

Bonhams

POP CULTURE

New Bond Street, London | 8 October 2020













Pop x Culture

New Bond Street, London | Thursday 8 October 2020 at 4pm

VIEWING

101 New Bond Street, London

Thursday 1 October

10am - 5pm

Friday 2 October

10am - 5pm

Saturday 3 October

11am - 5pm

Sunday 4 October

11am - 5pm

Monday 5 October

10pm - 5pm

Tuesday 6 October

10am - 5pm

Wednesday 7 October

10am - 5pm

Thursday 8 October

10am - 1pm

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26447

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Opposite Inside front cover: Lot 65

Inside back cover: Lot 91

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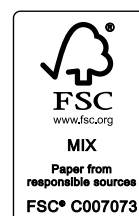
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All sold lots marked **TP** will be removed to Cadogan Tate, 241 Acton Lane, London, NW10 7NP from 9am Friday 9 October 2020 and will be available from 9am Monday 12 October 2020 and then every working day between 9am-4.30pm.

Collections are by appointment only & a booking email or phone call are required in advance to ensure lots are ready at time of collection, photographic id will be required at time of collection & if a third party is collecting written authorisation from the successful buyer is required in advance. Photographic id of the third party will be requested at the time of collection.

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Information on charges due is available by email at collections@cadogantate.com or telephone on +44 (0) 800 988 6100

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

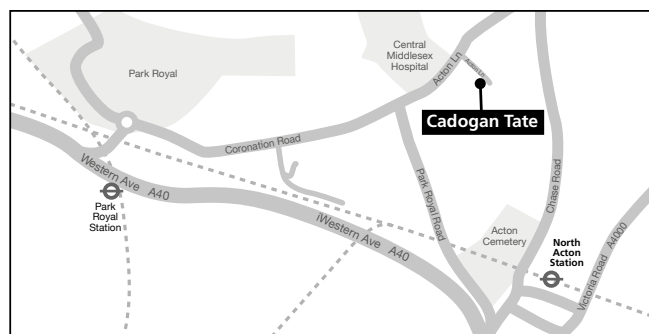
* VAT on imported items at a preferential rate of 5% on hammer price and the prevailing rate on buyer's premium

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Entertainment Memorabilia



*"Once you 'got' Pop, you could never see
a sign again the same way again. And once
you thought Pop, you could never see
America the same way again."*

Andy Warhol

Above

Keith Haring, Andy Warhol and Jean-Michel Basquiat, 1984

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1

ANDY WARHOL (1928-1987)

Vegetable Soup, from Campbell's Soup I, 1968

signed in ball-point pen and stamp-numbered 184/250 on the reverse

screenprint in colours

88.6 x 58.2cm (34 7/8 x 22 15/16in).

£15,000 - 20,000

€16,000 - 22,000

US\$19,000 - 26,000

Literature

Feldman & Schellmann, *Andy Warhol Prints 1962-1987*, Fourth edition,
2003, no. II. 48, pg. 73



2

ANDY WARHOL (1928-1987)

Mao, 1972

signed in ball-point pen and stamp-numbered 233/250 on the reverse
screenprint in colours

91.4 x 91.4cm (36 x 36in).

£22,000 - 32,000

€24,000 - 35,000

US\$28,000 - 41,000

"Since fashion is art now and Chinese is in fashion, I could make a lot of money... Mao would be really nutty not to believe in it, it'd just be fashion but the same portrait you can buy in the poster store."

Andy Warhol

Literature

Feldman & Schellmann, *Andy Warhol Prints 1962-1987*, Fourth edition, 2003, no. II.95, pg. 83



3

ANDY WARHOL (1928-1987)

Untitled, from Muhammad Ali, 1978

signed, dated and numbered 137/150 in black felt-tip pen

screenprint in colours

101.6 x 76.2cm (40 x 30in).

printed by Rupert Jasen Smith, published by Andy Warhol Enterprises, Inc., New York, with their ink stamp verso

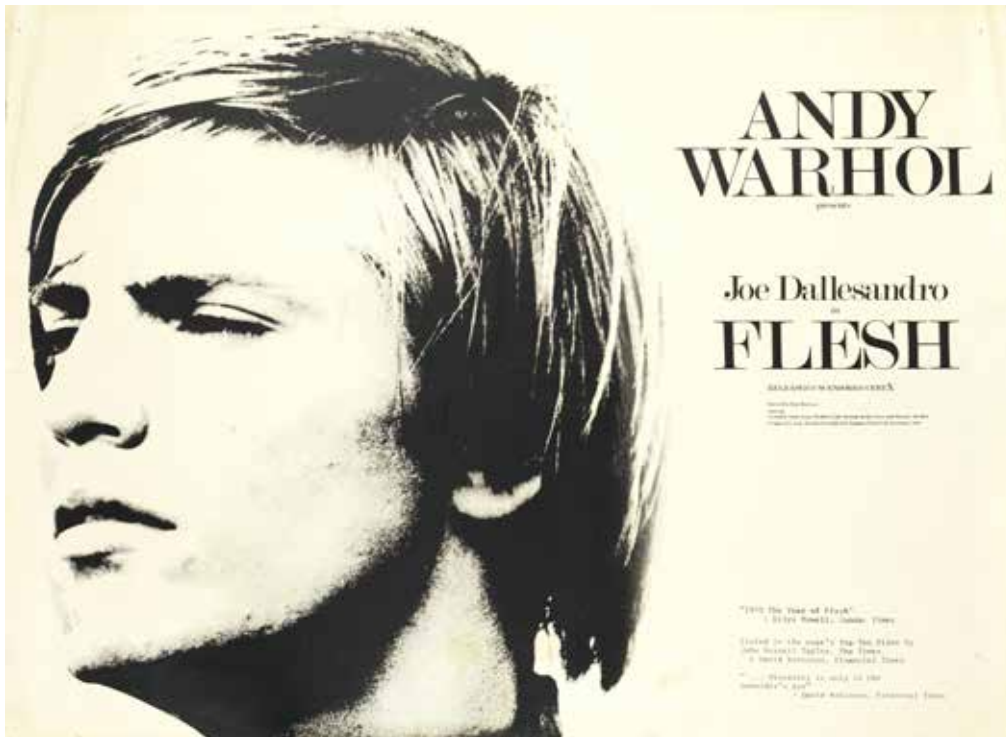
£12,000 - 18,000

€13,000 - 19,000

US\$15,000 - 23,000

Literature

Feldman & Schellmann, *Andy Warhol Prints 1962-1987*, Fourth edition, 2003, no. II.181, pg. 101



4

4

ANDY WARHOL (1928-1987)

Original 'Flesh' poster, 1968

released by Factory Films

British quad poster printed on paper for Warhol's film

76 x 101cm (30 x 40in).

£400 - 600

€430 - 650

US\$510 - 770

Flesh was produced by Andy Warhol and directed by Paul Morrissey. The film starred Joe Dallesandro (featured on the poster) as a male prostitute and included the first on-screen appearance of Candy Darling.

5

ANDY WARHOL (1928-1987)

A signed copy of 'Interview' magazine, December 1977

signed by Warhol in black ink

offset lithograph magazine, featuring Mick Jagger of The Rolling

Stones on the cover with Iman and Paul von Ravenstein

30.5 x 38.5cm (12 x 15 1/4in).

£800 - 1,200

€870 - 1,300

US\$1,000 - 1,500

Provenance

Goldmark Gallery

Acquired directly from the above by the present owner in 2007

Interview is an American magazine founded in 1969 by artist Andy Warhol and British journalist John Wilcock. The magazine, nicknamed "The Crystal Ball of Pop", featured interviews with celebrities, artists, musicians, and creative thinkers.



5



6

ANDY WARHOL (1928-1987)

Butterfly, from Vanishing Animals, 1986

with the *The Estate of Andy Warhol* and *Authorized by the Andy Warhol Foundation for the Visual Arts* ink stamps on the reverse

screenprint in colours

30.5 x 45.4cm (12 x 17 7/8in).

This work is one of a small number of impressions.

£12,000 - 18,000

€13,000 - 19,000

US\$15,000 - 23,000

Provenance

Sale: Christie's, New York, *Andy Warhol at Christie's Sold to Benefit the Andy Warhol Foundation for the Visual Arts*, 12 November 2012, lot 488
Acquired directly from the above by the present owner

Literature

Feldman & Schellmann, *Andy Warhol Prints 1962-1987*, Fourth edition, 2003, no. III B. 64(b), pg. 283



7

JAMES ROSENQUIST (1933-2017)

Paper Clip, 1974

signed, dated, titled and numbered 48/75 in pencil
lithograph in colours
92.5 x 175cm (36 7/16 x 68 7/8in).

£2,500 - 3,500

€2,700 - 3,800

US\$3,200 - 4,500

Literature

Gemini 71

8

AFTER ANDY WARHOL (1928-1987)

Elvis (Blue)

numbered 7/49 in black ink on a label verso
a Rosenthal transfer-printed porcelain wall plaque
50 x 50cm (19 11/16 x 19 11/16in).

co-published by Rosenthal Studio-Line, Selb and The Andy Warhol Art Foundation for the Visual Arts, Inc., New York, with the manufacturer's mark. Housed in the original presentation box.

£4,000 - 6,000

€4,300 - 6,500

US\$5,100 - 7,700

This work is accompanied by the certificate of authenticity issued by The Andy Warhol Collection and Rosenthal Studio Line.

9

STUDIO SIMON

A pair of 'OMAGGIO A: WARHOL' stools, circa 1973

each with manufacturer's label *OMAGGIO A: WARHOL ULTRAMOBILE SIMON, BOLOGNA ITALY*

silkscreen on metal and upholstered cushions
41.9 x 30 x 30cm (16 1/2 x 11 13/16 x 11 13/16in).

£2,000 - 3,000

€2,200 - 3,200

US\$2,600 - 3,800

Provenance

Private Collection, Italy, acquired in 1974
Thence by descent to the present owner

Literature

Charlotte and Peter Fiell, *1000 Chairs*, Cologne 2000, pg. 477
(another example illustrated)



8



9



10

KEITH HARING (1958-1990)

Untitled 2, from Free South Africa, 1985
signed, dated and numbered 34/60 in pencil
lithograph in colours
80.5 x 100cm (31 11/16 x 39 3/8in).

£7,000 - 10,000

€7,600 - 11,000

US\$9,000 - 13,000

Literature

Klaus Littmann, *Keith Haring, Editions on Paper 1982-1990*, Stuttgart
1993, pg. 42

"One day, riding the subway, I saw this empty black panel where an advertisement was supposed to go. I immediately realized that this was the perfect place to draw. I went back above ground to a card shop and bought a box of white chalk, went back down and did a drawing on it. It was perfect—soft black paper; chalk drew on it really easily."

Keith Haring

11

NIKE SKY JORDAN 1

Sky Jordan 1, 1985

with Chicago Bulls white, black and red colourway

UK 3

£14,000 - 16,000

€15,000 - 17,000

US\$18,000 - 21,000

Designed in the same year as the original Nike Air Jordan 1, the 'Sky' Jordan 1 was the junior line's response to the limited technology resources available in 1985. Nike were unable to develop an air unit in the mid-sole of a junior shoe as it was simply too small and so the Sky Jordan took form.

Far fewer units of the Sky Jordan 1 were produced than the Air Jordan 1, making this important design rarer than the iconic Air Jordan 1.



12

OFF-WHITE X NIKE AIR JORDAN

Chicago, 2017

With Chicago Bulls white, black and red colourway

UK 9

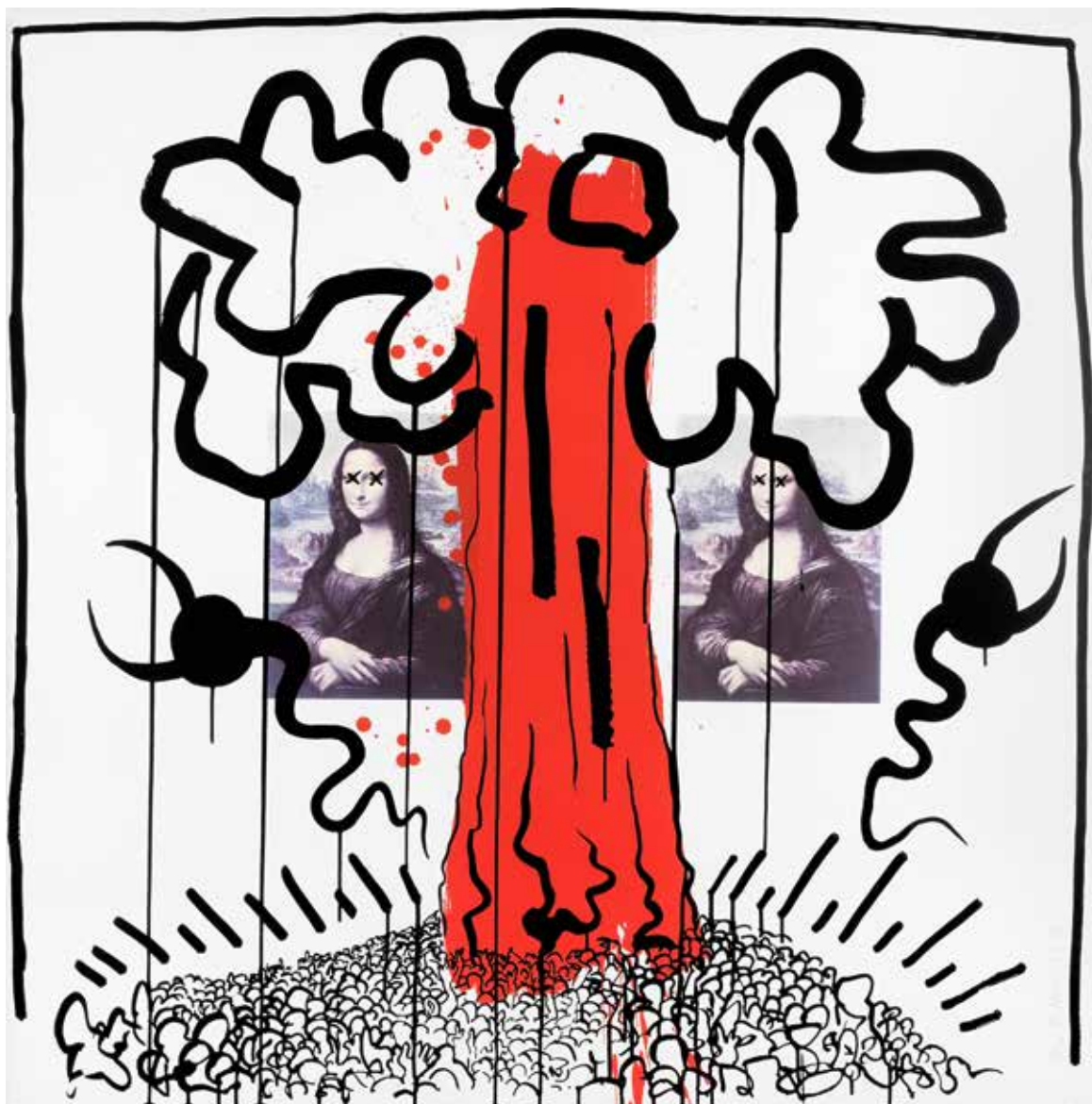
£5,000 - 6,000

€5,400 - 6,500

US\$6,400 - 7,700

Part of the Off-White x Nike by Virgil Abloh 'Ten' collection, this game changing collection of reimagined sneakers sparked a new parade of contemporary men's sneakers in the mainstream. The most notable and historic model in the collection, the Jordan 1, was first released in this 'Chicago' colourway





13

KEITH HARING (1958-1990)

Untitled, from Apocalypse, 1988

signed, dated and numbered 77/90 in pencil

screenprint in colours

96.5 x 96.5cm (38 x 38in).

with the printer's Rupert Jasen Smith blindstamp and with the artist's and publisher's George Mulder Fine Arts copyright stamps verso

£8,000 - 12,000

€8,700 - 13,000

US\$10,000 - 15,000

Literature

Klaus Littmann, *Keith Haring, Editions on Paper 1982-1990*, Stuttgart, 1993, pg. 102



14

PETER ANDERSON (BORN 1954)

Keith Haring, Soho, NYC, 1982

signed and blindstamped by the photographer to the lower edge,

no.3/25

silver gelatin photograph on paper, printed by Peter Anderson

47 x 61cm (18 1/2 x 24in).

