Bonhams

Prints & Multiples

Montpelier Street, London | 18 - 19 June 2020

Prints & Multiples

Knightsbridge, London | Part I | Thursday 18 June at 1pm (Lots 1-182)
| Part II | Friday 19 June at 1pm (Lots 183-346)

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Tuesday 16 June 9am to 5pm
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Friday 19 June 9am to 11am

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26024

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ILLUSTRATIONS

Front cover: Lot 302
Back cover: Lot 230
Inside front cover: Lot 173
Inside back cover: Lot 162
Opposite page: Lot 307

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

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New York

Morisa Rosenberg
West Coast Director
Los Angeles

1

1

2

1
MARCO DENTE, CALLED MARCO DA RAVENNA (ITALIAN, CIRCA 1486-1527), AFTER RAPHAEL (1483-1520)
Laocoön and his two sons being attacked by serpent (Bartsch 243 II)
Engraving, *circa* 1515-20, on laid paper with unidentified watermark, a good impression of the second, final state, trimmed on or just inside the platemark but retaining a fillet of blank paper outside the borderline, the upper left corner made up, 278 x 388mm (11 x 15 1/4in)(SH); together with *The Lamentation*, by **Marcantonio Raimondi, after Raphael**, engraving, 1515/16, on laid paper with watermark Coat of Arms with trefoil, trimmed to or just inside the platemark but outside the borderline (unframed)(2)

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

Provenance
The Lamentation: Galerie Gerda Bassenge, Berlin, auction 81, May 23, 2003, lot 5307.
Acquired from the above sale by the present owner.

2
LUCAS VAN LEYDEN (1494-1533)
Young Man with a Skull (New Hollstein 174)
Engraving, *circa* 1519, on laid paper, with watermark Cross of Lorraine (B.9325), a uniform impression of the first state (of two), trimmed to the platemark, 184 x 145mm (7 1/4 x 5 3/4in)(SH)

£1,000 - 2,000
€1,100 - 2,200
US$1,300 - 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.

3
HANS SEBALD BEHAM (1500-1550)
Leda and the Swan (Bartsch 12; Pauli, Hollstein 114)
Engraving, 1548, on laid, without watermark, a good impression of the third, final state, trimmed to the borderline or just to the subject, 450 x 580mm (17 3/4 x 22 7/8in)(SH)

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

Provenance
Collection of Giancarlo Beltrame; *Death and Desire: Prints from the Collection of Giancarlo Beltrame*, Christie's online, October 25 to November 3, 2016, lot 24.

3

4
PHILIPS GALLE (FLEMISH 1536-1611) AFTER MAERTEN VAN HEEMSKERCK (DUTCH 1498-1574)
Acta Apostolorum (Hollstein 206-240)
The set of 35 engravings including title page, 1575, on laid, good impressions; together with further **sets of engravings of biblical subjects by various artists after Stradanus**, with small margins or trimmed to the platemark, within brown leather boards, 210 x 272mm (8 ¼ x 10 5/8in)(PL)(Volume)

£2,000 - 3,000
€2,200 - 3,400
US$2,500 - 3,800

4

5

5
HENDRICK GOLTZIUS (1558-1617), AFTER CORNELIS CORNELISZ. VAN HAARLEM (1562-1638)
The Dragon Devouring the Fellows of Cadmus (Bartsch 262; Hollstein 310; Strauss 261; New Hollstein 329)
Engraving, 1588, on laid paper, watermark Escutcheon with Fleur-de-Lys and pendant Letters WR (cf. Briquet 7165, dated Leiden 1587), a fine impression of the first state (of four), trimmed to the subject and the text below, a vertical central crease with associated small repairs and other minor defects, 248 x 312mm (9 1/2 x 12 1/4in)(SH)

£3,000 - 5,000
€3,400 - 5,600
US$3,800 - 6,300

Provenance
Collection of Giancarlo Beltrame; *Death and Desire: Prints from the Collection of Giancarlo Beltrame*, Christie's online, October 25 to November 3, 2016, lot 3.
Acquired from the above sale by the present owner.

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.

6

7

6
HENDRICK GOLTZIUS (1558-1617)
The Passion (Bartsch 27-38 , Hollstein 21-32, Strauss 332-34,339-43,353-56, New Hollstein 17-28)
The complete set of twelve engravings, 1596-8, the first state (of two) before the address of de Wit, with watermark Crest with Fleur-de-lys and letters CVL, good impressions; with three further engravings, a copy of plate 7 in reverse, **Judith and Holofernes after Bartholomeus Spranger** (B.272, H.317), **Portrait of Goltzius by E.de Boulonois**, on laid paper, trimmed to the borderline, each plate laid down onto a larger sheet and bound within boards; together with another volume, **Ovid's Metamorphoses** (B.31-82, H.508-559), by various engravers after Hendrick Goltzius, the set of 52 engravings, 1589-1615, on laid paper, good impressions, with small margins or trimmed to the platemark, bound within boards, 197 x 130mm (7 7/8 x 5 1/8in)(PL)(Vol 1); 175 x 247mm (6 7/8 x 9 3/4in)(PL)(Vol 2)

£2,000 - 3,000
€2,200 - 3,400
US$2,500 - 3,800

7
JACQUES CALLOT (1592-1635)
The Life of Ferdinand I de' Medici (Lieure 147-162)
The complete set of 16 engravings, 1614-20, on laid paper, fine impressions of the second, final state with inscriptions, with wide margins, bound in grey paper wrappers, a few small tears at the sheet edges and pale light-staining, otherwise in good condition, 222 x 300mm (8 x 11 3/4in)(PL); 320 x 450mm (12 5/8 x 17 5/8in)(SH)

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

8
GIOVANNI BATTISTA PIRANESI (1720-1778)
Six Plates, from *Carceri d'Invenzione* (Robison 33,34,35,38,41,42; Hind 7,8,9,12,15,16; Focillon 30,31,32,35,38,39)
Drawbridge, fourth state of six, **Staircase with trophies**, third state of six, **Giant Wheel**, sixth state of eight, **Sawhorse**, fourth state of six, **Pier with lamp**, fifth state of seven, **Pier with chains**, third state of six, printed 1761-1778, on heavy laid paper, watermark Fleur-de-lys in double circle with initials CB (R.35), second edition, second or third issue, with the central fold, with wide margins, unevenly trimmed at the upper sheet edges, light-staining and foxing, generally in good condition, 760 x 540mm (29 7/8 x 21 1/4in)(SH)(unframed)(6)

£5,000 - 7,000
€5,600 - 7,900
US$6,300 - 8,800

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.

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9
GIOVANNI BATTISTA PIRANESI (1720-1778)
Eight Plates, from *Le Antichità Romane* (Ficacci 261,271,283,285,287, 295,323,358; Wilton-Ely 404,414,426,428,430,438,466,500)
Veduta degli Avanzi di alcune Camere Sepocrali; Urne, Cippi e vasi cenerari; Veduta degli Avanzi sopra terra dell'antico Ustrino; Veduta degli Avanzi de'Mausolei e delle Fabbriche sepocrali per la Via Appia; Sepolcro de'tre fratelli Curazj in Albano; Veduta dell'Avanzo del Mausoleo de S.Elena, Veduta del lato posterior del Mausoleo di Cecilia Metella; Veduta di una parte de'fondamenti del Teatro di Marcello, on heavy laid paper, with the central vertical fold, with wide margins, 450 x 620mm (17 3/4 x 24 3/8in)(PL)(and smaller)(8)

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

10
GIOVANNI BATTISTA PIRANESI (1720-1778)
The Arch of Constantine; The Porta Maggiore, from *Vedute di Roma* (Hind 97; 119)
Two etchings, 1771 and 1775, the first state of three, the First Paris Edition, on heavy laid paper, with the central vertical fold, with wide margins, 485 x 706mm (19 1/8 x 27 7/8in)(PL)(2)

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

11
GIOVANNI BATTISTA PIRANESI (1720-1778)
Seven Plates, from *Vedute di Roma* (Hind 14,17,20,26,32,38,41) **Veduta della Piazza della Rotonda**, state III of VII, **Veduta del Sito, ov'era l'antico Foro Romano**, state III of VII, **Veduta del Romano Campidoglio con scalinata che va alla Chiesa d'Araceli**, state II of V, **Veduta della Dogana di Terra a Piazza di Pietra**, state III of VI, **Veduta della Piazza del Popolo**, state III of VII, **Veduta del Palazzo Odescalchi**, state II of V, **Veduta del Castello dell'Acqua Felice**, state II of V, on heavy laid paper, watermark Fleur-de-lys in circle (H.3), with wide margins, trimmed upper sheet edges, light-staining and foxing, generally in good condition, 530 x 732mm (20 7/8 x 28 7/8in) (SH)(7)(unframed)

£4,000 - 6,000
€4,500 - 6,700
US$5,000 - 7,500

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12
GIOVANNI BATTISTA PIRANESI (1720-1778)
Seven Plates, from *Vedute di Roma* (Hind 18,29,33,34,37,42,53) **Veduta di Piazza di Spagna**, state IV of VIII, **Teatro di Marcello**, state III of VII, **S.Costanza**, state III of VI, **Veduta del Ponte e Castello Sant'Angelo**, state III of VI, **Obelisco Egizio**, state II of V, **Veduta dell'Avanza del Castello che prendendo una porzione dell'Acqua Giulia**, state III of VI, **Veduta degli Avanzi del Foro di Nerva**, state II of VII, on heavy laid paper, watermark Fleur-de-lys in circle (H.3), with wide margins, trimmed upper sheet edges, light-staining and foxing, generally in good condition, 530 x 732mm (20 7/8 x 28 7/8in)(SH) (unframed)(7)

£4,000 - 6,000
€4,500 - 6,700
US$5,000 - 7,500

13

14

13
WILLIAM HOGARTH (1697-1764)
A Rake's Progress (Paulson 132-139)
The complete set of eight etching and engravings, 1735, on heavy laid paper, various states, published by the artist, London, with wide margins, 320 x 387mm (12 5/8 x 15 1/4in)(PL)(8)

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

14
WILLIAM HOGARTH (1697-1764)
Marriage à-la-Mode (Paulson 158-163)
The complete set of six etching and engravings, 1745, on heavy laid paper, various states, published by the artist, London, 358 x 445mm (13 7/8 x 17 1/2in)(PL)(6)

£700 - 1,000
€790 - 1,100
US$880 - 1,300

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.

15

15

16

16

15
AFTER JOSEPH WRIGHT OF DERBY (1734-1797) BY WILLIAM PETHER (1738-1821)
A Philosopher giving a lecture on the Orrery (Chaloner Smith 48)
Mezzotint, 1768, on laid paper, the second state of three, before the title, published by J.Boydell, London, 485 x 580mm (19 1/8 x 22 7/8in) (PL); together with two others, **Three Persons viewing the Gladiator by Candlelight** (CS45), 1769, **The Alchemist** (CS44), 1775, both the final, second state, published by W.Pether, London (3)

£1,500 - 2,000
€1,700 - 2,200
US$1,900 - 2,500

16
AFTER JOSEPH WRIGHT OF DERBY (1734-1797) BY RICHARD EARLOM (1743-1822)
The Forge (Chaloner Smith 48)
Mezzotint, 1773, on heavy laid paper, the final, second state, 480 x 590mm (18 7/8 x 23 1/4in)(PL); together with another by Valentine Green, **A Philosopher shewing an experiment on the Air Pump** (CS.163), 1769, on laid paper, the second, final state, both published by J.Boydell, London, with small margins, 480 x 584mm (18 7/8 x 23in)(PL)(2)

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

17

17
FRANCISCO JOSÉ DE GOYA Y LUCIENTES (1746-1828)
AFTER DIEGO VELÁZQUEZ (1599-1660)
Felipe IV (Delteil 8; Harris 7)
Etching, 1778-9, on heavy laid paper, watermarked JOAN, a fine impression from the first edition of four, printed at the Calcografía, Madrid, 1778-9, with wide margins (slightly uneven), some minor defects at sheet edges, generally in good condition, 370 x 310mm (14 5/8 x 12 3/16in)(PL); 452 x 390mm (17 7/8 x 15 1/2in)(SH)(unframed)

£1,500 - 2,000
€1,700 - 2,200
US$1,900 - 2,500

18

18
FRANCISCO JOSÉ DE GOYA Y LUCIENTES
(SPANISH, 1746-1828), AFTER DIEGO VELAZQUEZ (1599-1660)
Felipe III, Felipe IV, Margarita de Austria, Isabel de Borbon and Gaspar de Guzman (Delteil 6-9, 11; Harris 5-8, 10)
Five etchings, 1778-9, on wove, impressions of second/third states of four, with wide margins, two trimmed inside the plates, 522 x 448mm (20 1/2 x 17 3/4in)(SH)(and smaller)(5)

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

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19
FRANCISCO JOSÉ DE GOYA Y LUCIENTES
(SPANISH, 1746-1828)
Vieja Columpiándose (Old Woman on a Swing) (Harris 33)
Etching, *circa* 1824/28, on laid paper with partial watermark Crown, possibly the third sate state (of four), printed at the Calcografía, Madrid, for John Savile Lumley in 1859, with wide margins, 185 x 120mm (7 1/2 x 4 3/4in)(PL); 300 x 210mm (11 7/8 x 8 1/4in)(SH)(unframed)

£2,000 - 3,000
€2,200 - 3,400
US$2,500 - 3,800

19

20
FRANCISCO JOSÉ DE GOYA Y LUCIENTES
(SPANISH, 1746-1828)
Hasta la muerte; Volaverunt, from 'Los Caprichos' (Harris 90, 96)
Two etchings with aquatint, 1799, on heavy laid paper, with watermark Goya wearing a cap, from the tenth edition, printed circa 1918-1928 at the Calcografia for the Real Academia, Madrid, 220 x 150mm (8 5/8 x 5 7/8in)(PL); 365 x 260mm (14 3/8 x 10 1/4in)(SH)(2)

£600 - 800
€670 - 900
US$750 - 1,000

20

21*
FRANCISCO JOSÉ DE GOYA Y LUCIENTES
(SPANISH, 1746-1828)
De quel mal morira?, from 'Los Caprichos' (Harris 75)
Etching with burnished aquatint, 1799, on laid, a good impression from the first edition, printed by the artist, Madrid, the full sheet, 215 x 150mm (8 1/2 x 5 7/8in)(PL); 320 x 217mm (12 5/8 x 8 1/2in)(SH)

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

21

22

22
FRANCISCO JOSÉ DE GOYA Y LUCIENTES
(SPANISH, 1746-1828)
El amor y la muerte, from 'Los Caprichos' (Harris 45)
Etching with aquatint, 1799, on laid paper, a very good impression, from the first edition, printed by the artist, Madrid, the full sheet, 215 x 150mm (8 1/2 x 5 7/8in)(PL); 320 x 215mm (12 5/8 x 8 1/2in)(SH) (unframed)

£1,500 - 2,000
€1,700 - 2,200
US$1,900 - 2,500

23

23
FRANCISCO JOSÉ DE GOYA Y LUCIENTES
(SPANISH, 1746-1828)
Que se la llevaron, from 'Los Caprichos' (Harris 43)
Etching with aquatint, 1799, on laid paper, a very good impression, from the first edition, printed by the artist, Madrid, the full sheet, 215 x 150mm (8 1/2 x 5 7/8in)(PL); 320 x 216mm (12 5/8 x 8 1/2in)(SH) (unframed)

£1,500 - 2,000
€1,700 - 2,200
US$1,900 - 2,500

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24
WILLIAM BLAKE (BRITISH, 1757-1827)
Chaucer's Canterbury Pilgrims (Essick 16; Bindman 477)
Engraving and etching, 1810, on India paper laid onto heavy wove, the fifth, final state, printed in 1881 by Colnaghi, London, with margins, 355 x 965mm (14 x 38in)(PL); 440 x 1070mm (17 3/8 x 42 1/8in)(SH) (unframed)

£2,500 - 3,500
€2,800 - 3,900
US$3,100 - 4,400

A Private Collection of Works by James Gillray (British, 1756-1815)

Lots 25 - 45

The following private collection features a selection of etchings by the leading 18th century caricaturist James Gillray (1756 – 1815) who continues to inspire satirists today. Spanning the last three decades of the late 18th and early 19th centuries, this display of works by Gillray represents an outstanding body of political satire etched in comic obscenity and savage wit. The sheer quantity of Gillray's artistic output reflects the British public's thirst for politics at a historical moment of journalistic decline. Not only were the papers heavily taxed, but their content appeared as both dry and lacking in political opinion to the contemporary reader. For access to newspapers, one turned to the coffee-house, and it is precisely in these dwellings where Gillray's artistic career fully flourished, developing his figures on those whom entered and passionately took part in debate. Capitalising on the upper-class's demand and curiosity for engaging content, Gillray's uniquely hand-coloured etchings in vivid pigments and complex imagery, offered an alternative form of social and political criticism to the conservative newspaper format. Posted daily on the shopfront window of Gillray's publisher-printseller Hannah Humphrey's print shop, his illustrations today can be regarded as precursors for the modern illustrated press, utilising the full potential of the printed medium to sway public opinion. In more recent times, Gillray's etchings offer a rich catalogue of images for political cartoonists to reference as demonstrated by globally renowned cartoonists, Ralph Steadman and Steve Bell.

The collection, arranged in chronological order, illustrates Gillray's ability to spread propagandist imagery through a humorous lens, leaving it up to the viewer to uncover the hidden messages. Whilst Gillray's etchings first appear fantastical in subject matter, on close reading, it soon becomes apparent their significance as historical images, offering political snapshots of 18th century British politics. The artist himself was actively involved in the politics of the day and was closely tied to the political leaders of the ruling government. By 1775 Gillray met with George Canning, then a close friend of William Pitt, Britain's prime minister, and began contributing to Canning's Tory magazine, the Anti-Jacobin, founded in opposition to the radicalism of the French Revolution. In fact, Canning arranged for Gillray to receive regular payments from the government as a reward for any form of criticism aimed at the opposition party of the day, the Whigs. It is these exaggerated forms of satirised expressions that were particularly powerful as images and subsequently helped to shape public opinion, all veiled through a comic lens. The complexity of Gillray's subjects often reveal the artist's ability to use artistic licence in order to dramatize representations of political figures, and in a sense, speak more emphatically than any other form of contemporary media.

25

26

25
JAMES GILLRAY (BRITISH, 1756-1815)
Temperance enjoying a Frugal Meal (BM 8117)
Etching with hand colouring, 1792, on wove, published by H. Humphrey, London, with trimmed margins, 365 x 293mm (14 3/8 x 11 1/2in)(PL)

£700 - 1,000
€790 - 1,100
US$880 - 1,300

26
JAMES GILLRAY (BRITISH, 1756-1815)
A Voluptuary Under the horrors of Digestion (BM 8112)
Stipple engraving, with hand colouring, 1792, on wove, published by H. Humphrey, London, with margins, 355 x 280mm (14 x 11in)(SH)

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

27
JAMES GILLRAY (BRITISH, 1756-1815)
The Reception of the Diplomatique & his Suite, at the Court of Pekin (BM 8121)
Etching with hand-colouring, 1792, on wove, published by H. Humphrey, London, with margins, 320 x 396mm (12 1/2 x 15 3/4in) (PL)

£800 - 1,200
€900 - 1,300
US$1,000 - 1,500

27

28

28
JAMES GILLRAY (BRITISH, 1756-1815)
Patriotic Regeneration, _viz._ Parliament Reform'd, a la Francoise (BM 8624)
Etching with hand colouring, 1795, on wove, published by H. Humphrey, London, with trimmed margins, 312 x 417mm (12 1/4 x 16 1/2in)(PL)

£700 - 1,000
€790 - 1,100
US$880 - 1,300

29

29
JAMES GILLRAY (BRITISH, 1756-1815)
Presages of the Millenium (BM 8655)
Etching with hand-colouring, 1795, on wove, published by H. Humphrey, London, with trimmed margins, 325 x 385mm (12 3/4 x 15in)(SH)

£1,500 - 2,000
€1,700 - 2,200
US$1,900 - 2,500

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30
JAMES GILLRAY (BRITISH, 1756-1815)
The Giant-Factotum amusing himself (BM 8980)
Etching with hand-colouring, 1797, on laid, published by H. Humphrey, London, with full margins, 355 x 252mm (14 x 9 7/8in)(PL)

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

30

31
JAMES GILLRAY (BRITISH, 1756-1815)
Lady Godina's Rout; _or_ Peeping-Tom spying out Pope-Joan (BM 8899)
Etching with hand colouring, 1796, on wove, published by H. Humphrey, London, with margins, 255 x 355mm (10 1/8 x 14in) (PL)

£500 - 700
€560 - 790
US$630 - 880

31

32

32
JAMES GILLRAY (BRITISH, 1756-1815)
Search-Night; _or_ State Watchmen, mistaking Honest-Men for Conspirators (BM 9189)
Etching with hand colouring, 1798, on wove, published by H. Humphrey, London, with margins, 256 x 358mm (10 x 14in) (PL)

£600 - 800
€670 - 900
US$750 - 1,000

33

33
JAMES GILLRAY (BRITISH, 1756-1815)
Duke William's Ghost (BM 9381)
Etching with hand-colouring, 1799, on wove, published by H. Humphrey, London, with margins, 265 x 365mm (10 3/8 x 14 3/8in)(PL); together with Charles Williams' The Evacuation of Hanover (2)

£500 - 700
€560 - 790
US$630 - 880

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.

34
JAMES GILLRAY (BRITISH, 1756-1815)
The Union-Club (BM 9699)
Etching with hand-colouring, 1801, on wove, published by H. Humphrey, London, with trimmed margins, 297 x 443mm (11 3/4 x 17 1/2in)(PL)

£800 - 1,200
€900 - 1,300
US$1,000 - 1,500

35

35
JAMES GILLRAY (BRITISH, 1756-1815)
The Hand-Writing upon the Wall (BM 10072)
Etching and aquatint with hand-colouring, 1803, on wove, published by J. Gillray, London, with trimmed margins, 253 x 355mm (10 x 14in)
(PL)

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

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

36
JAMES GILLRAY (BRITISH, 1756-1815)
The King of Brobdingnag, and Gulliver. -Vide. Swift's Gulliver: Voyage to Brobdingnag (BM 10019)
Etching and aquatint with hand-colouring, 1803, on wove, published by H. Humphrey, London, trimmed and laid down, 315 x 255mm (12 1/2 x 10in)(SH)

£600 - 800
€670 - 900
US$750 - 1,000

36

37
JAMES GILLRAY (BRITISH, 1756-1815)
Confederated-Coalition;-or-The Giants storming Heaven,-with the Gods alarmed for their everlasting-abodes (BM 10240)
Etching with hand-colouring, 1804, on wove, published by H. Humphrey, London, with margins, 460 × 338mm (18 1/4 x 13in)(PL)

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

37

38
JAMES GILLRAY (BRITISH, 1756-1815)
Ci-Devant Occupations -or- Madame Talian and the Empress Josephine dancing Naked Before Barrass in the Winter of 1797.-A Fact! (BM 10369)
Etching with hand-colouring, 1805, on wove, published by H. Humphrey, London, with margins, 305 x 448mm (12 x 17 5/8in)(l)

£1,500 - 2,000
€1,700 - 2,200
US$1,900 - 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.

39

40

39
JAMES GILLRAY (BRITISH, 1756-1815)
Uncorking Old-Sherry (BM 10375)
Etching with hand-colouring, 1805, on wove, published by H. Humphrey, London, with margins, 358 x 255mm (14 1/8 x 10in) (PL)

£600 - 800
€670 - 900
US$750 - 1,000

40
JAMES GILLRAY (BRITISH, 1756-1815)
Making-Decent; -i.e.- Broad-bottomites Getting into the Grand Costume (BM 10531)
Etching with hand-colouring, 1806, on wove, published by H. Humphrey, London, with trimmed margins, 245 x 340mm (9 1/2 x 13 3/8in)(l)

£600 - 800
€670 - 900
US$750 - 1,000

41
JAMES GILLRAY (BRITISH, 1756-1815)
Tiddy-Doll the great French Gingerbread-Baker, drawing out a new Batch of Kings:- his Man Hopping Talley, mixing up the Dough (BM 10518)
Etching with hand colouring, 1806, on wove, published by H. Humphrey, London, with full margins, 257 x 378mm (10 1/8 x 14 3/4in)(PL)

£500 - 700
€560 - 790
US$630 - 880

41

42

42
JAMES GILLRAY (BRITISH, 1756-1815)
Disciples Catching the Mantle - The Spirit of Darkness Overshadowing the Priests of Baal (BM 10992)
Etching with engraving and hand colouring, 1808, on wove, published by H. Humphrey, London, with margins, 397 x 341mm (15 7/8 x 13 3/8in)(PL)

£600 - 800
€670 - 900
US$750 - 1,000

43
JAMES GILLRAY (BRITISH, 1756-1815)
Farmer Giles & his Wife shewing off their daughter Betty to their Neighbours, on her return from School (BM 11444)
Etching with hand-colouring, 1809, on wove, published by H. Humphrey, London, with trimmed margins, 310 x 465mm (12 1/4 x 18 1/4in)(PL)

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

43

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44
JAMES GILLRAY (BRITISH, 1756-1815)
Tentanda via est qua me quoque possim Tollere humo - He Steers his flight Aloft, incumbent on the dusky air (BM 11570)
Etching with hand-colouring, 1810, on wove, published by H. Humphrey, London, with trimmed margins, 510 × 390mm (20 x 15 1/2in)(SH)

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

45
JAMES GILLRAY (BRITISH, 1756-1815)
St. George's Volunteers; High-Change in Bond Street; The Death of Admiral Lord Nelson; L'Infanterie Francaise; Evacuation before Resignation; The Devil to Pay; Bologna-Sausages; The coming-on of the Monsoons; French invasion - or - Buonaparte landing in Great Britain
Nine etchings, all but Nelson with hand-colouring, on wove, from the later Bohn Edition, 385 x 285mm (15 1/4 x 11 1/4in)(and smaller)(PL); together with Manner of James Gillray (British, 1756-1815),'Studies of a Butcher, a Lady with fan, and a girl in a bonnet', pen and ink and watercolour, on laid, bearing the artist's name and an indistinct inscription, 170 x 115mm (6 3/4 x 4 1/2in)(SH); together with another 'Study for Les Plaisir du Mènage', pen and ink, on wove, bearing a signature, 215 x 320mm (8 1/4 x 12 1/2in)(SH); with four prints by others and one by Francisco de Goya (Spanish, 1746-1828), 'Banderillas de Fuego, Plate 31 from 'La Tauromaquia' (Harris 234), (15 unframed)(16)

£2,000 - 3,000
€2,200 - 3,400
US$2,500 - 3,800

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.

46
JAMES GILLRAY (BRITISH, 1757-1815)
French Habits (BM 9196-9201, 9210-9213)
Eleven etchings with aquatint and hand-colouring, 1798, on various papers, published by H. Humphrey, London, with trimmed margins, 260 x 195mm (10 1/4 x 7 5/8in)(and similar)(PL)(unframed)(11)

£2,000 - 3,000
€2,200 - 3,400
US$2,500 - 3,800

47

48

49

47
JAMES GILLRAY (BRITISH, 1756-1815)
The Guardian-Angel (BM 10389)
Etching and aquatint with hand-colouring, 1805, on wove, published by H. Humphrey, London, with trimmed margins, 371 x 262mm (14 5/8 x 10 3/8in)(SH)(unframed)

£600 - 800
€670 - 900
US$750 - 1,000

48
JAMES GILLRAY (BRITISH, 1757-1815)
A Man of Importance (BM 9386)
Etching with hand-colouring, 1799, on wove, published by H. Humphrey, London, with narrow margins, 360 x 255mm (14 1/8 x 10)(SH)(unframed)

£500 - 700
€560 - 790
US$630 - 880

49
JAMES GILLRAY (BRITISH, 1757-1815)
The Wounded Lion (BM 10421)
Etching with hand-colouring, 1805, on wove, published by H. Humphrey, London, with margins, 260 x 362mm (10 1/4 x 14 1/4in)(PL)(unframed)

£500 - 700
€560 - 790
US$630 - 880

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.

50
JAMES GILLRAY (BRITISH, 1757-1815)
Hackney Meeting (BM 8782)
Etching with hand-colouring, 1796, on wove, published by H. Humphrey, with trimmed margins, 247 x 248mm (9 3/4 x 9 3/4in)(PL)(unframed)

£500 - 700
€560 - 790
US$630 - 880

50

51
JAMES GILLRAY (BRITISH, 1757-1815)
The Fall of Icarus (BM 10721)
Etching with hand-colouring, 1807, on wove, published by H. Humphrey, London, with margins, 366 x 243mm (14 3/8 x 9 5/8in)(SH)(unframed)

£800 - 1,200
€900 - 1,300
US$1,000 - 1,500

51

52 AR
SIR CLAUDE FRANCIS BARRY R.B.A. (1883-1970)
Entrance to the Arsenal, Venice
Etching and aquatint printed in tone, on wove, signed in pencil, with margins, 240 x 240mm (9 1/2 x 9 1/2in)(PL)

£800 - 1,200
€900 - 1,300
US$1,000 - 1,500

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.

53

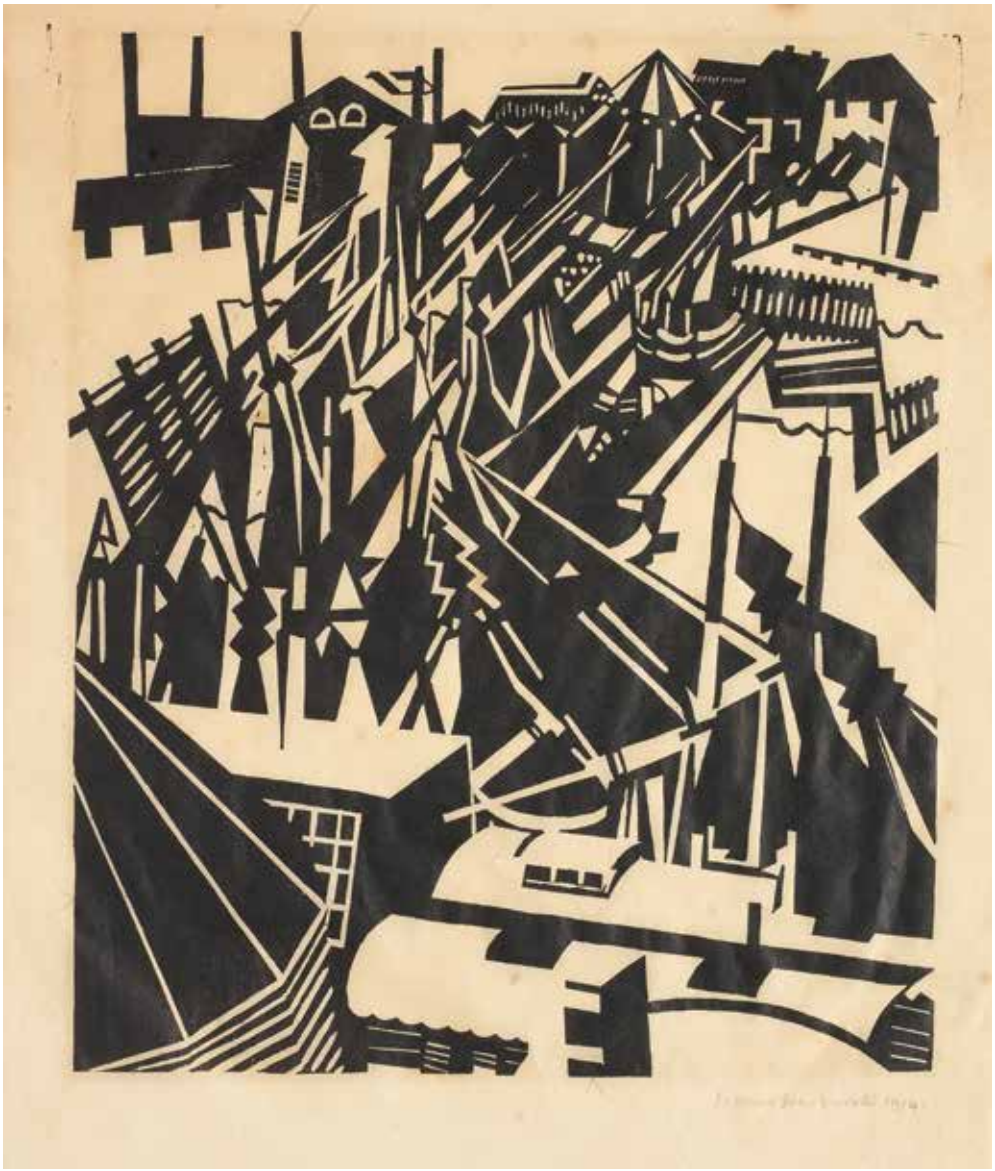
53
LILL TSCHUDI (SWISS, 1911-2004)
Anbetung der Heiligen Drei Könige (Not in Coppel)
Linocut printed in colours, on thin tissue, signed, titled and numbered 29/50 in pencil, with margins, 380 x 221mm (15 x 8 3/4in)(SH) (unframed)

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

54
LILL TSCHUDI (SWISS, 1911-2004)
Sledging (Coppel LT 17)
Linocut printed in colours, 1931, on thin off-white oriental laid paper, signed, titled, numbered 15/50 and inscribed 'Handprint' in pencil, with margins, 278 x 234mm (10 7/8 x 5 1/4in)(SH)

£3,000 - 5,000
€3,400 - 5,600
US$3,800 - 6,300

54



55
EDWARD WADSWORTH (BRITISH, 1889-1949)
Harbour of Flushing (Greenwood W/D 2; Colnaghi 99)
Woodcut, 1914, on tissue-thin oriental laid paper, a rich, black impression of this rare subject, signed and dated '1914.' in pencil, with slightly uneven margins, time staining and scattered foxing, other surface defects, 260 x 216mm (10 1/4 x 8 1/2in)(BL); 340 x 264mm (13 1/2 x 10 1/4in)(SH)(unframed)

£5,000 - 7,000
€5,600 - 7,900
US$6,300 - 8,800

Colnaghi and Greenwood do not record any signed impressions of this woodcut.
Edward Wadsworth and his wife visited several ports in the Netherlands in the summer of 1914. This scene would have been inspired by Vlissingen's port on the Dutch bank of the Westerschelde, the channel that connects Antwerp to the North Sea.

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56

57

56 *
EDWARD WADSWORTH (BRITISH, 1889-1949)
Imaginary Harbour (Greenwood W/C 26 Artmonsky p.90)
Autolithograph printed in colours, 1938, on machine made lithographic cartridge paper, from the proposed edition of approximately 400, of which only 100 copies were pulled, printed by Curwen Press Ltd., London, published by Contemporary Lithographs Ltd., London, 500 x 660mm (19 3/4 x 26in)(SH)

£800 - 1,200
€900 - 1,300
US$1,000 - 1,500

The composition of Wadsworth's autolithograph, the artist's first work in this medium, is a modified and simplified version of an earlier homonymous painting *Imaginary Harbour* from 1934.

