

Bonhams

POP CULTURE

New Bond Street, London | Online Only | 6 -18 October 2023







Pop x Culture

New Bond Street, London | Online Only | Friday 6 - Wednesday 18 October 2023 at 2pm

BONHAMS

101 New Bond Street
London W1S 1SR
bonhams.com

SALE NUMBER

29479
Lots 1 - 200

VIEWING

Saturday 14 October 11am-3pm
Sunday 15 October 11am-3pm
Monday 16 October 9am-4pm
Tuesday 17 October 9am-5pm
Wednesday 18 October 9am-2pm

ENQUIRIES

For all condition reports and sale enquiries please contact popxculture@bonhams.com

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Please see back of catalogue for important notice to bidders

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Please note that from 19 January 2022, items containing ivory cannot be imported into the EU. The import of ivory into the USA is already prohibited.

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All sold lots marked TP will be removed to Cadogan Tate, 241 Acton Lane, London, NW10 7NP on Thursday 19 October 2023 & will be available for collection from 9am Friday 20 October 2023 and then every working day between 9.30am and 4.30pm by appointment only.

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Strictly by appointment only. Please send a booking email to tcollections@cadogantate.com or telephone call to +44 (0) 208 963 3926 to ensure lots are ready at time of collection.

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All other sold lots will remain in the collections room at Bonhams New Bond Street without charges until 5.30pm Wednesday 1 November 2023. Lots not collected by this time will be returned to the department and storage charges may apply.

STORAGE AND HANDLING CHARGES ON SOLD LOTS RETURNED TO CADOGAN TATE

Storage

Storage will be free of charge from & including the sale end date Wednesday 18 October 2023. Charges will apply from 9am Wednesday 1 November 2023.

Storage Charges

Furniture, Large Pictures & Large Objects: £7.00 per day + VAT

VAT (Please note that charges apply every day including weekend & public holidays)

Handling Charges

After the first 14 calendar days following the sale, the following handling charges apply: £46.00 +VAT per lot for Large Pictures & Large Objects

VAT

The following symbols are used to denote that VAT is due on the hammer price and buyer's premium.

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

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

Y These lots are subject to CITES regulations, please read the information in the back of the catalogue.

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(Telephone to ascertain amount due) by: cash, credit or debit card
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Cash, credit or debit card

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Please note that as of 1 January 2021 for Margin Scheme and Imported Lots VAT on the Buyer's Premium will be refunded by Bonhams on valid proof of export of your Lot from the UK within 90 days of full payment of your invoice.

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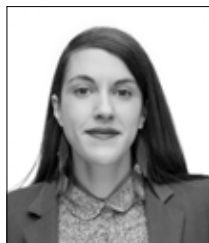
What do the Star (*) and Omega (Ω) symbols mean? If you buy in this sale you will pay import VAT of 5% (* symbol) or 20% (Ω symbol) on the Hammer Price. As of 1 January 2021, for EU buyers shipping purchased Lots outside the UK, this tax will be refunded by Bonhams on valid proof of export of your Lot from the UK within 30 days of full payment of your invoice.

Specialists for this Auction

Popular Culture



Prints & Multiples



Claire Tole-Moir
Head of Sale

Laetitia Guillotin
Head of Sale

Prints & Multiples



Carolin von Massenbach
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Popular Culture



Katherine Schofield
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Ralph Taylor
Global Head

Cassi Young
Department Director



1

1 AR

SIR PETER BLAKE (BORN 1932)

Sergeant Pepper's Lonely Hearts Club Band, 2007
signed and numbered 33/500 in pencil
screenprint in colours
68 x 66.2cm (26 3/4 x 26 1/16in).
printed by Coriander Studios, London, co-published by PierreOptique Ltd. and Apple Corps, London, with their blindstamp, for the 40th anniversary of the artist's Beatles album cover, framed

£5,000 - 7,000
€5,800 - 8,100
US\$6,100 - 8,600

2 AR

SIR PETER BLAKE (BORN 1932)

Some of the Sources of Pop-Art.2, 2000
signed and numbered VII/XXV in pencil, one of 25 proofs aside from the numbered edition of 50
screenprint in colours
48.3 x 47.2cm (19 x 18 9/16in).
framed

£1,500 - 2,000
€1,700 - 2,300
US\$1,800 - 2,500

3 AR

SIR PETER BLAKE (BORN 1932)

Some of the Sources of Pop-Art.3., 2007
signed and numbered 161/175 in pencil
screenprint in colours with glitter and glaze
68.9 x 66.4cm (27 1/8 x 26 1/8in).

£1,500 - 2,000
€1,700 - 2,300
US\$1,800 - 2,500



2



3



4



5

4 *

ANDY WARHOL (1928-1987)

Birmingham Race Riot, from *Ten Works by Ten Painters*, 1964
 screenprint in black and white
 50.8 x 61cm (20 x 24in).

printed in an edition of 500 by Ives-Sillman, Inc., New Haven, with
 their blindstamp, published by Wadsworth Atheneum, Hartford,
 Connecticut, framed

£3,000 - 5,000
 €3,500 - 5,800
 US\$3,700 - 6,100

Literature

F. Feldman & J. Schellmann, *Andy Warhol Prints: A Catalogue
 Raisonné 1962-1987*, Milan, 2003, no. II.3.

5

ANDY WARHOL FILMS

'Chelsea Girls', 1966
 British poster, signed and dated in black ink by Alan Aldridge, 1971,
 artwork by Alan Aldridge,
 76 x 51cm (30 x 20in)

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

Literature

Nourmand, T & March, G. *Film Posters of the 60s*, (Aurum Press,
 1997), p.39 (illus.)



6

6

HARRY GORDON

'The Cat' Poster Dress, circa 1968,
 one of a series of five prints, screenprinted in monochrome to a rayon and
 nylon ground, in original (opened) packaging, first edition labelled Poster
 Dress, London,

£500 - 700
 €580 - 810
 US\$610 - 860

Literature J. Lobenthal, 'Radical Rags: Fashions of the Sixties', New York,
 1992, p.216



7

7 AR

TERRY O'NEILL (1938-2019)

Frank Sinatra on The Film Set of 'Lady in Cement' in 1968, printed later,

No.2/50, silver gelatin photographic print, Sinatra pictured under a painting of the Raquel Welch character, signed and numbered in black ink by the photographer to the lower margin, framed and glazed approx 20in x 30in (51cm x 76cm)

£1,500 - 2,000

€1,700 - 2,300

US\$1,800 - 2,500

8

BERT STERN (1930-2013)

Apricot Roses (Marilyn Monroe - The Last Sitting), 1962, printed 2008, Giclee print on textured paper, signed by the photographer in red pencil to the lower margin, bearing copyright note by the artist and stamp to the verso, framed and glazed, also accompanied by the certificate,

print 20.5 x 25.5cm (8 x 10in)

£1,200 - 1,800

€1,400 - 2,100

US\$1,500 - 2,200

9 AR

SIR PETER BLAKE (BORN 1932)

Marilyn; Wink; Tuesday Weld; Girlie Door; Kim Novak, from *Replay*, 2009

signed and variously numbered from the edition of 175 in pencil five screenprints in colours with glazes

82 x 59.7cm (32 5/16 x 23 1/2in)(5).

published by CCA Galleries, London, with their blindstamp

£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,700



8



9 (one of five illustrated)

10 AR

SIR PETER BLAKE (BORN 1932)

Homage to Robert Rauschenberg, 2012
each signed and numbered 24/125 in pencil
the complete portfolio comprising five screenprints in colours with gold
leaf, diamond dust, embossing and glazes
86 x 70cm (33 7/8 x 27 9/16in)(5).
published by CCA Galleries, London, with their blindstamp

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

11 AR

SIR PETER BLAKE (BORN 1932)

The Second Real Target 25 Years Later, 2009
signed and numbered 7/100 in pencil
screenprint in colours with glaze and embossing
111.5 x 88cm (43 7/8 x 34 5/8in).
published by CCA Galleries, London, with their blindstamp, framed

£1,500 - 2,000
€1,700 - 2,300
US\$1,800 - 2,500

12

ROY LICHTENSTEIN (1923-1997)

Paper Plates, 1969
each plate printed with 'Roy Lichtenstein © On 1st Inc. 1969' verso
screenprint in colours on six white paper plates
Diameter 26cm (10 1/4in)(6)
This work is from an edition of unknown size, possibly printed by
Artmongers Manufactory, published by Bert Stern, for On 1st, New
York

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

Literature

Mary Lee Corlett, *The Prints of Roy Lichtenstein, A Catalogue
Raisonné 1948-1997*, New York 2002, no. Ill.45.



10 (one of five illustrated)



11



12 (one of six illustrated)



13

13 AR

RICHARD HAMILTON (1922-2011)

Swinging London 67 - poster, 1968
 signed and inscribed 'AP' in pencil, one of 50 artist's proofs aside from the numbered edition of 50
 photo-offset lithograph in colours
 70.9 x 50cm (27 15/16 x 19 11/16in).
 printed by the artist and Sergio Tosi, published by ED 912 Edizioni di Cultura Contemporanea, Milan, with the copyright details verso, framed

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

Provenance

From the Estate of the late Hilary Gerrard (1933-2023), formerly Business Manager to Ringo Starr from the 1970s onwards.

Literature

É. Lullin, *Richard Hamilton: Prints and Multiples 1939-2002*, Düsseldorf and New Haven, 2003, no. 69.



14

14 AR

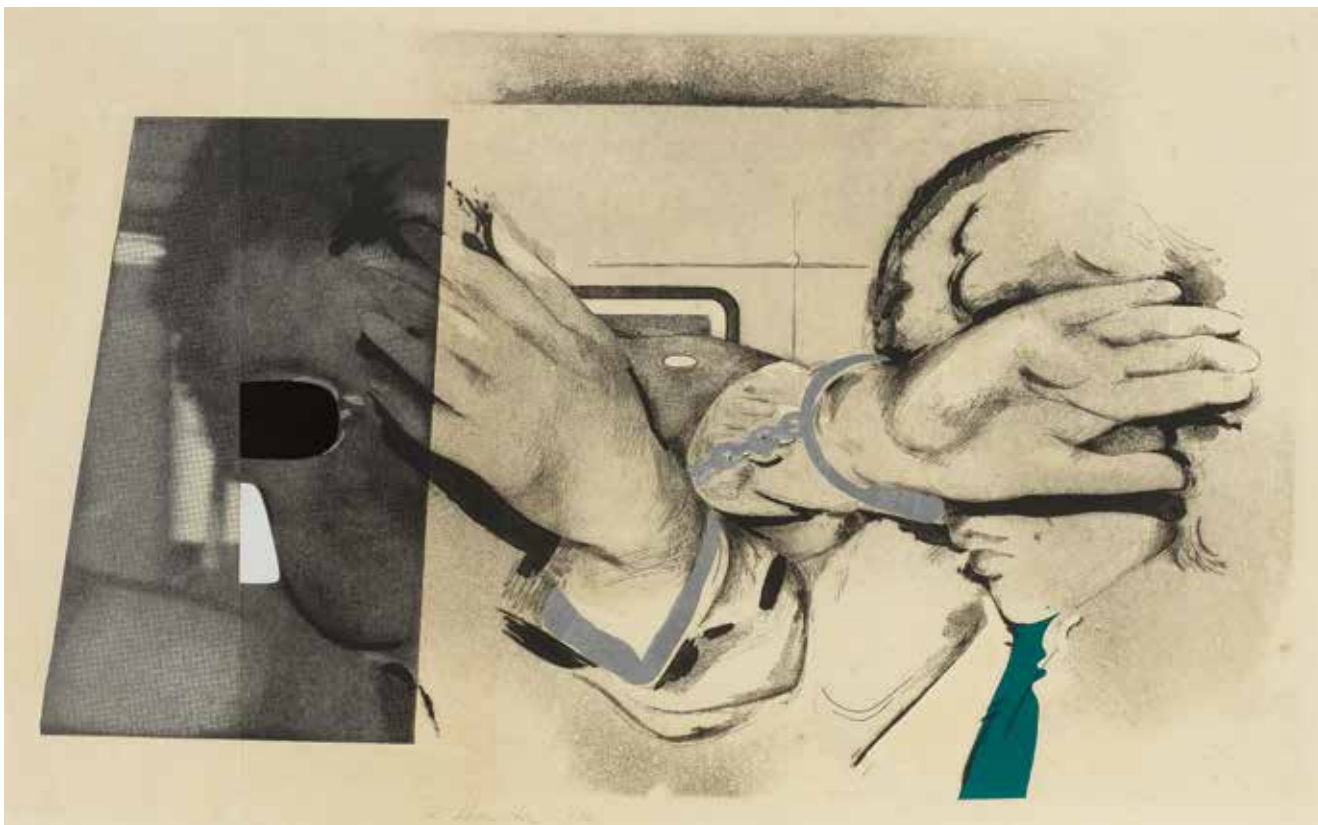
RICHARD HAMILTON (1922-2011)

Beatles, 2007
 signed, numbered 9/80 and dedicated 'To Hilary' in pencil
 inkjet digital print in colours
 105 x 75.7cm (41 5/16 x 29 13/16in).
 published by Alan Cristea Gallery, London, framed

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

Provenance

From the Estate of the late Hilary Gerrard (1933-2023), formerly Business Manager to Ringo Starr from the 1970s onwards.



15 AR

RICHARD HAMILTON (1922-2011)

Swingeing London 67 - etching, 1968

signed and numbered 1/70 in pencil
etching and aquatint, with embossing, metallic foil diestamping and collage

56.5 x 72.8cm (22 1/4 x 28 11/16in).

printed by the artist and Giorgio Upiglio at Grafica Uno, Milan, published by Petersburg Press, London, framed

£4,000 - 6,000

€4,600 - 6,900

US\$4,900 - 7,400

Provenance

From the Estate of the late Hilary Gerrard (1933-2023), formerly Business Manager to Ringo Starr from the 1970s onwards.

Literature

E. Lullin, *Richard Hamilton: Prints and Multiples 1939-2002*, Düsseldorf, 2003, no. 70.

In 1967 Mick Jagger and the art dealer Robert Fraser were arrested and charged with drug possession. Fraser was Hamilton's art dealer, and the artist was outraged by the sentences handed out to Fraser in particular. He showed his support by creating several works depicting the events, taking inspiration from an original photograph taken by John Twine for the *Daily Sketch*, showing Jagger and Fraser handcuffed together in a prison van being taken for sentencing.

Swingeing London 67 – poster (Lot 13) was the first of several pictures on this theme Hamilton produced between 1968 and 1972. He created the collage from a selection of newspaper cuttings he found in Fraser's gallery; the headline referencing the strong incense smell that greeted the police when they raided the party, later assumed by the Court to have been used to disguise the smell of cannabis.

In *Swingeing London 67 – etching (Lot 15)*, the original image has been closely cropped so the viewer's attention is focussed on the two men and their dramatic pose. Hamilton uses different media, including die-stamping in metal foil for the handcuffs, and collage for the sunglasses and tie, to highlight the drama, whilst the photographic half-tone on the left references the newspaper source of the image.

In 1972, Hamilton was approached to make a print whose sales could help raise funds for the organisation Release, whose main focus was to help cast-out individuals (often on drug-abuse charges) with legal aid and social support. Fittingly, Hamilton chose to go back to the *Swingeing London* series, using his line drawing from one of the six paintings he made on this theme to create the stencils for the screenprint *Release (Lot 16)*.

The print *Swingeing London III (Lot 17)* was made the same year, the idea for it coming to Hamilton while working on *Release*, as he got interested in its unfinished state. He worked through several proofs and colour layers, ultimately producing the print without the halftone that had characterised most of the works in the series. The resulting print is perhaps the most 'Pop Art' of all, with its bold, flat colours as opposed to the more journalistic aesthetics of the earlier prints.

For the titles, Hamilton makes a play on the word 'swinging', referencing 1960s London, while also referring to the harsh sentence imposed by the judge: "There are times when a swingeing sentence can act as a deterrent."

All four prints along with *Beatles (Lot 14)* are offered from the Estate of the late Hilary Gerrard (1933-2023), formerly Business Manager to Ringo Starr from the 1970s onwards.



16^{AR}

RICHARD HAMILTON (1922-2011)

Release, 1972

signed and numbered 'AP 4/15' in pencil, an artist's proof aside from the numbered edition of 150

screenprint in colours, with silver foil collage

59.9 x 95cm (23 9/16 x 37 3/8in).

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

published by Petersburg Press, S.A., for the National Council for Civil Liberties (NCCL) and Release, framed

£12,000 - 18,000

€14,000 - 21,000

US\$15,000 - 22,000

Literature

É. Lullin, *Richard Hamilton: Prints and Multiples 1939-2002*, Düsseldorf and New Haven, 2003, no. 83.

Provenance

Alan Cristea Gallery, London, with their label.

From the Estate of the late Hilary Gerrard (1933-2023), formerly Business Manager to Ringo Starr from the 1970s onwards.



17 AR

RICHARD HAMILTON (1922-2011)

Swinging London III, 1972

signed and inscribed 'trial proof' in pencil, a trial proof aside from the edition of 19 (there were also 2 artist's proofs)

screenprint in colours, with collage

70 x 94.3cm (27 9/16 x 37 1/8in).

printed by the artist and Chris Prater at Kelpra Studio, London, published by Petersburg Press, S.A., framed

£25,000 - 35,000

€29,000 - 40,000

US\$31,000 - 43,000

Literature

É. Lullin, *Richard Hamilton: Prints and Multiples 1939-2002*, Düsseldorf and New Haven, 2003, no. 84.

Provenance

Alan Cristea Gallery, London, with their label.

From the Estate of the late Hilary Gerrard (1933-2023), formerly Business Manager to Ringo Starr from the 1970s onwards.



18

18 AR

BRIAN DUFFY (1933-2010)

David Bowie 'Aladdin Sane (Eyes Shut)', 1973, printed 2009
 No.34/75, archival pigment print, signed in ink by the photographer to the lower mount, blindstamped in the margin by the Duffy archive; also signed and dated by Chris Duffy, Archive Administrator on the verso, framed and glazed
 51 x 51cm (20 x 20in)

£6,000 - 8,000
€6,900 - 9,300
US\$7,400 - 9,800

Taken by Duffy during the second of 'Five Sessions with David Bowie' – Duffy's most famous photograph dates from 1973 and is the iconic and revolutionary cover of David Bowie's album Aladdin Sane. A shot that became the defining look of Bowie's long career, and has been referred to as the "Mona Lisa of pop" (The Duffy Archive).

Provenance

Purchased from Beetles & Huxley



19

19 AR

MICK ROCK (1948-2021)

Bowie - Saxophone Session, 1973, printed later
 Artist's Proof, dye transfer, signed and numbered in black ink to the lower edge, framed and glazed,
 40 x 43cm (16 x 17in)

£1,500 - 2,000
€1,700 - 2,300
US\$1,800 - 2,500

Provenance

The Mark Jay Collection



20

20

DAVID BOWIE

A Concert Poster for 'Ziggy Stardust' At The Plymouth Guildhall, April 1972,
 printed on paper and designed by Jim Corridan, mounted with a slipped signature by Bowie, framed and glazed,
 58.5 x 45cm (23 x 18in)

£700 - 900
€810 - 1,000
US\$860 - 1,100

Provenance

Created by club owner Greg Van Dike for the Plymouth concert 30th April 1972. This poster was purchased from Julia Van Dike and is accompanied by a note from her.

21 AR

TERRY O'NEILL (1938-2019)

Raquel Welch, 1971, printed later,
No. 4/50, C-type photographic print, signed and numbered in white ink
by the photographer to the lower margin, framed and glazed,
63.5cm x 86cm (25in x 34in)

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



21

22

MARTYN GODDARD (BORN 1951)

Debbie Harry (Blondie) on Roof of The Record Plant studio with Nikon
Camera, 1978, printed later,
No. 4/10, archival print, signed and numbered in graphite by the
photographer with archive stamp, with accompanying certificate
signed by the photographer
101.5 x 152.5cm (40 x 60in)

£700 - 900
€810 - 1,000
US\$860 - 1,100

Provenance

Offered directly by the photographer.

23

MARTYN GODDARD (BORN 1951)

Freddie Mercury at his Grand Piano, 1977, printed later,
No. 2/10, archival print, taken at his Southampton gig on 25th
May 1977, signed and numbered in graphite by the photographer,
with archive stamp, with accompanying certificate signed by the
photographer
152.5 x 101.5cm (60 x 40in)

£700 - 900
€810 - 1,000
US\$860 - 1,100

Provenance

Offered directly by the photographer.



22



23



24

24

WILLIAM ENGLISH (BORN 1951)

Venus With A Severed Leg - Portrait of Vivienne Westwood Box-Set, 1975, printed 2004

From an edition of 100, no more than 30 produced, including twelve colour coupler prints of Westwood taken by the photographer William English, each *no.48/100*, one signed by Vivienne Westwood to the front in gold metallic pen, each *29 x 19cm (11 1/2 x 7 1/2in)*; together with a colour photograph of Westwood printed on paper; the title page printed on paper; a postcard for the exhibition held at The Aquarium Gallery in 2004; all housed in a suede and clamshell box

£800 - 1,000

€930 - 1,200

US\$980 - 1,200

Provenance

Offered directly by the photographer

25

VIVIENNE WESTWOOD & MALCOLM MCLAREN

A Rare 'Smoking Boy' Seditionaries T-Shirt, early 1976

white jersey with greyscale 'Smoking Boy' image and pink and orange over-printing, stencilled text, with 'Altonis' label, accompanied by a letter of provenance, *Size M*

£3,000 - 4,000

€3,500 - 4,600

US\$3,700 - 4,900

Provenance

From the collection of Music Agent/Manager, Tony Howard. Howard was affiliated with the agency NEMS, where he worked with groups like Humble Pie, Jeff Beck and T-Rex in the 60s. His mid-70s clients included Marc Bolan, Tom Robinson and Hawkwind. Having worked with Pink Floyd in the 60s Howard was also often tour-manager for them during the 80s and 90s.

The imagery on the shirt comprises the repeat image of the 'Smoking Boy', an image by Don Busby in the underground *Boys Express* No.4 magazine, which Malcolm purchased in a shop in Brixton, south London, in the winter of 1975/1976. This provocative image was coupled with the silhouette of Glen Matlock's bass guitar, lettering and musical notes. In an interview in 2006 with writer Paul Gorman, Malcolm recalled: 'This was my first attempt at making a Sex Pistols' T-shirt. I wanted to create something of a stir.' He also stated: 'We didn't make very many, 40 or 50 at most, and they were in quite small sizes. They were supposed to be sold in the store but at first I gave them away to people who looked cool.'



