

Bonhams

POP CULTURE

New Bond Street, London | 11 November 2021



Supreme









Pop x Culture

New Bond Street, London | Thursday 11 November 2021 at 4pm

BONHAMS

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SALE NUMBER

26828
Lots 1 - 139

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Inside Front Cover: lot 75 (detail)

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Wednesday 10 November 9am-5pm
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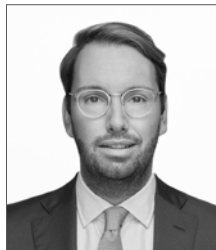


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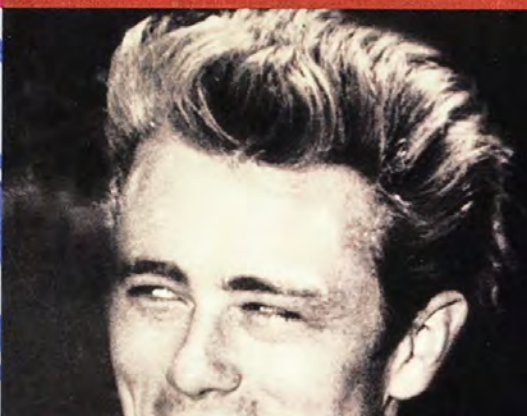


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Introduction

Bonhams London is delighted to present its second iteration of *Pop x Culture*, a dedicated auction celebrating the roots and legacies of Pop and Street art over the years.

One could say that the immediacy and accessibility of both Pop and Street art have been central to their popularity, and both values sit at the core of this sale. Moving away from the traditional chasm between 'high' and 'low' art, defying notions of class, backgrounds and boundaries, appealing to all by speaking from the heart of contemporary culture, be it in late 1950s Britain, the American 60s or in today's world, through rock'n'roll, punk, fashion, films, posters, graffiti or editioned prints, the works presented here have in common their concern for a culture with which all can identify.

This is something much celebrated by artist Camille Walala, with whom we are thrilled to be collaborating for this sale. The accessible nature of art is at the core of Camille's vision and in that she inscribes herself fully within the legacy of Pop and Street art; creating bold and colourful murals and street installations that both challenge and celebrate our modern urban life.

In addition to a curated selection which she has chosen (Lots 57-64), we are introducing Camille's own work to auction for the very first time, offering three of her original works (Lots 65, 66 and 67). These pieces are an exciting new direction for the artist whose output has until recently focussed mostly on very large-scale projects, and we are delighted to include them in the sale. Camille will also create a mural in the entrance area of our flagship New Bond Street headquarters which will be on view during the exhibition and beyond.

Accordingly, the sale starts with the emergence of Pop Art on both sides of the Atlantic, with artists such as Peter Blake, Richard Hamilton and Allen Jones in the UK, and Andy Warhol, Roy Lichtenstein and Tom Wesselmann in the USA, to name but a few. All were fascinated with advertising, stardom, and the media; inspirations they then filtered in works filled with punch and irony. Blake continues his dissection of popular culture in his contemporary output, and *Sources of Pop Art*, 2009 (Lot 1), is a wonderful way to start the sale. Meanwhile, Warhol *Mick Jagger* (Lot 35) and Lichtenstein *WHAAM!* (Lot 12) can be seen as the quintessential works of Pop Art, both bold, challenging the accepted standards of art at the time, and instantly recognisable images grounded in popular culture.

Pop Art's irreverence lead the way for artists such as Keith Haring, Jean-Michel Basquiat and Kenny Scharf to push the boundaries further and take their art to the streets, turning the city walls into their canvas from the late 1970s onwards, and with their ideals expanding almost naturally to music, film, and fashion, thus giving birth to a multitude of subcultures.

When Stanley Kubrick discovered Herman Makkink *Rocking Machine* for example, created in 1969 (Lot 28 is a very limited new edition in gold created specifically for this sale), he worked to have it featured in his infamous film *A Clockwork Orange*. The idea was clear, to shock the establishment, and it worked.

The irreverence, alongside freedom and accessibility were all core values of the Punk subculture of the 1970s and onwards. The Clash posters (Lots 41-48) celebrate liberation and inclusivity, in total opposition to far right ideals on the rise in these years. The Sex Pistols branded themselves as the ultimate anti-establishment band, taking full advantage of the crossover between music, art and fashion; Jamie Reid creating some of their most well-remembered imagery (see Lots

43 and 78-84). The spirit of the time is captured in all its electricity in Chalkie Davies and Jill Furmanovsky's photographs (see Lots 33-39, and 49-52).

This crossover between music and the visual arts was an explosive cultural force and continued well into the 1980s with the introduction of hip-hop and graffiti to American Pop Music. A landmark example was the De La Soul debut album *3 Feet High And Rising* in 1988, a collaboration between Tommy Boy Records and the Grey Organization; the album musical and visual identity and success expanded the vocabulary of hip hop as an emerging art form.

Collaborations and crossover between photography, fashion, art and music have since grown and expanded the Pop and Street art legacy in today's popular culture. From Alex Lake's beautiful and poignant photographs of Amy Winehouse (Lots 109-110), to Castrillo's designs for Nicki Minaj (Lot 95) and Ciara (Lot 96), and with historical fashion brands getting caught in a Neo Pop frenzy that crossed borders, perhaps best exemplified with Louis Vuitton celebrated collaborations with artists such as Takashi Murakami, Richard Prince and Stephen Sprouse (Lots 119-128).

The Red and White Monogram Malle Courier 90 Trunk (Lot 75), created in 2017 under the creative direction of Kim Jones has been branded one of the most important collaborations between the hugely popular streetwear brand Supreme and high fashion magnate Louis Vuitton. The latter's interest in art collaborations started in the early 2000s and appropriately with Neo-Pop artist Takashi Murakami whose inspiration was rooted in the fashionable Kawaii culture in Japan. Fashion, commerce, and art: the ultimate crossover, almost taking the ironical seriously. It seems to purposefully create confusion as to whether art influences fashion or the other way around.

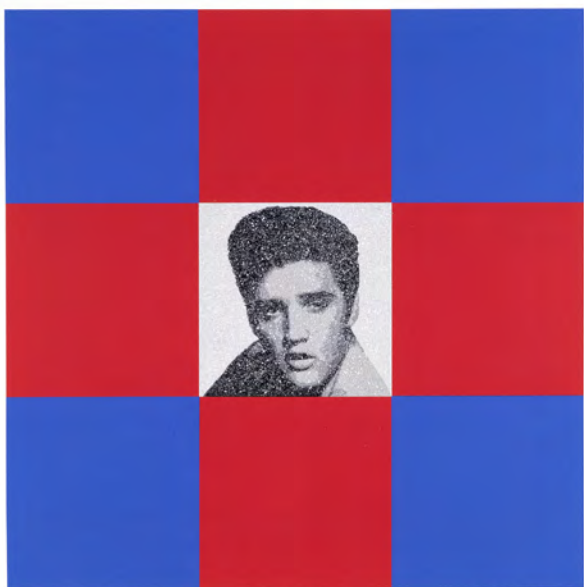
The irony and at times underlying scepticism of Pop Art have not disappeared though, and Virgil Abloh *Receipt rug* (Lot 129) or the 'Jesus shoes' (Lot 131) are good examples in this sale; the latter created as a statement to how absurd the collaborative culture can sometimes become. Meanwhile, scepticism and introspection into the darker depths of contemporary popular culture are just as potent today as made clear by the works of the Connor Brothers (Lots 106-107), Christopher Wool (Lot 108) or Banksy (Lots 85-94, and 100-105). The latter's popularity also inscribes itself within the realms of pop and street art, with social criticism and a fierce understanding of branding and communication through street art and editioned prints at the core of his work.

Overall, from the roaring 60s to the popular contemporary works of Banksy, through Neo Pop, Urban culture and the artists, genres and icons of the Punk, Hip Hop and Pop music scenes, *Pop x Culture* celebrates the story of the global Post Pop culture over the decades and could perhaps be best described in Camille Walala's credo: "Taking joy seriously".





1



2

1 AR

SIR PETER BLAKE R.A. (BORN 1932)

Sources of Pop Art VII, 2009

signed and inscribed 'A/P III/XVIII' in pencil, one of eighteen artist's proofs aside from the numbered edition of 175 screenprint in colours with glitter and diamond dust image 81.5 x 81.5cm (32 1/16 x 32 1/16in). published by CCA Galleries, London

£4,000 - 6,000

€4,700 - 7,100

US\$5,500 - 8,300

2 AR

SIR PETER BLAKE R.A. (BORN 1932)

Elvis Cross, 2008

signed, titled, dated and numbered 152/225 in pencil screenprint in colours with diamond dust 72 x 68.8cm (28 3/8 x 27 1/16in). published by Counter Editions, London

£500 - 700

€590 - 830

US\$690 - 960

3 AR

ALLEN JONES (BORN 1937)

Acrobat, 1993

signed, dated and numbered IX/X on the underside of the base
acrylic on plywood on wooden base
70 x 37cm (27 9/16 x 14 9/16in).

£5,000 - 7,000

€5,900 - 8,300

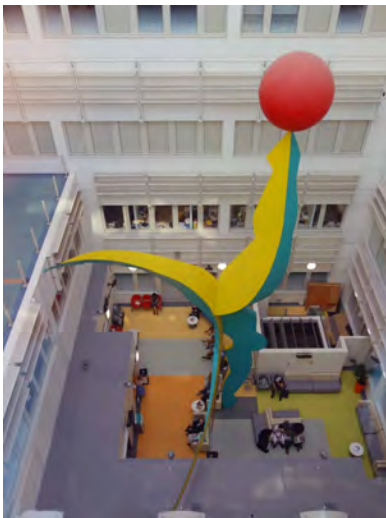
US\$6,900 - 9,600

Provenance

Private Collection, UK

Sale: Christie's South Kensington, London, *British Pop Prints*, 2
October 2002, Lot 107.

Acquired directly from the above by the present owner.



© Allen Jones

The present work is a domestic version of the site-specific
60 foot tall *Acrobat* installed in the foundation of Chelsea and
Westminster Hospital when it was built in 1993.

From Peter Blake's *Love Portfolio*. Each piece in the series is inspired by a song that features the word 'Love' and the cultural icons that made these songs household hits. The ones on these pages feature Doris Day, Chuck Berry, Frank Sinatra, Elvis Presley's silhouette and The Everly Brothers.



4

4 + AR

SIR PETER BLAKE R.A. (BORN 1932)

Secret Love, 2005

signed, numbered and titled by the artist *no.41/75*, screenprint in colours on bright white Colorplan 700gsm with diamond dust, published by Paul Stolper

75 x 57.8cm (29 1/2 x 22 3/4in)

£800 - 1,000

€950 - 1,200

US\$1,100 - 1,400



5

5 + AR

SIR PETER BLAKE R.A. (BORN 1932)

I Love You, 2005

signed, numbered *no.AP 4/5* and titled by the artist, screenprint in colours on bright white Colorplan 700gsm with diamond dust, published by Paul Stolper

75 x 57.8cm (29 1/2 x 22 3/4in)

£800 - 1,000

€950 - 1,200

US\$1,100 - 1,400

6 † AR

SIR PETER BLAKE R.A. (BORN 1932)

I Love Paris, 2005

signed, numbered and titled by the artist no.29/75, screenprint in colours on bright white Colorplan 700gsm with diamond dust, published by Paul Stolper
75 x 57.8cm (29 1/2 x 22 3/4in)

£800 - 1,000

€950 - 1,200

US\$1,100 - 1,400



44/75

"I Love Paris"

Sir Peter Blake

7

8 † AR

SIR PETER BLAKE R.A. (BORN 1932)

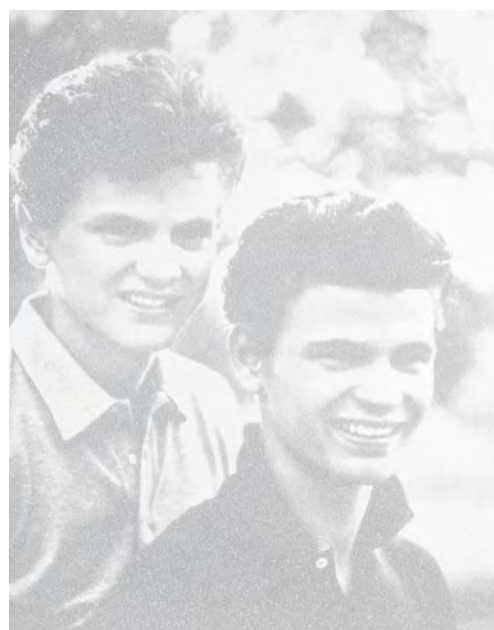
Love Hurts, 2005

signed, numbered no.52/75 and titled by the artist, screenprint in colours on bright white Colorplan 700gsm with diamond dust, published by Paul Stolper
75 x 57.8cm (29 1/2 x 22 3/4in)

£700 - 1,000

€830 - 1,200

US\$960 - 1,400



52/75

"Love Hurts"

Sir Peter Blake

8



9

9 AR

SIR PETER BLAKE R.A. (BORN 1932)

Untitled

collage on paper

18 x 13.5cm (7 1/16 x 5 5/16in).

£5,000 - 7,000

€5,900 - 8,300

US\$6,900 - 9,600

Provenance

The Artist, from whom acquired directly by the family of the present owner, and thence by descent Private Collection, U.K.

We are grateful to the Artist for his assistance in cataloguing this lot.