£800 - 1,000

€870 - 1,100

US\$1,000 - 1,300

Provenance

Offered directly by the photographer

14

15

KEITH HARING (1958-1990)

Montreux, 17ème Jazz Festival, 1983

three screenprints in colours

Each 100 x 70cm (39 3/8 x 27 9/16in).

These works are from an open edition

£1,000 - 1,500

€1,100 - 1,600

US\$1,300 - 1,900



15

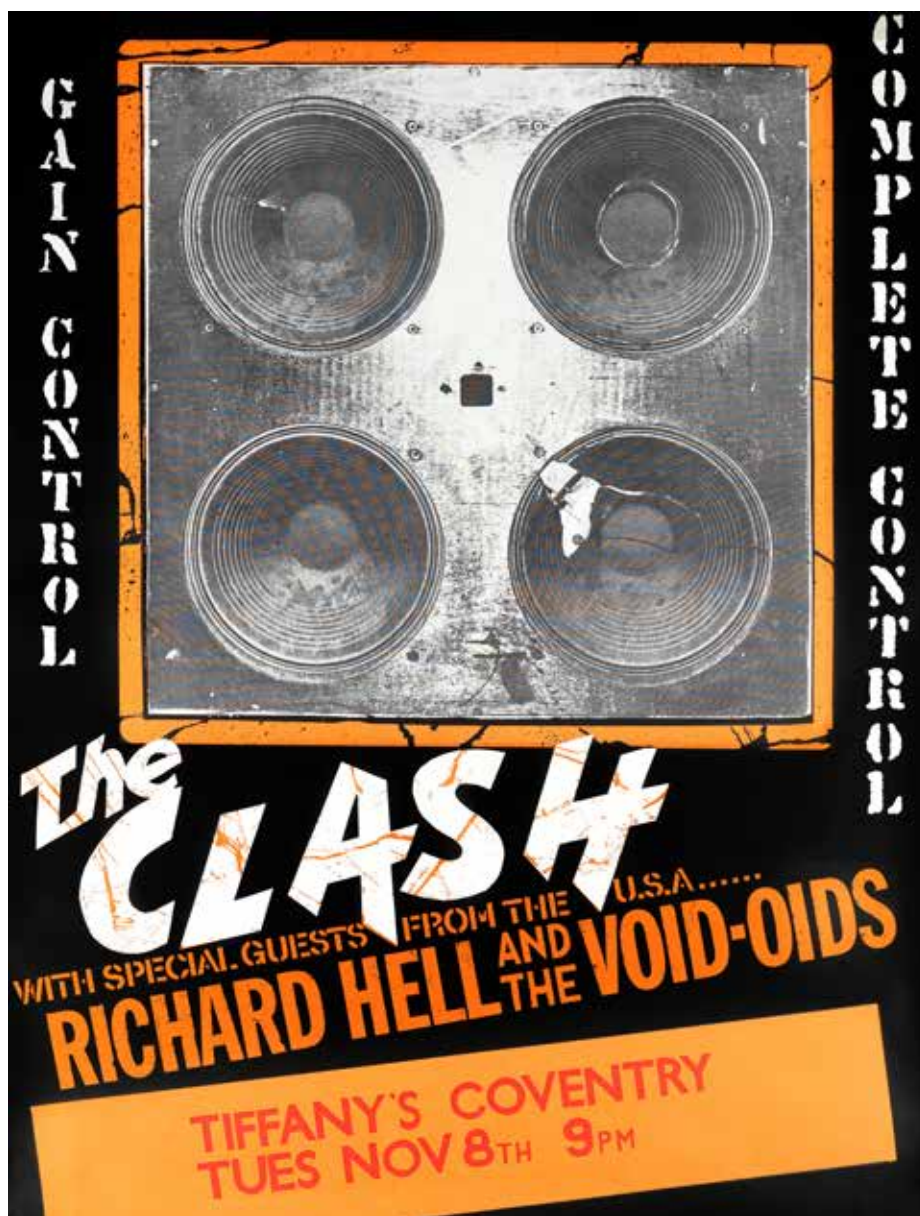
Property From The Bernard Rhodes Collection

Lot 16-22

Bernard Rhodes is a Cultural Innovator, fashion designer, studio owner, record producer and songwriter. He jointly created The Sex Pistols and The Clash, and was instrumental in the success of The Specials, Dexys Midnight Runners and many other well-known groups around the world. He prides himself on being at the forefront of most youth cults from the sixties onwards. As a fashion designer Rhodes helped Vivienne Westwood gain notoriety in the mid-70s' with his radical clothing ideas and continues to be current with his designs for specialist stores such as Lewis Leathers. Over the years Bernard has assembled an extensive archive of artworks and cultural artefacts.

“Punk-Culture started as a cultural challenge to the established tradition, and soon became a significant Art-Form. I’ve chosen a few rare items from my personal archive dynamically illustrating their cultural roots. Furthermore, my pioneering work particularly through the Clash, has inspired millions around the world including; Bob Dylan, Bob Marley, Robert de Niro, Bruce Springsteen, Public Enemy, a few Prime Ministers and several tech leaders, as well as street kids of many nations”.

- Bernard Rhodes, Cultural Innovator, September 2020



16

THE CLASH

A concert poster for The Clash at Tiffany's, Coventry,
8th November 1977
printed on paper
76 x 101cm (30 x 40in)

£1,200 - 1,500

€1,300 - 1,600

US\$1,500 - 1,900

Provenance

The Bernard Rhodes Collection.

Bernard Rhodes comments, 'This 1977 Clash poster is from the early period of punk when money was scarce. A UK tour was about to start, new stage equipment wasn't possible and not being thieves, neither was using stolen gear, so I had to rely on my cultural street instinct... Without delay I instructed the group to paint up their old amps, guitars and damaged speaker cabinets in colours day-glow pink or gory orange. Paint splashed everywhere; in the process providing the Clash with their Jackson Pollock paint splattered clothing style...'



17

FUTURA 2000 (BORN 1955)

Radio Clash Tour concert poster, 5th/6th October 1981

for The Clash at the Apollo Theatre Manchester

printed on paper

76 x 101cm (30 x 40in)

£1,200 - 1,500

€1,300 - 1,600

US\$1,500 - 1,900

Provenance

The Bernard Rhodes Collection

Graffiti-artist Futura 2000 had his artworks exhibited in the Landmark New York exhibition at MoMA in February 1981, alongside pieces by Jean-Michel Basquiat, Andy Warhol and Robert Mapplethorpe, and thus primarily placing Graffiti into the world of Fine Art. For this poster, the first of The Clash's Radio Clash UK tour dates, Futura 2000 (Leonard Hilton McGurr) mixes Urban Street Art of the 1981 New York's Bonds period, with his earlier Wild Style of lettering.

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.



19

18

THE CLASH

UK promotional poster for *Should I Stay Or Should I Go/Straight To Hell*, 1982

printed on paper

49.8 x 74.3cm (19 1/4 x 29 1/4in)

£1,500-2,000

€1,600 - 2,200

US\$1,900 - 2,600

Provenance

The Bernard Rhodes collection.

This record release poster covertly illustrates the dispute between Mick Jones and Joe Strummer. *Should I Stay or Go Straight To Hell* recorded onto a 45rpm disc.

19

THE CLASH

A concert poster for *The Clash at Brixton Academy*, 30th July 1982

UK promotional poster printed on paper

76 x 101cm (30 x 40in)

£1,200 - 1,500

€1,300 - 1,600

US\$1,500 - 1,900

Provenance

The Bernard Rhodes collection.

This fun Casbah Club poster has a poignant story attached; it was the last London show that Mick Jones played as a member of the Clash.



18



20

THE CLASH

A poster for Clash City Rockers / Jail Guitar Doors, 1977

UK promotional poster printed on paper

76 x 101cm (30 x 40in)

£1,200 - 1,500

€1,300 - 1,600

US\$1,500 - 1,900

Provenance

The Bernard Rhodes collection.

This 1977 poster portrays the cultural togetherness of black and white youths from the early days of punk and their mode of travel in London.



21

FUTURA 2000 (BORN 1955)

Radio Clash, 1981

Triptych of posters printed in blue, yellow and red
Each: 45 x 50.8cm (17 3/4 x 20in)

£3,000 - 4,000

€3,300 - 4,400

US\$3,900 - 5,100

Provenance

The Bernard Rhodes Collection

This triptych is pure Pop Art, with elements of Mondrian mixed with Futura 2000's Urban Street Art from The Clash's residency at New York's Bonds International Casino in 1981. The image was used on the picture sleeve for the single *This Is Radio Clash* released in the UK in November 1981.

It also reflects the connection of Punk with Rap and The Clash's influence on other musical styles such as Public Enemy, the first political rap group, formed in 1985 by Chuck D. His friend and producer, Bill Stephney, thought Public Enemy should be the rap equivalent of The Clash. Acknowledging the messaging that The Clash incorporated into their music, Chuck D noted that the press talked about these messages, such as social and racial justice, as well as the music. Chuck D has stated that "*We took that from the Clash, because we were very similar in that regard. Public Enemy just did it 10 years later.*" (Article on the BBC News website, Chuck D on why he loves The Clash, 21 May 2019)



"This extremely rare poster printed in Clash coloured pink is a powerful portrayal of a streetwise punk observing his territory before he makes a move."

Bernard Rhodes

22

THE CLASH

Punk City Rockers, 1984

rare promotional poster printed on paper

57 x 84.4cm (22 1/2 x 33 1/4in)

£1,500 - 2,000

€1,600 - 2,200

US\$1,900 - 2,600

Provenance

The Bernard Rhodes Collection



23

SNIFFIN' GLUE

A complete set of the seminal punk fanzine, Vols. 1-12, 1976-1977

London, First Editions

mimeographed stapled fanzines, including the flexidisc *Love Lies Limp* by

Alternative TV issued with Vol.12 and the two supplements, 3 1/2 '100

Club Special' September 1976 and 'Sniffin' Snow' December 1976

all in a custom morocco slipcase

14 issues in total

£10,000-12,000

€11,000 - 13,000

US\$13,000 - 15,000

Sniffin' Glue and Other Rock 'N' Roll Habits for Punks! was edited and published by Mark Perry and co-founded by Danny Baker. The most influential punk fanzine of its time, it was originally conceived after Perry had read an article which criticised his favourite band, The Ramones, for all the reasons he felt made them great. The 'zine was therefore started as an attempt to redress the balance in music journalism, and its name derived from the famous Ramones' song, *Now I Wanna Sniff Some Glue*.

The first issue was published 13th July, 1976 with a print run of 50 and featured a hand-drawn/written cover. The final issue was August/September 1977. *Sniffin' Glue* can be seen as the pioneering punk 'zine that launched a thousand others, as well as firmly cementing 'zine publishing as part of the DIY punk ethic. After just three issues Perry had connected the dots within the British Punk underground, and *Sniffin' Glue* became the mouthpiece for a generation raised on The Sex Pistols and disaffection.



24

British artist and anarchist Jamie Reid is probably best known for his work with The Sex Pistols, which includes the Cecil Beaton Silver Jubilee portrait of the Queen with a safety pin through her lip (artwork featured in this lot). His work features letters cut from newspaper headlines in the style of a ransom note, and his style is often considered a defining part of the image of punk rock, particularly in the UK. His best known works include the Sex Pistols album *Never Mind the Bollocks, Here's the Sex Pistols* and the singles *Anarchy in the UK*, and *God Save The Queen*. In 1997, Reid produced a series of screen prints, to mark the twentieth anniversary of the birth of punk rock.

24 AR

JAMIE REID (BORN 1947)

Old Queen (Red), 1997

signed, dated and numbered 87/200 in pencil
screenprint in red

101.5 x 73.5cm (39 15/16 x 28 15/16in).

£400 - 500

€430 - 540

US\$510 - 640



25

25 AR

JAMIE REID (BORN 1947)

God Save The Queen, 2005

signed, titled and numbered 62/250 in pencil
digital print in colours

44.5 x 61cm (17 1/2 x 24in).

£600 - 800

€650 - 870

US\$770 - 1,000

26 AR

JAMIE REID (BORN 1947)

Old Queen (Silver), 1997

signed, dated and numbered 101/200 in pencil
screenprint in silver

101.5 x 73.5cm (39 15/16 x 28 15/16in).

£400 - 500

€430 - 540

US\$510 - 640



26



27 (part)

27 AR

JAMIE REID (BORN 1947)

Tea & Sympathy (Royal Gold); Tea & Sympathy (Royal Silver); Tea & Sympathy (White), 2005

each signed and numbered 89/95 in pencil
three screenprints in colours

Each sheet: 84 x 58.5cm (33 1/16 x 23 1/16in).

£1,000 - 1,500

€1,100 - 1,600

US\$1,300 - 1,900

28 AR

JAMIE REID (BORN 1947)

Damn Them All, 2005

signed, inscribed *God Save them all* and numbered 35/50 in pencil
pigment print

35 x 31cm (13 3/4 x 12 3/16in).

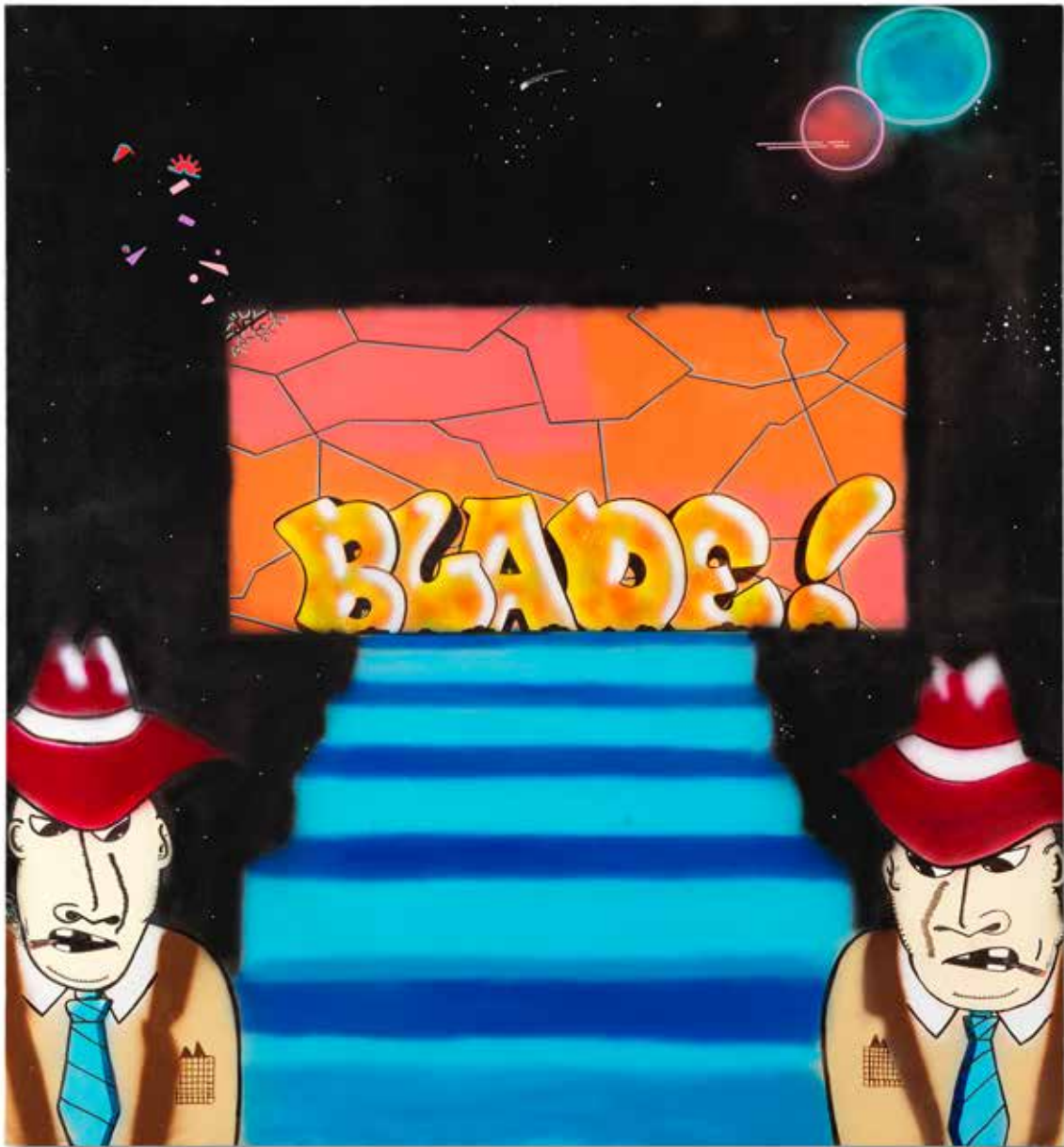
£400 - 500

€430 - 540

US\$510 - 640



28



29 TP

BLADE (STEVEN OGBORN) (BORN 1957)

Illegal Entry, 1984

signed, titled and dated on the reverse

spray paint and marker on canvas

183 x 169cm (72 1/16 x 66 9/16in).