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

26

THE SEX PISTOLS

An original promotional poster for the album 'Never Mind The Bollocks Here's The Sex Pistols', 1977
printed on paper, Virgin Records, designed by Jamie Reid for the band's album release, signed by Jamie Reid in black ink to the lower edge,
25 1/2in x 39 1/4in (65cm x 100cm)

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

Provenance

The Mark Jay Collection.

This poster was gifted to Mark by the Virgin Records press/marketing office when he worked with them on the 'Story So Far' poster, a proof copy of which is offered in this auction as Lot 29. It is thought the lot offered here is a proof copy as it was received prior to the LP's release and that only a few were then signed by designer Jamie Reid.



26

27 AR

JAMIE REID (1947-2023)

A Pair of 'God Save The Queen' Prints, 1997
both No.28/350, screenprints in gold and blue colourways with original 'Artificial' blind stamps and official Polygram Sex Pistols license stamp to the verso, signed, numbered and dated by the artist to the lower edge each 74 x 99cm (29 x 39in) (2)

£1,800 - 2,200
€2,100 - 2,500
US\$2,200 - 2,700

Provenance

Acquired by the vendor who worked closely with Jamie Reid. These prints were numbered the same at the time in error and have been kept together as a pair since 1997.



27 (one of two illustrated)

28

THE SEX PISTOLS

A Jamie Reid Signed 'Fuck Forever' Poster, 1986,
printed on paper for Jamie Reid's exhibition in 1986 at Hamilton Gallery to promote his inventory,
25.5 x 33cm (10 x 13in) folded

£800 - 1,200
€930 - 1,400
US\$980 - 1,500

These posters were given to the VIP Guest list, with approx. 100 copies in circulation at the time. Jamie stole the image of Fuck Forever from Picture Goer magazine which features the actress Margaret Clewes.



28

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.



29

29

THE SEX PISTOLS

The Story So Far, A Rare Poster Proof, 1977

printed on glossy paper, signed by artist Mark Jay, with letter of provenance

42 x 62.5cm (16 1/2 x 24 5/8in)

£800 - 1,200

€930 - 1,400

US\$980 - 1,500

Provenance

The Mark Jay Collection.

This proof copy, now possibly unique, was given to Mark Jay by Malcolm McLaren for approval during final marketing discussions prior to the release of the *Never Mind The Bollocks Here's The Sex Pistols* album. The poster was commissioned for the Warner Bros. US release of the album and used for store displays, press packs and promo copies of the album. Mark's original artwork for the poster was sold in these rooms, Lot 396, 25th November 2008, *Entertainment Memorabilia Including The Private World Of Spike Milligan*.



30

30

SIRE RECORDS

A Punk 'Bugs Bunny' Promo T-shirt, 1977

the front printed with Bugs Bunny imagery and artists' names, the back with text, *New Wave rock 'n' roll. Get behind it before it gets past you*, label size Large (38-40)

£500 - 700

€580 - 810

US\$610 - 860

Provenance

The Mark Jay Collection.

A rare vintage Sire Records double-sided T shirt promoting the Ramones and other bands on their label, this was given to Mark Jay and other press representatives at the time by their UK office.



31

31

VIVIENNE WESTWOOD & MALCOLM MCLAREN

A 'Cambridge Rapist' Seditious T-shirt, 1977

white jersey, unlabelled as a prototype and not for sale, the design first printed for Westwood/McLaren's shop SEX in 1975 with just the hooded face image, then withdrawn but later revived with the extra Beatles/Epstein elements added, accompanied by a letter of provenance

£1,000 - 1,500

€1,200 - 1,700

US\$1,200 - 1,800

Provenance

The Mark Jay Collection.

Attending one of the Sex Pistols' early London gigs in 1976, Mark Jay picked up a copy of the fanzine *Sniffin' Glue*. This inspired him to produce his own and, together with two schoolfriends, Mark created *Skum*, amongst the first wave of fanzines in the UK. It featured interviews with many seminal Punk figures, including a pre-Pistols Sid Vicious (his first ever interview), a pre-Pogues Shane McGowan and reviews of The Clash by a pre-Spandau Ballet Gary Kemp. As editor, Mark got to know the movers and shakers of the burgeoning Punk scene - Malcolm McLaren and Vivienne Westwood, the Sex Pistols, the Clash and Bernard Rhodes - amongst others.



32

About the T-shirt offered here, Mark recalls: "This was given to me as payment in kind in early 1977 following my collaboration with Seditonaries on the King Kong/Expose T-shirt design. Vivienne explained that the design had just been re-vamped with the new Brian Epstein elements and this one was a prototype and not yet on sale - so with no shop label attached. That week I wore it to a very early gig by the Ants at the Man In The Moon pub in Kings Road where the fabulous Jordan, their manager then, was featured hollering onstage to a song called 'Lou'. Walking home at night after the gig I was stopped and searched by the Police, prompted it seems by the provocative image on the T-shirt. After carefully reading the Epstein text out loud they seemed confused and sent me on my way. And true to Vivienne and Malcolm's intention this horrific image (still fresh in the public's consciousness following crimes committed by the so-called Cambridge Rapist) did its job of initially shocking and drawing attention but then in true Situationist fashion, with the addition of the Epstein text, it became abstracted into a more complex and layered set of ideas about repression and control."

32

VIVIENNE WESTWOOD & MALCOLM McLAREN

An 'Anarchist Punk Gang' Seditonaries Muslin Shirt, c.1979/80, in white muslin, front with black, green and red printed design, Malcolm McLaren Vivienne Westwood Seditonaries Personal Collection label stitched within the fabric lower right (now moved due to stitching coming away), with D-ring to each shoulder, and D-ring and dog-clip to each long sleeve, accompanied by a letter of provenance

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

Provenance

Offered by the vendor who purchased it at the time of creation.

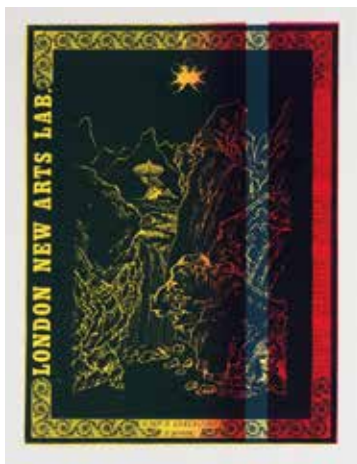
"Anarchist Punk Gang", or as it is also known "The One Per Centers", is one of the final, and darkest, designs by Malcolm McLaren and Vivienne Westwood to be introduced at Seditonaries.

In 1979 McLaren regularly spent time away from London in Paris and later said that while he approved the design, Westwood was principally responsible for the genesis and realisation. The bleakness of the artwork not only reflects the beleaguered state of affairs experienced by the pair and their coterie but also acts as a memorial for Sex Pistols bass-player Sid Vicious, who had died in February 1979 from a heroin overdose. The Pistols, around whom McLaren and Westwood's design work revolved from 1976, split up at the beginning of 1978 and in October that year, Vicious had been arrested in New York for the murder of his partner Nancy Spungen. His death four months later coincided with the commencement of an extremely acrimonious court case brought against Pistols manager McLaren by the surviving members of the group with the backing of Richard Branson's record company Virgin Records.

Since Punk had gone overground, Seditonaries was by this time regularly closed as a result of it being vandalised and graffiti-ed by passing punks and football hooligans, while members of the staff pilfered stock to fund their drug habits. The appropriately death-cult design takes its text and imagery from Hell's Angels biker gangs, and features a skull at the centre surrounded by the phrase "As You Were I Was As I Am You Will Be." This derives from a graffiti scrawl attributed to Heinrich Himmler the gonzo writer Hunter S. Thompson included as a chapter heading in his 1966 book Hell's Angels. The skull is positioned between two banners, with all text in so-called "blackmail" lettering as if cut out of newspaper headlines, just as in the Sex Pistols band logo, 3 and both feature the encircled capital "A" anarchy sign which first appeared as a radical political symbol in the 1860s as a protest design of the International Workingmen's Association of Spain. One flagpole is emblazoned "1%" above the statement "Anarchist Punk Gang"; in contrast, the other carries a quote from a recording of Vicious in an interview circulated after his death: "99% is shit." This appears above the slogan: "Create hell and get away with it." Underneath the red, green and black vector bearing the skull is the statement: "The barrier between friend and foe is thin "At certain times of day there are only us." This is from a quote by a biker in Raymond C. Morgan's book Angels Do Not Forget, which was published in the summer of 1979. The final statement in the design announces: "We're the 1% who don't fit and don't care." As well as looping back to Vicious's original statement, this quotes from the chorus of the Pistols' anthem Pretty Vacant, which ends with Johnny Rotten declaring: "And we don't care." Note: the opposing texts "1%" and "99% is shit" are absent from this shirt due to the shoulder insets of the muslin design.

Property from the Bernard Rhodes Collection

Lots 33 - 46



33

33

LONDON NEW ARTS LAB

A rare poster, printed by Bernard Rhodes, 1970
screen print on paper, from the first batch printed
49.5 x 36.3cm (19 1/2 x 14 1/4in)

£800 - 1,200

€930 - 1,400

US\$980 - 1,500

Provenance

From the personal archive of Bernard Rhodes, designer, studio owner, record producer, songwriter and co-creator of The Clash.

BR: "An extremely rare hand-screen-printed poster. By then I had developed a printing style later to be used on my work with Vivienne Westwood. Anyone serious about British Art would know of London's Arts Lab, its history and cultural importance. It was way ahead of traditional learning by encouraging free thinking and providing fresh ways of doing, creatively and technically and by its philosophy."



34

34

VIVIENNE WESTWOOD & MALCOLM MCLAREN

A rare Let It Rock T-shirt, circa 1972
in black jersey with cap sleeves, with original *Let It Rock* label, in excellent condition

£1,500 - 2,000

€1,700 - 2,300

US\$1,800 - 2,500

Provenance

From the personal archive of Bernard Rhodes, designer, studio owner, record producer, songwriter and co-creator of The Clash.

BR: "This is an essential piece of 1950s' Rockers apparel, loved by guys wanting to show off their sizeable biceps."



35

35

VIVIENNE WESTWOOD & MALCOLM MCLAREN

A rare SEX 'see through' T-shirt, circa 1974
in white synthetic gauze, with pink *SEX original* label, in excellent condition

£1,500 - 2,000

€1,700 - 2,300

US\$1,800 - 2,500

Provenance

From the personal archive of Bernard Rhodes, designer, studio owner, record producer, songwriter and co-creator of The Clash.

BR: "This semi-see through T-shirt is a rare example of early SEX clothing allowing breasts and body tattoos to be shown in public."

36

THE CLASH

Complete Control Tour poster, Tiffany's Coventry, 8th November 1977 printed on paper, with Richard Hell and The Void-Oids as support, from the first batch printed
101 x 76.5cm (40 x 30in)

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

Provenance

From the personal archive of Bernard Rhodes, designer, studio owner, record producer, songwriter and co-creator of The Clash.

BR: "These damaged speaker cones generated the Punk Guitar Sound of a Broken Society."

37

THE CLASH

The Clash On Parole, a UK tour poster, June-July 1978 printed on paper, from the first batch printed
101 x 76cm (40 x 30in)

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

Provenance

From the personal archive of Bernard Rhodes, designer, studio owner, record producer, songwriter and co-creator of The Clash.

BR: "This fine poster represents a period when The Clash were aggressively targeted by The Establishment hoping to hold back Punk from becoming such a dynamic art form."

38

THE CLASH

A selection of vinyl records from Bernard Rhodes' collection, 1977-1982 comprising: 'White Riot'/'1977', A label promo single, CBS S CBS 5058, 1977; 'Capital Radio', New Musical Express freebie EP, CBS CL1, tube train interview with Tony Parsons and the track 'Listen', in picture sleeve, 1977; 'This Is Radio Clash'/'Radio Clash'/'Outside Broadcast'/'Radio 5', 12inch single demo copy, CBS CBS A 131797, 1981; 'Should I Stay Or Should I Go'/'Straight To Hell', CBS A 11 2646, picture disc single, 1982; and 'Rock The Casbah'/'Long Time Jerk', CBS CBS A 11 2479, picture disc single, 1982 (5)

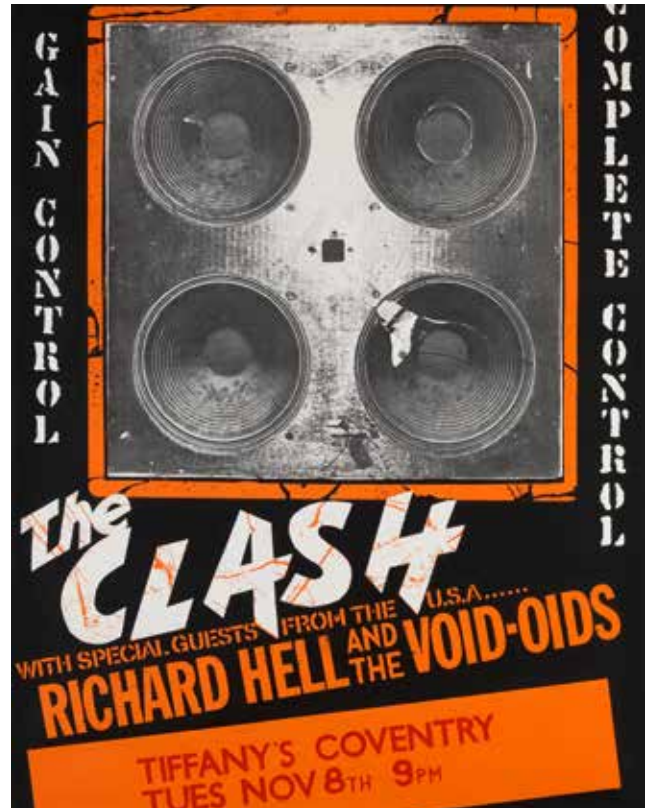
£250 - 300
€290 - 350
US\$310 - 370

Provenance

From the personal archive of Bernard Rhodes, designer, studio owner, record producer, songwriter and co-creator of The Clash.



38



36



37



39

39

SUBWAY SECT

A promotional poster for the single 'Nobody's Scared', Braik Records, 1978
 printed on paper, from the first batch printed, together with a copy of the vinyl 7inch single 'Nobody's Scared'/'Don't Split It', Braik Records BRS 01, in picture sleeve
 poster 51 x 76cm (20 x 30in)

£700 - 900

€810 - 1,000

US\$860 - 1,100

Provenance

From the personal archive of Bernard Rhodes, designer, studio owner, record producer, songwriter and co-creator of The Clash.

BR: "Subway Sect was one of the original performers at the 100 Club Punk Festival in September 1976, also a key influence on thousands of musicians and a template for The Smiths. This poster is very special for me as it illustrates my performance-art-piece of releasing one record only on my Braik Records label, BSR 01, to have it distributed through Warner Brothers and over the years watch it become a treasured piece of cultural history."

40

THE CLASH

A T-shirt for the Radio Clash Tour, 1981
 imagery designed by graffiti artist Futura 2000, screen printed on original blue label Screen Stars black jersey T-shirt

£500 - 700

€580 - 810

US\$610 - 860

Provenance

From the personal archive of Bernard Rhodes, designer, studio owner, record producer, songwriter and co-creator of The Clash.

Graffiti artist Futura 2000 (Leonard Hilton McGurr, 1955-) had his artworks exhibited in the landmark New York exhibition at MoMA in February 1981, alongside pieces by Jean-Michel Basquiat, Andy Warhol and Robert Rauschenberg and thus placed graffiti into the world of Fine Art.



40

41

THE CLASH

A Radio Clash Tour T-shirt, 1981
 imagery designed by graffiti artist Futura 2000, screen printed on original blue label Screen Stars black T-shirt

£500 - 700

€580 - 810

US\$610 - 860

Provenance

From the personal archive of Bernard Rhodes, designer, studio owner, record producer, songwriter and co-creator of The Clash.



41

42

FUTURA 2000 (LEONARD HILTON MCGURR, B.1955)

A 'Radio Clash Calling' illustration, 1981
a period copy of a black and white line drawing
20.3 x 20.3cm (8 x 8in)

£600 - 800

€690 - 930

US\$740 - 980

Provenance

From the personal archive of Bernard Rhodes, designer, studio owner, record producer, songwriter and co-creator of The Clash.

BR: "The idea of this drawing was to visualise the musical journey from microphone to beatbox."

Graffiti artist Futura 2000 had his artworks exhibited in the landmark New York exhibition at MoMA in February 1981, alongside pieces by Jean-Michel Basquiat, Andy Warhol and Robert Mapplethorpe and thus placed graffiti into the world of Fine Art.

43

THE CLASH

Concert poster, Down At The Casbah Club, Brixton Fair Deal, London, 30th July 1982
printed on paper, green variant, 76 x 102cm (30 x 40in)

£2,000 - 2,500

€2,300 - 2,900

US\$2,500 - 3,100

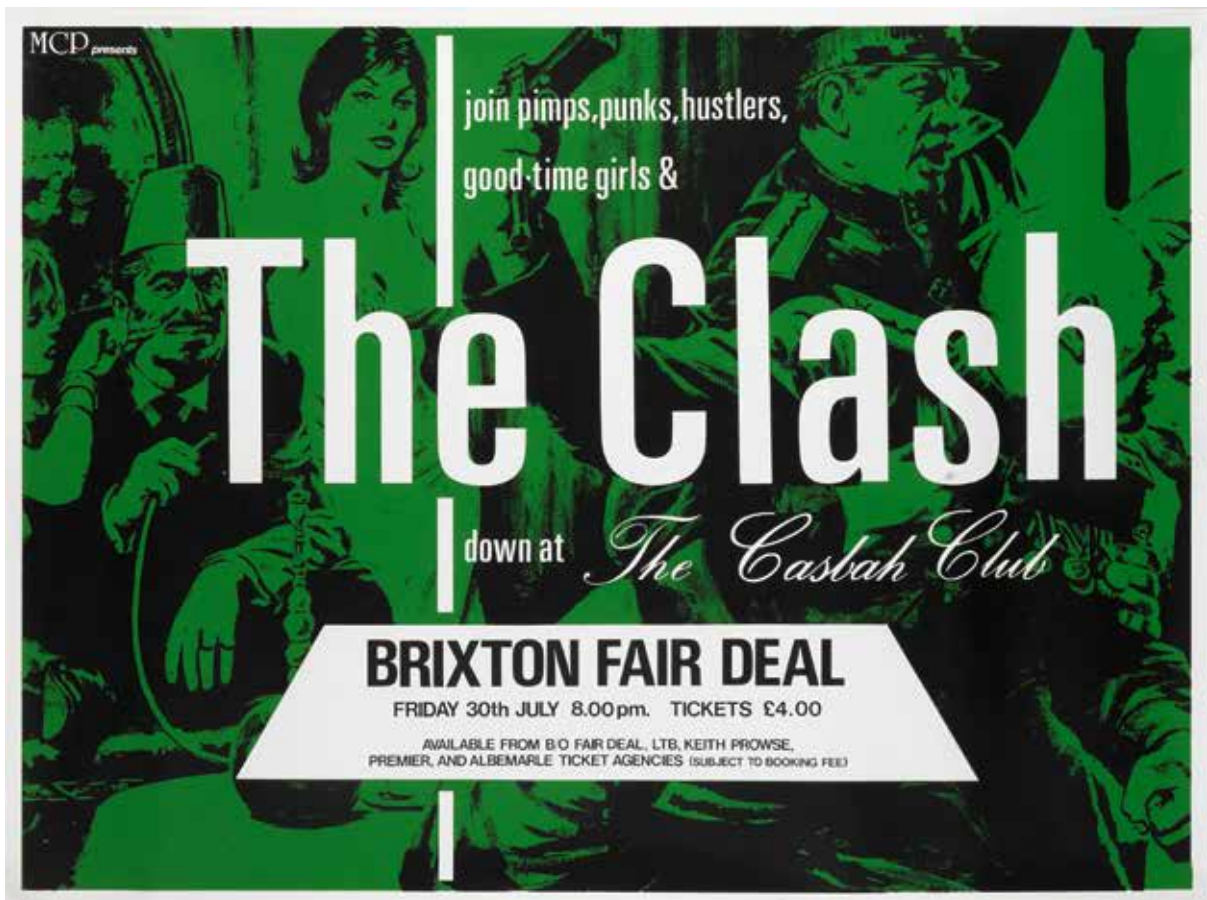
Provenance

From the personal archive of Bernard Rhodes, designer, studio owner, record producer, songwriter and co-creator of The Clash.

BR: "One of the initial batch prints."

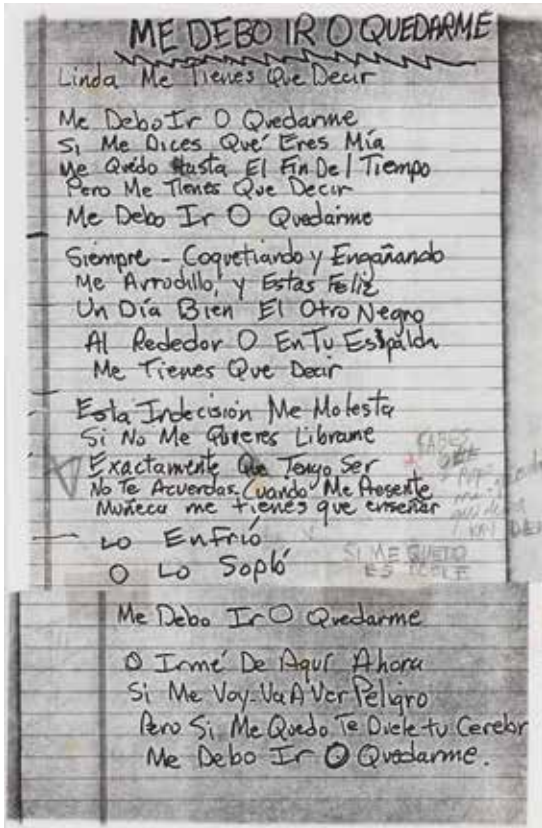


42



43

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.



44

44

THE CLASH

Joe Strummer's lyrics for 'Should I Stay Or Should I Go' (Me Debo Ir O Quedarme), 1982 comprising a period photocopy of a sheet of lined paper with Joe's lyrics in Spanish and his annotations then written in pencil

£600 - 800
 €690 - 930
 US\$740 - 980

Provenance

From the personal archive of Bernard Rhodes, designer, studio owner, record producer, songwriter and co-creator of The Clash.