57 AR
GRAHAM SUTHERLAND O.M. (BRITISH, 1903-1980)
The Village (Tassi 20)
Etching, 1925, on laid, signed in pencil, printed by the artist, published by the Twenty-One Gallery, London, with margins, 75 x 225mm (7 x 9in)(PL)

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

58 AR
GRAHAM SUTHERLAND O.M. (BRITISH, 1903-1980)
Rock Form (Tassi 112)
Lithograph printed in colours, 1970, on BFK Rives, signed and inscribed 'epreuve d'artiste' in pencil, one of fifteen artist's proofs aside from the numbered edition of 100, printed by Mourlot, Paris, published by Wolfgang Ketterer, Munich, with full margins, 338 x 260mm (13 1/4 x 10 1/4in)(SH)

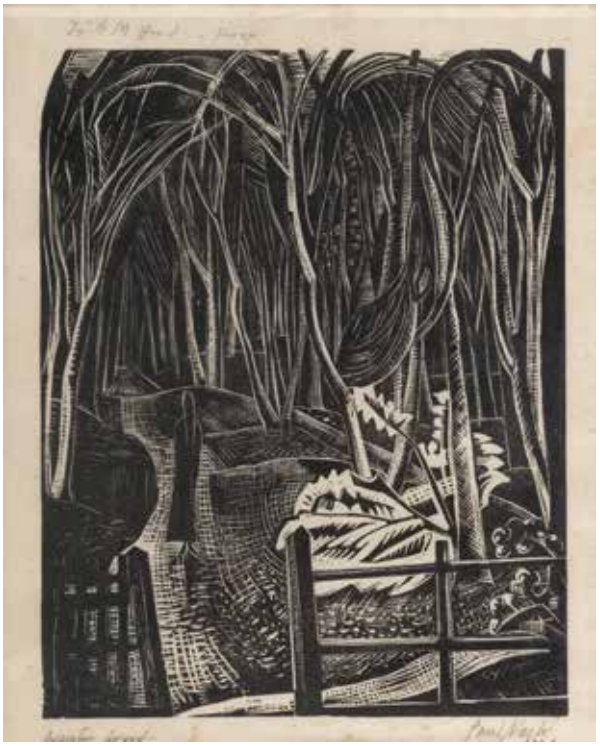
£500 - 700
€560 - 790
US$630 - 880

58

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

– Graham Sutherland

59



59

60

59
PAUL NASH (BRITISH, 1889-1946)
Winter Wood
Wood engraving printed in black, 1922, on tissue-thin laid, signed, titled, dated and dedicated 'To A. M. Hind - proof' in pencil, a proof aside from the numbered edition of 50, with full margins, 268 x 208mm (10 1/2 x 8 1/4in)(SH); together with **John Nash (1893-1977)**, 'Interior of a Wood', wood engraving printed in black, 1922, on tissue-thin laid, signed in pencil, with margins, 120 x 203mm (4 3/4 x 8in)(B)(2)

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

60
PAUL NASH (BRITISH, 1889-1946)
Hanging Garden
Wood engraving printed in black, 1924, on Japon, signed, titled, dated and inscribed 'edition 50' in pencil, from the edition of 50, with margins, 165 x 140mm (6 1/2 x 5 1/2in)(B)

£800 - 1,200
€900 - 1,300
US$1,000 - 1,500

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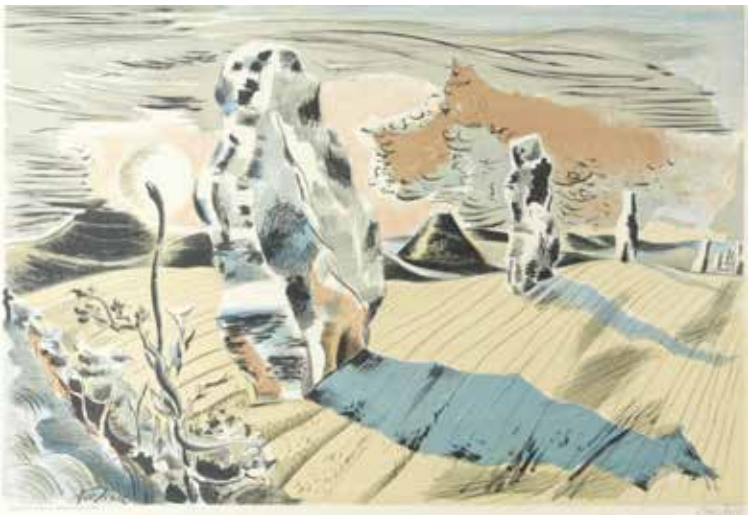
61
PAUL NASH (BRITISH, 1889-1946)
Landscape of the Megaliths
Lithograph printed in colours, 1937, on wove, signed in pencil, from an edition of approximately 1000, published by Contemporary Lithographs Ltd., London, the full sheet, 581 x 835mm (22 7/8 x 32 7/8in)(SH)

£800 - 1,200
€900 - 1,300
US$1,000 - 1,500



62
PAUL NASH (BRITISH, 1889-1946)
Wood on the Downs
Offset lithograph printed in colours, on wove, published by the Fine Art Trade Guild, with margins, 410 x 530mm (16 1/8 x 20 7/8in)(l)

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

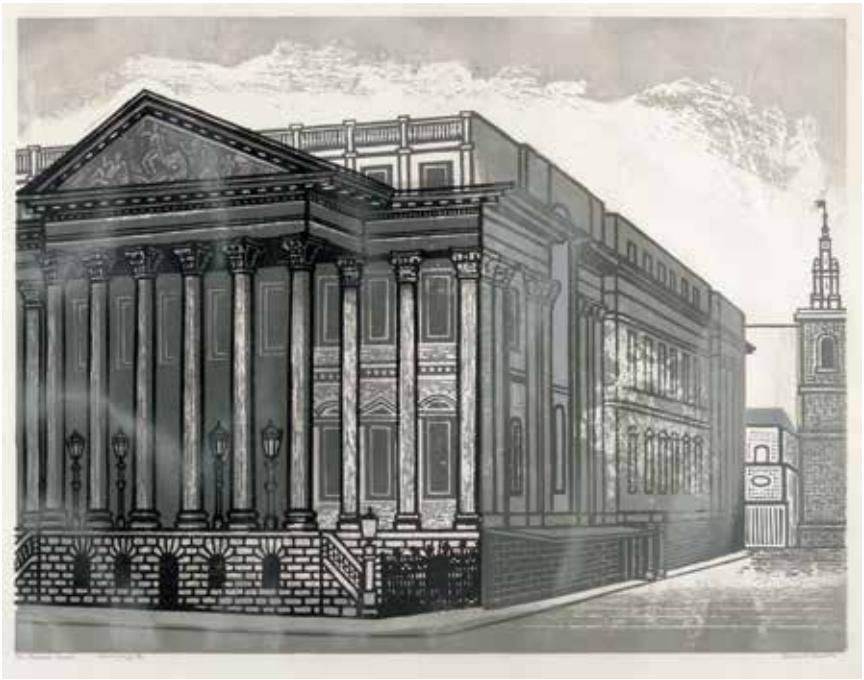
63

63 AR
JULIAN TREVELYAN R.A. (BRITISH, 1910-1988)
Grand Union Canal at Brentford
Lithograph printed in colours, 1975, on wove, signed and numbered 87/100 in pencil, published by Curwen Press, London, with their blindstamp, the full sheet, 715 x 505mm (28 x 20in)(SH)(unframed)

£600 - 800
€670 - 900
US$750 - 1,000

64 AR
EDWARD BAWDEN R.A. (BRITISH, 1903-1989)
The Mansion House, from 'Nine London Monuments'
Linocut printed in grey and black, 1960, on wove, signed, titled and inscribed 'Artist's proof 69/75' in black ink, published by Editions Alecto, London, with full margins, 510 x 665mm (20 1/8 x 26 1/8in)(B)

£500 - 700
€560 - 790
US$630 - 880



64

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65 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 wkd' 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)

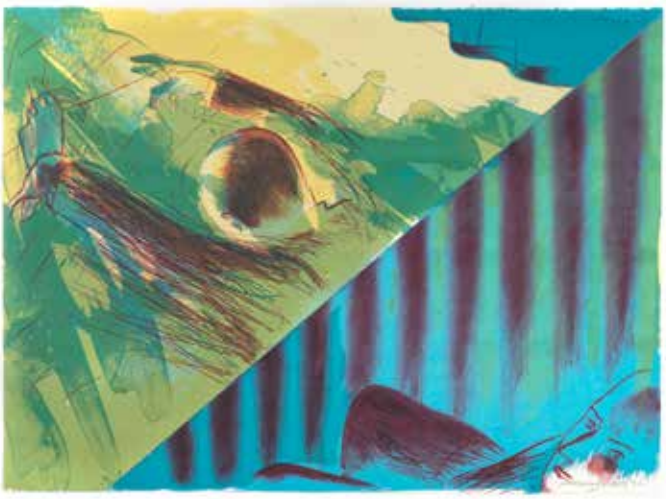
£600 - 800
€670 - 900
US$750 - 1,000

66 AR
BRYAN INGHAM (BRITISH, 1936-1997)
Morning
Etching, 1978, on Hahnemühle, signed, titled, dated and numbered 25/75 in pencil, with full margins, 490 x 635mm (19 1/4 x 25in)(PL)(unframed)

£500 - 700
€560 - 790
US$630 - 880

65

66



67 AR
ALLEN JONES R.A. (BRITISH, BORN 1937)
Stage Set (Livingstone-Lloyd 63)
The complete set of four lithographs printed in colours, 1982, on Arches, each signed, dated and inscribed 'P.P. 2' in pencil, printer's proofs set aside from the numbered edition of 75, printed by Jack Lemmon, Landfall Press, Inc., Chicago, published by Waddington Graphics, London, each with the printer's blindstamp, the full sheets printed to the edges, each 565 x 760mm (22 1/4 x 29 7/8in)(SH) (unframed)(4)

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

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

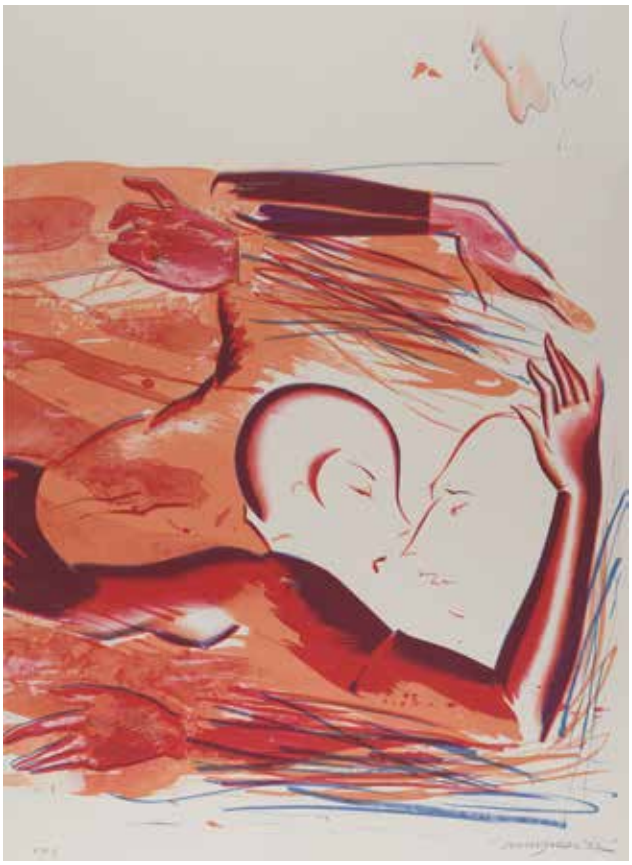
68 AR
ALLEN JONES RA (BRITISH, BORN 1937)
Catwalk
The complete set, 1998, comprising of four etchings printed in colours, on wove, signed and numbered 23/95 in pencil, published by Galerie Ernst Hilger, Vienna, with margins, each 985 x 690mm (38 3/4 x 27 1/8in)(PL)(4)(unframed)

£800 - 1,200
€900 - 1,300
US$1,000 - 1,500

68

69 AR
ALLEN JONES R.A. (BRITISH, BORN 1937)
Magic Moment (Livingstone-Lloyd 84)
Lithograph printed in colours, 1981, on BFK Rives, signed, dated and inscribed 'P.P. 2' in pencil, a printer's proof aside from the numbered edition of ten, printed by Jack Lemon, Landfall Press, Chicago, published by Waddington Graphics, London, with the printer's blindstamp, the full sheet printed to the edges, 768 x 559mm (30 1/4 x 22in)(SH)(unframed)

£500 - 700
€560 - 790
US$630 - 880



69

70 AR
DAME ELISABETH FRINK R.A. (BRITISH, 1930-1993)
The Grey Rider (Wiseman 39)
Lithograph printed in colours, 1970, on T. H. Saunders, signed and numbered 279/500 in pencil, printed by Curwen Studio, London, published by Leslie Waddington Prints Ltd., London, the full sheet, 591 x 781mm (23 1/2 x 30 3/4in)(SH)(unframed)

£800 - 1,200
€900 - 1,300
US$1,000 - 1,500

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71 AR

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

Long-Eared Owl, from 'Six Owls' Series (Wiseman 118)
Etching with aquatint printed in colours, 1977, on BFK Rives, signed and numbered 10/75 in pencil, printed by White Ink Ltd., London, published by Leslie Waddington Prints Ltd., London, with full margins, 535 x 455mm (21 1/8 x 17 7/8in)(PL)

£1,500 - 2,000
€1,700 - 2,200
US$1,900 - 2,500

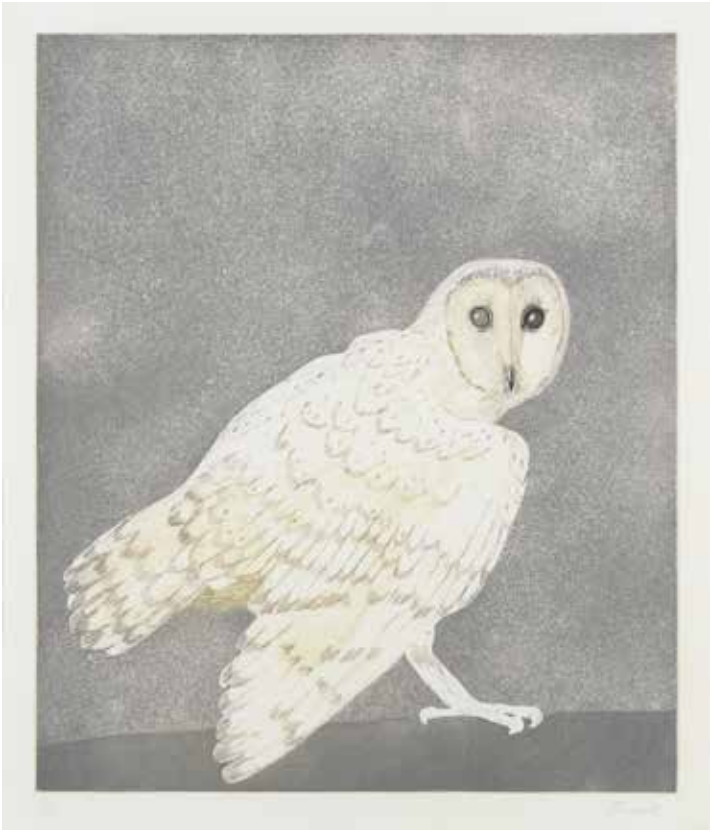
71

72 AR

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

Barn Owl, from 'Six Owls' Series (Wiseman 117)
Etching with aquatint printed in colours, 1977, on BFK Rives, signed and numbered 10/75 in pencil, printed by White Ink Ltd., London, published by Leslie Waddington Prints Ltd., London, with full margins, 535 x 455mm (21 1/8 x 17 7/8in)(PL)

£1,500 - 2,000
€1,700 - 2,200
US$1,900 - 2,500



72

73 AR
DAME ELISABETH FRINK RA (BRITISH, 1930-1993)
'Eight Animals' Series (Wiseman 31-38)
The complete set of eight lithographs printed in colours, 1970, on J. Green, each signed and variously numbered from the edition of 70 in pencil, printed by Curwen Studio, Chilford, published by Leslie Waddington Prints Ltd., London, the full sheets, each approximately 520 x 660mm (10 1/2 x 26in)(SH)(8)

£4,000 - 6,000
€4,500 - 6,700
US$5,000 - 7,500

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.

74

74 AR
HENRY MOORE O.M., C.H. (1898-1986)
Woman Seated on Fireside Stool (Cramer 311)
Lithograph printed in colours, 1973, on wove, signed and numbered 50/75 in pencil, printed by Curwen Studio, London, published by Fischer Fine Arts Ltd., London, with margins, 470 x 312mm (18 1/2 x 12 1/4in)(l)

£600 - 800
€670 - 900
US$750 - 1,000

75

75 AR
HENRY MOORE O.M., C.H. (1898-1986)
Seven Sculptural Ideas (Cramer 296)
Lithograph printed in colours, 1973, on wove, signed, dated and inscribed 'Artists Proof' in pencil, an artist's proof aside from the total edition of 100, printed by Curwen Studio, London, published by Galerie Wolfang Ketterer, Stuttgart and Felix H. Man, London, with margins, 335 x 258mm (13 1/8 x 10 1/8in)(l)

£600 - 800
€670 - 900
US$750 - 1,000

76

76 AR
HENRY MOORE O.M., C.H. (1898-1986)
Ideas for Wood Sculpture (Cramer 286)
Lithograph printed in colours, 1973, on wove, signed and numbered 42/50 in pencil, printed by Curwen Studio, London, published by Gerald Cramer, Geneva, with margins, 346 x 263mm (13 5/8 x 10 3/8in)(l)

£600 - 800
€670 - 900
US$750 - 1,000

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

77 AR
HENRY MOORE O.M., C.H. (BRITISH, 1898-1986)
Plate XXVIII, from 'Mother and Child' (Cramer 698)
Etching and aquatint with roulette printed in colours, 1983, on wove, signed, numbered 34/65 and inscribed 'Plate XXVIII' in pencil, published by Raymond Spencer Company Ltd. for The Henry Moore Foundation, Much Hadham, with full margins, 350 x 272mm (13 3/4 x 10 3/4in)(PL)

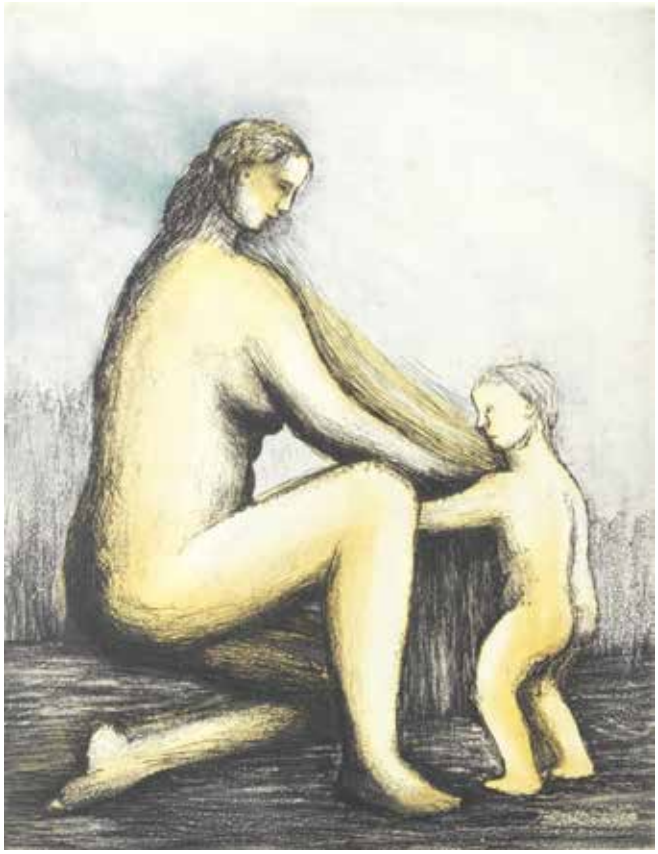
£1,000 - 1,500
€1,100 - 1,700
US$1,300 - 1,900

78 AR
HENRY MOORE O.M., C.H. (BRITISH, 1898-1986)
Plate IV, from 'Mother and Child' (Cramer 674)
Etching and aquatint with roulette printed in colours, 1983, on wove, signed and inscribed 'B.A.T.' in pencil, a bon à tirer impression before the numbered edition of 65, published by Raymond Spencer Company Ltd. for The Henry Moore Foundation, Much Hadham, with full margins, 318 x 244mm (12 1/2 x 9 5/8in)(PL)

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

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

– Henry Moore



77

78

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.

79

79 AR
HENRY MOORE O.M., C.H. (BRITISH, 1898-1986)
Reclining Woman III (Cramer 592)
Lithograph printed in colours, 1980-81, on BFK wove, signed and numbered 33/50 in pencil, printed by Curwen Prints Ltd., London, published by Raymond Spencer Company Ltd. for the Henry Moore Foundation, Much Hadham, with full margins, 480 x 610mm (18 7/8 x 24in)(l)

£2,000 - 3,000
€2,200 - 3,400
US$2,500 - 3,800

Provenance
From the Estate of Jessye Norman.

80

80 AR
HENRY MOORE O.M., C.H. (BRITISH, 1898-1986)
Reclining Woman II (Cramer 592)
Lithograph printed in colours, 1980-81, on BFK wove, signed and numbered 32/50 in pencil, printed by Curwen Prints Ltd., London, published by Raymond Spencer Company Ltd. for the Henry Moore Foundation, Much Hadham, with full margins, 419 x 514mm (16 1/2 x 20 1/4in)(l)

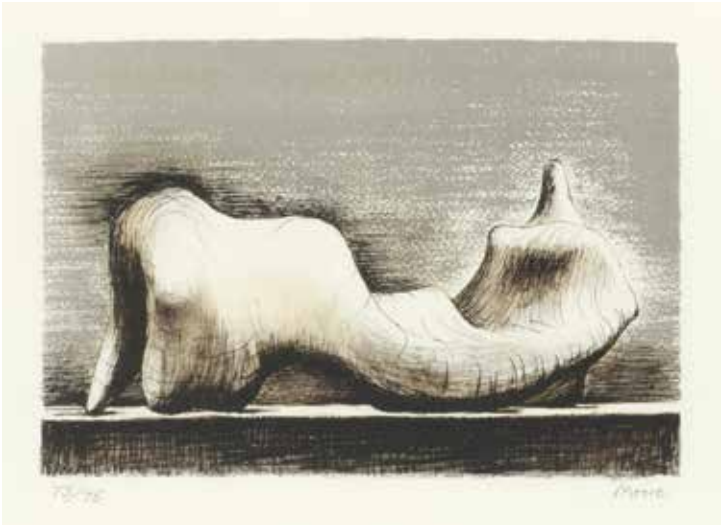
£2,000 - 3,000
€2,200 - 3,400
US$2,500 - 3,800

Provenance
From the Estate of Jessye Norman.

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.

81 AR
HENRY MOORE O.M., C.H. (BRITISH, 1898-1986)
Reclining Figure (Cramer 387)
Lithograph printed in colours, 1974, on wove, signed and numbered 73/75 in pencil, printed by Curwen Studio, London, published by Ediçiones Polígrafa, Barcelona, with margins, 155 x 235mm (6 1/8 x 9 1/4in)(I)

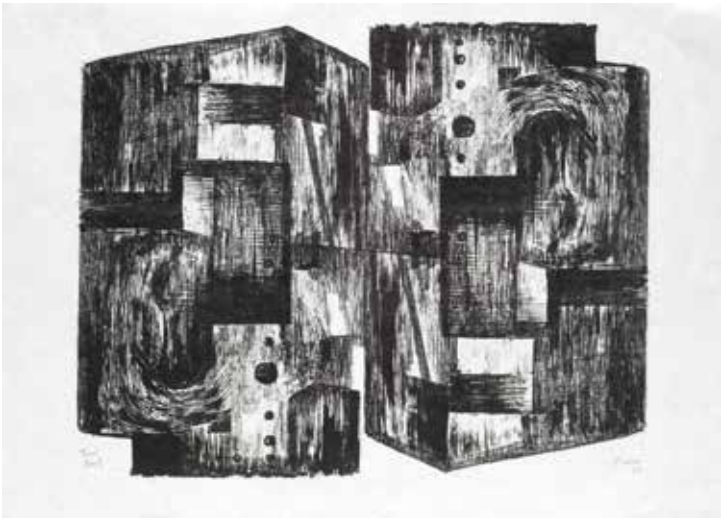
£1,000 - 1,500
€1,100 - 1,700
US$1,300 - 1,900



81

82 AR
HENRY MOORE O.M., C.H. (BRITISH, 1898-1986)
Square Forms (Cramer 51)
Lithograph, 1963, on Japan, signed, dated, and inscribed 'Trial Proof' in pencil, a trial proof before the edition of 65 on Rives, published by Galerie Wolfgang Ketterer, Munich, with their blindstamp, with margins, 535 x 737mm (21 x 29in) (SH)(unframed)

£500 - 700
€560 - 790
US$630 - 880



82

83

84

83 • AR
LAURENCE STEPHEN LOWRY R.A. (BRITISH, 1887-1976)
The Paintings of L.S. Lowry; The Drawings of L.S. Lowry
Two books, 1975-6, first editions, each signed in ink, numbered 61 and 44 respectively ('Paintings' was printed in an edition of 100 and 'Drawings' in an edition of 50), published by Jupiter Books, London, bound as issued, 300 x 250mm (12 x 10in)(and smaller)(Vol)(2)

£500 - 800
€560 - 900
US$630 - 1,000

84 AR
LAURENCE STEPHEN LOWRY R.A. (BRITISH, 1887-1976)
Our Town
Offset lithograph printed in colours, on wove, signed and numbered 384/850 in pencil, published by Grove Galleries Ltd., Manchester, with margins, 425 x 614mm (16 3/4 x 24 1/8in)(l)

£2,000 - 3,000
€2,200 - 3,400
US$2,500 - 3,800

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.

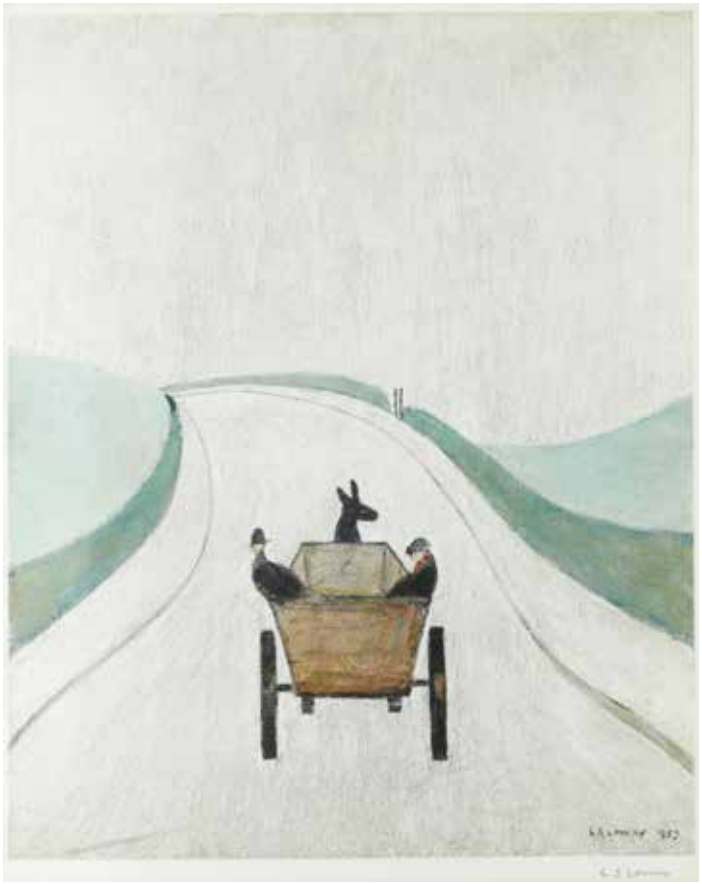
85 AR

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

The Football Match

Offset lithograph, on wove, signed and numbered 236/850 in pencil, published by Grove Fine Art, Manchester, with their blindstamp, with margins, 250 x 360mm (9 7/8 x 14 1/8in)(l)

£2,500 - 3,500
€2,800 - 3,900
US$3,100 - 4,400



86

87

86 AR
LAURENCE STEPHEN LOWRY R.A. (BRITISH, 1887-1976)
The Cart
Offset lithograph printed in colours, on wove, signed in pencil, from the edition of 850, printed by Max Jaffé, Vienna, published by the Adam Collection Ltd., with the Fine Art Trade Guild blindstamp, with margins, 495 x 400mm (19 1/2 x 15 3/4in)(l)

£3,000 - 5,000
€3,400 - 5,600
US$3,800 - 6,300

87 AR
LAURENCE STEPHEN LOWRY R.A. (BRITISH, 1887-1976)
Fever Van
Offset lithograph printed in colours, 1972, on wove, signed in blue ink, from the edition of 700, published by F. H. Mainstone Print Publications, Norfolk, with the Fine Art Trade Guild blindstamp, with margins, 420 x 515mm (16 1/2 x 20 1/4in)(l)

£2,000 - 3,000
€2,200 - 3,400
US$2,500 - 3,800

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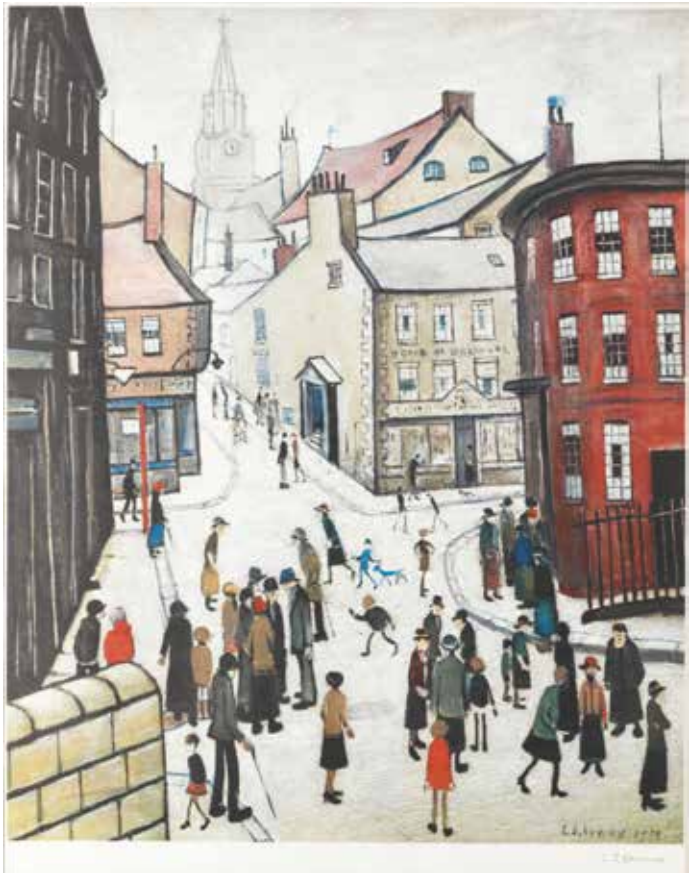

88

88 AR
LAURENCE STEPHEN LOWRY R.A. (BRITISH, 1887-1976)
Berwick-upon-Tweed
Offset lithograph printed in colours, 1973, on wove, signed in pencil, with the Fine Art Trade Guild blindstamp, with margins, 530 x 430mm (20 7/8 x 16 7/8in)(l)

£4,000 - 6,000
€4,500 - 6,700
US$5,000 - 7,500

89 AR
LAURENCE STEPHEN LOWRY R.A. (BRITISH, 1887-1976)
Street Scene Near a Factory
Offset lithograph printed in colours, on wove, signed in pencil, from the edition of 850, printed by Chorley & Pickersgill Ltd., Leeds, published by the Adam Collection Ltd., with the Fine Art Trade Guild blindstamp, with margins, 252 x 202mm (9 7/8 x 8in)(l)

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

89

90

91

90 AR
LAURENCE STEPHEN LOWRY R.A. (BRITISH, 1887-1976)
Deal Beach; Deal Sketch
Two offset lithographs printed in colours, 1973, each on wove, the first signed in pencil, the second signed in ink, each from the edition of 850, both published by Venture Prints Ltd., Bristol, both with the Fine Art Trade Guild blindstamp, 260 x 505mm (10 1/4 x 20in)(and smaller) (l)(2)

£2,000 - 3,000
€2,200 - 3,400
US$2,500 - 3,800

91
LAURENCE STEPHEN LOWRY R.A. (BRITISH, 1887-1976)
The Pond
Offset lithograph printed in colours, 1974, on wove, signed in pencil, from the edition of 850, printed by Beric Press, London, published by Mainstone Publications, Norwich, with the Fine Art Trade Guild blindstamp, with full margins, 430 x 575mm (17 x 22 5/8in)(l)

£2,000 - 3,000
€2,200 - 3,400
US$2,500 - 3,800

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92 AR
LAURENCE STEPHEN LOWRY R.A. (BRITISH, 1887-1976)
Going to the Match
Offset lithograph printed in colours, 1972, on wove, signed in pencil, from the edition of 300, published by the Medici Society, London, with the Fine Art Trade Guild blindstamp, with margins, 528 x 680mm (20 3/4 x 26 3/4in)(l)

£15,000 - 20,000
€17,000 - 22,000
US$19,000 - 25,000

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

– L.S. Lowry

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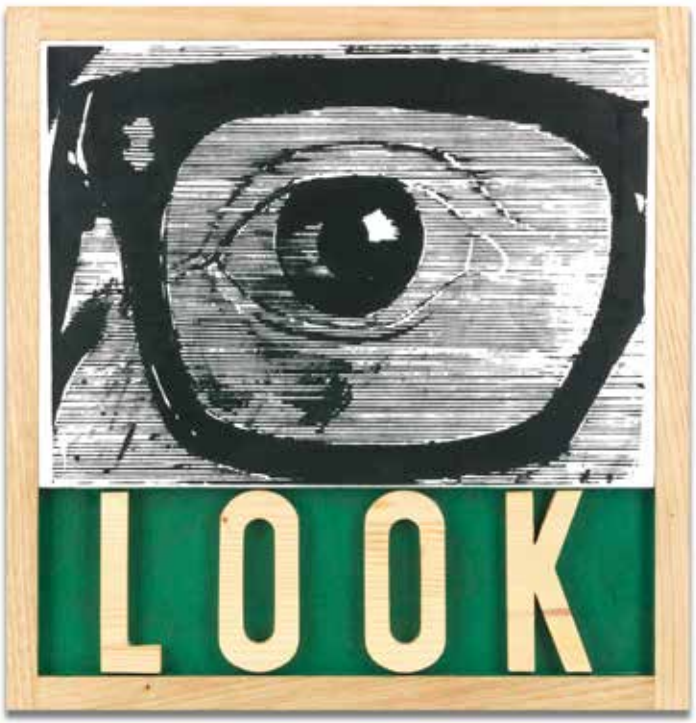
93

93 AR
JOE TILSON R.A. (BRITISH, BORN 1928)
Secret
Multiple, 2003, screenprint and oil paint in colours, on wooden relief, signed and numbered 42/75 in pencil on a label affixed verso, published by Stamperia Berardinelli Arte, Verona, with their blindstamp, housed in the original hand-made wooden box, 430 x 360 x 50mm (16 7/8 x 14 1/8 x 2in)(Multiple)

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



94

94 AR
JOE TILSON R.A. (BRITISH, BORN 1928)
Look
Multiple, 2002, screenprint and oil paint in colours, on wooden relief, signed and numbered 31/75 in pencil on a label affixed verso, published by Stamperia Berardinelli Arte, Verona, housed in the original hand-made wooden box, 380 x 370 x 55mm (15 x 14 5/8 x 2 1/8in)(Multiple)

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

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95

95 AR
EDUARDO, SIR PAOLOZZI (1924-2005)
Elephant
Multiple, 1973, moulded plastic shell with injection moulded container, incised 'E Paolozzi' on the elephant's foot and numbered 552/3000 on the underside, published by Nairn Floors Ltd., Scotland, together with the justification page and original leaflets describing the design and making of the elephant, 320 x 400 x 150mm (12 5/8 x 15 3/4 x 5 7/8in)(overall)

£800 - 1,200
€900 - 1,300
US$1,000 - 1,500

96 AR
SIR EDUARDO PAOLOZZI (1924-2005)
Bash (Pink)
Screenprint in colours, 1971, on wove, signed, dated and numbered 181/3000, published by Dorothea Leonhart, Munich, with margins, 835 x 585mm (33 x 23in)(SH); together with 'Appel-Calder', screenprint in colours, signed, dated, titled and dedicated in pencil, with margins, 1030 x 730mm (39 1/2 x 28 3/4in)(SH)(2)

£600 - 800
€670 - 900
US$750 - 1,000

97 AR
SIR EDUARDO PAOLOZZI (1924-2005)
Who's Afraid of Sugar Pink and Lime Green, from '14 Big Prints' (Miles 100)
Screenprint in colours, 1971, on wove, signed, dated and inscribed 'A/P' in pencil, an artist's proof aside from the numbered edition of 100, printed by Advanced Graphics, London, published by Bernard Jacobson Gallery, London, with full margins, 1440 x 1040mm (56 3/4 x 41in)(I)

£800 - 1,200
€900 - 1,300
US$1,000 - 1,500

96

97

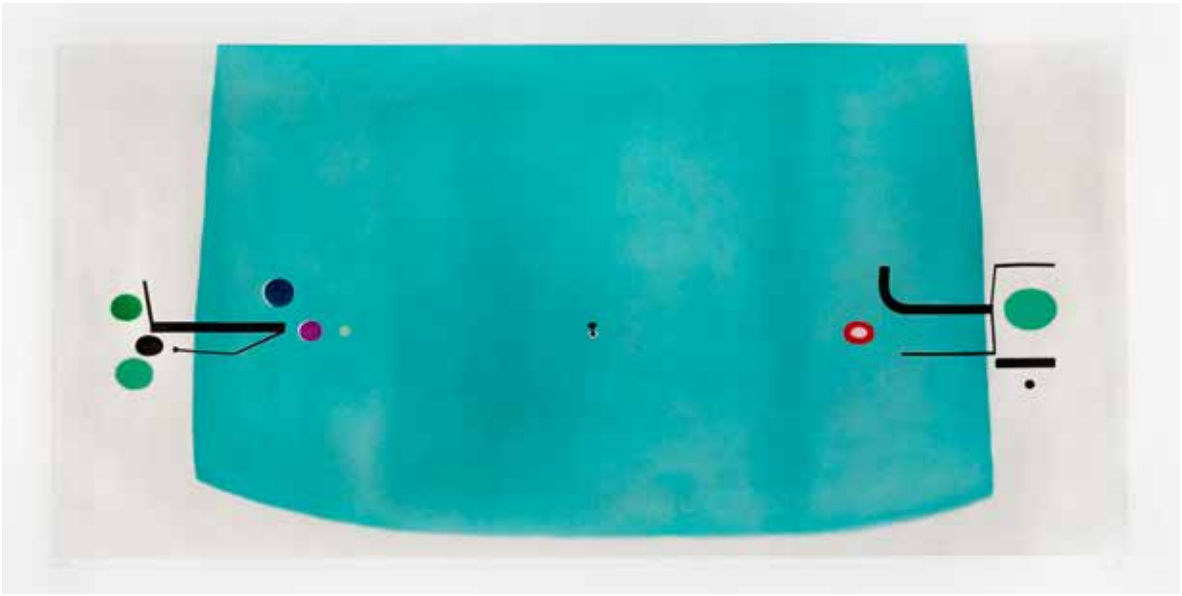
98

98 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 85/90 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 - 4,400

99 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 V/XV in pencil, one of 15 artist's proof aside from the numbered edition 90, 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, 1190 x 2475mm (46 7/8 x 97 3/8in)(SH)(unframed)

£3,000 - 5,000
€3,400 - 5,600
US$3,800 - 6,300



99

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100

101

100 AR
WILLIAM SCOTT R.A. (BRITISH, 1913-1989)
Scalpay (Archeus 18)
Lithograph printed in colours, 1963, on Arches, signed, dated and numbered 9/65 in pencil, printed by Curwen Studio, published by Galerie Wolfgang Ketterer, Munich, with their blindstamp, the full sheet printed to the edges, 506 x 655mm (19 7/8 x 25 3/4in)(SH)(unframed)

£700 - 1,000
€790 - 1,100
US$880 - 1,300

101 AR
WILLIAM SCOTT R.A. (BRITISH, 1913-1989)
Blue Still Life
Lithograph printed in colours, 1975, on wove, printed by Curwen Studios, London, published for PSA Supplies Division by Editions Alecto Ltd., London, from the edition of an unknown size, the full sheet, 760 x 960mm (29 7/8 x 37 3/4in)(SH)(unframed)

£500 - 700
€560 - 790
US$630 - 880

A Private Collection of Works by John Piper (British, 1903-1992)

Lots 102 - 113

The British artist John Piper (1903-1992) was a master of experimentation, working in almost every artistic medium from painting in oil to theatrical design, tapestry making and stained-glass works. Most of all, he is internationally recognised today for his innovative use of printmaking and is widely regarded as one of the most outstanding printmakers of 20th century British Art. In art historian Orde Levinson's words: 'Piper absorbed the principles of Cubism, Surrealism, Abstraction and Pop Art and combined them with his personal knowledge of stained glass and Romanesque carving.' It is precisely Piper's ability to harness the past into his world and the British landscape that has attracted a special fascination among artists, collectors and art enthusiasts.

The varied choice of subject matters and the breadth of styles offered in this sale are a testament to Piper's personal artistic vision, encompassing hallmarks of the British landscape from churches to chapels, ruins to stones and gardens to flowers, all of which are represented across a range of different print media (aquatints, stone-lithographs and screenprints). Gliding between the romantic and the topographical, Piper did not merely replicate the world around him but rather, enhanced reality by focussing attention on the unseen beauty found in nature and in the architectural ruins that can be found in the works from the following private collection.