£4,500 - 6,500

€4,900 - 7,000

US\$5,800 - 8,300

Provenance

Stellweg Séguy Gallery, New York

Private Collection, Europe

Acquired directly from the above by the present owner



30

BLADE (STEVEN OGBORN) (BORN 1957)

Single Hits, 1984

signed, titled and dated on the reverse

spray paint and marker on canvas

45.5 x 107.1cm (17 15/16 x 42 3/16in).

£1,500 - 2,000

€1,600 - 2,200

US\$1,900 - 2,600

Provenance

Stellweg Séguy Gallery, New York

Private Collection, Europe

Acquired directly 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.





31 TP

KENNY SCHARF (BORN 1958)

BUBBLEJETS, 1992

signed and dated on the reverse

acrylic and silkscreen on canvas in artist's frame

239 x 133.4cm (94 1/8 x 52 1/2in).

£50,000 - 70,000

€54,000 - 76,000

US\$64,000 - 90,000

Provenance

Tony Shafrazi Gallery, New York

Cotthem Gallery, Brussels

Private Collection, Belgium

“When I first came to New York and decided, “this is it, I’m going to do this,” I was looking at Warhol and his life, happenings, the Pop artists and everyone who came before me. I can only dream that I could make that impact in any way on younger artists. Its important to have that. No one lives in a bubble. Work hard to keep the line going. If I can offer some kind of line like that, I’d be very happy about that.”

Kenny Scharf



32

CRASH (JOHN MATOS) (BORN 1961)

Beetle, 1995

signed

spray paint on Volkswagen Beetle

£20,000 - 30,000

€22,000 - 32,000

US\$26,000 - 38,000

Provenance

Acquired directly from the artist by the present owner

Please note that this lot will be moved to a storage facility in Woking, Surrey, immediately after the sale.





1971 Volkswagen Beetle 1302 Saloon
Chassis Number 111 3081170
Engine Number AB 344504

Unquestionably one of the most important motor cars of the 20th century, the Volkswagen Type 1, known around the world as the Beetle or indeed the Bug, was the affordable 'everyman' car of its day - much like Ford's Model T. Its rugged simplicity and quirky styling, a consequence of 'parallel thinking' on behalf of Ferdinand Porsche and his contemporaries, resulted in its worldwide popularity. Over the course of the entire latter half of the 20th century, the bug was produced by the millions and received calculated updates over the decades. By the time production ceased (in Mexico) in 2003 a staggering 21,500,000-plus Beetles of all types had been made.

Believed to have been constructed in June 1971 and delivered new to Belgium, this LHD example of Volkswagens ubiquitous *bug* is displaying 22,091 miles on the odometer at the time of cataloguing. The popular 1302 model features improved MacPherson strut front suspension but retains the body-coloured metal dash preferred by enthusiasts. The car is not believed to have been run in recent years and is not registered with the DVLA.

Spray painted by New York graffiti artist Crash, *Beetle* displays the bold colours and brash illustrations that Crash became known for. Crash began bombing subway trains in the rail yards in the Bronx from the early age of 13 and has been an important fixture on the New York and international graffiti scene ever since.



Crash spray painting the present work
© courtesy of the collector



“I was always drawn to art, and being a product of the 60’s, pop art got me early...”

Crash

PROPERTY FROM AN IMPORTANT LONDON STREET ART COLLECTION

33 AR

BANKSY (BORN 1975)

Heavy weaponry, 2000

signed in stencil; original *Metropolitan Police Evidence* label
with Banksy barcode stamp and numbered 8/10 attached to the stretcher
spray paint and emulsion on canvas
61 x 61cm (24 x 24in).

£250,000 - 350,000

€270,000 - 380,000

US\$320,000 - 450,000

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

Provenance

Private Collection, United Kingdom

Sale: Bonhams, Knightsbridge, *Vision 21*, 24 October 2007, Lot 369

Black Rat Projects, London

Acquired directly from the above by the present owner in 2012

*“Graffiti ultimately wins out over proper art
because it becomes part of your city, it’s a tool;
“I’ll meet you in that pub, you know, the one
opposite that wall with a picture of a monkey
holding a chainsaw”. I mean, how much more
useful can a painting be than that?”*

Banksy



Banksy

Possibly one of the most iconic artworks of the 21st century, *Banksy Girl with Balloon* has acquired a notoriety to which few contemporary works can lay claim. A favourite with the public and collectors alike, it was elected 'Britain's favourite work of art' in a Samsung poll in 2017. Its fame is based not only on the minimal design, universal message and straightforward approach, but also on the various events punctuating the life of the artwork.

Originally created as a stencil mural on Waterloo Bridge on the Southbank, London, in 2002, with the inscription *There is Always Hope* written nearby, the stencil was eventually painted over by the council. This was to be the fate of other murals of this image in various locations across London and none remain today. One of these, stencilled on a wall in Shoreditch, London, was removed in 2014, exhibited at the controversial exhibition *Stealing Banksy?* and eventually sold at auction.

In the meantime, Banksy had created a limited edition print of the image in 2004, of which 150 were signed, such as the present impression. With the idea of making his stencil work accessible to all, the print was offered through the print house collective *Pictures on Walls*, who describe their first encounter with Banksy about producing a screenprint of *Girl with Balloon* as follows,

Some idiot from Bristol came into the office after a night spraying the streets and showed us what he'd been up to. 'Maybe that would work as a print' - we thought, its only two colours, how could we screw that up?

By 2007 the print was already making its first appearance at auction and, ironically, as Banksy's original stencils were removed from their walls one after the other, his prints proliferated, and his visibility and status increased.

By 2014, there were not many people who did not know about Banksy, and who did not instantly recognize *Girl with Balloon*. In March that year, Banksy re-worked the original image at the occasion of the third anniversary of the Syrian conflict, with the little girl wearing a headscarf. The motif was also projected onto the Eiffel Tower and the Nelson's Column to

raise awareness about the devastating conflict and remind us all that the image was, first and foremost, a symbol of hope, rallying support for the victims of the war. Celebrities joined the campaign which quickly went viral.

In the context of this sale dedicated to Pop and Street Art, Banksy can be seen as following the example of Keith Haring, whose murals and print projects contained charged political messages (lot 10 – *Untitled 2, from Free South Africa*). On another level, he also follows in the steps of another iconic Pop artist, Andy Warhol, in the way he carefully and playfully handles his image and his success, never scared to remind everyone – and the art world in particular – of the irony with which he responds to his celebrity status.

One of the most famous instances of this – an event that acted as the pinnacle to the renown of *Girl with Balloon* – occurred in 2018 when one version on canvas, moments after selling over £1M at auction, started to automatically self-destruct through a hidden shredding mechanism that had been placed in the frame by the artist years before. Making headlines the world over, appropriately renamed *Love is in the Bin* by Banksy afterwards, and happily kept by the new owner, the image went from a universal symbol of hope, to achieving a cult status as one of the best art stunts ever orchestrated. Today *Girl with Balloon* is the artist's most sought-after print.

The symbolism of the work should not be overlooked. For his most recent project, a boat Banksy financed to rescue refugees in the Mediterranean Sea, it is a painting of the little girl again that adorns the boat, this time wearing a life vest and holding a heart-shaped buoy, with the same gesture as the *Girl with Balloon*.

A reminder that hope remains the main message of this iconic work, which is also what gives it the timelessness that is essential to all great and iconic artworks.

We are delighted to be offering both the present signed impression and an unsigned impression (lot 94) of this celebrated print in the sale.



34 AR

BANKSY (BORN 1975)

Girl with Balloon, 2004

signed, dated, numbered 82/150 and further inscribed AP/DN in pencil

screenprint in colours

60 x 50cm (23 5/8 x 19 11/16in).

with the publisher's blindstamp, Pictures on Walls, London

£120,000 - 180,000

€110,000 - 160,000

US\$130,000 - 190,000

This lot has been inspected by Pest Control Office and the Certificate of Authenticity is in the process of being issued.

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.



35

35 AR

BANKSY (BORN 1975)

Donuts (Strawberry), 2009

signed in pink crayon, numbered 265/299

screenprint in colours

56 x 76 cm (22 1/16 x 29 15/16 in).

with the publisher's blindstamp, Pictures on Walls, London

£30,000 - 50,000

€32,000 - 54,000

US\$38,000 - 64,000

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

36 AR

BANKSY (BORN 1975)

Laugh Now, 2003

numbered 540/600 in pencil

screenprint in colours

70 x 50 cm (27 9/16 x 19 11/16 in).

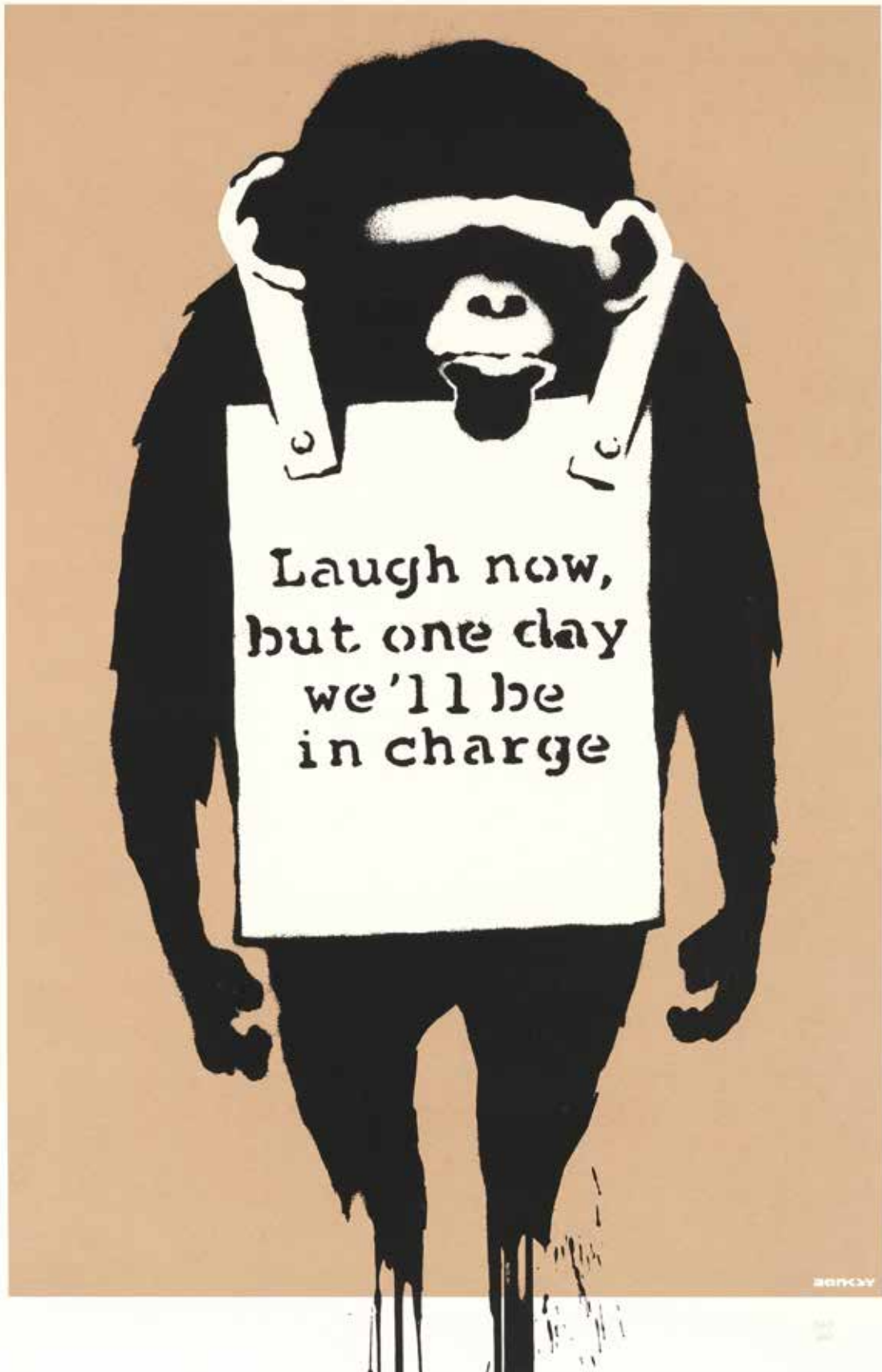
published by Pictures on Walls, London

£15,000 - 20,000

€16,000 - 22,000

US\$19,000 - 26,000

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





37 AR

SIR PETER BLAKE (BORN 1932)

Paul Weller Stanley Road, 2002

signed and numbered 21/250 in pencil

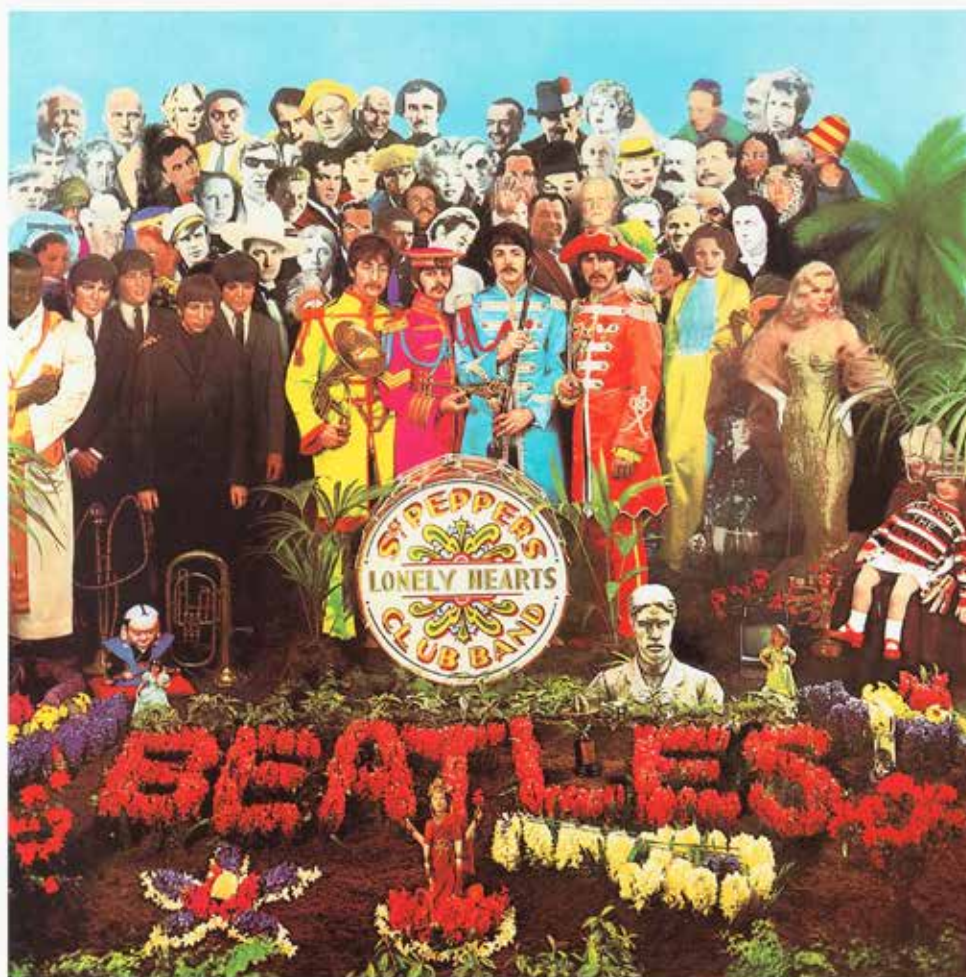
screenprint in colours

66 x 68.5 cm (26 x 27in).