BR: "Joe continually altered his lyrics to the point he couldn't remember the earlier ones, so the policy on his lyric writing became to photocopy them, then write any alterations in pencil, as exemplified by the sheet offered here."



45

46



46

45

THE CLASH

Punk City Rockers, a rare poster, 1984 printed on paper, featuring a Mohican punk with yellow cityscape, from the first batch printed
 57.5 x 85cm (22 1/2 x 33 1/2in)

£1,500 - 2,000
 €1,700 - 2,300
 US\$1,800 - 2,500

Provenance

From the personal archive of Bernard Rhodes, designer, studio owner, record producer, songwriter and co-creator of The Clash.

46

THE CLASH

Punk City Rockers, a rare poster, 1984 printed on paper, featuring a Mohican punk with pink cityscape, from the first batch printed
 57.5 x 85cm (22 1/2 x 33 1/2in)

£1,500 - 2,000
 €1,700 - 2,300
 US\$1,800 - 2,500

Provenance

From the personal archive of Bernard Rhodes, designer, studio owner, record producer, songwriter and co-creator of The Clash.

BR: "A powerful portrayal of a streetwise punk observing his territory before he makes a move."

Other Properties

47

PETER ANDERSON (BORN 1954)

Boom Box, San Francisco 1980, printed later
Artist's Proof, Silver gelatin type print made by Peter Anderson, signed and blind stamped, Perspex glaze, in custom welded steel frame
120 x 90cm (47 x 35 1/2in)

£700 - 900
€810 - 1,000
US\$860 - 1,100

Provenance

Offered directly by the photographer.

48

PETER ANDERSON (BORN 1954)

B Boy, New York 1980, printed later
Artist's Proof, Silver gelatin type print made by Peter Anderson, signed and blind stamped, Perspex glaze, in custom welded steel frame
93 x 83cm (36 1/2 x 32 3/4in)

£600 - 800
€690 - 930
US\$740 - 980

Provenance

Offered directly by the photographer.

49

PETER ANDERSON (BORN 1954)

Keith Haring, New York 1982, printed later
Artist's Proof, Silver gelatin type print made by Peter Anderson, signed and blind stamped, Perspex glaze, in custom welded steel frame
60cm x 44cm (23 1/2in x 17 1/4in)

£600 - 800
€690 - 930
US\$740 - 980

Provenance

Offered directly by the photographer.



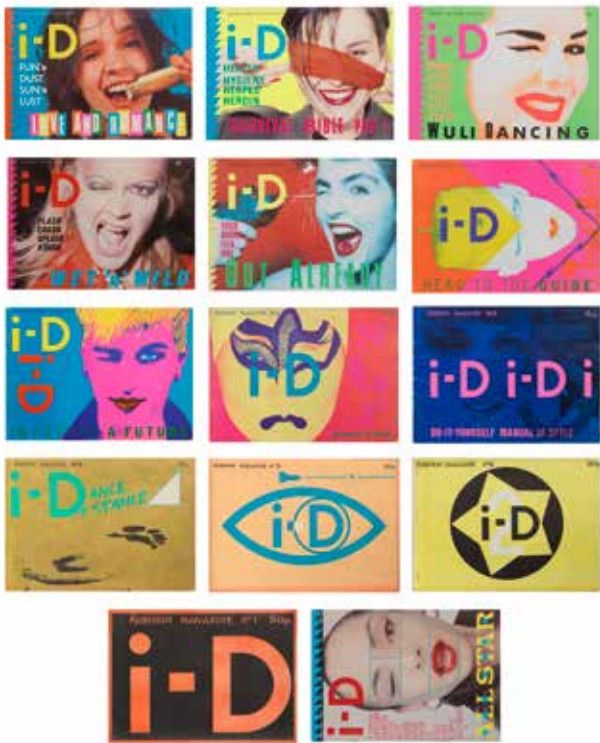
47



48



49



50 (part)

50

I-D MAGAZINE

A Large & Complete Collection of Magazines Issues no.1-136, 1980-1995 comprising; issues no.1-13 (landscape format) and issues no.14-136 in various formats. Special issues include: no.43 - Comic book special and no.50 - 50th Anniversary Special, (Qty)

£5,000 - 7,000
 €5,800 - 8,100
 US\$6,100 - 8,600

Provenance

This rare and complete collection was collated by the vendor who was an avid fashion magazine collector who spent 35 years in Fashion Merchandising.

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. Issues 1 to 13 were the only i-D magazines released in landscape format.

51

ANDY WARHOL (1928-1987)

An Autographed Marlboro Red Cigarette Packet, c.1982, signed in black ink by Andy Warhol, accompanied by a document concerning the provenance, 5.5 x 8 x 2.5cm (2 1/4 x 3 1/8 x 1in)

£800 - 1,200
 €930 - 1,400
 US\$980 - 1,500

Provenance

This signature was acquired by the late Professor Dame Georgina Mace DBE, while at a reception in the USA when she was based there at the start of her career as a Smithsonian Research Fellow c.1982. The only paper item she had on her person at the time was this empty cigarette packet which she asked Warhol to sign for her, which he duly did. Dame Georgina went on to become the founding Director of the Centre for Biodiversity & Environment Research at University College, London.

52

GRACE JONES

A 'One Man Show' Promotional Poster, 1982, design and photo by Jean-Paul Goude, to promote Grace Jones' album "Living My Life", Jean-Paul Goude produced a 47-minute video montage with photographs, concert footage and music videos, 98 x 68cm (38 x 26in)

£500 - 700
 €580 - 810
 US\$610 - 860



52



51



53 AR

DAMIEN HIRST (BORN 1965)

Mirror, 1984

oil, graphite and paper collage on found object

76 x 86cm (29 15/16 x 33 7/8in).

£8,000 - 10,000

€9,300 - 12,000

US\$9,800 - 12,000

Provenance

Private Collection (acquired directly from the artist)

Archeus Fine Art, London

Acquired directly from the above by the present owner

Literature

Damien Hirst (Eds.), *The Complete Visual Candy Paintings*, London

2014, p. 15, illustrated in colour



54

LA ROCKA JOHNSONS

Two Teddy Boy Drape Jackets, 1980s
In red and blue respectively, both with black collar, long-length sleeves, and single button fastening (2)
Red Jacket 44.8"/114cm chest, 37"/94cm length; Blue Jacket 43"/110cm chest, 37"/94cm length

£600 - 800
€690 - 930
US\$740 - 980

Founded in 1978 by Lloyd Johnson, 'The Modern Outfitter' on 406 King's Road, Chelsea, catered to some of the biggest names in British Rock and Pop. Their 'La Rocka' brand was worn by The Beatles, The Rolling Stones and Wham! to name a few.



55

YVES SAINT LAURENT RIVE GAUCHE

A Gold Leopard Print Jacket, early 1980s
Pale gold silk with metallic gold and black leopard print design, gold metal fancy buttons

Labelled size 36

£400 - 600
€460 - 690
US\$490 - 740



56 (stills from the film)

BRUCE NAUMAN (BORN 1941)

Violent Incident - Man-Woman, Segment (Parkett Deluxe Edition No. 10), 1986
signed and numbered 140/200 in black ink on a label affixed to the cassette
VHS video cassette tape, with colour and audio
Case 22.9 x 14 x 2.9cm (9 x 5 1/2 x 1 1/8in)
duration: 30 minutes; time of one sequence: 28 sec.
published by Parkett, Zurich

£3,000 - 5,000
€3,500 - 5,800
US\$3,700 - 6,100

Literature
Rein Wolfs, *Parkett No. 10: Bruce Nauman – Director of Violent Incidents*, Zurich, 1986.



56

57

PINK FLOYD

A collection of storyboards for the film 'Pink Floyd The Wall,' *Hammers Marching In Well Regimented Squads*, 1982, the collection of thirty storyboards in pencil across fifteen sheets of paper depicting the sequence for the animated hammer walk-cycle; together with a certificate signed by Roger Waters and Gerald Scarfe, as well as the original sales catalogue; each sheet 3½ in x 6½ in (9 cm x 16cm)

£5,000 - 7,000

€5,800 - 8,100

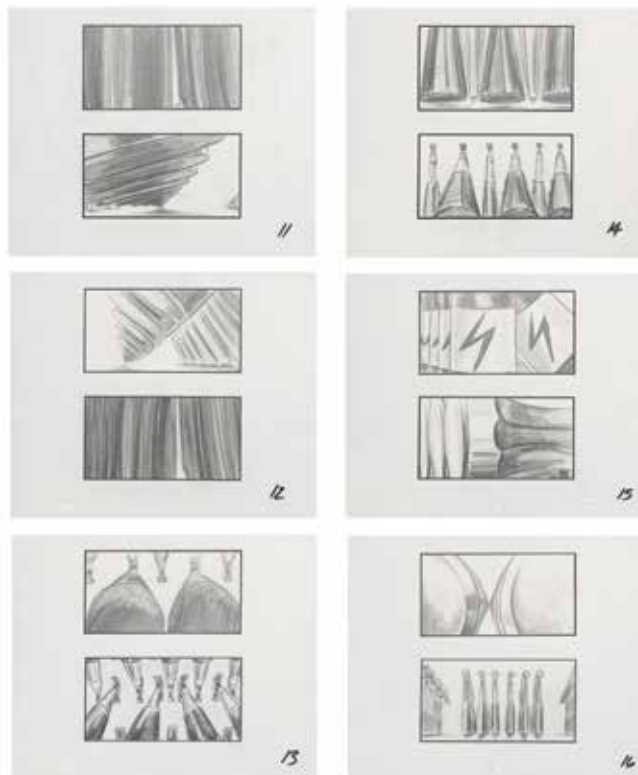
US\$6,100 - 8,600

The accompanying letter on official 'Pink Floyd The Wall' headed paper details the animation process and artworks that are created in order for a film to be made. It states that preceding the celluloid paintings that ...*story sketches wherein the first creative ideas are expressed, and animation drawings which give life and movement to the characters, and provide the blue-prints for the final product. Each perfected drawing became a hand painted image on celluloid.*

Within this lot there are thirty hand drawn sketches for the famous hammer march. The sheets are numbered in pen starting from pages 1-16 (with page 8 not included). This collection was purchased at the official Pink Floyd animation art sale, with all pages included. Page 8 from the sequence was not included in the original animation sale.

Provenance

Ex-Lot 128, *Pink Floyd The Wall*, Christie's South Kensington, Animation Art, Friday 21 September 1990,



57 (part)

58

MARTYN GODDARD (BORN 1951)

U2 in their VW tour van, 1980, printed later
No. 3/10, archival print, showing the band in their tour van outside Brannigan's club in Leeds on the 5th June 1980, signed and numbered in graphite by the photographer with archive stamp, with accompanying certificate signed by the photographer 127 x 127cm (50 x 50in)

£700 - 900

€810 - 1,000

US\$860 - 1,100

Provenance

Offered directly by the photographer.



58



59

59

THE CLASH

A 'Straight To Hell' T-shirt, 1982
black cotton, the front printed with striking Four Aces, skull and machine gun imagery, size *Ex-Large*

£500 - 600
€580 - 690
US\$610 - 740

Provenance

The Mark Jay Collection.

This T-shirt was given to Mark by one of the Clash's road crew. *Straight To Hell* was included on the band's *Combat Rock* album and it was released as a double A-side single with *Should I Stay Or Should I Go* in September 1982.

60

THE CLASH

An 'Out Of Control' T-shirt, 1984
grey cotton, the front printed with 'Jive After Five' imagery, the back with 'Bright Lights Big City Steel Jungle Nineteen 84' and other text, *Screen Stars* label, size L

£500 - 600
€580 - 690
US\$610 - 740

Provenance

The Mark Jay Collection



60

Mark had a design and printing studio on the first floor of Bernard Rhodes' Rehearsal Rehearsals on London's Chalk Farm Road from 1979 up to about 1984. This was a vibrant creative hub masterminded by Bernard which played a strong role in kick-starting the careers of many of the key bands of the era - including the Clash, Subway Sect, The Specials, Dexy's Midnight Runners, Bow Wow Wow, and JoBoxers. In a sense it was Bernard's *Seditionaries* - a creative 'open all hours' space for the exchange of countercultural ideas and information that fed into the energy of the new scene he and Malcolm McLaren had envisaged and were now overseeing.

As well as printing and designing fanzines and flyers for the Punk and New Wave groups who used the space and other bands of the time, Mark also did jobs for RR, including printing and designing flyers for their rebrand as 'Lucky 8 Studios'.

Although the Clash were not actively rehearsing there, they would still frequently drop by, with their office being right next to Mark's. Joe Strummer particularly enjoyed seeing the new T-shirt designs as they came in, and wearing them himself, and Mark recalls that Joe brought two agitprop designs into his studio and having a long discussion about the concepts in them before he left them with Mark. These are the two 'Out Of Control' T-shirt examples offered in this auction.

61

THE CLASH

An 'Out Of Control' T-shirt, 1984
white cotton, with red, black and grey print, text to back includes
'Mohawk Revenge' and 'Freedom Is More Vital Than A Job', labelled
Screen Stars, size *M*

£500 - 600

€580 - 690

US\$610 - 740

Provenance

The Mark Jay Collection

See Footnote to previous Lot



61

62

KATHARINE HAMNETT (B. 1947)

A 'Stay Alive in 85' top, 1985
Pearl-white silk with red slogan on front and back
Chest 44"/112cm

£300 - 500

€350 - 580

US\$370 - 610

Hamnett's over-sized slogan T-shirts, launched in 1983, proved popular with British pop and rock artists like George Michael and Roger Taylor. However, it was her meeting with Margaret Thatcher, where she wore a T-shirt with a nuclear missile protest message, that really propelled her into the spotlight.

The 'Stay Alive in 85' top was also inspired by her interest in and support for women's anti-nuclear protests at Greenham Common airbase in the UK. The V&A holds a similar piece in their collection.



62



63

63

VIVIENNE WESTWOOD & MALCOLM MCLAREN

A 'Punkature' (Hobo) Collection, Spring Summer 1983

Comprising a peach and white top, with long-sleeves, and a rope belt detail, supported by gold rings, and a pair of long charcoal grey check trousers

Top 35"/90cm; Trousers 33.5"/85cm waist, 51.5"/130cm length

£700 - 1,000

€810 - 1,200

US\$860 - 1,200

The Punkature collection, which was named after a combination of the words 'punk' and 'couture', was an important milestone in Vivienne Westwood's life as it came at around the time of Westwood and McLaren's divorce. She cited this collection as the moment she started to see herself as a real designer.

The MET have Punkature garments in their archives and discuss the relationship between this collection and the nuclear unrest felt at the time. The designs play on ideas of the primordial age, and a dystopian look at what our fashion might be like after a nuclear war. The simple colour palette and hand-dyed fabrics again play on this idea of a fresh start in an unrecognisable world.



64

64

VIVIENNE WESTWOOD & MALCOLM MCLAREN

A 'Nostalgia of Mud' Collection Toga Dress, Autumn Winter 1982-3

100% cotton with visible seams, long-sleeves, dip hem and long train

Chest 40"/102cm; Train 74"/187cm.

£600 - 800

€690 - 930

US\$740 - 980

Malcolm McLaren said that the aim of the Nostalgia of Mud collection was "to show in clothes and music that, in the post-industrial age, the roots of our culture lie in primitive societies."

Westwood and McLaren were the first British designers to show in Paris since Mary Quant in 1963. The oversized, raw nature of the collection made for a shocking runway. Not only was this collection completely contrary to Parisian chic, it was also a diversion from the tight-fitting power suits worn by Margaret Thatcher and as such was both a fashion and political statement.



65

65

MILES DAVIS (1926-1991)

All Blues, 1989,

marker pen on artist paper, signed by the artist to the lower left, framed, with letter of authenticity and letter of provenance from Davis' Art Consultant Joanne Nerlino

together a hardback copy of Davis, M. et al, *Apart From Jazz:*

A Second Miles Davis Legacy, 1998, wherein the present Lot is illustrated,

sheet 25.5 x 33cm (10 x 13in)

framed 31 x 40.5cm (12 1/4 x 16in)

£800 - 1,200

€930 - 1,400

US\$980 - 1,500

Literature

Davis, M. et al, *Apart From Jazz: A Second Miles Davis Legacy*, 1998, illustrated.

Following a period of ill health in 1982, the acclaimed American jazz musician Miles Davis took up drawing as a method of improving the recovery of his hand when he was not playing music. His artworks often comprise highly stylised or abstract portraiture.

66 AR

TERRY O'NEILL (1938-2019)

Frank Sinatra on Stage, London, 1989, printed later,
No.23/50, silver gelatin photographic print, signed and numbered in
black ink by the photographer to the lower margin, framed and glazed
approx 20in x 24in (51cm x 61cm)

£1,500 - 2,000
€1,700 - 2,300
US\$1,800 - 2,500



66



67

67 AR

TERRY O'NEILL (1938-2019)

Isabella Rossellini, 1984, printed later,
No.4/50, silver gelatin photographic print, signed and numbered in
black ink by the photographer to the lower margin, framed and glazed,
63.5 x 63.5cm (25 x 25in)

£1,500 - 2,000
€1,700 - 2,300
US\$1,800 - 2,500



68

68 AR

TERRY O'NEILL (1938-2019)

Jerry Hall, 1988, printed later,
No.5/50, C-type photographic print, signed and numbered in white ink
by the photographer to the lower margin, framed and glazed,
76 x 76cm (30 x 30in)

£1,500 - 2,000
€1,700 - 2,300
US\$1,800 - 2,500



69

69

PETER ANDERSON (BORN 1954)

Madonna, London 1983, printed later,
Artist's Proof, Silver gelatin type print made by Peter Anderson, signed
and blind stamped, Perspex glaze, in custom welded aluminium frame,
123 x 87cm (48 1/2 x 34 1/4in)

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

Provenance

Offered directly by the photographer.

70

PETER ANDERSON (BORN 1954)

Chuck D, London 1987, printed later,
Artist's Proof, gelatin type print made by Peter Anderson, signed and
blind stamped, Perspex glaze, in custom welded steel frame,
60 x 44cm (23 1/2 x 17 1/4in)

£700 - 900
€810 - 1,000
US\$860 - 1,100

Provenance

Offered directly by the photographer.



70



71

71

PETER ANDERSON (BORN 1954)

Jam Master Jay, Berlin 1987, printed later,
Artist's Proof, Silver gelatin type print made by Peter Anderson, signed
and blind stamped, Perspex glaze, in custom welded aluminium frame,
60cm x 44cm (23 1/2in x 17 1/4in)

£700 - 900
€810 - 1,000
US\$860 - 1,100

Provenance

Offered directly by the photographer.

72

STEPHEN SPROUSE (1953-2004)

A Bullet Print Jacket and Leggings, 1988

The jacket in denim cotton in yellow with purple bullet print design, featuring two chest pockets and button fastening, the leggings matching in stretch fabric with integral feet

Jacket 41"/104cm chest; Leggings 28"/72cm waist, 18"/45.5cm length

£1,500 - 2,000

€1,700 - 2,300

US\$1,800 - 2,500

Stephen Sprouse was immersed in the New York Pop Art scene, and the influence of his contemporaries and friends, Andy Warhol, Keith Haring and Jean-Michel Basquiat is evident in his graffiti prints and Day-Glo spandex designs. His daring colour combinations proved popular with 1980s club-goers in New York, and with celebrities like Blondie and Axl Rose.



72

73

STEPHEN SPROUSE (1953-2004)

A Barbed Wire Print Jacket, 1988

Rounded shoulders with welt pockets and maroon buttons down the front

Labelled size 6, Chest 35"/88cm

£600 - 800

€690 - 930

US\$740 - 980

Stephen Sprouse was immersed in the New York Pop Art scene, and the influence of his contemporaries and friends, Andy Warhol, Keith Haring and Jean-Michel Basquiat is evident in his graffiti prints and Day-Glo spandex designs. His daring colour combinations proved popular with 1980s club-goers in New York, and with celebrities like Blondie and Axl Rose.



73

74

STEPHEN SPROUSE

A Pair of Graffiti Leggings, 1988

Graffiti print with brightly coloured text and images on yellow ground, 85% nylon and 15% spandex

Waist 30"/76cm, length 44"/112cm

£500 - 800

€580 - 930

US\$610 - 980

Stephen Sprouse was immersed in the New York Pop Art scene, and the influence of his contemporaries and friends, Andy Warhol, Keith Haring and Jean-Michel Basquiat is evident in his graffiti prints and Day-Glo spandex designs. His daring colour combinations proved popular with 1980s club-goers in New York, and with celebrities like Blondie and Axl Rose.

The same print can be seen on a pair of tights in the MET collection, and on a top and trouser ensemble at the FIDM in Los Angeles.



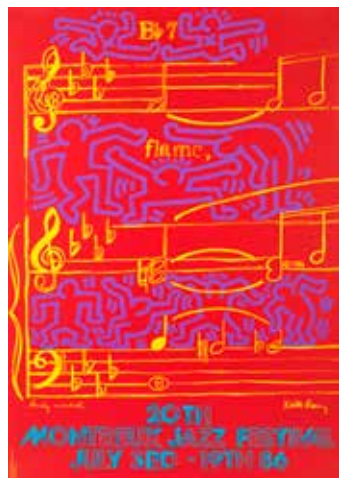
74



75



76



77

75

KEITH HARING (1958-1990)

Montreux Jazz Festival, 1983

three screenprints in colours

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

printed by Serigraphie Uldry Bern, Switzerland, published for the Montreux Jazz Festival

£1,000 - 1,500

€1,200 - 1,700

US\$1,200 - 1,800

76

KEITH HARING (1958-1990)

Untitled, 1983

four lithographs in black

47 x 33.3cm (18 1/2 x 13 1/8in)(4).

from the unnumbered edition of 300, from the book 'Keith Haring - Lucio Amelio', printed by La Buona Stampa di Ercolano, Naples, published by Lucio Amelio Gallery, Naples, framed

£800 - 1,200

€930 - 1,400

US\$980 - 1,500

77

ANDY WARHOL (1928-1987) AND KEITH HARING (1958-1990)

20th Montreux Jazz Festival, 1986

screenprint in colours

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

printed by Albin Uldry, Bern, Switzerland

£500 - 700

€580 - 810

US\$610 - 860



78

KEITH HARING (1958-1990)

Flowers 4, from *Flowers 1-5*, 1990
signed, dated and inscribed 'AP 8/15' in
pencil, an artist's proof aside from the edition
of 100

Screenprint in colours

99.6 x 129.2cm (39 3/16 x 50 7/8in).

published by Tony Shafrazi Editions, New
York, with their blindstamp, framed

£12,000 - 18,000

€14,000 - 21,000

US\$15,000 - 22,000

Literature

Klaus Littmann, *Keith Haring, Editions on
Paper 1982-1990*, Stuttgart, 1993, p. 167.