10

10 AR

SIR PETER BLAKE R.A. (BORN 1932)

Vintage Blake, 2012

signed and numbered 146/250 in pencil

screenprint in colours

image 56.8 x 57.1cm (22 3/8 x 22 1/2in).

published by CCA Galleries, London, with their blindstamp

£800 - 1,200

€950 - 1,400

US\$1,100 - 1,700



11 AR

RICHARD HAMILTON (1922-2011)

My Marilyn, 1965

signed, dated and numbered 8/75 in pencil

screenprint in colours

68.5 x 84cm (26 15/16 x 33 1/16in).

printed by the artist and Chris Prater at Kelpra Studio, London,

published by Editions Alecto, London

£12,000 - 18,000

€14,000 - 21,000

US\$17,000 - 25,000

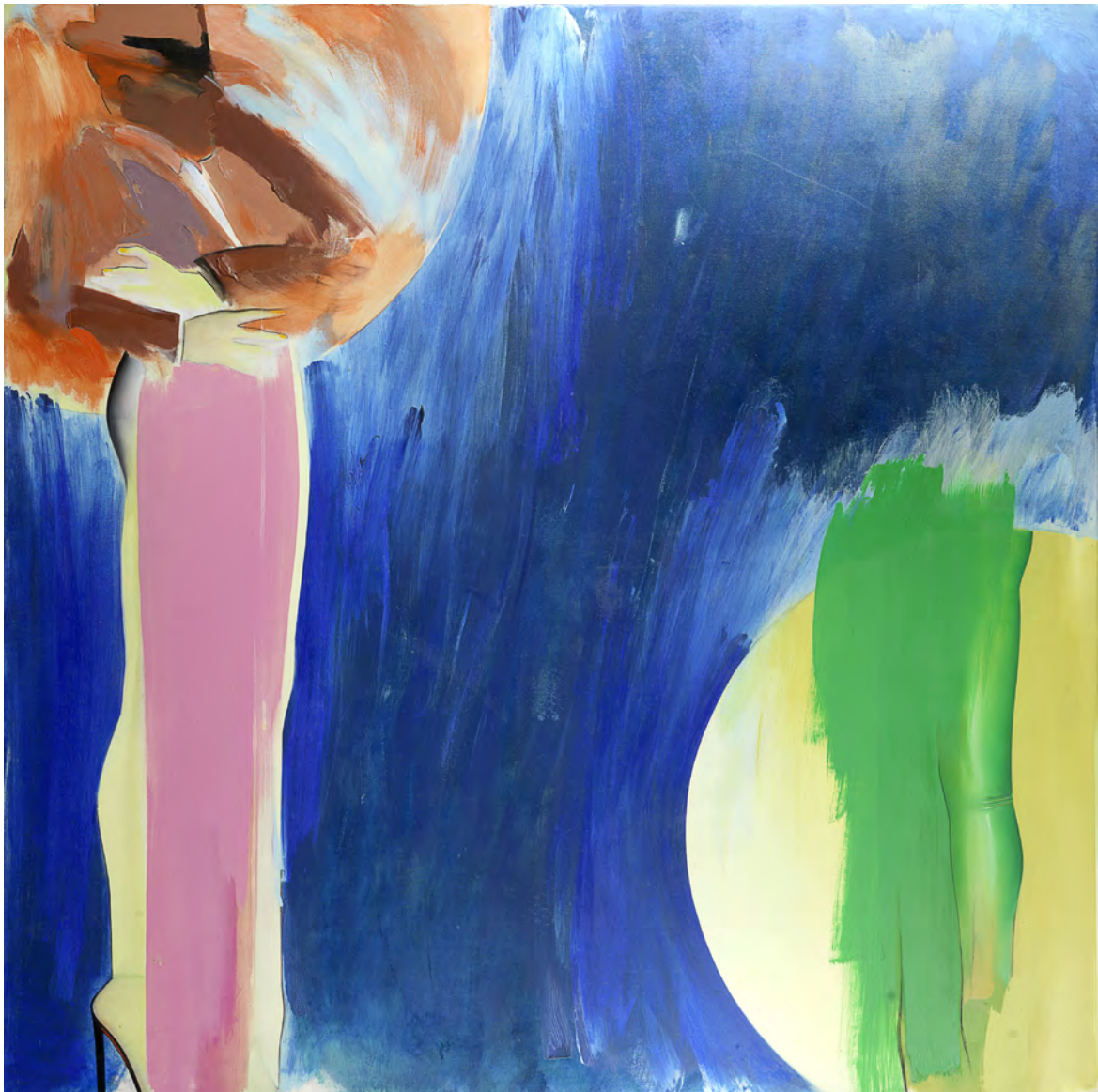
Literature

Etienne Lullin, *Richard Hamilton Prints and Multiples 1939-2002*,
Kunstmuseum Winterthur & Richter Verlag Dusseldorf, 2003, no.59, p.71

Richard Hamilton was a major figure in the Pop Art movement in the United Kingdom, often using stories which appeared in the media as a basis for his work to explore our relationship with celebrity and our perception of reality.

For *My Marilyn* he based the image on photographic stills of Marilyn Monroe taken by the American photographer George Barris for a 1962 edition of *Town* magazine, reproducing the photographs in a collage and adding screenprint for a painterly effect. The crosses were made on the original contact sheets by Marilyn who had final approval and this defacing of her image taken shortly before her death gives an air of poignancy to this print.





12 AR

ALLEN JONES (BORN 1937)

A Parable of Our Time II, 1981

oil on canvas

152 x 152cm (59 13/16 x 59 13/16in).

£30,000 - 50,000

€36,000 - 59,000

US\$41,000 - 69,000

Provenance

With Waddington Galleries Ltd, London.

The work of celebrated British Pop artist Allen Jones is immediately recognisable, whether for his 'furniture' sculptures or brightly coloured paintings. Diffusing a variety of influences – from popular culture, advertising and theatre – Jones has created a slick and unique signature style. In *A Parable of Our Time II*, we see the outlines and suggestions of figures deftly conveyed in a lyrical manner, using a typically vibrant palette and with details such as the silhouette of a stiletto, and the hint of an embrace. This painting is part of a series and although this piece has always been known as no. II, it was in fact the first work painted in the *A Parable of Our Time* series.



13

13 AR

SIR EDUARDO PAOLOZZI (1924-2005)

Berlin, 1974

signed, titled and dated '1974/E Paolozzi/Berlin'
(upper right)

collage, pencil and ink on paper
24 x 33.5cm (9 7/16 x 13 3/16in).

£3,000 - 5,000

€3,600 - 5,900

US\$4,100 - 6,900

Provenance

The Artist, by whom gifted to the present owner.

14 AR

SIR EDUARDO PAOLOZZI (1924-2005)

Untitled, 1967

signed and dated 'Eduardo Paolozzi 1967'
(lower right)

pencil on paper
25.5 x 35.5cm (10 1/16 x 14in).

£1,000 - 1,500

€1,200 - 1,800

US\$1,400 - 2,100

Provenance

The Artist, by whom gifted to the present owner.



14



15

15 AR

ALLEN JONES (BORN 1937)

Thrill Me, 1969

signed, dated and numbered 64/120 in pencil,

counter-signed in pencil by James Wedge

offset lithograph printed in colours

69.5 x 102.5cm (27 3/8 x 40 3/8in).

printed by E. Matthieu, Zurich, published by Editions

Alecto, London

£500 - 700

€590 - 830

US\$690 - 960

Literature

Marco Livingstone & Richard Lloyd, *Allen Jones Prints*, Prestel-Verlag, Munich & New York, 1995, no.51, p.119

16 * AR

ALLEN JONES (BORN 1937)

Sugar, 1970

signed, dated and inscribed 'Artist Proof' in pencil,

a proof aside from the edition of 75

lithograph in colours

89.7 x 51.5cm (35 5/16 x 20 1/4in).

published by Petersburg Press, London

£700 - 1,000

€830 - 1,200

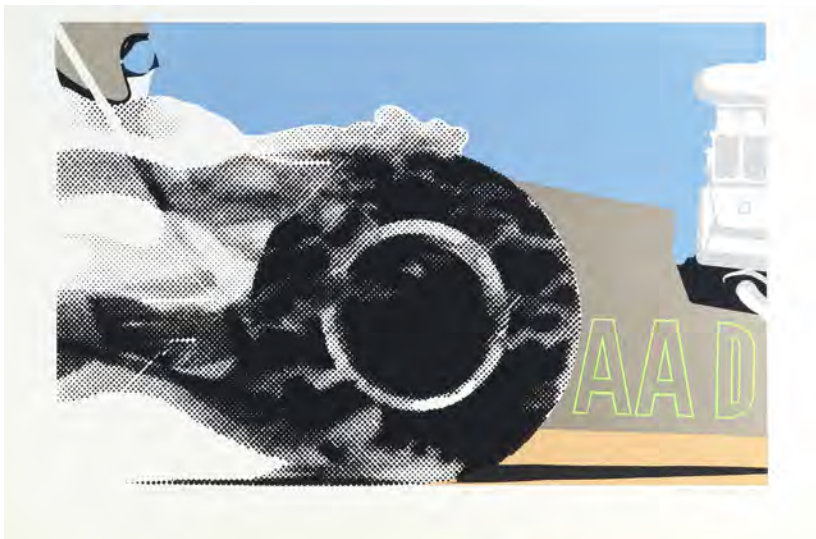
US\$960 - 1,400

Literature

Marco Livingstone & Richard Lloyd, *Allen Jones Prints*, Prestel-Verlag, Munich & New York, 1995, no.50, p.119



16



17

17 AR

GERALD LAING (1936-2011)

AAD, from 'Dragsters', 1968

signed, titled, dated and numbered 91/150 in pencil
screenprint in colours

58.6 x 89.0cm (23 1/16 x 35 1/16in).

printed and published by the artist,
with his blindstamp

£500 - 700

€590 - 830

US\$690 - 960



18

18 AR

GERALD LAING (1936-2011)

Swamp Rat IV, from 'Dragsters', 1968

signed, titled, dated and numbered 95/150 in pencil
screenprint in colours

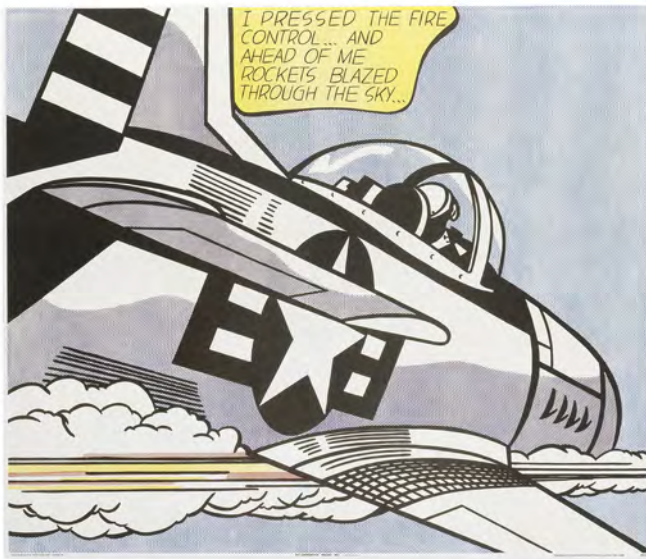
58.6 x 89.0cm (23 1/16 x 35 1/16in).

printed and published by the artist,
with his blindstamp

£500 - 700

€590 - 830

US\$690 - 960



19

ROY LICHTENSTEIN (1923-1997)

WHAAM!, 1967

signed in pencil *recto* and numbered 21 *verso* on the right panel
offset lithograph in colours on two sheets of wove paper

63.4 x 74.4cm (25 x 29 1/4in)(each panel)

published by the Tate Gallery, London, 1988

£8,000 - 12,000

€9,500 - 14,000

US\$11,000 - 17,000

Provenance

Old Master, Modern and Contemporary prints, Christie's London, lot 574.
Acquired from the above sale by the present owner.

Literature

Mary Lee Corlett, *The Prints of Roy Lichtenstein*, Hudson Hills Press, New York, 1994, no. C.App.7, p325

The Tate Gallery published several editions of this lithograph between 1967 and 1988, reproducing the original painting in their collection and this is from the edition of 3000 published in 1988 (copy 3M488).

This impression is one of 25 produced to raise funds for the American Indian Program and is inscribed *signed in support of the Artists for American Indian Programs, Princess Pale Moon, American Indian Heritage Foundation* in pencil on the reverse of the right panel.

WHAAM! is the quintessential work of Pop Art, an arresting and instantly recognizable image by one of the major exponents of the genre, taking inspiration from popular and commercial culture and challenging the artistic conventions of the 1960s by elevating the humble disposable comic strip to the status of a serious work of art.

Lichtenstein appreciated comic strips for "their strength, aggressiveness and energy". For *WHAAM!*, he adapted an illustration in the 1962 comic book *All-American Men of War*, which showed an American fighter jet destroying an enemy plane. Lichtenstein's interpretation is simplified with bold primary colours outlined in black and economical use of narrative, with the onomatopoeic lettering *WHAAM!* placed for maximum impact.

The artist also employed his trademark Ben-day dots which are carefully spaced and overlapped to simulate colour variations and create form, emulating the process by which comic books are printed. The original composition was conceived as one panel. However, Lichtenstein decided that the work would have more impact as a diptych, separating the action from its explosive consequence, whilst maintaining a visual connection via the smoke trail.

Lichtenstein's military service during World War II and the looming spectre of the Vietnam war influenced his choice of subject, which could be regarded as a comment on the folly of war. He later remarked "At that time I was interested in anything I could use as a subject that was emotionally strong – usually love, war, or something that was highly-charged and emotional subject matter".

The translation of a mass-produced commercial comic book image into the main subject for an artwork was considered a bold move, but for Lichtenstein the cartoon style was the perfect vehicle to challenge traditional opinions on what constitutes art and to confound the expectations of the viewer. Although the comic strip was perhaps a lowly-regarded genre, it had a place in popular culture, expressing and influencing the American dream, and *WHAAM!* sits firmly within this tradition.



20

20 *

TOM WESSELMANN (1931-2004)

Seascape Dropout, 1982

signed, dated and numbered 39/50 in pencil
woodcut printed in colours

54.6 x 62.2cm (21 1/2 x 24 1/2in).

published by Multiples, Inc., New York,
with their blindstamp

£4,000 - 6,000

€4,700 - 7,100

US\$5,500 - 8,300

Provenance

Sotheby's Prints and Multiples, London,
17 March 2015, lot 237.

Acquired from the above sale by the current owner.



21

21 •

OZ MAGAZINE

A complete run of 'London OZ' Magazine, 1967-73

Issues no.1-48 from February 1967 - November 1973, with *Special Surprise Issue*, including two issues of No.28, the now-infamous *School Kids Issue*, and duplicates also of No's.2, 28, 29, 36, 39 and 46, plus appropriate posters (55)

£3,000 - 4,000

€3,600 - 4,700

US\$4,100 - 5,500

The most iconic and controversial counter-culture magazine of the sixties and early seventies, covering subjects such as feminism, gay rights, racism, sex, drugs, rock music and the Vietnam War. The magazine's use of visually striking graphic art and innovative printing techniques (including fold-out posters, metallic foils and new fluorescent inks), and provocative photographic images, was accompanied by equally provocative editorial content.

Issue 28, May 1970 (the *School Kids Issue*), which included a very adult Rupert Bear cartoon strip, led to obscenity charges being brought against the three editors. The trial, held at the Old Bailey in

1971, was described by John Mortimer, counsel for the defence, as "...standing at the crossroads of our liberty, at the boundaries of our freedom to think and say and draw and write what we please". The three were found guilty, but their convictions were overturned following appeal.

John Lennon was one of the high profile supporters of the magazine and released the single *God Save Oz* in order to help raise funds for the magazine's defence. This set includes all of the loose inserts, including the Che Guevara, Jimi Hendrix, Janis Joplin, 'Outcry! People's Park', 'Honeybunch/Jail Bait' and 'Old Bailey Trial' posters.