£4,000 - 6,000

€4,300 - 6,500

US\$5,100 - 7,700



38 AR

SIR PETER BLAKE (BORN 1932)

Sergeant Pepper's Lonely Hearts Club Band, 2007

signed and numbered 479/500 in pencil

screenprint in colours

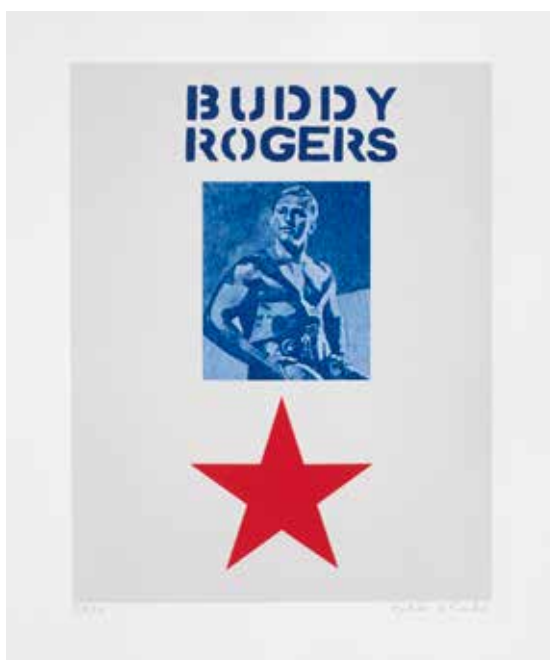
68 x 66.5cm (26 3/4 x 26 3/16in).

£3,000 - 5,000

€3,200 - 5,400

US\$3,800 - 6,400

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.



39 AR

SIR PETER BLAKE (BORN 1932)

Motifs, 2003

each signed and numbered 28/50 in pencil

the set of seven screenprints in colours

44.5 x 36.8cm (17 1/2 x 14 1/2in).

£1,000 - 1,500

€1,100 - 1,600

US\$1,300 - 1,900



40 AR

SIR PETER BLAKE (BORN 1932)

Fag Packets: Ardath, Capstan, Star, Gold Flake, 2006

each signed and numbered 54/95 in pencil

the set of four screenprints in colours

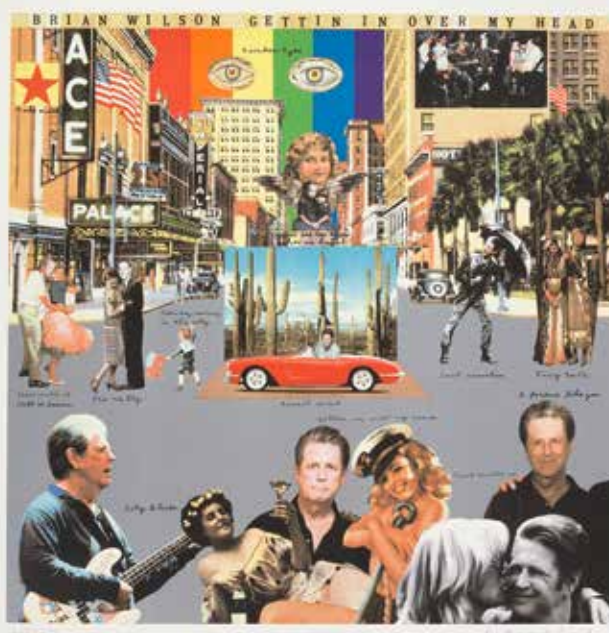
88.5 x 58.5cm (34 13/16 x 23 1/16in).

£3,000 - 5,000

€3,200 - 5,400

US\$3,800 - 6,400

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.



41 AR

SIR PETER BLAKE (BORN 1932)

Gettin In Over My Head, 2010

signed and numbered 21/250 in pencil
screenprint in colours

68.2 x 66.5cm (26 7/8 x 26 3/16in).

£600 - 800

€650 - 870

US\$770 - 1,000

41

42 AR

SIR PETER BLAKE (BORN 1932)

Manhattan Boogie Woogie, 2009

signed and numbered 20/250 in pencil
screenprint in colours

68.2 x 66.5cm (26 7/8 x 26 3/16in).

£600 - 800

€650 - 870

US\$770 - 1,000



42



43

43 AR

ALLEN JONES (BORN 1937)

Rehearsal, 2007

signed, dated and numbered 5/30 in pencil
screenprint in colours

104 x 183cm (40 15/16 x 72 1/16in).

£1,800 - 2,200

€1,900 - 2,400

US\$2,300 - 2,800

44

GINNY MANNING / CHRISTINE KEELER

Pop Art Print, circa 2014

signed and numbered 11/25 by the artist /
photographer Ginny Manning and Christine Keeler in
metallic inks

c-type print on paper

51 x 61cm (20 x 24in).

£400 - 500

€430 - 540

US\$510 - 640



44

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.





45 * AR TP

CONOR HARRINGTON (BORN 1980)

L'Amour et La Violence, 2013

signed, titled and dated on the reverse

oil, spray paint and gold leaf on linen

200 x 250cm (78 3/4 x 98 7/16in).

£50,000 - 70,000

€54,000 - 76,000

US\$64,000 - 90,000

Provenance

Lazarides, London

Acquired directly from the above by the present owner

*"I was trying to juxtapose the realism
of the figure with abstract marks."*

Conor Harrington



Laurie Lewis attended art schools at Walthamstow, The Royal College, The University of California, and the Motion Picture Division, UCLA. Laurie is best known for having photographed some of rock and pop music's greatest stars over the years. Not only this, but as an Arts Correspondent his work has appeared in The Sunday Times, Sunday Telegraph, The Guardian, The Independent, Rolling Stone Magazine, Time and Life Magazines, where he focused on classical music, ballet, dance, rock & roll and jazz. In addition to this, Laurie has also created concert documentary films with Frank Zappa, The Rolling Stones and Ian Dury. As a Photojournalist he has worked in disaster zones all over the world.

In 2018 Laurie featured just a small selection of images of the celebrities he has photographed in his book '*Portraits*' (Unicorn Group). His work has been exhibited at both The Royal Academy, and The Photographer's Gallery in London, and at The Hankyu Gallery in Japan.



46

46

LAURIE LEWIS (BORN 1944)

The Who, Sundown, 1973, printed 2020

signed, titled and numbered 1/75 by the photographer in pencil on the reverse, unpublished until now
archival silver bromide photographic print on Ilford paper, taken from the negative

40.5 x 51cm (16 x 20in).

£2,500 - 3,000

€2,700 - 3,200

US\$3,200 - 3,800

Provenance

Offered directly by the photographer

Taken on stage during Sundown, December 1973, playing 'Summertime Blues', 'Can't Explain', and 'My Generation'



47

47

LAURIE LEWIS (BORN 1944)

David Gilmour, Pink Floyd at Wembley, 1974, printed 2020

signed, titled and numbered 1/75 by the photographer in pencil on the reverse

archival silver bromide photographic print on Ilford paper, taken from the negative, unpublished until now

51 x 40.5cm (20 x 16in).

£2,500 - 3,000

€2,700 - 3,200

US\$3,200 - 3,800

Provenance

Offered directly by the photographer

Taken during the recording of the 'Live At The Empire Pool Album', Wembley, November, 1974

'I was unaware of photographing Bowie the first time... he was keeping a low profile on the side of the stage, half hidden behind the organ, the focus being entirely on Iggy Pop twisting and contorting his body and finally throwing himself into the audience. Now he was headlining what a wag described as 'The Serious Sunburn Tour' in the Midlands at Milton Keynes the first of July 1983...it was very warm. The Serious Moonlight Tour was to promote his new album 'Let's Dance', running from May to December through Europe, Asia, New Zealand, Australia, Canada and the USA. Dehydrated fans were passing out in the crush, limp figures were being passed over the heads of the ecstatic crowd to an improvised emergency ward under the stage, while Bowie, ever cool, sang and danced overhead, through the crowd to an empty space.'

Laurie Lewis

48

LAURIE LEWIS (BORN 1944)

David Bowie, Serious Moonlight Tour, 1983, printed 2020
signed, titled and numbered 1/75 by the photographer in pencil on the reverse
archival silver bromide photographic print on Ilford paper, taken from the negative
51 x 40.5cm (20 x 16in).

£2,500 - 3,000

€2,700 - 3,200

US\$3,200 - 3,800

Provenance

Offered directly by the photographer
Taken on the 'Serious Moonlight Tour' promoting Bowie's new album 'Let's Dance', July 1983

Literature

Laurie Lewis, *Portraits*, Unicorn, 2018, pg. 8



48

49

LAURIE LEWIS (BORN 1944)

Whitney Houston at the concert for Nelson Mandela, Wembley, 1988, printed 2020
signed, titled and numbered 1/75 by the photographer in pencil on the reverse, unpublished until now
archival silver bromide photographic print on Ilford paper, taken from the negative
51 x 40.5cm (20 x 16in).

£2,500 - 3,000

€2,700 - 3,200

US\$3,200 - 3,800

Provenance

Offered directly by the photographer



49



50



50

SUE CLOWES FOR THE FOUNDRY

*A pair of printed trousers, circa 1983
red and black trousers with buttoned
high-waisted design
Labelled 'One Size'*

£400 - 600
€430 - 650
US\$510 - 770

Sue Clowes (British, born 1957) is a textile and fashion designer known for the collection that launched Boy George and Culture Club in 1981. Throughout Clowes's career, music and musicians have radically influenced her work: Culture Club approached her to design a collection for the group to sell in the shop The Foundry in Ganton Street where George O'Dowd (later known as Boy George) worked as a window dresser. Clowes created a cultural cocktail of offbeat imagery with religious undertones. Her idea portrayed in the Culture Club look was that wherever you are in the world, whatever your culture or religion *"we are all part of one club called the human race"*.

51

DAVID BOWIE (1947-2016)

Moonage Daydream: The Life and Times of Ziggy Stardust, 2002
Genesis Publications, no.756 of 2500
signed by David Bowie and Mick Rock to an inside page, hardback
copy, quarter-bound in leather, in hard outer case

£800 - 1,000
€870 - 1,100
US\$1,000 - 1,300

52

PETER ANDERSON (BORN 1954)

Madonna, Soho London, 1983
signed and blindstamped by the photographer to the lower edge, no.1/5
silver gelatin photograph on paper, printed by Peter Anderson
115 x 150cm (45 1/4 x 59 1/4in).

£1,200 - 1,800
€1,300 - 1,900
US\$1,500 - 2,300

Provenance

Offered directly by the photographer



51



52



53 AR

RUSSELL YOUNG (BORN 1959)

Elvis Pistol, 2011

signed, titled and dated on the reverse
silkscreen, enamel and diamond dust on linen
82.1 x 117.7cm (32 5/16 x 46 5/16in).

£7,000 - 10,000

€7,600 - 11,000

US\$9,000 - 13,000

Provenance

Acquired directly from the artist by the present owner



54 AR TP

RUSSELL YOUNG (BORN 1959)

Marilyn Crying (Triptych), 2011

signed, titled and dated on the reverse
silkscreen, enamel and diamond dust on canvas
157.5 x 358.5cm (62 x 141 1/8in).

£50,000 - 70,000

€54,000 - 76,000

US\$64,000 - 90,000

Provenance

Guy Hepner, New York

Acquired directly from the above by the present owner

PROPERTY FROM AN IMPORTANT LONDON STREET ART COLLECTION

55

KAWS (BORN 1974)

Untitled (Calvin Klein), 1999
signed and numbered 11/14
silkscreen on mylar
124.5 x 66cm (49 x 26in).

£80,000 - 120,000

€87,000 - 130,000

US\$100,000 - 150,000

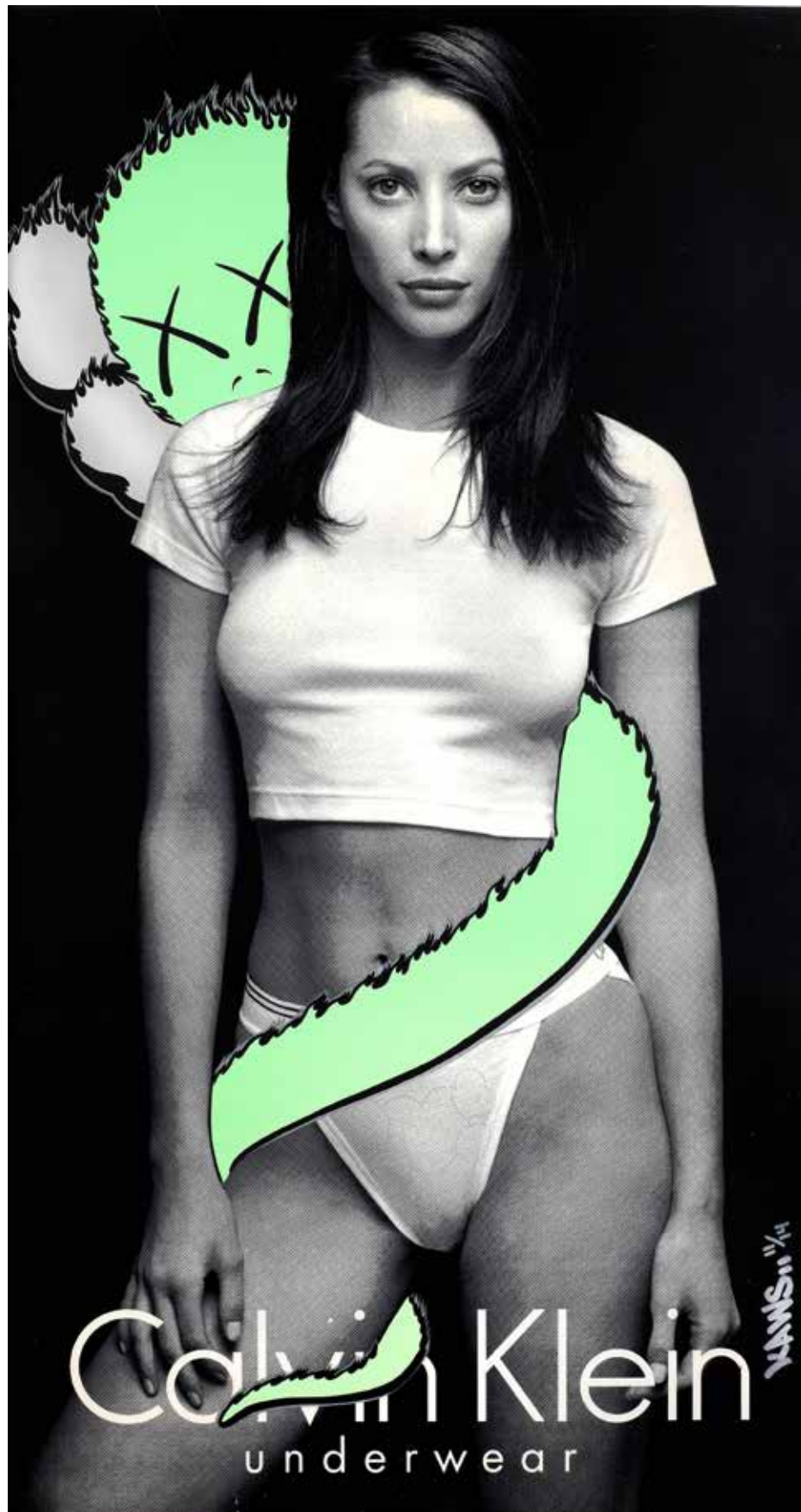
Provenance

Private Collection, US

Acquired directly from the above by the present owner in 2007

“From doing my first graffiti to painting over my first billboard in 1993 [that was of a Marlboro ad], it sparked something in my mind that I could get into shelters and paint over advertisements.”

