4 x 45 1/2in)(SH)(and smaller)(3 unframed)

£1,500 - 2,000

€1,700 - 2,200

US\$1,800 - 2,500

323 AR

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

Vivace II (Basford 12)

Screenprint in colours, 1989, on wove, signed, dated and numbered 17/30 in pencil, printed by Coriander Studios, London, published by CCA, Tilford, with full margins, 480 x 480mm (18 7/8 x 18 7/8in)(l)

£500 - 700

€550 - 770

US\$610 - 860

324 AR

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

Crystal Glazing (Basford 33)

Screenprint in colours, 2003, on wove, signed, titled and numbered 41/175 in pencil, printed by Coriander Studios, London, published by CCA, Tilford, with full margins, 445 x 440mm (17 1/2 x 17 3/8in)(l)

£600 - 800

€660 - 890

US\$740 - 980

325 AR

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

Squares in Orbit (Basford 21)

Screenprint in colours, 2000, on wove, signed, titled and inscribed 'A/P I/VII' in pencil, one of seven artist's proofs aside from the numbered edition of 75, printed by Coriander Studios, London, published by CCA, Tilford, with full margins, 723 x 726mm (28 3/8 x 28 1/2in)(l)

£500 - 700

€550 - 770

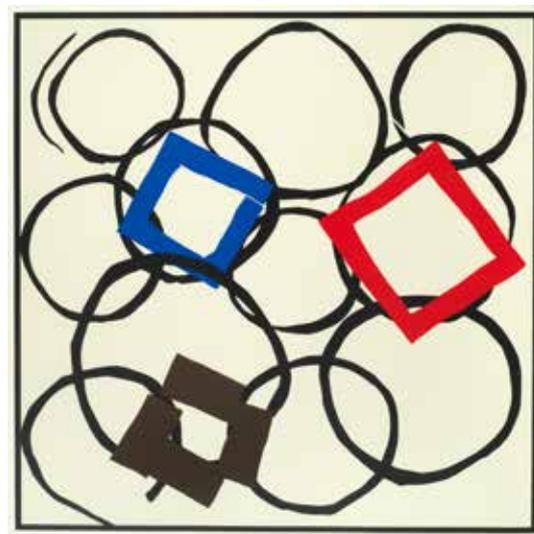
US\$610 - 860



323



324



325



326

326 AR

PRUNELLA CLOUGH (BRITISH, 1919-1999)

Copse

Monotype and collage printed in colours, 1995, on wove, signed in pencil, the full sheet, 283 x 310mm (11 1/8 x 12 1/4in)(SH)

£600 - 800

€660 - 890

US\$740 - 980

327 AR

PAUL MORRISON (BRITISH, 1966)

Raik

Screenprint in black, 1999, on wove, signed, titled and numbered 18/50 in pencil, with full margins, 190 x 260mm (7 1/2 x 10 1/4in) (SH)

£500 - 700

€550 - 770

US\$610 - 860



327



328

328 AR

PETER COKER R.A. (BRITISH, 1926-2004)

The Parisian Suite

The complete set of ten soft-ground etchings and aquatints, and one lithograph, 2002, on Fabriano Tiepolo cotton mould-made paper (the lithograph on Arches), each signed and numbered 21/25 in pencil, with signed title and hand-written justification pages, published by the artist, printed by Linda Richardson, Shetland (the lithograph printed by the Curwen Studio, London) with their blindstamp, the full sheets, loose as issued, in the original blue portfolio, 686 x 583mm (27 x 23in)(overall)(Folio)

£500 - 700

€550 - 770

US\$610 - 860

329 AR

GAVIN TURK (BRITISH, BORN 1967)

Metamorphosis, from 'Bugs: A Portfolio'
Lithograph printed in colours, 2000, on wove, signed, titled, dated
and numbered 12/90 in pencil, published by the Byman Shaw School
of Art, London, the full sheet, 405 x 255mm (16 x 10 1/8in)(SH)

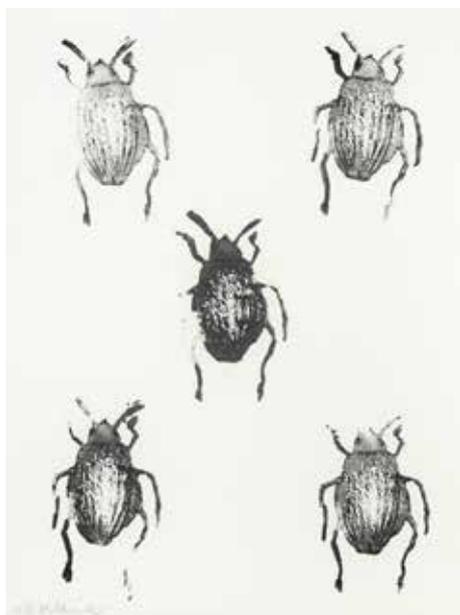
£500 - 700
€550 - 770
US\$610 - 860



As the artwork was created from various plates by Gavin Turk, the artist's name is printed on the bottom left corner.

By Gavin Turk, 2000. Lithograph, 405 x 255 mm. Edition 12/90. Signed and numbered in pencil. Published by the Byman Shaw School of Art, London.

329



330

330 AR

MARK WALLINGER (BRITISH, BORN 1959)

King Edward and the Colorado Beetle, from 'Bugs: A Portfolio'
Potato print in black, 2000, on wove, signed in pencil, from the
edition of 105, published by the Byman Shaw School of Art, London,
the full sheet, 405 x 305mm (15 7/8 x 12in)(SH)

£500 - 700
€550 - 770
US\$610 - 860

331 AR

GORDON CHEUNG (BRITISH, BORN 1975)

Tree
Pyrographic laser etching with newspaper collage and spray paint on
board, 2010, signed, titled, dated and numbered 2/10 in black ink on
reverse of the frame, 395 x 296mm (15 5/8 x 11 5/8in)(SH)

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



331

AAAAAARR
 RRRRRRRGGG
 GGGGGGHH
 YHHHHHHH
 VHHHH!!!