22 * AR

CHRYSSA (1933-2013)

Small Study for Documenta Project Sculpture, 1968
neon and Plexiglas multiple
24 x 47.3 x 40.9cm (9 7/16 x 18 5/8 x 16 1/8in).
This work is from the edition of 42 published by
Editions Denise René, Paris

£1,000 - 1,500

€1,200 - 1,800

US\$1,400 - 2,100



22

23 *

JAMES ROSENQUIST (1933-2017)

1-2-3 Outside, 1972

signed, titled, dated and numbered 57/70 in
pencil lithograph printed in colours with
embossing and debossing
102.1 x 77cm (40 3/16 x 30 5/16in).
printed by Maurice Sanchez, published by
Petersburg Press, London, with the printer's
blindstamp

£700 - 1,000

€830 - 1,200

US\$960 - 1,400

Literature

Constance W. Glenn, *James Rosenquist: Time Dust*,
Complete Graphics 1962-1992, Rizzoli, New York,
1993, no.49



23



24

24 *

JAMES ROSENQUIST (1933-2017)

Zone, 1972

signed, titled, dated and numbered 57/66 in pencil
lithograph printed in colours

78.6 x 76.5cm (30 15/16 x 30 1/8in).

printed by Maurice Sanchez, published by
Petersburg Press, London, with the printer's
blindstamp

£1,000 - 1,500

€1,200 - 1,800

US\$1,400 - 2,100

Literature

Constance W. Glenn, *James Rosenquist: Time Dust, Complete Graphics 1962-1992*, Rizzoli, New York, 1993, no.53



25

25 *

JAMES ROSENQUIST (1933-2017)

Mastaba, 1971

signed, titled, dated and numbered 41/70 in
white pencil

lithograph printed in colours with vacuum formed
plastic hourglass

81.3 x 61cm (32 x 24in).

published by Graphicstudio/U.S.F., Tampa,
with their blindstamps

£700 - 1,000

€830 - 1,200

US\$960 - 1,400

Literature

Constance W. Glenn, *James Rosenquist: Time Dust, Complete Graphics 1962-1992*, Rizzoli, New York, 1993, no.44

26 * AR

RICHARD HAMILTON (1922-2011)

A Dedicated Follower of Fashion, 1980
signed and numbered 8/100 in pencil
etching, aquatint and photogravure printed in black
69.5 x 49.1cm (27 3/8 x 19 5/16in).
printed by Studio Crommelynck, Paris, published
by Waddington Graphics, London, with their
blindstamp

£2,000 - 3,000

€2,400 - 3,600

US\$2,800 - 4,100

Literature

Etienne Lullin, *Richard Hamilton Prints and Multiples*
1939-2002, Kunstmuseum Winterthur & Richter
Verlag Dusseldorf, 2003, no.116, p.161



26

27 AR

GERALD LAING (1936-2011)

The Kiss, 2007
signed, titled, dated and numbered 82/90 in pencil
screenprint in colours with hand-applied gold leaf
110.5 x 94cm (43 1/2 x 37in).
printed by Artizan Editions, Hove, co-published by
the artist and contemporary, Brighton

£1,800 - 2,200

€2,100 - 2,600

US\$2,500 - 3,000

Please note this lot is sold in aid of Walking With The
Wounded, UK.



27

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.



Herman Makkink in his studio



We didn't want to fight the establishment so much as shock them. Pop Art was in full swing and so was the sexual revolution...

– Herman Makkink

In tribute to the 50th Anniversary since the release of Stanley Kubrick's *A Clockwork Orange*, the Estate of Herman Makkink has produced a small edition of 2 (with an Artist Proof) of his infamous Rocking Machine sculpture. A scale model made from Makkink's original mould, identical to the one used in the 1971 production. Instead of finished in white, this one covered in gold lacquer, together with the internal kinetic rocking mechanism, designed like the original. This edition has not been offered at auction before and this sculpture has been produced specially for the 2021 Bonhams *Pop X Culture* sale.

Herman Makkink was a Dutch sculptor and artist who created the Rocking Machine in 1969 (as an edition of 6) which he exhibited at S.P.A.C.E complex located in London's St Katherine's Dock. A work that was discovered by Stanley Kubrick who was scouting out young artists at the time for his film. Makkink has said "We didn't want to fight the establishment so much as shock them. Pop Art was in

full swing and so was the sexual revolution, so I combined a penis with a beautifully shaped female rear in fibre glass. I thought this would be really shocking. I thought I could make the object move by constructing a heavy pendulum swing inside. To my surprise I found that it made an irregular movement, so I exaggerated that by adding extra weights in various places. That resulted in Rocking Machine's specific, jerky motion." - Herman Makkink (© 2000 Drencom V.O.F.) On seeing the scandalous phallus he worked with Makkink to use the sculpture in his film rendition of Antony Burgess book *A Clockwork Orange*. The sculpture was used as a weapon in one of the most appalling scenes in film history at the time, when the film's protagonist 'Alex' played by Malcolm McDowell used it to murder 'Catlady' in cold blood. This disturbing act propelled Makkink's Rocking Machine to iconic status and it remains as such. Very few original pieces of memorabilia from the film have ever been offered at auction.



28 *

HERMAN MAKKINK (1937-2013)

Rocking Machine, Gold Edition, 2021

No. 1 from an edition of 2 and 1 AP, from the original mould designed by Herman Makkink, numbered *HMFMRM-G-2021-01*, composed of gold lacquered fibreglass and acrylic, with internal kinetic steel mechanism enabling rocking motion, together with a certificate of authenticity from the Herman Makkink Estate
76 x 35 x 45cm (30 x 13 3/4 x 17 3/4in)

£15,000 - 20,000

€18,000 - 24,000

US\$21,000 - 28,000



29



30

29 AR

RICHARD HAMILTON (1922-2011)

I'm dreaming of a Black Christmas, 1971
signed and numbered 43/150 in pencil
screenprint on collotype in colours with collage
75 x 100cm (29 1/2 x 39 3/8in)
published by the Petersburg Press, London

£5,000 - 7,000
€5,900 - 8,300
US\$6,900 - 9,600

Literature

Etienne Lullin, *Richard Hamilton Prints and Multiples 1939-2002*,
Kunstmuseum Winterthur & Richter Verlag Dusseldorf, 2003, no.82,
p.112-113

30

DOUGLAS KIRKLAND (BORN 1934)

Andy Warhol and his film "Trash", 1970
signed, titled, dated and numbered 1/12 in pencil
archival pigment print
Image 73.8 x 110.8cm (29 1/16 x 43 5/8in).

£1,000 - 1,500
€1,200 - 1,800
US\$1,400 - 2,100

31

LED ZEPPELIN

A concert poster for the *Electric Magic* show, *Empire Pool, Wembley*, 20th November 1971
printed on paper by Buffalo Concert Presentations in association with Peter Grant, graphics by Paper Tiger
76 x 102cm (30 x 40in)

£2,500 - 3,000

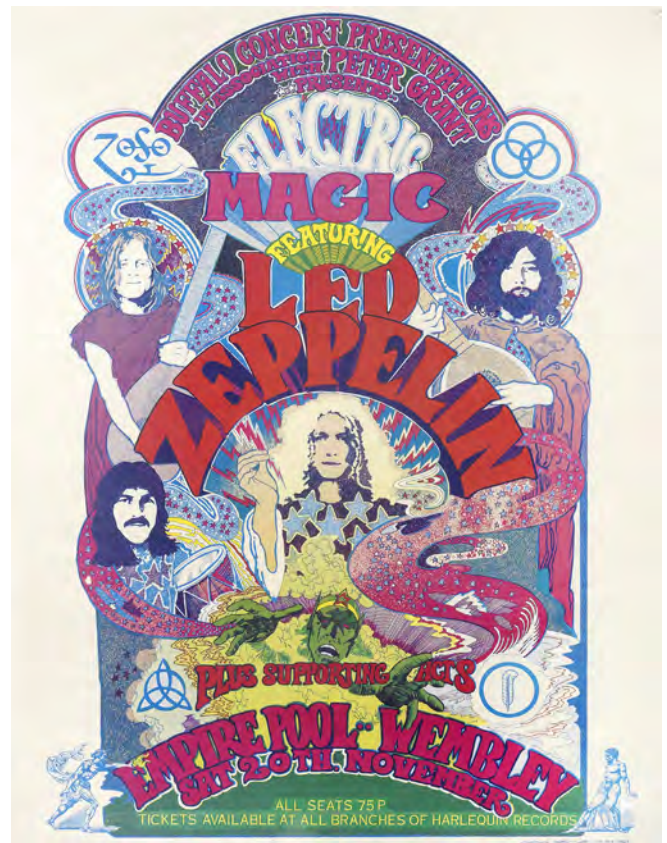
€3,000 - 3,600

US\$3,400 - 4,100

One of two shows held at London's Wembley stadium which featured circus performers, and included support acts such as Stone the Crows. The shows themselves lasted five hours and included bizarre vaudeville circus acts with plate spinners, trapeze artists and performing pigs which were dressed in policeman's uniforms. This poster is for the first night for which nearly 10,000 tickets were sold, event-goers could pick up one of these posters for 30p. This was also the first concert tour on which the band visually projected the "four symbols" which adorned (and is a variant title for) their fourth album onto their stage equipment.

The band played at the end of a six hour circus-like evening with a 167 minute set... What the true essence of rock and roll is about.

– NME, 11.71



31

32 AR

STORM THORGERSON (1944-2013)

Pink Floyd 40th Anniversary, 2007
signed by Storm Thorgerston & Nick Mason in pencil, no.3 of 5 from the world wide edition of 160, Screenprint in 42 Colours and 2 Special Glazes, published by Coriander Studios, London
sheet 105 x 110cm (41 1/4 x 43 1/4in)

£5,000 - 7,000

€5,900 - 8,300

US\$6,900 - 9,600



32



33 AR

CHALKIE DAVIES (BORN 1955)

David Bowie, Staring Into Space, 1973, printed later, black and white archival print, signed and numbered no. 1/5 by the photographer in black ink to the lower margin

57 x 112cm (22 1/2 x 44in) overall

£800 - 1,200

€950 - 1,400

US\$1,100 - 1,700

"This is one of the shots that kicked my career off for me. It was taken at the Hammersmith Odeon on the Ziggy Stardust tour."

- Chalkie Davies

34 AR

CHALKIE DAVIES (BORN 1955)

Elvis Costello, Greatest Hits Triptych, 1977, printed later.

C-type archival print, signed and numbered no. HC2 by the photographer in black ink to the lower margin 43 x 103cm (17 1/2 x 40 1/2in) overall

£800 - 1,000

€950 - 1,200

US\$1,100 - 1,400

"This shot was originally done for 'Armed Forces', Elvis' third album...the photo was used 70ft high outside the Dominion Theatre, and also as a poster to promote the LP. Unbeknown to me, I'd written to him just as he was looking for a 'Greatest Hits' cover photograph, and he thought this one would be perfect. As they chose to change the colour of his first album cover periodically, I thought I'd reflect that concept in this triptych."

- Chalkie Davies

33



34



35

ANDY WARHOL (1928-1987)

Mick Jagger, from *Mick Jagger Portfolio*, 1975
 signed in pencil by the artist and numbered 66/250, signed in felt-tip
 pen by Mick Jagger
 screenprint in colours
 110.5 x 73.6cm (43 1/2 x 29in).
 Printed by Alexander Heinrici, New York; published by Seabird
 Editions, London, with their inkstamp on the reverse

£25,000 - 35,000
 €30,000 - 41,000
 US\$34,000 - 48,000

Literature

Feldman & Schellmann, *Andy Warhol Prints 1962-1987*, Fourth
 Edition, 2003, no. II.140, p92



36 AR

CHALKIE DAVIES (BORN 1955)

Debbie Harry, Black Stockings, 1977, printed later, black and white archival print, signed and numbered no. 1/5 by the photographer in black ink to the lower margin

53 x 71cm (21 x 28in) overall

£600 - 800

€710 - 950

US\$830 - 1,100

"I had met Debbie Harry and Chris Stein a number of times and when the NME decided to put her on the cover in 1977 I suggested that we shoot the photos in the Studio instead of the normal reportage style that the paper usually did. Debbie Harry virtually defines the word photogenic and I knew that no matter how little experience I had in the studio we would produce great photos together. As a person who is very easy to photograph the session lasted only about fifteen minutes, wearing a Rudolph Valentino T-Shirt and a short denim skirt Debbie sat on the stool and we went thru a variety of poses. Once we did the photo seen here we knew we had what we wanted...and this photo appeared on the cover of the NME the following week."

- Chalkie Davies

37 AR

CHALKIE DAVIES (BORN 1955)

Debbie Harry In An Easy Chair, 1976, printed later, black and white archival print, signed and numbered no. 1/5 by the photographer in black ink to the lower margin

47 x 103cm (18 1/2 x 40 1/2in)

£600 - 800

€710 - 950

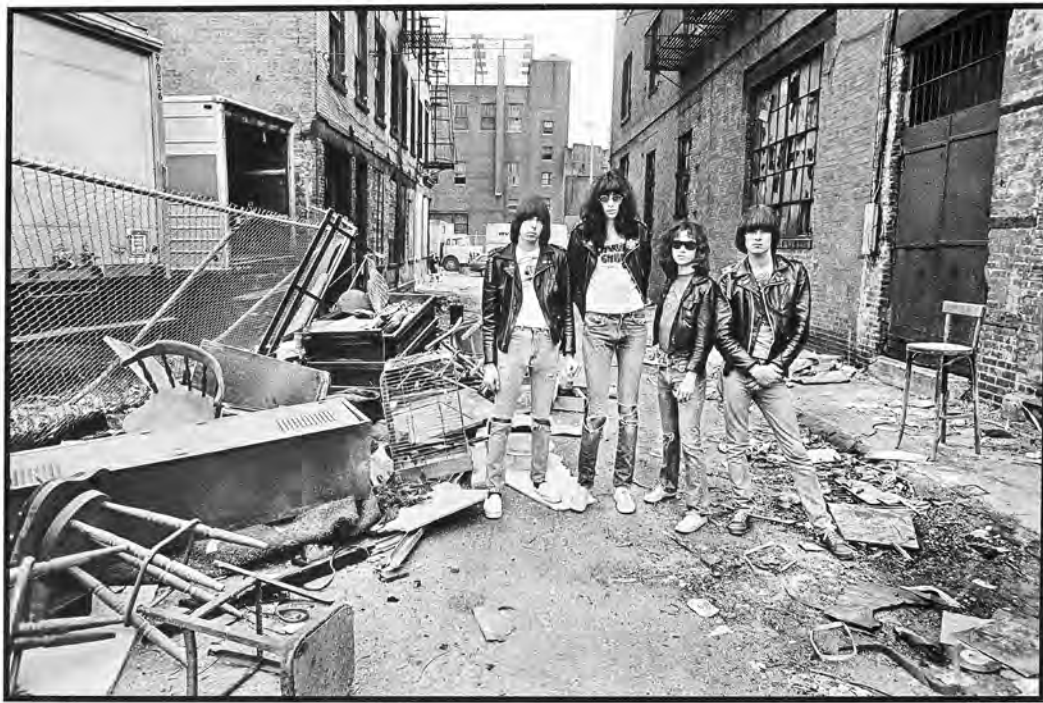
US\$830 - 1,100

"Debbie's very first visit to London...The middle shot really captures her beauty. Put together they portray a bit of humour too. My photographs of Debbie appeared in the NME quite small, but within a very short period of time she was the world's music cover girl."