102

102 AR
JOHN PIPER (BRITISH, 1903-1992)
Foliate Head (Levinson 256)
Lithograph printed in colours, 1976, on wove, signed and numbered 65/90 in pencil, printed by Curwen Studio, Chilford, published by Curwen Press, Chilford, with margins, 380 x 255mm (15 x 10in)(l)

£500 - 700
€560 - 790
US$630 - 880

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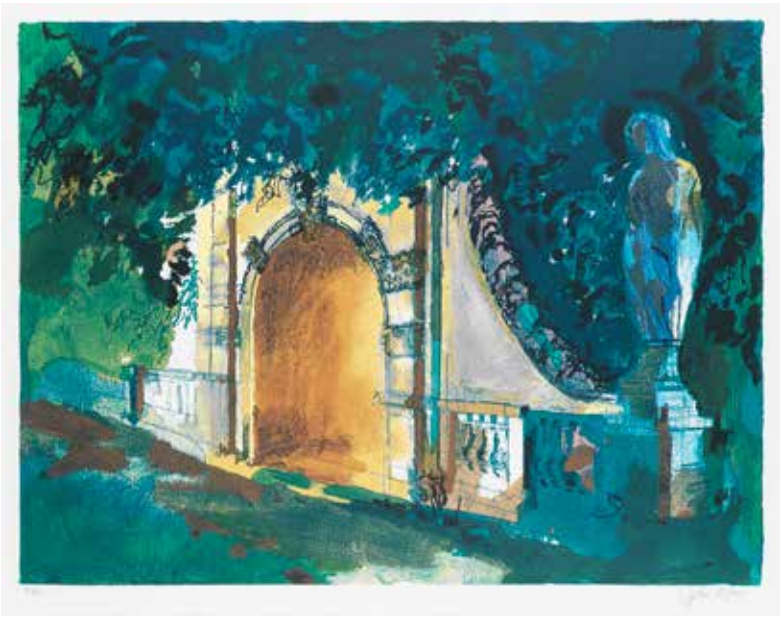


103

104

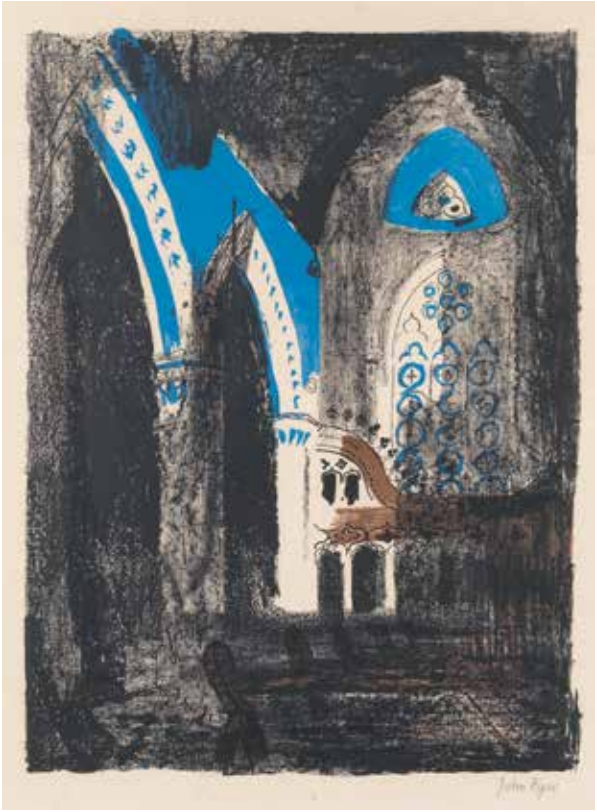
103 AR
JOHN PIPER (BRITISH, 1903-1992)
The Grotto, Halswell, Somerset (Levinson 396)
Screenprint in colours, 1987, on Arches, signed and numbered 55/70 in pencil, printed by Kelpra Studio, London, published by Marlborough Fine Art, London, with margins, 460 x 605mm (18 1/8 x 23 3/4in)(l)

£600 - 800
€670 - 900
US$750 - 1,000

104 AR
JOHN PIPER (BRITISH, 1903-1992)
Clydey, Pembrokshire (Levinson 370)
Screenprint in colours, 1984, on wove, signed and numbered 59/70 in pencil, printed by Kelpra Studio, London, published by Marlborough Fine Art, London, with full margins, 380 x 565mm (15 x 22 1/8in)(l)

£600 - 800
€670 - 900
US$750 - 1,000

105



106

107

105 AR
JOHN PIPER (BRITISH, 1903-1992)
St Nicholas, Liverpool: Smoke-black Dockland Church (Levinson 136)
Lithograph printed in colours, 1964, on J. Green, signed and inscribed 'artist proof' in pencil, an artist's proof aside from the numbered edition of 70, printed by Curwen Studio, London, published by Marlborough Fine Art, London, with full margins, 681 x 687mm (26 3/4 x 17 1/4in)(l)

£500 - 700
€560 - 790
US$630 - 880

106 AR
JOHN PIPER (BRITISH, 1903-1992)
Sutton Waldron (Levinson 69)
Lithograph printed in colours, 1948, on wove, signed in pencil, from the edition of 50, printed and published by Redfern Gallery, London, with full margins, 463 x 342mm (18 1/4 x 13 1/2in)(l)

£500 - 700
€560 - 790
US$630 - 880

107 AR
JOHN PIPER (BRITISH, 1903-1992)
Yarnton Monument, Oxon (Levinson 70)
Lithograph printed in colours, 1948, on wove, signed in pencil, from the edition of 50, printed by E. G. Devonish at Central School of Arts and Crafts, London, published by Redfern Gallery, London, with full margins, 393 x 517mm (15 1/2 x 203/8in)(l)

£500 - 700
€560 - 790
US$630 - 880

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108 AR
JOHN PIPER (BRITISH, 1903-1992)
Alpilles (Levinson 425)
Etching and aquatint printed in colours, 1989, on Arches, signed and numbered 55/70 in pencil, printed by Kelpra Studio, London, published by Marlborough Fine Art, London, with full margins, 405 x 610mm (16 x 24in)(PL)

£600 - 800
€670 - 900
US$750 - 1,000

108

109 AR
JOHN PIPER (BRITISH, 1903-1992)
St Raphael, Dordogne (Levinson 187)
Screenprint in colours, 1968, on J. Green, signed and numbered 31/70 in pencil, printed by Kelpra Studio, London, published by Marlborough Fine Art, London, with margins, 580 x 788mm (22 3/4 x 31in)(l)

£600 - 800
€670 - 900
US$750 - 1,000

109

110 AR
JOHN PIPER (BRITISH, 1903-1992)
Ottery St. Mary (Levinson 402)
Screenprint in colours, 1987, on Arches, signed and inscribed 'P/P' in pencil, a printer's proof aside from the numbered edition of 100, printed by Kelpra Studio, published by CCA Galleries, London, with margins, 570 x 760mm (22 1/2 x 30in)(l)

£600 - 800
€670 - 900
US$750 - 1,000

110

111

112

113

111• AR
JOHN PIPER (BRITISH, 1903-1992)
John Piper's Stowe
The book, 1983, on wove, with stamped-signature and numbered 238, from the edition of 300 copies, published by Hurtwood Press, Westerham, Kent, in association with Tate Gallery, London, bound in coloured canvas boards and slipcase, 500 x 400mm (19 3/4 x 16)(Vol)

£500 - 700
€560 - 790
US$630 - 880

112 •
JOHN PIPER C.H. (BRITISH, 1903-1992)
India Love Poems; English, Scottish and Welsh Landscape; Grongar Hill
The book, 1977, on Arches paper, with text, title and justification, signed by the artist and translator, copy 89, from the edition of 200, bound (as issued); with **English, Scottish and Welsh Landscape** (Levinson 34-46), the book, comprising 12 autolithographs, 1944, from an unknown edition size; **Grongar Hill** (L. 337-9); the book comprising three autolithographs, 1982, on Arches, signed in ink on the justification, copy 132 of 160, with the deluxe lithographs stamp-signed and numbered 16/20 as issued, 600 x 400mm (24 x 16in)(and smaller)(Vols)(4)

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

113 AR
JOHN PIPER (BRITISH, 1903-1992)
Dahlias and Ferns (Levinson 391)
Etching and aquatint printed in colours, 1987, on Arches, signed and numbered 7/100 in pencil, printed by Kelpra Studio, published by CCA Galleries, with full margins, 405 x 550mm (16 x 21 2/3in) (PL)

£800 - 1,200
€900 - 1,300
US$1,000 - 1,500

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.

114 † AR
JOHN PIPER C.H. (BRITISH, 1903-1992)
Stokesay Castle; Harlech Castle (Levinson 321; 414)
Screenprint in colours, 1981, on Arches, stamp-signed, a proof aside from the numbered edition of 70, printed by Kelpra Studio, London, published by Marlborough Fine Art, London; together with 'Harlech Castle', screenprint in colours, 1989, on Arches, signed and numbered 52/70 in pencil, printed by Kelpra Studio, London, published by Marlborough Fine Art, London, with margins, 545 x 770mm (21 1/2 x 30 1/4in)(l)(and smaller)(2)

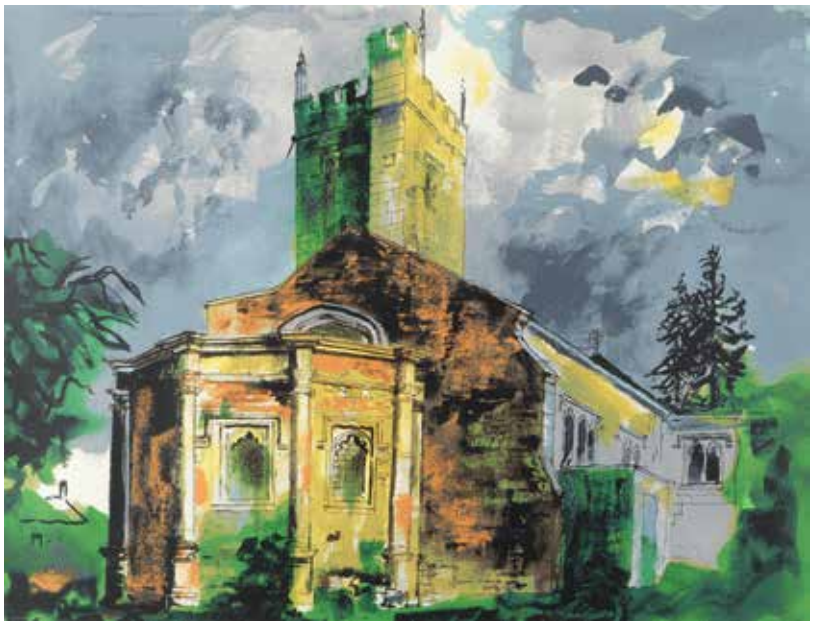
£1,000 - 1,500
€1,100 - 1,700
US$1,300 - 1,900

116

115 AR
JOHN PIPER C.H. (BRITISH, 1903-1992)
Nursery Frieze II (Levinson 9)
Autolithograph printed in colours, 1936, on machine-made lithographic cartridge paper, unsigned as published, from an unspecified edition, printed by Waterlow & Sons, published by Contemporary Lithographs, with margins, 460 x 1215mm (18 1/8 x 47 7/8in)(l)

£2,000 - 3,000
€2,200 - 3,400
US$2,500 - 3,800

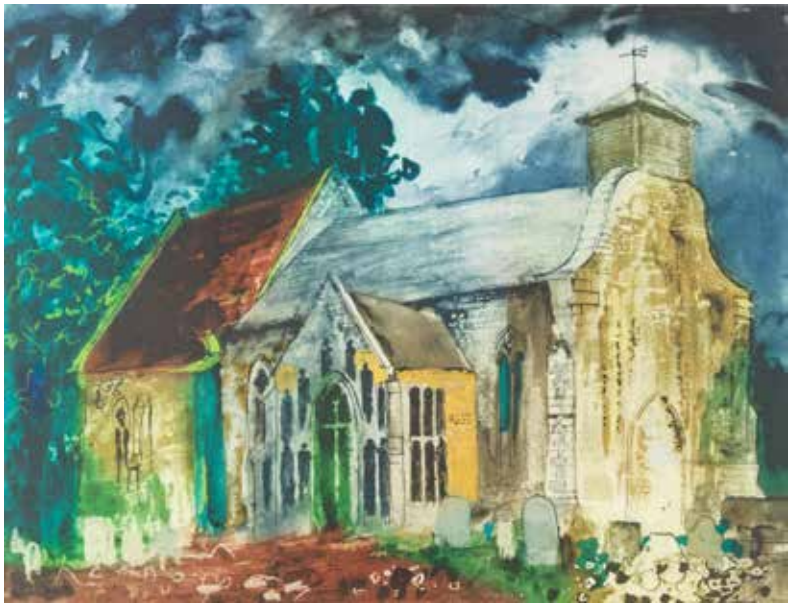
117



116 † AR
JOHN PIPER (BRITISH, 1903-1992)
Holme, Nottinghamshire; Sunningwell, Oxfordshire (Levinson 373; 377)
Two screenprints in colours, 1985, on Arches, each signed and numbered 50/70 and 29/70 respectively in pencil, printed by Kelpra Studio, London, published by Marlborough Fine Art, London, with margins, 500 x 660mm (19 3/4 x 26in)(l)(and smaller)(2)

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

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



117 † AR
JOHN PIPER (BRITISH, 1903-1992)
Hales, Norfolk; Bridgham Parish Church (Levinson 412; 413)
Two etchings and aquatints, 1989, on Arches, each signed and numbered 5/70 and 25/70 respectively in pencil, printed by Kelpra Studio, London, published by Marlborough Fine Art, London, with margins, 400 x 590mm (15 3/4 x 23 1/4in)(PL)(and smaller)(2)

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

118 AR
PATRICK CAULFIELD R.A. (BRITISH, 1936-2005)
Pitcher (Cristea 68)
Screenprint in colours, 1981-82, on wove, signed and numbered 4/80 in pencil, printed by Kelpra Studio, London, published by Waddington Graphics, London, with margins, 792 x 571mm (31 1/8 x 26 3/8in)(l)

£800 - 1,200
€900 - 1,300
US$1,000 - 1,500

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

– Patrick Caulfield

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119 AR
SIR HOWARD HODGKIN (BRITISH, 1932-2017)
In An Empty Room (Heenk 84)
Etching and carborundum in colours with hand-colouring, 1990-91, on Arches wove, signed with initials, dated '91 and numbered 11/55 in pencil, printed at 107 Workshop, Wiltshire, published by Waddington Graphics, London, the full sheet, 1370 x 1600mm (53 7/8 x 63in)(SH)

£4,000 - 6,000
€4,500 - 6,700
US$5,000 - 7,500

120 AR
JOHN HOYLAND R.A. (BRITISH, 1934-2011)
Tree of Life, from 'Jesus College Quincentennial Portfolio'
Screenprint in colours, 1997, on wove, signed, dated and numbered 51/100 in pencil, printed by Gresham Studios Ltd., Cambridge, published by Jesus College, Cambridge, with full margins, 616 x 464mm (24 1/4 x 18 1/4in)(I)

£500 - 700
€560 - 790
US$630 - 880

121 AR
JOHN HOYLAND R.A. (BRITISH, 1934-2011)
Large Swiss Orange and Blue
Lithograph printed in colours, 1969, on wove, signed, dated and numbered 25/70 in pencil, with margins, 700 x 1010mm (27 5/8 x 39 3/4in)(SH)

£600 - 800
€670 - 900
US$750 - 1,000

120

121

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.

122 AR
ALBERT IRVIN R.A. (BRITISH, 1922-2015)
Greenwich II
Screenprint in colours, 1991, on wove, signed, titled, dated and numbered 5/90 in pencil, published by Advanced Graphics, London, with their blindstamp, with full margins, 760 x 1050mm (29 7/8 x 41 3/8in)(SH)

£500 - 700
€560 - 790
US$630 - 880

123

124

123
JEAN-FRANÇOIS MILLET (FRENCH, 1814-1875)
Les Bêcheurs (Melot 13)
Etching, 1855-56, on laid, a fine impression from the fourth, final state, with margins, 326 x 416mm (12 3/4 x 16 3/8in)(SH)(unframed)

£600 - 800
€670 - 900
US$750 - 1,000

124
PAUL CÉZANNE (FRENCH, 1839-1906)
Tête de Jeune Fille
Etching printed in sepia, 1873, on laid, third state, from the edition of 850 printed in 1914, printed at Atelier Delatre, published by Vollard, with wide margins, 130 x 108mm (5 1/8 x 4 1/4in)(PL)

£500 - 700
€560 - 790
US$630 - 880

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.

125
EDGAR DEGAS (FRENCH, 1834-1917)
Femme Nue De Dos (Adhemar & Cachin 143)
Monotype, *circa* 1879, on laid paper, watermark shield with letters 'EB', with the Degas Atelier stamp on the reverse of the backboard, with margins and deckle edges above and below, mount, light- and backboard staining, otherwise in good condition, 185 x 125mm (7 1/2 x 4 7/8in)(PL); 200 x 140mm (7 7/8 x 5 1/2in)(SH)

£10,000 - 15,000
€11,000 - 17,000
US$13,000 - 19,000

Provenance:
Atelier Edgar Degas, Paris, with his red oval stamp (Lugt 657).
Vente d'Estampes (No. 4), Galerie Georges Petiet, Paris, 2-4 July 1919.
Gustave Pellet, Paris.
Maurice Exsteens, Paris.
Paul Brame and Cesar de Hauke, Paris.

Exhibited:
Lefevre Gallery, London, 1958, with their label on the back of the frame.

Literature:
Eugenia Parry Janis, *Degas Monotypes*, Harvard University, 1968.
Jean Adhémar and Françoise Cachin, *Edgar Degas, gravures et monotypes*, Paris, 1972.
Lefevre Gallery, *Degas: Monotypes, drawings, pastels, bronzes*, April-May 1958.

126

126
THÉOPHILE ALEXANDRE STEINLEN (SWISS/ FRENCH, 1859-1923)
Chats (Crauzat 182)
A rare lithograph printed in black, 1896, on thin wove, printed by Verneau, Paris, published by L'Estampe Murale, Paris, with margins, 802 x 640mm (32 1/2 x 25 1/4in)(l)

£2,000 - 3,000
€2,200 - 3,400
US$2,500 - 3,800

127 *
THÉOPHILE ALEXANDRE STEINLEN (SWISS/ FRENCH, 1859-1923)
L'Hiver, chat sur un coussin (Crauzat 293)
Lithograph printed in colours, 1909, on thin wove, laid down, aside from the signed edition of 250, printed by R. Engelmann, Paris, published by Edmond-Honoré Sagot, Paris, with margins, 492 x 585mm (19 3/8 x 23in)(l)

£3,000 - 5,000
€3,400 - 5,600
US$3,800 - 6,300

127

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.

128 AR
LÉONARD TSUGUHARU FOUJITA (1886-1968)
Sleeping Cat, from *Les Chats* (Buisson 29.200.10)
Etching and aquatint printed in colours, *circa* 1930, on *Chine appliqué* to japan support sheet, signed in pencil, an unnumbered proof aside from the edition of 100 (there were also ten *hors-commerce* numbered in Roman numerals), published by Les Editions Artistiques Apollo, Paris, with wide margins, laid down, with mount staining and irregular moisture stains to the margins, 440 x 495mm (17 2/8 x 19 1/2in)(SH)

£5,000 - 7,000
€5,600 - 7,900
US$6,300 - 8,800

129

129
KASIMIR SEVERINOVICH MALEVICH (RUSSIAN, 1878-1935)
The Simultaneous Death of a Man in an Aeroplane and on the Railway, from *Explosion* (Karshan 5)
Lithograph, 1913, on wove, from an edition of *circa* 450, with margins, 90 x 140mm (3 1/2 x 5 1/2in)(I); 112 x 176mm (4 3/8 x 6 7/8in)(SH)

£1,500 - 2,500
€1,700 - 2,800
US$1,900 - 3,100

Malevich is widely regarded as the founder of Suprematism, whose exponents believed that Art should transcend subject matter. His work incorporates elements of Cubism and Futurism.

130 AR
ERICH HECKEL (1883-1970)
Am Strand (Dube H 336)
Woodcut, 1923, on wove, signed in pencil, one impression from the edition of 300, printed and published by Marées-Gesellschaft, München, with margins, 410 x 260mm (16 1/8 x 10 1/4in)(B)

£600 - 800
€670 - 900
US$750 - 1,000

130

131

131 AR
MAX PECHSTEIN (1881-1955)
Arno Holz (Krüger H 296)
Woodcut, 1923, on Japon, signed and dated in pencil, one impression from the edition of 125, published by Werk-Verlag, Berlin, with margins, 220 x 165mm (8 7/8 x 6 1/2in)(B)(unframed)

£500 - 700
€560 - 790
US$630 - 880

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.

132
EDVARD MUNCH (NORWEGIAN, 1863-1944)
The Pretenders: The Last Hour (Woll 623, Schiefler 491)
Woodcut, 1917, on cream wove paper, signed in pencil, printed by the artist, Nielsen, with margins, 435 x 595mm (17 1/8 x 23 1/2)(SH) (unframed)

£3,000 - 5,000
€3,400 - 5,600
US$3,800 - 6,300

Schiefler didn't include this woodcut as part of *The Pretenders* series and dated it to 1920.

133

134

133 AR
GEORGE GROSZ (GERMAN, 1893-1959)
'Whisky' & 'Der Mädchenhändler', from 'Ecce Homo'
Two offset lithographs printed in colours, 1917-1918, on wove, each signed in pencil, from the deluxe edition A of 50 copies, published by Malik-Verlag, Berlin, the full sheets, 360 x 265mm (14 1/8 x 10 3/8in) (SH)(unframed)(2)

£1,500 - 2,000
€1,700 - 2,200
US$1,900 - 2,500

134 AR
GEORGE GROSZ (GERMAN, 1893-1959)
'Niederkunft' & 'Professor Freud gewidmet', from 'Ecce Homo'
Two offset lithographs printed in colours, 1916/22, on wove, each signed in pencil, from the deluxe edition A of 50 copies, published by Malik-Verlag, Berlin, the full sheets, 360 x 265mm (14 1/8 x 10 3/8in) (SH)(unframed)(2)

£1,500 - 2,000
€1,700 - 2,200
US$1,900 - 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.

135 AR
GEORGE GROSZ (GERMAN, 1893-1959)
Five Plates, from 'Ecce Homo'
Five offset lithographs printed in black, 1919-22, on wove, each signed in pencil, from the deluxe edition A of 50 copies, published by Malik-Verlag, Berlin, the full sheets, 360 x 265mm (14 1/8 x 10 3/8in)(SH)(5) (unframed)

£1,500 - 2,000
€1,700 - 2,200
US$1,900 - 2,500

This lot includes the following titles:
Die Verantwortlichen; Der besessene Forstadjunkt; Melancholie; Schwere Zeiten; Ehrenmann.

136

137

136 AR
OROVIDA CAMILLE PISSARRO (BRITISH, 1893-1968)
A Collection
Six etchings with aquatint, 1924-1944, each signed and numbered from editions of 40 or 50 respectively, with margins, 265 x 220mm (10 1/2 x 8 3/4in)(and smaller)(PL) (6)

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

This lot includes the following titles:
Polo; Cheetah; The Elopement; Pig-sticking; Man and Beast; Scarf game.

137
PAUL SIGNAC (FRENCH, 1863-1935)
Paris: Le Pont des Arts avec Remorqueuers (Kornfeld & Wick 24)
Etching and aquatint, 1927, on wove, one of 250 impressions, printed and published by R. G. Michel, Paris, with margins, 125 x 190mm (4 7/8 x 7 1/2in)(PL)

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

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

138

139

138 AR
AFTER VINCENT VAN GOGH (DUTCH, 1853-1890), BY JACQUES VILLON (1875-1963)
Les Roses (Ginestat & Pouillon 651)
Aquatint printed in colours, 1927-28, on wove, signed and numbered 179/200 in pencil, published by Galerie Bernheim-Jeune, Paris, with margins, 380 x 500mm (15 x 19 3/4in)(PL)(unframed)

£500 - 700
€560 - 790
US$630 - 880

139
KURT SELIGMANN (SWISS/AMERICAN, 1900-1962)
Three Plates, from 'Protubérances Cardiaques'
Three etchings and drypoints with tone, 1933, on BFK Rives, published by Editions des Chroniques du Jour, the full sheets, 347 x 285mm (13 5/8 x 11 1/4in)(PL)(and smaller); together with 'Untitled', etching, circa 1930, on wove, the full sheet, 245 x 197mm (9 5/8 x 7 3/4in)(PL)(4)(unframed)

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

140 AR
GEORGES ROUAULT (FRENCH, 1871-1958)
Christ en croix (Chapon-Rouault 286c)
Aquatint printed in colours, 1936, on wove, signed and numbered 132/175 in pencil, with margins, 650 x 495mm (25 1/2 x 10 1/2in)(PL)

£4,000 - 6,000
€4,500 - 6,700
US$5,000 - 7,500

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.

141

141 AR
HANS BELLMER (GERMAN, 1902-1975)
Visage et Chat
Heliogravure, circa 1960, on Japon Nacre, signed and numbered 28/85 in pencil, published by Art et Gravure, Geneva, with their blindstamp, with full margins, 277 x 303mm (10 7/8 x 11 7/8in)(PL) (unframed)

£500 - 700
€560 - 790
US$630 - 880

142 AR
SUSANNE WENGER (AUSTRIAN, 1915-2009)
Iwin Series No. 3
Screenprint, 1960, on wove, signed in black ink, 590 x 590mm (23 1/4 x 23 1/4in)(SH)(unframed)

£500 - 700
€560 - 790
US$630 - 880

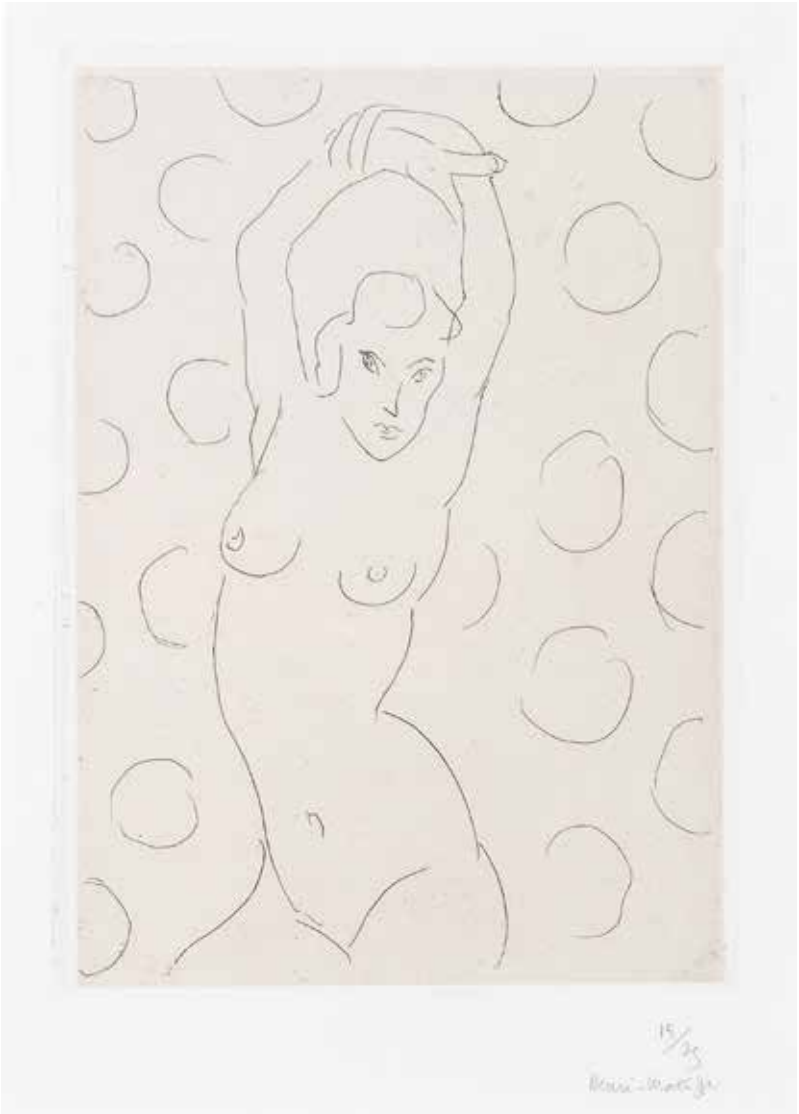
142

143 AR
HENRI MATISSE (FRENCH, 1869-1954)
Jeune Femme aux yeux noirs fixant un aquarium (Duthuit 179)
Etching, 1929, on *Chine collé* to Arches paper, signed and numbered 17/25 in pencil, the full sheet, with a deckle edge below, 92 x 125mm (3 5/8 x 4 7/8in)(PL); 280 x 380mm (11 x 15in)(SH)

£5,000 - 7,000
€5,600 - 7,900
US$6,300 - 8,800

Provenance
John Kasmin Collection, London.
Lyndsey Ingram gallery, London.
Purchased from the above by the present owner.

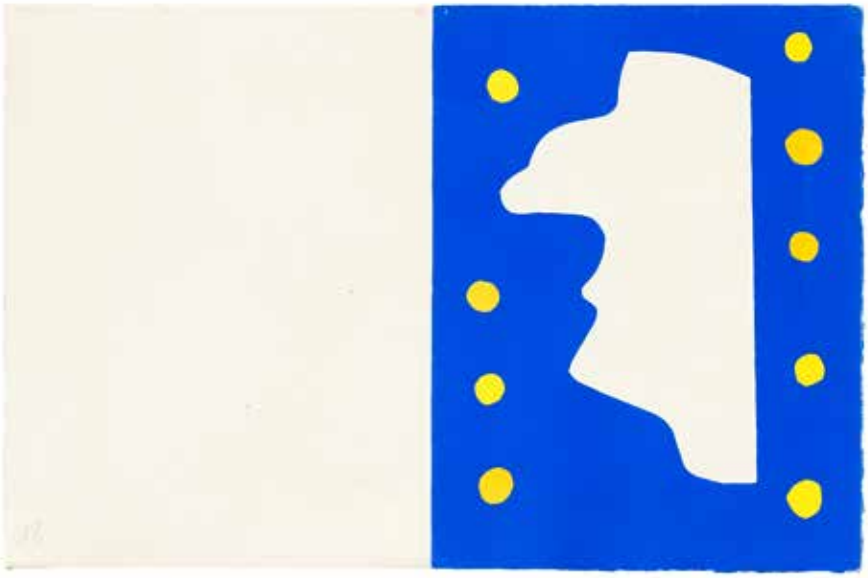
For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



144 AR
HENRI MATISSE (FRENCH, 1869-1954)
Mouvement de Danse (Duthuit 217)
Etching, 1929, on *Chine collé* to Arches paper, signed and numbered 15/25 in pencil, the full sheet, with a deckle edge at right, 180 x 128mm (7 1/8 x 5 1/8in)(PL); 380 x 280mm (15 x 11in)(SH)

£5,000 - 7,000
€5,600 - 7,900
US$6,300 - 8,800

Provenance
John Kasmin Collection, London.
Lyndsey Ingram gallery, London.
Purchased from the above by the present owner.



145

146

145 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)

£800 - 1,200
€900 - 1,300
US$1,000 - 1,500

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

146 AR
MARC CHAGALL (RUSSIAN/FRENCH, 1887-1985)
Le Songe du Capitaine Bryaxis, from Daphne et Chloé (Mourlot 328)
Lithograph printed in colours, 1961, on heavy wove, from the unsigned and unnumbered edition of 250, published by Tériade Èditeur, Paris, with the central vertical fold as issued, the full sheet printed to the sheet edges, 420 x 640mm (16 3/8 x 18 1/8in)(SH)(unframed)

£700 - 1,000
€790 - 1,100
US$880 - 1,300

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.

147 AR
MARC CHAGALL (RUSSIAN/FRENCH, 1887-1985)
Le Jardin d'Eden (Mourlot 723)
Lithograph printed in colours, 1974, on Japan nacré paper, signed and numbered 37/50 in pencil, published by Maeght Éditeur, Paris, with wide margins, deckle edges at right and below, with minor time and light-staining, otherwise in good condition, 415 x 520mm (16 1/4 x 20 1/2in)(SH)(unframed)

£5,000 - 7,000
€5,600 - 7,900
US$6,300 - 8,800

148

149

148 • AR
MARC CHAGALL (RUSSIAN/FRENCH, 1887-1985)
Chagall Lithographe I-IV (Cramer Books 43, 56, 77 ,94)
Four volumes, 1960-1974, comprising 28 lithographs printed in colours, volume I with text in German, volume III in English, volumes II and IV with text in French, printed by Mourlot Frères, Paris, bound in boards, in the original lithographed paper wrappers, all with the grey cardboard slipcases, overall 325 x 250mm (12 3/4 x 9 3/4in)(Vol)(4)

£1,500 - 2,000
€1,700 - 2,200
US$1,900 - 2,500

149 AR
MARC CHAGALL (RUSSIAN/FRENCH, 1887-1985)
Inspiration (Mourlot 398)
Lithograph printed in colours, 1963, on wove, bearing a signature and numbering in pencil, from the unsigned edition of 10,000, printed by Mourlot and Draeger, Paris, published by André Sauret, Paris, the full sheet, 320 x 240mm (12 5/8 x 9 1/2in)(l)(unframed)

£500 - 700
€560 - 790
US$630 - 880

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.

150 AR

MARC CHAGALL (RUSSIAN/FRENCH, 1887-1985)
Les Amoureux dans le ciel de Saint-Paul (Cramer 36)
Etching with aquatint printed in colours, 1968, on wove, with a Hand and Branch watermark, signed and numbered 22/50 in pencil, published by G.Cramer, Geneva, with full margins, 440 x 610mm (17 1/4 x 24in)(PL)

£5,000 - 7,000
€5,600 - 7,900
US$6,300 - 8,800

"Colour is everything, colour is vibration like music; everything is vibration."

– Marc Chagall

151* AR
PABLO PICASSO (SPANISH, 1881-1973)
Vieux Sculpteur et Modèle Assoupi, from *Suite Vollard* (Bloch 173; Baer 326)
Etching, 1933, on Montval laid paper, with the Picasso watermark, signed in pencil, from the edition of 260 (there was also an edition of 50 with wider margins), published by A. Vollard, Paris, 1939, the full sheet, with deckle edges on three sides, in good condition, 333 x 440mm (13 1/8 x 17 1/4in)(SH)(unframed)

£5,000 - 7,000
€5,600 - 7,900
US$6,300 - 8,800

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.

152 AR
PABLO PICASSO (SPANISH, 1881-1973)
One plate, from *Series 156* (Bloch 1918)
Etching, 1971, on wove, with the artist's stamped signature as issued and numbered 14/50 in pencil, published by Galerie Louise Leiris, Paris, the full sheet, 250 x 330mm (10 x 13in)(SH)

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

152

153 AR
PABLO PICASSO (SPANISH, 1881-1973)
Ecuyère (Bloch 999; Mourlot 333)
Lithograph, 1960, on wove, with the artist's stamped signature as issued, from the edition of 1000, the full sheet, 500 x 635mm (19 5/8 x 25in)(l)

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

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

– Pablo Picasso

153

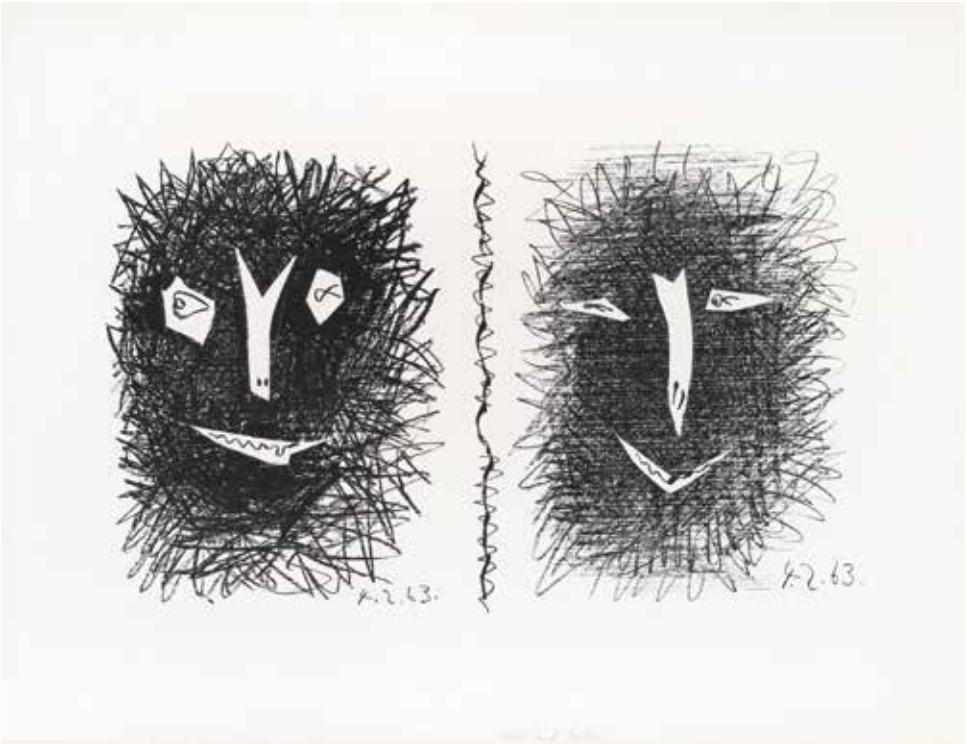
154

154 AR
PABLO PICASSO (SPANISH, 1881-1973)
L'Atelier de Cannes, cover for 'Ces peintres nos amis, Vol. II' (Mourlot 279; Bloch 794)
Lithograph printed in colours, 1956, on Arches, first produced in 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, without the conjoined leaf and with the vertical fold at left edge as issued, 445 x 331mm (17 1/2 x 13in)(unframed)

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

155 AR
PABLO PICASSO (SPANISH, 1881-1973)
Satyr I and Satyr II, from 'Picasso Lithographe IV' (Cramer 125)
Lithograph printed in colours, 1963, on wove, used as the cover for volume IV of 'Picasso Lithographe', printed by Mourlot Frères, published by André Sauret, Monte-Carlo, the full sheet, 502 x 650mm (19 3/4 x 25 5/8in)(SH)(unframed)

£800 - 1,200
€900 - 1,300
US$1,000 - 1,500



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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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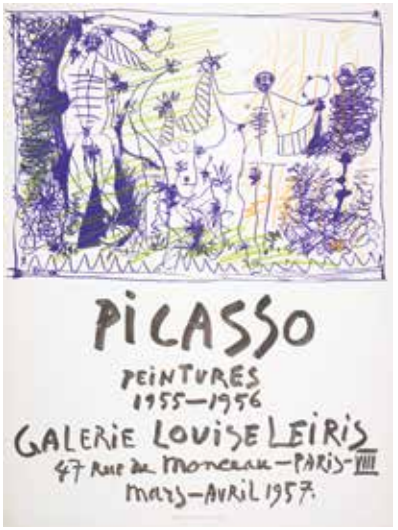
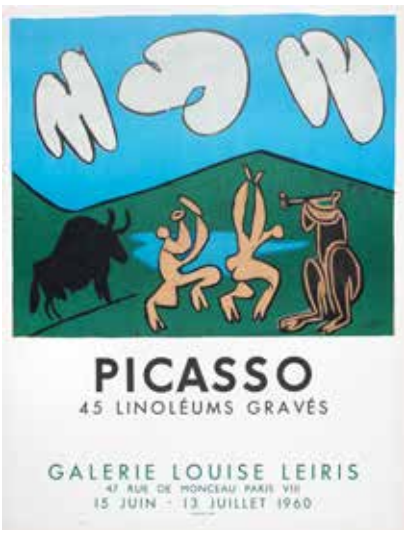
156 • AR
PABLO PICASSO (SPANISH, 1881-1973)
Picasso Lithographe I-IV (Cramer 55, 60, 77, 125)
The complete set of four volumes of the catalogue raisonné, 1949-1964, comprising eight original lithographs, one in colour, including the lithographed covers and a frontispiece in each volume, with text in French, printed by Mourlot Frères, Paris, published by André Sauret, Monte-Carlo, overall 320 x 245mm (12 5/8 x 9 7/8in)(4)(Vol)

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



157 AR
AFTER PABLO PICASSO (SPANISH, 1881-1973)
45 Linoléums Gravés; Peintures 1955-1956
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); together with 'Peintures 1955-1956', lithographic poster printed in colours, 1957, on wove, printed by Mourlot, Paris, with full margins, the full sheet, 735 x 545mm (29 x 21 1/2in)(unframed)(2)

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



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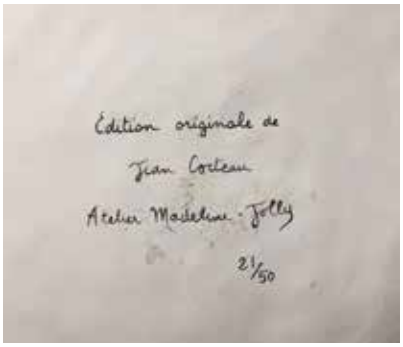

158 AR
PABLO PICASSO (SPANISH, 1881-1973)
Pichet Têtes (Ramié 221)
White earthenware ceramic pitcher with black oxide and white glaze, 1953, from the edition of 500, stamped and marked 'Edition Picasso/ Madoura Plein Feu/Edition Picasso' verso, 130mm (5 1/8in)(Height)

£2,000 - 3,000
€2,200 - 3,400
US$2,500 - 3,800

159 AR
JEAN COCTEAU (1889-1963)
Totem (Guédras 260)
White earthenware plate, 1957, signed and inscribed 'Jean Cocteau Villefranche', marked and numbered 'Edition originale de Jean Cocteau Atelier Madeline-Jolly 21/50' underneath, 295mm (11 3/4in) (Diameter)

£800 - 1,200
€900 - 1,300
US$1,000 - 1,500

This was conceived as an edition of 50 but the artist reduced it to 25.