Provenance

Pace Prints, New York.

Acquired directly from the above by the
current owner.



79



79 *

KEITH HARING (1958-1990)

Pop Shop Bag, *circa* 1986
 screenprint in colours on two sides of a plastic shopping bag
 48 x 42.5cm (18 7/8 x 16 3/4in).
 from an open edition, published by Pop Shop, New York

£500 - 700
 €580 - 810
 US\$610 - 860

To be sold without reserve.



80

80 *

KEITH HARING (1958-1990)

Pop Shop Bag, *circa* 1986
 from an open edition
 screenprint in colours on two sides of a plastic shopping bag
 48 x 42.5cm (18 7/8 x 16 3/4in).
 published by Pop Shop, New York, the full sheet

£500 - 700
 €580 - 810
 US\$610 - 860

To be sold without reserve.

Property from the Mott Collection

Lots 81-83

The Mott Collection 'Wall of Noise' started with the birth of punk in London in 1976 and demonstrated through its flyers and posters, how the medium of print was central to this subculture's dissemination of ideas, information and events. The raw style Xeroxed, and almost always devoid of colour. Pioneered by the likes of Crass and Jamie Reid this was accessible to pretty well anyone who wanted to communicate uncensored messages of revolt. High on the punk agenda was a rebellion against the social conditions of the 1970s through shocking and offending mainstream culture and figures of authority.

The 1980s saw new underground scenes of music and dance in the form of illegal warehouse parties and sound system events. As with punk, the creation and passing out of flyers was an integral part of their operations. Stylistically artists held on to the DIY qualities seen in punk, emphasising the urgency to share information rather than appeal to mainstream commercial aesthetics. However, despite efforts made by DJs and organisers to conceal these parties from authoritarian eyes, those in power attempted a crackdown on the warehouse and sound system events.

Britain's music subcultures created a new space of their own. Warehouse parties shifted shape into acid house and rave. Coming at the end of the 1980s and entering the more digitally progressive 1990s, the imagery grappled with dystopian possibilities such as nuclear apocalypse, as well as the potential of new technology, along with the widespread revival of the 1970s psychedelic smiley face. Flyers made increasing use of affordable full-colour imagery.

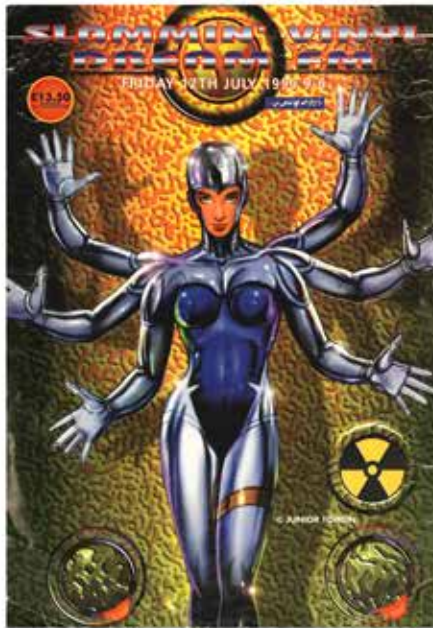
Jungle entered the mix in the early 1990s as a form of cultural expression for London's urban youth many of whom felt disenfranchised and disillusioned by the crumbling societal structures that resulted from Prime Minister Margaret Thatcher's draconian policies. Darker and less euphoric than other flyer art of the time, the jungle flyers' graphics were darker often reggae-based and some made use of graffiti art lettering to further reinforce their urban edge.

As a body of work, the wall of noise artworks showed that music is not the only way these subcultures revolted against the mainstream but demonstrated that noise can also be visual. The visual noise of this art stimulated people to call out society and reject norms that they found oppressive.

These cultures all exhibit a collective desire for individuality within a community of like-minded people who value creative autonomy and celebrate it with those who share that feeling. The pieces gathered in The Mott Collection: Wall of Noise 1976-2000 highlight and bring forth this powerful energy.



BATTLE OF THE GIANTS



81

JUNIOR TOMLIN / RAVE

A Collection of Five Promotional Flyers Designed by Junior Tomlin For Rave Events, 1992-1996, all printed on paper, comprising; Peace Fest 93, poster, London, 1993 (Easter Sunday Bank Holiday), Astoria interlinked to Buzbys Slipmatt, Grooverider, Carl Cox, Colin Dale, Loft Groover, Frankie Valentine, Dominic, Brenda Russell, Grant Harper, Trevor Rockliffe, Daz Saund, DJ Vibes, RatPack, Donovan Bad Boy Smith, Food Junky, Dream, Dance, Billy Butler, Rodney T, Shaff, Kunle-D, Choice, CJ Mackintosh, Justin Berkman, Matt Jam Lamont, Linden-C Marie; Summer Dance Fest '92 at Rectory Farm, Stretton, Leicestershire, on Friday 7th August 1992, DJs: Slipmatt, Grooverider, Top Buzz, Ratpack, Ellis Dee, Micky Finn, Easy Groov, Ratty, SY, SS, Unity, Donovan Bad Boy Smith, LTJ Bukem, Keith Suckling, Fabio, Lime, Pilgrim, Loftgroover, Stu-J, Phantasy, Lomas, Seduction, Ramjack, Luke, Mash, Bad Boy T, Lisa, Swane, Roscoe, Randall, Stuart Banks, Force, Kieren, Bear, Trace, Tango, Atomix, Detenator, Food Junky, Distrol, Junglist Crew, Frenzy, Magika, Slipmaster, Nam, MC matrix, Jessie James, Denys, No, Menys, MCs: Robbie D, Bassman, Jack Horner, Jay J, Lenny, Eze Vibe, Natz, Ribzee, Organisers: Dance Festival Promotions, Dance Planet, Obsession, Raven; Slammin' Vinyl at Club Labrynth, 12 Dalston Lane, London, E8, on Friday 18th August 1995, DJs: Seduction, SY, Vibes, Red Alert, Slam, Billy, Bunter, Jimmy J, Matt Maurice, Stevie Brinn, Easy Mo, Remix Records Crew, Richie B, Colin George, Desire, Organiser: Slammin' Vinyl; The Midsummer Ball at The New Astoria, 157 Charing Cross, London WC2, on Saturday 16th July 1994, DJs: Mickey Finn, Slipmatt, Randall, Ellis D, LTJ Bukem, Ratty, Dougal, Hype, Dr S Gachet, Marvellous Cain, Darren Norman, Jo Flannagan, Alan

Littlewood, Rob Andrews, Matty Dread, MCs: GQ Magika, Conrad, Free & easy, Organiser: One Nation; Slammin' Vinyl, at Dream FM Bagley's Film Studios, York Way, Kings Cross, London, on Friday 12th July 1996, DJs: Slipmatt, Grooverider, SY, Unknown, Hype, Jimmy J, Seduction, Spinback, Energy, Influence, Tom Thumb, Dougal, Vibes, Randall, Slam, Vinyl, Trixter, Uproar, Double D, Desire, Wise, Nancy Noise, Roy The Roach, Nick Dare, Dave Stuart, Charlie Brown, Andy Ford, Gussy, MCs: GQ, Magika, Ruff, Sharky, Twilight, Suicide, Organiser: Slammin' Vinyl, Dream FM; *smallest 21cm x 29.5cm (8 1/4in x 11 1/2in); largest 42.5cm x 29.5cm (16in x 11 1/2in), (5)*

£700 - 1,000
€810 - 1,200
US\$860 - 1,200

Provenance
 The Mott Collection.

Exhibited as part of the 'Wall of Noise' at the 'Beyond The Streets' exhibition at the Saatchi Gallery 17 February - 9 May 2023.

Literature
 Mott, Toby, 'NEW AGE Stonehenge to Jungle B2B 1973/2000', Cultural Traffic, London, 2022.

PEZ / RAVE

A Collection of Five Promotional Flyers Designed by Pez For Rave Events, 1992-1993, all printed on paper, comprising; Utopia Life, One Nation Under A Groove, The Trilogy at The Tasco Warehouse, Nathan Way, Plumstead, SE28, on Saturday 5th September 1992, DJs: MC ID, Devious D, LTJ Bukem, Grooverider, Jumping Jack Frost, Trace, Rat Pack, The Godfather, Mr Magoo, Matrix B, Rhythm Doctor, PA: Noise Factory, MCs: Robbie D, Sting, Slippery D, Hardcore General, Organiser: Sting Production; Amass Battle Of The Giants, at Brayfield Stadium, Northampton on Saturday 28th March 1992, DJs: Carl Cox, Ray Keith, Stu Allen, Slipmatt, Devious D, Darren Pearce, Daniella & Rochelle, Grooverider, Top Buzz, Seduction, Phantasy, Mathew B, Dominic, The Torchman, Alex P, Normski, PAs: The Ragga Twins, Manix, Bass Construction, Organiser: AMASS; Pressure Drop, at Roller Express, Lea Valley Trading Estate, Edmonton N18 on Friday 25th June 1993, DJs: Randall, Jumping Jack Frost, Fabio, Ray Keith, Niki Blackmarket, Clacky, Wax, Transmixer, Force, MCs: General, Matrix, Organiser: CMC Promotions; The Dance Dimension Twilight Zone, at Roller Express, Lea Valley Trading Estate London N18, on 30 August 1992, Organiser: Dance Dimension, Artists: Mickey Finn, Richie Fingers, Frankie Bones, Mathew B. Tr; Chemistry, at Sound Shaft, Hungerford Lane, Craven St. WC2, on Saturday 23rd May 1992, *smallest 15cm x 21cm (6in x 8 1/4in); largest 42cm x 30cm (16 1/2in x 12in)*, (5)

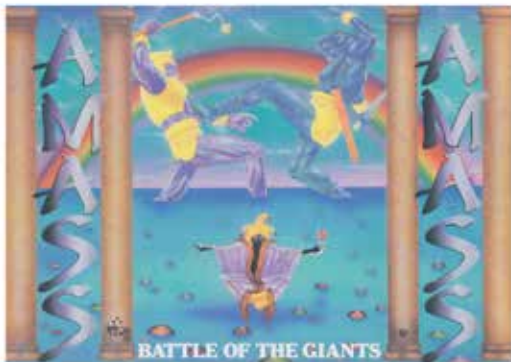
£700 - 1,000**€810 - 1,200****US\$860 - 1,200****Provenance**

The Mott Collection.

Exhibited as part of the 'Wall of Noise' at the 'Beyond The Streets' exhibition at the Saatchi Gallery, London, 17 February - 9 May 2023.

Literature

Mott, Toby, 'NEW AGE Stonehenge to Jungle B2B 1973/2000', Cultural Traffic, London, 2022.

**KAOS / RAVE**

A Collection of Five Promotional Flyers Designed by KAOS For Rave Events, 1991-1992, all printed on paper, comprising; Eruption, 1991, Featuring: Kenny Ken, Ray Keith, Ratpack; United Dance & Temptation, at Stevenage Arts & Leisure Complex, Lytton Way, Stevenage, Herts, on Friday 12th August, 1994, Notable DJs: Slipmatt, DJ Hype, Ellis Dee; The Breakfast Club at Busby's, 157 Charing Cross Road, London WC2, Every Sunday, 1992, DJs: Colin Dale, Ray Keith, MDA, Pedro, Trance, Phase 1, Crazy H, Alfie P, Impact, Easy Groove, Organiser: Orange, Nut Nut; Rhythm at The Stour Centre, Tannery Lane, Ashford, Kent, on Saturday 10th October 1992, DJs: Deep, Schizphrenic, Ebony, Psycho, Easy Bass, MCs: Andy B, Charlie Says, Dett, PAs: Hype-D-Swizzle, Mark One, Organiser: Rhythm; Diffusion at Atomics Dance Venue, Hart Street Maidstone, Kent on Saturday 14th/28th November 1992, DJs: Carl Cox, Loft Groover, Matt Howse, Pooch, Colin Faver, Shaggy & breeze, Freshtrax, Magic, Flyer Design: Murray Allan, Design/ Flyer Artwork: Kaos; *smallest 15.5cm x 21cm (6 1/4in x 8 1/4in); largest 21cm x 29.5cm (8 1/4in x 11 1/2in)*, (5)

£700 - 1,000**€810 - 1,200****US\$860 - 1,200****Provenance**

The Mott Collection.

Exhibited as part of the 'Wall of Noise' at the 'Beyond The Streets' exhibition at the Saatchi Gallery 17 February - 9 May 2023.

Literature

Mott, Toby, 'NEW AGE Stonehenge to Jungle B2B 1973/2000', Cultural Traffic, London, 2022.





84

84 AR TP

ALLEN JONES R.A. (BORN 1937)

Yellow Figure, 1996

signed and numbered 84/480

lacquered steel

height 195cm (76 3/4in).

the planned edition size was 480 of which 166 were realised

£3,000 - 5,000

€3,500 - 5,800

US\$3,700 - 6,100



85

85 AR

CHRISTOPH MARTIN SCHMID (BORN 1961)

Kate Moss Venice Beach I, 1992

signed with initials and numbered 2/15 in black ink

C-print

84 x 59.5cm (33 1/16 x 23 7/16in).

£800 - 1,200

€930 - 1,400

US\$980 - 1,500



86

86 AR

CHRISTOPH MARTIN SCHMID (BORN 1961)

Kate Moss Venice Beach II, 1992

signed with initials and numbered 2/15 in black ink

C-print

84 x 59.5cm (33 1/16 x 23 7/16in).

£800 - 1,200

€930 - 1,400

US\$980 - 1,500

87 AR

RANKIN (BORN 1966)

Kate 4 Ever, 1999

signed and numbered 237/500 in ink on the accompanying label and certificate of authenticity
black & white inkjet print
61 x 50.8cm (24 x 20in).
published by Rankin Archival Edition, London

£600 - 800

€690 - 930

US\$740 - 980



87

88

ALEXANDER MCQUEEN (1969-2010),

A Romanov Children Coat, Joan Collection, Autumn 1998

Runway look 4, greyscale polyester mix with Romanov children design and covered all over with tonal sequins

Labelled size 42, chest 34"/86cm, includes garment cover

£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,700

The Joan Collection, named after Joan of Arc, was inspired by tragedy, from the 15th-century burning of the French martyr to the gruesome assassination of the Romanov family in 1918. This was reflected in the runway show, which featured models sporting peroxide-blonde medieval-inspired haircuts and piercing red contact lenses, and culminated in a masked model being surrounded by a ring of fire.

The collection had a limited colour palette of reds, blacks and silvers, exemplified by the Romanov-inspired garments.

The top version of this jacket was featured in the V&A Museum's 2015 Alexander McQueen: Savage Beauty exhibition, which attracted more than 400,000 visitors.



88



89

89

GIANNI VERSACE COUTURE (1946-1997)

A Silver Oroton Chain Bodysuit, Autumn-Winter 1994

Heavy chain mail top with inbuilt metallic silver undercarriage

Labelled size IT 40, chest 30"/74cm

£400 - 600

€460 - 690

US\$490 - 740

In 1982, Gianni Versace popularised 'Oroton', a silk-like chain metal material, and featured it in a number of his collections.

In 2018, on the 20th anniversary of Gianni Versace's death, Donatella Versace had five original supermodels walk down the runway in Oroton gowns to close the show, as an ode to her brother.



90

90

JEAN PAUL GAULTIER MAILLE FEMME

A Purple Greta Garbo Sheer Mesh Top, 1990s

Purple Nylon mesh with optical illusion Greta Garbo design

Labelled size L

£400 - 600

€460 - 690

US\$490 - 740



91

91 AR
JEREMY DELLER (BORN 1966)
 History of the World, 1998
 signed, dated and numbered 16/100 in white pencil verso
 screenprint
 63.8 x 115cm (25 1/8 x 45 1/4in).
 printed by Central Saint Martins College of Art and Design, published by Paul Stolper, London, framed

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



© alamy



92

92
BUFFALO BOOTS
 A Pair of Platform Buffalo Boots, circa 1997, the shoes with red platform soles, yellow and leopard print suede upper, with Buffalo label attached on the inside reading *Made in Spain*, and another on the outside, size 37 EU / 4 UK,

£300 - 400
 €350 - 460
 US\$370 - 490

Provenance
 This style of platform boot became very popular in the 90s when seen being worn by members of pop girl band sensation, The Spice Girls. Mel B specifically can be seen wearing a similar pair of shoes on numerous occasions in 1997.



93 (illustration)

93 AR

DAMIEN HIRST (BORN 1965)

A Painted Apron From Q Magazine Photoshoot, 1998, cotton apron hand-painted in stage blood by Hirst with the words "It's not what you drive it's how you drive it", created by Hirst as a prop for a photoshoot commissioned by Q Magazine in September 1998 with the well-known celebrity photographer, the late Hugo Dixon, framed and glazed, framed 115cm x 70cm (45 1/4in x 27 1/2in)

£3,000 - 5,000

€3,500 - 5,800

US\$3,700 - 6,100

Provenance

Damien Hirst can be seen wearing the apron and holding a cleaver in the image from Q magazine, courtesy of the Dixon Estate. The apron was purchased by the photographer for the shoot and was part of the collection of the late Hugo Dixon until his death in 2010 and has since been on private display. It is now being offered by the photographer's Estate.

94 AR

DAMIEN HIRST (BORN 1965)

Snowblind, for Robert Sebbag, 1998 signed by the artist, author and Howard Marks, numbered 984/1000 in ink on the title page mirror-bound book with faux metallic American Express card bookmark and rolled \$100 bill 22.9 x 14.6 x 38cm (9 x 5 3/4 x 1 1/2 in) published by Rebel Inc., Edinburgh, with the original card slipcase

£300 - 500

€350 - 580

US\$370 - 610

95 *AR

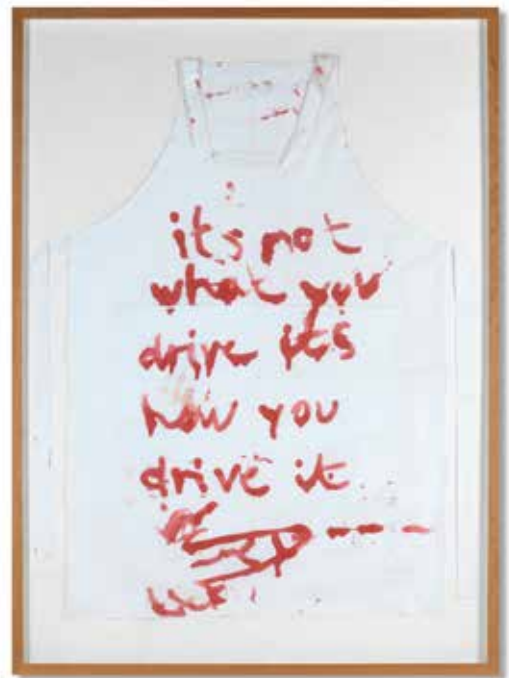
DAMIEN HIRST (BORN 1965)

Home Sweet Home, 1996 with printed signature (as issued) and numbered 152/1500 in black ink verso screenprint in colours on porcelain plate diameter 21cm (8 1/4in) published by Swid Powell for Gagolian Gallery, New York

£500 - 700

€580 - 810

US\$610 - 860



93



94



95



96 AR

DAMIEN HIRST (BORN 1965)

Damien Hirst x Flea - Colour Spin Bass, 2010

uniquely produced bass guitar, with multi-coloured spin finish executed in household gloss paint, numbered 62 of 125 on the back of the neck, and featuring the Hirst-Flea logo on the headstock, the bass guitar with Indian rosewood fretboard, maple neck, clear-scratchplate, signed by both Hirst and Flea on the back of the guitar in black and metallic inks, accompanied by a fitted case with black plush lining and a printed spin-design outer cover

129 x 42.5 x 14cm (50 13/16 x 16 3/4 x 5 1/2in).

£8,000 - 12,000

€9,300 - 14,000

US\$9,800 - 15,000

Provenance

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

Acquired by the present owner in 2011.



97

97 AR

DAMIEN HIRST (BORN 1965)

'One Spin' and 'One Two-Spot' Supreme Skate Decks, 2009
 each skateboard with the printed signature of the artist (as issued)
 screenprint on wood skateboard decks
 each 79.5 x 20cm (31 5/16 x 7 7/8in).
 produced by Supreme, New York, with the artist's logo fire brand
 stamped on each skateboard

£600 - 800
 €690 - 930
 US\$740 - 980



98

98

DAMIEN HIRST (BRITISH, BORN 1965)

Damien Hirst x Converse for RED
 A pair of Chuck Taylor All Star Butterfly sneakers, 2010, with canvas
 upper
 screenprinted inside and outside and rubber soles,
 with the manufacturer's mark on the soles, created for AIDS charity
 RED
 UK size 5
 includes the box (2)

£400 - 600
 €460 - 690
 US\$490 - 740

These trainers are the result of a collaboration between Damien Hirst and Converse to raise money for the charity RED. The printed canvas reproduces Hirst's screenprint *All You Need Is Love*.



99 (two of ten illustrated)



100 (four of ten illustrated)

99 AR

SIR PETER BLAKE (BORN 1932)

London Suite, 2012

each signed and numbered 41/100 in pencil, with title and justification pages, further numbered 41 on the justification the complete portfolio of ten screenprints in colours, on Somerset paper

69 x 67.3cm (27 3/16 x 26 1/2in).(10)

published by Paul Stolper, London

£7,000 - 10,000

€8,100 - 12,000

US\$8,600 - 12,000

100 AR

SIR PETER BLAKE (BORN 1932)

Tattooed People, 2015

each signed and numbered 16/150 in pencil, with title and justification pages, further numbered on the justification the complete portfolio of ten giclée prints in colours

28.4 x 21cm (11 3/16 x 8 1/4in).(10)

published by Dark Matter Studio, London

£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,700



101

101 AR

MARIO TESTINO (BORN 1954)

Kate Moss, 2001, printed later
Archival Supergloss C-type print, inscribed *T2 Approved* in red and orange to the upper border, signed to the reverse by the photographer *Mario Testino X*, unframed, 61 x 50.8cm (24 x 20in)

£2,500 - 3,500

€2,900 - 4,000

US\$3,100 - 4,300

Provenance

Gifted to the vendor by the photographer.