- Chalkie Davies



37



HC 1/5

Chalkie Davies

38



HC 1/2



Chalkie Davies

39

38 AR

CHALKIE DAVIES (BORN 1955)

The Ramones, Back Door To CBGB's, 1977, printed later, black and white archival print, signed and numbered no. 1/5 by the photographer in black ink to the lower margin
54 x 71cm (21 1/2 x 28in)

£600 - 800

€710 - 950

US\$830 - 1,100

"The Ramones had existed for a while of course. Many people think that Punk started in London, but it's roots are easily traced...in music anyway, to New York & Detroit with Iggy Pop the MC5 and The New York Dolls."

- Chalkie Davies

39 AR

CHALKIE DAVIES (BORN 1955)

The Clash NME Cover Day Triptych, 1977, printed later, black and white archival print, signed and numbered no. HC2 by the photographer in black ink to the lower margin
46 x 104cm (18 1/2 x 41in) overall

£800 - 1,000

€950 - 1,200

US\$1,100 - 1,400

"The shot on the left was taken on the Circle Line, and shows the laughter and camaraderie of The Clash. The middle picture was for the NME, but oddly, they thought it was a little 'too much like a press picture', so it wasn't used. The picture on the right is obviously of the Fosters taking effect. The three shots sum up the band nicely."

- Chalkie Davies



40

40

THE SEX PISTOLS

Screen On The Green, Islington, London, 1976
 Concert mini-poster for the 29th August 1976, The Clash and The Buzzcocks supporting, printed on paper presented flat
 24 x 29cm (9 1/2 x 11 1/2in)

£800 - 1,200

€950 - 1,400

US\$1,100 - 1,700

Provenance

The Bernard Rhodes Collection.

Bernard Rhodes comments: "This item, presenting a Sex Pistols, Clash, Buzzcocks show at the Screen On The Green, confirmed Punk as a proper and potent artform. Note the remarkably low price of admission for such a fantastic night's entertainment!"



41

41

THE CLASH

Out Of Control, 1984
 UK concert poster for appearances in London on the 8th, 9th, 10th, 16th & 17th March 1984, printed on paper, rolled
 50.8 x 76cm (20 x 30in)

£800 - 1,200

€950 - 1,400

US\$1,100 - 1,700

Provenance

The Bernard Rhodes Collection.

Bernard Rhodes comments: "This poster announcing The Clash 'Out Of Control' 1984 in London is their bid for cultural freedom from Orwells' claustrophobic prediction, plus all are welcome whatever their Tribe."



42

42

THE CLASH

Benefit In Support Of Carnival Defendants, 1976

A rare concert poster for the Acklam Hall, West London, 15th October, 1976, printed on paper, rolled
61 x 91.5cm (24 x 36in)

£800 - 1,200

€950 - 1,400

US\$1,100 - 1,700

Provenance

The Bernard Rhodes Collection.

Bernard Rhodes comments: "This is an extremely rare mid-1970s' poster (possibly the only one remaining), as relevant today as when printed. It documents The Clash contributing towards defending black peoples' basic rights. On a lighter note, the main policeman looks like an angry Paul McCartney!"



43

43

THE CLASH

The Clash On Parole, June-July 1978

UK tour poster, printed on paper, rolled
76 x 101cm (30 x 39 3/4in)

£800 - 1,200

€950 - 1,400

US\$1,100 - 1,700

Provenance

The Bernard Rhodes Collection.

Bernard Rhodes comments: "The Clash were determined not to be governed or restricted by the press as to what type of music they should play. This 1978 'Clash On Parole' tour poster, with Suicide supporting, draws attention to the cultural constraint. It also shows The Clash under surveillance."



44



45

44

THE CLASH

A concert poster designed by Futura 2000, 1981
for the concert at the Apollo Theatre, Glasgow, 7th-8th October 1981,
printed on paper, rolled
76 x 101cm (30 x 40in)

£1,500 - 2,000
€1,800 - 2,400
US\$2,100 - 2,800

Provenance

The Bernard Rhodes Collection.

Bernard Rhodes comments: "A Futura artwork, utilising his *Wild Style* typography specifically for these Radio Clash shows."

45

THE CLASH

The Casbah Club, 1982
concert poster for the Brixton Fair Deal, London, 30th July 1982,
yellow variant, printed on paper, rolled
76 x 101cm (30 x 40in)

£2,000 - 3,000
€2,400 - 3,600
US\$2,800 - 4,100

Provenance

The Bernard Rhodes Collection.

Bernard Rhodes comments: "This and the following three posters, printed in Youthful Yellow, Royal Red, Forest Green and Clash Pink welcome you to be rocking with the Clash at The Casbah Club."

46

THE CLASH

The Casbah Club, 1982

concert poster for the Brixton Fair Deal, London,
30th July 1982, red variant, printed on paper, rolled
76 x 101cm (30 x 40in)

£2,000 - 3,000

€2,400 - 3,600

US\$2,800 - 4,100

Provenance

The Bernard Rhodes Collection.

46



47

THE CLASH

The Casbah Club, 1982

concert poster for the Brixton Fair Deal,
30th July 1982
green variant, printed on paper, rolled
76 x 101cm (30 x 40in)

£2,000 - 3,000

€2,400 - 3,600

US\$2,800 - 4,100

Provenance

The Bernard Rhodes Collection.

47



48

THE CLASH

The Casbah Club, 1982

concert poster for the Brixton Fair Deal,
London, 30th July 1982, pink variant,
printed on paper, rolled
76 x 101cm (30 x 40in)

£2,000 - 3,000

€2,400 - 3,600

US\$2,800 - 4,100

Provenance

The Bernard Rhodes Collection.

48





14C 115

CHALKIE DAVIES

49

49 AR

CHALKIE DAVIES (BORN 1955)

Sid Vicious & Nancy Spungen, 1978, printed later black and white archival print, signed and numbered no. 1/5 by the photographer in black ink the lower margin 43 x 56cm (17 x 22in) overall

£500 - 600
€590 - 710
US\$690 - 830

"This is actually in my toilet, in the house I shared with Phil Lynott. When Phil wasn't away on tour, Paul Cook and Steve Jones from The Pistols used to pop round all the time. One day they bought Sid and Nancy over. Unusually, as I didn't like taking pictures in Phil's house, I agreed to a request from Nancy to take a shot of her and Sid. The only room that wasn't a mess that day, was the bathroom. I think it shows two youngsters in love, she's holding him quite tenderly, and he's giving off his 'Sid vibe'".

- Chalkie Davies



Jill Furmanovsky

50

50

JILL FURMANOVSKY (BORN 1953)

Debbie Harry, Blondie, Glasgow Apollo, May 1977 vintage black and white silver and gelatin lithographic archival print, signed by the photographer in black ink to the lower margin, also signed and titled in pencil on the verso 35.5 x 28cm (14 x 11in)

£1,500 - 2,000
€1,800 - 2,400
US\$2,100 - 2,800

Provenance

Offered directly by Jill Furmanovsky.



Jill Furmanovsky

51



2/3 AP

Jill Furmanovsky

52

51

JILL FURMANOVSKY (BORN 1953)

The Police, The Nashville, London, 18th April 1978
vintage black and white silver gelatin archival print, signed, titled and dated by the photographer in black ink to the lower margin, also signed and titled in pencil on the verso
30.5 x 41cm (12 x 16in)

£1,500 - 2,000
€1,800 - 2,400
US\$2,100 - 2,800

Provenance

Offered directly by Jill Furmanovsky.

52

JILL FURMANOVSKY (BORN 1953)

The Cramps, Edinburgh, 15th May 1981
vintage black and white silver gelatin archival print, signed and numbered *no.2/3 AP* by the photographer in black ink to the lower margin, with Furmanovsky limited edition and Rock Archive Chelsea blindstamps, also signed and titled in pencil on the verso
30.5 x 41cm (12 x 16in)

£1,500 - 2,000
€1,800 - 2,400
US\$2,100 - 2,800

Provenance

Offered directly by Jill Furmanovsky.



53

53

THE SEX PISTOLS

A 'Young Flesh Required' Poster, 1979

An original withdrawn Virgin promotional poster for 'The Great Rock 'N' Roll Swindle' soundtrack album, printed on paper, featuring artwork by Jamie Reid/Trevor Key

70 x 100cm (27 1/2 x 39 1/2in)

£500 - 700

€590 - 830

US\$690 - 960

American Express objected to the use of the imagery on this poster and sued Virgin Records. The poster was therefore withdrawn from circulation.



54

54

ROCK AGAINST RACISM

A poster for 'Carnival 2' March and Concert, London, 24th September 1978

printed on paper, with acts including Aswad and Elvis Costello & The Attractions, reverse with Mott Collection numbered label

63 x 85cm (24 3/4 x 33 1/2in)

£300 - 400

€360 - 470

US\$410 - 550

Rock Against Racism (RAR) emerged in 1976 in response to racist attacks in the UK and the increasing support for the far-right group, the National Front. Two Carnivals were organised in London in 1978 in conjunction with the Anti-Nazi League, in April and September. The September event saw around 100,000 people marching from Hyde Park to Brockwell Park in Brixton, culminating in an open-air concert.

55

GEOFF POWER (BORN 1961)

BUT (British United Trawlers), 1982, printed later, No.4/43, Fuji C-type print, signed on the verso by the artist, image used in New Order's 1990 songbook 'X' and at an exhibition at the Dry Bar in 1991, and accompanied by letter of authenticity and flyer for Dry bar exhibition
approx. 89 x 56cm (35 x 22in)

£2,000 - 3,000

€2,400 - 3,600

US\$2,800 - 4,100

Provenance

Offered directly by the artist.

'BUT' was taken in 1982 on Grimsby fish docks and was one of the main images that led Geoff Power to working with Factory Records. Power states that when Factory Records Art Director Peter Saville first viewed the image in 1985, he 'loved it' and it was this piece that ignited their collaborations for producing artwork for the band New Order. The image was considered for the cover of New Order's third studio album 'Low-life', and was also proofed for the cover of the band's single 'The Perfect Kiss', but subsequently neither came to fruition.



55

56 AR

JOHN SQUIRE (BORN 1962)

Free From Themselves, 2008
oil, pencil, and oil pastel on board,
accompanied by a
letter of provenance
70.5 x 84cm (27 3/4 x 33in)

£5,000 - 7,000

€5,900 - 8,300

US\$6,900 - 9,600

Provenance

The vendor owned the music PR firm 'Hall Or Nothing PR' which oversaw the publicity for The Stone Roses 1995 album "Second Coming", they also managed PR for John Squire's solo albums and his work as a fine artist. This piece was purchased by the vendor at the artist's 'Noise' Exhibition in London, 2008.

John Squire built a prolific music career in the 1980's through to the 2000's; as guitarist and founding member of The Stone Roses, founder of The Seahorses, and releasing two solo albums. Squire created the instantly recognisable album covers for The Stone Roses and *Second Coming*, the former heavily influenced by the works of Jackson Pollock.



56

The present piece draws inspiration from conversations between strangers overheard in and around Manchester. John Squire used the most thought-provoking words and phrases as a basis for some of his paintings.

Camille Walala x Pop x Culture

Camille Walala is a joyful force to be reckoned with, someone whose creative vision is both instantly recognisable and infectiously happy. Famed for bold, bright public art projects which encompass everything from *Industry City*, a 40-metre tall painted building on the Brooklyn waterfront, to *Supermarket*, a pop-up shop at London's Design Museum in April 2021, Walala's work is exciting, uncompromising and making our public spaces and cities ever more cheerful with each commission.

Born in Paris in 1975, Camille moved to Britain to study Textile Design at the University of Brighton, but her creative vision soon escaped the bounds of this original focus. She moved to street art, gradually working on ever-bigger projects, establishing the Walala Studio in east London in 2009. To begin with, she rarely signed her name, but things changed in 2015 with her first really large-scale mural, evocatively titled *Dream Come True Building*. Many Londoners will recognise this striking art work in Shoreditch, near Old Street, which was painted with a team she paid in prosecco and included an abseiling window cleaner. While she had previously been reluctant to sign her name, here Walala painted it as big as possible, and indeed this mural served as a fantastic advertisement for her work, leading to larger commissions such as one for Armani.

Camille Walala is now an internationally recognised name and her bright, bold vision can be seen the world over. Working closely with creative producer Julia Jomaa, successful Walala Studio projects include the *Walala Lounge*, a complete suite of semi-permanent street furniture commissioned for the London Design Festival that has transformed South Molton Street, Mayfair, into a corridor of colour. Refusing to be limited to any one medium, she has also designed the *Walalacar* for Renault, is responsible for the creative direction of the ground-breaking Mauritian hotel SALT of Palmar in Mauritius, and created the *Walala Mansion* in Victoria Park in Hong Kong, a playground for children and adults alike. Her work also includes an important philanthropic element, including designing a brightly coloured mobile art centre for children's charity AT The Bus, painting a mural for the Park Royal mental-health hospital in Essex, designing water tanks for the charity Standing Voice in Tanzania, and working with the charity End Youth Homelessness.

Central to Camille's vision is the accessible nature of art – art can be anything, and is for everyone, an idea which is at the heart of Pop art and is celebrated by the *Pop x Culture* sale. It is the legacy of Pop art which began with collaged elements from commercial advertising, and filtered down through Street art – to Keith Haring, Jean-Michel Basquiat, Banksy and Walala herself. We are delighted to collaborate with Camille on this sale, which also includes offering three paintings by the artist (lots 65-67) and a mural in the entrance area of our flagship New Bond Street headquarters which will be on view during the exhibition and beyond.

The pieces Camille has chosen give a fascinating insight into her own sources of inspiration, from art to music. She has chosen two pieces by Keith Haring, of whom she writes: 'Keith Haring is a hero of mine. His attitude towards accessibility in art is something that really resonates with me'. The bold use of line is a unifying theme – be it the confident, illustrative style of Tom Wesselmann, the humorous, minimalist works of David Shrigley, or Patrick Caulfield's simple graphics, whose 'use of black lines makes everything pop!'. Colour and humour are key, too: from the yellow and pink album design for the De La Soul album cover (lot 59) to the subtle and unsettling wit of Joan Cornellà (lot 63) and the relatable drawings of Yoshitomo Nara (lot 64). Camille's selection gives a fascinating insight into the artist who, in her own words, places a lot of emphasis on 'taking joy seriously' – and we are very glad she does!

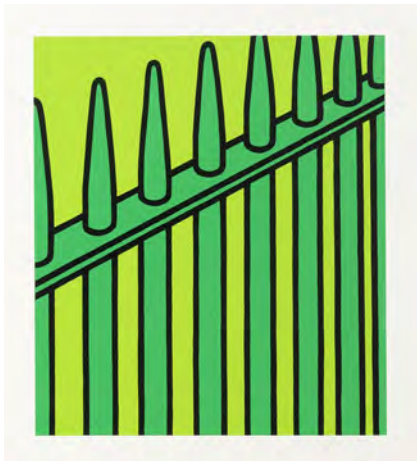


Camille Walala. Photograph © Charles Emerson.