332

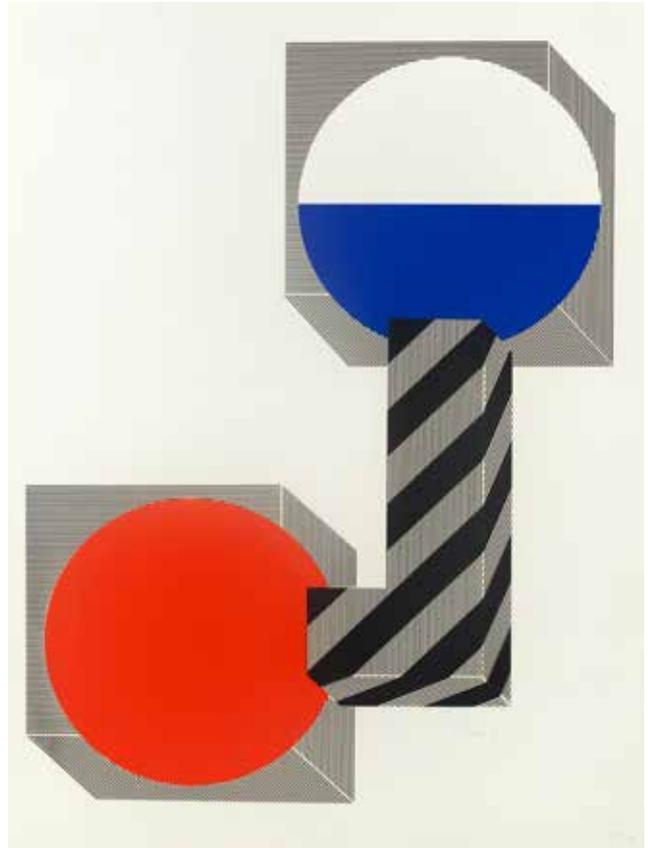
332

VARIOUS ARTISTS

Other Men's Flowers

The complete portfolio, 1994, comprising fifteen works of various media, on various papers, with title and justification pages, signed in pencil or ink by the participating artists and numbered 16/20 on the justification, aside the standard edition of 100, the full sheets, loose as issued, in original blue solander box with title printed on the uppers, 620 x 490mm (23 1/2 x 19 1/4in)(15)(overall)(Folio)

£700 - 1,000
 €770 - 1,100
 US\$860 - 1,200



333

333

KUMI SUGAI (JAPANESE, 1919-1996)

Untitled, from 'The International Association of Art Portfolio' Screenprint in colours, 1971, on handmade Japan, signed, dated and numbered 43/75 in pencil, printed by the 2RC Workshop, Rome, published by the International Association of Art, Paris, with the printer's and publisher's blindstamps, the full sheet, 635 x 468mm (25 x 18 1/2in)(SH); together with Fritz Wotruba (Austrian, 1907 -1975), 'Untitled', lithograph, 1971, signed and numbered 43/75, printed by the 2RC Workshop, Rome, published by the International Association of Art, Paris, with the printer's and publisher's blindstamps, the full sheet, 475 x 638mm (18 3/4 x 25in)(SH)(2 unframed)

£700 - 1,000
 €770 - 1,100
 US\$860 - 1,200



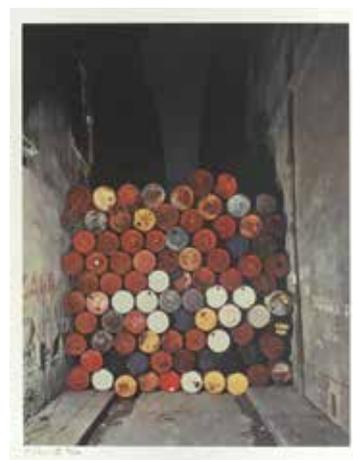
334



335



336



337

334

VARIOUS ARTISTS

Founders Print

Offset lithograph printed in colours, on wove, comprising of 25 postcard size images, signed variously by each contributing artist in black ink or pencil, one of 250 impressions, with full margins, 101 x 725mm (39 3/4 x 28 1/2in)(SH)(unframed)

£600 - 800

€660 - 890

US\$740 - 980

Participating artists among others are Elizabeth Frink, Elizabeth Blackadder, Donald Hamilton Fraser and Victor Pasmore.

335 AR

CERI RICHARDS (BRITISH, 1903-1971)

Viaggio verso il Nord

The complete set of seven lithographs printed in colours, 1972, on handmade wove, each signed in pencil, an hors-commerce impression aside from the numbered edition of 110, 'Exemplar G', with title, texts in Italian and in English, and justification page, the full sheets, loose as issued, in the original blue portfolio with printed title and signature, printed by Curwen Prints Ltd., London, published by Cerastico Editore, Milano, 479 x 349mm (18 3/4 x 13 5/8in)(overall)(Folio)

£700 - 1,000

€770 - 1,100

US\$860 - 1,200

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.

336 AR

MARKUS LÜPERTZ (GERMAN, BORN 1941)

Halbzeit (Fußballschuhe)

Lithograph printed in colours, 1971, on wove, signed in pencil, from the edition of 250, the full sheet, 767 x 1065mm (30 1/4 x 41 7/8in) (SH)(unframed)

£500 - 700

€550 - 770

US\$610 - 860

337

CHRISTO & JEANNE-CLAUDE (AMERICAN, BORN 1935; 1935-2009)

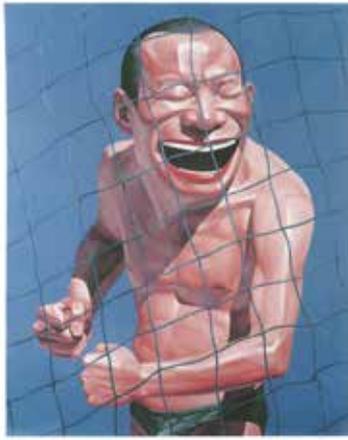
Wall of Oil Barrels - The Iron Curtain, Rue Visconti, Paris, 1961-62 (Schellmann 151)

Offset lithograph printed in colours, 1990, on wove, signed and numbered 14/150 in pencil, printed by Richard Larsen, Copenhagen, published by Edition Blondal, Copenhagen, the full sheet, 888 x 608mm (35 x 24in)(SH)(unframed)

£700 - 1,000

€770 - 1,100

US\$860 - 1,200



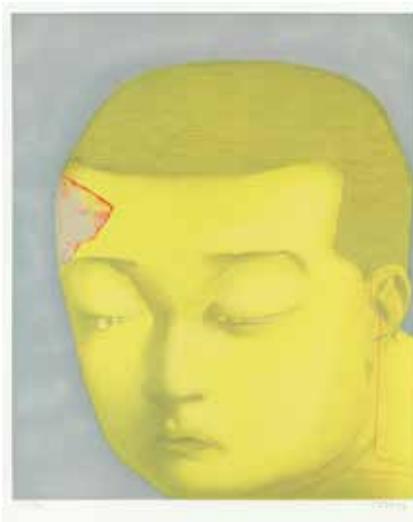
338



339



340



341

338

AFTER YUE MINJUN

Untitled (Fists)

Giclée print in colours, signed in Mandarin and Pinyin in red crayon and pencil, numbered 7/45, with full margins, 860 x 610mm (33 7/8 x 24in)(SH)(unframed)

£800 - 1,200

€890 - 1,300

US\$980 - 1,500

339

FANG LIJUN (CHINESE, BORN 1963)