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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161

160 AR
JOAN MIRÓ (SPANISH, 1893-1983)
La Commedia dell'Arte III (Dupin 1108)
Etching in colours with carborundum, 1979, on Arches wove paper, signed and numbered HC XIII/XV in pencil, one of 15 hors-commerce impressions (the standard edition was 30), printed by Joan Barbará, Barcelona, published by Maeght, printed to the edges of the full sheet, with deckles edges at top and below, in very good condition, 565 x 760mm (22 1/4 x 29 7/8in)(SH)(unframed)

£2,000 - 3,000
€2,200 - 3,400
US$2,500 - 3,800

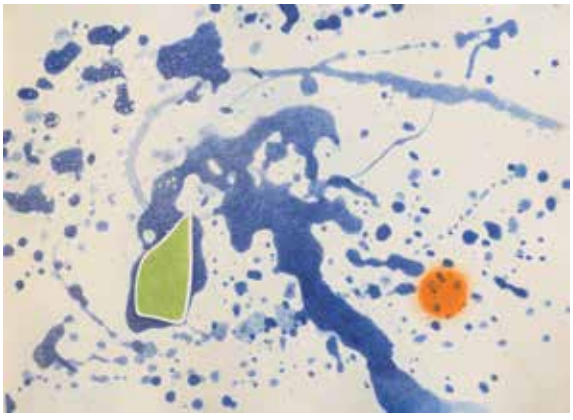
161 AR
JOAN MIRÓ (SPANISH, 1893-1983)
Almario (Cramer 256)
The complete portfolio comprising of five drypoints and aquatints, 1985, on Auvergne du Moulin Richard de Bas paper, with title, text and justification, stamp-signed by the artist and signed in pencil by the author on the justification, this 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)

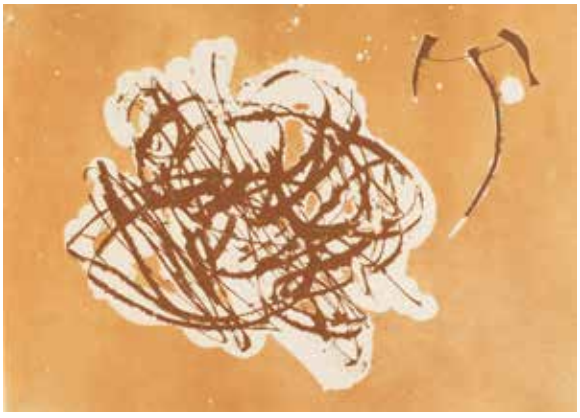
£500 - 700
€560 - 790
US$630 - 880

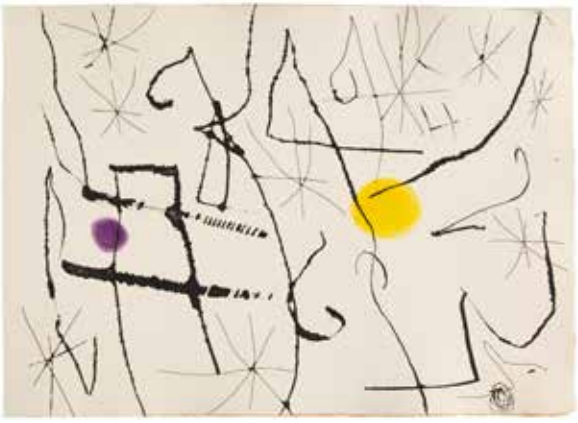
162 AR
JOAN MIRÓ (SPANISH, 1893-1983)
Francesc d'Assis: Càntic del Sol, Editorial Gustavo Gili, Barcelona, 1975 (Cramer Books 196; Dupin 833-867)
The complete set of 33 etchings and aquatints in colours, on Guarro wove paper, with the title, text in Catalan, justification and colophon, signed in pencil and numbered XVII in ink on the justification, one of twenty copies reserved for collaborators (the total edition was 273), the full sheets, all in very good condition, loose (as issued), within the grey paper folder and yellow cloth-covered boards with the title in red on the spine, and portfolio box with the artist's signature in red on the cover, 400 x 540mm (15 3/4 x 21 1/4in)(Folio)

£10,000 - 15,000
€11,000 - 17,000
US$13,000 - 19,000

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

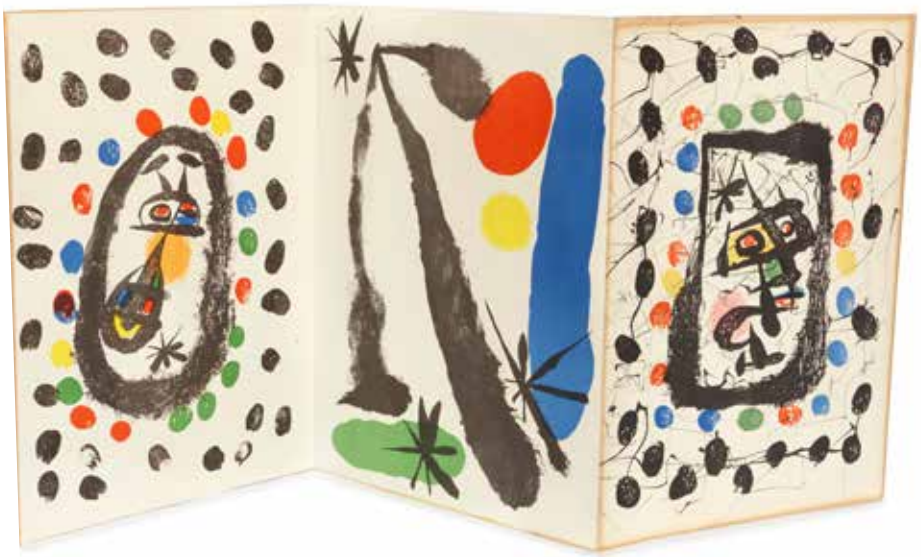






"I try to apply colours like words that shape poems, like notes that shape music."

– Joan Miró



163

164

163 AR
JOAN MIRÓ (SPANISH, 1893-1983)
Camilo Jose Cela: Joan Miró (Cramer 56)
The complete set of three lithographs in colours, 1959, on three sheets of wove pasted together (as issued), signed in pencil, from the edition of 738, printed by I.B. Seix y Barral Hermanos, S.A., Barcelona, co-published by Editorial Seix Barral, Barcelona and New York Graphic Society, Greenwich, Connecticut, the full sheets, 340 x 715mm (13 3/8 x 28 1/8in)(SH)(unframed)

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

164 AR
JOAN MIRÓ (SPANISH, 1893-1983)
Maravillas con Variaciones Acrosticas en el Jardin de Miro, plate 20 (Mourlot 1072)
Lithograph, 1975, on BFK Rives, signed and numbered I/XV in pencil, one of 15 proofs printed of the black state aside from the colour edition of 75, the full sheet, with a deckle edge at right, in good condition, 750 x 530mm (29 1/2 x 21in)(SH)(unframed)

£800 - 1,200
€900 - 1,300
US$1,000 - 1,500

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.

165 AR
JOAN MIRÓ (SPANISH, 1893-1983)
Homenatge a Joan Prats (Maeght 1033-1034)
Two lithographs printed in colours, 1975, on wove, each signed and inscribed 'H.C.' in pencil, there were 15 *hors commerce* impressions aside from the numbered edition of 100, co-published by Poligrafa, Barcelona and Fundacio Joan Miro, Centre d'Estudis d'Art Contemporani, Barcelona, the full sheet printed to the edges, each 560 x 750mm (22 x 29 3/4in)(SH)(2)

£3,000 - 5,000
€3,400 - 5,600
US$3,800 - 6,300

166

167

166 AR
JOAN MIRÓ (SPANISH, 1893-1983)
One Plate, from 'Miró Lithographe II' (Maeght 1042; Cramer 198)
Lithograph printed in colours, 1975, on Arches, signed and numbered XXXVI/LXXX in pencil, from the suite of 80 with wider margins and numbered in Roman numerals (there was also the unsigned book edition of 150), published by Maeght, Paris, the full sheet with a deckle edge below, 450 x 620mm (17 3/4 x 24 1/2in)(SH)(unframed)

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

167 AR
JOAN MIRÓ (SPANISH, 1893-1983)
One Plate, from 'Miró Lithographe II' (Maeght 1048; Cramer 198)
Lithograph printed in colours, 1975, on Arches, signed and numbered XXXVI/LXXX in pencil, from the suite of 80 with wider margins and numbered in Roman numerals (there was also the unsigned book edition of 150), published by Maeght, Paris, the full sheet with a deckle edge below, 450 x 370mm (17 3/4 x 14 1/2in)(SH)(unframed)

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

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

168 AR
JOAN MIRÓ (SPANISH, 1893-1983)
Le Journal (Mourlot 386)
Lithograph in colours, 1975, on Arches, signed and numbered 1/50 in pencil, the full sheet, with time and light-staining, the colours still good, 745 x 530mm (29 3/8 x 20 7/8in)(SH)(unframed)

£2,000 - 3,000
€2,200 - 3,400
US$2,500 - 3,800

169

169 AR
JOAN MIRÓ (SPANISH, 1893-1983)
Poster for the Opening of the Mourlot Atelier in New York (Mourlot 512)
Lithograph in colours, 1967, on BFK Rives paper, signed and numbered 20/60, printed and published by Mourlot, Paris, the full sheet, in good condition, 735 x 545mm (29 x 21 1/2in) (unframed)

£2,000 - 3,000
€2,200 - 3,400
US$2,500 - 3,800

170

170 * AR
JOAN MIRÓ (SPANISH, 1893-1983)
Amnesty International (M. 991)
Lithograph printed in colours, 1977, on Arches, signed and numbered 11/75 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$1,900 - 2,500

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

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.

171 AR
SALVADOR DALÍ (SPANISH, 1904-1989)
Les Amours Jaunes, Éditions Pierre Belfond, Paris, 1974 (Michel et Lopsinger 693-702; Field 74-15)
The complete set of ten drypoint etchings with gilding, *hors-texte*, on *japon nacré* paper, with the title, text in French, index and justification, numbered LXIX on the justification, each drypoint signed and numbered LXIX/CC in pencil, from the second edition (there were also 300 sets in Arabic numbers on Arches), with margins, loose (as issued), all framed, the gilding stuck to the glass, minor time staining, in generally good condition, together with a certificate from the publisher (framed), with the original dark-blue leather slipcase, with gold lettering on the spine and specially dyed paper applied to front and back, containing the ten poems printed on the same dyed laid paper, 402 x 300mm (15 3/4 x 11 3/4in)(Folio)

£2,000 - 3,000
€2,200 - 3,400
US$2,500 - 3,800

172 AR
SALVADOR DALÍ (SPANISH, 1904-1989)
Vénus aux fourrures (Michel et Lopsinger 357-376; Field 68-6)
The complete set of sixteen drypoints with hand-colouring in watercolour and gold paint, 1969, on Japon nacré paper, each signed and numbered 87/145 in pencil (there were also 15 artist's proofs and an edition of 150 on Arches paper, the total edition was 604), published by Pierre Argillet, Paris, each with the artist's blindstamp, the full sheets, with deckle edges on two sides, 380 x 280mm (14 7/8 x 11in)(SH)(16)

£8,000 - 12,000
€9,000 - 13,000
US$10,000 - 15,000

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

Giorgio Morandi is considered the most outstanding Italian printmaker of the twentieth century. Unlike many other artists, his practice as a printmaker was not just a supplement to painting or an additional way of income. Etching played a significant part of his artistic practice since the beginning of his career.
Morandi was born in Bologna and studied at the Accademia di Belle Arti from 1907. Despite not travelling to Paris like most of his contemporaries, he soon became a great admirer of the French avant-garde and the Impressionists after seeing a few exhibitions in Florence and Rome in 1910-11.
While in Rome he also met the Futurist artists Boccioni and Marinetti and was asked to participate in a collective exhibition at Galleria Sprovieri. Later, he would join the movement *Pittura Metafisica* led by fellow artists Giorgio de Chirico and Carrà.

Morandi made his first etching in 1912, having taught himself the technique by reading a treatise of 1660 by the also Bolognese artist Odoardo Fialetti. He made very few prints until the 1920s, and only a total of 138 in all. Eighty of his prints were made in the short period between 1927-1933 and only a small number after the Second World War.

His methodical use of the etched line to create shapes, volume and density of his marks, by hatching and cross-hatching alone without a descriptive outline, is clearly inspired by the great master etchers Rembrandt and Goya, whom he profoundly admired.

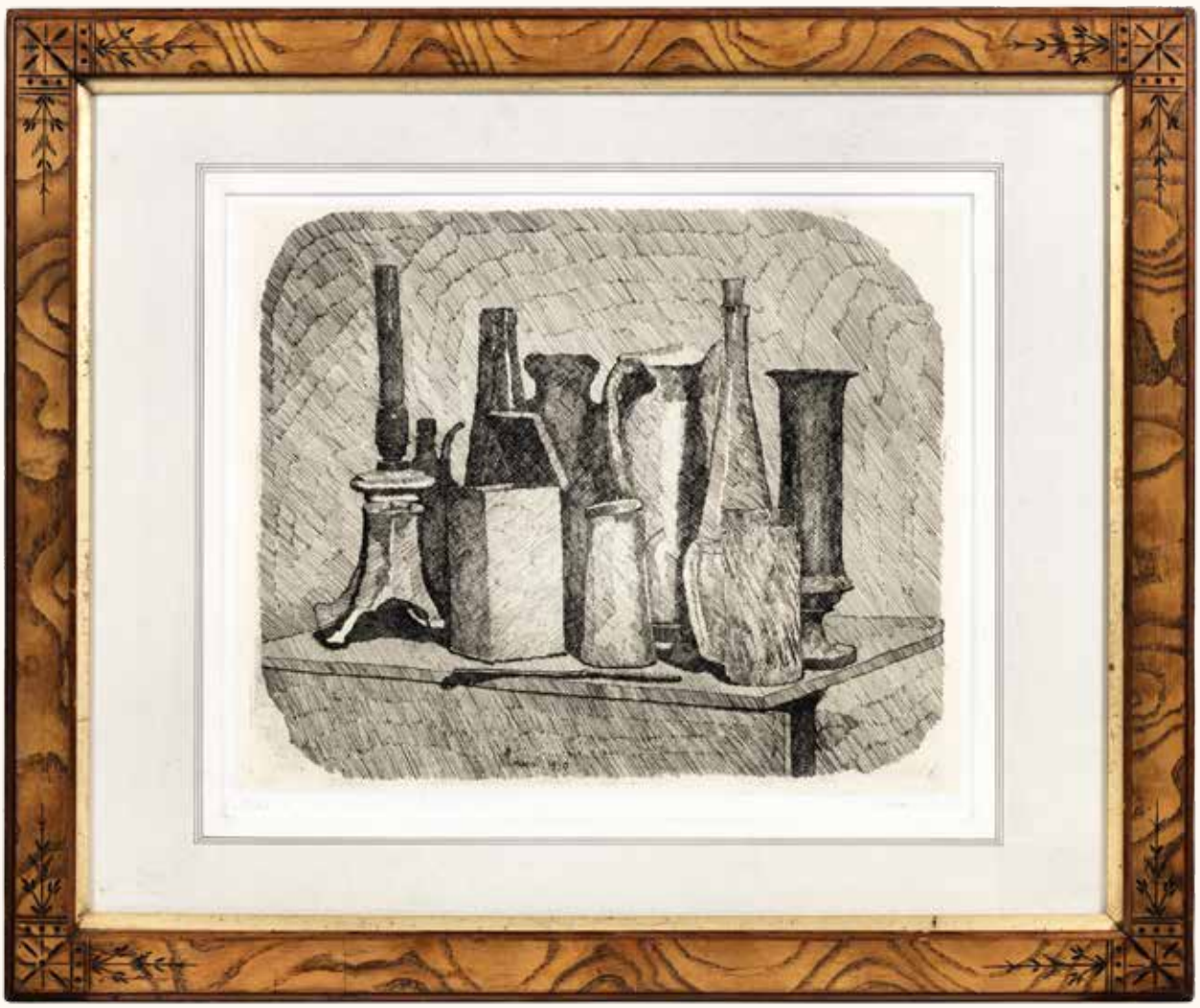
The present *Grande natura morta con lampada a petrolio* (1930) is the finest and most accomplished large composition of his celebrated still-lifes etchings, and shows a dominant influence of the French Post-Impressionist artist Cezanne and the early Cubists. The gradual intensity of the etched line shaded surfaces is contrasted with areas completely untouched by the needle, creating a highly atmospheric chiaroscuro effect which Morandi named bianco assoluto (absolute white).

Morandi held the Chair in Printmaking at the Academy of Fine Arts in Bologna from 1930 until 1956.

173 AR
GIORGIO MORANDI (ITALIAN, 1890-1964)
Grande natura morta con la lampada a petrolio (Vitali 75)
Etching, 1930, *Chine appliqué* on Fabriano wove paper, a very good impression of the fifth state (of six), signed in pencil, numbered 21/40, with wide margins, 305 x 362mm (12 x 14 1/4in)(PL); 385 x 509mm (15 1/8 x 20in)(SH)

£35,000 - 55,000
€39,000 - 62,000
US$44,000 - 69,000

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



174 AR
MASSIMO CAMPIGLI (ITALIAN, 1895-1971)
Barbara
Monotype in colours, 1944, on wove paper laid onto board, signed and dated in brown ink, 342 x 305mm (13 1/2 x 12in)(SH)

£3,000 - 5,000
€3,400 - 5,600
US$3,800 - 6,300

Provenance
Galleria del Cavallino, Venice

We thank Dr. Eva Weiss for providing further information on this work.

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.

175 AR
MASSIMO CAMPIGLI (ITALIAN, 1895-1971)
Le Due Sorelle (The Two Sisters)
Monotype in colours, 1944, on wove paper laid onto board, signed and dated in brown ink, 365 x 298mm (14 3/8 x 11 3/4in)(SH)

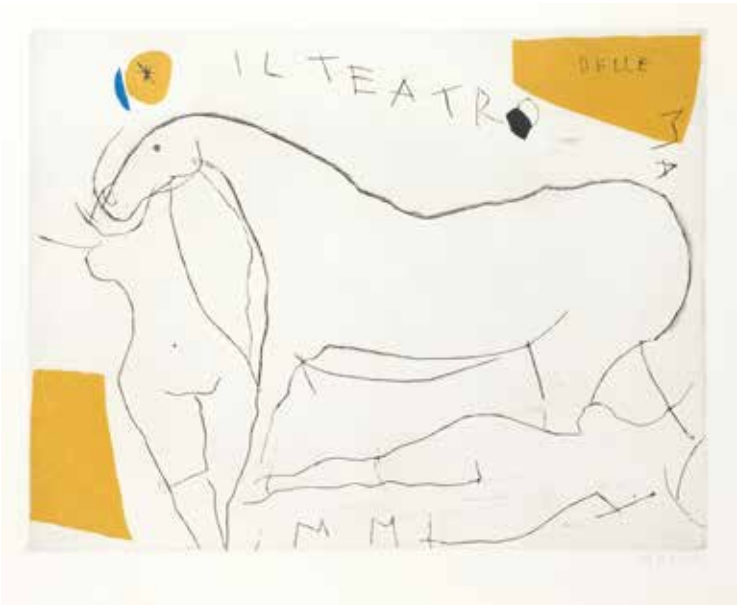
£4,000 - 6,000
€4,500 - 6,700
US$5,000 - 7,500

Provenance
Galleria del Cavallino, Venice.

We thank Dr. Eva Weiss for providing further information on this work.

"In the art of all times, the woman is always the focal point, while the men will always be in the background. And I would not see it otherwise…"

– Massimo Campigli



176 AR

MARIO MARINI (SPANISH, BORN 1955)

Il Miracolo; One Plate, from 'Il Teatro delle Maschere' & One Plate, from 'Shakespeare I'

Lithograph printed in colours, 1965, on Rives, signed and numbered 15/60 in pencil, published by L'Oeuvre Gravee, Paris, with their blindstamp, with full margins, 785 x 552mm (33 1/2 x 21 3/4in)(I); together with 'One Plate, from 'Il Teatro delle Maschere' and 'One Plate, from 'Shakespeare I', two etchings with drypoint and aquatint in colours, 1973/77, on wove, each signed and inscribed 'P.A.' in pencil, artist's proofs aside from the respective numbered editions of 50 and 75, the first printed by Il Cigno, Rome, published by Albra, Turin, 480 x 640mm (18 7/8 x 25 1/4in)(PL); the second printed by Labyrinth, Florence, published by ZWR, London, with their blindstamp, with full margins, 495 x 400mm (19 1/2 x 15 3/5in)(PL)(3)

£1,500 - 2,000
€1,700 - 2,200
US$1,900 - 2,500

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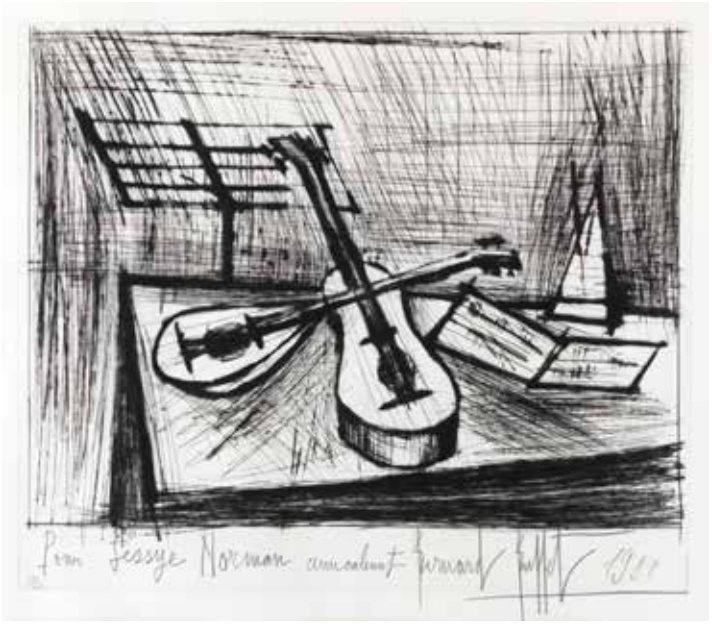


177

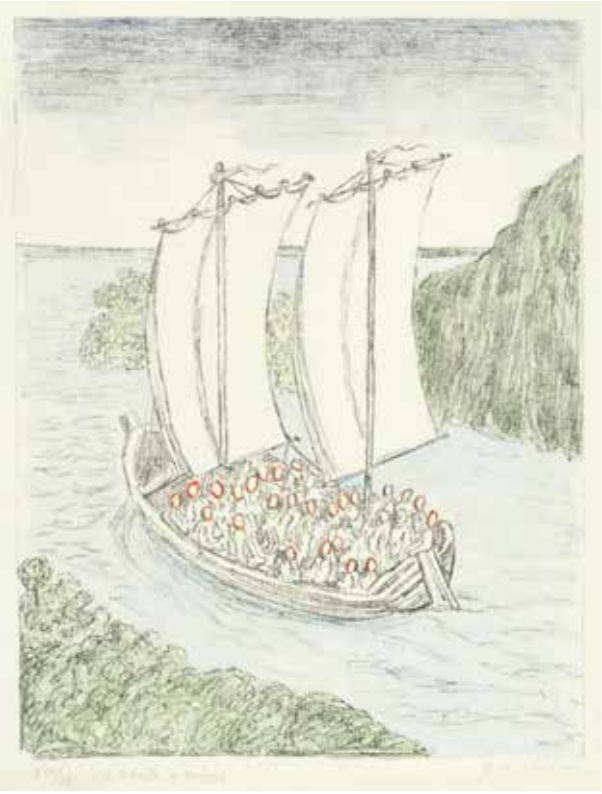
177 AR
BERNARD BUFFET (FRENCH, 1928-1999)
Two Plates, from 'Herbier'; 'Mandoline et Guitare'
Two lithographs printed in colours, 1966, on wove, from the edition of 230, published by A.C. Mazot, Paris, with margins, each 360 x 280mm (14 1/8 x 11in)(I); together with 'Mandoline et Guitate', etching and drypoint, 1980, on wove, signed, dated, numbered 24/50 and dedicated 'Pour Jessye Norman amicalement' in pencil, with margins, 325 x 385mm(12 3/4 x 15 1/8in)(PL)(3)

£500 - 700
€560 - 790
US$630 - 880

Provenance
From the Estate of Jessye Norman.

178 AR
GIORGIO DE CHIRICO (ITALIAN, 1888-1978)
La barca misteriosa (Brandani 175)
Lithograph with hand-colouring, 1973, on Japon, signed, numbered XVIII/XX and inscribed 'colorata a mano' in pencil, aside from the edition of 99 in Arabic numerals, printed and published by Albert Caprini Stampatore, Rome, with their blindstamp, with full margins, 700 x 500mm (27 1/2 x 19 5/8in)(SH)(unframed)

£500 - 700
€560 - 790
US$630 - 880



178

179 AR
ZAO WOU-KI (CHINESE/FRENCH, 1921-2013)
Canto Pisan (Agerup 218-225)
The complete portfolio comprising eight aquatints and etching in colours, 1972, on Arches wove paper, with title, text by Ezra Pound and justification, each plate signed and numbered 1/50, from the total edition of 150, together with a deluxe suite of eight etchings and aquatints, on Japan nacré paper, each signed and numbered 1/50 in pencil, published by Pierre Belfond, printed by Atelier Bellini, Paris, the full sheets, in very good condition, loose (as issued), within the original paper wrappers and green cloth-covered portfolio box, 530 x 350mm (21 x 14in)(Folio)

£18,000 - 22,000
€20,000 - 25,000
US$23,000 - 28,000

The internationally renowned Chinese-French artist Zao Wou-Ki (1921- 2013) transcends geographical boundaries, combining eastern calligraphic techniques through a western avant-garde lens as demonstrated by the this selection of prints. Exploiting the fluidity of the ink in a gestural style offers an entirely expressive form of printmaking and adds a new dimension to the ancient language of calligraphy.

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.

180

180 AR
ZAO WOU-KI (CHINESE/FRENCH, 1921-2013)
Untitled (Agerup 128)
Lithograph printed in colours, 1960, on wove, signed, dated and numbered 103/140 in pencil, published by L'Ouevre Gravée, Zurich, with margins, 475 x 445mm (18 3/4 x 17 1/2in) (l)

£2,000 - 3,000
€2,200 - 3,400
US$2,500 - 3,800

181

181 AR
ZAO WOU-KI (CHINESE/FRENCH, 1921-2013)
Untitled (Agerup 131)
Lithograph printed in colours, 1961, on wove, signed, dated and numbered 69/125 in pencil, published by L'Oeuvre Gravée, Zurich, with margins, 385 x 545mm (15 1/8 x 21 1/2in)(l)

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

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.

182
VARIOUS ARTISTS
Twelve Prints by Contemporary American Artists
The rare complete portfolio, including 12 prints on various media, 1916, on laid/wove papers, with title page, text by Zigrosser, each signed in pencil by the respective artist, from the total edition of 115, published by E. Weyhe, New York, the full sheets, loose as issued, in the original canvas folder, 470 x 350mm (19 x 14 in)(Folio)

£1,500 - 2,000
€1,700 - 2,200
US$1,900 - 2,500

178

183 AR
GEORG BASELITZ (GERMAN, BORN 1938)
Hund (Jahn 10)
Etching, 1964, on wove, signed, dated and numbered 14/20, with margins, 244 x 310mm (9 5/8 x 12 1/8in)(PL)

£1,500 - 2,000
€1,700 - 2,200
US$1,900 - 2,500

Exhibitions
Georg Baselitz: Works from the 1960's and 1970's, Nyehaus, New York, January 11 to February 17, 2007.

178

184 AR
EDUARDO CHILLIDA (SPANISH, 1924-2002)
Hommage à Joan Prats (Koelen 75012)
Woodcut printed in black, 1975, on handmade China paper, signed and inscribed 'H.C.' in pencil, an *hors commerce* impression aside from the numbered edition of 100, the full sheet, 464 x 538mm (18 1/4 x 21 1/4in)(SH)

£800 - 1,200
€900 - 1,300
US$1,000 - 1,500

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.

185 AR
JAUME PLENSA (BORN 1955)
Untitled
Seven etchings with aquatint, *circa* 1980, on wove, all signed and variously numbered in pencil, published by Tristan Barbará editions, Barcelona, the full sheets, in very good condition, 205 x 148mm (8 1/8 x 5 3/4in)(PL)(and smaller); 351 x 502mm (13 3/4 x 19 3/4in)(SH) (unframed)(7)

£1,500 - 2,500
€1,700 - 2,800
US$1,900 - 3,100

186

187

186 AR
ANTONI TÀPIES (SPANISH, 1923-2012)
Sígnic (Galfetti 797)
Resins and carborundum in colours, 1981, on Arches, signed, dated and inscribed 'Bon à tirer, ajustant colors, 7 Agost 1979' in pencil, the final proof before the numbered edition of 50 (there were also 15 hors-commerce proofs), printed by Joan Barbará, Barcelona, published by Galerie Lelong, Paris, the full sheet, 630 x 900mm (24 7/8 x 35 3/8in) (SH)(unframed)

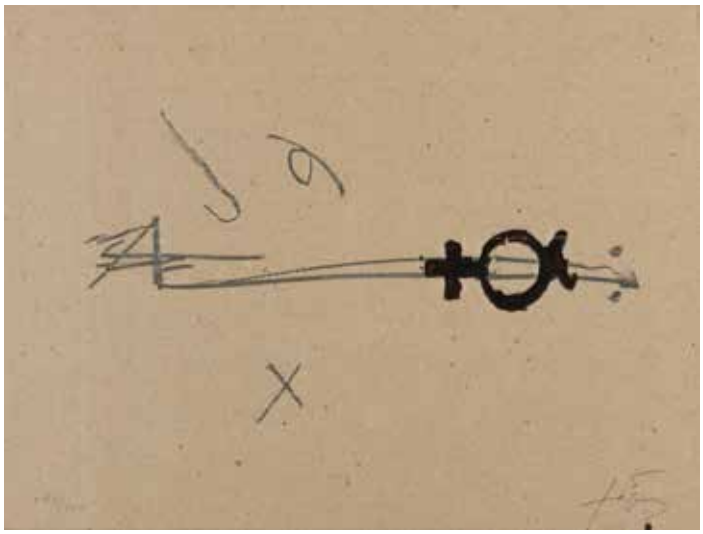
£500 - 700
€560 - 790
US$630 - 880

187 AR
ANTONI TÀPIES (SPANISH, 1923-2012)
Frontispiece, from 'Carrer de Wagner' (Homs 1221)
Etching, 1987, on red velvet laid on Aquari, signed, dated and inscribed 'Bat 15/1/87' in pencil, the bon à tirer proof before the suite edition of 45 (there was also a book edition of 150 and 15 hors-commerce), printed by Joan Barbará, Barcelona, published by Galeria Toni Tàpies, Barcelona, the full sheet, 755 x 550mm (29 3/4 x 21 5/8in)(SH)(unframed)

£500 - 700
€560 - 790
US$630 - 880

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.

188



188

188 AR
ANTONI TÀPIES (SPANISH, 1923-2012)
Untitled; Deux Chaussures (Galfetti 688; 1007)
Lithograph with embossing printed in colours, 1978, on cardboard, signed and numbered 90/100 in pencil, printed by Damià Caus, Barcelona, published by Galería Maeght, Barcelona, 304 x 400mm (12 x 15 3/4in)(SH); together with 'Deux Chaussures', lithograph printed in colours, 1984, on Arches, signed and numbered 17/75 in pencil, printed by Atelier Lelong, Paris, published by Galerie Lelong, Paris, the full sheet, 530 x 640mm (20 7/8 x 25 1/4in)(SH)(2)

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

189 AR
ANTONI TÀPIES (SPANISH, 1923-2012)
Per Alberti, Per la Spagna (Galfetti 646)
Lithograph and screenprint in colours, 1976, on wove, signed and numbered 59/90 in pencil, printed and published by Editori Riuniti, Rome, with full margins, 492 x 695mm (19 3/8 x 27 3/8in)(I)

£500 - 700
€560 - 790
US$630 - 880

189

"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

190

190
JOSEF ALBERS (AMERICAN, 1888-1976)
Homage to the Square: Edition Keller Id (Danilowitz 203)
Sreenprint in colours, 1970, on Hahnemühle Buttenboard wove paper, signed, dated, inscribed *EK Id*, and numbered 84/125 in pencil, from the portfolio *Edition Keller Ia-Ik*, printed by Herbert Geier, Ingolstadt, published by Josef Keller Verlag, Starnberg, the full sheet, in good condition, 550 x 550mm (21 5/8 x 21 5/8in) (SH)

£3,000 - 5,000
€3,400 - 5,600
US$3,800 - 6,300

191

191 AR
HANS HARTUNG (GERMAN, 1904-1989)
Untitled, from 'Eddy Batache: Requiem pour La Fin du Temps'
Etching and aquatint printed in colours, 1978, on wove, signed and numbered 17/100 in pencil, published by Éditions Georges Visat et Cie, Paris, with their blindstamp, with full margins, 520 x 410mm (20 1/2 x 16 1/8in)(PL)

£500 - 700
€560 - 790
US$630 - 880

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.