Art doesn't have to take itself too seriously

– Camille Walala



6 illustrated

57 * AR

PATRICK CAULFIELD (1936-2005)

Some Poems of Jules Laforgue, 1973

each loose print signed and inscribed 'AP' in pencil, one of 20 artist's proofs aside from the edition of 100

14 screenprints from the boxed set of 22 loose screenprints in colours, together with the complete volume of 22 bound prints, with title, text in English, list of contents, and justification page signed and inscribed 'Edition C' and 'AP' in pencil

60.7 x 55.6cm (23 7/8 x 21 7/8in).

published by Petersburg Press in association with Waddington Galleries, London

£8,000 - 12,000

€9,500 - 14,000

US\$11,000 - 17,000

Literature

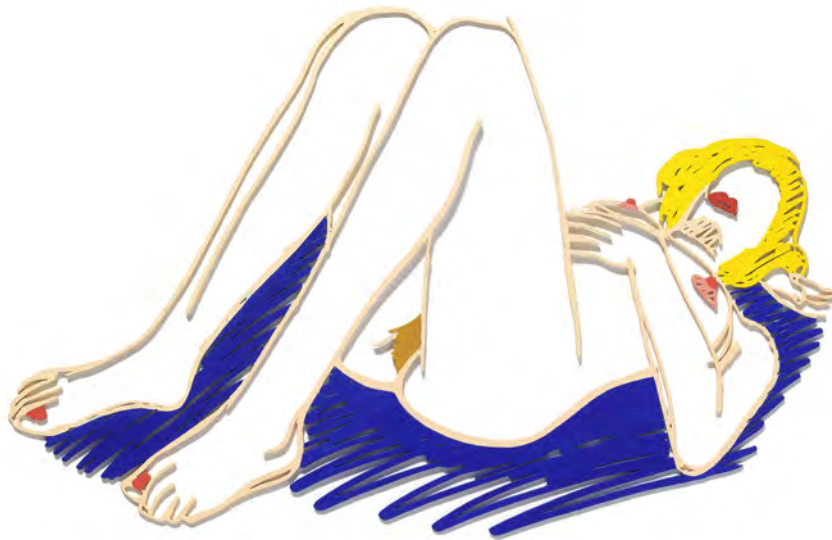
Alan Cristea, *Patrick Caulfield, The Complete Prints 1964-1999*, 1999, no.38C. a, c, e, f, h, i, j, k, l, n, o, q, r, s, pp.86-87.

"What I absolutely love about Patrick Caulfield is how he takes the everyday mundane and elevates it to create beautiful pieces of art. I love the simplicity of the graphics and how he chooses his compositions. The use of the black lines makes everything pop!"

- Camille Walala

"Tom Wesselmann's work always stands out from the crowd for me. His use of scale and materials I find so incredibly striking. His style of illustration is very unique and the bold use of colour compliments the confident lines of his work so beautifully."

- Camille Walala



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

58

TOM WESSELMANN (1931-2004)

Blonde on blanket, 1998

incised signature and numbered 4/25, also signed, dated, titled and numbered in ink on the reverse (there were also 6 artist's proofs)

alkyd oil in colours on cut-out steel

23 x 35cm (9 1/16 x 13 3/4in).

Conceived in 1985, co-published by the artist and Sidney Janis Gallery, New York

£8,000 - 12,000

€9,500 - 14,000

US\$11,000 - 17,000





VARIOUS PROPERTIES

59

DE LA SOUL

Six Original Studies for the De La Soul '3 Feet High and Rising' Debut Album Artwork, 1988/89

designed by Grey Organisation/Toby Mott, original hand-drawn mock ups for the 12inch vinyl album record sleeve, comprising: black and white photographic print with Posca paint pen art work on acetate overlay bearing the band and album name with floral design motifs, adhered with small pieces of tape to each side, stamped *Grey Organisation* along lower right margin; *D.A.I.S.Y. Age* flower studies (x2), Posca paint pen on yellow painted A4 paper and stamped *Grey Organisation 1988* in black ink along lower margin; *D.A.I.S.Y. Age* text studies (x2), Posca paint pen on yellow painted A4 paper and stamped *Grey Organisation 1988* in black ink along lower margin; and text artwork, Posca paint pen on acetate overlay bearing the band name, stamped *Grey Organisation* along lower right margin
the larger 32.5 x 32.5cm (12 3/4 x 12 3/4in) each;
the smaller 20 x 25.5cm (8 x 10in) each

£3,000 - 4,000

€3,600 - 4,700

US\$4,100 - 5,500

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 'D.A.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.

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.

"Not only do I love this album, I also love the playful element of the design and the vibrancy of the colours. I have strong memories of seeing this album in the record stores when it was released and it was so incredibly eye-catching. I think the childlike illustrations really match the story telling style of De La Soul's music. So much joy!"

- Camille Walala



60

KEITH HARING (1958-1990)

Bayer Suite, 1982

the complete set of six offset lithographs printed in colours
29.8 x 23.3cm (11 3/4 x 9 1/8in)(and similar).

from the total edition of 70, with the original black frames and
some with Keith Haring stickers with the printed title 'Sali-Adalat'
on the backboard

£5,000 - 7,000

€5,900 - 8,300

US\$6,900 - 9,600

"What I find incredible about Keith Haring is how with only a few simple lines he can tell such a strong visual story. There is so much love and energy in these drawings. How amazing would it be to own this collection of pieces!"

- Camille Walala



61

KEITH HARING (1958-1990)

Pop Shop Bag

screenprint in colours on two sides of a plastic shopping bag
48 x 42cm (18 7/8 x 16 9/16in).

This work is from an open edition published by Pop Shop, New York, circa 1986.

£500 - 700

€590 - 830

US\$690 - 960

"Keith Haring is a hero of mine. His attitude towards accessibility in art is something that really resonates with me and this bag from his Pop Shop is such a perfect example of how anyone could own a little piece of art. And of course, a piece of history too as this was the first ever art-driven shop. I love the colour palette, it is quite different from the rest of his more well-known pieces."

- Camille Walala

61



62 AR

DAVID SHRIGLEY (BORN 1968)

Vibes, 2018

signed in black ink

giclée print in colours

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

This work is from the edition of 250, published by The Big Issue, London.

£600 - 800

€710 - 950

US\$830 - 1,100

"David Shrigley is another one of my all-time favourite artists. It shows how art doesn't have to take itself too seriously. I love the confidence of his minimalist approach and of course the dry sense of humour that comes with it."

- Camille Walala

62



63

63 * AR

JOAN CORNELLÀ (BORN 1981)

Deeb, 2018

signed and numbered 25/100 in pencil

giclee print in colours

50 x 69.6cm (19 11/16 x 27 3/8in).

published by PUBLIC Gallery, London, on the occasion of the exhibition 'I'm Good Thanks', 3 April - 4 May 2019

£500 - 700

€590 - 830

US\$690 - 960

"I discovered his work when I went to PUBLIC gallery for this exhibition a couple of years back. I love the unsettling nature of his humour. On first sight, the cartoons are so bright and inviting I feel they lure you into a false sense of security. I love how he captures the anxiety of day-to-day life and pairs it with childlike drawings."

- Camille Walala

64

YOSHITOMO NARA (BORN 1959)

Banging the Drum, 2020

offset lithograph printed in colours

68.7 x 43.2cm (27 1/16 x 17in).

This work is from an open edition, published by Dallas Contemporary, Texas.

£500 - 700

€590 - 830

US\$690 - 960



64

"From a personal perspective, I remember quite vividly when I saw Yoshitomo Nara's work for the first time. It really was love at first sight. I love the sweet nature of the characters he depicts and the strong energy and emotion that they give off. I feel that they are relatable as characters."

- Camille Walala



Walala's exuberant, colour-saturated murals, furniture and product designs...are lightning bolts of colour that stop you in your tracks and fill you with joy.

– Financial Times, 29 February 2020

65

CAMILLE WALALA (BORN 1975)

Putting Things in Perspective - Window, 2021

signed and dated 'C. Walala 2021' (verso)

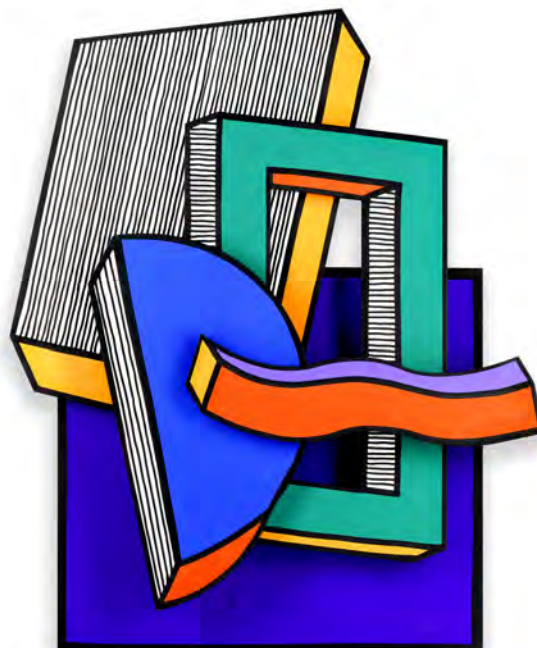
acrylic and emulsion on wood relief

89.5 x 72.5 x 9cm (35 1/4 x 28 9/16 x 3 9/16in)

£4,000 - 6,000

€4,700 - 7,100

US\$5,500 - 8,300



65

66

CAMILLE WALALA (BORN 1975)

Putting Things in Perspective - Balance, 2021

signed and dated 'C. Walala 2021' (verso)

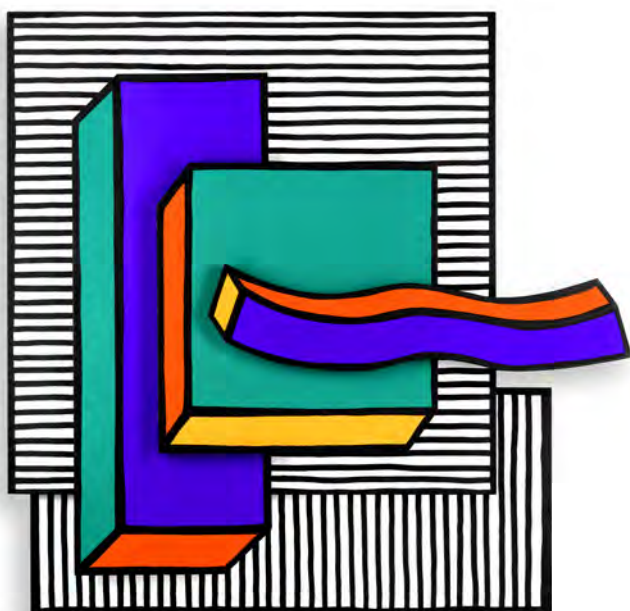
acrylic and emulsion on wood relief

88 x 90 x 8cm (34 5/8 x 35 7/16 x 3 1/8in)

£4,000 - 6,000

€4,700 - 7,100

US\$5,500 - 8,300



66

67

CAMILLE WALALA (BORN 1975)

Putting Things in Perspective - Polo, 2021

signed and dated 'C. Walala/2021' (verso)

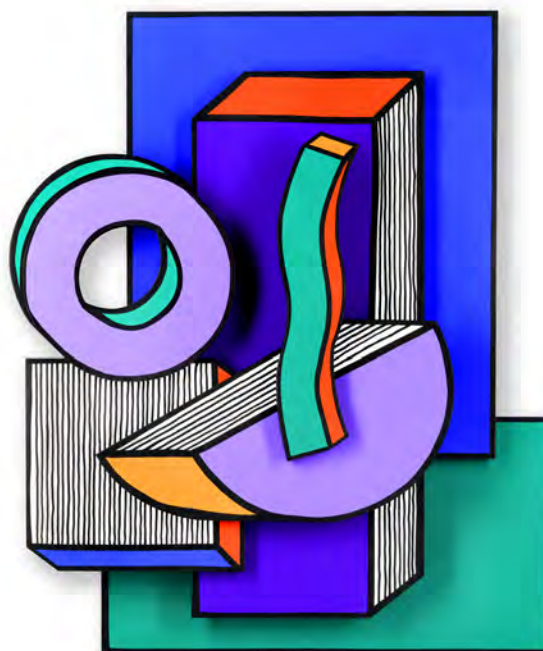
acrylic and emulsion on wood relief

89 x 75.5 x 8.5cm (35 1/16 x 29 3/4 x 3 3/8in)

£4,000 - 6,000

€4,700 - 7,100

US\$5,500 - 8,300



67



68

68 •

I-D MAGAZINE,

A group of i-D magazines for issues 1-13, 1980 all printed in landscape format, each with colour card covers, accompanied by a letter of provenance (13)

£2,000 - 2,500

€2,400 - 3,000

US\$2,800 - 3,400

Provenance

Collected by the vendor in the 1980's when working for Better Badges, London's independent badge and media producer who sold magazines and other items at the Lyceum, Hammersmith Palais, Odeon, and Clarendon concert venues, as well as many New Wave festivals. Issues 1 to 13 were the only i-D magazines released in landscape format.

i-D magazine was founded in 1980 by designer and former *Vogue* art director Terry Jones and features articles on music, fashion, art and youth culture. The first issue took the form of a fanzine, with stapled covers and typewritten text. Although it has changed over the years to become a glossy publication, it has retained its themes of youth culture and street style. It has become known for its innovative typography and photography and has launched the careers of the likes of photographer Mario Testino and journalist/author Dylan Jones.



69

69

DC COMICS

A Rare Pair of Promotional Batman Trainers, 1989

Black and purple leather high-top trainers, with batman logos to side and heel, made in Italy for the 1989 release of the Batman film, starring Michael Keaton, labelled 'TM DC Comics Inc. 1989'

Size 42/8, includes original box

£750 - 1,000

€890 - 1,200

US\$1,000 - 1,400



71

70 *

KENNY SCHARF (BORN 1958)

MONSTER Time, 1994

signed and dated 96

silkscreen, metal and plastic

209.6 x 31.8cm (82 1/2 x 12 1/2in).

This is a signed and dated example from a typically unsigned edition of unknown size.

£500 - 700

€590 - 830

US\$690 - 960

Provenance

Acquired directly from the artist by the present owner.

71 * AR

PHILIPPE LEBEAU (BORN 1944)

Just Arrived from USA, 1996

signed

oil on canvas and board

84 x 65.4cm (33 1/16 x 25 3/4in).

£300 - 500

€360 - 590

US\$410 - 690

Provenance

De 11 Lijnen Foundation, Belgium.

Acquired directly from the above by the present owner.



70



72 *

KEITH HARING (1958-1990)

'Untitled 3' from *Free South Africa*, 1985
signed, numbered and dated '60/60 K. Haring 85 +' in pencil
lithograph in colours
100 x 80.8cm (39 3/8 x 31 13/16in).
Published by Edition Schellmann, New York

£10,000 - 15,000
€12,000 - 18,000
US\$14,000 - 21,000

Provenance

Foundation De 11 Lijnen, Belgium, acquired in 1987.
Acquired directly from the above by the present owner.