2000.6.25; 2000.6.15

Two woodcuts, 2000, on wove, each signed, titled and numbered 13/65, the first in black pen and the second in gold pen, the full sheets printed to the edges, 1215 x 810mm (47 7/8 x 31 7/8in)(SH) (2)(unframed)

£1,000 - 2,000

€1,100 - 2,200

US\$1,200 - 2,500

340^{AR}

ERRÓ (ICELANDIC, BORN 1932)

One Plate, from 'L'ultima visita di Mao a Venetia'

Lithograph printed in colours, 2002, on wove, signed, dated and inscribed 'MAO 2/6' in pencil, a proof aside from the numbered edition of 120, published by Edition Cercle d'Art, Paris, with their blindstamp, the full sheet, 590 x 450mm (23 1/4 x 17 3/4in)(SH)(unframed)

£500 - 700

€550 - 770

US\$610 - 860

341

ZHANG XIAOGANG (CHINESE, BORN 1958)

Fantasy

Lithograph printed in colours, 2002, on BFK Rives, signed in Chinese and numbered 172/199 in pencil, printed by the artist, published by Kwai Po Collection, Hong Kong, with full margins, 785 x 640mm (30 7/8 x 25 1/4in)(SH)(unframed)

£500 - 700

€550 - 770

US\$610 - 860

342

ZHANG XIAOGANG (CHINESE, BORN 1958)

One Plate, from 'My Dear Friends'

Digital print in colours, 2002, on Lana, signed in Chinese and numbered 56/99 in pencil, printed by the artist, published by the Kwai Po Collection, Hong Kong, the full sheet, 470 x 380mm (18 1/2 x 15in)(SH)(unframed)

£1,000 - 1,500

€1,100 - 1,700

US\$1,200 - 1,800

343

ZHANG XIAOGANG (CHINESE, BORN 1958)

One Plate, from 'My Dear Friends'

Digital print in colours, 2002, on Lana, signed in Chinese and numbered 57/99 in pencil, printed by the artist, published by the Kwai Po Collection, Hong Kong, the full sheet, 470 x 380mm (18 1/2 x 15in)(SH)(unframed)

£1,000 - 1,500

€1,100 - 1,700

US\$1,200 - 1,800

344

ZHANG XIAOGANG (CHINESE, BORN 1958)

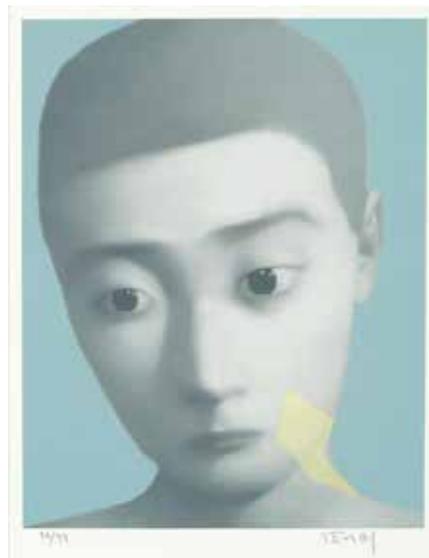
My Daughter

Lithograph printed in colours, 2002, on BFK Rives, signed in Chinese in pencil, numbered 156/199 in pencil, printed by the artist, published by Kwai Po Collection, Hong Kong, with full margins, 530 x 600mm (20 7/8 x 23 5/8in)(SH)(unframed)

£1,500 - 2,000

€1,700 - 2,200

US\$1,800 - 2,500



342



343



344



345



345



346

345

KAWS (AMERICAN, BORN 1974)

Small Lie (Brown); Small Lie (Black); Small Lie (Grey)
 Set of three multiples, 2017, painted vinyl housed in original Medicom packaging, each printed with the artist's name, date, fabricator and title 'KAWS..17 SMALL LIE MEDICOM TOY CHINA' on the underside, fabricated by Medicom Toy, Japan, each 129 x 122 x 275mm (5 1/8 x 4 7/8 x 10 7/8in)(3)

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

346

KAWS (AMERICAN, BORN 1974)

Holiday Taipei Plates
 The complete set of four ceramic plates printed in colours, 2019, each with the artist's printed signature on the underside, co-published by the artist and AllRightsReserved Ltd., Hong Kong, housed in the original presentation box, 153mm (6in)(diameter)(4)

£500 - 700
 €550 - 770
 US\$610 - 860



347



348



349

347

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 3/8 x 3 3/8in)(overall)

£500 - 700

€550 - 770

US\$610 - 860

348

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 3/8 x 3 3/8in)(overall)(2)

£1,000 - 1,500

€1,100 - 1,700

US\$1,200 - 1,800

349

YOSHITOMO NARA (JAPANESE, BORN 1960)

Life is Only One

The complete set of three porcelain plates with screenprint in colours, 2015, with the artist's printed signature on the underside, from the edition of approximately 1,800 sets, published by How2Work, Hong Kong, housed in the original presentation box, each plate 170mm (6 3/4in)(diameter); 192 x 175 x 75mm (7 1/2 x 7 x 3in)(overall)

£1,000 - 1,500

€1,100 - 1,700

US\$1,200 - 1,800

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+44 (0) 20 7468 8262
lucia.trosantafe@bonhams.com
[bonhams.com/prints](https://www.bonhams.com/prints)

KEITH HARING (AMERICAN, 1958-1990)

Statue of Liberty
Screenprint in colours, 1986, signed, dated
and numbered AP 23/25 in pencil
£25,000 - 35,000 *