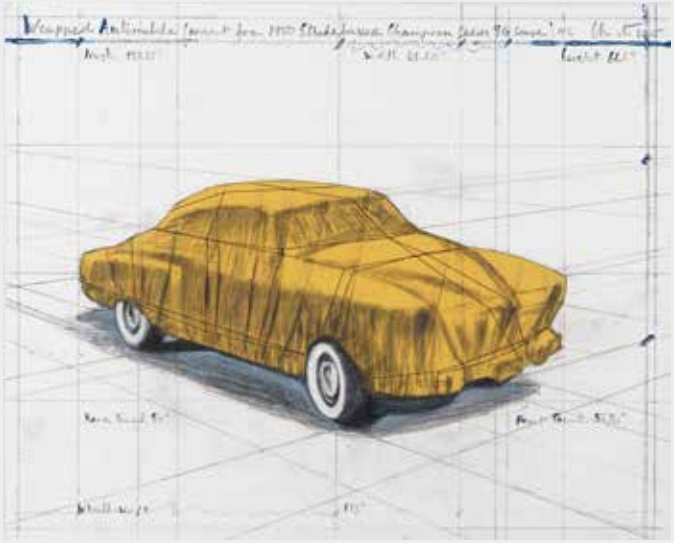
192
SOL LEWITT (AMERICAN, 1928-2007)
One Plate, from 'Composite Series' (K. 1971.02)
Screeprint in colours, 1971, on Strathmore, signed and numbered 27/35 in pencil, printed by John Campione, New York, published by Sol LeWitt, with full margins, 356 x 236mm (14 x 9 1/4in)(l)

£800 - 1,200
€900 - 1,300
US$1,000 - 1,500

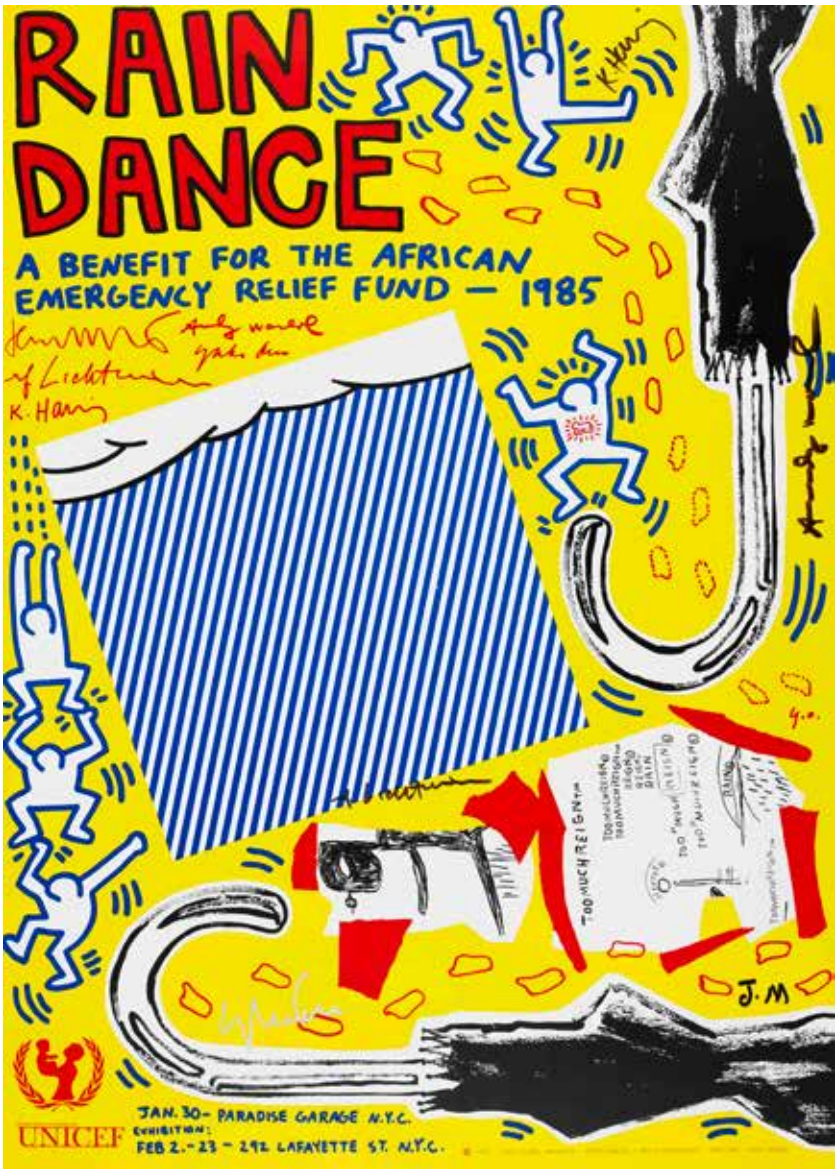
192

193
CHRISTO & JEANNE-CLAUDE (AMERICAN, 1935-2020; 1935-2009)
Wrapped Automobile (Project for 1950 Studebaker Champion Series 9G Coupe)
Lithograph printed in colours with hand-colouring in pencil and collage of broadcloth, cardstock and thread, 2015, on wove mounted to board as issued, signed, dated and inscribed 'HC' in pencil, an hors commerce impression aside from the numbered edition of 200 in pencil, published by Landfall Press, Chicago, with their and the artist's copyright inkstamps verso, printed to the edges of the full sheet, 430 x 530mm (16 7/8 x 20 7/8in)(SH)(unframed)

£2,500 - 3,500
€2,800 - 3,900
US$3,100 - 4,400



193



194
ROY LICHTENSTEIN (1923-1997)
Rain Dance (Corlett III.33)
The rare offset lithograph printed in colours, 1985, signed in various inks by the artist and the four contributing artists: Andy Warhol, Jean-Michel Basquiat, Keith Haring and Yoko Ono, from an edition of unknown size, published by the artists for the United States Committee for Unicef, the full sheet, 787 x 559mm (31 x 22in) (unframed)

£3,000 - 5,000
€3,400 - 5,600
US$3,800 - 6,300

"Pop Art looks out into the world. It doesn't look like a painting of something, it looks like the thing itself."

– Roy Lichtenstein

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195
AFTER ROY LICHTENSTEIN (AMERICAN, 1923-1997)
Poster for Ludwig Museum 'Art of the Sixties'
Screenprint in colours, 1979, on wove, from an edition of unknown size, printed by Shaul Zayg Studio, Israel, the full sheet, 1402 x 1000mm (55 1/8 x 39 3/8 in)(SH)(unframed)

£500 - 700
€560 - 790
US$630 - 880

195

196
AFTER ROY LICHTENSTEIN (AMERICAN, 1923-1997)
Vicki! I - I thought I heard your voice!
Offset lithograph printed in colours, 1964, on wove, numbered 85/100, with wide margins, 656 x 598mm (26 x 23 1/2in)(SH) (unframed)

£500 - 700
€560 - 790
US$630 - 880

196

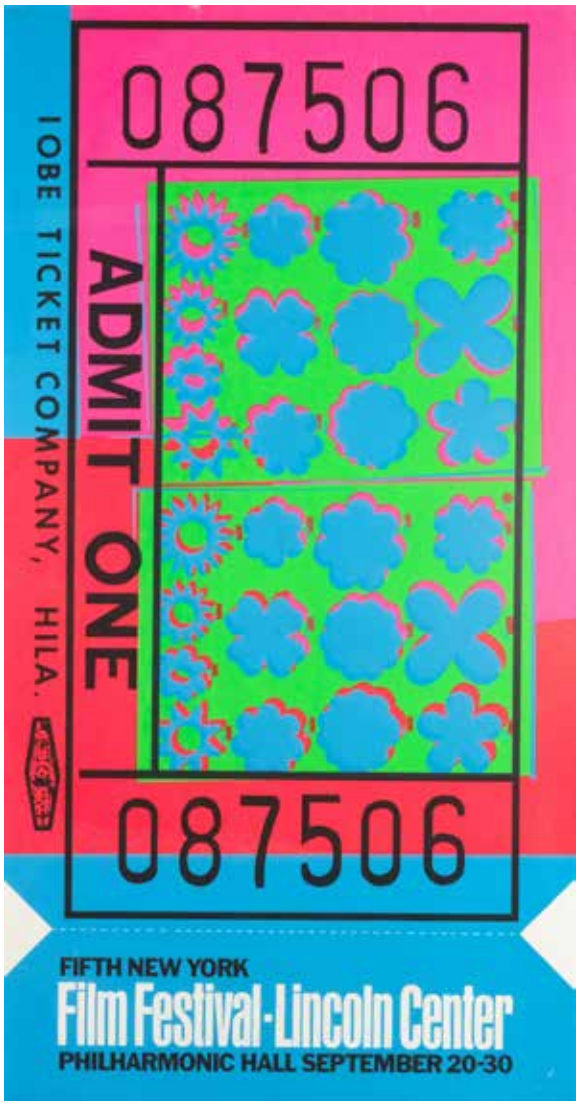
197
KEITH HARING (AMERICAN, 1958-1990)
Montreux Jazz Festival (Three works)
Three screenprints in colours, 1983, each on wove, printed by Serigraphie Uldry Bern, Switzerland, published for the Montreux Jazz Festival, the full sheets printed to the edges, 1000 x 700mm (39 3/8 x 27 5/8in)(SH)(unframed)(3)

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

"Children know something that most people have forgotten."

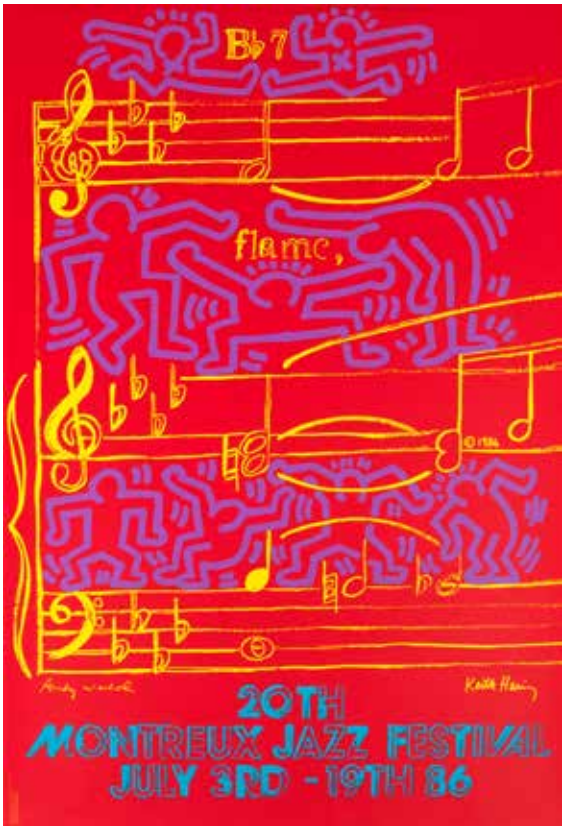
– Keith Haring

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.



198
ANDY WARHOL (AMERICAN, 1928-1987)
Lincoln Center Ticket (Feldman & Schellmann II.19)
Screenprint in colours, 1967, on wove, from an unsigned edition of 500 (there was also a signed edition of 200 on opaque acrylic), published by Lincoln Center poster and print program, New York, the full sheet, 1143 x 610mm (45 x 24in)(SH)

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



199

199
ANDY WARHOL (1928-1987) AND KEITH HARING (1958-1990)
20th Montreux Jazz Festival (Marechal 47)
Screenprint in colours, 1986, on heavy wove, printed by Albin Uldry, Bern, the full sheet printed to the edges, 1000 x 700mm (39 3/8 x 27 1/2in)(SH)(unframed)

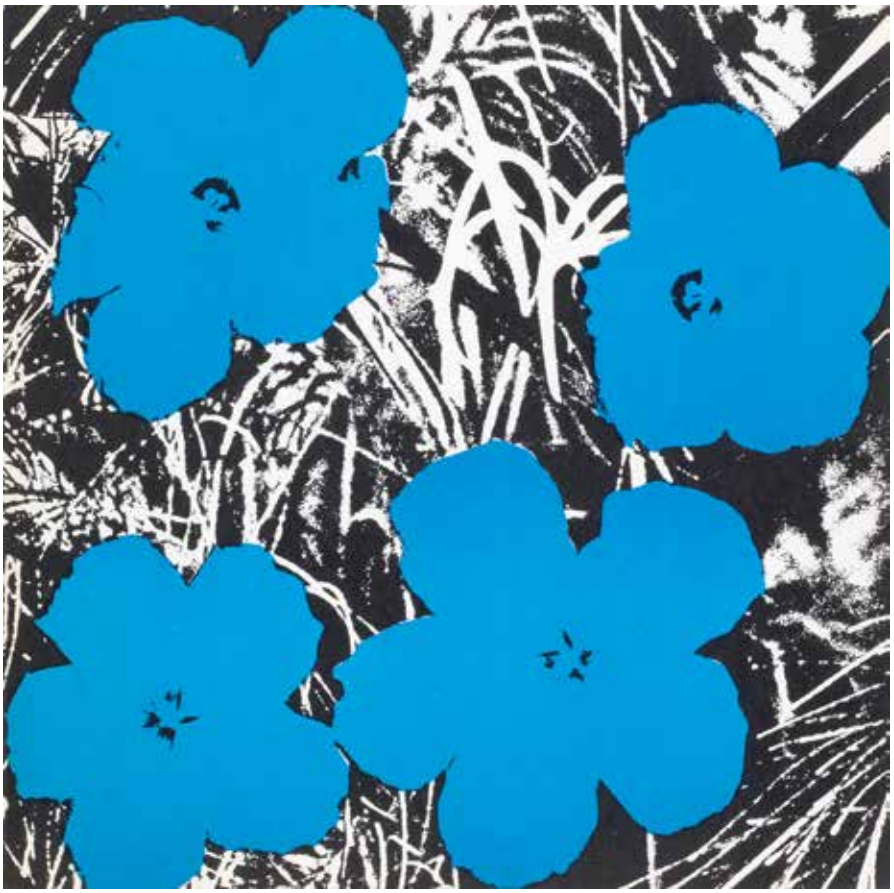
£500 - 700
€560 - 790
US$630 - 880

200

200
JOHN GIORNO (AMERICAN, BORN 1936)
We Got Here Yesterday
Screenprint in colours, 1991, on wove, signed, dated and numbered 68/75 in pencil, published by George Mulder Fine Arts, New York, with the artist and publisher's copyright inkstamp verso, the full sheet printed to the edges, 1115 x 760mm (40 x 29 7/8in)(SH)(unframed)

£700 - 1,000
€790 - 1,100
US$880 - 1,300

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.



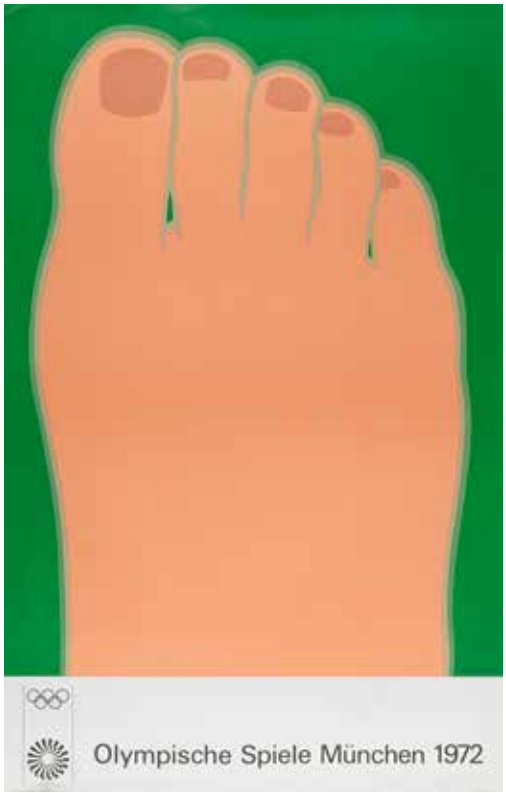
201
ANDY WARHOL (AMERICAN, 1928-1987)
Flowers (Exhibition Catalogue)
A rare exhibition catalogue 'Flowers', 1965, published on the occasion of the exhibition at Galerie Ileana Sonnabend, Paris, comprising of one lithograph printed in colours, 'Four Blue Flowers', 1965, on wove, the full sheet printed to the edges, bound as issued, 145 x 145mm (5 3/4 x 5 3/4in)(overall)

£500 - 700
€560 - 790
US$630 - 880

202

202 AR
DAVID HOCKNEY R.A. (BRITISH, BORN 1937)
Olympische Spiele München 1972
Lithographic poster printed in colours, 1970, on wove, printed by Kennedy Graphics Inc., published by Edition Olympia 1972 GmbH, Munich, the full sheet, 1010 x 643mm (39 3/4 x 25 1/4in)(SH)(unframed)

£800 - 1,200
€900 - 1,300
US$1,000 - 1,500



203

203
TOM WESSELMANN (AMERICAN, 1931-2004)
Olympische Spiele München 1972
Lithographic poster printed in colours, 1970, on wove, unnumbered edition of 3000, published by Edition Olympia 1972 GmbH, Munich, the full sheet, 1055 x 638mm (39 3/4 x 25in)(SH)(unframed)

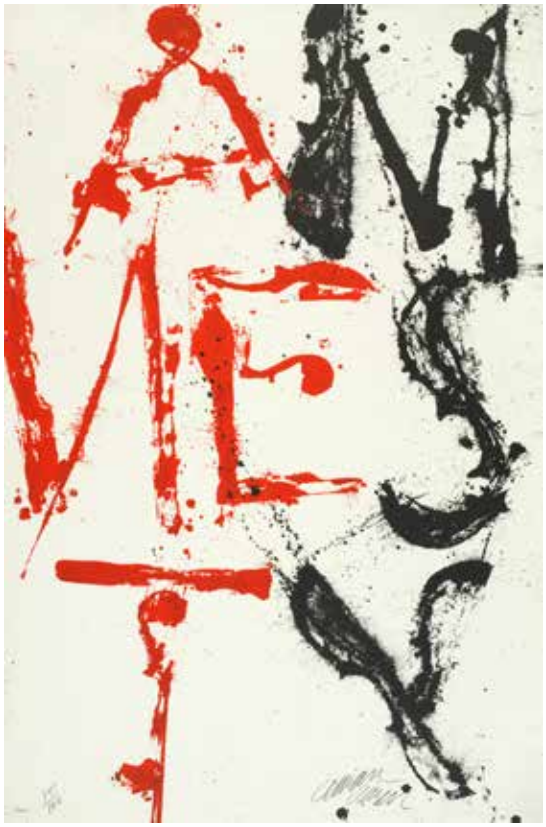
£500 - 700
€560 - 790
US$630 - 880

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.

204 * 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)

£500 - 700
€560 - 790
US$630 - 880

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

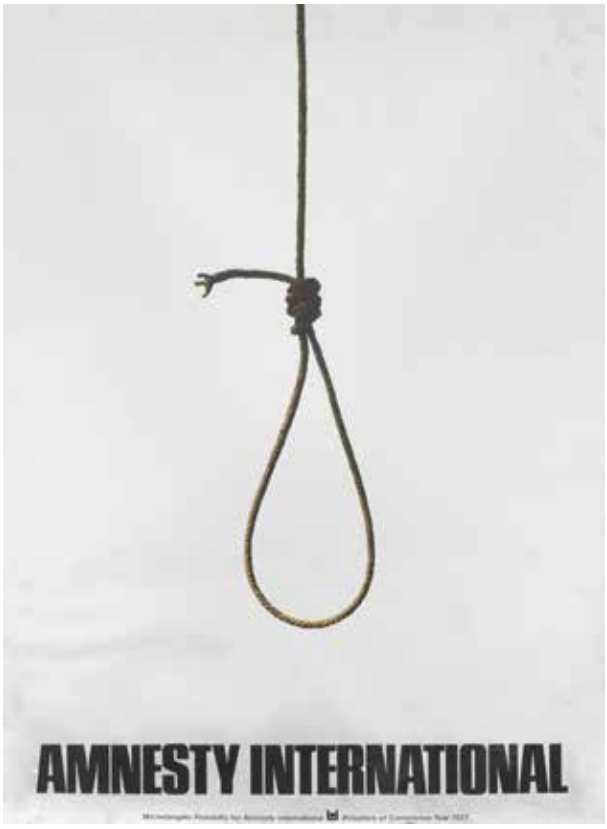


204

205* AR
MICHELANGELO PISTOLETTO (ITALIAN, BORN 1933)
The Noose
Screenprint in black and yellow, circa 1977, on Mylar, a proof aside from the numbered edition of 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)

£500 - 700
€560 - 790
US$630 - 880

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



205

206

207

206
CLAES OLDENBURG (SWEDISH/AMERICAN, BORN 1929)
Pizza/Palette (A. & P. 264)
Lithograph printed in colours, 1996, on Somerset, signed and numbered 24/100 in pencil, published by Pace Editions, New York, with full margins, 750 x 967mm (29 1/2 x 38 /8in)(SH) (unframed)

£700 - 1,000
€790 - 1,100
US$880 - 1,300

207
JAMES ROSENQUIST (AMERICAN, BORN 1933)
Paper Suit Black (Edition No.2)
Multiple, 1998, paper suit of Dupont Tywek, signed in silver ink inside the jacket, numbered 41/100 in blue ink on a label affixed to the jacket, with the accompanying Jokre scissors, fabricated by Hugo Boss, published by Deutsche Guggenheim, Berlin, on the occasion of the artist's exhibition 'The Swimmer in the Economist', housed in the original cardboard packaging, overall 430 x 307 x 65mm (17 x 12 1/8 x 2 1/2in)(Multiple)

£500 - 700
€560 - 790
US$630 - 880

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.

208

208
SIR SIDNEY NOLAN (AUSTRALIAN, 1917-1992)
Ned Kelly; One Plate, from 'The Leda Suite'
Lithograph printed in black, on wove, signed and numbered 51/65 in pencil, the full sheet, 460 x 520mm (18 1/8 x 20 1/2in)(l); together with one plate, from 'The Leda Suite', lithograph printed in black, 1961, on wove, signed and numbered 56/125 in pencil, printed by John Watson, published by Ganymed Press Ltd., London, the full sheet, 402 × 570mm (15 7/8 x 22 1/2)(l)(2)

£500 - 700
€560 - 790
US$630 - 880

209
SIR SIDNEY NOLAN (AUSTRALIAN, 1917-1992)
The Pursuit, from 'Ned Kelly Series'
Screenprint in colours, 1970-71, on wove, signed and inscribed 'A/P' in pencil, an artist's proof aside from the numbered edition of 60, printed by Kelpra Studio, London, published by Marlborough Graphics, London, with full margins, 470 x 635mm (18 1/2 x 25in)(l)

£800 - 1,200
€900 - 1,300
US$1,000 - 1,500

209

210

210
JIM DINE (AMERICAN, BORN 1935)
The Hand-Coloured Viennese Hearts I (Carpenter 34.1)
Screenprint with soft-ground etching, aquatint and hand-colouring, 1990, on wove, signed, dated and numbered 28/40 in pencil (there were also eight artist's proofs), printed by Advanced Graphics, London and Werkstatt fur Handgedruckte Original-Graphik, Vienna, published by Pace Prints, New York, the full sheet, 838 x 794mm (33 x 33 1/4in) (PL); 1194 x 921mm (47 x 36 1/4in)(SH)

£2,000 - 3,000
€2,200 - 3,400
US$2,500 - 3,800

Provenance
Waddington Graphics in partnership with Pace Prints, *Jim Dine: The Hand-Coloured Viennese Hearts 1987-90*, London, 25 April - 19 May 1990; where acquired by the current owners.

211
JIM DINE (AMERICAN, BORN 1935)
The Hand-Coloured Viennese Hearts IV and VI (Carpenter 34.4 and 34.6)
Two screenprints with soft-ground etching, aquatint and hand-colouring, 1990, on wove, each signed, dated and numbered 28/40 in pencil (there were also some proofs for each print), printed by Advanced Graphics, London and Werkstatt fur Handgedruckte Original-Graphik, Vienna, published by Pace Prints, New York, the full sheets, 838 x 794mm (33 x 33 1/4in)(and smaller)(PL); 1194 x 919mm (47 x 36 1/8in)(SH)(2)

£4,000 - 6,000
€4,500 - 6,700
US$5,000 - 7,500

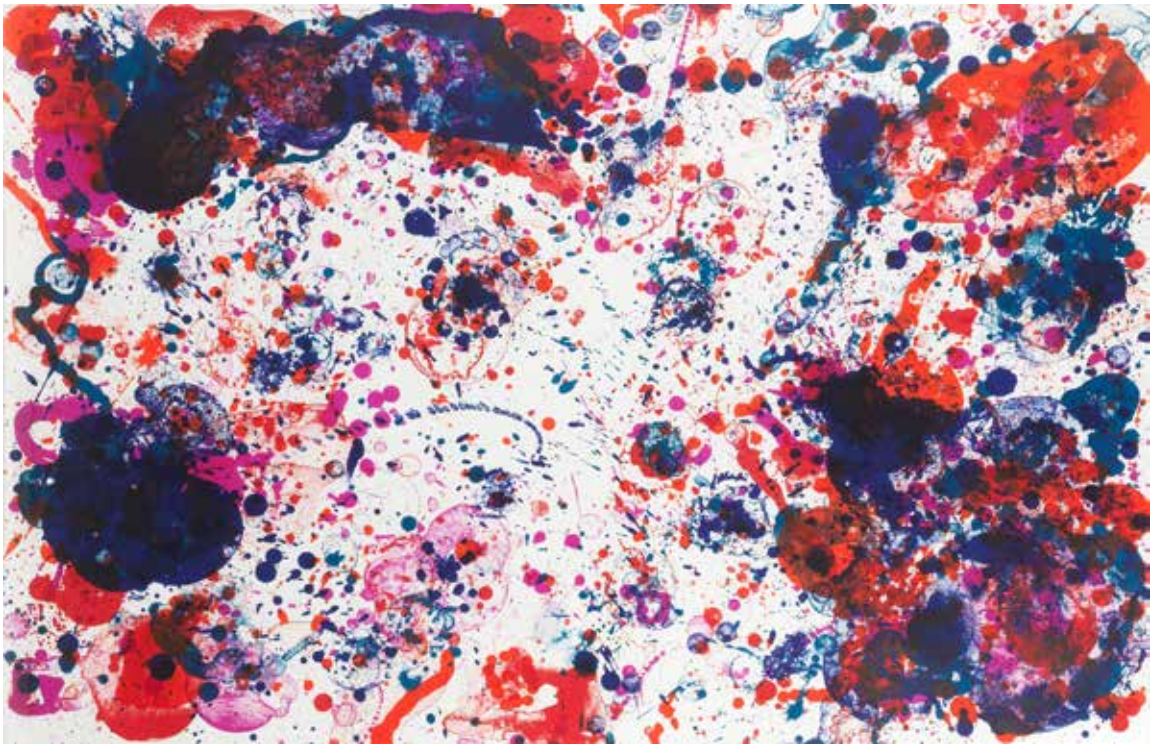
Provenance
Waddington Graphics in partnership with Pace Prints, *Jim Dine: The Hand-Coloured Viennese Hearts 1987-90*, London, 25 April - 19 May 1990; where acquired by the current owners.

211

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.

212
JIM DINE (AMERICAN, BORN 1935)
Long, Very Long in the Tooth
Hand-painted woodcut with collage, 2015, signed, dated and numbered 4/10 in white crayon, the full sheet, in very good condition, 1700 x 1250mm (66 7/8 x 40 1/8in)(SH)

£6,000 - 8,000
€6,700 - 9,000
US$7,500 - 10,000



213
SAM FRANCIS (AMERICAN, 1923-1994)
For James Kirsch, State I (Lembark 144; SF-121A)
Lithograph printed in colours, 1972, on BFK Rives, signed and inscribed 'trial proof' in pencil, a trial proof before from the numbered edition of 6, published by The Litho Shop, Inc., Santa Monica, California, with their blindstamp, the full sheet printed to the edges, 711 x 1048mm (28 x 41 1/4in)(SH)

£2,500 - 3,500
€2,800 - 3,900
US$3,100 - 4,400

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.

214
SAM FRANCIS (AMERICAN, 1923-1994)
Untitled (Lembark 278; SF-329)
Lithograph printed in colours, 1988, on wove, signed and inscribed 'CTP' in pencil, a colour trial proof before the numbered edition 50, printed and published by The Litho Shop Inc., Santa Monica, California, the full sheet printed to the edges, 1148 x 713mm (45 1/4 x 28 1/8in)(SH)

£4,000 - 6,000
€4,500 - 6,700
US$5,000 - 7,500

215 AR
SIR PETER BLAKE (BRITISH, BORN 1932)
Hommage to Schwitters
The set of six screenprints in colours with gold and silver leafs, 2005, on cream wove paper, each signed, titled and numbered 173/175 in pencil, published by CCA Galleries, London, the full sheets, 600 x 700mm (23 5/8 x 27 5/8in)(SH)(6)(unframed)

£7,000 - 10,000
€7,900 - 11,000
US$8,800 - 13,000

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

– Sir Peter Blake

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216 AR
SIR PETER BLAKE (BRITISH, BORN 1932)
Wink
Screenprint in colours with glitter, 2008, on wove, signed and inscribed 'A/P VIII/XVIII' in pencil, one of eighteen artist's proofs aside from the numbered edition of 175, published by CCA Galleries, London, the full sheet, 660 x 450mm (26 x 17 3/4in)(I)

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

216

217 AR
MIMMO ROTELLA (ITALIAN, 1918-2006)
Marilyn
Screenprint and collage in colours, 1963, on wove, signed and numbered 11/99 in pencil, the full sheet printed to the edges, 805 x 610mm (31 5/8 x 24in)(SH)

£800 - 1,200
€900 - 1,300
US$1,000 - 1,500

217

218

219

218 AR
SIR PETER BLAKE (BRITISH, BORN 1932)
Two Plates, from 'Madonna on a Venice Beach'
Two screenprints in colours, 1996, on wove, each signed and numbered 98/100, with full margins, 395 x 440mm (15 1/2 x 17 1/4 (SH)(and smaller)(2)

£700 - 1,000
€790 - 1,100
US$880 - 1,300

219 AR
SIR PETER BLAKE (BRITISH, BORN 1932)
The Dead Come Out in their Sunday Best
Screenprint in colours, 2013, on wove, signed and numbered 76/250 in pencil, published by National Museum of Wales, the full sheet, 420 x 290mm (16 1/2 x 11 3/8in)(SH)

£500 - 700
€560 - 790
US$630 - 880

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.

220

221

220 AR
RICHARD HAMILTON (BRITISH, 1922-2011)
Soft Blue Landscape (Lullin 114)
Screenprint on collotype in colours, 1979, on Ivorex paper, signed, titled and numbered 83/136 in pencil, collotype printed by E.Schreiber, Stuttgart, screenprinted by F.Kicherer, Stuttgart, published by Waddington Graphics, London, the full sheet, 728 x 920mm (28 3/4 x 36 1/4in)(SH)

£700 - 1,000
€790 - 1,100
US$880 - 1,300

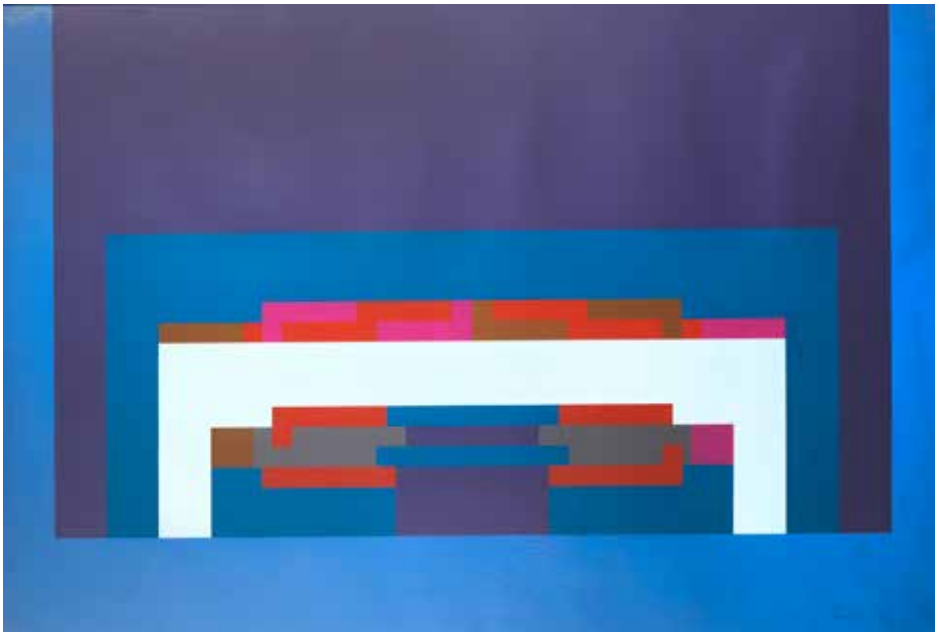
221 AR
FRANK AUERBACH (BRITISH, BORN 1931)
Playing Card - Two Heads of J.Y.M
Screenprint in colours, 1969, on wove, signed twice in pencil in the upper and lower margin, inscribed 'A.P.', an artist's proof aside from the edition of 70, published by Marlborough Graphics, London, with full margins, 825 x 610mm (32 1/2 x 24in)(I)

£800 - 1,200
€900 - 1,300
US$1,000 - 1,500

222 AR
GERALD LAING (BRITISH, 1936-2011)
Bridget Bardot
Offset lithographic poster, 1963, on glossy wove, signed, dated and dedicated 'for Freya Wood' in pencil, published by Habitat, London, the full sheet, 575 x 425mm (22 5/8 x 16 3/4in)(I)

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

222



223

224

223 AR
ROBYN DENNY (BRITISH, 1930-2014)
Dream
Screenprint in colours, 1972, on wove, signed, dated and numbered 89/100 in pencil, published by Bernard Jacobson, London, the full sheet printed to the edges, 1010 x 1520mm (39 3/4 x 59 3/4in)(SH) (unframed)

£600 - 800
€670 - 900
US$750 - 1,000

224 AR
VARIOUS ARTISTS
A Collection of Contemporary Prints
including **John Walker, Juggernaut**, screenprint, 1974, signed and numbered 31/35, the full sheet, 860 x 1450mm (33 7/8 x 57 1/8in) (l); **Tess Jaray, April Suite (Mushroom)** and **April Suite (Blue)**, screenprints with cut-outs, both signed and inscribed 'AP', artist's proofs, with margins, 530 x 665mm (21 x 26in); **Richard Smith, Drawing boards**, etching in colours, 1980, signed and numbered 1/60, 980 x 800mm (38 1/2 x 31 1/2in); **Bill Jacklin Rocking & Rubbing** , signed and inscribed 'AP' 240 x 215mm (9 1/2 x 8 1/2in) and **Bernard Cohen, Surfacing**, 1971, screenprint, 1590 x 1180mm (62 3/4 x 46 1/2in)(SH)(6)

£800 - 1,200
€900 - 1,300
US$1,000 - 1,500

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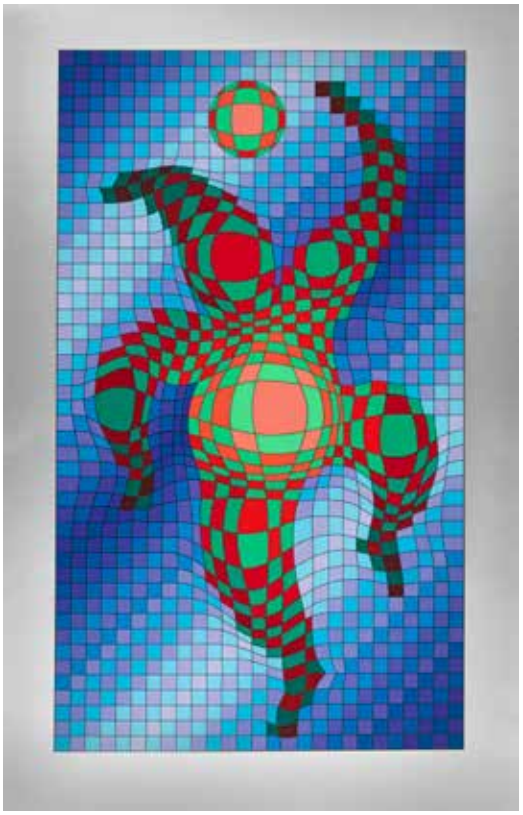
225



225 AR
VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)
Harlequin, from 'Figurative'; Clown with Ball
Screenprint in colours, 1987, on wove, signed and numbered 31/275 in pencil, published by Galerie Börjeson, Malmö, with full margins, 820 x 580mm (32 1/4 x 22 7/8in)(SH); together with 'Clown with Ball', screenprint in colours, 1986, on wove, signed and numbered 27/275 in pencil, published by Galerie Börjeson, Malmö, the full sheet printed to the edges, 847 x 548mm (33 3/8 x 21 1/2in)(SH)(unframed)(2)

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

226 AR
VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)
Flower Girl, from 'Figurative'
Screenprint in colours, 1987, on wove, signed and numbered 35/275 in pencil, published by Galerie Börjeson, Malmö, the full sheet printed to the edges, 850 x 560mm (33 1/2 x 22in)(SH)(unframed)

£500 - 700
€560 - 790
US$630 - 880

226

227 AR
BRIDGET RILEY (BRITISH, BORN 1931)
La Lune en rodage - Carlo Belloli (Schubert 6)
Screenprint, 1965, on wove paper, signed, dated and numbered 60/200 in pencil, printed by Kelpra Studio, London, published by Editions Panderma, Basel, the full sheet, in good condition, 317 x 317mm (12 1/2 x 12 1/2in)(SH)

£8,000 - 12,000
€9,000 - 13,000
US$10,000 - 15,000

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228 AR
BRIDGET RILEY (BRITISH, BORN 1931)
Early Light (Schubert 33)
Screenprint in colours, 1987, on wove, signed, titled, dated and numbered 3/75 in pencil, printed by Graham Henderson, London, with full margins, 720 x 735mm (28 3/8 x 29in)(SH)

£4,000 - 6,000
€4,500 - 6,700
US$5,000 - 7,500

229 AR
BRIDGET RILEY (BRITISH, BORN 1931)
Untitled (Blue) (Schubert 25)
Screenprint in colours, 1978, on wove, signed, dated, dedicated *For Edward Lucie-Smith*, and inscribed *Artist's Proof* in pencil, one of twenty artist's proofs aside from the edition of 75, published by the artist, printed by Graham Henderson, London, the full sheet, in good condition, 679 x 952mm (26 3/4 x 37 1/2in)(SH)

£5,000 - 7,000
€5,600 - 7,900
US$6,300 - 8,800

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230 AR
BRIDGET RILEY (BRITISH, BORN 1931)
Untitled (Rose) (Schubert 27)
Screenprint in colours, 1978, on wove paper, signed, dated and numbered 37/75 in pencil, printed by Graham Henderson, London, published by the artist, the full sheet, with pale time staining and pale traces of minor staining along the right sheet edge, otherwise in good condition, 677 x 948mm (26 5/8 x 37 3/8in)(SH)

£5,000 - 7,000
€5,600 - 7,900
US$6,300 - 8,800

231 AR
DAVID HOCKNEY R.A. (BRITISH, BORN 1937)
Alka Seltzer (MCA Tokyo 6; Scottish Arts Council 6)
Etching and aquatint, 1961, on handmade wove paper, signed and dated in pencil, one of six proofs aside from the numbered edition of 15, printed by Maurice Payne, London, published by Petersburg Press Ltd., London, the full sheet, 350 x 247mm (13 3/4 x 9 3/4in)(SH)

£4,000 - 6,000
€4,500 - 6,700
US$5,000 - 7,500

Provenance
With Kasmin gallery, London.