KAWS



Robert Indiana

Robert Indiana was one of the key figures of the Pop Art movement in America, acclaimed for his simple striking images, vivid use of colour and works employing words and numbers and best known for his iconic *LOVE* image. This was produced in a series of prints, paintings, sculptures and even stamps, which quickly pervaded popular consciousness in the 1960s and became one of the most recognizable images of Post-war art.

A self-proclaimed 'American painter of signs', Indiana was inspired by the images of his Midwestern childhood, using the everyday symbols of roadside America such as highway road signs, billboards and commercial logos to create a bold, graphic style. Two held a particular resonance for the artist, the 'EAT' sign above the diner where his mother worked and 'PHILLIPS 66', the oil company his father worked for, with its striking red and green logo. Both were to influence his choice of colour and the incorporation of words and numbers into his work. The colours later used for *Love* were described by Indiana as "the red and green of that sign against the blue Hoosier sky".

Arriving in New York in 1954, Indiana subscribed to the *Hard-Edge* school of painting, which employs sharp lines to separate blocks of colour and experiments with geometric shapes. He met and fell in love with Ellsworth Kelly who was an exponent of this technique and was a major influence on Indiana. Kelly's painting *Red Blue Green* (1963) is believed to be the partial inspiration for the *Love* colour palette.

In New York Indiana joined a community of artists in Coenties Slip, an abandoned port in southeast Manhattan, whose warehouses provided materials which could be used in the creation of sculptural works. Here, he found some 19th Century brass stencils, which prompted him to start using numbers and words in his work and to create his own distinctive style.

The first appearance of *LOVE* was a 1961 painting, *4-Star Love*, in which four stars are stacked above the word 'Love', which would provide the inspiration for stacking the letters in the subsequent images. The next incarnation was the 1964 painting, *Love Is God*, inspired by the inscription 'God is Love' seen in the Christian Science churches he had attended with his mother. In 1964 the Museum of Modern Art in New York commissioned Indiana to design its Christmas card. Inspired by his paintings, he chose the word *LOVE*, with the *LO* and *VE* stacked on top of one another to fit the square format of the card and slanted the 'O' to create extra visual interest and kept to minimal vibrant colours. He offered several colour combinations and the museum chose the red letters on a blue and green background. The result was the best-selling Christmas card in the museum's history and the cementing of an iconic image in the public consciousness. It symbolized the timeless and universal emotions of affection, hope and optimism. For Indiana, the image carried a Christian message of brotherly love, but on a personal level, it was also an expression of his love for Ellsworth Kelly.

The *Book of Love* Portfolio was the culmination of decades of work devoted to this subject, fulfilling the artist's passion for the interplay between words and images. It contains twelve screenprints in diverse colour combinations, which illustrate his twelve poems, written between 1958 and 1973. These contemplate the nature of love and forgiveness, and contain the idea of love as a driving force in artistic endeavour.

LOVE was emblematic of the idealism and free-love of the 1960s. Indiana's mastery of colour and use of words to explore themes of identity and love meant that the work achieved a universal popularity and secured its status as an icon of 20th Century art.

In the artist's own words, "The *LOVE* is a concrete poem as far as I'm concerned. Just a one word poem. Love is a noun and a verb and so one must decide what my love is. It's a command, love, and it's a subject, love."

56

ROBERT INDIANA (1928-2018)

The Book of Love, 1996

each screenprint signed, dated and numbered 17/200 in pencil, each poem initialled and dated in pencil

the set of 12 screenprints in colours and 12 poems with embossing on A.N.W. Crestwood Museum paper, loose (as issued) in the original brown paper covered portfolio

61 x 51cm (24 x 20 1/16in).

£90,000 - 120,000

€97,000 - 130,000

US\$120,000 - 150,000









PROPERTY FROM AN IMPORTANT LONDON STREET ART COLLECTION

57

TAKASHI MURAKAMI (BORN 1962)

Louis Vuitton Monogram Cherry, 2007
signed in black felt-tip pen on the reverse
screenprint canvas on chassis
40.7 x 40.7cm (16 x 16in).

This work is number 52 from an edition of 100
and is accompanied by a certificate of authenticity
issued by Louis Vuitton and its original Louis Vuitton
box.

£6,000 - 8,000

€6,500 - 8,700

US\$7,700 - 10,000

57



58

TAKASHI MURAKAMI (BORN 1962)

Louis Vuitton Monogram Multicolore - White, 2007
signed in black felt-tip pen on the reverse
screenprint canvas on chassis
40.7 x 40.7cm (16 x 16in).

This work is number 52 from an edition of 100
and is accompanied by a certificate of authenticity
issued by Louis Vuitton and its original Louis Vuitton
box.

£6,000 - 8,000

€6,500 - 8,700

US\$7,700 - 10,000

58

59

TAKASHI MURAKAMI (BORN 1962)

Louis Vuitton Monogram Multicolore - Black, 2007

signed in black felt-tip pen on the reverse

screenprint canvas on chassis

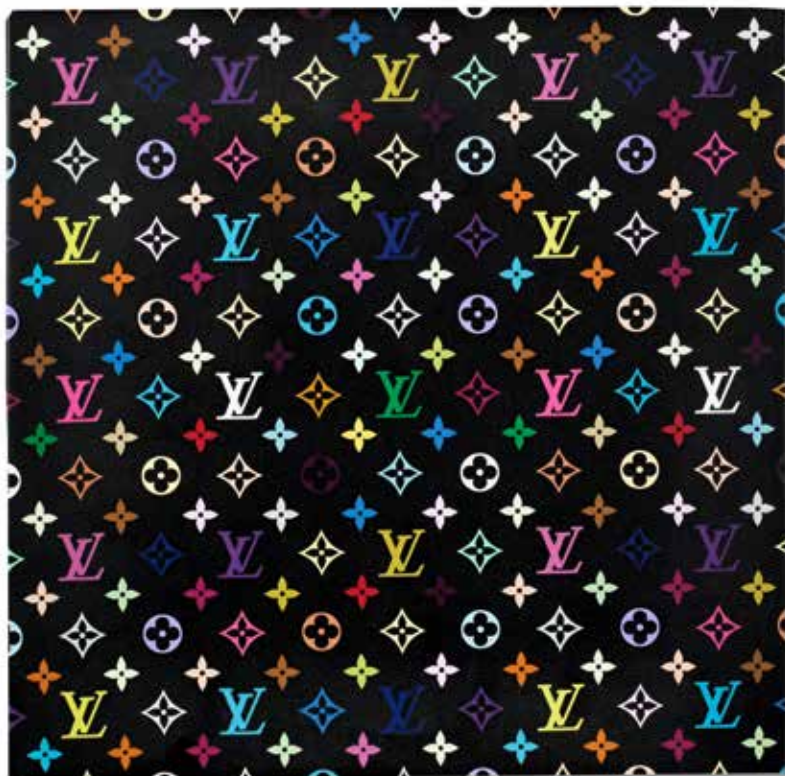
40.7 x 40.7 cm (16 x 16in).

This work is number 16 from an edition of 100 and is accompanied by a certificate of authenticity issued by Louis Vuitton and its original Louis Vuitton box.

£6,000 - 8,000

€6,500 - 8,700

US\$7,700 - 10,000



59

OTHER PROPERTIES

60

LOUIS VUITTON X KANYE WEST

Jasper Sneakers, 2009

leather body and ribbed suede panelling on the heel to match the tongue lining, with contrasted magenta tone on the mid-sole and Louis Vuitton's classic monogram on the heel

UK 10.5

£2,000 - 3,000

€2,200 - 3,200

US\$2,600 - 3,800



60



61

61

LOUIS VUITTON X SUPREME, NEW YORK

Box Logo Hoodie, 2017

red cotton blend with white LV and Supreme box logo embellishment

Size S

£6,000 - 8,000

€6,500 - 8,700

US\$7,700 - 10,000

World renowned French fashion house Louis Vuitton collaborated with New York based skate and streetwear brand Supreme bringing high-end fashion and streetwear together. This sought after and limited hoodie was produced in very small numbers and distributed only through select Louis Vuitton pop-ups and stores.

62

SUPREME, NEW YORK

Black Faux Fur Bomber Jacket, 2017,

faux fur with full zip closure and contrast faux fur logo on back

Size S

£6,000 - 7,500

€6,500 - 8,100

US\$7,700 - 9,600



62





**PROPERTY FROM AN IMPORTANT LONDON STREET
ART COLLECTION**

63

SHEPARD FAIREY (BORN 1970)

Black Panther, 2004

signed, dated and numbered 04 2/2; signed, dated and numbered 04
2/2 on the reverse

silkscreen on aluminium
61 x 45.7cm (24 x 18in).

Provenance

Black Rat Projects, London

Acquired directly from the above by the present owner in 2011

£3,000 - 5,000
€3,200 - 5,400
US\$3,800 - 6,400



**PROPERTY FROM AN IMPORTANT LONDON STREET
ART COLLECTION**

64

SHEPARD FAIREY (BORN 1970)

Jimi Hendrix, 2005

signed and dated

acrylic, mixed media and collage on four record sleeves

62.3 x 63.2cm (24 1/2 x 24 7/8in).

Provenance

Black Rat Projects, London

Acquired directly from the above by the present owner in 2011

£15,000 - 20,000

€16,000 - 22,000

US\$19,000 - 26,000



65

65

PETER ANDERSON (BORN 1954)

B Boy, 42nd St NYC, 1980

signed and blindstamped by the photographer to the lower edge, *no.6/10*

silver gelatin photograph on paper, printed by Peter Anderson

81.5 x 101.5cm (32 x 40in).

£1,000 - 1,500

€1,100 - 1,600

US\$1,300 - 1,900

Provenance

Offered directly by the photographer



66

66

PETER ANDERSON (BORN 1954)

Chuck D of Public Enemy, London, 1987

signed and blindstamped by the photographer to the lower edge, *no.3/10*

silver gelatin photograph on paper, Unique Photogram printed by Peter Anderson

81.5 x 102cm (32 x 40 in).

£1,000 - 1,500

€1,100 - 1,600

US\$1,300 - 1,900

Provenance

Offered directly by the photographer

67

PETER ANDERSON (BORN 1954)

DJ Run, Berlin 1987

signed and blindstamped by the photographer to

the lower edge, *no. 1/5*

silver gelatin photograph on paper, printed by Peter Anderson

115 x 150cm (45 1/4 x 59 1/4in).

£1,200 - 1,800

€1,300 - 1,900

US\$1,500 - 2,300

Provenance

Offered directly by the photographer



67

68

PETER ANDERSON (BORN 1954)

Jam Master Jay, Berlin 1987

signed and blindstamped by the photographer to

the lower edge, *no. 2/5*

silver gelatin photograph on paper, Unique

Photogram printed by Peter Anderson

115 x 150cm (45 1/4 x 59 1/4in).

£1,200 - 1,800

€1,300 - 1,900

US\$1,500 - 2,300

Provenance

Offered directly by the photographer



68



69

69

PETER ANDERSON (BORN 1954)

DMC, Berlin 1987

signed and blindstamped by the photographer to the lower edge, *no.4/10*

silver gelatin photograph on paper, Unique

Photogram printed by Peter Anderson

81.5 x 102cm (32 x 40 in).

£1,000 - 1,500

€1,100 - 1,600

US\$1,300 - 1,900

Provenance

Offered directly by the photographer

70

RUN-DMC / ADIDAS

Sweatshirt, 1986

Polyester and cotton mix with New York sky-line and band logo design in red, black and white

Size L

£500 - 700

€540 - 760

US\$640 - 900

Run-D.M.C. became the first hip hop group to receive a million-dollar endorsement deal from Adidas in 1986.



70



71

GREY ORGANISATION/TOBY MOTT

Cover art for the De La Soul debut album '3 Feet And Rising', 1988 original hand-drawn mock up for the 12inch vinyl album record sleeve, as approved for development by Tommy Boy Records, comprising a vintage black and white photographic silver gelatin print of the group, the portrait shot by Mott and Marie Hennechart, with overlaid sheet of transparent acetate hand-coloured in Posca paint pen, pigments by Mott, together with an album flat and sticker 30 x 30cm (11 13/16 x 11 13/16in).

£2,000 - 4,000

€2,200 - 4,300

US\$2,600 - 5,100

In 1988, Tommy Boy Records contracted the Grey Organization to create a visual graphic identity for the hip hop group, De La Soul, comprising Kelvin 'Posdnous' Mercer, Dave 'Trugoy the Dove' Jolicoeur, and Vincent 'Pasemaster Mase' Mason, including art direction for their debut album, *3 Feet High And Rising*. Released on March 3, 1989, the album became a critical and commercial landmark of late 20th century pop culture, selling millions of copies worldwide and expanding the vocabulary of hip hop as an emerging art form.

In 1998, *3 Feet High And Rising* was named as one of 'The Source' magazine's '100 Best Rap Albums' of all time. In 2010, the US Library Of Congress selected the album for inclusion in the National Recording Registry, which identifies American sound recordings 'that are culturally, historically, or aesthetically significant.'

In an article for 'The Guardian' newspaper on the occasion of the album's 25th anniversary, Toby Mott recounted his collaboration with the group. Their starting point was De La Soul's psychedelic 'Da.I.S.Y. age' concept (according to Posdnous, "...we coined the term 'the daisy age' after we noticed a nightgown in a store that had a picture of Minnie Mouse holding a daisy on it. Although the daisy stood for 'Da Inner Sound Y'All', it was also about suggesting a sunnier style of rap.") and Grey Organization developed a visual concept that incorporated the now iconic dayglo flower motifs associated with the group's early period.

"Our intent was to be new and bright, with the overlaying of the fluorescent flowers and text reflecting a synthetic pop cartoon look."

For the album cover photo shoot, De La Soul visited the Grey Organization's loft, where Mott asked Posdnous, Trugoy and Mase to lie down on the floor, facing up, so their heads would form a triangle. "We [Mott and photographer Marie Hennechart] photographed them precariously from the top of a step ladder, one idea being that the cover would not have a right way up." Since compact discs had not yet become the dominant musical format, the design process centered on production for the album's 12inch LP record sleeve. Working at scale, Mott layered brightly colored hand-drawn flower designs made with Posca paint pens on acetate as an overlay for Hennechart's black and white portrait of the group. "This was well before the time of Apple Macs and scanning," Mott recalls. "Our intent was to be new and bright, with the overlaying of the fluorescent flowers and text reflecting a synthetic pop cartoon look. For De La Soul, it was a self-conscious move away from the prevailing macho hip hop visual codes of the era, which continue to dominate today." [Note: The final album cover layout based on this artwork is credited to graphic designer Steven Migilo]. Grey Organization provided tour support and directed two videos for the group, *Potholes On My Lawn* and *Say No Go*, 1988 and 1989 respectively.

Toby Mott's relationship with music started when he was a teenager. Mott was 13 in 1977, when Punk exploded in London. His career encompasses co-founding East London art group, the Grey Organisation, in the early 1980s, creating the cover artwork offered here and designing the fashion line, Toby Pimlico.

72

SUPREME, NEW YORK

Supreme x Nike Air Force 1 High Red, 2014
with a pebbled leather Nike Swoosh and an embossed printed Supreme logo accentuating the premium leather upper and 'World Famous' branding on the ankle strap
UK 8.5

£900 - 1,000
€970 - 1,100
US\$1,200 - 1,300

This red colourway was one of three colourways released in 2014 as part of Nike's long-term partnership with Supreme New York.



72

73

SUPREME, NEW YORK

Supreme x Gallery 1950 Fuck Em' Rug, 2009
95cm (37in) diameter

£1,250 - 1,500
€1,400 - 1,600
US\$1,600 - 1,900

Produced by the notorious Gallery 1950 furniture store in Japan. 150 pieces were produced. With limited distribution worldwide, very few reached Europe.



73

74

SUPREME, NEW YORK

20th Anniversary Brown Box Logo Tee, 2014

Size L

£1,100 - 1,200

€1,200 - 1,300

US\$1,400 - 1,500

The Box Logo tee is one of the most recognisable items in the Supreme collection. This version is a highly collectable piece which was released to celebrate the 20th anniversary of the brand.