102 AR

MARIO TESTINO (BORN 1954)

Gisele Bundchen, Paris, 2002, printed 2010,
Archival Supergloss C-type print, *No.22/100*, stamped, signed and numbered in black ink to the reverse by the photographer, unframed, 50.8 x 40.6cm (20 x 16in)

£2,500 - 3,500

€2,900 - 4,000

US\$3,100 - 4,300

Provenance

Purchased by the vendor from the edition sales.

103 AR

MARIO TESTINO (BORN 1954)

Cuzco Experience, 2008, printed 2010,
Archival Supergloss C-type print, *No.20/100*, stamped, signed and numbered in black ink to the reverse by the photographer, unframed, 50.8 x 40.6cm (20 x 16in)

£700 - 1,000

€810 - 1,200

US\$860 - 1,200

Provenance

Purchased by the vendor from the edition sales.



102



103



104

104

VIVIENNE WESTWOOD (1941-2022)

A Pair of Silver Leather Toe Shoes, 2000s

Metallic silver leather with moulded toe-shaped design, 9cm block heel
Size 4

£200 - 300

€230 - 350

US\$250 - 370



105

105 AR

DAVID BOWIE (1947-2016)

Untitled (Self-Portrait), 2002,

no.170/175, photo-lithographic print of Bowie, numbered and signed by Bowie in pencil to the lower margin, framed and glazed, with certificate from www.daviebowieautograph.com,
28 x 21cm (11 x 8 3/4in)

£1,200 - 1,800

€1,400 - 2,100

US\$1,500 - 2,200

106 AR

NADAV KANDER (BORN 1961)

Placebo 'Once More With Feeling' Photoshoot, London, circa 2004, comprising six black and white photographic prints, unsigned, each 17.8 x 21.6cm (7 x 8 1/2in) (6)

£500 - 700

€580 - 810

US\$610 - 860

Provenance

Offered directly by the featured model for the 'Once More With Feeling' photoshoot, who was gifted these prints by Kander during the project.

'Once More With Feeling' is the Greatest Hits album for the alternative rock band Placebo, compiling their singles releases between 1996 and 2004. The album was released to commemorate the tenth anniversary of the band's formation. The image of the model's outstretched throat was selected for the album's cover, and the band's compilation album of 'Videos 1996-2004' used another image from the present Lot for the cover.

Nadav Kander's striking portfolio extends through the worlds of music, film and television. Notable subjects in the field of music include Robert Plant, Peter Gabriel, Nick Cave, Take That, and Snow Patrol, among many thanks.



106

107

LOUIS VUITTON X STEPHEN SPROUSE

A Pair of Neon Graffiti Monogram High-Top Trainers, Spring Summer/2001

Monogram fabric with neon orange graffiti design, black suede and dark silver leather details, neon yellow rubber soles and leather lining
Size 9, includes dust bags and box

£400 - 600

€460 - 690

US\$490 - 740

Creative director, Marc Jacobs, invited Stephen Sprouse to be the first ever artist in Louis Vuitton's more than 100 year history to collaborate with the fashion house.

In 2001 the New York punk artist Sprouse daubed the Vuitton's heritage monogram canvas with neon graffiti, a collection that was widely considered to reinvigorate the brand and reach a new, younger, clientele.

The Graffiti collection remains one of Vuitton's most popular art collaborations. These high-top trainers were produced in extremely limited numbers and perfectly capture the blending of street art and urban culture with high fashion.



107

108 AR

JAMIE REID (1947-2023)

Three Signed Exhibition Screenprints, circa 2004 comprising; a 'More Love' print, no.12/100, signed and numbered in pencil to the lower edge; a 'Slated' at The Aquarium exhibition print, no.26/30, signed and numbered in pencil; and a 'Lies Lies Lies' print, no.AP, signed in black ink; all framed and glazed, 22in x 24 (56cm x 61cm); 19in x 24in (48cm x 61cm); 24in x 24in (61cm x 61cm), (3)

£600 - 800

€690 - 930

US\$740 - 980



108 (one of three illustrated)

109

THE HACIENDA / FACTORY RECORDS

FAC51-Y3 25th Anniversary Trainers, 2007 blue, yellow and silver leather with Hacienda striped laces, edition of 250, designed for Y3 by Peter Saville and Ben Kelly for The Hacienda 25th Anniversary 1982-2007, together with a DVD, and spare laces, in original shaped box, Size 5,

£1,000 - 1,500

€1,200 - 1,700

US\$1,200 - 1,800

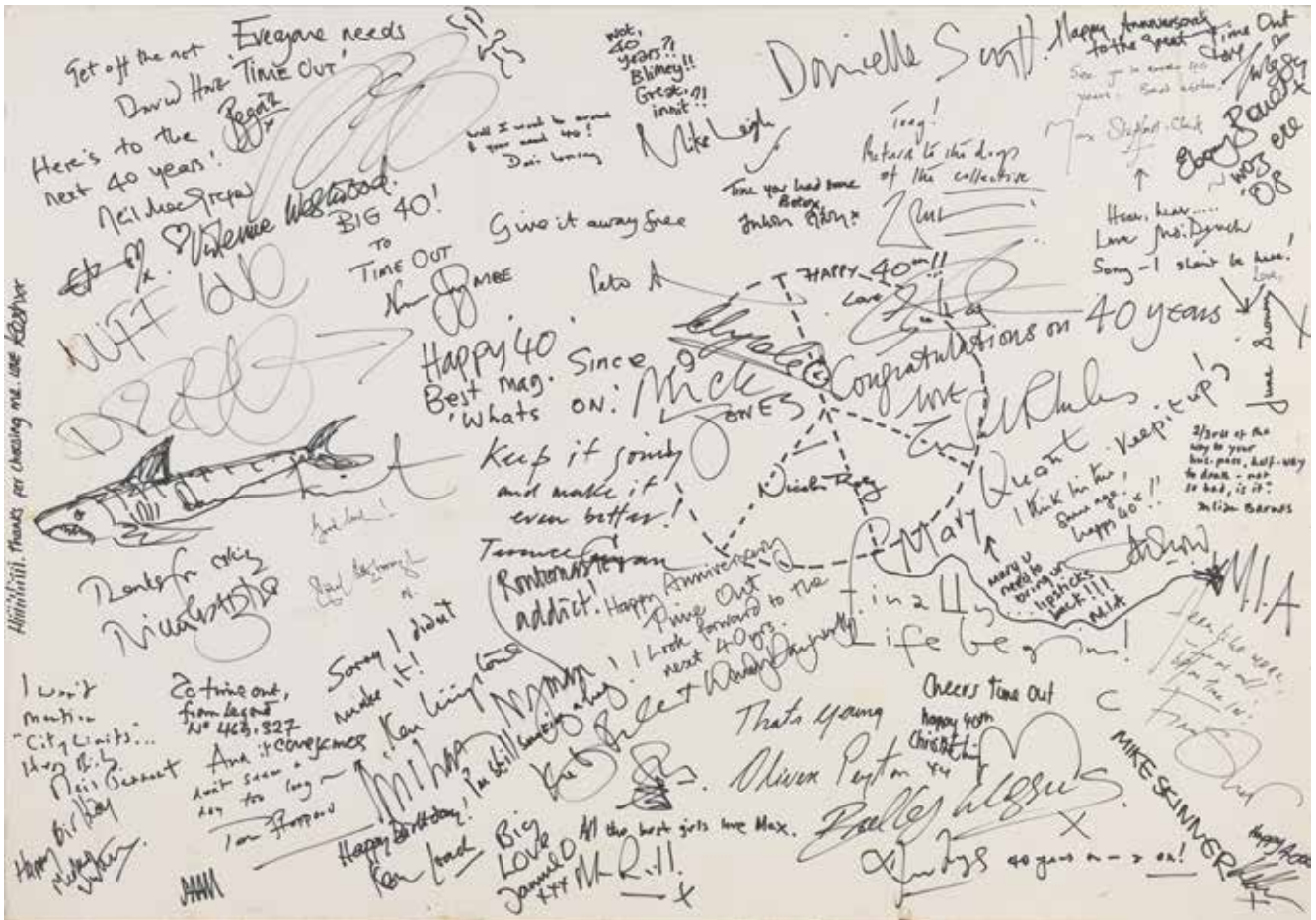
Provenance

From the collection of Natalie Curtis, daughter of Ian Curtis, frontman and lyricist of Joy Division.

These limited edition shoes were available at the opening of Europe's first Y-3 shop in Manchester in July 2007. Y-3 (the brand created by Adidas and Yohji Yamamoto), was devised especially to celebrate the 25th anniversary of the legendary Manchester nightclub The Hacienda. The shoe's design is a collaboration between Peter Saville (the original Factory Records graphic designer), Ben Kelly (the architect who designed the original Hacienda interiors) and Joy Division/New Order bass player, Peter Hook.



109



110
TIME OUT LONDON MAGAZINE

A Signed Board From The 40th Anniversary of Time Out London Magazine, 2008, the thick white card featuring numerous signatures from notable artists, actresses, actors, presenters, designers, writers and models as featured on the cover of the magazine to commemorate the 40th anniversary. Signatures include Damien Hirst who has added a large drawing of a shark, Vivienne Westwood, Mary Quant, Jamie Oliver, David Attenborough, Dizzee Rascal, David Bailey, Terrence Conran, June Brown, Bradley Wiggins, Judi Dench, Mick Jones, Neil Tennant, Keira Knightley, M.I.A., Mike Skinner, Tom Stoppard, Fiona Shaw, Twigg, Mike Leigh, Lily Cole, Neil MacGregor, David Hare, Ebony Bones, Oliver Peyton, Julian Barnes, Julian Clary, Max Stafford-Clark, Ken Loach, Wendy Dagworthy, and many others, all signed in black ink, some adding dedications and other comments, accompanied by a letter of provenance, 84 x 60cm (33 x 23 1/2in)

£3,000 - 5,000
 €3,500 - 5,800
 US\$3,700 - 6,100

Provenance
 Produced between July-September 2008 in London, this piece is offered by the former Editor of the Magazine (2004-2009). These leading British figures were each photographed for the commemorative edition of Time Out and were invited to sign a message on this hardboard at the same time.

111 AR

STORM THORGERSON (1944-2013)

Pink Floyd 40th Anniversary, 2007

No.53 from the world wide edition of 160, signed by Storm Thorgerston & Nick Mason in pencil, Screenprint in 42 Colours and 2 Special Glazes, published by Coriander Studios, London
sheet 105 x 110cm (41 1/4 x 43 1/4in)

£3,000 - 5,000

€3,500 - 5,800

US\$3,700 - 6,100



111

112

BOB DYLAN (BORN 1941)

Train Tracks - Portfolio, printed 2010

four Giclée prints (white, green, blue, red) from *The Drawn Blank Series*, on Hahnemuhle 350gsm Museum Etching paper
each signed by the artist and numbered 76 from the edition of 295 in graphite pencil

Printed by GTZ Fine Art Editions, New York

Published by Washington Green Fine Art in association with Black Buffalo Artworks, with four accompanying certificates of authenticity

image 40.75 x 54.5cm (16 x 21 1/2in) each

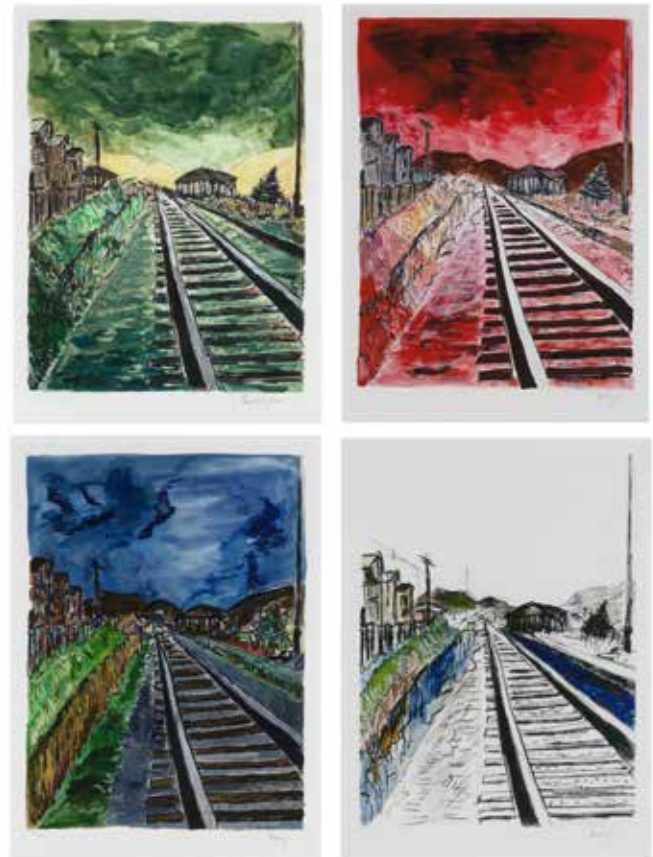
framed 28 1/2 x 35in (72.5 x 89cm) each

(4)

£8,000 - 10,000

€9,300 - 12,000

US\$9,800 - 12,000



112



113

113 AR TP

DAMIEN HIRST (BORN 1965)

The Hours 'Narcissus Road' Promotional Poster, 2005 signed and inscribed 'EL SLATTO X' and 'Ant Genn xx' in black ink lithograph and screenprint in colours 218 x 103cm (85 13/16 x 40 9/16in). from the edition of unknown size, framed

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



114

114 AR TP

DAMIEN HIRST (BORN 1965)

The Hours 'Narcissus Road' Promotional Poster, 2005 signed, inscribed 'EL SLATTO X' and 'Ant Genn x', and dedicated 'Dearest Bradalinos! | love ya baby (Antski) | for Brad' in black ink lithograph in colours 218 x 103cm (85 13/16 x 40 9/16in). from the edition of unknown size, framed

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



115

115 AR TP

DAMIEN HIRST (BORN 1965)

For the Love of God lenticular (large), 2012
signed in white ink *recto*, numbered 96/1000 in black ink *verso*
lenticular digital print, on PEGT plastic mounted on Di-Bond
182 x 121.5cm (71 5/8 x 47 13/16in).
co-published by Other Criteria and Paul Stolper, London, framed

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

Provenance

Paul Stolper, London, with their label *verso*.
Private Collection, London.



116

116 AR

DAMIEN HIRST (BORN 1965)

Anatomy of an Angel, 2012
incised with signature, title and number 8/50 (there were also 10
artist's proofs)
resin multiple in black
33 x 17 x 13cm (13 x 6 11/16 x 5 1/8in).
published by Other Criteria, London, housed in the original foam-lined
white paper covered box

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



117 * AR TP

DAMIEN HIRST (BORN 1965)

The Empresses (H10), 2022

each signed in pencil on the publisher's labels affixed *verso*, stamp-numbered variously from the editions of varying sizes

the complete set of five laminated giclée prints in colours with screenprinted glitter

each 100 x 100cm (39 3/8 x 39 3/8in)(5).

published by Heni Editions, London, each housed within the original packaging

£15,000 - 20,000

€17,000 - 23,000

US\$18,000 - 25,000

118

DAMIEN HIRST (BORN 1965) AND ALEXANDER MCQUEEN (1969-2010)

'Persephone Butterfly' Large Silk Scarf, 2014
black silk chiffon with butterfly design, signed in the silk,
130 x 130cm (51 1/4 x 51 1/4in)

£500 - 800
€580 - 930
US\$610 - 980

This work is accompanied by the original tags.
Designed in celebration of the 10th anniversary of the iconic Alexander McQueen Skull Scarf, British artist Damien Hirst created a limited edition of 30 scarves.



118

119

DAMIEN HIRST (BORN 1965) AND ALEXANDER MCQUEEN (1969-2010)

'Blue Circular Butterfly' Large Silk Scarf, 2014
pale blue silk chiffon with butterfly design, signed in the silk
130 x 130cm (51 1/4 x 51 1/4in)

£500 - 800
€580 - 930
US\$610 - 980

This work is accompanied by the original tags.
Designed in celebration of the 10th anniversary of the iconic Alexander McQueen Skull Scarf, British artist Damien Hirst created a limited edition of 30 scarves.



119

120^{AR}

DAMIEN HIRST (BORN 1965)

Butterfly Rainbow (Small)(H7-2), 2020
the artist's printed signature and stamp-numbered 1297/4150 on the publisher's label affixed verso
diasec-mounted giclée print in colours on aluminium composite panel
24.1 x 50cm (9 1/2 x 19 11/16in).
published by Heni Productions, London, housed within the original packaging, the full sheet

£600 - 800
€690 - 930
US\$740 - 980



120



121

121 AR

DAMIEN HIRST (BORN 1965)

Suiko, from *The Empresses* (H10-4), 2022
signed in pencil on the publisher's label affixed
verso, stamp-numbered 2647/3310
laminated giclée print with screenprinted glitter
100 x 100cm (39 3/8 x 39 3/8in).
published by Heni Editions, London

£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,700



122

122 AR

DAMIEN HIRST (BORN 1965)

Hygroton (Pink), 2014
signed, dated and incised 4/30
polyurethane resin with ink pigment
30 x 31 x 9cm (11 13/16 x 12 3/16 x 3 9/16in)
published by Paul Stolper and Other Criteria,
London

£3,000 - 5,000

€3,500 - 5,800

US\$3,700 - 6,100



123

YAYOI KUSAMA (BORN 1929)

Pumpkin 2000 (Yellow), 2000

signed, titled, dated and numbered 49/200 in pencil

screenprint in colours

48.2 x 64cm (19 x 25 3/16in).

published by Serpentine Gallery, London, the full sheet, framed

£20,000 - 30,000

€23,000 - 35,000

US\$25,000 - 37,000

Literature

Y. Kusama, *Yayoi Kusama Prints 1979-2013*, Tokyo, 2013, no. 298.



124

124 AR

CLIVE BARKER (BRITISH, BORN 1940)

Large Homer
stamped with signature, titled, dated and numbered 'LARGE HOMER/
CLIVE BARKER 2004/2/9' (to plaque attached to base verso)
polished bronze
45cm (17 11/16in) high

£3,000 - 5,000
€3,500 - 5,800
US\$3,700 - 6,100

Provenance

The Artist, from whom acquired by the present owner
Private Collection, U.K.

125 AR

NICK WALKER (BORN 1969)

Mona Simpson, 2006
signed and numbered 65/750 in pencil
screenprint in colours
70 x 50cm (27 9/16 x 19 11/16in).
published by Pictures on Walls, London, with their blindstamp, framed

£500 - 700
€580 - 810
US\$610 - 860

126 AR

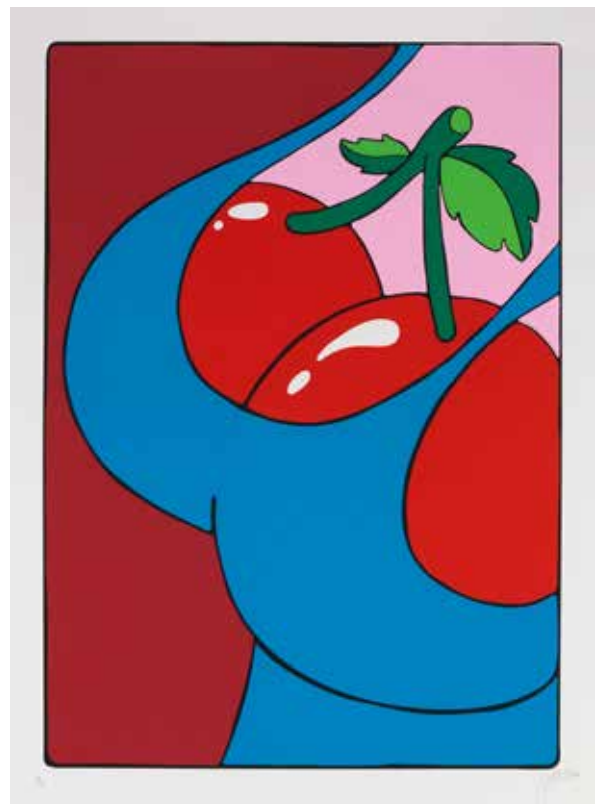
PARRA (BORN 1976)

Cherries, 2009
signed and numbered 58/150 in pencil
screenprint in colours
72 x 52cm (28 3/8 x 20 1/2in).
published by Pictures on Walls, London, with their blindstamp

£400 - 600
€460 - 690
US\$490 - 740



125



126

127

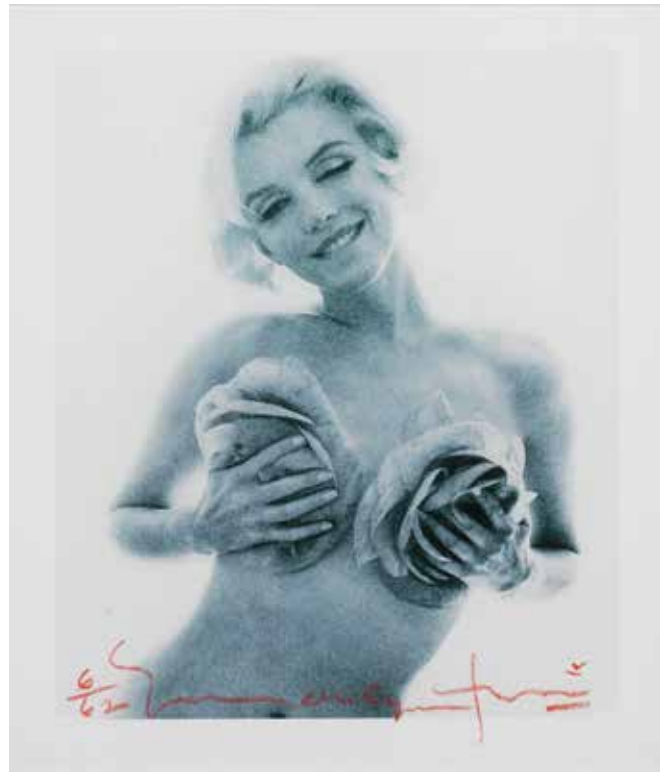
BERT STERN (1930-2013)

Roses Wink (Marilyn Monroe - The Last Sitting) 1962, printed 2008, No.6/62, giclee print on textured paper, signed and numbered by the photographer in red pencil to the lower margin, bearing copyright note by the artist and stamp to the verso, framed and glazed, also accompanied by the certificate, print 21.5 x 25.5cm (8 1/2 x 10in)

£700 - 1,000

€810 - 1,200

US\$860 - 1,200



127

128 AR

CHRIS LEVINE (BORN 1972)