Bonhams

AUCTIONEERS SINCE 1793



Call to consign Entertainment Memorabilia

Montpelier Street, London | 17 December 2019

**CLOSING DATE FOR
CONSIGNMENTS**
18 October 2019

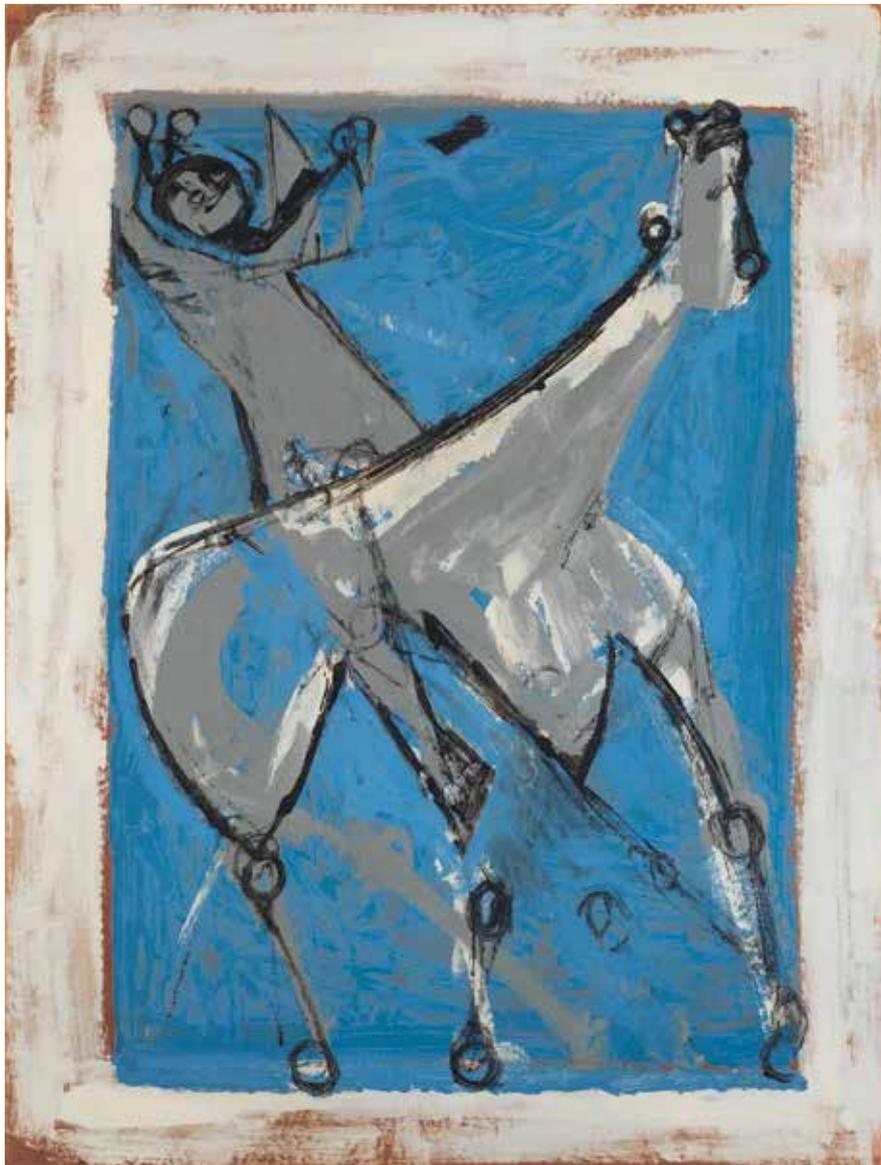
ENQUIRIES
+44 (0) 20 7393 3984
claire.tolemoir@bonhams.com
bonhams.com/entertainment

**DAVID MAGNUS (BRITISH, B.1944):
A COLOUR DIGITAL PRINT OF
THE BEATLES AT ABBEY ROAD
STUDIOS, LONDON, 1967**
20in x 16in (51cm x 40.5cm)
£800 - 1,000*

* For details of the charges payable in addition to the final hammer price, please visit bonhams.com/buyersguide

Bonhams

AUCTIONEERS SINCE 1793



Impressionist & Modern Art

New Bond Street, London | 10 October 2019

ENQUIRIES

+44 (0) 20 7468 8328
india.phillips@bonhams.com
[bonhams.com/impressionist](https://www.bonhams.com/impressionist)

MARINO MARINI (1901-1980)

Cavallo e cavaliere
signed and dated 'Marino 1951' (lower right)
oil on paper laid on canvas
100 x 76.5cm (39 3/8 x 30 1/8in).
Painted in 1951
£80,000 - 120,000 *

NOTICE TO BIDDERS

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

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

1. OUR ROLE

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

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

2. LOTS

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

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

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

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

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

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams*' opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer's Premium* payable or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. Prices depend upon bidding and lots can sell for *Hammer Prices* below and above the *Estimates*, so *Estimates* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask *Bonhams* for a *Condition Report* on the *Lot's* general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without charge, *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. The *Condition Report* represents *Bonhams*' reasonable opinion as to the *Lot's* general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you.

The Seller's responsibility to you

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

Bonhams' responsibility to you

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

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

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

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams*' behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement*.

Alterations

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

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

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales*, 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 is put up for *Sale*. We have complete discretion in which 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 equaling 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 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

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact.

We may also request a financial reference and /or deposit from you before allowing you to bid.

We reserve the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams'* reputation.

Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a Registration and Bidding 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, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and 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 offered at no additional charge 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*, once you have pre-registered to bid or have updated your existing registration details recently. 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.

Bonhams will not be liable for service delays, interruptions or other failures to make a bid caused by losses of internet connection, fault or failure with the website or bidding process, or malfunction of any software or system, computer or mobile device.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the Buyer, which are contained in paragraph 3 of the Buyer's Agreement, set out at Appendix 2 at the back of the Catalogue.

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) 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.

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* including the warranties as to your status and source of funds. 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*. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this *Sale*.

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* on each *Lot* purchased:

27.5% up to £2,500 of the *Hammer Price*
25% of the *Hammer Price* above £2,500 and up to £300,000
20% of the *Hammer Price* above £300,000 and up to £3,000,000
13.9% of the *Hammer Price* above £3,000,000

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 *Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *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
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 issued in the name of the *Buyer* (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 issued in the name of the *Buyer* (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.

We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any *Lot* at our discretion while we complete our investigations, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams*, or would be detrimental to *Bonhams'* reputation.

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

13. CITES REGULATIONS

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

Animal Health and Veterinary Laboratories Agency (AHVLA)
Wildlife Licensing
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB
Tel: +44 (0) 117 372 8774
The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any *Sale*, nor allow any delay in making full payment for the *Lot*.

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 *Buyer's Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

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

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

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

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

Guns Sold as Parts

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

Condition of Firearms

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

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

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements

Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

Taxidermy and Related Items

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

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

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

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

Corks and Ullages

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

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

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ. 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.
- Φ This *Lot* contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or on Bonhams' website, 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 and the relevant terms for *Bidders* and *Buyers* in the *Notice to Bidders* 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* or on the *Bonhams* website, 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*.