74

75*

SUPREME, NEW YORK

A set of three Christopher Wool skateboards

Each: signed

Each approximately: 81 x 20cm (31 7/8 x 7 7/8in).

£1,500 - 2,500

€1,600 - 2,700

US\$1,900 - 3,200



75



76

76

SUPREME, NEW YORK

Tool Set, 2011-2019

Featuring Supreme/Lezyne Red Bike Pump 2011, Supreme Diamond Plate tool box *Fall Winter 2018*, Supreme crowbar *Fall Winter 2015*, Supreme/Chapman screwdriver set *Fall Winter 2019*, Supreme/SOG red mini axe *Spring Summer 2018*, Supreme bolt cutters *Spring Summer 2016*, Supreme/SOG mini shovel *Fall Winter 2017 (7)*

£1,000 - 1,500

€1,100 - 1,600

US\$1,300 - 1,900



77

SUPREME, NEW YORK

A Group of 12 Supreme bottles, published by Supreme New York between 2014-2020 featuring Supreme/Nalgene 32oz Red bottle, Supreme/Nalgene 32oz Black bottle, Supreme/Nalgene red with white logo bottle, Supreme/SIGG 0.6L Red bottle, Supreme/Stanley 20oz Vacuum Insulated Red Bottle, Supreme/Stanley 20oz Vacuum Insulated Black Bottle, Supreme/Kleen Kanteen white Bottle, Supreme/English Pewter Company Cartridge flask, Supreme/SIGG 1L White bottle, Supreme/SIGG 1L Black bottle, Supreme hot water bottle, Supreme/Stanley Adventure flask (12)

£600 - 800

€650 - 870

US\$770 - 1,000

78

SUPREME, NEW YORK

A Group of 5 Supreme Baseball Accessories, 2008-2018

featuring Supreme/Rawlings Baseball Ball *Spring Summer 2012*, Supreme Wiffle Sport Bat and Ball *Spring Summer 2015*, Supreme/Mizuno Bat *Spring Summer 2014*, Supreme/Rawlings catcher's mask *Spring Summer 2018*, Supreme/Louisville Slugger Black DS Mini Baseball Bat 2008 (5)

£800 - 1,200

€870 - 1,100

US\$1,000 - 1,300



78

79

SUPREME, NEW YORK

*A set of 12 Supreme Photo Tees, 2012-2020
Kate Moss Slate Tee size L, Rammellzee White Tee
size M, Spring Summer 2020, Morrissey Blue Tee
size M, Spring Summer 2016, Gucci Mane White
Tee size M, Fall Winter 2016, Sade Navy Tee size
M, Spring Summer 2017, Buju Banton White Tee
size M, Spring Summer 2019, Nas Grey Tee size
M, Fall Winter 2017, Mary J Blige Black Tee size M,
Fall Winter 2019, Shane Macgowan White Tee size
L, Fall Winter 2013, Tupac Grey Tee size M, Spring
Summer 2020, Pharoah Sanders Navy Tee size M,
Fall Winter 2020, Madonna Blue Tee size M, Fall
Winter 2018 (12)*

£2,000 - 3,000
€2,200 - 3,200
US\$2,600 - 3,800

80*

SUPREME, NEW YORK

*A set of two Raymond Pettibon skateboards
Each: signed
Each approximately: 81 x 20cm (31 7/8 x 7 7/8in).*

£1,000 - 1,500
€1,100 - 1,600
US\$1,300 - 1,900



79



80



81

81

SUPREME, NEW YORK

20th Anniversary White Box Logo Tee, 2014

Size L

£1,100 - 1,250

€1,200 - 1,400

US\$1,400 - 1,600

The Box Logo tee is one of the most recognisable items in the Supreme collection. This version is a highly collectable piece which was released to celebrate the 20th anniversary of the brand.

82*

SUPREME, NEW YORK

A set of two Richard Prince skateboards

Each: signed

Each approximately: 81 x 20cm (31 7/8 x 7 7/8in).

£1,000 - 1,500

€1,100 - 1,600

US\$1,300 - 1,900



82

83

TRAVIS SCOTT X NIKE

Air Jordan 1 Mocha Cactus Jack, 2019 oversized backward-facing Nike Swoosh on the lateral side, with a blend of white leather and brown suede UK 8.5

£1,800 - 2,000

€1,900 - 2,200

US\$2,300 - 2,600

Rapper Travis Scott released the Air Jordan 1 with a design that rocked both the fashion industry and the sneaker world. The reversed Swoosh and unique engravings along with later Nike collaborations cemented this shoe as one of the greatest of 2019.



83

84

SUPREME, NEW YORK

Supreme x Nike Air Force 1 Low, 2020
with Supreme box logo at the side heel
UK 7.5

£300 - 400
€330 - 430
US\$390 - 510

The Nike Air Force 1 is one of Nike's best-selling and most historic shoes of all time; iconic in both streetwear and high fashion, as well as hip-hop and music culture.



84

85*

SUPREME, NEW YORK

A set of three George Condo skateboards
Each: signed
Each approximately: 81 x 20cm (31 7/8 x 7 7/8in).

£3,000 - 5,000
€3,200 - 5,400
US\$3,800 - 6,400



85

86

NIKE AIR JORDAN 1

Retro High OG 'UNC', 2015
features white premium leather on the upper along with dark powder blue accents
UK 7

£1,000 - 1,200
€1,100 - 1,300
US\$1,300 - 1,500

Inspired by Michael Jordan's Alma mater, the University of North Carolina, the UNC colourway has had a resurgence recently due to the rising popularity of this shade of blue used by Nike.



86



87

TOM SACHS X NIKE

Mars Yard, 2012

Nike Special Forces outsoles and Vectran fabric used on the airbags
on the Mars Excursion Rover

£8,000 - 12,000

€8,700 - 13,000

US\$10,000 - 15,000

This shoe is the first first iteration of the Nike and Tom Sachs collaboration and references Nasa designs and fabrics used by Tommaso Rivellini, a mechanical engineer at the NASA facility for jet propulsion in Pasadena, California. The retro futuristic shoe design set a precedent very early on in Nike's collaborative career.





88 AR

INVADER (BORN 1969)

Invasion Kit IK.7: Union Space, 2007

numbered 45/150 on the instruction label on the reverse of its original packaging

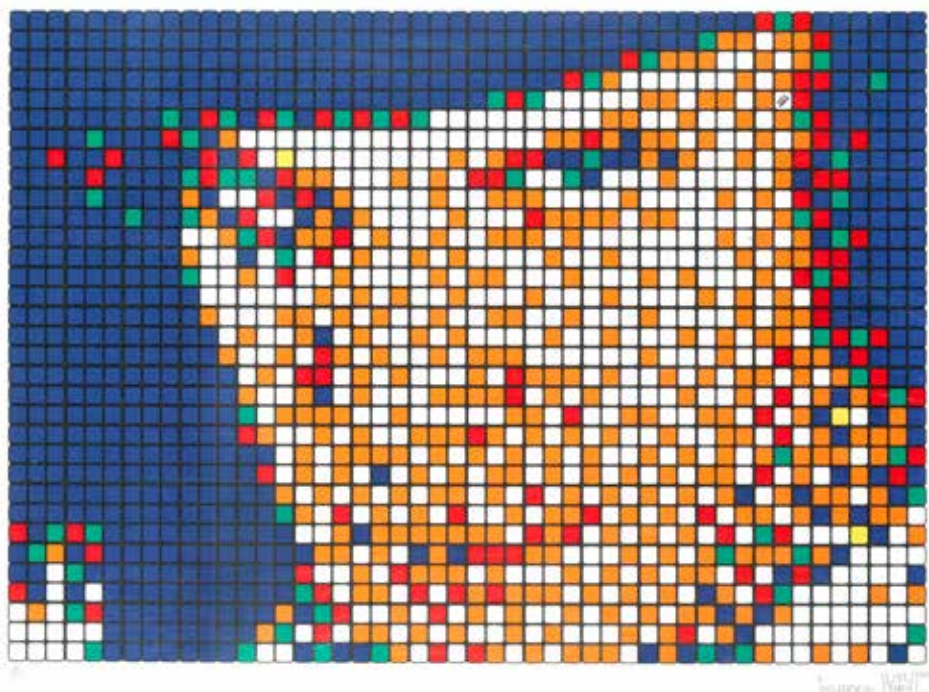
mosaic tiles

16 x 20cm (6 5/16 x 7 7/8in).

£5,000 - 7,000

€5,400 - 7,600

US\$6,400 - 9,000



89 AR

INVADER (BORN 1969)

Rubik Kubrick One - Clockwork Orange (Alex), 2006

signed, dated and inscribed in pencil by the artist, numbered 95/150

screenprint in colours

49.5 x 70cm (19 1/2 x 27 1/2in).

£3,000 - 5,000

€3,200 - 5,400

US\$3,800 - 6,400



90

KAWS (BORN 1974)

BFF Companion (MoMA), 2017

stamped with the artist's name, date and fabricator *MEDICOM TOY* on the underside

painted cast vinyl multiple

36 x 17cm (14 3/16 x 6 11/16in).

This work is from an open edition and is housed in the original packaging.

£500 - 700

€540 - 760

US\$640 - 900



91

KAWS (BORN 1974)

Dissected Companion (Brown) (Original Fake), 2006

stamped with the artist's name and date *KAWS..18 Open Edition* under the figure's right foot; further stamped with the date and fabricator *MEDICOM TOY CHINA* under the figure's left foot

painted cast vinyl

37 x 16.5 x 11.5cm (14 9/16 x 6 1/2 x 4 1/2in).

Executed in 2018, this work is from an open edition. This work is accompanied by the original box.

£1,500 - 2,000

€1,600 - 2,200

US\$1,900 - 2,600

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.



**PROPERTY FROM AN IMPORTANT LONDON STREET
ART COLLECTION**

92 AR

BANKSY (Born 1975)

Gold Flag, 2007

signed in black felt-tip pen, numbered 29/112 on the reverse
screenprint on gold Chromalux paper

50 x 70cm (19 11/16 x 27 9/16in).

with the publisher's blindstamp, Pictures on Walls, London

£18,000 - 22,000

€19,000 - 24,000

US\$23,000 - 28,000

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

Banksy, known for engaging with the political and social issues of
the day, regularly uses his art to critique modern ideas inherent in our
society.

His satirical and often dark humour touches on key themes including;
war, class, consumerism, capitalism and imperialism. In *Gold Flag*,
Banksy directly references Joe Rosenthal's renowned photograph of
U.S Soldiers raising the American Flag after seizing the island of Iwo
Jima on Mount Suribachi on 9th February, 1945.

The photograph, captured during world war II, won the Pulitzer Prize
for Photography and was later used by sculptor, Felix de Wildon,
to create the life-sized War Memorial in Virginia dedicated to all
US marines who lost their lives serving their country. In *Gold Flag*,
however, Banksy replaces the patriotic soldiers with a group of urban
kids who clamber up and stand victoriously over a dilapidated car.

The seizure of the prized hillside in Japan is replaced with the
reclamation of a burned-out vehicle. The two girls, who proudly
brandish the American flag over the car, are highlighted against a
golden orb in what seems to be a world without adults.

Banksy released *Flags* in two colours; editions of both gold and silver.
The source of colour, often referred to as the sun or the moon, frames
the children in an otherwise black deserted landscape. By using one
singular colour, in this case gold on smooth wove metallic paper, the
stark contrast creates a haunting and melancholy scene around the
rebel children.

Children are often a central motif in Banksy's work, used to symbolise
the future as well as the severity of the issues being addressed. In *Gold
Flag*, like in much of Banksy's art, its context is open to interpretation
with some speculating that the children represent America's youth, still
ambitious to achieve the 'American Dream'. Others suggest it might
be a comment on the amount of money spent on war, leaving millions
of men, women and children unsupported in ghettos or even a nod
to the moon landing. Banksy, who once described his art as a form of
underclass "revenge" that allows power to be taken from the elite and
given to the individual, once again leaves it up to the viewer to decide
its meaning.

© Joe Rosenthal/AP/Shutterstock



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please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



93 AR

BANKSY (BORN 1975)

Trolleys, 2007

signed and numbered 623/750 in pencil

screenprint in colours

56.5 x 76cm (22 1/4 x 29 15/16in).

with the publisher's blindstamp, Pictures on Walls, London

£25,000 - 35,000

€27,000 - 38,000

US\$32,000 - 45,000

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

94 AR

BANKSY (BORN 1975)

Girl with Balloon, 2004

numbered 320/600 in pencil

screenprint in black and red

70 x 50cm (27 9/16 x 19 11/16in).

with the publisher's blindstamp, Pictures on Walls, London

£60,000 - 80,000

€65,000 - 87,000

US\$77,000 - 100,000

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

"There is always hope."
Banksy





95 AR

BANKSY (BORN 1975)

Sale Ends (V.2), 2017

signed and numbered 340/500 in pencil

screenprint in colours

57 x 76.5cm (22 7/16 x 30 1/8in).

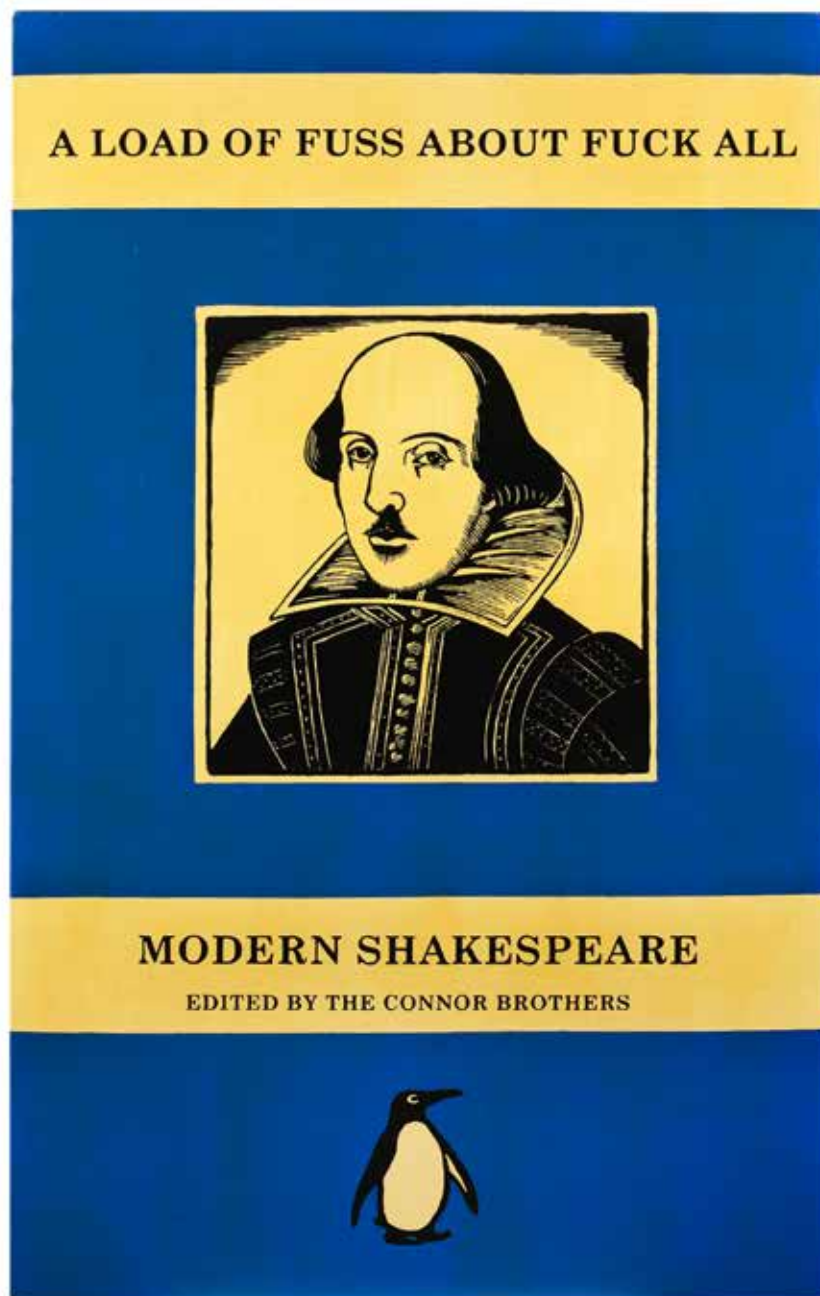
published by Pictures on Walls, London, with their blindstamp

£20,000 - 30,000

€22,000 - 32,000

US\$26,000 - 38,000

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



96 AR

THE CONNOR BROTHERS (BORN 1968)

A Load of Fuss About Fuck All, 2012

signed on the reverse

acrylic on canvas

121 x 75.5cm (47 5/8 x 29 3/4in).