Lightness of Being (Blue), 2016
signed with initials and dated in pencil *recto*, numbered 79/200 in pencil *verso*
inkjet print in colours
41 x 30cm (16 1/8 x 11 13/16in).
published by Jealous Gallery & Print Studio, London, with their ink stamp *verso* and the artist's blindstamp

£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,700



128



129

129^{AR}

ADAM MCEWEN (BORN 1965)

Sorry We're Closed, 2012

signed, dated and numbered 115/150 in

black ink verso

screenprint in colours

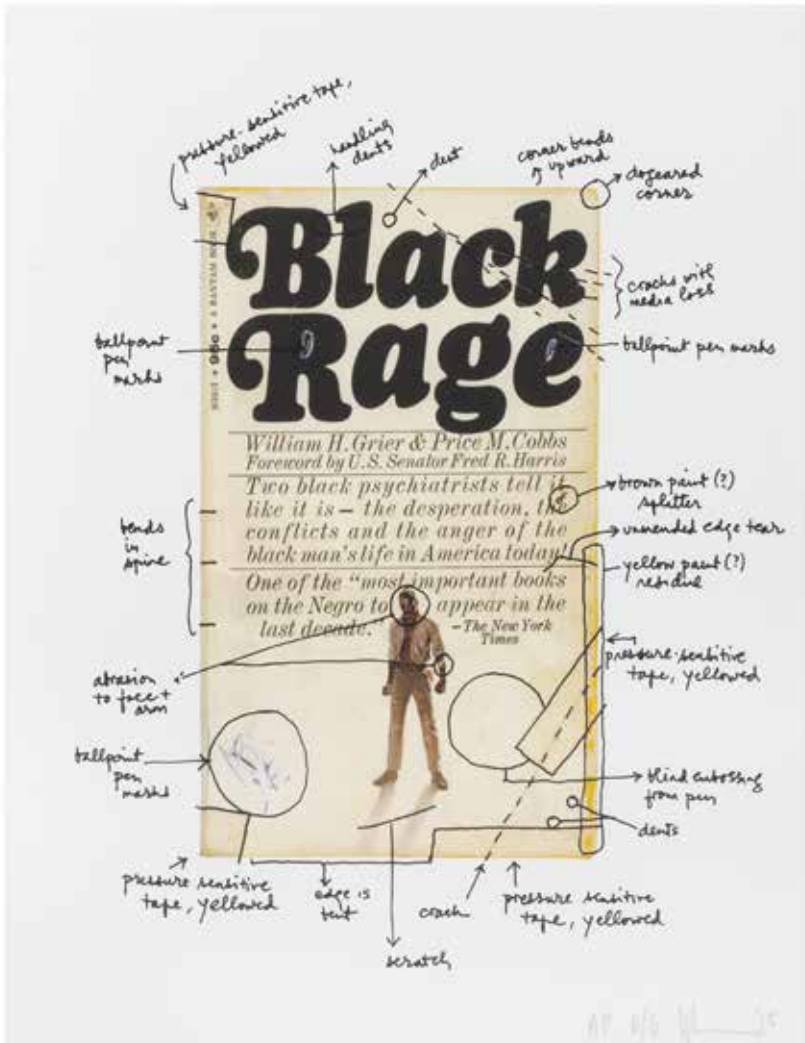
20.5 x 30.5cm (8 1/16 x 12in).

published by New Art Editions, The Hague

£800 - 1,200

€930 - 1,400

US\$980 - 1,500



130

130^{AR}

GLENN LIGON (BORN 1960)

Black Rage, 2015

signed, dated and numbered 'AP 6/6' in

pencil, an artist's proof aside from the edition of 30

screenprint and digital print

27.9 x 21.6cm (11 x 8 1/2in).

published by Ridinghouse, London, framed

£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,700

131†

DEBORAH AZZOPARDI (BORN 1958)

Firebird, 2016

signed and numbered 1/15 in pencil
screenprint in colours with platinum and silver
leaf

100.3 x 119.9cm (39 1/2 x 47 3/16in).

printed by Jealous Gallery & Print Studio,
London, published by the artist
framed

£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,700



131

132

BARBARA KRUGER (BORN 1945)

Untitled (Kiss), 2019

with the artist's ink stamp in red on the
packaging, numbered 286 in black ink from
the edition of 300

screenprint in black on Artek Stool 60

designed by Alvar Aalto

420 x 480 x 95mm (16 1/2 x 18 7/8 x 3 3/4in)

(Multiple)

co-published by the Institute of Contemporary
Arts, London, and Artek, Helsinki,
housed within the original packaging with
accompanying booklets

£600 - 800

€690 - 930

US\$740 - 980



132



133 AR

BANKSY (BORN 1974)

Rude Copper, 2002

signed and numbered 4/250 in black ink
screenprint, hand-finished with grey spray paint
58.6 x 42.1cm (23 1/16 x 16 9/16in).

published by Pictures on Walls, London, framed

£80,000 - 120,000

€93,000 - 140,000

US\$98,000 - 150,000

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



134 AR

BANKSY (BORN 1974)

Love is in the Air, 2003

signed in black ink and numbered '43/500 DN' in pencil
screenprint in colours

49.9 x 70cm (19 5/8 x 27 9/16in).

published by Pictures on Walls, London

£100,000 - 150,000

€120,000 - 170,000

US\$120,000 - 180,000

This work is accompanied by the old certificate of authenticity issued
by Pest Control Office and is awaiting the new one.



135 AR

BANKSY (BORN 1974)

Barcode, 2004

signed and dated in black ink and numbered 120/150 in pencil
screenprint

49.1 x 69.2cm (19 5/16 x 27 1/4in).

published by Pictures on Walls, London, with their blindstamp, framed

£50,000 - 70,000

€58,000 - 81,000

US\$61,000 - 86,000

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



136 AR

BANKSY (BORN 1974)

Grannies (LA Edition), 2006

numbered 113/500 in pencil (the total edition was 500, however only approximately 100 unsigned prints were ever printed)

screenprint in colours

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

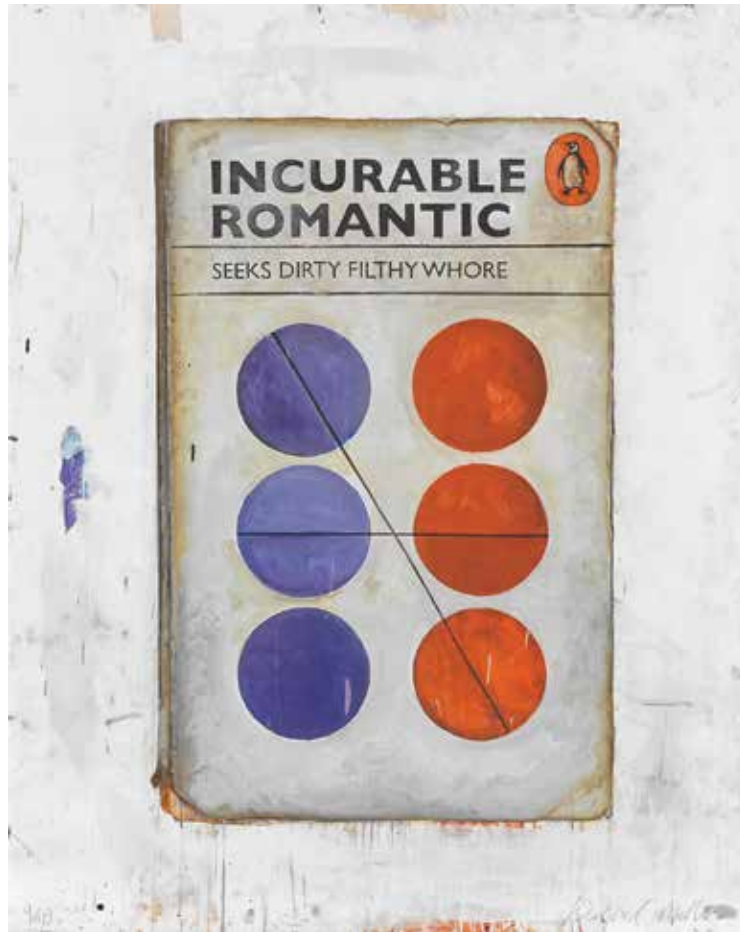
published by Modern Multiples Fine Art Editions, Los Angeles, with their blindstamp, framed

£8,000 - 12,000

€9,300 - 14,000

US\$9,800 - 15,000

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



137 AR

HARLAND MILLER (BORN 1964)

Incurable Romantic Seeks Dirty Filthy Whore, 2011

signed and numbered 9/35 in pencil

inkjet print in colours

42 x 33.6cm (16 9/16 x 13 1/4in).

published by Other Criteria, London, framed

£10,000 - 15,000

€12,000 - 17,000

US\$12,000 - 18,000

138 AR

HARLAND MILLER (BORN 1964)

Gateshead Revisited, 2009

signed, dated and numbered 27/50 in pencil

screenprint in colours

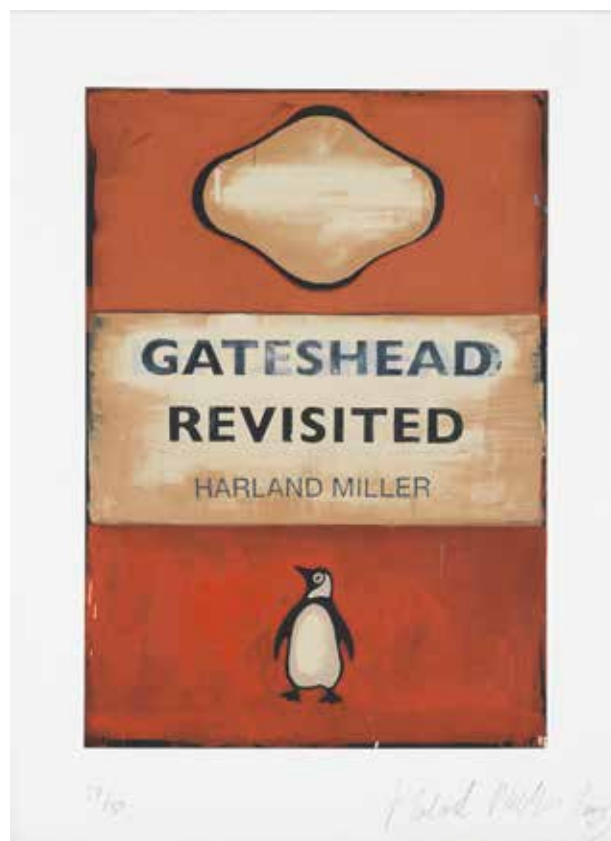
39.9 x 29.9cm (15 11/16 x 11 3/4in).

published by the BALTIC Centre for Contemporary Art, Gateshead,
framed

£5,000 - 7,000

€5,800 - 8,100

US\$6,100 - 8,600



138

139 AR

HARLAND MILLER (BORN 1964)

Hate's Outta Date (Blue), 2022

signed and numbered 2/125 in pencil

screenprint in colours

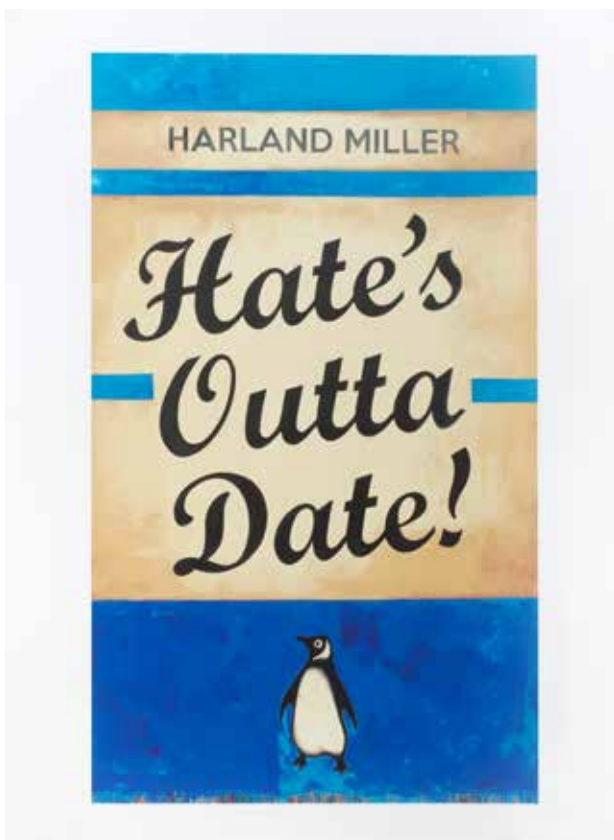
100 x 70cm (39 3/8 x 27 9/16in).

published by White Cube, London

£10,000 - 15,000

€12,000 - 17,000

US\$12,000 - 18,000



139



140 AR

JR (BORN 1983)

North Korea, Pyongyang, Shadows, 2012, 2013

signed and stamped twice with the artist's monogram, titled and dated

13 on a label affixed to the reverse

ink and collage on wood

92.5 x 154cm (36 7/16 x 60 5/8in).

£18,000 - 25,000

€21,000 - 29,000

US\$22,000 - 31,000

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

Provenance

Lazarides Gallery, London

Acquired directly from the above by the present owner



141 AR

STIK (BORN 1979)

Sleeping Baby (NHS Blue), 2015

signed, inscribed 'TO SHAUN FROM - STIK' and numbered 'AP 4/4'

in pencil

screenprint in colours

65 x 112cm (25 9/16 x 44 1/8in).

This work is an artist's proof aside from the numbered edition of 25

£20,000 - 30,000

€23,000 - 35,000

US\$25,000 - 37,000

Provenance

Acquired directly from the artist by the current owner.

We are grateful to the artist's studio for confirming the authenticity of this work.



142

142 AR

BAMBI (BORN 1982)

You make me snarl (Diptych), 2015

Each: tagged and titled; signed and tagged on the reverse

spray paint, stencil, rendered cement on canvas laid on metal

Each: 69 x 61cm (27 3/16 x 24in).

framed

£4,000 - 6,000

€4,600 - 6,900

US\$4,900 - 7,400

This work is accompanied by a certificate of authenticity issued by Endangered Editions.

Provenance

Acquired directly from the artist by the present owner

143 AR

THE CONNOR BROTHERS (BORN 1968)

Just Because You're Paranoid, 2021

signed in black ink and numbered CB 5986

on the artist's label affixed verso

oil on canvas

110 x 75cm (43 5/16 x 29 1/2in).

framed

£7,000 - 10,000

€8,100 - 12,000

US\$8,600 - 12,000



143



144

144 AR

TOX (BORN 1985)

Underground (Analogue), 2023
 signed, dated and numbered 2/100 in pencil
 screenprint in colours
 52.9 x 71.4cm (20 13/16 x 28 1/8in).
 printed and published by the artist, with
 two blindstamps, housed within the original
 cardboard tube, signed and dated in spray
 paint

£500 - 700
 €580 - 810
 US\$610 - 860

Provenance

Acquired directly from the artist by the current
 owner.

145 *AR

**DAVID SHRIGLEY (BORN 1968) AND
 JOAN CORNELLÀ (BORN 1981)**

Vote (Vertical), 2022
 each numbered 007/125 in pencil, with
 title page signed by both artists and further
 numbered in pencil
 the complete set of eight screenprints in
 colours
 46.3 x 32.4cm (18 1/4 x 12 3/4in)(8).
 published by AllRightsReserved Ltd., Hong
 Kong

£2,500 - 3,500
 €2,900 - 4,000
 US\$3,100 - 4,300



145

146 AR

LUCY SPARROW (BORN 1986)

Take Me I'm Yours (Unique), 2016
hand-painted, hand-sewn felt Coca-Cola cans within Perspex box
95.6 x 42.2 x 10.1cm (37 5/8 x 16 5/8 x 4in).
produced by the artist

£2,500 - 3,500
€2,900 - 4,000
US\$3,100 - 4,300

This work is accompanied by a certificate of authenticity which will be issued in due course.

Provenance

Lawrence Alkin Gallery, London, 'Shoplifting' solo exhibition, 3rd-29th November 2016, whereby acquired by the present owner.



146



147

147

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
€580 - 810
US\$610 - 860

148

VIRGIL ABLOH X IKEA

MARKERAD Wet Grass Rug, 2019
polypropylene, jute, polyester and synthetic rubber rug
132 x 195cm (51 15/16 x 76 3/4in).

£500 - 700
€580 - 810
US\$610 - 860



148

149

DANIEL ARSHAM (BORN 1980)

Eroded 911 Turbo Porsche, 2020
numbered 404/500 on the holographic label on the box
cast multiple in selenite with quartz crystals
13.6 x 31 x 9.1cm (5 1/8 x 11 1/8 x 3 1/2in).
produced and distributed by Archive Editions, with the Arsham Studio
stamp underneath and housed in the original box

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



149



150

150 AR

MR DOODLE (BORN 1994)

The Hug, 2022
signed, dated and numbered 104/300 in black ink
screenprint in colours
54 x 60cm (21 1/4 x 23 5/8in).
published by the artist, housed within the original Mr Doodle box and
accompanied by a certificate of authenticity

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

Born of the love and rapport between Mr & Mrs Doodle, this tender and vibrant piece represents the two artists in one of their most iconic representations. This same image - designed by him and coloured by her - was featured in his first solo show 'Mr Doodle in Love', at the K11 museum in Shanghai, which contributed to cementing his global fame as one of the most prominent and recognisable young artists on the market today.

151 AR

THIERRY NOIR (BORN 1958)

White Trabant and Black Trabant Model Cars, 2022
enamelled metal and plastic multiples
each 6 x 13 x 5cm (2 3/8 x 5 1/8 x 2in).
produced by Muddastadt GmbH, Berlin, with their label to the
underside (2)

£500 - 700
€580 - 810
US\$610 - 860

These are 1:39 scale models of Noir's full-size hand-painted cars. U2 commissioned the artist to paint 6 full-size Trabant cars for their 1992 Zoo TV tour.



151



152



154



153



155

152

LOUIS VUITTON X TAKASHI MURAKAMI

A Black Multicolore Alma, 2003

Black canvas with multicolour monogram, vachetta trim and gold hardware

31cm wide, 23cm high, 11cm handle drop

£400 - 600

€460 - 690

US\$490 - 740

153

JOHN GALLIANO FOR CHRISTIAN DIOR

A DiorStar Hardcore Zip Pochette, 2003

White canvas with printed red and black design, silver metal 'piercing' details and star key chain, red leather trim

27cm wide, 12cm high, 25cm shoulder drop, includes original tag, authenticity card and dust bag

£350 - 550

€410 - 640

US\$430 - 670

154

LOUIS VUITTON X TAKASHI MURAKAMI

A Black Multicolore Monogram Keepall 45, 2003

Black canvas with multicolour monogram print, vachetta trim and gold tone hardware

45cm wide, 25cm high, 20cm deep, 17cm handle drop, includes luggage tag (monogrammed) and dust bag

£1,500 - 2,000

€1,700 - 2,300

US\$1,800 - 2,500

155 Y

LOUIS VUITTON

Shiny Safron Alligator and Monogram Velours Le Fabuleux Tote, 2004

Brown and yellow velvet with multifaceted studs, alligator trim on handle, gold hardware

32cm wide, 20cm high, 18cm handle drop, includes dust bag

£700 - 900

€810 - 1,000

US\$860 - 1,100

Alligator mississippiensis, Annexe CITES II-B

This lot is subject to CITES export/import restrictions and may only be shipped to addresses within the UK or collected from our London Knightsbridge saleroom. Please contact the department for further details.



156



158



157



159

156

LOUIS VUITTON X TAKASHI MURAKAMI

A Black Multicolore Monogram Theda Bag, 2004
Black canvas with multicolour monogram print, vachetta trim and gold tone hardware
34cm wide, 20cm high, 14cm handle drop

£400 - 600
€460 - 690
US\$490 - 740

157

LOUIS VUITTON X TAKASHI MURAKAMI

Four Pieces of Black Multicolore Monogram, 2004-05
Black canvas with multicolour monogram and vachetta trim, to include a Pochette (missing shoulder strap, 22cm wide, a Porte Tresor wallet, 19cm wide, an Agenda Cover, 10cm wide, and a Coin Purse, 10cm wide (4)

£400 - 600
€460 - 690
US\$490 - 740

158

LOUIS VUITTON X TAKASHI MURAKAMI

A Cerises Speedy 25 and Matching Compact Zip Wallet, 2005
Monogram canvas with cherries design, vachetta hardware, gold hardware (2)
Speedy: 25cm wide, 20cm high, 9cm handle drop, Wallet: 11cm wide, 10cm high, includes dust bag

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

159

LOUIS VUITTON

A Pink Monogram Denim Neo Speedy, Belt and Scarf, 2006
White stitched monogram on pink denim with vachetta trim and gold tone hardware, 30cm wide, 18cm high and 11cm handle drop, together with a matching belt, size 90cm/36in, and a cotton scarf, 55cm x 55cm (3)

£500 - 800
€580 - 930
US\$610 - 980



160



162



161



163

160

LOUIS VUITTON X TAKASHI MURAKAMI

A Black Multicolore Ursula Tote, 2007

Black canvas with multicolour monogram print, vachetta trim and gold tone hardware

42cm wide, 26cm high, 21cm shoulder drop, includes dust bag

£500 - 800
€580 - 930
US\$610 - 980

162

LOUIS VUITTON

A Denim Sac a Dos Backpack, 2007

Monogram jacquard denim, vachetta trim and gold hardware, internal coin pouch

38cm wide, 35cm high, includes spare leather strap

£500 - 800
€580 - 930
US\$610 - 980

161

LOUIS VUITTON X TAKASHI MURAKAMI

A White Multicolore Priscilla, 2007

White multicolour monogram canvas with vachetta trim and gold hardware

26cm wide, 22cm high, 12cm handle drop

£400 - 600
€460 - 690
US\$490 - 740

163

LOUIS VUITTON AND RICHARD PRINCE

a Jaune Denim Defile Weekender PM Pulp Bag, Spring/Summer 2008

Monogram denim coated with yellow and blue, with yellow leather handles and gold hardware

40cm wide, 20cm high, 17cm shoulder drop, includes keys, cloche, booklet and dust bag

£800 - 1,200
€930 - 1,400
US\$980 - 1,500



164



165



166

164

LOUIS VUITTON X STEPHEN SPROUSE

A Monogram Roses Graffiti Neverfull MM and A Matching Zippy Wallet, 2009

Both in monogram canvas with neon pink and orange rose design, Neverfull tote with vachetta trim and pink interior, *45cm wide, 29cm high, 21cm handle drop*, the zipped wallet in matching print, *20cm wide, 10.5cm high, (2)*

£800 - 1,200
€930 - 1,400
US\$980 - 1,500

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.