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 any part of the *Entry* in the *Catalogue* which is not printed in bold letters, the remainder of which *Entry* 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 *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4	FITNESS FOR PURPOSE AND SATISFACTORY QUALITY	7.2	The <i>Seller</i> is entitled to withhold possession from you of any other <i>Lot</i> he has sold to you at the same or at any other <i>Sale</i> and whether currently in <i>Bonhams'</i> possession or not, until payment in full and in cleared funds of the <i>Purchase Price</i> and all other sums due to the <i>Seller</i> and/or <i>Bonhams</i> in respect of the <i>Lot</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;
4.1	The <i>Seller</i> 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 <i>Lot</i> or its fitness for any purpose.	7.3	You should note that <i>Bonhams</i> has reserved the right not to release the <i>Lot</i> to you until its investigations under paragraph 3.11 of the <i>Buyers' Agreement</i> set out in Appendix 2 have been completed to <i>Bonhams'</i> satisfaction.	8.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and
4.2	The <i>Seller</i> 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 <i>Lot</i> or its fitness for any purpose.	7.4	You will collect and remove the <i>Lot</i> at your own expense from <i>Bonhams'</i> custody and/ or control or from the <i>Storage Contractor's</i> custody in accordance with <i>Bonhams'</i> instructions or requirements.	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.
5	RISK, PROPERTY AND TITLE	5.1	Risk in the <i>Lot</i> passes to you after 7 days from the day upon which it is knocked down to you on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> , or upon collection of the <i>Lot</i> if earlier. The <i>Seller</i> will not be responsible thereafter for the <i>Lot</i> prior to you collecting it from <i>Bonhams</i> or the <i>Storage Contractor</i> , with whom you have separate contract(s) as <i>Buyer</i> . You will indemnify the <i>Seller</i> and keep the <i>Seller</i> fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the <i>Lot</i> beyond 7 days from the day of the fall of the <i>Auctioneer's</i> hammer until you obtain full title to it.	7.5	You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i> .
5.2	Title to the <i>Lot</i> remains in and is retained by the <i>Seller</i> until: (i) the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i> in relation to the <i>Lot</i> have been paid in full to and received in cleared funds by <i>Bonhams</i> , and (ii) <i>Bonhams</i> has completed its investigations pursuant to clause 3.11 of the <i>Buyer's Agreement</i> with <i>Bonhams</i> set out in Appendix 2 in the catalogue.	7.6	You will be wholly responsible for any removal, storage or other charges or expenses incurred by the <i>Seller</i> if you do not remove the <i>Lot</i> in accordance with this paragraph 7 and will indemnify the <i>Seller</i> against all charges, costs, including any legal costs and fees, expenses and losses suffered by the <i>Seller</i> by reason of your failure to remove the <i>Lot</i> including any charges due under any <i>Storage Contract</i> . All such sums due to the <i>Seller</i> will be payable on demand.	8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other expenses 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.
6	PAYMENT	8	FAILURE TO PAY FOR THE LOT	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.
6.1	Your obligation to pay the <i>Purchase Price</i> arises when the <i>Lot</i> is knocked down to you on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	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	THE SELLER'S LIABILITY
6.2	Time will be of the essence in relation to payment of the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i> . Unless agreed in writing with you by <i>Bonhams</i> on the <i>Seller's</i> behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to <i>Bonhams</i> by you in the currency in which the <i>Sale</i> was conducted by not later than 4.30pm on the second working day following the <i>Sale</i> and you must ensure that the funds are cleared by the seventh working day after the <i>Sale</i> . Payment must be made to <i>Bonhams</i> by one of the methods stated in the <i>Notice to Bidders</i> unless otherwise agreed with you in writing by <i>Bonhams</i> . If you do not pay in full any sums due in accordance with this paragraph, the <i>Seller</i> will have the rights set out in paragraph 8 below.	8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	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> .
7	COLLECTION OF THE LOT	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;	9.2	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.
7.1	Unless otherwise agreed in writing with you by <i>Bonhams</i> , the <i>Lot</i> will be released to you or to your order only when: (i) <i>Bonhams</i> has received cleared funds to the amount of the full <i>Purchase Price</i> and all other sums owed by you to the <i>Seller</i> and to <i>Bonhams</i> and (ii) <i>Bonhams</i> has completed its investigations pursuant to clause 3.11 of the <i>Buyer's Agreement</i> with <i>Bonhams</i> set out in Appendix 2 in the catalogue.	8.1.3	to retain possession of the <i>Lot</i> ;	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> ,
		8.1.4	to remove and store the <i>Lot</i> at your expense;	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> ;
		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;		
		8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;		
		8.1.7	to repossess the <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;		

<p>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;</p>	<p>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.</p> <p>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 and to any subsidiary of <i>Bonhams Holdings Limited</i> and to its officers, employees and agents.</p>	<p>1 THE CONTRACT</p> <p>1.1 These terms govern the contract between <i>Bonhams</i> personally and the <i>Buyer</i>, being the person to whom a <i>Lot</i> has been knocked down by the <i>Auctioneer</i>.</p> <p>1.2 The Definitions and Glossary contained in Appendix 3 to the <i>Catalogue</i> for the <i>Sale</i> 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 <i>Notice to Bidders</i>, printed in the <i>Catalogue</i> for the <i>Sale</i>, and where such information is referred to it is incorporated into this agreement.</p>
<p>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.</p>	<p>10.7 The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.</p> <p>10.8 In the <i>Contract for Sale</i> "including" means "including, without limitation".</p> <p>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.</p> <p>10.10 Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i>.</p> <p>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>.</p>	<p>1.3 Except as specified in paragraph 4 of the <i>Notice to Bidders</i> the <i>Contract for Sale</i> of the <i>Lot</i> between you and the <i>Seller</i> is made on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i>, when it is knocked down to you. At that moment a separate contract is also made between you and <i>Bonhams</i> on the terms in this <i>Buyer's Agreement</i>.</p> <p>1.4 We act as agents for the <i>Seller</i> and are not answerable or personally responsible to you for any breach of contract or other default by the <i>Seller</i>, unless <i>Bonhams</i> sells the <i>Lot</i> as principal.</p>
<p>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.</p>	<p>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.</p>	<p>1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:</p> <p>1.5.1 we will, until the date and time specified in the <i>Notice to Bidders</i> or otherwise notified to you, store the <i>Lot</i> in accordance with paragraph 5;</p> <p>1.5.2 subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, we will release the <i>Lot</i> to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the <i>Seller</i> and following completion of our enquiries pursuant to paragraph 3.11;</p>
<p>10 MISCELLANEOUS</p>	<p>11 GOVERNING LAW</p>	<p>1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.</p> <p>1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, <i>Guarantee</i>, warranty, representation of fact in relation to any <i>Description</i> of the <i>Lot</i> or any <i>Estimate</i> in relation to it, nor of the accuracy or completeness of any <i>Description</i> or <i>Estimate</i> which may have been made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made orally or in writing, including in the <i>Catalogue</i> or on <i>Bonhams' Website</i>, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the <i>Sale</i>. No such <i>Description</i> or <i>Estimate</i> is incorporated into this agreement between you and us. Any such <i>Description</i> or <i>Estimate</i>, if made by us or on our behalf, was (unless <i>Bonhams</i> itself sells the <i>Lot</i> as principal) made as agent on behalf of the <i>Seller</i>.</p>
<p>10.1 You may not assign either the benefit or burden of the <i>Contract for Sale</i>.</p>	<p>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.</p>	<p>2 PERFORMANCE OF THE CONTRACT FOR SALE</p>
<p>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>.</p>	<p>APPENDIX 2</p>	<p>You undertake to us personally that you will observe and comply with all your obligations and undertakings to the <i>Seller</i> under the <i>Contract for Sale</i> in respect of the <i>Lot</i>.</p>
<p>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.</p>	<p>BUYER'S AGREEMENT WITH BONHAMS</p>	<p>3 PAYMENT AND BUYER WARRANTIES</p>
<p>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.</p>	<p>IMPORTANT: These terms may be changed in advance of the <i>Sale</i> of the <i>Lot</i> to you, by the setting out of different terms in the <i>Catalogue</i> for the <i>Sale</i> and/or by placing an insert in the <i>Catalogue</i> and/or by notices at the <i>Sale</i> venue and/or by oral announcements before and during the <i>Sale</i> at the <i>Sale</i> venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.</p>	<p>3.1 Unless agreed in writing between you and us or as otherwise set out in the <i>Notice to Bidders</i>, you must pay to us by not later than 4.30pm on the second working day following the <i>Sale</i>:</p> <p>3.1.1 the <i>Purchase Price</i> for the <i>Lot</i>;</p>