Literature

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



73

AFTER JEAN-MICHEL BASQUIAT (1960-1988)

Flexible, 2016

numbered 21/85 in pencil, signed and dated '5/13/16' in pencil on the accompanying certificate of authenticity by Lisane Basquiat and Jeanine Heriveaux, the administrators of the Basquiat Foundation (as issued)

screenprint in colours

153.2 x 115.8cm (60 5/16 x 45 9/16in).

published by Flatiron Editions, New York

£50,000 - 70,000

€59,000 - 83,000

US\$69,000 - 96,000

Flexible was one of several Jean-Michel Basquiat paintings released as editioned screenprints in 2016, under the authority of the artist's sisters and administrators of the Basquiat Foundation.

As often with the print medium and throughout its history, the edition of a work allows for an image to circulate more widely, reaching many

viewers and establishing itself in the visual and cultural landscape over time, thus broadening its impact.

This is the case here with the screenprint edition of *Flexible*, based on the 1984 eponymous painting, one that Basquiat had kept for his own personal collection.

Flexible was indeed important in the artist's oeuvre as the figure is presented very differently from others of his paintings: the character here is that of a commanding royal figure, the black male is represented with attributes of royalty, divinity, and power. He is an heroic figure, testament to Basquiat's confident and forthright approach to both his practice and the reception of his work by the audience at the time.

Asked once to define his art, Basquiat replied without hesitation: *royalty, heroism, and the streets*. This work epitomises these attributes in all their strength and stands as one of the most characteristic images in the artist's creative output.



74 AR

DAMIEN HIRST (BORN 1965)

Skull and Butterfly on Skateboard Deck, 2011

one of 40 unique examples, each with a unique drawing, signed in black marker pen

screenprinted skateboard with drawing in black marker pen

79 x 19cm (31 1/8 x 7 1/2in).

produced by Supreme, New York, published by Other Criteria, London

£7,000 - 10,000

€8,300 - 12,000

US\$9,600 - 14,000

Provenance

Other Criteria, London.

Acquired directly from the above by the current owner.



75

LOUIS VUITTON X SUPREME

A Limited Edition Red And White Monogram

Malle Courier 90 Trunk, 2019

Red and white canvas printed with the Louis Vuitton monogram print, with leather Supreme Box Logo to front, red leather trim, silver tone hardware, lined in brown leather with two linen drawers
90cm wide, 50cm deep, 51cm high, includes padlock, keys and cloche

£60,000 - 80,000

€71,000 - 95,000

US\$83,000 - 110,000

Under the creative direction of Kim Jones, the Louis Vuitton x Supreme collaboration unveiled in 2017 is considered one of the most important collaborations between high fashion and streetwear brands. "The collection is inspired by the glory days of New York artists...like Keith Haring, Jean-Michel Basquiat and Andy Warhol." said Jones. The collaboration produced some of the most sought after and collectable pieces including the signature Malle Courier trunk in bold red and white box monogram, which can be seen as an embodiment of brand history and pop culture.



76

76 *

JENNY HOLZER (BORN 1950)

Protect Me From What I Want, from 'Contemporary Archaeology, Pandora Part Three', 1990

text on Resopal plate affixed to heavy board
32.3 x 25.3cm (12 11/16 x 9 15/16in).

This work is from the edition of 200 published by House Bébert, Rotterdam.

£1,000 - 1,500

€1,200 - 1,800

US\$1,400 - 2,100



77

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

77 AR

DAVID BEGBIE (BORN 1955)

STANDING GIRL, 1995

signed and dated 95

steel mesh

72 x 21 x 17.8cm (28 x 3/8 x 7in).

£500 - 700

€590 - 830

US\$690 - 960

This work is accompanied by a photo-certificate of authenticity.

Provenance

Differentiate Gallery, London.

Acquired directly from the above by the present owner in 1995.

VARIOUS PROPERTIES

78 † AR

JAMIE REID (BORN 1947)

Fuck Forever, 1997

No. 168/200, screenprint in silver, with original 'Artificial' blind stamp and official Polygram Sex Pistols license stamp to the verso, signed, numbered and dated in pencil by the artist to the lower edge
74 x 99cm (29 x 39in)

£700 - 900

€830 - 1,100

US\$960 - 1,200

Provenance

Offered directly by Ragged Kingdom.

79 † AR

JAMIE REID (BORN 1947)

Pretty Vacant, 1997

No. 200/200, screenprint in orange, with original 'Artificial' blind stamp and official Polygram Sex Pistols license stamp to the verso, signed, numbered and dated in pencil by the artist to the lower edge
74 x 99cm (29 x 39in)

£600 - 800

€710 - 950

US\$830 - 1,100

Provenance

Offered directly by Ragged Kingdom.



78



79



80



82



81

80 † AR

JAMIE REID (BORN 1947)

God Save The Queen, 1997

No.323/350, screenprint in gold and blue, with original 'Artificial' blind stamp and official Polygram Sex Pistols license stamp to the verso, signed, numbered and dated in pencil by the artist to the lower edge

74 x 99cm (29 x 39in)

£800 - 1,000

€950 - 1,200

US\$1,100 - 1,400

Provenance

Offered directly by Ragged Kingdom.

81 † AR

JAMIE REID (BORN 1947)

God Save The Queen, 1997

No.192/200, screenprint in black, with original 'Artificial' blind stamp and official Polygram Sex Pistols license stamp to the verso, signed, numbered and dated in pencil by the artist to the lower edge

74 x 99cm (29 x 39in)

£600 - 800

€710 - 950

US\$830 - 1,100

Provenance

Offered directly by Ragged Kingdom.

82 † AR

JAMIE REID (BORN 1947)

God Save The Queen, 1997

No.235/350, screenprint in silver and blue, with original 'Artificial' blind stamp and official Polygram Sex Pistols license stamp to the verso, signed, numbered and dated by the artist to the lower edge

74 x 99cm (29 x 39in)

£800 - 1,000

€950 - 1,200

US\$1,100 - 1,400



83

83 † AR

JAMIE REID (BORN 1947)

Liberty (Black), 2011

signed, numbered and titled by the artist *no.5/10*, inkjet base print on 310 gsm Hahnemuhle 'German Etching' paper with individual acrylic screenprint additions

112 x 82.5cm (44 x 32 1/2in)

£1,500 - 2,000

€1,800 - 2,400

US\$2,100 - 2,800



84

84 † AR

JAMIE REID (BORN 1947)

Liberty (Blue), 2011

signed, numbered and titled by the artist *no.5/10*, inkjet base print on 310 gsm Hahnemuhle 'German Etching' paper with individual acrylic screenprint additions

112 x 82.5cm (44 x 32 1/2in)

£1,500 - 2,000

€1,800 - 2,400

US\$2,100 - 2,800



85 AR

BANKSY (BORN 1974)

Toxic Mary, 2004

signed and numbered 253/600 in pencil
screenprint in colours

69.5 x 49.6cm (27 3/8 x 19 1/2in).

published by Pictures on Walls, London

£40,000 - 60,000

€47,000 - 71,000

US\$55,000 - 83,000

This work has been authenticated by Pest Control Office and will be issued with the new certificate of authenticity in due course.



86

86 * AR

BANKSY (BORN 1974)

Have A Nice Day, 2003

signed, dated and numbered 'AP/8', one of 31 artist's proofs, aside from the edition of 500 (of which only 50 impressions are known to be signed) screenprint in colours
31.8 x 99.7cm (12 1/2 x 39 1/4in).

£40,000 - 60,000

€47,000 - 71,000

US\$55,000 - 83,000

This work has been authenticated by Pest Control Office and will be issued with the new certificate of authenticity in due course.

87 AR

BANKSY (BORN 1974) AND VARIOUS ARTISTS

Pax Britannica: A Hellish Peace, 2004

the complete portfolio comprising 22 prints, including Banksy *Wrong War*, each signed by the artist, with the exception of the print by Alexander de Cadanet (as issued), from the edition of 100 on various media
23.5 x 32.5cm (9 1/4 x 12 13/16in).
published by Aquarium Gallery, London

£30,000 - 50,000

€36,000 - 59,000

US\$41,000 - 69,000

This work has been authenticated by Pest Control Office and will be issued with the new certificate of authenticity in due course.



87





88 AR

BANKSY (BORN 1974)

HMV, 2004

signed, dated and numbered 59/150 in pencil
(there was also an unsigned edition of 600)

screenprint

34 x 49cm (13 3/8 x 19 5/16in).

published by Pictures on Walls, London

£40,000 - 60,000

€47,000 - 71,000

US\$55,000 - 83,000

This work has been authenticated by Pest Control Office and will be issued with the new certificate of authenticity in due course.



89 AR

BANKSY (BORN 1974)

Trolleys, 2007

signed and numbered 516/750 in pencil

screenprint in colours

56.4 x 76.2cm (22 3/16 x 30in).

published by Pictures on Walls, London, with their blindstamp

£30,000 - 50,000

€36,000 - 59,000

US\$41,000 - 69,000

This work has been authenticated by Pest Control Office and will be issued with the new certificate of authenticity in due course.



90 * AR

BANKSY (BORN 1974)

Very Little Helps, 2008

signed in blue crayon, numbered 241/299 in pencil

Screenprint in colours, on wove paper

50.7 x 37.5cm (19 7/8 x 14 3/4in).

published by Pictures on Walls, London

£50,000 - 70,000

€59,000 - 83,000

US\$69,000 - 96,000

This work has been authenticated by Pest Control Office and will be issued with the new certificate of authenticity in due course.



91



92

91 AR

BANKSY (BORN 1974)

Grannies, 2006

signed and dated in crayon, numbered 55/150 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

£30,000 - 50,000

€36,000 - 59,000

US\$41,000 - 69,000

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

92 AR

BANKSY (BORN 1974)

Applause, 2006

signed, dated and numbered 95/150 in pencil
screenprint in colours

80.5 x 121.0cm (31 3/4 x 47 5/8in)

published by Pictures on Walls, London, with their blindstamp

£30,000 - 50,000

€36,000 - 59,000

US\$41,000 - 69,000

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



93 * AR

BANKSY (BORN 1974)

Donuts (Strawberry), 2009

signed and numbered 132/299 in pink crayon

Screenprint in colours

55.7 x 75.5cm (21 15/16 x 29 3/4in).

published by Pictures on Walls, London, with their blindstamp

£40,000 - 60,000

€47,000 - 71,000

US\$55,000 - 83,000

This work is accompanied by a certificate of authenticity issued by Pest Control Office. It is currently awaiting the new version which will be issued in due course.



94 AR

BANKSY (BORN 1974)

Barcode Leopard, 2004

signed in black ink and numbered 19/150 in pencil
screenprint

49.3 x 69.5cm (19 7/16 x 27 3/8in).

published by Pictures on Walls, London, with the
artist's ink stamp

£70,000 - 100,000

€83,000 - 120,000

US\$96,000 - 140,000

This work has been authenticated by Pest Control Office and will be
issued with the new certificate of authenticity in due course.



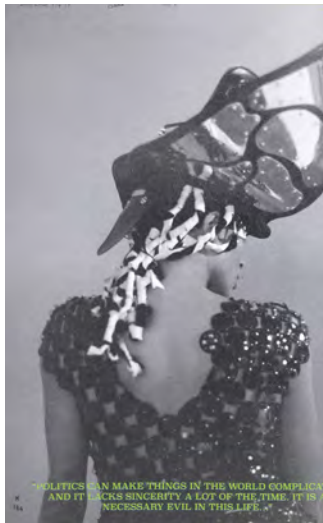
© Ethan Miller/Getty Images

95*

NICKI MINAJ

A black leather collar made by Cecilio Castrillo and worn by Nicki Minaj on stage at the Billboard Awards, 2017 designed and handmade by Leather Designs founder Cecilio Castrillo, constructed of black leather embossed with a floral design, embellished with small spikes and studs, with three metal straps across the front, as worn by singer Nicki Minaj whilst performing on stage at the Billboard Awards at the T-Mobile Arena on the 21st May 2017 in Las Vegas, Nevada, approx 35.5cm (14in wide)

£3,000 - 5,000
€3,600 - 5,900
US\$4,100 - 6,900



96

CIARA

A cowboy-style leather hat made by Cecilio Castrillo and worn by Ciara for 'King Kong' Magazine, 2018 designed and handmade by Leather Designs founder Cecilio Castrillo, constructed of black leather and metal plates, cowboy-style hat with exaggerated sides, embellished with small spikes and studs, with metal chin-strap, as worn by singer and actress Ciara for her fashion shoot in the October 2018 issue of 'King Kong' Magazine, together with a copy of the magazine, hat approx 6cm (22in) wide

£1,000 - 1,500
€1,200 - 1,800
US\$1,400 - 2,100



95

Provenance

Offered directly by Spanish designer Cecilio Castrillo (b.1979).

Worn by Nicki Minaj who opened the 2017 Billboard Music Awards, taking the stage to perform a guest-packed medley including "No Frauds" with Lil Wayne, "Light My Body Up" with David Guetta, "Swalla" with Jason Derulo, and "Regret in Your Tears."

Inspired by Science Fiction, Tim Burton, Punks, and Goths, Castrillo's designs have been worn by numerous celebrities, including Madonna, Nicki Minaj, Kylie Jenner, Lady Gaga and Marilyn Manson. His work has also been exhibited at the Paris National Opera and the Zurich Opera House, the Brooklyn Museum of Art and at Naves del Matadero in Madrid.



96

Provenance

Offered directly by Spanish designer Cecilio Castrillo (b.1979).

In August 2018 'King Kong' Magazine invited Castrillo to feature this hat in a photoshoot for Ciara. 'King Kong' is an independent, biannual print magazine dedicated to showcasing the work of ground-breaking artists, designers, models, musicians and image-makers from every corner of the world.



97

97 †

SHEPARD FAIREY AND JAMIE REID

Power & Glory I, II, III, IV, 2014

set of four prints, signed and numbered by the artist,
all no.26/75, screenprint in colours and gold foil block
on Somerset Tub sized 410gsm
each 69.5 x 69.5cm (27 1/4 x 27 1/4in), (4)

£2,000 - 2,500

€2,400 - 3,000

US\$2,800 - 3,400



98

98 †

SHEPARD FAIREY (BORN 1970)

Obey Lotus Crescent (White & Gold), 2013

signed and numbered by the artist on verso,
no.36/75, screenprint in colours and diamond
dust on Somerset Satin Tub sized 410 gsm, with
deckled edges

87.3 x 66.4cm (34 1/4 x 26in)

£600 - 800

€710 - 950

US\$830 - 1,100



99 + AR

SHEPARD FAIREY AND JAMIE REID

Bright Future (Gold), 2012

signed by Jamie Reid & Shepard Fairey, no.3/4,
unique collage (HPM) with silkscreen and stencilling
on Coventry Rag White Vellum. 290 gsm
76 x 76cm (30 x 30in)

£6,000 - 8,000

€7,100 - 9,500

US\$8,300 - 11,000



100 AR

BANKSY (BORN 1974)

Girl with Balloon, 2004

numbered 228/600 in pencil

screenprint in black and red

69.9 x 49.7cm (27 1/2 x 19 9/16in).

published by Pictures on Walls, London, with their blindstamp

£100,000 - 150,000

€120,000 - 180,000

US\$140,000 - 210,000

This work has been authenticated by Pest Control Office and will be issued with the new certificate of authenticity in due course.