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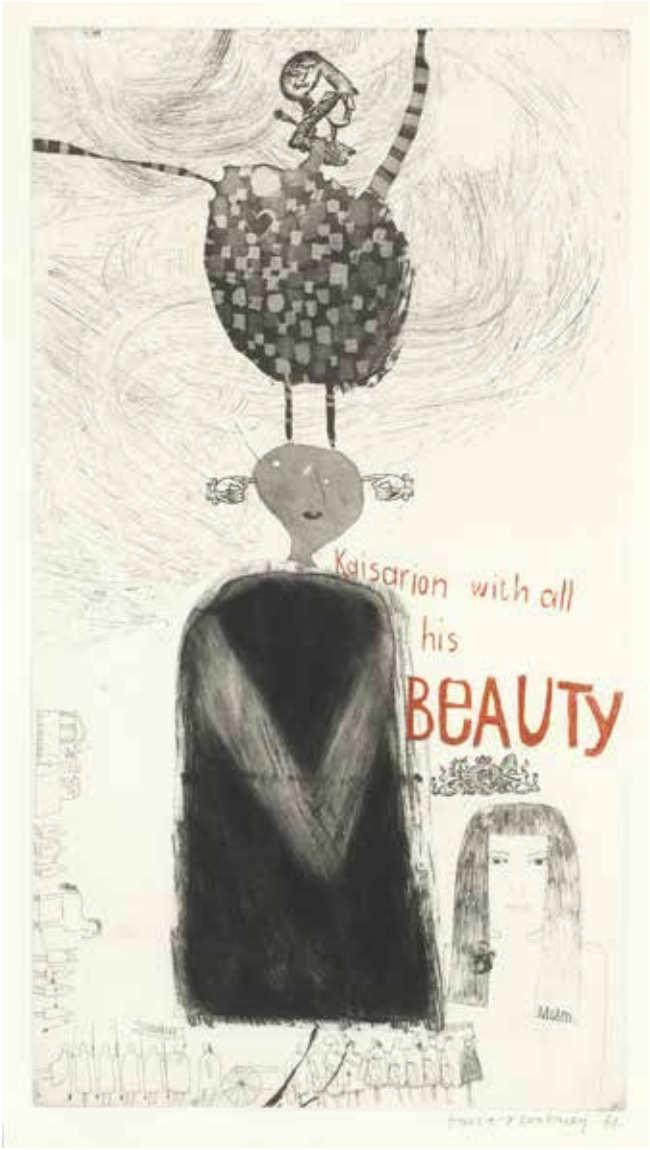


232 AR
DAVID HOCKNEY R.A. (BRITISH, BORN 1937)
Kaisarion with all his Beauty (MCA Tokyo 8; Scottish Arts Council 8)
Etching and aquatint printed in black and red, 1961, on wove, signed and dated in pencil, from an edition of approximately 50, printed by Ron Fuller and Peter Matthews at the Royal College of Art, London, published by the artist, with margins, 490 x 273mm (19 1/4 x 10 3/4in)
(PL)

£8,000 - 12,000
€9,000 - 13,000
US$10,000 - 15,000

233

234

233 AR
DAVID HOCKNEY R.A. (BRITISH, BORN 1937)
Fires of Furious Desire (MCA Tokyo 5; Scottish Arts Council 5)
Etching and aquatint, 1961, on wove, signed and titled in pencil, one of 16 proofs aside from the numbered edition of 75, printed Maurice Payne, London, published by Petersburg Press Ltd., London, with margins, 215 x 320mm (8 1/2 x 12 3/8in)(SH)

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

234 AR
DAVID HOCKNEY R.A. (BRITISH, BORN 1937)
The Enchantress in her Garden, from 'Illustrations for the Six Fairy Tales from the Brothers Grimm' (MCA Tokyo 79; Scottish Arts Council 82)
Etching and aquatint printed in tone, 1969, on Hodgkinson handmade wove, signed and numbered 69/100 in pencil, printed by the Print Shop, Amsterdam, published by Petersburg Press Ltd., London, with margins, 232 x 132mm (9 x 5 1/4in)(PL)

£600 - 800
€670 - 900
US$750 - 1,000

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

235 AR
DAVID HOCKNEY R.A. (BRITISH, BORN 1937)
The Princess Searching, from 'Illustrations for Six Fairy Tales from the Brothers Grimm' (MCA Tokyo 71; Scottish Arts Council 74)
Etching and aquatint printed in tone, 1969, on Hodgkinson handmade wove, signed and numbered 49/100 in pencil, printed by the Print Shop, Amsterdam, published by Petersburg Press Ltd., London, with margins, 267 x 168mm (10 1/2 x 6 5/8in)(PL)

£600 - 800
€670 - 900
US$750 - 1,000

236 AR
DAVID HOCKNEY R.A. (BRITISH, BORN 1937)
The Enchantress with the Baby Rapunzel, from 'Illustrations for Six Fairy Tales from the Brothers Grimm' (MCA Tokyo 80; Scottish Arts Council 83)
Etching and aquatint printed in tone, 1969, on Hodgkinson handmade wove, signed and numbered 14/100 in pencil, printed by the Print Shop, Amsterdam, published by Petersburg Press Ltd., London, with margins, 268 x 233mm (10 5/8 x 9 1/8in)(PL)

£600 - 800
€670 - 900
US$750 - 1,000

235

"If you see the world as beautiful, thrilling and mysterious, as I think I do, then you feel quite alive."

– David Hockney

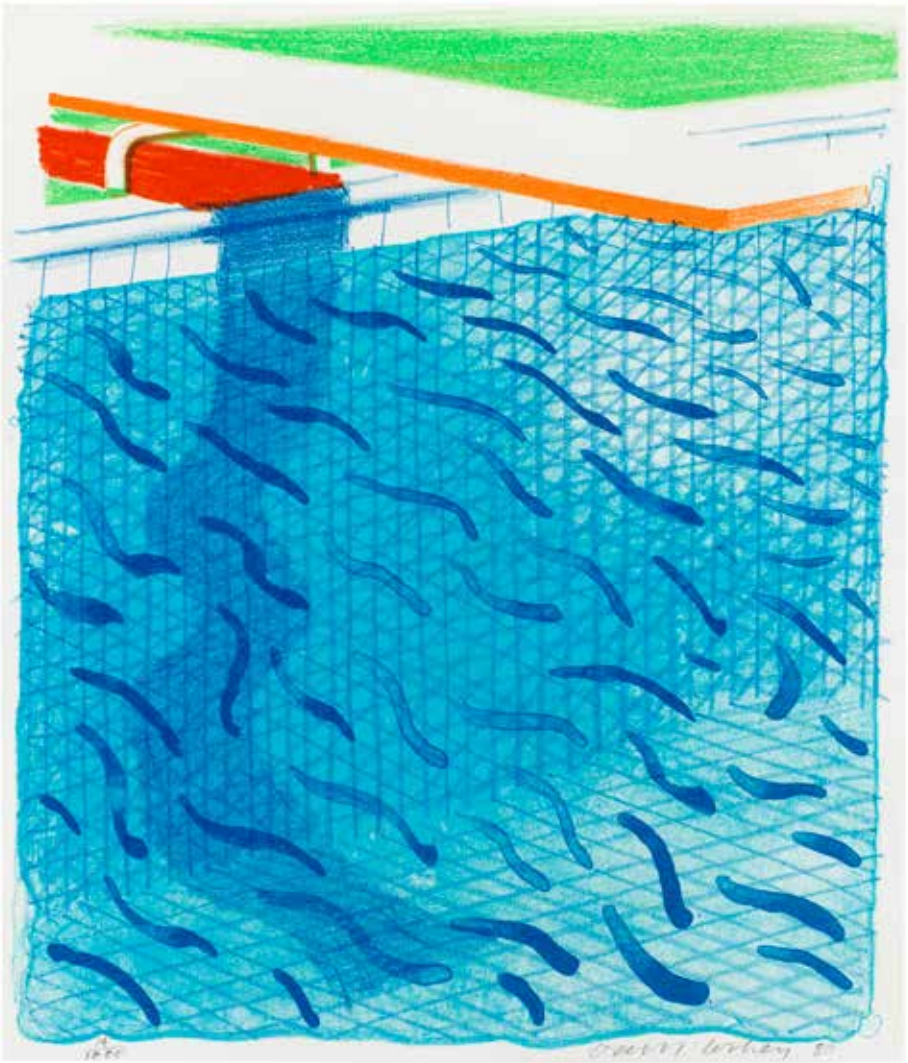
236

237

237 AR
DAVID HOCKNEY R.A. (BRITISH, BORN 1937)
Mo with Five Leaves (MCA Tokyo 117; Scottish Arts Council 125)
Etching, 1971, on wove, signed, dated and numbered 7/75 in pencil, printed by the Print Shop, Amsterdam, published by Petersburg Press Ltd., London, the full sheet, 710 x 545mm (28 x 21 1/2in)(PL)

£3,000 - 5,000
€3,400 - 5,600
US$3,800 - 6,300

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.



238

238 AR
DAVID HOCKNEY R.A. (BRITISH, BORN 1937)
Pool Made with Paper and Blue Ink for Book (M.C.A. Tokyo 234)
Lithograph in colours, 1980, on Arches wove paper, signed, dated and numbered 14/1000 in pencil, published by Tyler Graphics Ltd., Mount Kisco, New York, with their blindstamp, the full sheet, in very good condition; together with the book *David Hockney: Paper Pools*, within the original card slipcase, both stamp-numbered 14, the book signed in red ink on the justification, published by Thames & Hudson, London, 267 x 228mm (10 1/2 x 9in)(SH)

£15,000 - 25,000
€17,000 - 28,000
US$19,000 - 31,000

239 AR
PAULA REGO (PORTUGUESE, BORN 1935)
The Baker's Wife II (Rosenthal 31)
Etching and aquatint with hand-colouring, 1989, on wove, signed and numbered 24/75 in pencil, printed by Culford Press, London, co-published by the artist and Marlborough Graphics, London, with full margins, 120 x 165mm (4 3/4 x 6 1/2in)(PL)

£600 - 800
€670 - 900
US$750 - 1,000

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

– Paula Rego

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240 AR
PAULA REGO (PORTUGUESE, BORN 1935)
The Old Woman Who Lived in a Shoe, from 'Nursery Rhymes' (Rosenthal 61)
Etching and aquatint with hand-colouring, 1989, on wove, signed and inscribed 'A/P', an artist's proof aside from the numbered edition of 50, printed by Culford Press, London, co-published by the artist and Marlborough Graphics, London, with full margins, 320 x 213mm (12 5/8 x 8 3/8in)(PL)

£700 - 1,000
€790 - 1,100
US$880 - 1,300

240

241 AR
PAULA REGO (PORTUGUESE, BORN 1935)
Ring-a-Ring o' Roses, from 'Nursey Rhymes' (Rosenthal 62)
Etching and aquatint, 1989, on pink chine collé appliqué onto wove, signed and numbered 14/50 in pencil, printed by Culford Press, London, co-published by the artist and Marlborough Graphics, London, with the printer's blindstamp, with full margins, 210 x 223mm (8 1/4 x 8 3/4in)(PL)

£600 - 800
€670 - 900
US$750 - 1,000

241

242

242 AR
PAULA REGO (PORTUGUESE, BORN 1935)
Little Miss Muffet II, from 'Nursery Rhymes' (Rosenthal 40)
Etching and aquatint with hand-colouring, 1989, on wove, signed and numbered 14/50 in pencil, printed by Culford Press, London, co-published by the artist and Marlborough Graphics, London, with the printer's blindstamp, with full margins, 520 x 380mm (20 1/2 x 15in)(SH)

£700 - 1,000
€790 - 1,100
US$880 - 1,300

243

243 AR
PAULA REGO (PORTUGUESE, BORN 1935)
Dance to your Daddy, from 'Nursery Rhymes' (Rosenthal 65)
Etching with hand-colouring, 1989, on wove, signed and inscribed 'A/P' in pencil, an artist's proof aside from the numbered edition of 50, printed by Culford Press, London, co-published by the artist and Marlborough Graphics, London, with full margins, 223 x 215mm (8 3/4 x 8 1/2in)(PL)

£600 - 800
€670 - 900
US$750 - 1,000

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244 AR
PAULA REGO (PORTUGUESE, BORN 1935)
Mary, Mary Quite, Contrary II, from 'Nursery Rhymes' (Rosenthal 44)
Etching and aquatint printed in tone, 1989, on wove, signed and numbered 11/50 in pencil, printed by Culford Press, London, co-published by the artist and Marlborough Graphics, London, with the printer's blindstamp, with full margins, 520 x 380mm (20 1/2 x 15in) (SH)

£600 - 800
€670 - 900
US$750 - 1,000

244

245 AR
PAULA REGO (PORTUGUESE, BORN 1935)
Crossing the Styx (Rosenthal 266)
Etching and aquatint printed in tone, 2009, on Somerset wove, signed and numbered 6/35 in pencil, printed by Paupers Press, London, published by the artist, with full margins, 640x 500mm (25 1/4 x 19 3/4)(SH)(unframed)

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

245

246 AR TP
CHRIS BRACEY (BRITISH, 1954-2014)
FUN
Sculpture with neon lettering, reflector caps, lightbulbs, aluminium mount and electronics, 2000, signed, dated and numbered from the edition of two in black ink verso, overall 940 x 1780 x 900mm (37 x 70 x 3 1/2in)

£6,000 - 8,000
€6,700 - 9,000
US$7,500 - 10,000

Please note this lot is available for viewing by appointment only on 15th June 2020 from 10.30am until 3.30pm at our Oxford branch. Please contact the department to arrange a viewing.

Given the age of some of the Lots they may have been damaged and/or repaired and you should not assume that a Lot is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. if you yourself do not have expertise regarding a Lot, you should consult someone who does to advise you.

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.

247 AR TP

CHRIS BRACEY (BRITISH, 1954-2014)

SEXY

Sculpture with neon lettering, reflector caps, lightbulbs, foamex and electronics, 2001, signed, dated and numbered from the edition of two on a label affixed verso, overall 1828 x 609 x 152mm (72 x 24 x 6in)

£6,000 - 8,000
€6,700 - 9,000
US$7,500 - 10,000

Please note this lot is available for viewing by appointment only on 15th June 2020 from 10.30am until 3.30pm at our Oxford branch. Please contact the department to arrange a viewing.

Given the age of some of the Lots they may have been damaged and/or repaired and you should not assume that a Lot is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. if you yourself do not have expertise regarding a Lot, you should consult someone who does to advise you.

248 † AR
PATRICK HUGHES (BRITISH, BORN 1939)
Banksy
Hand-painted 3D multiple with archival inkjet, 2018, signed and numbered 58/100 in pencil, published by Flowers Gallery, London, in a perspex presentation box, overall 440 x 1020 x 170mm (17 1/4 x 40 1/8 x 6 3/4in)

£4,000 - 6,000
€4,500 - 6,700
US$5,000 - 7,500

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.

249 AR
PATRICK HUGHES (BRITISH, BORN 1939)
Good Morning
Screenprint in colours, 1990, on wove, signed, titled, dated and inscribed 'AP' in pencil, an artist's proof aside from the numbered edition of 75, the full sheet, 710mm x 490mm (28 x 19 1/4in)(l)

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

249

250 AR
PATRICK HUGHES (BRITISH, BORN 1939)
Waste Paper
Screenprint in colours, 1991, on wove, signed, titled, dated and numbered 45/75 in pencil, the full sheet, 710mm x 490mm (28 x 19 1/4in)(l)

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

250

251

251 AR
CRAIGIE AITCHISON (BRITISH, 1926-2009)
Candy Dead
Screenprint in colours, 2002, on wove, signed, dated and numbered 26/75 in pencil verso, printed and published by Advanced Graphics, London, the full sheet printed to the edges, 305 x 255mm (12 x 10in)(SH)

£500 - 700
€560 - 790
US$630 - 880

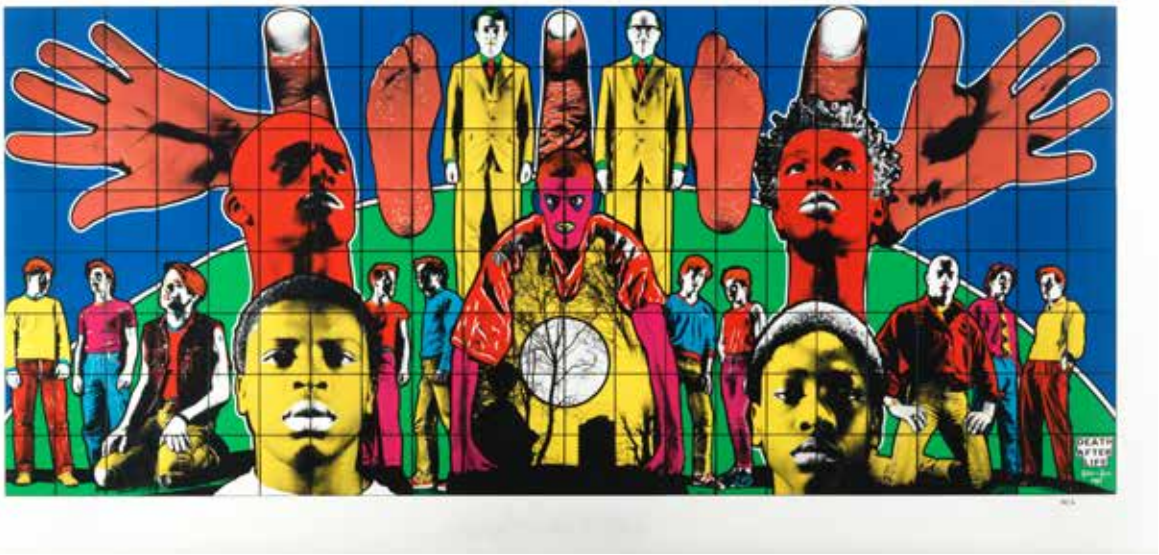
252

252 AR
CRAIGIE AITCHISON (BRITISH, 1926-2009)
Indian Crucifixion
Screenprint in colours, 2003, on wove, signed, dated and inscribed 'A/P VI/X' and 'Indian print' verso, one of ten artist's proofs aside from the numbered edition of 75, additionally signed and dated in black ink recto, published by Advanced Graphics, London, the full sheet printed to the edges, 752 x 600mm (29 5/8 x 23 5/8in)(SH)

£1,500 - 2,000
€1,700 - 2,200
US$1,900 - 2,500

Provenance
Gifted by the artist to the present owner.

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.



253

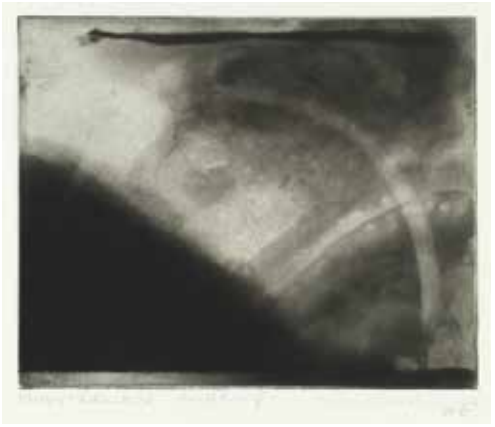
253 AR
GILBERT & GEORGE (ITALIAN/BRITISH, BORN 1943 & 1942)
Death After Life
Archival inkjet printed in colours, 2009, on wove, signed and inscribed 'HC 4' in black ink, an hors commerce impression aside from the numbered edition of 30, published by Oak Tree Fine Press, Oxfordshire, the full sheet, 387 x 886mm (15 1/4 x 34 7/8in)(I)

£600 - 800
€670 - 900
US$750 - 1,000

254 AR
CHRIS OFILI (BRITISH, BORN 1968)
Afro Lunar Lovers
Giclée and gold leaf, gouache and felt-tip digitally merged, 2003, on wove, signed, titled, dated and numbered 294/350 in gold ink, published by Victoria Miro Gallery, London, the full sheet printed to the edges, 489 x 318mm (19 1/4 x 12 1/2in)(SH)(unframed)

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

254



255 AR
NORMAN ACKROYD R.A. (BRITISH, BORN 1938)
Valley & Rainbow; St John's Head; Roundhill & A Gentle Rainstorm
Four etchings and aquatints in colours, 1974-1975, signed, titled and dated in pencil; 'Valley & Rainbow' inscribed 'Artist's Proof' in pencil, an artist's proof aside from the numbered edition of 40, 165 x 200mm (6 1/2 x 7 7/8in)(PL); 'St John's Head' inscribed 'Artist's Proof' in pencil, an artist's proof aside from the numbered edition of XXXX, 180 x 191mm (7 1/8 x 7 1/2in)(PL); 'Roundhill' numbered 18/40 in pencil, 250 x 240mm (9 7/8 x 9 ½in)(PL); 'A Gentle Rainstorm' numbered 44/75, each with full margins, (unframed)(4)

£700 - 1,000
€790 - 1,100
US$880 - 1,300

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256

257

256 AR
ANISH KAPOOR (BRITISH, BORN 1954)
Untitled
Aquatint printed in colours, 2002, on wove, signed and numbered 146/200 in pencil, with margins, 495 x 665mm (19 1/2 x 26 1/8in)(PL)

£1,500 - 2,000
€1,700 - 2,200
US$1,900 - 2,500

257 AR
ANTONY GORMLEY (BRITISH, BORN 1950)
Body
Giclée print in colours, 2014, on Hahnemühle paper, signed, titled, dated and numbered 43/250 in pencil verso, published by Oak Tree Fine Press, Fyfield, with full margins, 279 x 216mm (11 x 8 1/2in)(SH) (unframed)

£600 - 800
€670 - 900
US$750 - 1,000

258 AR
CHRISTOPHER LE BRUN P.R.A. (BRITISH, 1951)
Strand ST P 6
Woodcut printed in colours, 2016, on wove, signed in pencil, an unique impression aside from the edition of 20, printed and published by the Royal Academy Schools, London, 770 x 555mm (30 1/4 x 22 7/8in)(SH)

£500 - 700
€560 - 790
US$630 - 880

258

259

260

261

262

259 AR
GARY HUME RA (BRITISH, BORN 1962)
Untitled (Teddy Bear)
Screenprint in colours, 1995, on wove, signed, dated and numbered 60/75 in pencil, published by the Institute of Contemporary Arts, London, with full margins, 895 x 660mm (35 1/4 x 26in)(SH)

£500 - 700
€560 - 790
US$630 - 880

260 AR
GARY HUME RA (BRITISH, BORN 1962)
Fuzzy Snowman
Detachable white fuzzy felt elements on blue flocked ground, 2000, on heavy wove, signed in blue ink verso, from an edition of an unknown size, published as a Christmas card by Momart, London, with the original slip-case, the full sheet, loose as issued, 275 x 190mm (10 7/8 x 7 1/2in)(SH)

£500 - 700
€560 - 790
US$630 - 880

261 AR
GARY HUME RA (BRITISH, BORN 1962)
Hermaphrodite Polar Bear
Screenprint in colours, 2006, on wove, signed, titled, dated and numbered 4/100 in pencil, published by Kestner Gesellschaft, Hanover, with full margins, 820 x 640mm (32 1/4 x 25 1/4in)(SH) (unframed)

£500 - 700
€560 - 790
US$630 - 880

262 AR
GARY HUME RA (BRITISH, BORN 1962)
Kate
Screenprint in cream, 1997, on Arches, signed and inscribed 'AP/XXX', with full margins, 770 x 565mm (30 1/4 x 22 1/4in)(SH)

£500 - 700
€560 - 790
US$630 - 880

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263
NICOLAS PARTY (SWISS, BORN 1980)
Untitled
Xerox print with unique hand-colouring in acrylic, 2016, on smooth wove, signed and numbered 49/50 in pencil, published by White Columns, New York, the full sheet, 297 x 210mm (11 3/4 x 8 1/4in)(SH)

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

263

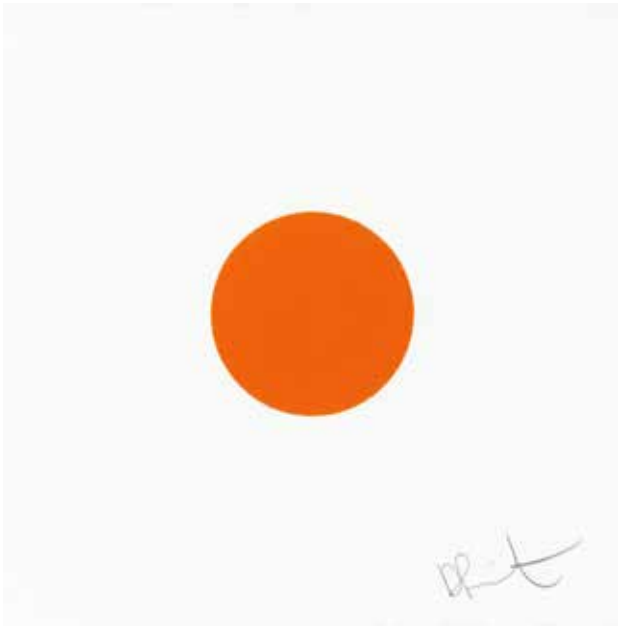
264 AR
MICHAEL CRAIG-MARTIN R.A. (IRISH, BORN 1941)
Book, from 'Drawing'
Letterpress printing in colours, 2015, on white Zerkall, signed, dated and numbered 22/50 in pencil, with the accompanying deluxe edition cloth-bound book comprising of 300 letterpress illustrations, printed by Thumbprint Editions, London, published by Enitharmon Editions, London, the full sheet, loose as issued, both housed in the original solander box, 500 x 475mm (19 3/4 x 18 3/4in)(SH); 535 x 504 x 90mm (21 1/8 x 21 1/4 x 3 3/8in)(Box)

£700 - 1,000
€790 - 1,100
US$880 - 1,300

264

"Art's got to be positive, even if it's about negative things… I think you can always apply art to life in a positive way."

– Damien Hirst



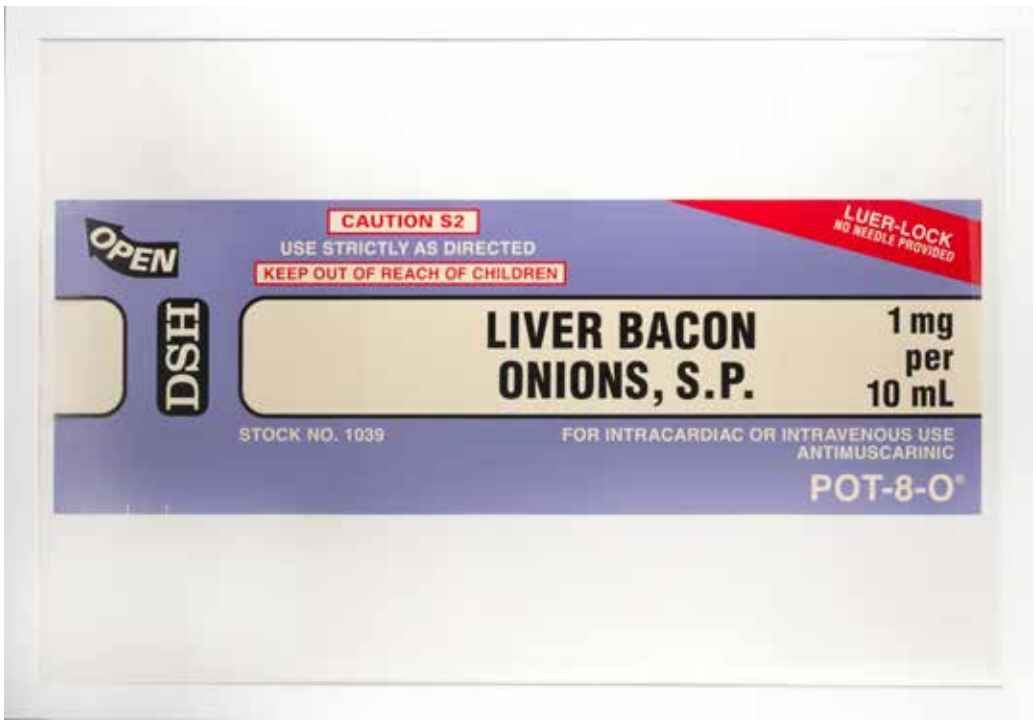
265

265 AR
DAMIEN HIRST (BRITISH, BORN 1965)
Oleandrigenin, from '40 Woodcut Spots'
Woodcut printed in orange, 2011, on wove, signed in pencil, numbered 30/55 verso, published by The Paragon Press, London, the full sheet, 156 x 156mm (6 1/8 x 6 1/8in)(SH)

£1,500 - 2,000
€1,700 - 2,200
US$1,900 - 2,500

266 AR
DAMIEN HIRST (BRITISH, BORN 1965)
Liver Bacon Onions, from 'The Last Supper'
Screenprint in colours, 1999, on wove, signed in pencil, from the edition of 150, printed by Coriander Press, London, published by Paragon Press, London, the full sheet, 1015 x 1530mm (40 x 60in) (SH)

£2,500 - 3,500
€2,800 - 3,900
US$3,100 - 4,400



266

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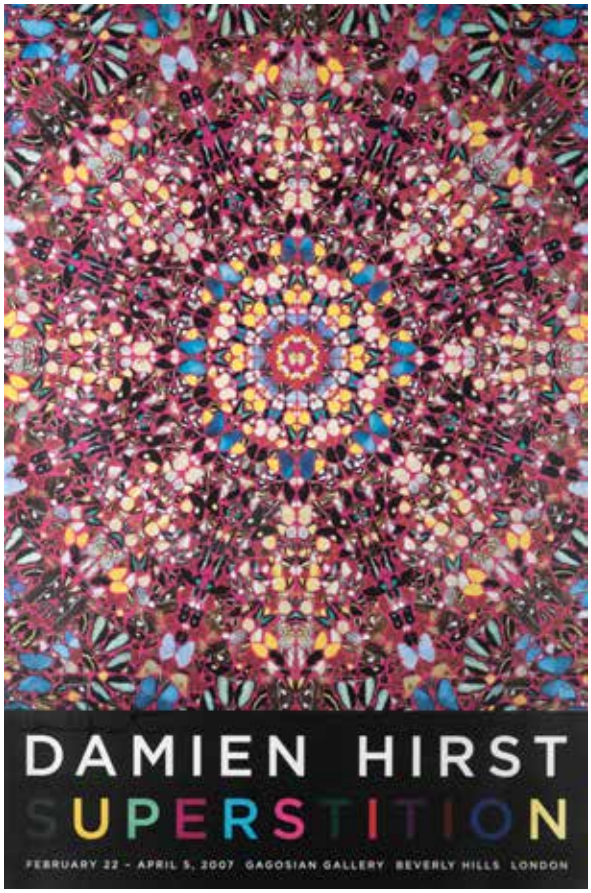
267 AR
DAMIEN HIRST (BRITISH, BORN 1965)
Superstition
Offset lithographic poster printed in colours, 2007, on glossy wove, from the edition of approximately 300, signed in black ink, published on the occasion of the artist's exhibition at Gagogsian Gallery, London, the full sheet printed to the edges, 990 x 660mm (39 x 26in)(SH)(unframed)

£600 - 800
€670 - 900
US$750 - 1,000

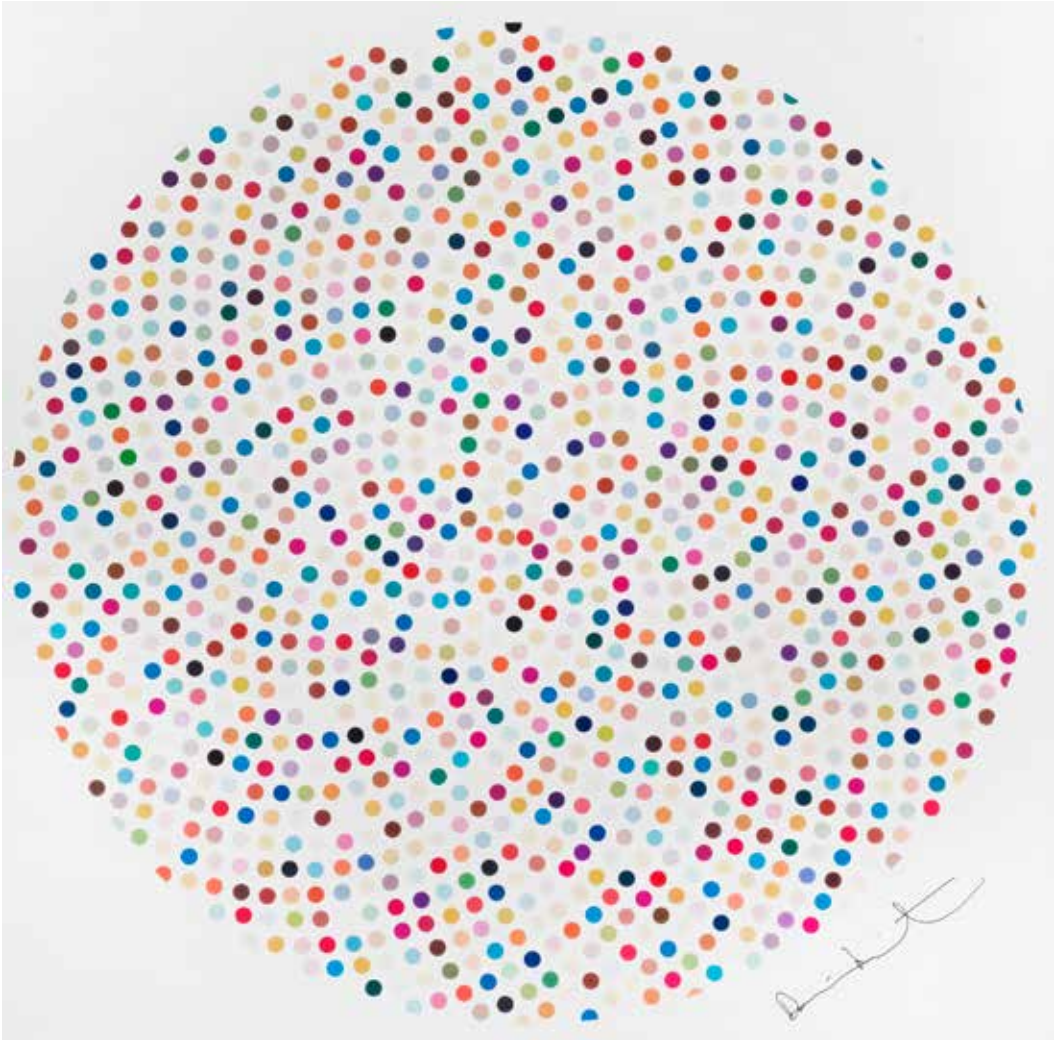


267

268 AR
DAMIEN HIRST (BRITISH, BORN 1965)
The Independence (Red)
Screenprint in colours, 2008, on wove, signed by the artist and Bono and numbered 19/200 in pencil, published by Other Criteria, London and The Independent in aid of the Global Fund, with full margins, 1385 x 1060mm (54 1/2 x 41 7/8in)(l)

£2,000 - 3,000
€2,200 - 3,400
US$2,500 - 3,800

268



269 AR
DAMIEN HIRST (BRITISH, BORN 1965)
Valium
Lambda inkjet print in colours, 2000, on glossy Fujicolor Professional paper, signed in black pen, numbered from the edition of 500 verso, published by Eyestorm, London, with full margins, 1270 x 1270mm (50 x 50in)(SH)

£4,000 - 6,000
€4,500 - 6,700
US$5,000 - 7,500

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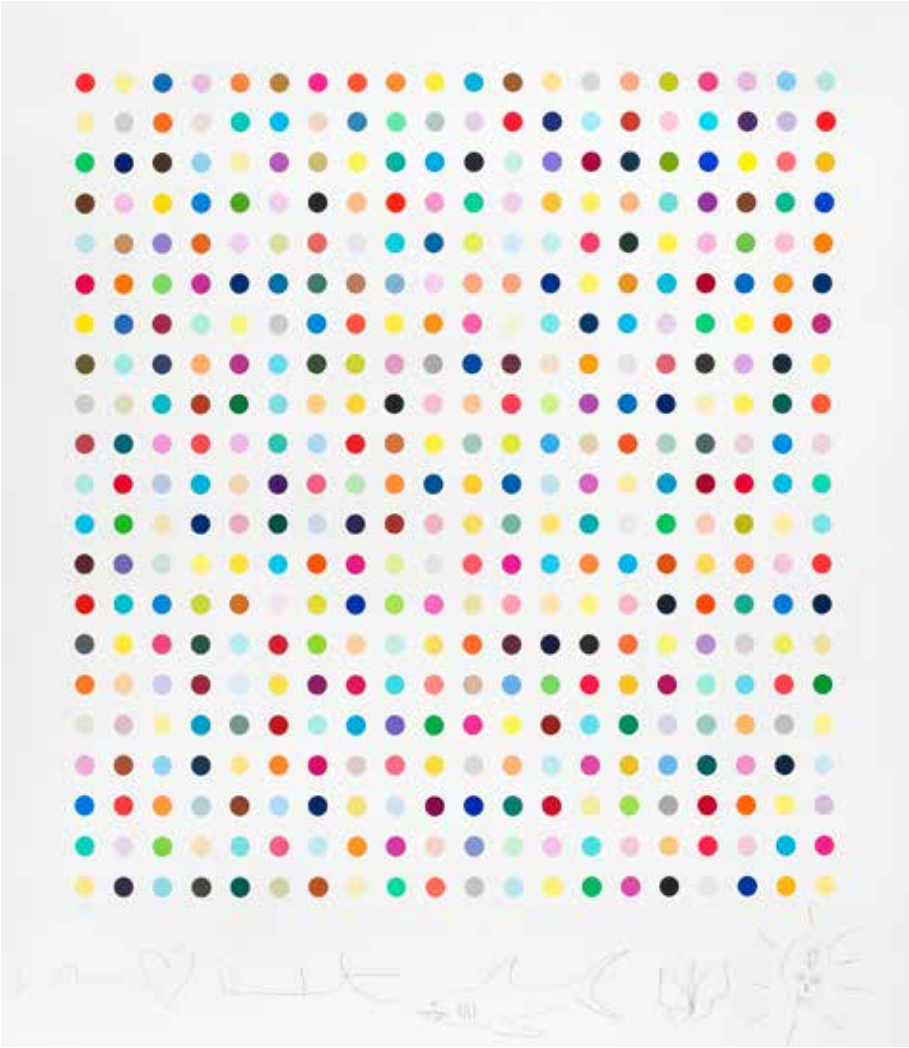


270 AR
DAMIEN HIRST (BRITISH, BORN 1965)
Hypothalamus Acetone Powder
Screenprint in colours, 2012, on wove, signed, numbered 33/128 and dedicated 'for Marcus' in pencil, with drawings in pencil of a shark, butterfly and a skull by the artist in the lower margin, published by the artist, with his blindstamp, the full sheet, 1500 x 1345mm (59 1/8 x 53in)(SH)(unframed)

£12,000 - 18,000
€13,000 - 20,000
US$15,000 - 23,000

271

271 AR
DAMIEN HIRST (BRITISH, BORN 1965)
Anarchy, from 'Eat the Rich Series'
Screenprint in colours, 2017, on wove, signed and numbered 5/150 in pencil, published by Other Criteria, London, with the artist's and publisher's blindstamps, the full sheet, 762 x 1016mm (30 x 40in) (SH)

£3,000 - 5,000
€3,400 - 5,600
US$3,800 - 6,300

272

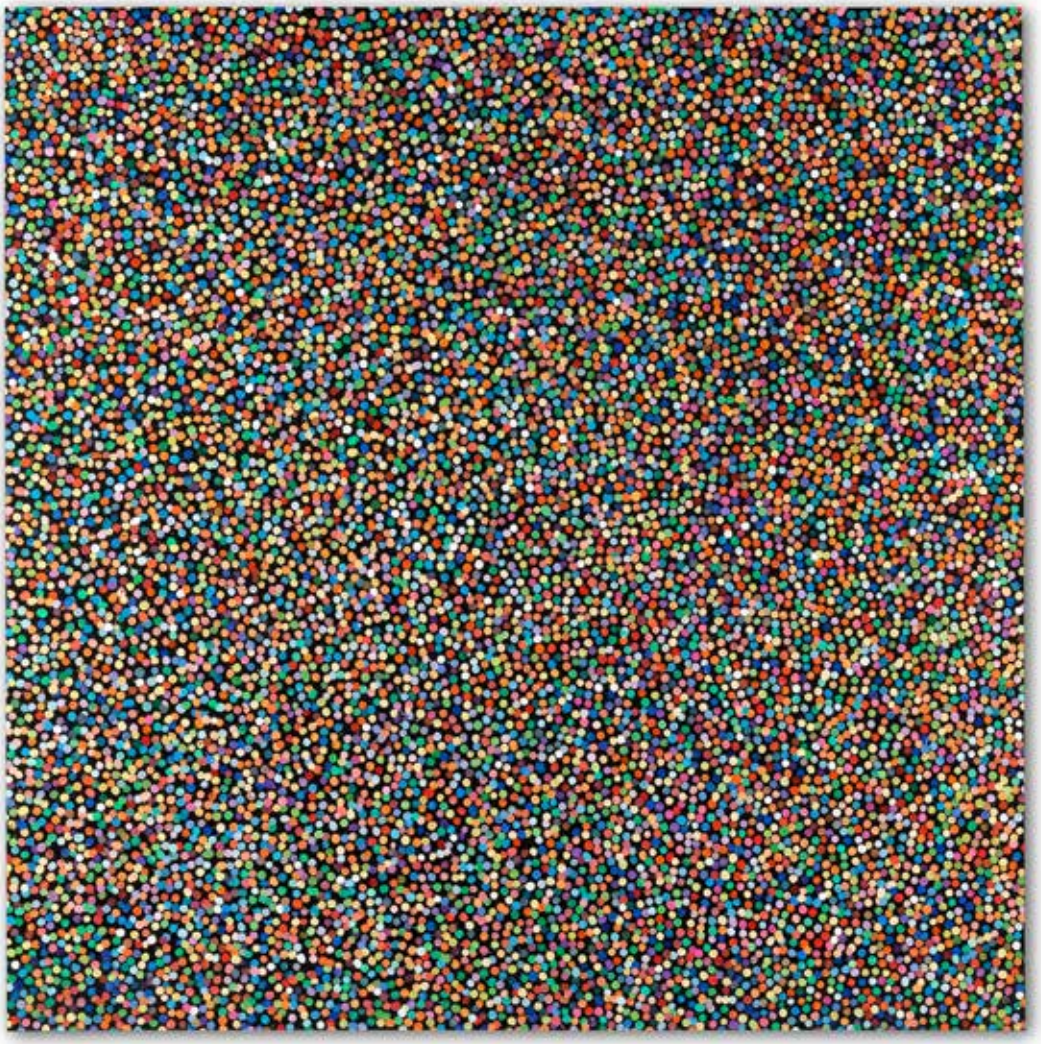
272 AR
DAMIEN HIRST (BRITISH, BORN 1965)
Fuckoff, from 'Eat the Rich Series'
Screenprint in colours, 2017, on wove, signed and numbered 5/150 in pencil, published by Other Criteria, London, with the artist's and publisher's blindstamps, the full sheet, 762 x 1016mm (30 x 40in) (SH)

£3,000 - 5,000
€3,400 - 5,600
US$3,800 - 6,300

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.