165

CHRISTIAN DIOR X ANSELM REYL

A Metallic Blue and Orange Medium Lady Dior, limited edition 2011 Metallic blue leather with fluorescent orange cannage quilting, silver hardware Perspex charms, patent metallic mauve handles and shoulder strap, camouflage lining

24cm wide, 20cm high, 11cm handle drop, 40cm shoulder drop

£800 - 1,200
€930 - 1,400
US\$980 - 1,500

166

LOUIS VUITTON X REI KAWAKUBO

A Monogram 'Burnt' Sac Plat, 2014 Iconoclasts Collection Monogram canvas with three large asymmetric holes with frayed edges to each side, vachetta leather handles

33cm wide, 40cm high, 14cm deep and 12cm handle drop, includes Iconoclasts booklet, luggage tag and dust bag

£3,000 - 5,000
€3,500 - 5,800
US\$3,700 - 6,100

The 2014 Icon and the Iconoclasts collection celebrated Louis Vuitton's monogram and featured the work of six important creatives - Christian Louboutin, Cindy Sherman, Karl Lagerfeld, Marc Newson, Rei Kawakubo and Frank Gehry.

Each artist was "given carte blanche to create a personally inspired bag and/or piece of luggage using the iconic monogram canvas"

Rei Kawakubo is a visionary Japanese fashion designer and the founder of Comme des Garçons. Rei Kawakubo's design philosophy is rooted in challenging conventions and pushing the boundaries of traditional fashion. For her contribution to the collection, Kawakubo created a bag that featured large asymmetric holes in the iconic Louis Vuitton Monogram canvas. The design was deliberately disruptive and unconventional, breaking away from the traditional notion of a luxury handbag as a perfectly finished and pristine item.



167

167

LOUIS VUITTON X FRANK GEHRY

A Monogram Twisted Box Bag, 2014 Iconoclasts collection

Monogram canvas with vachetta trim and gold hardware, lined in blue monogram embossed lambskin

21cm wide, 11cm high, 11cm deep, 56cm shoulder drop, includes shoulder strap, mirror, 'F.G' monogrammed dust bag with luggage tag and booklets

£8,000 - 12,000

€9,300 - 14,000

US\$9,800 - 15,000

The 2014 Icon and the Iconoclasts collection celebrated Louis Vuitton's monogram and featured the work of six important creatives - Christian Louboutin, Cindy Sherman, Karl Lagerfeld, Marc Newson, Rei Kawakubo and Frank Gehry.

Each artist was "given carte blanche to create a personally inspired bag and/or piece of luggage using the iconic monogram canvas"

Architect Frank Gehry has designed some of the world's most important buildings, including the Guggenheim Museum in Bilbao with Vanity Fair calling him "the most important architect of our age"



168

168

LOUIS VUITTON

A Giant Monogram Crafty On the Go Bag, 2020

Red, cream and black coated canvas, gold hardware

41cm wide, 31cm high, 12cm handle drop, 31cm shoulder drop

£1,200 - 2,200

€1,400 - 2,500

US\$1,500 - 2,700



169

169

THOM BROWNE

A Black Leather Unicorn Bag, 2018

Pebbled Lucido leather with gold hardware

40cm wide, 33cm high

£400 - 600

€460 - 690

US\$490 - 740



170



171



172

170

BOTTEGA VENETA

A White Intrecciato-Effect Rubber Arco XL Tote, c. 2023
Embossed rubber
60cm wide, 40cm high, 23cm handle drop, includes dust bag

£400 - 600
€460 - 690
US\$490 - 740

171

LOUIS VUITTON X YAYOI KUSAMA

A Monogram Pumpkin Neverfull MM, 2023
Monogram canvas with vachetta trim and multicolour printed orange design
31cm wide, 28cm high, 20cm handle drop, includes dust bag and box

£1,800 - 2,200
€2,100 - 2,500
US\$2,200 - 2,700

Yayoi Kusama first collaborated with Marc Jacobs at Louis Vuitton in 2012 with a collection of bags featuring her iconic 'Infinity Dots' design. A decade later, a new collaboration was released, featuring Infinity Dots (in both monochrome and painterly multi-colour splashes) and Pumpkins in pastel shades layered over Vuitton's Monogram canvas. This second iteration of the collaboration was highly anticipated and widely marketed. The much hyped unveiling of the collection at Harrods in Knightsbridge saw the building covered in Infinity Dots, life-sized and eerily life-like animatronic models of Kusama herself in the windows, and a 15 meter high statue of the artist.

172

LOUIS VUITTON X YAYOI KUSAMA

A Black and White Polka Dot Neverfull MM, 2023
Black Empreinte leather with white polka dot design, silver hardware, includes white leather internal pouch
42cm wide, 28cm high, 21cm handle drop, includes Pumpkin tag and dust bag

£2,800 - 3,200
€3,200 - 3,700
US\$3,400 - 3,900

173

LOUIS VUITTON X YAYOI KUSAMA

A Red Polka Dot Key Pouch, 2023
Red Empreinte leather with white polka dot design, silver hardware
12cm wide, 7cm high, includes dust bag and box

£350 - 450
€410 - 520
US\$430 - 550



173



174

174

GUCCI X THE NORTH FACE

A Brown GG Print Monogram Men's Down Jacket, 2022
Monogram jacquard padded down jacket with silver hardware and orange lining

Labelled size S

£1,500 - 2,000
€1,700 - 2,300
US\$1,800 - 2,500

175

GUCCI X THE NORTH FACE

A Printed Men's Down Jacket, 2022
Green and blue landscape design, with black zips, new with tags
Labelled size S

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



175



176

176

BALENCIAGA

Three Pairs of Men's Track Sneakers
Grey, beige and neon yellow respectively (3 pairs)
Size 46, includes one carry bag and spare laces

£600 - 800
€690 - 930
US\$740 - 980

177

NIKE X MELODY EHSANI

A Pair of Fearless High Top Air Jordan Sneakers, November 2019
Multicolour leather with 'IF YOU KNEW WHAT YOU HAD WAS RARE,
YOU WOULD NEVER WASTE IT' written to the sole, watch face lace
jewel

Size US 9 (UK 7), includes spare laces

£600 - 800
€690 - 930
US\$740 - 980



177

178

NIKE X CHRISTIAN DIOR

A Pair of Air Jordan 1 High Sneakers, Pre-Fall 2020
Grey and white calfskin with blue Oblique jacquard Swoosh
Size 40, includes Air Jordan hang tag, dust bags, spare laces and box

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



178

To commemorate the 35th Anniversary of the Air Jordan, the Dior x Air Jordan collaboration made its debut during the Dior Men's Pre-Fall 2020 runway show in Miami. This ground breaking partnership between a Parisian couture house and the legendary Air Jordan basketball brand caused a sensation in the sneaker world, seamlessly merging high-end streetwear with luxury fashion. Kim Jones, the artistic director of Dior Men, expressed his affinity for blending diverse worlds and ideas, stating that both Jordan Brand and Dior embody unparalleled excellence in their respective domains.

Limited to a mere 8500 pairs of Highs and 4700 pairs of Lows, both iterations of the shoe showcase the Dior Grey colour palette, paying tribute to one of Christian Dior's beloved shades. Meticulously handcrafted in Italy using calfskin leather, these sneakers are adorned with Dior's distinctive Oblique monogram jacquard Swooshes, serving as elegant accents.

179

NIKE X SUPREME

A Pair of 'Mean Green' SB Dunk Low Sneakers, 2021
White leather uppers with mock crocodile print green panels with gold
star details

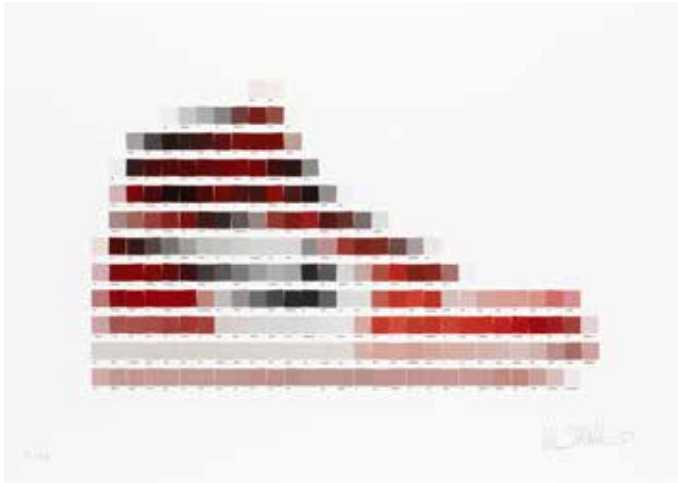
Size UK 7.5, includes box

£400 - 600
€460 - 690
US\$490 - 740

Designed by Peter Moore



179



180

180 AR

NICK SMITH (BORN 1984)

1985 Nike Air Jordan 1, from *Polytheism*, 2023

signed and numbered 56/75 in pencil

giclée print with screenprint varnish

42 x 59.4cm (16 9/16 x 23 3/8in).

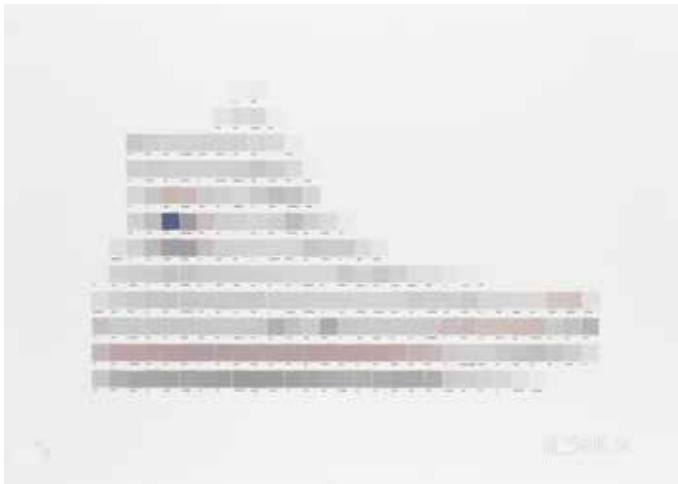
published by Rhodes Contemporary Art,

London, with their and the artist's blindstamps

£500 - 700

€580 - 810

US\$610 - 860



181

181 AR

NICK SMITH (BORN 1984)

1923 Converse Chuck Taylor, from

Polytheism, 2023

signed and numbered 34/75 in pencil

giclée print with screenprint varnish

42 x 59.4cm (16 9/16 x 23 3/8in).

published by Rhodes Contemporary Art,

London, with their and the artist's blindstamps

£500 - 700

€580 - 810

US\$610 - 860



182

182 AR

NICK SMITH (BORN 1984)

\$ 195,040,000 USD, 2022

signed, embossed with the artist's monogram,

dated 22 and numbered 1/1. This work is unique

1700 Colour Chip collage on paper

120 x 120cm (47 1/4 x 47 1/4in).

framed

£3,000 - 4,000

€3,500 - 4,600

US\$3,700 - 4,900

This work is unique



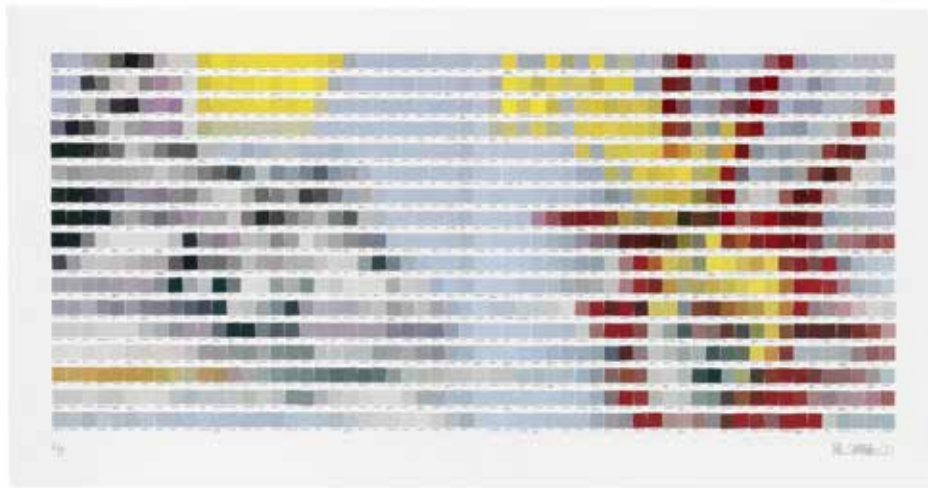
183



184



185



186

183 AR

NICK SMITH (BORN 1984)

Psalm 63 - Heinz Ketchup, from *Psalms*, 2018
signed, dated and numbered 33/40 in pencil
giclée print in colours with screenprint varnish
59 x 42cm (23 1/4 x 16 9/16in).

published by Nelly Duff, London, with their and the artist's blindstamp,
framed

£700 - 1,000
€810 - 1,200
US\$860 - 1,200

184 AR

NICK SMITH (BORN 1984)

Psalm 8 - HP Sauce, from *Psalms*, 2018
signed, dated and numbered 33/40 in pencil
giclée print with screenprint varnish
59 x 42cm (23 1/4 x 16 9/16in).

published by Nelly Duff, London, with their and the artist's blindstamp,
framed

£700 - 1,000
€810 - 1,200
US\$860 - 1,200

185 AR

NICK SMITH (BORN 1984)

Psalm 101 - Kikkoman, from *Psalms*, 2018
signed, dated and numbered 33/40 in pencil
giclée print in colours with screenprint varnish
59 x 42cm (23 1/4 x 16 9/16in).

published by Nelly Duff, London, with their and the artist's blindstamp,
framed

£700 - 1,000
€810 - 1,200
US\$860 - 1,200

186 AR

NICK SMITH (BORN 1984)

Whaam!, 2021
signed, dated and numbered 'AP' in pencil, an artist's proof aside from
the edition of 77
screenprint in colours
64 x 128cm (25 3/16 x 50 3/8in).

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

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



HYPER POP

LHOVETTE

SHMEE
150

CAMPAIGN
AGAINST
LIVING
MISERABLY

Wyec|iffe
Galleries



Car not for sale,
Image courtesy of Lhouette

LHOUETTE X SHMEE X CALM X WYECLIFFE GALLERIES

Lots 187 - 190

FASTEN YOUR SEATBELTS FOR THIS HIGH SPEED COLLABORATION

This summer, UK Pop Artist Lhouette reimaged a Ford GT Super Car in a new art installation - Hyper Pop.

By maximising over a decade of creative studio practice Lhouette set new boundaries in a brand new body of original works, including a custom-wrap of the famed Ford GT Super Car. This artwork below and the three other artworks on offer in this auction were created during Lhouette's 'Hyper Pop' project and were the inspiration behind the art wrap which was placed on a Ford GT Super Car. Generously loaned by car collector and world-famous global car influencer Tim Burton (Shmee 150), Bonhams and Shmee exhibited the supercar at the Goodwood Festival of Speed in June 2023. In doing so we were able to provoke conversations around men's attitudes to mental health and raise awareness of the suicide prevention charity Campaign Against Living Miserably (CALM).

The Ford GT and associated original artworks were also showcased at the coveted Supercar Owners Circle (SOC) in Marbella, Spain, in September 2023.

LHOUETTE

SHMEE
150

CAMPAIGN
AGAINST
LIVING
MISERABLY

Wyecliffe
Galleries



187 † TP

LHOUETTE (BORN 1985)

In Pieces, 2023

tagged

acrylic, aerosol stencil on canvas in the artist's frame

247 x 135cm (97 1/4 x 53 1/8in).

framed

£6,000 - 8,000

€6,900 - 9,300

US\$7,400 - 9,800

Provenance

This Lot is being offered directly by the artist.

The artist is generously donating 50% of the proceeds from the sale of this Lot to the men's mental health charity - CALM (Campaign Against Living Miserably).

CALM

Every week 125 people in the UK take their own lives. CALM exists to change this - by offering life-saving support, creating culture changing campaigns, and by bringing people together across the country to reject living miserably.

They stand together with everyone struggling with life, no matter who they are, where they're from or what they're going through. They challenge the stereotypes and stigma that prevents people getting help. And from advice on their website; through to their helpline, they're here for anyone who needs them, every single day of the year. No matter what.

All to make standing against suicide a way of life for everyone.

For more information visit thecalmzone.net

LHOUETTE

Lhouette (Born Ciarán Robinson) is regarded as one of the UK's leading urban pop artists. Lhouette became widely known from 2012, having gained representation from a series of galleries across the UK, a series of sell-out solo exhibitions alongside published editions and original collections soon followed. Lhouette's works are revered internationally by leading galleries and art collectors. Influential celebrity fans and supporters include; actor Antonio Banderas, iconic music mogul Ronan Keating and F1 OBE racing genius Adrian Newey to name a few.

Please refer to Lots 187-190 to see the artworks that inspired this bold art car installation.

With sincere thanks to Lhouette, Tim Burton (Shmee), Wyecliffe Galleries, and CALM for their support and collaboration in this special project.

"A 'Pop Art - Super Car' is a very potent mix as they elevate each other into outrageously bold attention-grabbing levels! The intention of the Hyper Pop campaign has always been to create a real 'vehicle for discussion' and promote the life-saving works of CALM."

- Lhouette, 2023.





With sincere thanks to Lhouette, Tim Burton (Shmee), Wyecliffe Galleries, and CALM for their support and collaboration in this special project.

188 † TP

LHOUETTE (BORN 1985)

Head Space, 2023

tagged

acrylic, aerosol on canvas with diamond-dust panel with artist frame

231 x 142cm (90 15/16 x 55 7/8in).

£7,000 - 10,000

€8,100 - 12,000

US\$8,600 - 12,000

Provenance

This Lot is being offered directly by the artist.

The artist is generously donating 50% of the proceeds from the sale of this Lot to the men's mental health charity - CALM (Campaign Against Living Miserably).

For more information please visit: www.thecalmzone.net

Please see footnote to Lot 187





189



190

189 † TP

LHOUETTE (BORN 1985)

A Side of Me, 2023

tagged

original aerosol and acrylic on shaped wood relief, coated in UV protective high gloss resin, set in a triple-tiered frame combination; striped inner, high gloss black ornate middle frame, and striped deep outer tray

49.9 x 208.1cm (19 5/8 x 81 15/16in).

framed

£4,000 - 6,000

€4,600 - 6,900

US\$4,900 - 7,400

Provenance

This Lot is being offered directly by the artist.

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190 † TP

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191

191

ADAM BRIDGLAND (BORN 1979)

The Sky Was An Impossible Blue (Plane); Upon Every Wave Our Wellbeing Rides (Boat)(Two Unique Works), 2023 each signed, dated and numbered 1/1 in pencil to the frames verso enamel, acrylic and crayon on found postcards 105 x 148mm (4 1/8 x 5 7/8in)(and smaller)(2). published by the artist, Cambridge, framed

£500 - 700

€580 - 810

US\$610 - 860



192

ADAM BRIDGLAND (BRITISH, BORN 1979)

My Heroes Play To No One; They Gave The Storm Your Name (Two Unique Works), 2023

each signed and numbered 1/1 in pencil

mixed media on various papers

320 x 220mm (12 5/8 x 8 5/8in)(and smaller)(2).

published by the artist, Cambridge, framed

£500 - 700

€580 - 810

US\$610 - 860



192

193

ADAM BRIDGLAND (BORN 1979) AND LUCY GOUGH (BORN 1980)

We Used The Stars To Guide Us Home (Unique Work), 2023

signed and numbered 1/1 in pencil

enamel, acrylic, pencil crayon, pastel and screenprint in colours 42 x 30cm (16 9/16 x 11 13/16in).

co-published by the artists, Cambridge, framed

£500 - 700

€580 - 810

US\$610 - 860



193



194

JONAS WOOD (BORN 1977)

Yellow Flower, from *Greenpeace 50 Years Print Portfolio*, 2022
signed, dated and numbered 30/100 in pencil (there were also 20
artist's proofs)

screenprint in colours

76 x 60cm (29 15/16 x 23 5/8in).

published by Counter Editions, Margate to celebrate the fifty-year
anniversary of Greenpeace

£15,000 - 20,000

€17,000 - 23,000

US\$18,000 - 25,000



195

195

KILLING EVE

A Halpern Jacket and Trousers worn by Villanelle's stunt double for the season 3 finale of the BBC drama 'Killing Eve', 2020 the marble satin-faille double-breasted jacket by Halpern, with abstract psychedelic print, *Halpern* label to the inside, together with a matching pair of high-rise satin-faille trousers by Halpern, *Halpern* label to the inside, within BBC-branded Comic Relief 'Telly Treasures' card box, *jacket size 40 trousers size 40*

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

Provenance

Acquired by the current owner who won the costume as part of the Comic Relief Red Nose Day 'BBC Telly Treasures' competition, March 2023.

The present costume was worn by the stunt double for the enigmatic assassin Villanelle (Jodie Comer), in the eighth episode of *Killing Eve* series 3 titled 'Are You Leading or Am I?'. An identical outfit is prominently worn for much of Villanelle's early scenes in the episode, including a dance sequence with the eponymous Eve (Sandra Oh) and a tense standoff at Bank underground station in London.

The third series of *Killing Eve* was nominated for eight Primetime Emmy awards, including the category of Outstanding Contemporary Costumes.



196

196 †

BOYARDE (BORN 1980)

Peekaboo Venus, 2023
 signed
 acrylic on canvas
 60 x 60cm (23 5/8 x 23 5/8in).