£4,000 - 6,000

€4,300 - 6,500

US\$5,100 - 7,700

Provenance

Black Rat Projects, London

Acquired directly 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.



**PROPERTY FROM AN IMPORTANT LONDON STREET
ART COLLECTION**

97 AR TP

THE CONNOR BROTHERS (BORN 1968)

The Truth Will Set You Free, 2014
signed and dated on the reverse
acrylic and silkscreen on canvas
180.4 x 120.9cm (71 x 47 5/8in).

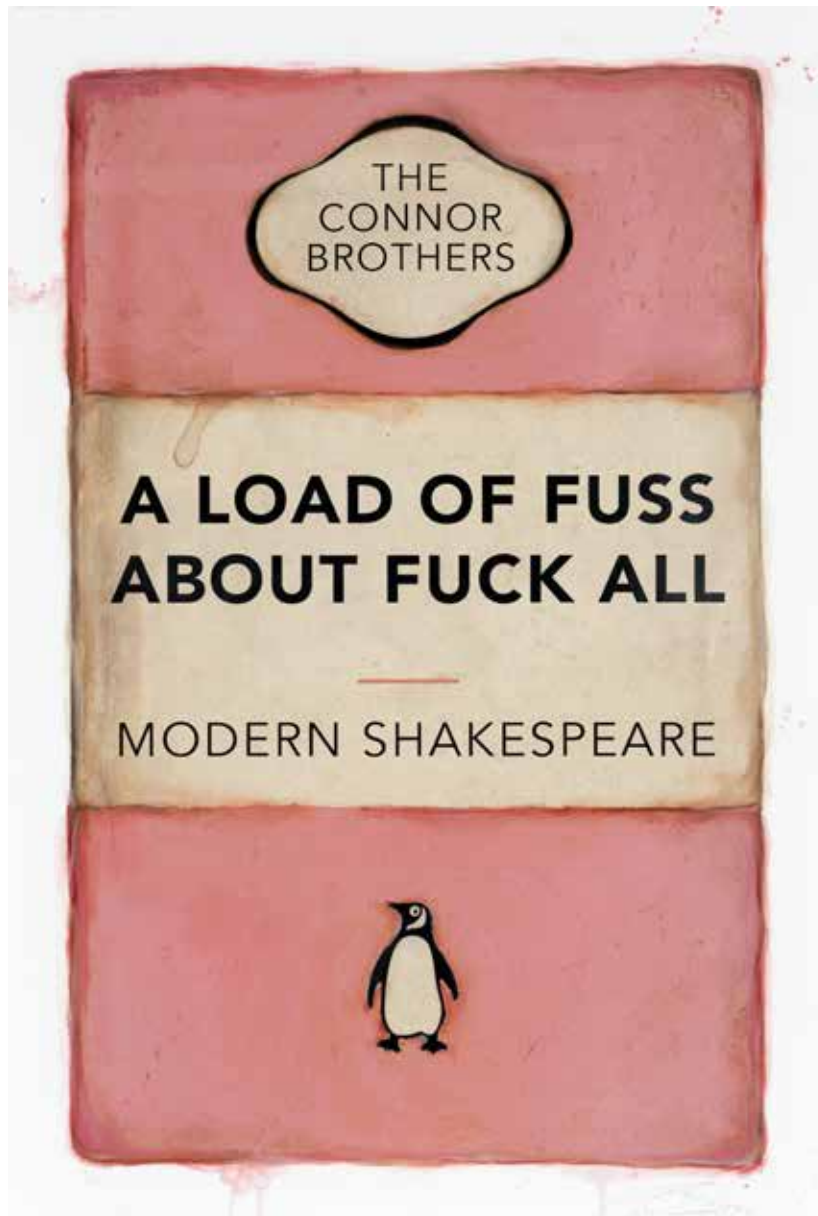
Provenance

Acquired directly from the artists by the present owner in 2014

£15,000 - 20,000

€16,000 - 22,000

US\$19,000 - 26,000



98 AR

THE CONNOR BROTHERS (BORN 1968)

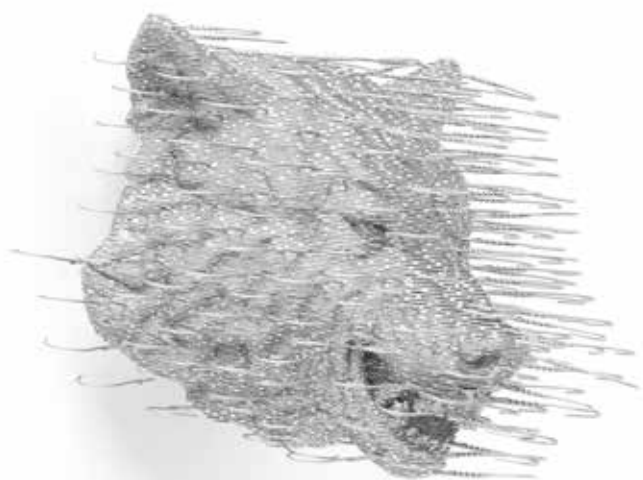
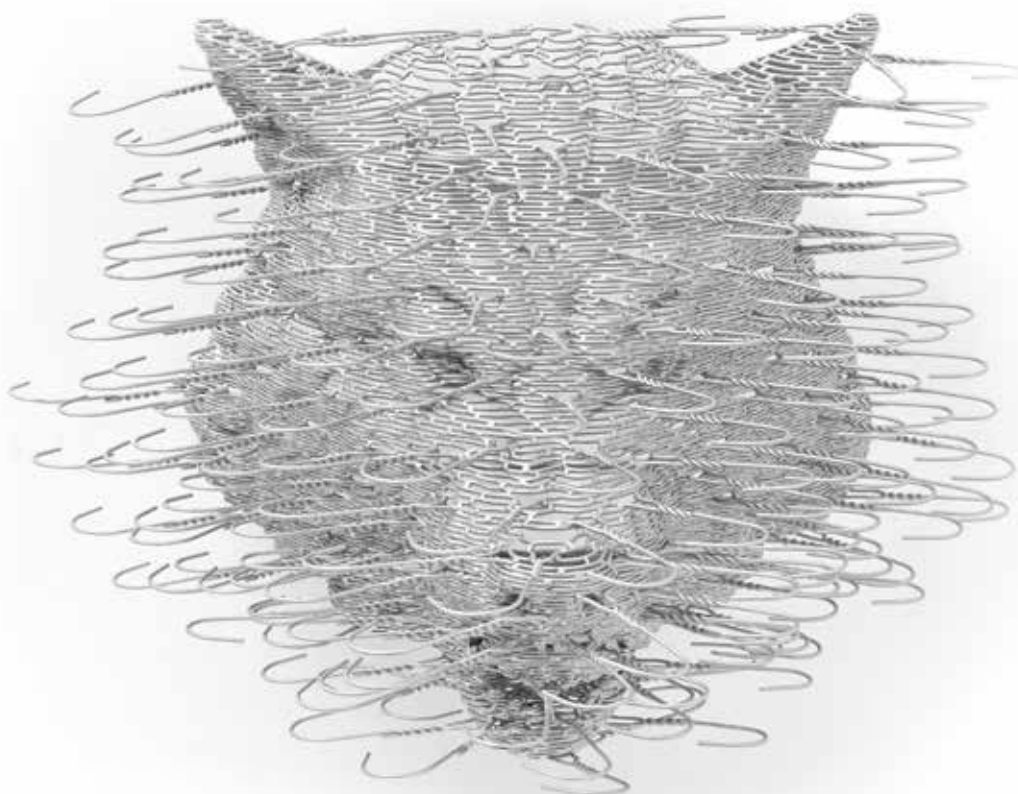
Load of Fuss About Fuck All (Pink), 2020
signed and numbered 1/10 in pencil
hand-coloured pigment print with varnish
75 x 50cm (29 1/2 x 19 11/16in).

£3,500 - 5,500

€3,800 - 6,000

US\$4,500 - 7,100

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.



(side view)

99 AR

DAVID MACH (BORN 1956)

Beast, 2013

signed, dated and numbered 1/4 on the inside

metal coat hangers

35.4 x 60.5 x 51cm (13 15/16 x 23 13/16 x 20 1/16in)

£8,000 - 12,000

€8,700 - 13,000

US\$10,000 - 15,000

Provenance

Acquired directly from the artist by the present owner in 2013



100 AR TP

DAVID MACH (BORN 1956)

Voodoo Chile, 2013

signed; titled and dated on the reverse

postcard collage on board

148.2 x 148.2cm (58 3/8 x 58 3/8in).

£6,000 - 8,000

€6,500 - 8,700

US\$7,700 - 10,000

Provenance

Acquired directly from the artist by the present owner in 2013

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.



**PROPERTY FROM AN IMPORTANT LONDON STREET
ART COLLECTION**

101

FAILE (ACTIVE SINCE 1999)

Untitled

acrylic and silkscreen on wooden box

50.8 x 40.50 x 30cm (20 x 15 15/16 x 11 13/16in)

This work is unique.

£2,000 - 3,000

€2,200 - 3,200

US\$2,600 - 3,800

Provenance

Lazarides Gallery, London

Acquired directly from the above by the present owner



(another view)

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.



**PROPERTY FROM AN IMPORTANT LONDON STREET
ART COLLECTION**

102

BAST

Shanley, 2011

signed, titled, dated and numbered twice 5 of 5 5/5 on the reverse
silkscreen and acrylic on canvas

122.4 x 87.2cm (48 3/16 x 34 5/16in).

£2,000 - 3,000

€2,200 - 3,200

US\$2,600 - 3,800

Provenance

Collection of the artist, Brooklyn

Private Collection, USA

Sale: Artnet, USA, *artnet Auctions*, 6 March 2014, Lot 96299

Acquired directly from the above by the present owner

This work is accompanied by a certificate of authenticity signed 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.

**PROPERTY FROM AN IMPORTANT LONDON STREET
ART COLLECTION**

103 TP

OSGEMEOS (BORN 1974)

Horse (Caballo Marino) in three parts, 2008
acrylic, sequins, coloured thread and nails on plywood
Each panel: 244 x 122cm (96 1/16 x 48 1/16in).
Overall: 244 x 366cm (96 1/16 x 144 1/8in).

£80,000 - 120,000

€87,000 - 130,000

US\$100,000 - 150,000

Provenance

Parra & Romero, Madrid

Acquired directly from the above by the present owner in 2008

Exhibited

Madrid, Parra & Romero, *Souhei Que Tinha Souhado (I dreamed that I dreamed)*, 2008

*"We want people to fly away when
they see our paintings."*
OSGEMEOS





104

104

AFTER JEFF KOONS (BORN 1955)

Balloon Dog (Gold), 2017

numbered 301 from the edition of 999 on the base
cold cast resin

30 x 30 x 12cm (11 3/4 x 11 3/4 x 4 3/4in).

published by Editions Studio, with a certificate of
authenticity, in the original presentation box

£600 - 800

€650 - 870

US\$770 - 1,000

105

AFTER JEFF KOONS (BORN 1955)

Balloon Rabbit (Silver), 2017

numbered 418/500 on the box

zinc alloy sculpture

28 x 12 x 10cm (11 x 4 3/4 x 4in).

published by Editions Studio, with the certificate of
authenticity, in the original presentation box

£700 - 1,000

€760 - 1,100

US\$900 - 1,300



105



106

106

AFTER JEFF KOONS (BORN 1955)

Balloon Dog (Red), 2017

numbered 317 from the edition of 999 on the base
cold cast resin

30 x 30 x 12cm (11 3/4 x 11 3/4 x 4 3/4in).

published by Editions Studio, with a certificate of
authenticity, in the original presentation box

£600 - 800

€650 - 870

US\$770 - 1,000



107

PETER ANDERSON (BORN 1954)

Alfie, Deptford High St, 2010

signed and blindstamped by the photographer to the lower edge, *no. 1/5*

silver gelatin photograph on paper, printed by Peter Anderson

115 x 150cm (45 1/4 x 59 1/4in).

£1,200 - 1,800

€1,300 - 1,900

US\$1,500 - 2,300

Provenance

Offered directly by the photographer

108*

SUPREME, NEW YORK

Jeff Koons skateboard

signed and titled

Approximately: 81 x 20cm (31 7/8 x 7 7/8in).

£800 - 1,200

€870 - 1,300

US\$1,000 - 1,500

107



108



109

109

KAWS (BORN 1974)

Small Lie (Brown); Small Lie (Black); Small Lie (Gray), 2017

each printed with the artist's name, date, title and fabricator, KAWS.. 17 SMALL LIE MEDICOM TOY CHINA on the underside
set of 3 painted vinyl multiples
each 12.9 x 12.2 x 27.5 cm (5 1/8 x 4 3/4 x 10 7/8 in.)
This work is from an open edition and is housed in the original Medicom packaging (3)

£1,000 - 1,500

€1,100 - 1,600

US\$1,300 - 1,900

110

YAYOI KUSAMA (BORN 1929)

Pumpkin (Yellow), 2013

stamped on the underside
painted cast resin multiple
10 x 8.5cm (3 15/16 x 3 3/8in.)

This work is from an open edition and is housed in its original box.

£500 - 700

€540 - 760

US\$640 - 900



110

111*

SUPREME, NEW YORK

A set of three John Baldessari skateboards

Each signed

Each approximately: 81 x 20cm (31 7/8 x 7 7/8in).

£2,000 - 3,000

€2,200 - 3,200

US\$2,600 - 3,800



111

112*

SUPREME, NEW YORK

Two Damien Hirst skateboards

Each: signed

Each approximately: 81 x 20cm (31 7/8 x 7 7/8in).

£2,000 - 3,000

€2,200 - 3,200

US\$2,600 - 3,800



112



113 Ω AR

RED HOT CHILI PEPPERS / DAMIEN HIRST

A custom-made 'Flea' spin bass guitar, 2011

signed by both Hirst and Flea on the back of the guitar in black inks, numbered 20 of 125 on the back of the neck, the bass guitar with Indian rosewood fretboard, maple neck, clear-scratchplate, a custom-design based on Flea (from the Red Hot Chili Peppers) bass guitar, finished with a black and white spin painting executed in household gloss paint by Damien Hirst, accompanied by a fitted case with black plush lining and outer covers finished in the same design as the guitar

£12,000 - 15,000

€13,000 - 16,000

US\$15,000 - 19,000

Provenance

In 2011 London-based artist Damien Hirst collaborated with Flea, American bassist of the Red Hot Chili Peppers, to produce a series of unique bass guitars. The guitars each had an individual black-and-white or coloured spin design, and proceeds from their sale went to Silverlake Conservatory of Music.

Acquired by the present owner in 2011.



(details)



114 AR

DAMIEN HIRST (B. 1965)

Skull on Skateboard Deck, 2011

signed

screenprinted skateboard with drawing and inscription *FOR THE LOVE OF GOD* in black marker pen

92.5 x 33.5cm (36 7/16 x 13 3/16in). (overall)

This work is one of 40 unique examples, each with a unique drawing. Housed in its original Perspex box, produce by Supreme, New York, published by Other Criteria, London.

£8,000 - 12,000

€8,700 - 13,000

US\$10,000 - 15,000





115

NIKE AIR YEEZY 2

Red October, 2014

UK 10

£12,000 - 14,000

€13,000 - 15,000

US\$15,000 - 18,000

Red October was the third and final colourway in a trilogy of Nike Air Yeezy 2's. They were released via Twitter link, selling out within seconds and were the final collaboration between Nike and Kanye West.