<p>3.1.2 a <i>Buyer's Premium</i> in accordance with the rates set out in the <i>Notice to Bidders</i> on each lot, and</p> <p>3.1.3 if the <i>Lot</i> is marked [AF], an <i>Additional Premium</i> which is calculated and payable in accordance with the <i>Notice to Bidders</i> 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 <i>Sale</i>.</p> <p>3.2 You must also pay us on demand any <i>Expenses</i> payable pursuant to this agreement.</p> <p>3.3 All payments to us must be made in the currency in which the <i>Sale</i> was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the <i>Notice to Bidders</i>. Our invoices will only be addressed to the registered <i>Bidder</i> unless the <i>Bidder</i> 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.</p> <p>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.</p> <p>3.5 We may deduct and retain for our own benefit from the monies paid by you to us the <i>Buyer's Premium</i>, the <i>Commission</i> payable by the <i>Seller</i> in respect of the <i>Lot</i>, any <i>Expenses</i> and VAT and any interest earned and/or incurred until payment to the <i>Seller</i>.</p> <p>3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the <i>Purchase Price</i>, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.</p> <p>3.7 Where a number of <i>Lots</i> have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the <i>Purchase Price</i> of each <i>Lot</i> and secondly pro-rata to pay all amounts due to <i>Bonhams</i>.</p> <p>3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:</p> <p>3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Department of State, the United Nations Security Council, the European Union, Her Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or</p> <p>3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan and Syria.</p> <p>3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.</p> <p>3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:</p> <p>3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;</p> <p>3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;</p>	<p>3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;</p> <p>3.10.4 items purchased by you and your Principal through Bonhams are not being purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and</p> <p>3.10.5 that you consent to <i>Bonhams</i> relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.</p> <p>3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the <i>Seller</i>, to our satisfaction at our discretion, we shall be entitled to retain <i>Lots</i> and/or proceeds of <i>Sale</i>, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.</p>	<p>charges due under the <i>Storage Contract</i>.</p> <p>4.7 You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i>.</p> <p>4.8 You will be wholly responsible for any removal, storage, or other charges for any <i>Lot</i> not removed in accordance with paragraph 4.2, payable at our current rates, and any <i>Expenses</i> we incur (including any charges due under the <i>Storage Contract</i>), all of which must be paid by you on demand and in any event before any collection of the <i>Lot</i> by you or on your behalf.</p>
	<p>4 COLLECTION OF THE LOT</p> <p>4.1 Subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, once you have paid to us; in cleared funds, everything due to the <i>Seller</i> and to us, and once we have completed our investigations under paragraph 3.11, we will release the <i>Lot</i> to you or as you may direct us in writing. The <i>Lot</i> will only be released on production of a buyer collection document, obtained from our cashier's office.</p> <p>4.2 You must collect and remove the <i>Lot</i> at your own expense by the date and time specified in the <i>Notice to Bidders</i>, or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i>.</p> <p>4.3 For the period referred to in paragraph 4.2, the <i>Lot</i> can be collected from the address referred to in the <i>Notice to Bidders</i> for collection on the days and times specified in the <i>Notice to Bidders</i>. Thereafter, the <i>Lot</i> 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 <i>Notice to Bidders</i>.</p> <p>4.4 If you have not collected the <i>Lot</i> by the date specified in the <i>Notice to Bidders</i>, you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the "<i>Storage Contract</i>") with the <i>Storage Contractor</i> for the storage of the <i>Lot</i> on the then current standard terms and conditions agreed between <i>Bonhams</i> and the <i>Storage Contractor</i> (copies of which are available on request). If the <i>Lot</i> is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per <i>Lot</i> per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our <i>Expenses</i>.</p> <p>4.5 Until you have paid the <i>Purchase Price</i> and any <i>Expenses</i> in full the <i>Lot</i> will either be held by us as agent on behalf of the <i>Seller</i> or held by the <i>Storage Contractor</i> as agent on behalf of the <i>Seller</i> and ourselves on the terms contained in the <i>Storage Contract</i>.</p> <p>4.6 You undertake to comply with the terms of any <i>Storage Contract</i> and in particular to pay the charges (and all costs of moving the <i>Lot</i> into storage) due under any <i>Storage Contract</i>. You acknowledge and agree that you will not be able to collect the <i>Lot</i> from the <i>Storage Contractor's</i> premises until you have paid the <i>Purchase Price</i>, any <i>Expenses</i> and all</p>	<p>5 STORING THE LOT</p> <p>We agree to store the <i>Lot</i> until the earlier of your removal of the <i>Lot</i> or until the time and date set out in the <i>Notice to Bidders</i>, 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 <i>Sale</i>) and, subject to paragraphs 3, 6 and 10, to be responsible as <i>bailee</i> to you for damage to or the loss or destruction of the <i>Lot</i> (notwithstanding that it is not your property before payment of the <i>Purchase Price</i>). If you do not collect the <i>Lot</i> before the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i>) we may remove the <i>Lot</i> to another location, the details of which will usually be set out in the relevant section of the <i>Catalogue</i>. If you have not paid for the <i>Lot</i> in accordance with paragraph 3, and the <i>Lot</i> is moved to any third party's premises, the <i>Lot</i> will be held by such third party strictly to <i>Bonhams'</i> order and we will retain our lien over the <i>Lot</i> until we have been paid in full in accordance with paragraph 3.</p> <p>6 RESPONSIBILITY FOR THE LOT</p> <p>6.1 Title (ownership) in the <i>Lot</i> passes to you (i) on payment of the <i>Purchase Price</i> to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.</p> <p>6.2 Please note however, that under the <i>Contract for Sale</i>, the risk in the <i>Lot</i> passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the <i>Lot</i> if earlier, and you are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</i>.</p> <p>7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</p> <p>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 unless otherwise provided below), 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>):</p> <p>7.1.1 to terminate this agreement immediately for your breach of contract;</p> <p>7.1.2 to retain possession of the <i>Lot</i>;</p> <p>7.1.3 to remove, and/or store the <i>Lot</i> at your expense;</p> <p>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;</p>

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	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> .
7.1.6	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	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.7	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;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.8	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;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph 9 will cease.
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.10	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;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	10	OUR LIABILITY
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	The discretion referred to in paragraph 8.1:	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.12	having made reasonable efforts to inform you, to release your name and address to the <i>Seller</i> , so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.	9	FORGERIES	10.2.2	changes in atmospheric pressure; nor will we be liable for:
7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.3	damage to tension stringed musical instruments; or
		9.2	Paragraph 9 applies only if:	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and	10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		
		9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:		
		9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or		
		9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.		