101



102

101 AR

BANKSY (BORN 1974)

Weston Super Mare, 2003

numbered 471/750 in pencil

screenprint in colours

35 x 100cm (13 3/4 x 39 3/8in).

published by Pictures on Walls, London

£15,000 - 20,000

€18,000 - 24,000

US\$21,000 - 28,000

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

102 AR

BANKSY (BORN 1974)

Napalm, 2004

numbered 222/500 in pencil

screenprint in colours

50.0 x 70.0cm (19 11/16 x 27 9/16in).

published by Pictures on Walls, London, with their blindstamp

£20,000 - 30,000

€24,000 - 36,000

US\$28,000 - 41,000

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



103 AR

BANKSY (BORN 1974)

Laugh Now, 2004

numbered 341/600 in pencil

screenprint in colours

69.4 x 49.5cm (27 5/16 x 19 1/2in).

published by Pictures on Walls, London

£30,000 - 50,000

€36,000 - 59,000

US\$41,000 - 69,000

This work is accompanied by a certificate of authenticity issued by Pest Control Office. It is currently awaiting the new version which will be issued in due course.



104 AR

BANKSY (BORN 1974)

Pulp Fiction, 2004

numbered 248/600 in pencil

screenprint in colours

48.5 x 69.5cm (19 1/8 x 27 3/8in).

published by Pictures on Walls, London

£25,000 - 35,000

€30,000 - 41,000

US\$34,000 - 48,000

This work has been authenticated by Pest Control Office and will be issued with the new certificate of authenticity in due course.



105 AR

BANKSY (BORN 1974)

Happy Chopper, 2003

numbered 671/750 in pencil

screenprint in colours

69.7 x 49.8cm (27 7/16 x 19 5/8in).

published by Pictures on Walls, London

£25,000 - 35,000

€30,000 - 41,000

US\$34,000 - 48,000

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



106

106 AR

THE CONNOR BROTHERS (BORN 1968)

Do You Think Smoking Is A Lazy Person's Way Of Committing Suicide?, 2020

signed in black ink on a label affixed verso

mixed media with acrylic, collage and crayon on paper

72.3 x 63cm (28 7/16 x 24 13/16in).

£2,000 - 3,000

€2,400 - 3,600

US\$2,800 - 4,100

107 AR

THE CONNOR BROTHERS (BORN 1968)

Extraordinary People, 2020

signed, dated and inscribed 'A/P' in pencil, an artist's proof aside from the numbered edition of 300

giclée print in colours with screenprint varnish

41.5 x 29cm (16 5/16 x 11 7/16in).

printed and published by the artists

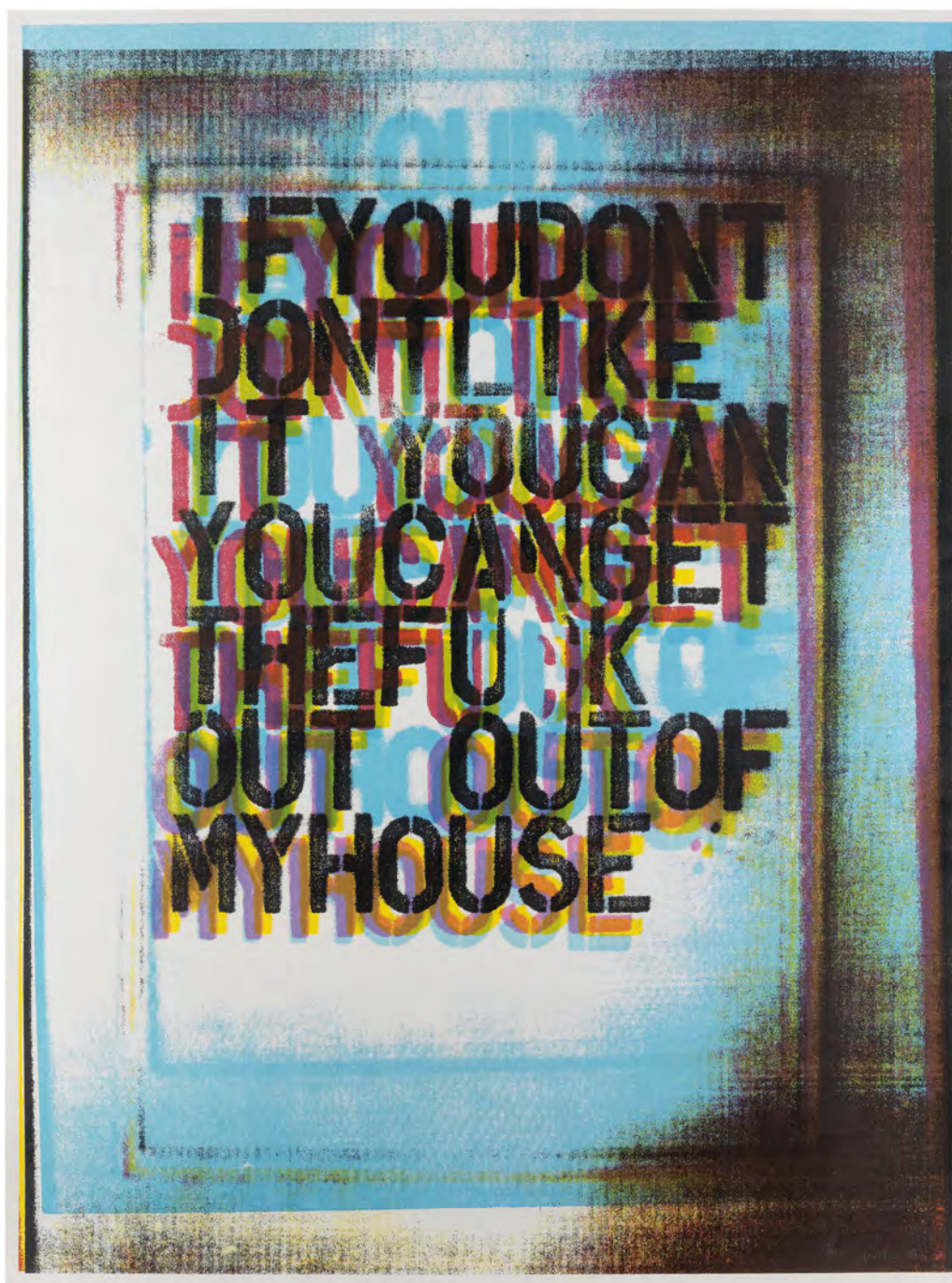
£800 - 1,200

€950 - 1,400

US\$1,100 - 1,700



107



108

CHRISTOPHER WOOL (BORN 1955)

My House II, 2000

signed, dated and numbered 34/100 in pencil

screenprint in colours

101.5 x 76cm (39 15/16 x 29 15/16in).

printed by Brand X Editions, New York, published by

Counter Editions, London

£12,000 - 18,000

€14,000 - 21,000

US\$17,000 - 25,000

109 AR

ALEX LAKE (BORN 1974)

Amy Winehouse at The Gladstone Arms, 2007
Fuji crystal archival maxima print, signed in black ink by the photographer to the lower margin, accompanied by a certificate
30in x 40in (76cm x 102cm)

£3,000 - 5,000

€3,600 - 5,900

US\$4,100 - 6,900

Provenance

Offered by Too Late Gallery.

This print was produced specifically for this sale and is Alex Lake's debut at auction.

This image was used by MOJO Magazine as the front cover of their issue in August 2021 to mark the 10th anniversary of Amy's passing. In discussion with Lake he has said: "I took this portrait of Amy in a little pub south of the River Thames called the Gladstone Arms. I remember it was nice to have some unrushed time with her to work where she could focus on being photographed with little else to distract. I often like the more candid approach to photography but I remember that stare down the lens she's giving. Looking at the large scale print, in the light of the flash I used, there is a real power and energy to her in this image. For a second you could believe she is not that far away."

110 AR

ALEX LAKE (BORN 1974)

Amy, 2007
Fuji crystal archival maxima print, signed in black ink by the photographer to the lower margin, accompanied by a certificate
30in x 40in (76cm x 102cm)

£3,000 - 5,000

€3,600 - 5,900

US\$4,100 - 6,900

Provenance

Offered by Too Late Gallery.

This print was produced specifically for this sale and is Alex Lake's debut at auction.

This image was used for the first time for the award winning British documentary 'Amy' by Asif Kapadia and James Gay-Rees in 2015. Alex Lake recalls "I took this portrait of Amy in a little pub south of the River Thames called the Gladstone Arms. I remember it was nice to have some unrushed time with her to work where she could focus on being photographed with little else to distract. The photograph as presented was the one used many years after her death as the cover art for the AMY documentary. It is interesting for people to view the photograph in this way, a domination of black and just her eyes - inevitably I see a sadness in them, but again its a testament to the power of every aspect of Amy that you can reduce her visually to this image, this aspect of her look and instantly you know exactly who you're staring at."



Alex Lake

109



Alex Lake

110



111

111 † AR

SIR PETER BLAKE R.A. (BORN 1932)

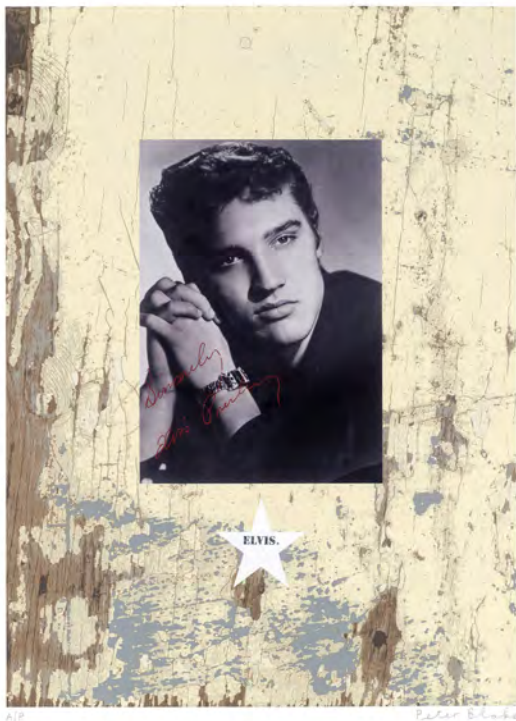
M.M., 2010

signed and numbered by the artist *no.6/100*,
silkscreen with photo collage and Diamond Dust,
published by Paul Stolper
75 x 58cm (29 1/2 x 23in)

£700 - 1,000

€830 - 1,200

US\$960 - 1,400



112

112 † AR

SIR PETER BLAKE R.A. (BORN 1932)

ELVIS., 2010

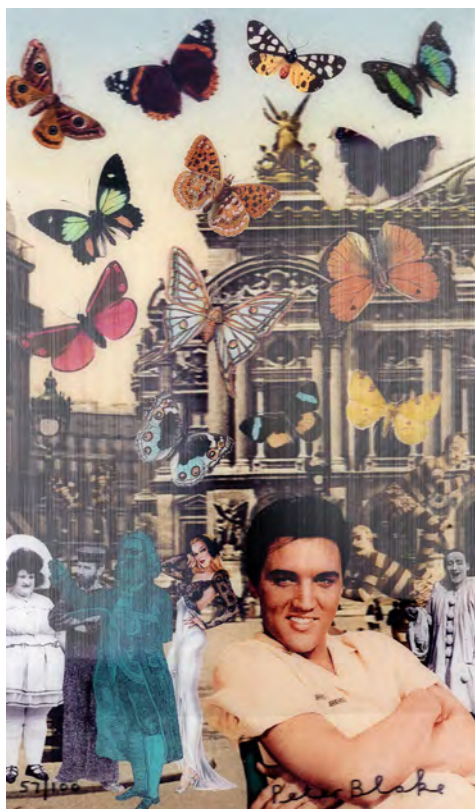
signed and numbered by the artist *Unnumbered A/P*
from an edition of 100, silkscreen with photo collage
and diamond dust, published by Paul Stolper
75 x 58cm (29 1/2 x 23in)

£700 - 1,000

€830 - 1,200

US\$960 - 1,400





113

113 † AR

SIR PETER BLAKE R.A. (BORN 1932)

Elvis in Paris, 2019

signed and numbered by artist *no.57/100*,
lenticular digital printing on PETG plastic, published
by Paul Stolper

67 x 39.5cm (26 1/2 x 15 1/2in)

£1,000 - 1,500

€1,200 - 1,800

US\$1,400 - 2,100



114

114 AR

SIR PETER BLAKE R.A. (BORN 1932)

The Butterfly Man in Tokyo, from 'Homage to
Damien Hirst', 2011

signed and numbered 58/100 in pencil
screenprint in colours

75 x 83.3cm (29 1/2 x 32 13/16in).

published by CCA Galleries, London, with their
blindstamp

£600 - 800

€710 - 950

US\$830 - 1,100



115 * AR

DAMIEN HIRST (BORN 1965)

The Souls I-IV, 2010

each signed and variously numbered from the edition
of 15 in pencil

four foil block prints in colours

72 x 51cm (28 3/8 x 20 1/16in). (4)

co-published by Other Criteria and Paul Stolper, London

£12,000 - 18,000

€14,000 - 21,000

US\$17,000 - 25,000

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



116 AR

DAMIEN HIRST (BORN 1965)

Pyronin Y, 2005

signed in pencil, numbered 19/65 in pencil on the reverse
etching and aquatint in colours

103 x 116cm (40 9/16 x 45 11/16in).

published by The Paragon Press, London

£8,000 - 12,000

€9,500 - 14,000

US\$11,000 - 17,000



117

117 Ω

DAMIEN HIRST FOR MANOLO BLAHNIK

Spot Boots, 2002

White canvas with multi-colour spot design

Labelled size 41, includes dust bag and box

£2,000 - 3,000

€2,400 - 3,600

US\$2,800 - 4,100

In 2002 seven artists were matched with seven top shoe designers who produced 20 pairs of shoes each. Damien Hirst & Manolo Blahnik were matched and produced 10 pairs of 'Spot boots' and 10 pairs of 'Spin boots'.

Bergdorf Goodman sold them for \$650 to \$1,200 a pair, using the occasion to launch its renovated shoe salon with proceeds going to the New Museum of Contemporary Art

118

COLDPLAY/PILAR ZETA

A Head Full of Dreams, 2015

Inkjet Giclee print on paper, signed and numbered no.37/50 by the artist Pilar Zeta and members of Coldplay in silver metallic pen, unframed
80 x 80cm (31 1/2 x 31 1/2in)

£2,000 - 3,000

€2,400 - 3,600

US\$2,800 - 4,100

Provenance

Donated by Coldplay to the Children's Hospice South West, for which a proportion of the proceeds from the sale of this artwork will go to support the hospice. The hospice has been caring for children with life-threatening conditions by providing care and professional family support services for more than 25yrs.