116

YEEZY 750 BOOST

'OG' Adidas, 2015

signed by Kanye West in black ink

UK 9.5

£5,000 - 6,000

€5,400 - 6,500

US\$6,400 - 7,700

Kanye West's first collaborative Adidas shoe, the Yeezy Boost 750 'OG' was released in *February 2015* in limited quantities after West's abrupt departure from sportswear competitor Nike.



116

117

NIKE AIR YEEZY 2 NRG

Solar Red, 2012 glow-in-the-dark outsole with moulded rubber heel and suede side panel

UK 7

£5,500 - 6,500

€6,000 - 7,000

US\$7,100 - 8,300

Solar Red were the debut colourways for this model and proved to be incredibly well received by sneakerheads and Kanye fans alike.



117

118



118

OFF-WHITE X NIKE

Air Jordan 1 NRG 'Revealing', 2018
UK 3 GS (Grade School)

£2,200 - 2,500

€2,400 - 2,700

US\$2,800 - 3,200

The only Off-White Nike shoe to be regionally exclusive to Europe; this colourway was the second to release. This was also notably the only Off-White Jordan to use the Nike Grade School sizing system, denoting a slightly different mould, size connotation and production.

119

OFF-WHITE X NIKE

Air Jordan 1 UNC 'Revealing', 2017
 features white leather on the upper along with dark powder blue accents
UK 6.5

£2,000 - 2,200

€2,200 - 2,400

US\$2,600 - 2,800

The most recent and probably the final release of the Jordan 1s in this collection.



119

120

DIOR X NIKE AIR JORDAN 1 HIGH OG

Air Dior, 2020

with a mixture of white and Dior grey leather, an oblique monogrammed Swoosh and translucent sole, include metal hang tag.

UK 11

£10,000 - 12,000

€11,000 - 13,000

US\$13,000 - 15,000

Dior x Nike Air Jordan 1 High OG was a limited 8,500 pair release. Possibly the most highly anticipated sneaker release to have happened, the Air Dior was released this year as a result of Kim Jones' Dior and Nike's Jordan brand. The Air Dior is the most premium Nike collaboration and had the highest original retail price.



Bonhams

AUCTIONEERS SINCE 1793



Call To Consign

Modern & Contemporary Art

New Bond Street, London | 9 December 2020

CLOSING DATE FOR CONSIGNMENTS

26 October 2020

An auction focusing on the Avant-Garde
to the present day

ENQUIRIES

+44 (0) 20 7468 5815

cassi.young@bonhams.com

bonhams.com/contemporary

IMI KNOEBEL (B. 1940)

Face 19 Ed., 2002/2014

signed, titled, dated and numbered

imi 2014 Face 19 2002 5/5 (on the reverse)

acrylic on plastic foil collage

36 x 36.3 cm.

£4,000-6,000 *

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

Bonhams

AUCTIONEERS SINCE 1793



Post-War & Contemporary Art

New Bond Street, London | 22 October 2020

ENQUIRIES

+44 (0) 20 7447 7403
ralph.taylor@bonhams.com
bonhams.com/contemporary

GEORGE CONDO (B. 1957)

Untitled, 1989
£45,000 - 65,000*

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

Bonhams

AUCTIONEERS SINCE 1793



Entertainment Memorabilia including a collection from BAFTA

Montpelier Street, London | 13 October 2020

ENQUIRIES

+44 (0) 20 7393 3984

entertainment@bonhams.com

bonhams.com/entertainment

**COLDPLAY: THE ORIGINAL CONCEPT
ARTWORK BY COLDPLAY AND PILAR
ZETA FOR THE BAND'S 2015 ALBUM
'A HEAD FULL OF DREAMS',**

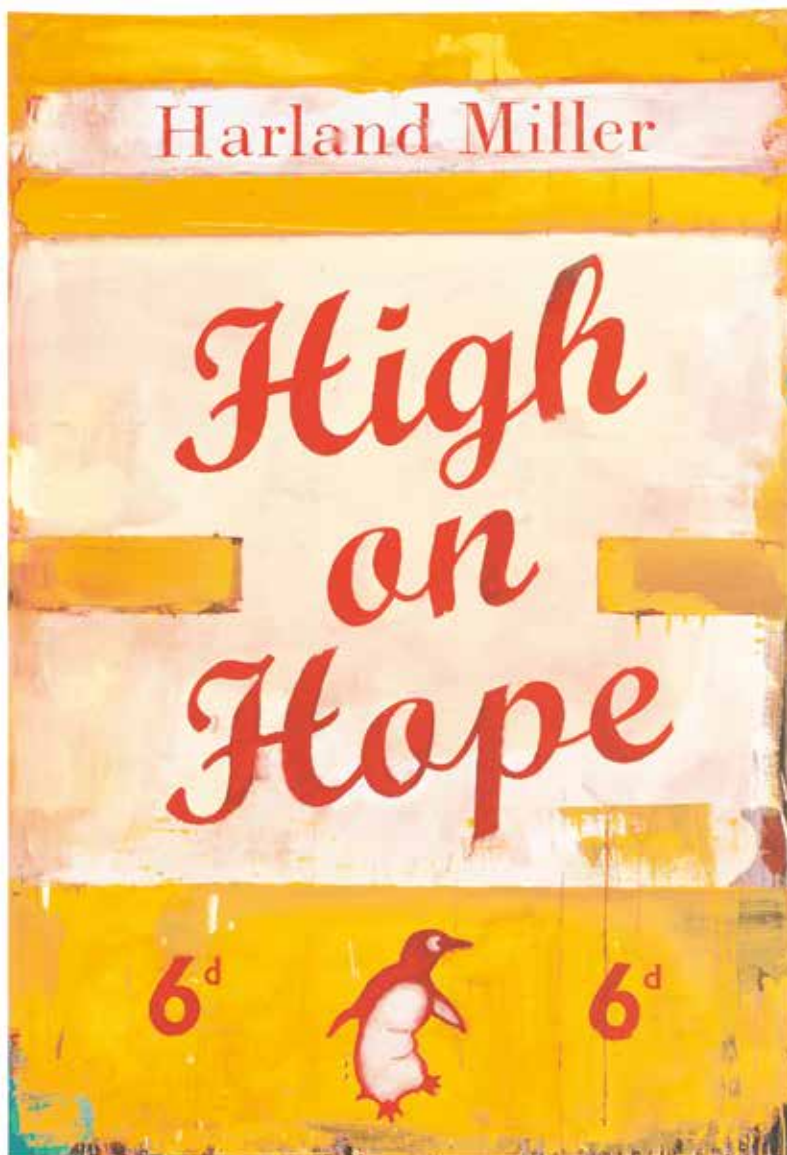
*collage / mixed media on canvas,
137in x 70in (350cm x 180cm)*

£20,000-30,000 *

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

Bonhams

AUCTIONEERS SINCE 1793



Prints & Multiples

Montpelier Street, London | 7 October 2020

ENQUIRIES

Carolin von Massenbach
+44 (0)207 393 3941
carolin.vonmassenbach@bonhams.com
bonhams.com/prints

HARLAND MILLER

High on Hope
Screenprint in colours, 2019, on Somerset
White, signed and numbered 56/75 in pencil
£10,000 - 15,000 *

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, and to all persons participating in the auction process including auction attendees, *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as “*Bidders*” or “you”. Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics. IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

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

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

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an “as is” basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical items or parts are sold for their artistic, historic or cultural interest and may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details. Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

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

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

Prices below and above the *Estimates*, so *Estimates* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

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

The Seller’s responsibility to you

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

Bonhams’ responsibility to you

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

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

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

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

Alterations

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

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

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales*, without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested is put up for *Sale*. We have complete discretion in which to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%; however, these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not 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 *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer’s* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

Please visit our *Website* at <http://www.bonhams.com> for details of how to bid via the internet.

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

Bidding through an agent

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

details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

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

Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details. 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 *Auctioneers* and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder* including the warranties as to your status and source of funds. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this *Sale*.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it.

For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* on each *Lot* purchased:

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

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

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

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

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of €1,000 or greater (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

| <i>Hammer Price</i> | Percentage amount |
|------------------------------|-------------------|
| From €0 to €50,000 | 4% |
| From €50,000.01 to €200,000 | 3% |
| From €200,000.01 to €350,000 | 1% |
| From €350,000.01 to €500,000 | 0.5% |
| Exceeding €500,000 | 0.25% |

8. VAT

The prevailing rate of *VAT* at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

The following symbols, shown beside the *Lot* number, are used to denote that *VAT* is due on the *Hammer Price* and *Buyer's Premium*:

- † *VAT* at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω *VAT* on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- *VAT* on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
- G Gold bullion exempt from *VAT* on the *Hammer Price* and subject to *VAT* at the prevailing rate on the *Buyer's Premium*
- Zero rated for *VAT*, no *VAT* will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the EU: *VAT* is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: *VAT* is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

In all other instances no *VAT* will be charged on the *Hammer Price*, but *VAT* at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a *VAT* inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus *VAT* and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

Bonhams' preferred payment method is by bank transfer.

You may electronically transfer funds to our *Account*. If you do so, please quote your padddle 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 enquires@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 *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we attempt to detail, as far as practicable, all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*.

Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details. It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

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

Under 15 years old – into neck or less than 4cm

15 to 30 years old – top shoulder (ts) or up to 5cm

Over 30 years old – high shoulder (hs) or up to 6cm

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

Options to buy parcels

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

Wines in Bond

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

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

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Châteaueu 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 <i>Additional Premium</i> will be payable to us by the <i>Buyer</i> to cover our <i>Expenses</i> relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details. |
| ○ | The <i>Seller</i> has been guaranteed a minimum price for the <i>Lot</i> , either by <i>Bonhams</i> or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on |

- a successful Sale or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the Lot either wholly or partially or may otherwise have an economic interest.
- Ⓞ This Lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

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

1 THE CONTRACT

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

2 SELLER'S 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 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 our 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 [AP], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and VAT and any interest earned and/or incurred until payment to the *Seller*.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.
- 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. Department of State, the United Nations Security Council, the European Union, Her Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or
- 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

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| | you have not paid for the <i>Lot</i> in accordance with paragraph 3, and the <i>Lot</i> is moved to any third party's premises, the <i>Lot</i> will be held by such third party strictly to <i>Bonhams'</i> order and we will retain our lien over the <i>Lot</i> until we have been paid in full in accordance with paragraph 3. | |
| 6 | RESPONSIBILITY FOR THE LOT | |
| 6.1 | Title (ownership) in the <i>Lot</i> passes to you (i) on payment of the <i>Purchase Price</i> to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11. | |
| 6.2 | Please note however, that under the <i>Contract for Sale</i> , the risk in the <i>Lot</i> passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the <i>Lot</i> if earlier, and you are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</i>. | |
| 7 | FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS | |
| 7.1 | If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>): | |
| 7.1.1 | to terminate this agreement immediately for your breach of contract; | |
| 7.1.2 | to retain possession of the <i>Lot</i> ; | |
| 7.1.3 | to remove, and/or store the <i>Lot</i> at your expense; | |
| 7.1.4 | to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract; | |
| 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 <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof; | |
| 7.1.7 | to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so; | |
| 7.1.8 | to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full; | |
| 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, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us; | |
| 7.1.11 | refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> . | |
| 7.1.12 | having made reasonable efforts to inform you, to release your name and address to the <i>Seller</i> , so they might take appropriate steps to recover the amounts due and legal costs associated with such steps. | |
| 7.2 | You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you. | |
| 7.3 | If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us. | |
| 7.4 | We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us. | |
| 8 | CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT | |
| 8.1 | Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may: | <p>8.1.1 retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i>; and/or</p> <p>8.1.2 deliver the <i>Lot</i> to a person other than you; and/or</p> <p>8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or</p> <p>8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.</p> <p>8.2 The discretion referred to in paragraph 8.1:</p> <p>8.2.1 may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i>, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and</p> <p>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.</p> |
| 9 | FORGERIES | |
| 9.1 | We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9. | |
| 9.2 | Paragraph 9 applies only if: | |
| 9.2.1 | your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and | |
| 9.2.2 | you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and | |
| 9.2.3 | within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> . | |
| 9.3 | Paragraph 9 will not apply in respect of a <i>Forgery</i> if: | |
| 9.3.1 | the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or | |
| 9.3.2 | it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed. | |
| 9.4 | You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> . | |
| 9.5 | If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , VAT and Expenses paid by you in respect of the <i>Lot</i> . | |
| 9.6 | The benefit of paragraph 9 is personal to, and incapable of assignment by, you. | |
| 9.7 | If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph 9 will cease. | |
| 9.8 | Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> . | |
| 10 | OUR LIABILITY | |
| 10.1 | We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> . | |
| 10.2 | Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by: | |
| 10.2.1 | handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or | |
| 10.2.2 | changes in atmospheric pressure; nor will we be liable for: | |
| 10.2.3 | damage to tension stringed musical instruments; or | |
| 10.2.4 | damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so. | |
| 10.3.1 | We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise. | |
| 10.3.2 | Unless you buy the <i>Lot</i> as a <i>Consumer</i> , in any circumstances | |
| | where we are liable to you in respect of a <i>Lot</i> , or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i>) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise. | |
| | 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 <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i> "), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if: | |
| | the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and | |
| | you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a non-conforming <i>Lot</i> , and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i> ; and | |
| | within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .but not if: the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or | |
| | it can be established that the <i>Lot</i> is a non-conforming <i>Lot</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or | |
| | the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements. | |
| | If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</i> , we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i> . | |
| | The benefit of paragraph 10 is personal to, and incapable of assignment by, you, and if you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease. | |
| 12 | 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 <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or | |

- communication to ensure that it is received in a legible form within any applicable time period.
- 12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.
- 12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.
- 12.8 In this agreement "including" means "including, without limitation".
- 12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 12.10 Reference to a numbered paragraph is to a paragraph of this agreement.
- 12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
- 12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
- 13 GOVERNING LAW**

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 3

DEFINITIONS AND GLOSSARY

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

LIST OF DEFINITIONS

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

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

"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

GLOSSARY

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

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

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

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

| | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
|--------------------------|--------------------------|--------------------------|--------------------------|

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

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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: Pop x Culture | | Sale date: Thursday 8 October 2020 | |
| Sale no. 26447 | | Sale venue: New Bond Street, London | |
| If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids. | | | |
| General Bid Increments: | | | |
| £10 - 200by 10s | | £10,000 - 20,000by 1,000s | |
| £200 - 500by 20 / 50 / 80s | | £20,000 - 50,000by 2,000 / 5,000 / 8,000s | |
| £500 - 1,000by 50s | | £50,000 - 100,000by 5,000s | |
| £1,000 - 2,000by 100s | | £100,000 - 200,000by 10,000s | |
| £2,000 - 5,000by 200 / 500 / 800s | | above £200,000at the auctioneer's discretion | |
| £5,000 - 10,000by 500s | | | |
| The auctioneer has discretion to split any bid at any time. | | | |
| Customer Number | | Title | |
| First Name | | Last Name | |
| Company name (if applicable) | | | |
| Company Registration number (if applicable) | | | |
| Address | | | |
| | | City | |
| Post / Zip code | | County / State | |
| Telephone (mobile) | | Country | |
| Telephone (landline) | | | |
| E-mail (in capitals) | | | |
| Please answer all questions below | | | |
| 1. ID supplied: Government issued ID <input type="checkbox"/> and (if the ID does not confirm your address) <input type="checkbox"/> 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? <input type="checkbox"/> If yes, please complete question 3. | | | |
| 3. Bidder's name, address and contact details (phone and email): Bidder's ID: Government issued ID <input type="checkbox"/> and (if the ID does not confirm their address) <input type="checkbox"/> current utility bill/bank statement | | | |
| Are you acting in a business capacity? Yes <input type="checkbox"/> No <input type="checkbox"/> | | If registered for VAT in the EU please enter your registration here: <input type="text"/> / <input type="text"/> - <input type="text"/> - <input type="text"/> | |

Please note that all telephone calls are recorded.

| Telephone or Absentee (T / A) | Lot no. | Brief description | MAX bid in GBP (excluding premium & VAT) | Covering bid ★ |
|-------------------------------|---------|-------------------|--|----------------|
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Please leave lots "available under bond" in bond ☐

Please include delivery charges (minimum charge of £20 + VAT) ☐

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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.

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UK/08/19

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