273 AR
DAMIEN HIRST (BRITISH, BORN 1965)
Sausages, from 'The Last Supper'
Screenprint in colours, 1999, signed in pencil, numbered from the edition of 150, printed by Coriander Press, published by Paragon Press, London, the full sheet, 1530 x 1015mm (60 x 40in)(SH)

£2,500 - 3,500
€2,800 - 3,900
US$3,100 - 4,400



274 AR
DAMIEN HIRST (BRITISH, BORN 1965)
Cafe Royal (H5-7)
Diasec-mounted giclée print in colours, 2018, on aluminium, signed in pencil on the publisher's label affixed verso, stamp-numbered 38/100, published by Heni Productions, London, with their red ink stamp, 900 x 900mm (35 3/8 x 35 3/8in)(overall)

£4,000 - 6,000
€4,500 - 6,700
US$5,000 - 7,500

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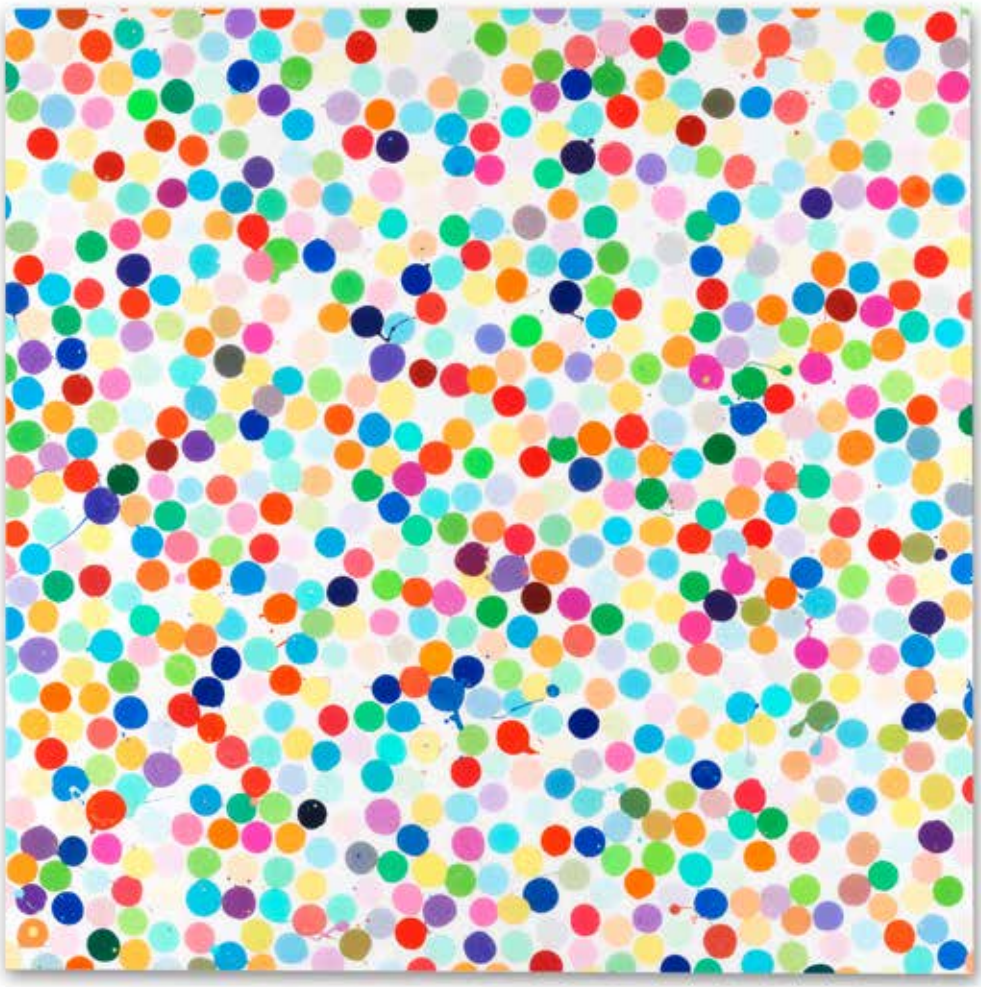
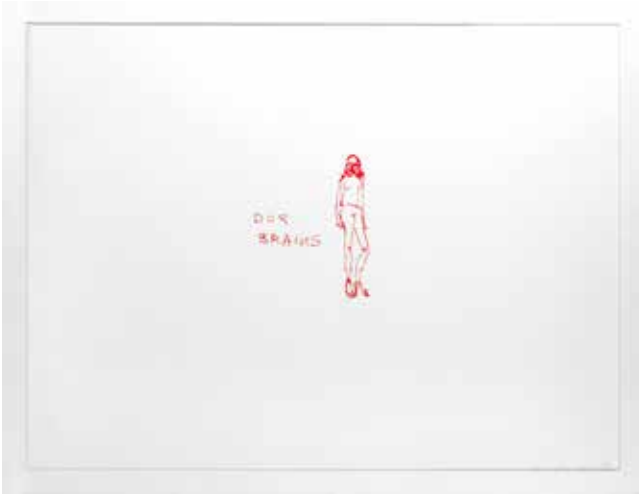


275 AR
DAMIEN HIRST (BRITISH, BORN 1965)
Camino Real (H5-3)
Diasec-mounted giclée print in colours, 2018, on aluminium, signed in pencil on the publisher's label affixed verso, stamp-numbered 38/100, published by Heni Productions, London, with their red ink stamp, 900 x 900mm (35 3/8 x 35 3/8in)(overall)

£6,000 - 8,000
€6,700 - 9,000
US$7,500 - 10,000



276

276 AR
TRACEY EMIN (BRITISH, BORN 1963)
Dog Brains
Screenprint in red, 2000, on Somerset wove, signed, dated and numbered 181/300 in pencil, printed by Coriander Studios, London, published by Counter Editions, London, the full sheet, 760 x 1020mm (29 7/8 x 40 1/8in)(SH)

£500 - 700
€560 - 790
US$630 - 880

277

277 AR
TRACEY EMIN (BRITISH, BORN 1963)
No Substitute For Your Love
Soft-ground etching, 2003, on Hahnemühle paper, signed, dated and numbered 215/300 in pencil, printed by Hope Sufferance Press, London, published by Counter Editions, London, the full sheet, 465 x 505mm (18 1/4 x 19 7/8in)(SH)

£500 - 700
€560 - 790
US$630 - 880

278

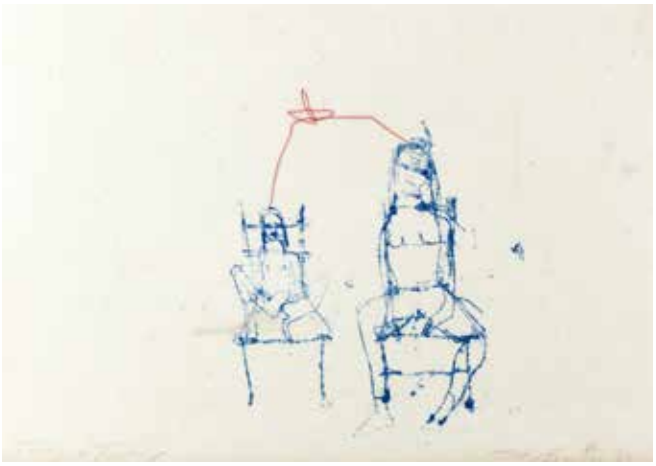
278 AR
TRACEY EMIN (BRITISH, BORN 1963)
Sam and Jay's Birds
Soft-ground etching, 2004, on wove, signed with the artist's initials, from the edition of 125, with the ink-stamp 'Jay Jopling and Sam Taylor-Wood Christmas Edition Tracey Emin 2004' in black ink verso, published by White Cube, London, the full sheet, 203 x 266mm (8 x 10 1/2in)(SH)

£1,500 - 2,000
€1,700 - 2,200
US$1,900 - 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.

279 AR
TRACEY EMIN (BRITISH, BORN 1963)
Tracey x Tracey
Screenprint in colours, 2005, on Calico fabric with hand stitching in red, signed, titled, dated and numbered 66/200 in pencil, published by Counter Editions, London, the full sheet, 300 x 440mm (11 3/4 x 17 3/8in)(SH)

£500 - 700
€560 - 790
US$630 - 880



279

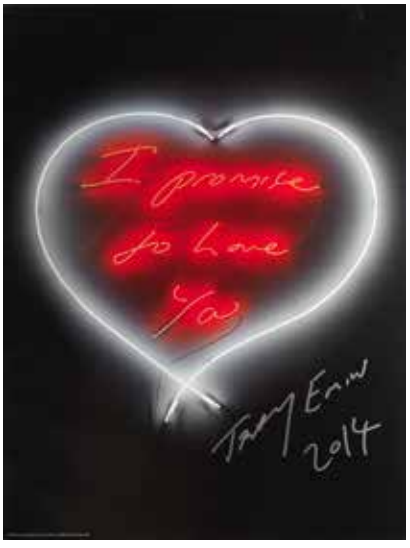
280 AR
TRACEY EMIN (BRITISH, BORN 1963)
The Kiss
Polymer gravure printed in blue, 2011, on white Zerkall, signed and numbered 533/1000 in pencil, printed and published by Emin International, London, the full sheet, 340 x 310mm (13 3/8 x 12 1/4in)(SH)(unframed)

£500 - 700
€560 - 790
US$630 - 880

280

281 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, the full sheet printed to the edges, 698 x 498mm (27 1/2 x 19 5/8in)(SH)(unframed)

£600 - 800
€670 - 900
US$750 - 1,000



281

282 AR
VARIOUS ARTISTS
Der Gefrorene Leopard I
The complete portfolio of nine prints in various media, 1991-1992, on different types of paper, with title and index page, each signed and numbered 9/60 by the artist (there were also some artist's proofs), some dated, published by Galerie Bernd Klüser, Munich, the full sheets, loose (as issued), in overall very good condition, each print within a paper wrapper with the artist's name printed in front, within the original dark green portfolio box with title printed in purple and a photograph affixed to the front, 842 x 636mm (33 1/8 x 25in)(Folio)

£4,000 - 6,000
€4,500 - 6,700
US$5,000 - 7,500

The artists represented in this portfolio are:
Georg Baselitz, Per Kirkeby, Enzo Cucchi, Julião Sarmento, Mimmo Paladino, Alex Katz, James Brown, Nicholas Africano, A.R. Penck and Donald Baechler.

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.

283 AR
VARIOUS ARTISTS
Der Gefrorene Leopard II
The complete portfolio of nine prints in various media, 1991-1992, on different types of paper, with title and index page, each signed and numbered 9/60 by the artist (there were also some artist's proofs), some dated, published by Galerie Bernd Klüser, Munich, the full sheets, loose (as issued), in overall very good condition, each print within a paper wrapper with the artist's name printed in front, within the original purple portfolio box with title printed in green and an offset photograph on the front, 842 x 636mm (33 1/8 x 25in)(Folio)

£4,000 - 6,000
€4,500 - 6,700
US$5,000 - 7,500

The artists represented in this portfolio are:
Jannis Kounellis, Michael Byron, Rebecca Horn, Martin Disler, A.&P. Poirier, Stephan Balkenhol, Jan Fabre, Christian Boltanski and Tony Cragg.

284

285

284 AR
GERHARD RICHTER (GERMAN, BORN 1932)
Victoria I & II (Butin p.283-284)
The pair of offset lithographs printed in colours, 2003, each on wove, published by Achenbach Art Edition, Düsseldorf, each with full margins, each 800 x 600mm (31 1/2 x 23 5/8in)(SH)(2)

£2,000 - 3,000
€2,200 - 3,400
US$2,500 - 3,800

285 AR
GERHARD RICHTER (GERMAN, BORN 1932)
Übersicht (Butin 93)
Offset lithograph printed in colours, 1998, on heavy wove, signed, titled, dated and numbered 79/100 in pencil, printed by Heinrich Winterscheidt, Dusseldorf, published by Verlag des Kunstvereins Winterthur, Switzerland, the full sheet, 825 x 680mm (32 1/2 x 26 3/4in)(SH); together with an accompanying exhibition catalogue (2)

£2,000 - 3,000
€2,200 - 3,400
US$2,500 - 3,800

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.

286

286 AR
ANSELM REYLE (GERMAN, BORN 1970)
Untitled (Unique)
An unique multiple, 2009, acrylic on canvas, from the edition of 100 with unique colour variations, signed and numbered 70/100 in black ink on the justification page of the accompanying book 'The Art of Anselm Reyle', published by DuMont Verlag, Cologne, housed in original cloth-covered case, 404 x 682 x 30mm (15 7/8 x 26 7/8 x 1 1/8in)(Multiple)

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

287 AR
THOMAS RUFF (GERMAN, BORN 1958)
Untitled (Sternenhimmel)
Offset lithograph printed in colours, on glossy wove, signed in silver ink, numbered 37/50 in pencil verso, the full sheet, 838 x 572mm (33 x 22 1/2in)(SH)

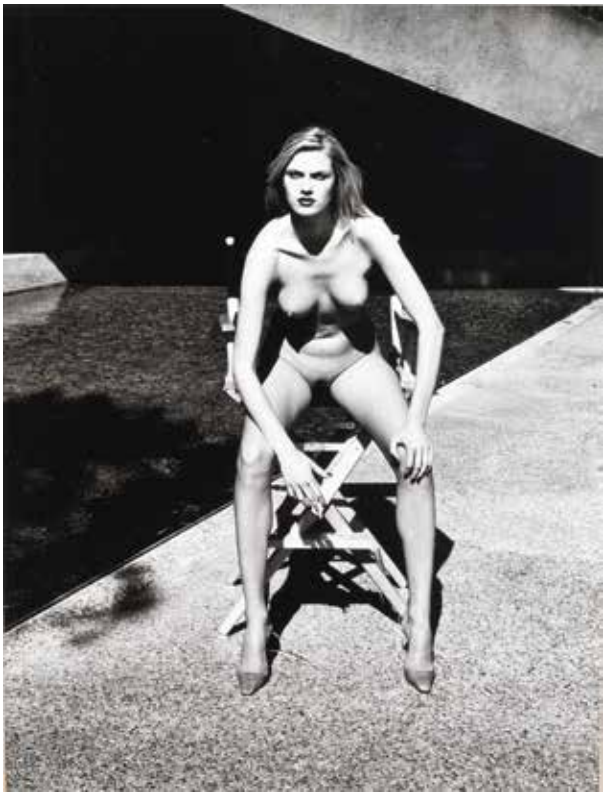
£1,000 - 1,500
€1,100 - 1,700
US$1,300 - 1,900

287

288

288
HELMUT NEWTON (AUSTRALIAN, 1920-2004)
Cyberwomen 6
Gelatin silver print, 2000, stamped and numbered 144/500 verso, published by Eyestorm, London, the full sheet, 403 x 303mm (16 x 12in)(SH)

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

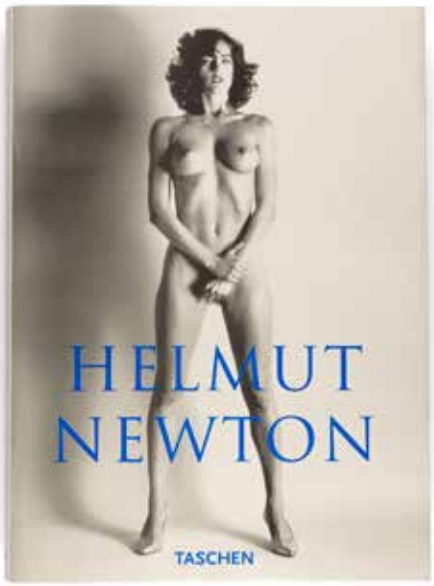


289

289
HELMUT NEWTON (AUSTRALIAN, 1920-2004)
Cyberwomen 4
Gelatin silver print, 2000, stamped and numbered 134/500, published by Eyestorm, the full sheet, 330 x 250mm (10 x 13in)(SH)

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

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



290 •
HELMUT NEWTON (AUSTRALIAN, 1920-2004)
Sumo
Monte Carlo: Taschen, 1999.
400 duotone reproductions of photographs selected and edited by June Newton. First edition, signed and numbered 9849 in an edition of 10,000 by Helmut Newton, cloth wrappers & illustrated dust jacket; with chromed metal bookstand designed by Philippe Starck, 698 x 502mm (27 1/2 x 19 3/4in); stand 508 x 546mm x 546mm (20 x 21 1/2 x 21 1/2in)

£1,500 - 2,500
€1,700 - 2,800
US$1,900 - 3,100

291
VARIOUS ARTISTS
20 Jahre Vogue (1979-1999)
A portfolio comprising of 36 offset lithographs printed in colours, 1999, on glossy wove, numbered 1115/2000 in black ink, with justification and title page, published by Condé Nast, Verlag GmbH, Munich, on the occasion of Vogue Germany's 20th anniversary, the full sheets loose as issued, housed in the original black cloth-covered portfolio case, 615 x 440 x 32mm (24 1/4 x 17 1/4 x 1/4in)(overall)

£500 - 700
€560 - 790
US$630 - 880

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.

292 AR
SARA POPE (BRITISH, BORN 1973)
Precious Metal
Archival inkjet with gold leaf and hand-applied varnish, 2016, on Somerset Satin, signed and numbered 19/25 in pencil, printed and published by Jealous Print Studio, London, with their blindstamp, with full margins, 1020 x 800mm (40 1/8 x 31 1/2in)(SH)

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

293
ALEX KATZ (AMERICAN, BORN 1927)
Dark Eyes
Woodcut, 2000, on wove, signed and numbered 91/100 in pencil, the full sheet printed to the edges, 210 x 260mm (8 1/4 x 10 1/4in)(SH)

£800 - 1,200
€900 - 1,300
US$1,000 - 1,500

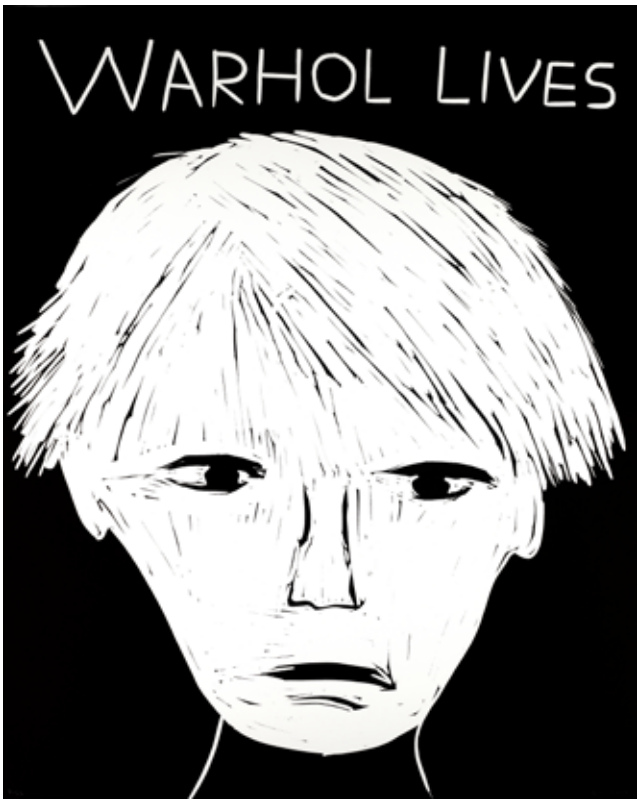
For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

"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

294 AR
DAVID SHRIGLEY (BRITISH, BORN 1968)
Warhol Lives
Linocut printed in black, 2019, on Somerset wove, signed, dated and numbered 4/12 in pencil, printed and published by Schäfer Grafisk Værksted, Copenhagen, the full sheet printed to the edges, 752 x 480mm (29 5/8 x 18 7/8in)(SH)(unframed)

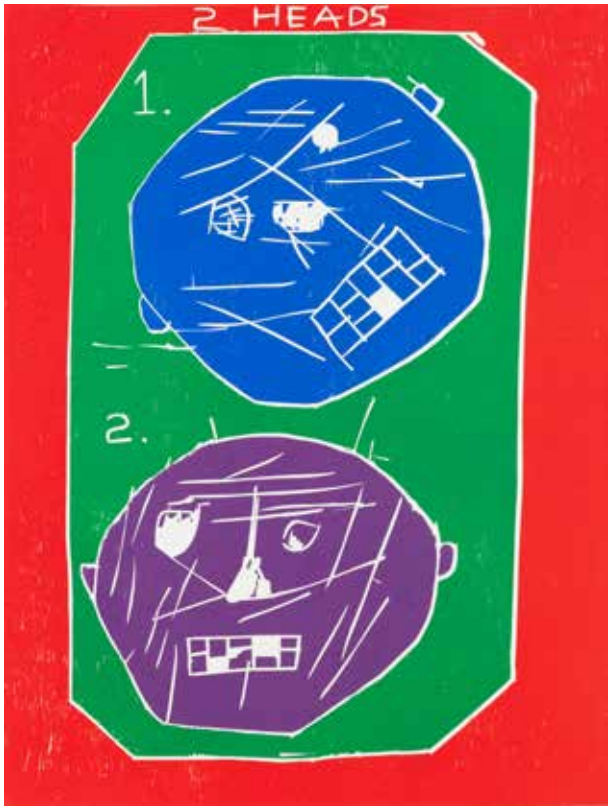
£2,000 - 3,000
€2,200 - 3,400
US$2,500 - 3,800



294

295 AR
DAVID SHRIGLEY (BRITISH, BORN 1968)
Two Heads
Linocut printed in colours, 2016, on Somerset wove, signed, dated and numbered 5/20 in pencil, printed and published by Schäfer Grafisk Værksted, Copenhagen, the full sheet printed to the edges, 695 x 495mm (27 3/8 x 19 1/2in)(SH)(unframed)

£1,500 - 2,000
€1,700 - 2,200
US$1,900 - 2,500



295

296

296 AR
THE CONNOR BROTHERS (BRITISH)
Every Saint has a Past Every Sinner has a Future
Archival inkjet print in colours, 2019, on wove, signed and numbered 37/50 in pencil, co-published by the artists and Artemizia Gallery, Bisbee, Arizona, the full sheet, 750 x 500mm (30 x 20in)(SH) (unframed)

£800 - 1,200
€900 - 1,300
US$1,000 - 1,500

This edition was released in 2019 by The Connor Brothers and Artemizia Gallery, Bisbee, Arizona, on the occasion of a charity auction raising money for Bisbee's Verhelst Recovery House.

297

297 * AR
THE CONNOR BROTHERS (BRITISH)
Complicated Ways to Depress Myself
Giclée and screenprint in colours with hand-applied acrylic and oil varnish, 2016, on heavy wove, signed, dated and numbered 10/10 in white ink, the full sheet printed to the edges, 112 x 670mm (40 1/8 x 26 3/8in)(SH)(unframed)

£2,000 - 3,000
€2,200 - 3,400
US$2,500 - 3,800

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.

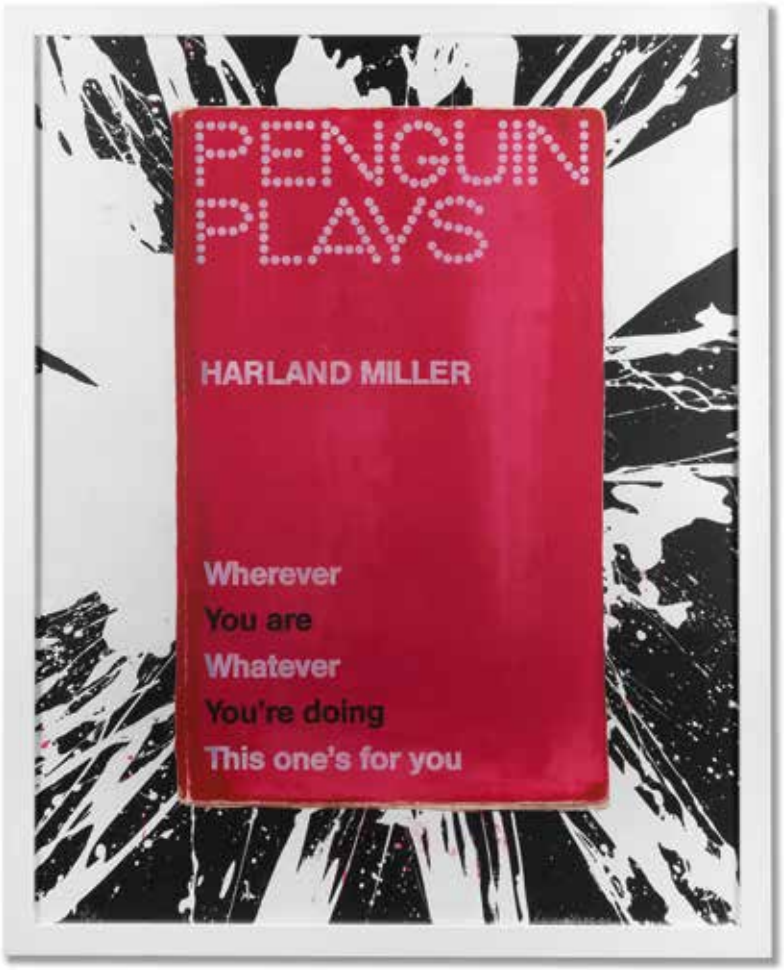
298 AR
GRAYSON PERRY (BRITISH, BORN 1960)
Piggy Bank
Painted and glazed ceramic multiple, 2017, with the artist's monogram on the underside, from the edition of an unknown size, published by the Serpentine Gallery, London, housed in the original box, 130 x 260 x 125mm (5 1/8 x 10 1/4 x 4 7/8in)(overall)

£2,000 - 3,000
€2,200 - 3,400
US$2,500 - 3,800

299 AR
HARLAND MILLER (BRITISH, BORN 1964)
Overcoming Optimism
Screenprint in colours, 2014, on wove, signed and inscribed 'original proof' in white chalk, with further annotations in pencil, a proof aside from the numbered edition of 50, published by Ingleby Gallery, London, the full sheet printed to the edges, 1370 x 1090mm (54 x 43in)(SH)

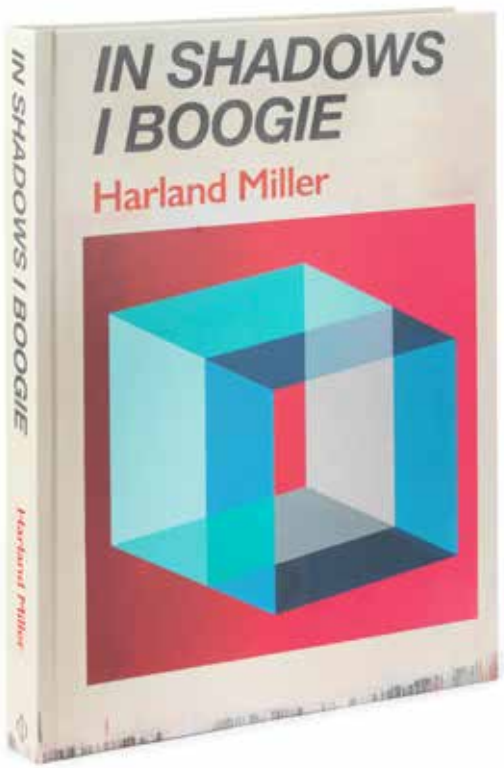
£10,000 - 15,000
€11,000 - 17,000
US$13,000 - 19,000

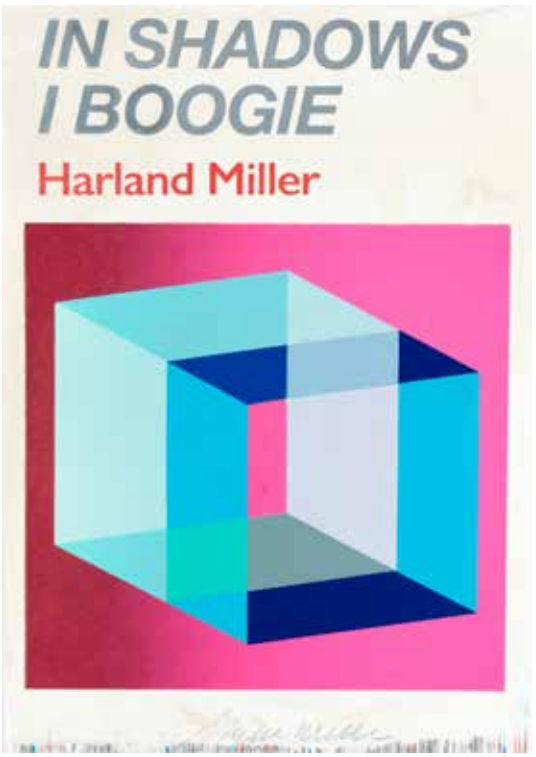
For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



300 AR
HARLAND MILLER (BRITISH, BORN 1964)
Penguin Plays – Wherever You Are Whatever You're Doing. This One's For You
Screenprint in colours, 2013, on Somerset wove, signed and numbered 21/50 in pencil, the full sheet printed to the edges, 1380 × 1100mm (54 3/8 x 43 3/8in)(SH)

£8,000 - 12,000
€9,000 - 13,000
US$10,000 - 15,000





301 AR
HARLAND MILLER (BRITISH, BORN 1964)
In Shadows I Boogie (Pink)
The complete box set, comprising an etching with letterpress relief printing in colours, 2019, on wove, signed in pencil, numbered 75/100 verso, enclosed in an envelope accompanying the artist's monograph, additionally signed and numbered 75/100 in black ink on the title page, published by Phaidon Press, London, all housed within the original pink cloth solander box, 318 x 222mm (12 1/2 x 8 3/4in)(SH); 345 × 253 × 45mm (13 5/8 × 10 × 1 3/4in)(overall)

£4,000 - 6,000
€4,500 - 6,700
US$5,000 - 7,500

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.

302 AR
STIK (BRITISH, BORN 1979)
Liberty (Blue)
Screenprint in colours, 2013, on wove, signed and numbered 8/25 in pencil, published by Squarity, London, with their blindstamp, the full sheet, 1057 x 356mm (41 5/8 x 14in)(l)

£8,000 - 12,000
€9,000 - 13,000
US$10,000 - 15,000

303 AR
BANKSY (BRITISH, B. 1975)
Soup Can
Screenprint in colours, 2005, on wove, numbered 107/250, published by Pictures on Walls, London, with their blindstamp, 500 x 352mm (19 3/4 x 13 7/8in)(unframed)

£6,000 - 8,000
€6,700 - 9,000
US$7,500 - 10,000

This lot has been authenticated by Pest Control Office (Bonhams will receive the certificate in due course).

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.

304 AR
BANKSY (BRITISH, B. 1975)
Flying Copper
Screenprint in colours, 2004, on wove, 493/600 in pencil, published by Pictures on Walls, London, the full sheet, 1000 x 700mm (39 3/8 x 27 1/2in)(SH)(unframed)

£8,000 - 12,000
€9,000 - 13,000
US$10,000 - 15,000

This lot has been authenticated by Pest Control Office (Bonhams will receive the certificate in due course).

35

305 AR
BANKSY (BRITISH, B. 1975)
Rude Copper
Screenprint in black, 2002, on thin wove, numbered 137/250 in pencil, with the artist's stamp in red ink, published by Pictures on Walls, London, 582 x 421mm (22 7/8 x 16 1/2in)(SH)

£8,000 - 12,000
€9,000 - 13,000
US$10,000 - 15,000

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

306

306 AR
BANKSY (BRITISH, B. 1975)
Queen Vic
Screenprint in colours, 2003, on wove, numbered 286/500 in pencil, published by Pictures on Walls, London, with full margins, 700 x 500mm (27 5/8 x 19 5/8in)(SH)(unframed)

£6,000 - 8,000
€6,700 - 9,000
US$7,500 - 10,000

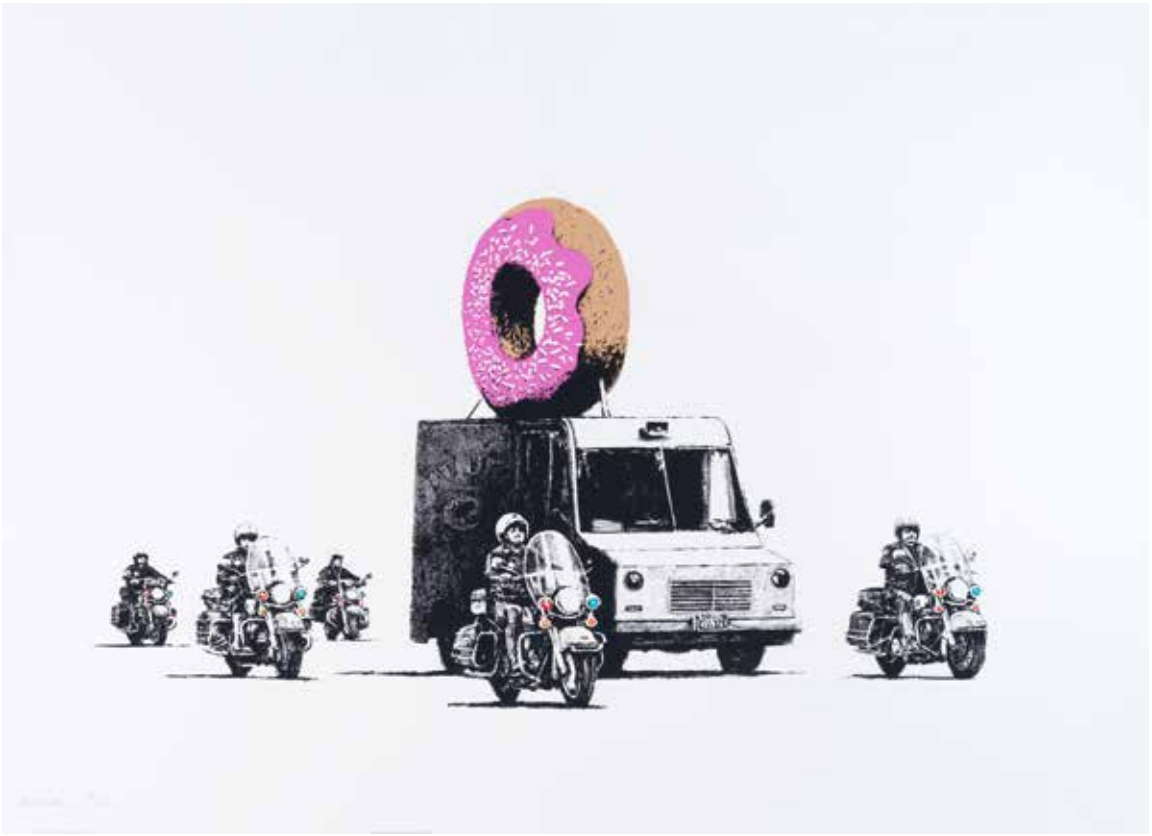
This lot has been authenticated by Pest Control Office (Bonhams will receive the certificate in due course).