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

"Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

"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" Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

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

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

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

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

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

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

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

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

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

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

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

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

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

"Contract Form" the *Contract Form*, or vehicle *Entry Form*, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract for Sale* the *Lot* corresponds.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

GLOSSARY

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

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

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

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

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

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

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

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

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

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

SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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

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+1 323 436 5416 •

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New York
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+1 917 206 1699

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Francesca Hickin
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Antique Arms & Armour

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Harvey Cammell
+44 (0) 20 7468 8340
New York
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+1 917 206 1671
Los Angeles
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+1 323 436 5408
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+1 323 436 5443
Lydia Ganley
+1 323 436 4496
San Francisco
Victoria Richardson
+1 415 503 3207
Celeste Smith
+1 415 503 3214

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Merryn Schriever
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New York
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+1 212 644 9094 Darren Sutherland
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Los Angeles

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+1 323 436 5442

San Francisco

Adam Stackhouse
+1 415 503 3266

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+44 20 7468 8245

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London
Fergus Gambon
+44 20 7468 8245

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+1 323 436 5425
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+1 323 436 5415
San Francisco
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London
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+44 20 8393 2615

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Asaph Hyman
+44 20 7468 5888
Rosangela Assennato
+44 20 7393 3883
Edinburgh
Ian Glennie
+44 131 240 2299

New York

Bruce MacLaren
+1 917 206 1677

Los Angeles

Rachel Du
+1 323 436 5587

San Francisco

Dessa Goddard
+1 415 503 3333

Hong Kong

Xibo Wang
+852 3607 0010

Sydney

Yvett Klein
+61 2 8412 2231

Chinese Paintings

Hong Kong
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+852 3607 0011

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James Stratton
+44 20 7468 8364
New York
Jonathan Snellenburg
+1 212 461 6530

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+44 20 7393 3914
Los Angeles
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+44 20 7393 3871
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+1 978 283 1518

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+44 20 7468 8384

European Paintings

London
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+44 20 7468 8360
New York
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+1 212 644 9108
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Los Angeles
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+1 323 436 5463
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+1 415 215 7385

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London
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+44 20 7468 8356

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Hamish Wilson
+44 131 240 0916

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Penny Day
+44 20 7468 8366

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+44 20 7468 8328
New York
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+1 212 644 9135
Los Angeles
Kathy Wong
+1 323 436 5415

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Mark Rasmussen
+1 917 206 1688
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+852 2918 4321

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Oliver White
+44 20 7468 8303

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+44 20 7468 8368
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+1 212 461 6516

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+44 20 7468 8282
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+44 20 7468 8284
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+1 212 461 6525
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+1 212 644 9046
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+1 212 644 9035
Los Angeles
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+1 323 436 5426
San Francisco
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+1 415 503 3306
Hong Kong
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+852 3607 0006

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+ 44 20 7468 8355
New York
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London
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+44 20 7393 3856
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+1 212 710 1306
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+1 917 206 1611
Los Angeles
Jason Stein
+1 323 436 5466

Motor Cars

London
Tim Schofield
+44 20 7468 5804
New York
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+1 212 461 6515
Eric Minoff
1 917 206 1630
Evan Ide
+1 917 340 4657
Los Angeles
Jakob Greisen
+1 415 503 3284
Michael Caimano
+1 929 666 2243
San Francisco
Mark Osborne
+1 415 503 3353
Europe
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+32 476 879 471

Automobilia

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+44 20 8963 2842
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+44 20 8963 2840

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+44 20 8963 2819
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Los Angeles
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+1 323 436 5437
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+1 323 436 5435
+1 415 503 3259

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+1 917 206 1607
Los Angeles
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+1 323 436 5404
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New York
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+1 212 644 9059
Los Angeles
Morisa Rosenberg
+1 323 447 9374

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Daria Khristova
+44 20 7468 8334
New York
Yelena Harbick
+1 212 644 9136

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+44 20 7393 3872
New York
Jonathan Snellenburg
+1 212 461 6530

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Chris Brickley
+44 131 240 2297

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+44 20 7393 3973

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London
Patrick Hawes
+44 20 7393 3815

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San Francisco
Adam Stackhouse
+1 415 503 3266

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London
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+44 20 7447 7412
New York
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+1 212 461 6530
Hong Kong
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+852 3607 0021

Whisky

Edinburgh
Martin Green
+44 131 225 2266
Hong Kong
Daniel Lam
+852 2918 4321

Wine

London
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+44 20 7468 5811
San Francisco
Christine Ballard
+1 415 503 3221
Hong Kong
Daniel Lam
+852 2918 4321

Client Services Departments**U.S.A.****San Francisco**

(415) 861 7500
(415) 861 8951 fax
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(323) 850 6090 fax
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(212) 644 9009 fax
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101 New Bond Street
London W1S 1SR
+44 20 7447 7447
+44 20 7447 7400 fax

New York

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

Hong Kong

Suite 2001
One Pacific Place
88 Queensway
Admiralty
Hong Kong
+852 2918 4321
+852 2918 4320 fax

London

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

Offices and Associated Companies

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

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

Asia

Beijing

Vivian Zhang
Unit S102A, Beijing
Lufthansa Center,
50 Liangmaqiao Road,
Chaoyang District,
Beijing 100125, China
+86 (0) 10 8424 3188
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

Jenny Tsai
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

Europe

Austria

Thomas Kamm
thomas.kamm@
bonhams.com
+49 900 89 2420 5812
austria@bonhams.com

Belgium

Christine De Schaetzen
christine.deschaetzen@
bonhams.com
Boulevard Saint
Michel 101
1040 Brussels
+32 (0) 2 736 5076
belgium@bonhams.com

France

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

Germany - Cologne

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

Germany - Hamburg

Marie Becker Lingenthal
marie.beckerlingenthal@
bonhams.com
+49 (0) 17 4236 0022
hamburg@
bonhams.com

Germany - Munich

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

Germany - Stuttgart

Katharina Schmid
katharina.schmid@
bonhams.com
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

Kieran O'Boyle
kieran.oboyle@
bonhams.com
31 Molesworth Street
Dublin 2
+353 (0) 1 602 0990
ireland@bonhams.com