Pilar Zeta (b.1986) is an Argentinean art director, known for her surrealist ideology and experience working with music labels to create bespoke artworks. She has worked with Island Records, Big Beat Records, Ultramajic, Get Physical, Visionquest, and Fool's Gold Records. In 2015 she worked closely with Coldplay to create the cover art for their 7th studio album "A Head Full Of Dreams".

Since its release, the album has sold over 7 million copies worldwide and was nominated for 'British Album of the Year' at the 2016 Brit Awards.



118

Takashi Murakami's Multicolore Monogram collection is Louis Vuitton's longest standing art collaboration; from the Spring/Summer 2003 accessories collection until 2015. According to Louis Vuitton's Creative Director Marc Jacobs, the collection "has been, and continues to be, a monumental marriage of art and commerce. The ultimate crossover – one for both the fashion and art history books."



119

119

LOUIS VUITTON X TAKASHI MURAKAMI

A Multicolore Black Theda GM Bag and Bow Shoes, 2004

Black canvas with multicolour monogram print, vachetta trim and gold tone hardware, 34cm wide, 19cm high, 14cm handle drop; the pair of shoes in matching print, labelled size 38.5 (2) includes dust bag

£700 - 1,000

€830 - 1,200

US\$960 - 1,400

120

LOUIS VUITTON X TAKASHI MURAKAMI

A Multicolore Monogram Alma Tote Bag, 2007

White canvas with multicolour monogram, vachetta trim and gold tone stud hardware 31cm wide, 25cm high, 11cm handle drop, includes dust bag

£500 - 700

€590 - 830

US\$690 - 960



120

121

LOUIS VUITTON X TAKASHI MURAKAMI

A Multicolore Monogram Marilyn Bag, 2008

White canvas with multicolour monogram, gold leather strap and trims and gold tone hardware 28cm wide, 13cm high, 16cm shoulder drop, includes dust bag

£500 - 800

€590 - 950

US\$690 - 1,100



121

122

LOUIS VUITTON

A Silver Monogram Miroir Mirror Speedy 35, 2008

Monogram silver vinyl with silver leather trim and zip fastening

37cm wide, 34cm high, 10cm handle drop, includes padlock, keys, cloche, dust bag and box

£1,500 - 2,000

€1,800 - 2,400

US\$2,100 - 2,800

An example of the Monogram Miroir Speedy is on display at the current V&A exhibition 'Bags: Inside Out'

The gallery label reads: "highly sought-after, the mirrored bags were popularised by celebrities such as Paris Hilton and Kim Kardashian during the 'It bag' craze of the early 2000s"



122

123

LOUIS VUITTON

A Rouge Monogram Tuffetage Deauville Cube Bag, Pre-Fall 2013

Monogram canvas with contrasting 3D textile design, natural leather trim and gold tone hardware
25cm high, 27cm wide, 14cm handle drop, includes TSA padlock, keys, cloche, dust bags and box

£1,200 - 1,800

€1,400 - 2,100

US\$1,700 - 2,500



123



124

124

LOUIS VUITTON X STEPHEN SPROUSE

A Monogram Roses Graffiti Speedy 30, 2008

Monogram canvas with neon pink and orange rose design, vachetta trim, brass hardware

30cm wide, 20cm high, 10cm handle drop, includes padlock, keys and dust bag

£2,000 - 3,000

€2,400 - 3,600

US\$2,800 - 4,100

Stephen Sprouse was the first artist to collaborate with Louis Vuitton with his Graffiti Collection of 2001. In 2009, Louis Vuitton again partnered posthumously with Sprouse, based on a sketch of a rose drawn by Sprouse when working on the Graffiti collection. The Rose Collection is a beautifully poetic tribute to the late artist.

125

LOUIS VUITTON X RICHARD PRINCE

A Monogram Watercolour Aquarelle Papillon 30 Bag, Spring/Summer 2008

Monogram canvas with watercolour design in shades of pink and purple, vachetta trim and brass hardware

30cm wide, 15cm high, 20cm handle drop, includes copy of receipt and dust bag

£1,000 - 1,500

€1,200 - 1,800

US\$1,400 - 2,100

Richard Prince collaborated with Louis Vuitton for the Spring/Summer 2008 runway collection. The runway was a blend of fine art and fashion, and opened with 12 models dressed in see-through nurse uniforms, in homage to Prince's famous 'Nurse' paintings, one of which can be seen on the cover art of Sonic Youth's 2004 album 'Sonic Nurse.'



125

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126

LOUIS VUITTON

A Monogram Transparence Lockit East/West Bag, Spring/Summer 2012

Monogram voile sheer textile with white leather trim and silver tone hardware, featuring interior zipped compartment

35cm wide, 23cm high, 9cm handle drop, includes padlock, keys, cloche, handle tidy, dust bag and box

£1,000 - 1,500

€1,200 - 1,800

US\$1,400 - 2,100



126



127

127

LOUIS VUITTON

A Limited Edition 2005 & 2020 DouDou Teddy Bear, 2020

Monogram velour with tan leather collar

45cm high, 26cm wide, includes booklet and box

£6,000 - 8,000

€7,100 - 9,500

US\$8,300 - 11,000

The DouDou teddy was originally designed by Marc Jacobs for Louis Vuitton's Men's Spring/Summer Collection in 2005, look 11, and later re-introduced on the runway of the Menswear Spring/Summer 2021 Collection, look 1, by Virgil Abloh in Tokyo, Japan.



128

128

LOUIS VUITTON X NBA

A Monogram Cloakroom Dopp Kit Bag, 2020

Monogram canvas with blue, white and red leather trim, leather NBA patch design and gold tone chain handle

23cm wide, 14cm high, 14cm deep, includes copy of gift receipt, dust bag and box

£1,200 - 1,600

€1,400 - 1,900

US\$1,700 - 2,200

Designed by creative director Virgil Abloh as his love letter to the NBA.

The red, blue and white leather trims reflect the NBA colours, and the gold tone chain evoke the championship trophy.

129

VIRGIL ABLOH X IKEA

MARKERAD Receipt Rug, 2019

Nylon, polypropylene, cotton and polyester rug
200 x 90cm (78 3/4 x 35 7/16in).

£500 - 700

€590 - 830

US\$690 - 960



129



130



130

A BATHING APE X KANYE WEST

A Pair of Bapesta College Dropout Trainers, 2007
Brown, cream and red leather, with side 'Dropout Bear' mascot graphic detailing
Size 7.5 (US 8.5), includes spare laces and box

£3,800 - 4,200

€4,500 - 5,000

US\$5,200 - 5,800

The College Dropout trainers are Kanye West's first trainer collaborations, dating before Kanye's deal with Nike and Adidas and the creation of the Yeezy line. The trainers were released in limited quantities in early 2007 as a nod to Kanye's debut studio album, *The College Dropout*.

131



131

MSCHF X INRI

A Pair of Nike Air Max 97 Jesus Shoes
Unofficial customised Nike Air Max 97 trainers, injected with 60cc of Holy Water from the River Jordan, with red insole and a steel crucifix attached to the shoe laces, inscribed 'MT. 14:25'
Size 10 (US 11), includes original box

£1,800 - 2,200

€2,100 - 2,600

US\$2,500 - 3,000

The Jesus Shoes were created by America art collective MSCHF, who purchased 100 Nike Air Max 97s and customised them. Head of commerce Daniel Greenberg wanted to poke fun at collab culture by asking what a collab with Jesus Christ would look like. "We thought of that Arizona Iced Tea and Adidas collab, where they were selling shoes that [advertised] a beverage company that sells iced tea at bodegas," Greenberg told the *New York Post*. "So we wanted to make a statement about how absurd collab culture has gotten."

132 AR

KATE BRINKWORTH (BORN 1977)

Blue + Gold, 2021

signed twice, titled and dated 'Blue + Gold/Kate
Brinkworth/April 2021/ K Brinkworth' (on board verso)
oil on board

119 x 80cm (46 7/8 x 31 1/2in).

£3,000 - 5,000

€3,600 - 5,900

US\$4,100 - 6,900



132

133

KAWS (BORN 1974)

Untitled (from Alone Again at MOCAD), 2019

signed and dated in blue pencil
screenprint in colours

25.4 x 20.4cm (10 x 8 1/16in).

This work is a unique impression published by
the Museum of Contemporary Art Detroit on the
occasion of the exhibition 'Alone Again', with the
MOCAD inkstamp, artist name and exhibition title
stamped verso, housed in the original grey stamped
envelope.

£3,000 - 5,000

€3,600 - 5,900

US\$4,100 - 6,900



133



134

134 AR

NICK SMITH (BORN 1984)

Simpson's Couch, 2020

signed and inscribed 'AP' in pencil, an artist's proof aside from the numbered edition of 99

Giclée print in colours with screenprint varnish

64 x 78cm (25 3/16 x 30 11/16in).

published by Rhodes Contemporary Art, London, with their blindstamp and the artist's blindstamp

£1,000 - 1,500

€1,200 - 1,800

US\$1,400 - 2,100



135

135 AR

JEREMY DICKINSON (BORN 1963)

Bus Stack, 2000

signed, titled and dated 'BUS STACK/Jeremy Dickinson 2000' (on canvas overlap)

oil and acrylic on canvas

31 x 31cm (12 3/16 x 12 3/16in).

£800 - 1,200

€950 - 1,400

US\$1,100 - 1,700

136 AR

JEREMY DICKINSON (BORN 1963)

Junkyard Stack with Bond Bug, 2000

signed, titled and dated 'JUNKYARD STACK WITH BOND BUG./

Jeremy Dickinson 2000' (on canvas overlap)

oil and acrylic on canvas

35.5 x 35.5cm (14 x 14in).

£800 - 1,200

€950 - 1,400

US\$1,100 - 1,700



136

137

YOSHITOMO NARA (BORN 1959)

Marching on a Butterbur Leaf, 2019

offset lithograph printed in colours

61.0 x 45.7cm (24 x 18in).

This work is from the edition of 1,000, published by Dallas Contemporary, Texas.

£500 - 700

€590 - 830

US\$690 - 960



137



138

138

YAYOI KUSAMA (BORN 1929)

Pumpkin (Red & Yellow), 2013

stamped on the underside

two painted cast resin multiples

each 10 x 8.5cm (3 5/16 x 3 3/8in).

These works are from an open edition and are housed in their original boxes.

£700 - 1,000

€830 - 1,200

US\$960 - 1,400



139

YAYOI KUSAMA (BORN 1929)

Naoshima Red Pumpkin, 2019

stamped signature and title on the underside

painted cast resin multiple

8.5 x 14.5 x 14.5cm (3 3/8 x 5 3/4 x 5 3/4in).

This work is from an open edition and is housed in its original printed paper-covered box.

£600 - 800

€710 - 950

US\$830 - 1,100



139

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DAVID SPILLER (BRITISH, 1942-2018)

With Love (Mickey)
Screenprint in colours, 2016,
signed, titled and numbered 54/95
£3,000 - 5,000 *

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

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AMY WINEHOUSE:

A blue Hawaiian-style dress worn on stage during her 2011 performance in Brazil, and later signed.

£30,000 - 40,000 *

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GRAYSON PERRY (BRITISH, BORN 1960)

Vote Labour
glazed earthenware
39cm (15 3/8in) long
£15,000 - 25,000 *

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

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Prints and Multiples

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YAYOI KUSAMA (BORN 1929)

Pumpkin 2000 (Yellow)
Screenprint in colours, 2000,
signed, dated and numbered 148/200 in pencil
Sheet 480 x 520mm. (18 7/8 x 25 1/4in.)
£8,000 - 12,000 *

* For details of the charges payable in addition to the final hammer price, please visit [bonhams.com/buyersguide](https://www.bonhams.com/buyersguide)

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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% of the *Hammer Price* on the first £10,000; plus
25% of the *Hammer Price* from £10,001 and up to £450,000; plus
20% of the *Hammer Price* from £450,001 and up to £4,500,000; plus
14.5% of the *Hammer Price* above £4,500,000

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

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

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

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

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

8. VAT

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

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

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

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

9. PAYMENT

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

Bonhams' preferred payment method is by bank transfer.

You may electronically transfer funds to our *Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Account* details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

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

Sterling personal cheque drawn on a UK branch of a bank or building society: all cheques must be cleared before you can collect your purchases and should be made payable to Bonhams 1793 Limited.

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes or coins in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins or notes; this limit applies to both payment at our premises and direct deposit into our bank account.

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

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

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

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

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department. We reserve the right 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 UK. These regulations may be found at: <https://www.gov.uk/guidance/apply-for-cites-permits-and-certificates-to-trade-endangered-species#how-to-apply> or may be requested from: Enquiries: wildlife.licensing@apha.gov.uk Applications: CITESApplication@apha.gov.uk Address: UK CITES Management Authority Centre for International Trade Horizon House, Deanery Road, Bristol BS1 5AH 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, O, 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

	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.	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
		8.1.2	deliver the <i>Lot</i> to a person other than you; and/or
		8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
		8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
		8.2	The discretion referred to in paragraph 8.1:
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>.	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
		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.
7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS	9	FORGERIES
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>):	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.
7.1.1	to terminate this agreement immediately for your breach of contract;	9.2	Paragraph 9 applies only if:
7.1.2	to retain possession of the <i>Lot</i> ;	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
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	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
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;	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> .
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;	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
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;	9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.7	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;	9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.8	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;	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.9	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;	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> .
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;	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
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> .	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph 9 will cease.
7.1.12	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.	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.2	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.	10	OUR LIABILITY
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.	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.4	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.	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:
8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	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
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:	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 your 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 "indemnity" is construed accordingly.

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

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

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

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

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

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

"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"/>
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Paddle number (for office use only)

Bonhams

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

Data protection – use of your information

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com. We may disclose your personal information to any member of our group which means our subsidiaries, our ultimate holding company and its subsidiaries (whether registered in the UK or elsewhere). We will not disclose your data to anyone outside our group but we may from time to time provide you with information about goods and services which we feel may be of interest to you including those provided by third parties. If you do not want to receive such information (except for information you specifically requested) please tick this box ☐ Would you like to receive e-mailed information from us? if so please tick this box ☐

Notice to Bidders.

At least 24 hours before the Sale, clients must provide government or state issued photographic proof of ID and date of birth e.g. - passport, driving licence - and if not included in ID document, proof of address e.g. - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, and the entities name and registered address, documentary proof of its beneficial owners and directors, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed or completed. For higher value lots you may also be asked to provide a bank reference.

If successful

I will collect the purchases myself ☐

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

Sale title: Pop x Culture		Sale date: Thursday 11 November 2021	
Sale no. 26828		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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