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.

307 AR
BANKSY (BRITISH, B. 1975)
Girl with Balloon
Screenprint in black and red, 2004, on wove, numbered 349/600 in pencil, published by Pictures on Walls, London, with their blindstamp, the full sheet, 700 x 500mm (27 5/8 x 19 5/8in)(SH)

£60,000 - 80,000
€67,000 - 90,000
US$75,000 - 100,000

This lot has been authenticated by Pest Control Office (Bonhams will receive the certificate in due course).



308 AR
BANKSY (BRITISH, B. 1975)
Donuts (Strawberry)
Screenprint in colours, 2009, on Arches paper, signed and numbered 84/299 in pink crayon, published by Pictures on Walls, London, with their blindstamp, the full sheet,
558 x 758mm (21 5/8 x 2 1/2in)(SH)

£20,000 - 30,000
€22,000 - 34,000
US$25,000 - 38,000

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

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

309 AR
BANKSY (BRITISH, B. 1975)
Sale Ends (V. 2)
Screenprint in colours, 2017, on Arches paper, signed and numbered 151/500 in pencil, published by Pictures on Walls, London, with their blindstamp, the full sheet, in good condition, 570 x 765mm (22 1/2 x 30 1/8in)(SH)(unframed)

£18,000 - 25,000
€20,000 - 28,000
US$23,000 - 31,000

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

310

310 AR
BAMBI (BRITISH, BORN 1982)
There's No Place Like Home
Screenprint in colours with hand-applied gold leaf, 2020, on Somerset wove, signed and numbered 1/100 in pencil, published by Endangered Editions, London, with their blindstamp, with full margins, 560 x 380mm (22 1/8 x 15in)(SH)

£500 - 700
€560 - 790
US$630 - 880

This work is accompanied by a certificate of authenticity issued by the artist.

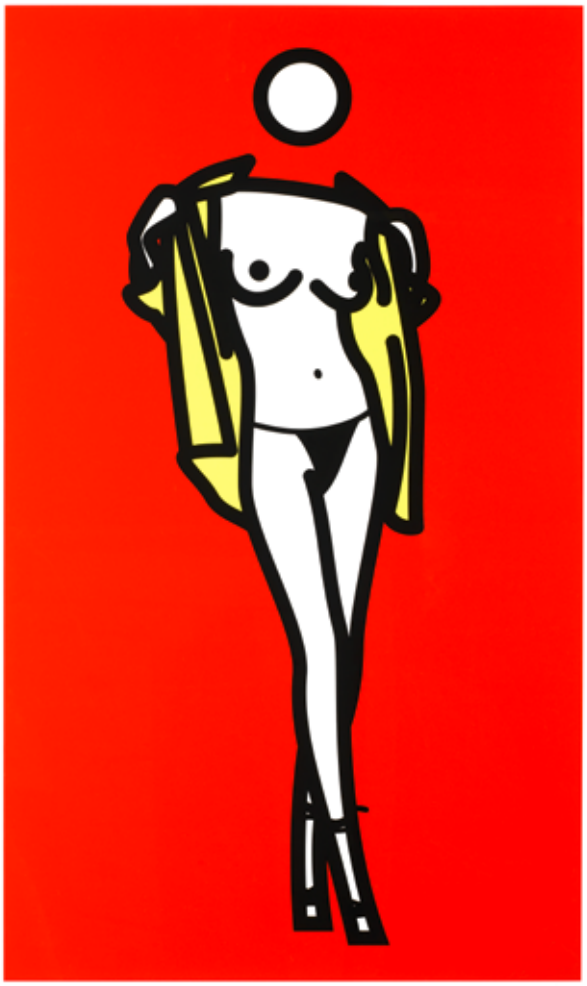
311

311 AR
BAMBI (BRITISH, BORN 1982)
There's No Place Like Home
Screenprint in colours with hand-applied gold leaf, 2020, on Somerset wove, signed and numbered 1/10 in pencil, published by Endangered Editions, London, with their blindstamp, with full margins, 560 x 380mm (22 1/8 x 15in)(SH)

£500 - 700
€560 - 790
US$630 - 880

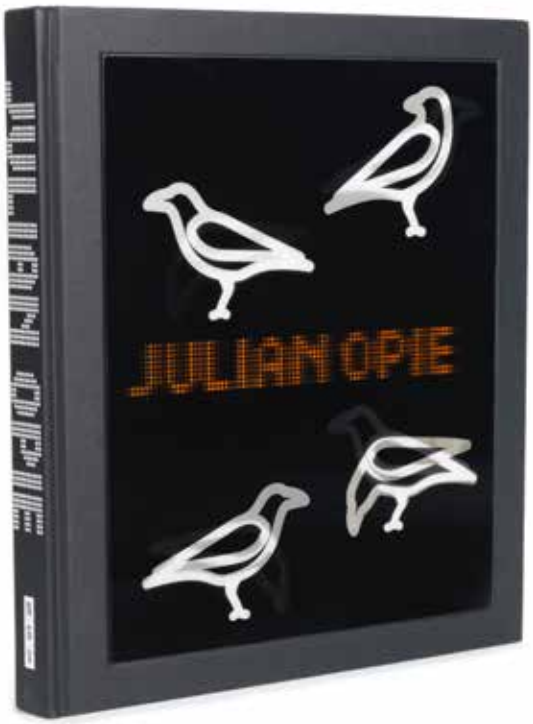
This work is accompanied by a certificate of authenticity issued by the artist.

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.



312 AR
JULIAN OPIE (BRITISH, BORN 1958)
Woman Taking off Man's Shirt (Cristea p.244)
Screenprint in colours, 2003, from the edition of an unknown size, published by K21 Kunstammlung Nordrhein-Westfalen, Düsseldorf, with full margins, 1000 x 600mm (39 3/8 x 23 5/8in)(SH)(unframed)

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



313 AR

JULIAN OPIE (BRITISH, BORN 1958)

Amelia

Lenticular acrylic panel comprising of four inkjet prints in colours, 2018, on lenticular animating lenses, mounted on card, enclosed in an envelope accompanying the exhibition catalogue with lenticular cover, loose as issued, signed in black ink and stamp-numbered 43/50 on the title page, printed by Riot of Colour, London, published on the occasion of the exhibition 'Julian Opie' at the National Gallery of Victoria, Melbourne; 270 x 150mm (10 5/8 x 5 7/8in)(SH); 291 x 258 x 27mm (11 1/2 x 10 1/8 x 1 1/8in)(overall)

£3,000 - 5,000
€3,400 - 5,600
US$3,800 - 6,300

314 AR

JULIAN OPIE (BRITISH, BORN 1958)

Waitress, from 'Walking in London' (Cristea 269)
Inkjet on lenticular acrylic panel, 2014, signed in black ink and numbered 23/50 on a label affixed verso, published by Alan Cristea Gallery, London, in the artist's designated brushed aluminium frame, 830 x 510 x 40mm (32 5/8 x 20 1/8 x 1 5/8in)(overall)

£10,000 - 15,000
€11,000 - 17,000
US$13,000 - 19,000

315 AR
JULIAN OPIE (BRITISH, BORN 1958)
Cowbell Tractor Silence, from 'Eight Landscapes' (Cristea 19)
Lambda print in colours laminated to acrylic, 2000, signed in pencil, inscribed 'AP4/10' in black ball-point pen verso, one of ten artist's proofs aside from the edition of 40, printed by Powerprint Partnership, London, published by Alan Cristea Gallery, in the designated artist's frame, 740 x 110mm (29 x 43 1/4in)(SH)

£2,500 - 3,500
€2,800 - 3,900
US$3,100 - 4,400

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.

316

316 AR
JULIAN OPIE (BRITISH, BORN 1958)
Head Series
The complete set of six multiples, 2016/2017, each screenprint on acrylic, with the original publisher's packaging, published by the artist's studio, London, dimensions variable, each circa 165 x 140 x 50mm (6 3/8 x 5 3/8 x 3/16in)(6)

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

317 AR
JULIAN OPIE (BRITISH, BORN 1958)
Walking in Melbourne 1
Digital print in colours, 2018, on wove, co-published by the artist's studio and the National Gallery of Victoria, London and Melbourne, on the occasion of the artist's exhibition 'Julian Opie', the full sheet, 353 x 353mm (13 7/8 x 13 7/8in)(SH)(unframed)

£600 - 800
€670 - 900
US$750 - 1,000

317

A Private Collection of Works by David Spiller (British, 1942-2018)

Lots 318 - 326

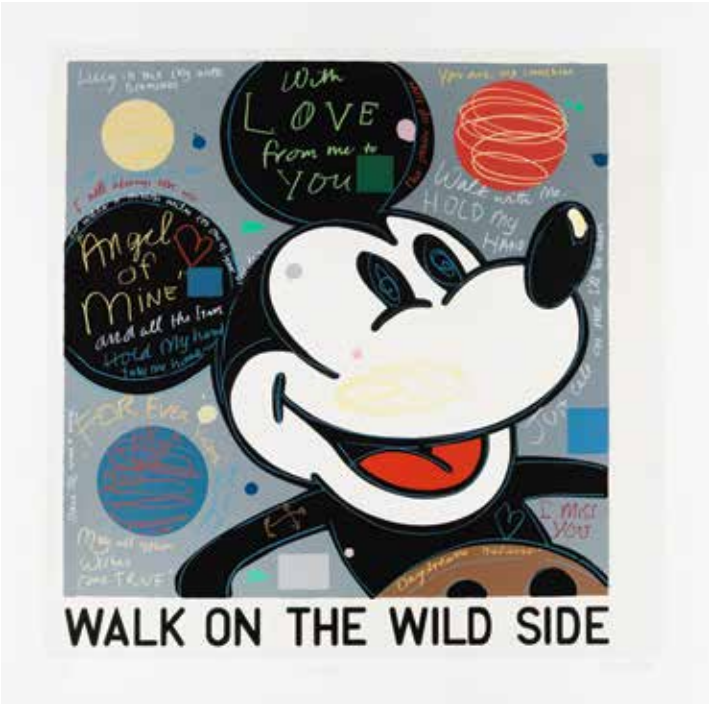
David Spiller's artistic practice, which blends popular culture with childhood memories, is no fluke. Rather, his pop-meets-graffiti artworks - for which he is best known - convey a sense of collectivity. Laced with references to popular culture, from American Pop Art through to boyhood comics and Disney 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.

"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."



318 AR
DAVID SPILLER (BRITISH, 1942-2018)
With Love (Mickey)
Screenprint in colours, 2016, on wove, signed, numbered 12/20 and inscribed 'My Love' in pencil, one of twenty artist's proofs aside from the numbered edition of 95, printed and published by Harwood King Studio, Sussex, with their blindstamp, with full margins, 890 x 880mm (35 x 34 5/8in)(SH)

£3,000 - 5,000
€3,400 - 5,600
US$3,800 - 6,300

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.

319 AR
DAVID SPILLER (BRITISH, 1942-2018)
Oh Boy (Minnie)
Screenprint in colours, 2016, on wove, signed, numbered 3/20 and inscribed 'For You' 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 - 4,400

320

320 AR
DAVID SPILLER (BRITISH, 1942-2018)
I Don't Know (Deputy Dawg)
Screenprint and giclée print in colours, 2010, on wove, signed, titled and inscribed '4/5 AP.', an artist's proof aside from the numbered edition of 50, printed and published by Harwood King Studio, Sussex, with full margins, 920 x 920mm (36 x 36in)(SH)

£2,500 - 3,500
€2,800 - 3,900
US$3,100 - 4,400

321

321 AR
DAVID SPILLER (BRITISH, 1942-2018)
In my Heart
Screenprint in colours, 2017, on wove, signed, titled and numbered 78/95 in pencil, printed and published by Harwood King Studio, Sussex, the full sheet, 1050 x 920mm (39 1/2 x 36in)(SH)

£1,500 - 2,000
€1,700 - 2,200
US$1,900 - 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.

322 AR
DAVID SPILLER (BRITISH, 1942-2018)
Somewhere Over the Rainbow
Screenprint in colours, 2018, signed with the initials, titled and inscribed 'AP5/10' in pencil, an artist's proof aside from the numbered edition of 95, printed and published by Harwood King Studio, Sussex, with their blindstamp, with full margins, 1040 x 1050mm (41 x 41 3/8in)(SH)

£1,500 - 2,000
€1,700 - 2,200
US$1,900 - 2,500

279

323 AR
DAVID SPILLER (BRITISH, 1942-2018)
Love Forever True
Screenprint in colours, 2017, on wove, signed with initials, titled and inscribed 'AP3/II' pencil, an artist's proof aside the numbered edition of 95, printed and published by Harwood King Studio, Sussex, the full sheet, 930 x 930mm (36 5/8 x 36 5/8in)(SH)

£1,500 - 2,000
€1,700 - 2,200
US$1,900 - 2,500

280

324

324 AR
DAVID SPILLER (BRITISH, 1942-2018)
The Power of Love (Donald Duck)
Screenprint in colours, 2018, on wove, with the artist's printed signature, further initialled with the artist's wife Maria and son Xavier's initials 'MCXC', titled and inscribed 'AP3/10' in pencil, an artist's proof aside from the numbered edition of 95, posthumously printed and published by Harwood King Studio, Sussex, with their blindstamp and the estate of the artist's embossed stamp, the full sheet, 980 x 960mm (38 1/2 x 37 3/4in)(SH)

£1,500 - 2,000
€1,700 - 2,200
US$1,900 - 2,500

325

325 AR
DAVID SPILLER (BRITISH, 1942-2018)
Such a Perfect Day
Screenprint in colours, 2018, on wove, signed with the initials, titled and inscribed 'AP6' in pencil, an artist's proof aside the numbered edition of 95, printed and published by Harwood King Studio, Sussex, with their blindstamp, with full margins, 920 x 925mm (36 1/4 x 36 3/8in)(SH)

£2,000 - 3,000
€2,200 - 3,400
US$2,500 - 3,800

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.

326 AR
DAVID SPILLER (BRITISH, 1942-2018)
Forever Young (Donald)
Screenprint and mixed media in colours, 2011, on wove, signed, numbered 45/75 and inscribed 'Forever Young' in pencil, printed and published by Harwood King Studio, Sussex, with their blindstamp, with full margins, 880 x 880mm (34 5/8 x 34 5/8in)(SH)

£2,500 - 3,500
€2,800 - 3,900
US$3,100 - 4,400

327

327 AR
PETER DAVIES (BRITISH, 1970)
The Fun One Hundred
Screenprint in colours, 2001, on wove, signed and numbered 23/250 in pencil, published by Eyestorm, London, with full margins, 1010 x 760mm (39 3/4 x 29 7/8in)(SH)(unframed)

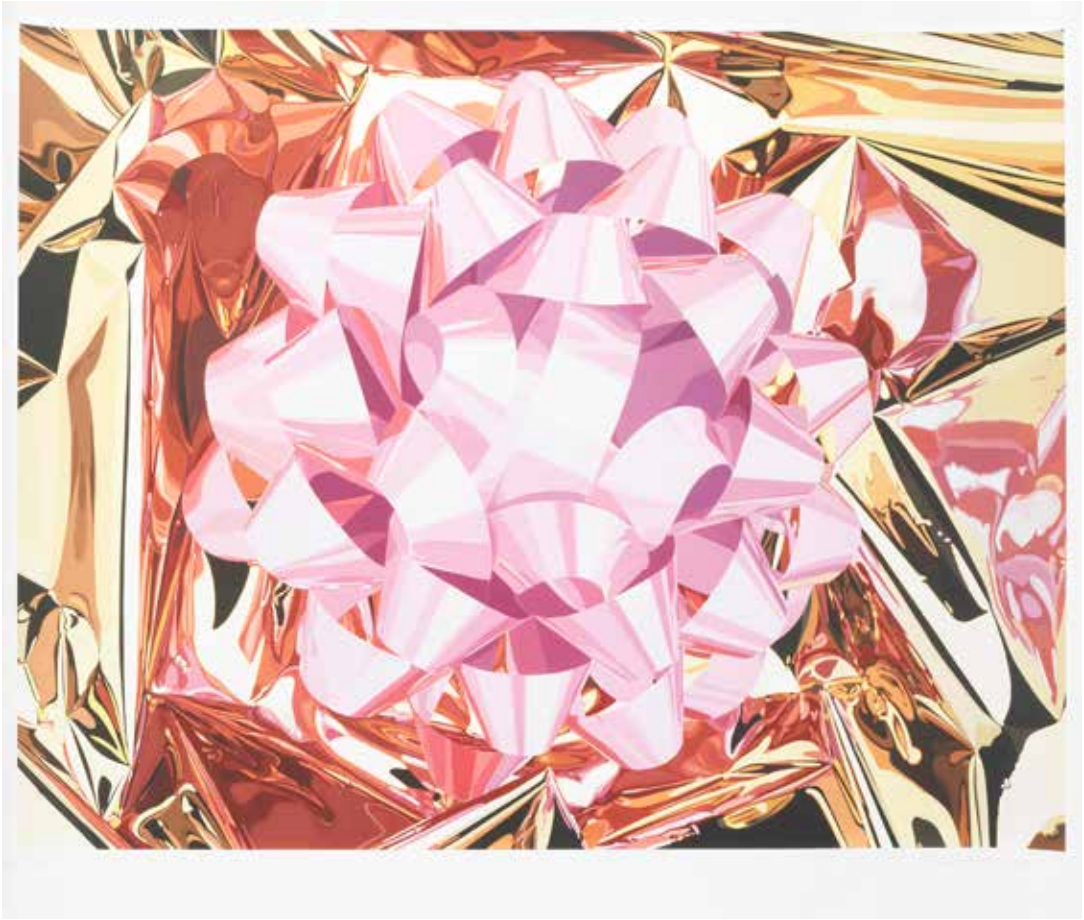
£500 - 700
€560 - 790
US$630 - 880

328

328
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
€560 - 790
US$630 - 880

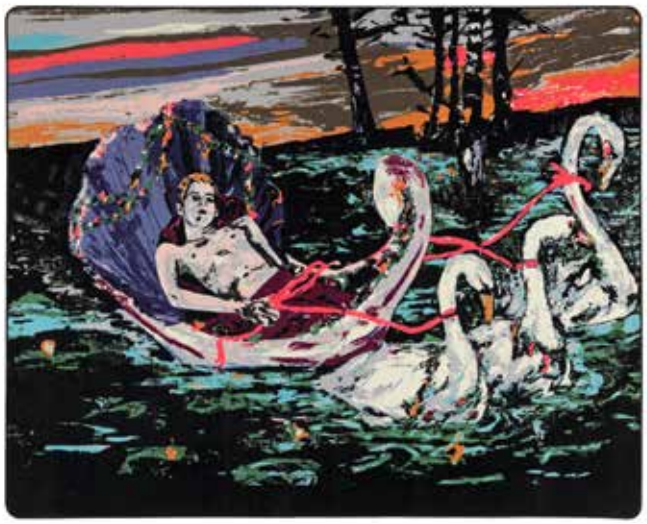
For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



329

329
JEFF KOONS (AMERICAN, BORN 1955)
Pink Bow, from 'Celebration Series'
Pigment print in colours, 2013, on Japanese watercolour paper, signed, dated and numbered 3/50 in pencil, published by New Art Editions, the Hague, Netherlands, the full sheet, in very good condition, 821 x 1056mm (32 3/8 x 41 5/8in)(l); 940 x 1120mm (37 x 44 1/4in) (SH)

£7,000 - 10,000
€7,900 - 11,000
US$8,800 - 13,000



330

330
HERNAN BAS (AMERICAN, BORN 1978)
Untitled
Dyed wool tapestry in colours, 2005, numbered 7/100, 2220 x 4340mm (86 5/8 x 170 7/8in)(overall)

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

Please note this lot is available for viewing by appointment only on 15th June 2020 from 10.30am until 3.30pm at our Oxford branch. Please contact the department to arrange a viewing.

331
BARNABY FURNAS (AMERICAN, BORN 1973)
Untitled
Dyed wool tapestry in colours, 2005, numbered 8/100, 3050 x 2310mm (118 1/4 x 91in)(overall)

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

Please note this lot is available for viewing by appointment only on 15th June 2020 from 10.30am until 3.30pm at our Oxford branch. Please contact the department to arrange a viewing.

331

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.

332
NAM JUNE PAIK (1932-2006)
Novecento
The complete set of 10 offset lithographs printed in colours, 1992, on wove, each signed and numbered 46/130 in pencil, published by Edizioni Carte Segrete, Rome, the full sheets, loose as issued within the red linen-covered portfolio with gold foil blocked embossing, 480 x 360mm (18 7/8 x 14 1/8in)(overall)(Folio)(10)

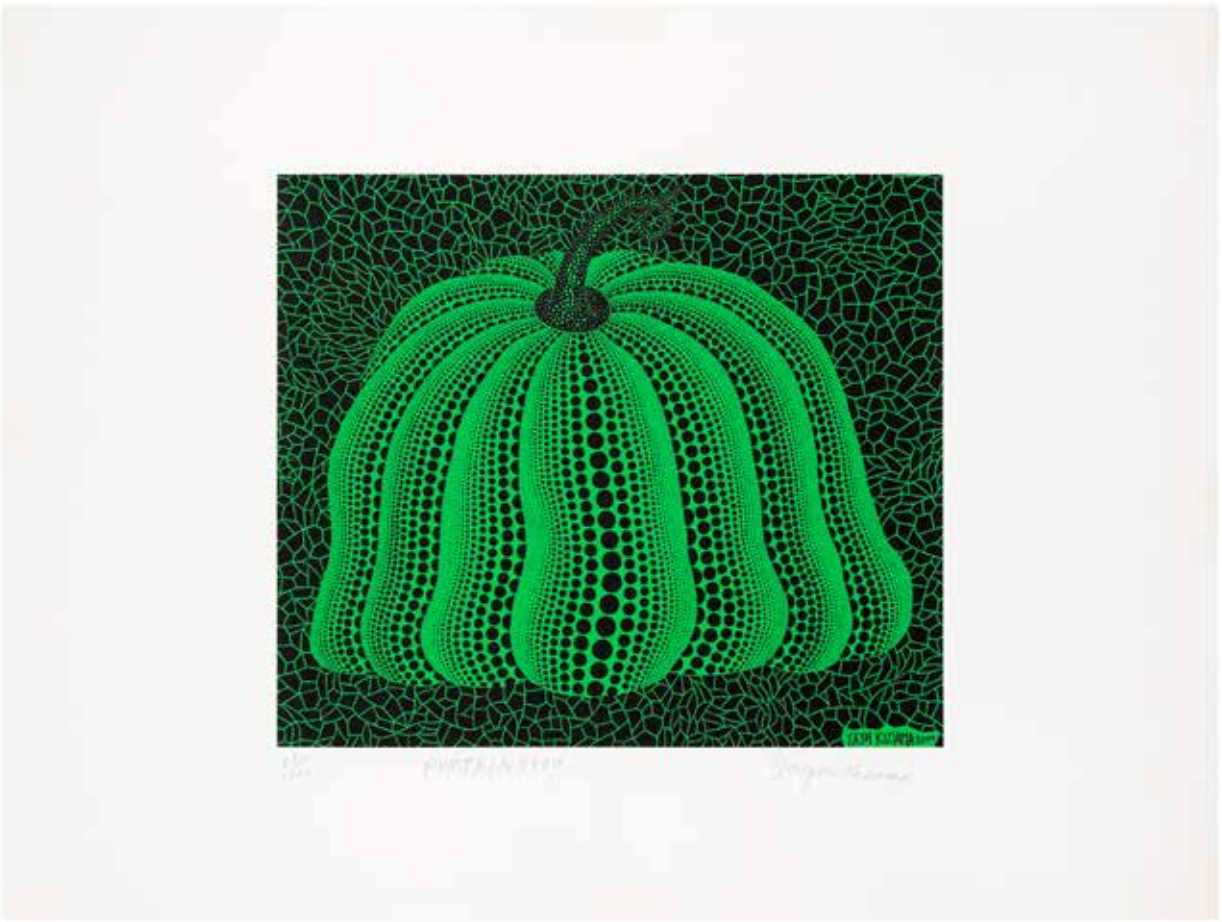
£1,200 - 1,800
€1,300 - 2,000
US$1,500 - 2,300

333
YAYOI KUSAMA (BORN 1929)
Pumpkin 2000 (Yellow) (Kusama 298)
Screenprint in colours, 2000, on wove paper, signed, titled, dated and numbered 182/200 in pencil, published by Serpentine Gallery, London, the full sheet, in good condition, 480 x 640mm (18 7/8 x 25 1/8in)(SH)

£10,000 - 15,000
€11,000 - 17,000
US$13,000 - 19,000

Provenance
Serpentine Gallery, London.
Acquired from the above by the current owner in 2000.

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.



334
YAYOI KUSAMA (BORN 1929)
Pumpkin 2000 (Green) (Kusama 300)
Screenprint in colours, 2000, on wove paper, signed, titled and numbered 65/100 in pencil, printed by K2 Screen, published by Serpentine Gallery, London, the full sheet, hinge-taped in places along the sheet edges verso with associated minor staining showing recto, otherwise in good condition, 480 x 640mm (18 7/8 x 25 1/8in)(SH)

£8,000 - 12,000
€9,000 - 13,000
US$10,000 - 15,000

335

336

337

335
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
€560 - 790
US$630 - 880

336
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$1,300 - 1,900

337
YOSHITOMO NARA (JAPANESE, BORN 1960)
Marching on a Butterbur Leaf
Offset lithographic poster printed in colours, 2019, on wove, from the edition of 1000, published by Dallas Contemporary, Texas, the full sheet printed to the edges, 610 x 457mm (24 x 18in)(SH)

£500 - 700
€560 - 790
US$630 - 880

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.

338

338

338
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)

£700 - 1,000
€790 - 1,100
US$880 - 1,300

339
KAWS (AMERICAN, BORN 1974)
BFF Companion (MoMA)
Painted cast vinyl multiple, 2017, printed with the artist's name, date and fabricator on the underside, from the edition of an unknown size, fabricated by Medicom Toy, Japan, housed in original Medicom packaging, 360 x 170 x 100mm (14 1/8 x 6 3/4 x 4in)(overall)

£500 - 700
€560 - 790
US$630 - 880

339

340

341

340
KAWS (AMERICAN, BORN 1974)
Untitled (Red)
Multiple, 2019, cashmere blanket, from the edition of 85, published by Studio Voltaire, London, with their label, overall 1300 x 1800mm (51 x 71in)

£2,000 - 3,000
€2,200 - 3,400
US$2,500 - 3,800

341
KAWS (AMERICAN, BORN 1974)
Untitled (Blue)
Multiple, 2019, cashmere blanket, from the edition of 85, published by Studio Voltaire, London, with their label, overall 1300 x 1800mm (51 x 71in)

£2,000 - 3,000
€2,200 - 3,400
US$2,500 - 3,800

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.

342

342
GAO BROTHERS
Miss Mao
Fibreglass painted in red, 2006, signed, dated and numbered 2/8 in black ink on the underside, 2000 x 3000mm (78 3/4 x 118 1/8in) (overall)

£1,500 - 2,000
€1,700 - 2,200
US$1,900 - 2,500

Please note this lot is available for viewing by appointment only on 15th June 2020 from 10.30am until 3.30pm at our Oxford branch. Please contact the department to arrange a viewing.

343

343
BARBARA KRUGER (AMERICAN, BORN 1945)
Untitled (Kiss)
Multiple, 2019, screenprint in black on wood, numbered 101 in black ink on the artist's label affixed verso, from the edition of 300, with the artist's ink-stamp in red on the packing, designed by Alvar Aalto, co-published by the Institute of Contemporary Arts, London and Artek, Helsinki, housed in the original packaging with accompanying booklets, 420 x 480 x 95mm (16 1/2 x 18 7/8 x 3 3/4in)(overall)

£600 - 800
€670 - 900
US$750 - 1,000

344
SZETO LAP (CHINESE, BORN 1949)
A Bliss of Quietness
The complete portfolio of eight photo-etchings, 2003, on Moulin du Gué paper, each signed and numbered 24/88 in pencil, printed by Olaf Idalie, Paris, published by Kwai Po Collection, Hong Kong, with justification page and text, additionally signed and numbered on the justification, the full sheets, loose (as issued), in the original blue solander box, overall 495 x 400 x 25mm (19 1/2 x 15 3/4 x 1in)(Folio)

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

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

345
ZHANG XIAOGANG (CHINESE, BORN 1958)
Cyclist, from 'Identity Portraits'
Digital print in colours, 2003, on wove, signed in Chinese and numbered 94/99 in pencil, printed by Bramsen Stoop Termine, Paris, published by Kwai Po Collection, Hong Kong, with full margins, 360 x 296mm (14 1/8 x 11 5/8in)(l)

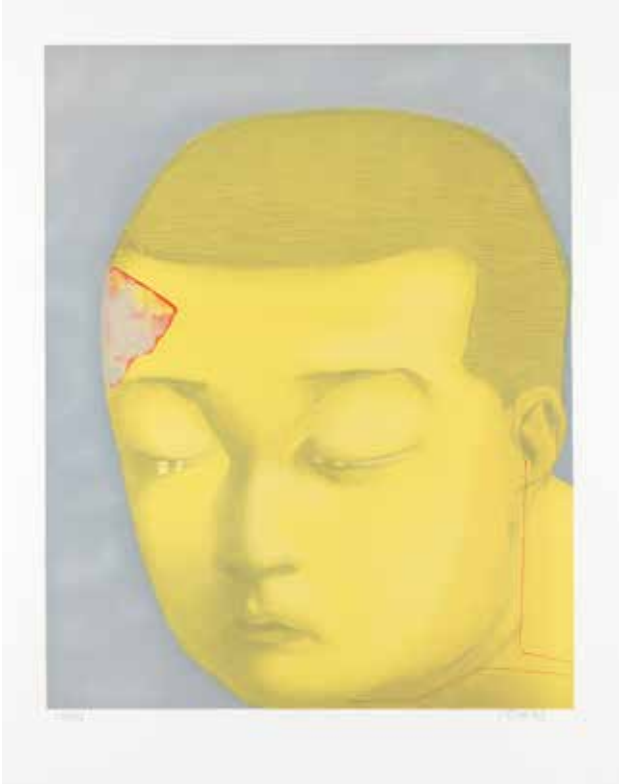
£1,500 - 2,000
€1,700 - 2,200
US$1,900 - 2,500

345

346
ZHANG XIAOGANG (CHINESE, BORN 1958)
Fantasy
Lithograph printed in colours, 2002, on BFK Rives, signed in Chinese and numbered 174/199 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)

£800 - 1,200
€900 - 1,300
US$1,000 - 1,500

END OF SALE



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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

*Description*s and *Estimate*s 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 equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will 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 *Reserve*s 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.

Bonhams undertakes Customer Due Diligence (CDD) into its *Sellers* and *Buyers* as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). Bonhams' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by *Buyers* into *Sellers* at Bonhams auctions or *vice versa*.

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 *Auctioneer*s 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*).

Hammer Price	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 or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

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

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

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

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good

condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary.

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 *Buyer*s 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

BUYERS SALE CONTRACT WITH SELLER

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

1 THE CONTRACT

1.1 These terms 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 WARRANTIES AND 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 items consigned for sale by the *Seller* are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist financing or breach of any applicable international trade sanctions;

2.1.6 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

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

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

5 RISK, PROPERTY AND TITLE

5.1 Risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot,* or upon collection of the *Lot* if earlier. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* beyond 7 days from the day of the fall of the *Auctioneer's* hammer until you obtain full title to it.

5.2 Title to the *Lot* remains in and is retained by the *Seller* until: (i) the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to and received in cleared funds by *Bonhams*, and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

6 PAYMENT

6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.

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

7 COLLECTION OF THE LOT

7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when: (i) *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams* and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not, until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.

7.3 You should note that *Bonhams* has reserved the right not to release the *Lot* to you until its investigations under paragraph 3.11 of the *Buyers' Agreement* set out in Appendix 2 have been completed to *Bonhams'* satisfaction.

7.4 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.

7.5 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.

7.6 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, expenses and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale*, the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):

8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;

8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;

8.1.3 to retain possession of the *Lot*;

8.1.4 to remove and store the *Lot* at your expense;

8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* 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 *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;

8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;

8.1.9 to retain possession of, and on three months' written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and

8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* 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 *Seller* or to *Bonhams* by you.

8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* 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 *Seller* becomes liable to pay the same until payment by you.

8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

9 THE SELLER'S LIABILITY

9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.

9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the Sale of Goods Act 1979 or otherwise.

9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,

9.3.1 the *Seller* 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 *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue,* or on the *Website,* or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale;*

9.3.2 the *Seller* will not be liable for any loss of *Business, Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* 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;

9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, 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 *Seller's* 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* 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.

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 *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

10 MISCELLANEOUS

10.1 You may not assign either the benefit or burden of the *Contract for Sale.*

10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* 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 *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.

10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* 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.

10.4 Any notice or other communication to be given under the *Contract for Sale* 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 *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding 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.

10.5 If any term or any part of any term of the *Contract for Sale* 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.

10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents and to any subsidiary of Bonhams Holdings Limited and to its officers, employees and agents.

10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.

10.8 In the *Contract for Sale* "including" means "including, without limitation".

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.

10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.

10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.

10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams, 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.

11 GOVERNING LAW

All transactions to which the *Contract for Sale* 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 place and the *Seller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Seller* 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.

APPENDIX 2

BUYER'S AGREEMENT WITH BONHAMS

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

1 THE CONTRACT

1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.

1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.

1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.

1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.

1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:

1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;

1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller* and following completion of our enquiries pursuant to paragraph 3.11;

1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.

1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website,* or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or Estimate, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

2 PERFORMANCE OF THE CONTRACT FOR SALE

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

3 PAYMENT AND BUYER WARRANTIES

3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:

3.1.1 the *Purchase Price* for the *Lot*;

3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and

3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with *VAT* on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.

3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.

3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.

3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to *VAT* at the appropriate rate and *VAT* will be payable by you on all such sums.

3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and *VAT* and any interest earned and/or incurred until payment to the *Seller*.

3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.

3.7 Where a number of *Lot*s have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

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:

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. Departure 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

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.

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.

3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:

3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;

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;

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;

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

3.10.5 that you consent to *Bonhams* 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.

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 *Seller*, to our satisfaction at our discretion, we shall be entitled to retain *Lots* and/or proceeds of *Sale*, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.

4 COLLECTION OF THE LOT

4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us; in cleared funds, everything due to the *Seller* and to us, and once we have completed our investigations under paragraph 3.11, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.

4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.

4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus *VAT* per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.

4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.

4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.

4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.

4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders,* on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 3, 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to* Bidders (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If

you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

6.1 Title (ownership) in the *Lot* passes to you (i) on payment of the *Purchase Price* to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.

6.2 Please note however, that under the *Contract for Sale*, the **risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you or upon collection** of the *Lot* if earlier, and you are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* 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 *Seller*):

7.1.1 to terminate this agreement immediately for your breach of contract;

7.1.2 to retain possession of the *Lot*;

7.1.3 to remove, and/or store the *Lot* at your expense;

7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;

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;

7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless you buy the *Lot* as a *Consumer*) 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 *Lot* or part thereof;

7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;

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 *Sale*) until all sums due to us have been paid in full;

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;

7.1.10 on three months' written notice to sell, *Without Reserve*, 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 *Sale*) and to apply any monies due to you as a result of such *Sale* in payment or part payment of any amounts owed to us;

7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.

7.1.12 having made reasonable efforts to inform you, to release your name and address to the *Seller*, so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.

7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (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.

7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer*'s *Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer's Premium* on each *Lot*) and thirdly to any other sums due to us.

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 *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* 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:

8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or

8.1.2 deliver the *Lot* to a person other than you; and/or

8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or

8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.

8.2 The discretion referred to in paragraph 8.1:

8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, 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

8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

9 FORGERIES

9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.

9.2 Paragraph 9 applies only if:

9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and

9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and

9.2.3 within one month after such notification has been given, 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 *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

9.3 Paragraph 9 will not apply in respect of a *Forgery* if:

9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* 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 *Lot* is a *Forgery* 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.

9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.

9.5 If we are satisfied that a *Lot* is a *Forgery* 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, 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 *Purchase Price*, *Buyer*'s *Premium*, *VAT* and *Expenses* paid by you in respect of the *Lot*.

9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.

9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph 9 will cease.

9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

10 OUR LIABILITY

10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.

10.2 Our duty to you while the *Lot* 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 *Lot* or to other persons or things caused by:

10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or

10.2.2 changes in atmospheric pressure; nor will we be liable for:

10.2.3 damage to tension stringed musical instruments; or

10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

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

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

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

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

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.but not if:

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

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

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

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

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

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

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

12 MISCELLANEOUS

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

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

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control (including without limitation governmental intervention, industrial action, insurrection, warfare (declared or undeclared), terrorism, power failure, epidemic or natural disaster) 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 of Sale* the *Lot* corresponds.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"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 "indemnify" is construed accordingly.

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

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

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

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

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

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

"warranty": a legal assurance or promise, upon which the person to whom the warranty was given has the right to rely.

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."

Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)
Please circle your bidding method above.

Paddle number (for office use only)

Bonhams

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

Data protection – use of your information
Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com. We may disclose your personal information to any member of our group which means our subsidiaries, our ultimate holding company and its subsidiaries (whether registered in the UK or elsewhere). We will not disclose your data to anyone outside our group but we may from time to time provide you with information about goods and services which we feel maybe of interest to you including those provided by third parties.
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: 18 june 2020
Sale no. 26024	Sale venue:

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 - 200 .....by 10s	£10,000 - 20,000 .....by 1,000s
£200 - 500 .....by 20 / 50 / 80s	£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s
£500 - 1,000 .....by 50s	£50,000 - 100,000 .....by 5,000s
£1,000 - 2,000 .....by 100s	£100,000 - 200,000 .....by 10,000s
£2,000 - 5,000 .....by 200 / 500 / 800s	above £200,000 .....at the auctioneer's discretion
£5,000 - 10,000 .....by 500s	

The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (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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