Italy - Milan

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

Italy - Rome

Emma Dalla Libera
emma.dallalibera@
bonhams.com
Via Sicilia 50
00187 Roma
+39 06 485 900
rome@bonhams.com

The Netherlands

Koen Samson
koen.samson@
bonhams.com
De Lairessestraat 154
1075 HL Amsterdam
+31 (0) 20 67 09 701
amsterdam@
bonhams.com

Portugal

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

Spain - Barcelona & North

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

Spain - Madrid

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

Switzerland - Geneva

Live Gallone Moeller
livie.gallonemoeller@
bonhams.com
Rue Etienne-Dumont 10
1204 Geneva
+41 22 300 3160
geneva@bonhams.com

Switzerland - Zurich

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

North America

USA

Representatives:

Arizona

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

California

Central Valley
David Daniel
david.daniel@
bonhams.com
+1 (916) 364 1645
nevada@bonhams.com

California - Palm Springs

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

California - San Diego

Brooke Sivo
brooke.sivo@
bonhams.com
+1 (760) 567 1744
sandiego@
bonhams.com

Colorado

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

Florida

April Matteini
april.matteini@
bonhams.com
+1 (305) 978 2459
Alexis Butler
alexis.butler@
bonhams.com
+1 (305) 878 5366
miami@bonhams.com

Georgia

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

Illinois & Midwest

Natalie B. Waechter
natalie.waechter@
bonhams.com
+1 (773) 267 3300
Shawn Marsh
shawn.marsh@
bonhams.com
+1 (773) 680 2881
chicago@bonhams.com

Massachusetts & New England

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

Nevada

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

New Mexico

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

Oregon & Idaho

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

Edinburgh

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

Los Angeles

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

San Francisco

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

Texas - Dallas

Mary Holm
mary.holm@
bonhams.com
+1 (214) 557 2716
dallas@bonhams.com

Texas - Houston

Lindsay Davis
lindsay.davis@
bonhams.com
+1 (713) 855 7452
texas@bonhams.com

Virginia

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

**Washington
& Alaska**

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

**Washington DC
Mid-Atlantic Region**

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

Canada**Toronto, Ontario**

Kristin Kearney
340 King St East
2nd floor, Office 213
Toronto ON
M5A 1 KB
kristin.kearney@
bonhams.com
+1 (416) 462 9004
info.ca@
bonhams.com

Montreal, Quebec

+1 (514) 209 2377
info.ca@
bonhams.com

Middle East**Israel**

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

**United
Kingdom****South East
England****Guildford**

Millmead,
Guildford,
Surrey GU2 4BE
+44 1483 504 030
guildford@
bonhams.com

Isle of Wight

+44 1273 220 000
isleofwight@
bonhams.com

Representative:

Brighton & Hove

Tim Squire-Sanders
+44 1273 220 000
hove@bonhams.com

West Sussex

+44 (0) 1273 220 000
sussex@
bonhams.com

**South West
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Queen Square House
Charlotte Street
Bath, BA1 2LL
+44 1225 788 988
bath@bonhams.com

Cornwall - Truro

36 Lemon Street
Truro
Cornwall
TR1 2NR
+44 1872 250 170
truro@bonhams.com

Exeter

The Lodge
Southernhay West
Exeter, Devon
EX1 1JG
+44 1392 425 264
exeter@bonhams.com

Tetbury

Eight Bells House
14 Church Street
Tetbury
Gloucestershire
GL8 8JG
+44 1666 502 200
tetbury_office@
bonhams.com

Representatives:

Dorset

Matthew Lacey
+44 1935 815 271

**East Anglia and
Bury St. Edmunds**

Michael Steel
+44 1284 716 190
bury@bonhams.com

Norfolk

The Market Place
Reepham
Norfolk, NR10 4JJ
+44 1603 871 443
norfolk@
bonhams.com

Midlands**Knowle**

The Old House
Station Road
Knowle, Solihull
West Midlands
B93 0HT
+44 1564 776 151
knowle@
bonhams.com

Oxford

Banbury Road
Shipton on Cherwell
Kidlington OX5 1JH
+44 1865 853 640
oxford@
bonhams.com

Bonhams MPH
The Guard House
Bicester Heritage
Bicester, Oxfordshire
OX26 5HA
+44 1869 229 477
mph@bonhams.com

**Yorkshire & North
East England****Leeds**

The West Wing
Bowcliffe Hall
Bramham
Leeds, LS23 6LP
+44 113 234 5755
leeds@bonhams.com

North West England**Chester**

2 St Johns Court
Vicars Lane
Chester, CH1 1QE
+44 1244 313 936
chester@
bonhams.com

Manchester

The Stables
213 Ashley Road
Hale, WA15 9TB
+44 161 927 3822
manchester@
bonhams.com

Channel Islands**Jersey**

La Chasse
La Rue de la Vallee
St Mary
Jersey, JE3 3DL
+44 1534 722 441
jersey@bonhams.com

Representative:

Guernsey

+44 1481 722 448
guernsey@
bonhams.com

Scotland**Bonhams West
of Scotland**

Kirkhill House
Broom Road East
Newton Mearns
Glasgow, G77 5LL
+44 141 223 8866
glasgow@
bonhams.com

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Jeff Muse
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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. If you do not want to receive such information (except for information you specifically requested) please tick this box Would you like to receive e-mailed information from us? if so please tick this box

Notice to Bidders.

At least 24 hours before the Sale, clients must provide government or state issued photographic proof of ID and date of birth e.g. - passport, driving licence - and if not included in ID document, proof of address e.g - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, and the entities name and registered address, documentary proof of its beneficial owners and directors, 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 or completed. 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 & Multiples	Sale date: 19 September 2019
Sale no. 25381	Sale venue: Knightsbridge

If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.

General Bid Increments:

£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	

The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (if applicable)	
Company Registration number (if applicable)	
Address	
	City
Post / Zip code	County / State
Telephone (mobile)	Country
Telephone (landline)	
E-mail (in capitals)	

Please answer all questions below

1. ID supplied: Government issued ID and (if the ID does not confirm your address) current utility bill/ bank statement. If a corporate entity, please provide the Certificate of Incorporation or Partnership Deed and a letter authorising you to act.

2. Are you representing the Bidder? If yes, please complete question 3.

3. Bidder's name, address and contact details (phone and email):

Bidder's ID: Government issued ID and (if the ID does not confirm their address) current utility bill/bank statement

Are you acting in a business capacity? Yes No

If registered for VAT in the EU please enter your registration here:

/ - -

Please note that all telephone calls are recorded.

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

FOR WINE SALES ONLY

Please leave lots "available under bond" in bond

Please include delivery charges (minimum charge of £20 + VAT)

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE INCLUDING BUYER'S WARRANTIES 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.

Bidder/Agent's (please delete one) signature:

Date:

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

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

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

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

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