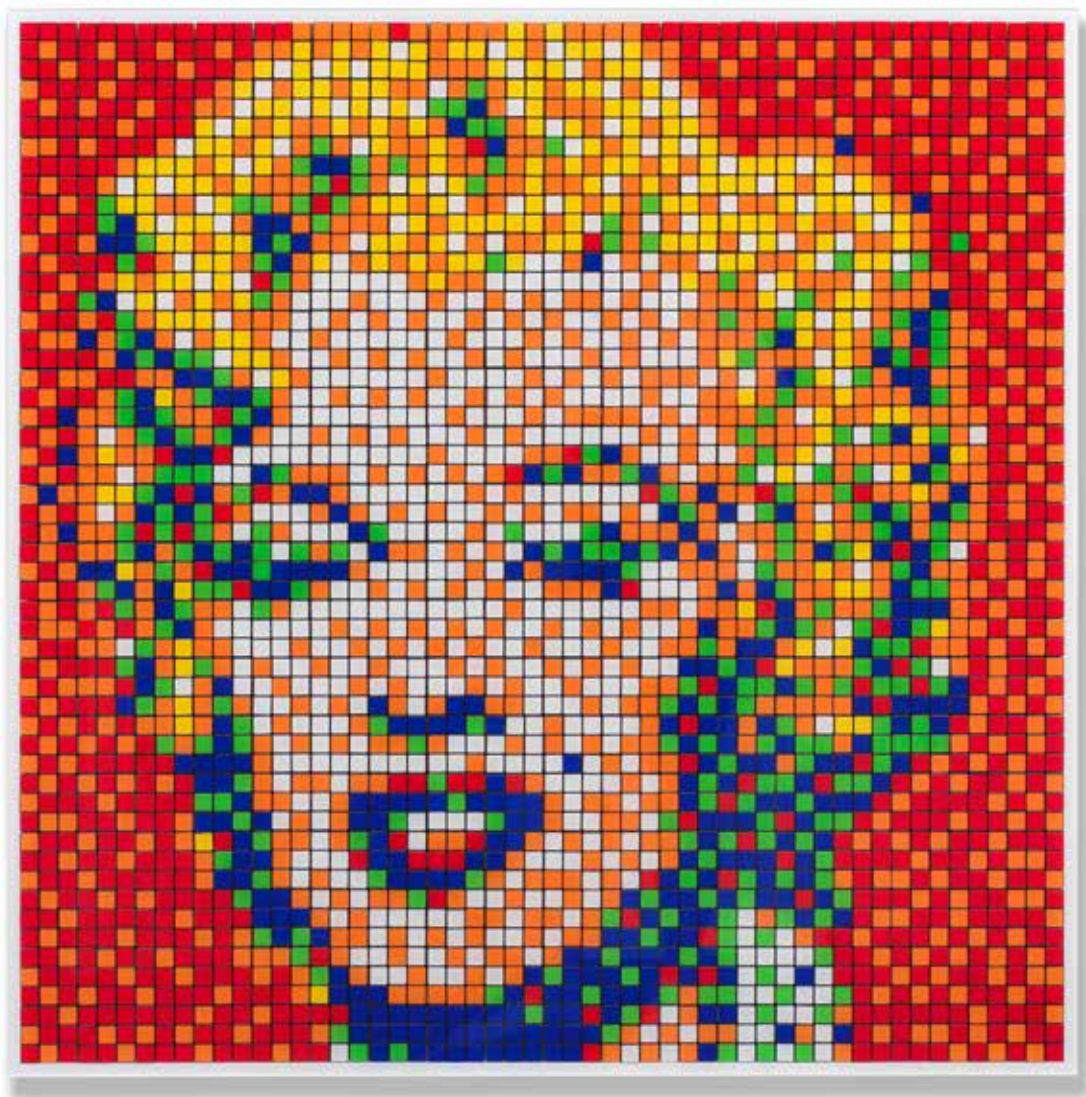
£1,000 - 2,000
 €1,200 - 2,300
 US\$1,200 - 2,500

Provenance

Collection of the artist, UK

"Bathed in Boyarde's mischievous Pop Art style, with bold, distinctive linework and attractive colours, Botticelli's iconic Venus stares out from behind the blinds, questioning who is the observer and who is being observed, sparking curiosity on both sides whilst prompting a reflection on the very nature of observation, intimacy and control."

- Boyarde, 2023.



197 AR

INVADER (BORN 1969)

Rubik Shot Red Marilyn, from *Rubikcubism*
(NVDR1-4), 2023

signed in black marker and numbered
642/774 on the label verso

diasec-mounted giclee on aluminium
composite panel

100 x 100cm (39 3/8 x 39 3/8in).

published by Heni Editions, London

£4,000 - 6,000

€4,600 - 6,900

US\$4,900 - 7,400

Camden Open Air Gallery X Bonhams

Lots 198 - 200



198

198

ABOTZ (BORN 1993)

Untitled, 2023

tagged

spray paint on metal shutter

151 x 105cm (59 7/16 x 41 5/16in).

£1,800 - 2,500

€2,100 - 2,900

US\$2,200 - 3,100

“My inspiration mainly comes from the environment I grew up in. Music, art, fashion, family, friends and my partner. Anything that has had an impact on my life positively or negatively goes into my work.”

- ABOTZ

Curated by Camdemonium Collective.

Provenance

Camden Open Air Gallery, London

199

SAKER (BORN 1972)

Untitled, 2021

tagged

spray paint on metal shutter

144.8 x 155.2cm (57 x 61 1/8in).

£1,000 - 1,500

€1,200 - 1,700

US\$1,200 - 1,800

Curated by Camdemonium Collective.

Provenance

Camden Open Air Gallery, London

Exhibited

London, Camden Open Air Gallery, *London Graffiti Writers – Shutters*, 2021

Inspired by hip-hop culture, SAKER started dabbling in graffiti in the early 80's writing 'Merger' - 'TKS' then 'SAKER' - 'MGM-DDS-PFB'. Amongst other projects SAKER designed and sprayed characters for De La Soul's 'Three is a Magic Number' the English version of the video filmed in the 'Electric Ballroom' in Camden Town 1987. SAKER's non-conformist, progressive and uniquely stylized faces and characters evolve on canvas with layers of paint illustrating the darker side of urban life.



199



200

NATHAN BOWEN (BORN 1986)

Untitled, 2023

signed on the reverse

spraypaint on metal shutter

127 x 80.7cm (50 x 31 3/4in).

£1,000 - 1,500

€1,200 - 1,700

US\$1,200 - 1,800

Curated by Camdemonium Collective.

Provenance

Camden Open Air Gallery, London

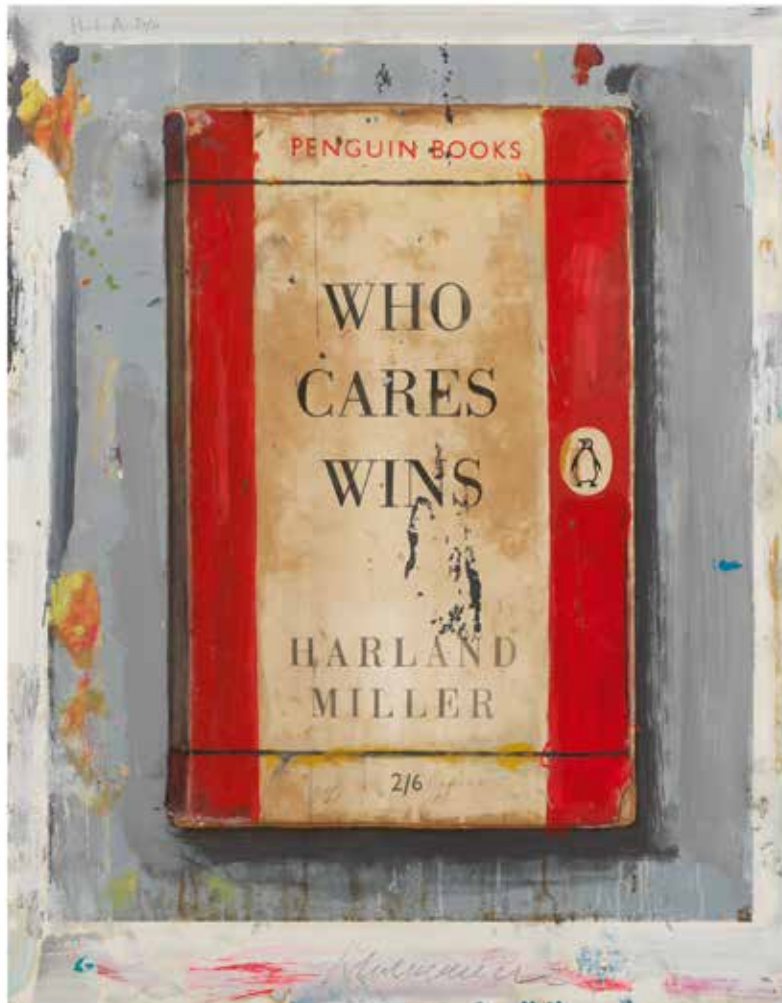
END OF SALE

Please note that Nathan Bowen will be creating an original piece of art live during our After Hours event at Bonhams on the 16th of October. Following the event the artwork will be added to this auction as Lot 201. All proceeds from the sale of Lot 201 will be donated to the men's mental health charity CALM - Campaign Against Living Miserably.

We would like to thank Camden Open Air Gallery and Nathan Bowen for their support in this collaboration.

Bonhams

AUCTIONEERS SINCE 1793



Call to consign

Text Me If You Can: Contemporary Editions X Woolwich Print Fair

Woolwich, London | Online | 26 October - 9 November 2023



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ENQUIRIES

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prints@bonhams.com
bonhams.com

HARLAND MILLER (BRITISH, BORN 1964)

Who cares wins (Unique)

Unique screenprint in colours with extensive hand-colouring in oil & watercolours, 2014/2021, on wove paper, signed and inscribed 'H.I.A 20/21' in pencil
£40,000 - 60,000 *

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NOTICE TO BIDDERS

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

1. OUR ROLE

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

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

2. LOTS

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

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

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

Estimates

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

Condition Reports

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

The Seller's responsibility to you

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

Bonhams' responsibility to you

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

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams*' behalf, whether in the *Catalogue* or elsewhere. You should not suppose that such examinations, investigations or tests have occurred.

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

Alterations

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 in is put up for *Sale*. We have complete discretion in which to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%; however, these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equaling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer's* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

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

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

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

Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidding* 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

In order to bid online in a *Sale*, you must be 18 or over and you must register to bid via the *Bonhams* App or www.bonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact Client Services for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to Client Services; (ii) to provide such information as we require to enable us to complete our identification and anti-money laundering checks on that third party; and (iii) where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid. Where you are the successful bidder for any lot with a hammer price equal to or in excess of £5,000/\$10,000/HKD50,000/AUS\$10,000 depending on the jurisdiction and currency of the *Sale*, and if you have not provided such documents previously, you will be required to upload or provide to Client Services your Government issued photo ID and (if not on the ID) proof of your

address before the lot can be released to you. We reserve the right to request ID documentation from any bidder or successful buyer regardless of these thresholds and to refuse to release any purchased lot until such documentation is provided.

Companies: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the company. You must provide a credit card for verification either in your name or the name of the company but payment must be made from an account in the company's name. If your credit card fails verification, you will not be permitted to bid and please contact Client Services for assistance. We may in addition require a bank reference or deposit prior to letting you bid. For all successful bids, we require the company's Certificate of Incorporation or equivalent documentation confirming the company's name and registered address, documentary proof of each beneficial owner owning 25% or more of the company, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

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:

28% of the *Hammer Price* on the first £40,000; plus
27% of the *Hammer Price* from £40,001 and up to £800,000; plus
21% of the *Hammer Price* from £800,001 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 UK: VAT is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the UK: VAT is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-UK address, decides that the item is not to be exported from the UK, 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 banking 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. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

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

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

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.

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

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* Information at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

11. SHIPPING

For information and estimates on domestic and international shipping as well as export licences please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshipping.co.uk

12. EXPORT/TRADE RESTRICTIONS

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

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the 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 Buyer's Agreement. Please note that Lots comprising printed Books, unframed maps and bound manuscripts are not liable to VAT on the Buyer's Premium.

16. CLOCKS AND WATCHES

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

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 'S5B' 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 DEBRA 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 Kutichinsky

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

2. A diamond brooch, signed Kutichinsky

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 Kutichinsky

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

20. PHOTOGRAPHS

Explanation of Catalogue Terms

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

21. PICTURES

Explanation of Catalogue Terms

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

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

22. PORCELAIN AND GLASS

Damage and Restoration

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

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

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

Corks and Ullages

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

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

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

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

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

Options to buy parcels

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

Wines in Bond

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

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

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

Bottling Details and Case Terms

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

- CB – Château bottled
- DB – Domaine bottled
- EstB – Estate bottled
- BB – Bordeaux bottled
- BE – Belgian bottled
- FB – French bottled
- GB – German bottled
- OB – Oporto bottled
- UK – United Kingdom bottled
- owc – original wooden case
- iwc – individual wooden case
- oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y This lot contains one or more regulated plant or animal species and is subject to CITES regulations. It is the buyer's responsibility to investigate such regulations and to obtain any necessary import or export certificates. A buyer's inability to obtain such certificates cannot justify a delay in payment or cancellation of a sale.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.

- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓞ This lot contains elephant ivory and is therefore subject to both CITES regulations and the UK Ivory Act 2018. It has been registered or has an exemption certificate allowing it to be offered for sale and sold under the provisions of the Ivory Act 2018. Property containing African elephant ivory cannot be imported to the USA. The EU and the UK have in place wide-ranging restrictions on dealing with property containing elephant ivory, including restrictions on import and/or export. It is a buyer's responsibility to obtain any export or import licences, certifications and any other required documentation, where applicable. *Bonhams* is not able to assist buyers with the shipment of any lots containing elephant ivory into the US, the UK or the EU. A buyer's inability to export or import these lots cannot justify a delay in payment or cancellation of a sale.

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

BUYERS SALE CONTRACT WITH SELLER

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

Under this contract the Seller's liability in respect of the quality of the Lot, its fitness for any purpose and its conformity with any Description is limited. You are strongly advised to examine the Lot for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

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

2 SELLER'S WARRANTIES AND UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
 - 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
 - 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*; 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 remove and store the *Lot* at your expense;
 - 8.1.4 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;
 - 8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
 - 8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;
 - 8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;
 - 8.1.9 to retain possession of, and on three months' written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and
 - 8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.
- 8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.
- 8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

9 THE SELLER'S LIABILITY

- 9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the Sale of Goods Act 1979 or otherwise.
- 9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,
- 9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*;
- 9.3.2 the *Seller* will not be liable for any loss of *Business*, *Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;
- 9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.
- 9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or

indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the Seller's negligence (or any person under the Seller's control or for whom the Seller is legally responsible), or (iii) acts or omissions for which the Seller is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

10 MISCELLANEOUS

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

10.2 The Seller's failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the Seller's ability subsequently to enforce any right arising under the *Contract for Sale*.

10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.

10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the Seller, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

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

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

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

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

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

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

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

11 GOVERNING LAW

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

APPENDIX 2

BUYER'S AGREEMENT WITH BONHAMS

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

1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such

- information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the Seller is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless *Bonhams* sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
- 1.5.2 subject to any power of the Seller or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller and following completion of our enquiries pursuant to paragraph 3.11;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the *Catalogue* or on *Bonhams'* Website, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the Seller.
- 2 PERFORMANCE OF THE CONTRACT FOR SALE**
- You undertake to us personally that you will observe and comply with all your obligations and undertakings to the Seller under the *Contract for Sale* in respect of the *Lot*.
- 3 PAYMENT AND BUYER WARRANTIES**
- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
- 3.1.1 the *Purchase Price* for the *Lot*;
- 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and
- 3.1.3 if the *Lot* is marked [A²], 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, Russia, and Syria); and further
- 3.8.3 that the property you purchase will not be transferred to or used in a country in contravention of any Sanctions administered or enforced by the U.S., the United Nations Security Council, the European Union or Her Majesty's Treasury or any other relevant Sanctions authority.
- 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 transferred to or used in a country in contravention of any Sanctions administered or enforced by the U.S., the United Nations Security Council, the European Union or Her Majesty's Treasury or any other relevant Sanctions authority, or purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and
- 3.10.5 that you consent to *Bonhams* relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.
- 3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the Seller, to our satisfaction at our discretion, we shall be entitled to retain *Lots* and/or proceeds of *Sale*, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.
- 4 COLLECTION OF THE LOT**
- 4.1 Subject to any power of the Seller or us to refuse to release the *Lot* to you, once you have paid to us; in cleared funds, everything due to the Seller and to us, and once we have completed our investigations under paragraph 3.11, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
- 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.
- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the Seller or held by the *Storage Contractor* as agent on behalf of the Seller and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.
- 5 STORING THE LOT**
- We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders*, on the *Sale* Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 3, 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3,

- and the Lot is moved to any third party's premises, the Lot will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the Lot until we have been paid in full in accordance with paragraph 3.
- 6 RESPONSIBILITY FOR THE LOT**
- 6.1 Title (ownership) in the Lot passes to you (i) on payment of the *Purchase Price* to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.
- 6.2 Please note however, that under the *Contract for Sale*, the risk in the Lot passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the Lot if earlier, and you are advised to obtain insurance in respect of the Lot as soon as possible after the Sale.
- 7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS**
- 7.1 If all sums payable to us are not so paid in full at the time they are due and/or the Lot is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the Seller):
- 7.1.1 to terminate this agreement immediately for your breach of contract;
- 7.1.2 to retain possession of the Lot;
- 7.1.3 to remove, and/or store the Lot at your expense;
- 7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;
- 7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 7.1.6 to repossess the Lot (or any part thereof) which has not become your property, and for this purpose (unless you buy the Lot as a Consumer) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any Lot or part thereof;
- 7.1.7 to sell the Lot *Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;
- 7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for Sale) until all sums due to us have been paid in full;
- 7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;
- 7.1.10 on three months' written notice to sell, *Without Reserve*, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for Sale) and to apply any monies due to you as a result of such Sale in payment or part payment of any amounts owed to us;
- 7.1.11 refuse to allow you to register for a future Sale or to reject a bid from you at any future Sale or to require you to pay a deposit before any bid is accepted by us at any future Sale in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any Lot of which you are the Buyer.
- 7.1.12 having made reasonable efforts to inform you, to release your name and address to the Seller, so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.
- 7.2 You agree to indemnify us against all legal and other costs, all losses and all other Expenses (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.
- 7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the Lot (or where you have purchased more than one Lot pro-rata towards the *Purchase Price* of each Lot) and secondly to the *Buyer's Premium* (or where you have purchased more than one Lot pro-rata to the *Buyer's Premium* on each Lot) and thirdly to any other sums due to us.
- 7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any Sale of the Lot under our rights under this paragraph 7 after the payment of all sums due to us and/or the Seller within 28 days of receipt by us of all such sums paid to us.
- 8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT**
- 8.1 Whenever it becomes apparent to us that the Lot is the subject of a claim by someone other than you and other than the Seller (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the Lot in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:
- 8.1.1 retain the Lot to investigate any question raised or reasonably expected by us to be raised in relation to the Lot; and/or
- 8.1.2 deliver the Lot to a person other than you; and/or
- 8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
- 8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
- 8.2 The discretion referred to in paragraph 8.1:
- 8.2.1 may be exercised at any time during which we have actual or constructive possession of the Lot, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and
- 8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.
- 9 FORGERIES**
- 9.1 We undertake a personal responsibility for any Forgery in accordance with the terms of this paragraph 9.
- 9.2 Paragraph 9 applies only if:
- 9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the Lot and that invoice has been paid; and
- 9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the Lot is or may be a Forgery, and in any event within one year after the Sale, that the Lot is a Forgery; and
- 9.2.3 within one month after such notification has been given, you return the Lot to us in the same condition as it was at the time of the Sale, accompanied by written evidence that the Lot is a Forgery and details of the Sale and Lot number sufficient to identify the Lot.
- 9.3 Paragraph 9 will not apply in respect of a Forgery if:
- 9.3.1 the Entry in relation to the Lot contained in the Catalogue reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or it can be established that the Lot is a Forgery only by means of a process not generally accepted for use until after the date on which the Catalogue was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
- 9.4 You authorise us to carry out such processes and tests on the Lot as we in our absolute discretion consider necessary to satisfy ourselves that the Lot is or is not a Forgery.
- 9.5 If we are satisfied that a Lot is a Forgery we will (as principal) purchase the Lot from you and you will transfer the title to the Lot in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the *Purchase Price*, *Buyer's Premium*, *VAT* and *Expenses* paid by you in respect of the Lot.
- 9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
- 9.7 If you sell or otherwise dispose of your interest in the Lot, all rights and benefits under this paragraph 9 will cease.
- 9.8 Paragraph 9 does not apply to a Lot made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a Stamp or Stamps or a Book or Books.
- 10 OUR LIABILITY**
- 10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any Description of the Lot or any Entry or Estimate in respect of it, made by us or on our behalf or by or on behalf of the Seller (whether made in writing, including in the Catalogue, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the Sale.
- 10.2 Our duty to you while the Lot is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the Lot or to other persons or things caused by:
- 10.2.1 handling the Lot if it was affected at the time of Sale to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
- 10.2.2 changes in atmospheric pressure; nor will we be liable for:
- 10.2.3 damage to tension stringed musical instruments; or
- 10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
- 10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the Buyer's management or staff or, if you are buying the Lot in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.
- 10.3.2 Unless you buy the Lot as a Consumer, in any circumstances where we are liable to you in respect of a Lot, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the Lot plus *Buyer's Premium* (less any sum
- you may be entitled to recover from the Seller) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.
- You may wish to protect yourself against loss by obtaining insurance. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.
- 11 BOOKS MISSING TEXT OR ILLUSTRATIONS**
- Where the Lot is made up wholly of a Book or Books and any Book does not contain text or illustrations (in either case referred to as a "non-conforming Lot"), we undertake a personal responsibility for such a non-conforming Lot in accordance with the terms of this paragraph, if:
- the original invoice was made out by us to you in respect of the Lot and that invoice has been paid; and
- you notify us in writing as soon as reasonably practicable after you have become aware that the Lot is or may be a non-conforming Lot, and in any event within 20 days after the Sale (or such longer period as we may agree in writing) that the Lot is a non-conforming Lot; and
- within 20 days of the date of the relevant Sale (or such longer period as we may agree in writing) you return the Lot to us in the same condition as it was at the time of the Sale, accompanied by written evidence that the Lot is a non-conforming Lot and details of the Sale and Lot number sufficient to identify the Lot, but not if: the Entry in the Catalogue in respect of the Lot indicates that the rights given by this paragraph do not apply to it; or the Entry in the Catalogue in respect of the Lot reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or it can be established that the Lot is a non-conforming Lot only by means of a process not generally accepted for use until after the date on which the Catalogue was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or the Lot comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or the Lot was listed in the Catalogue under "collections" or "collections and various" or the Lot was stated in the Catalogue to comprise or contain a collection, issue or Books which are undescribed or the missing text or illustrations are referred to or the relevant parts of the Book contain blanks, half titles or advertisements.
- If we are reasonably satisfied that a Lot is a non-conforming Lot, we will (as principal) purchase the Lot from you and you will transfer the title to the Lot in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the Lot.
- The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the Lot, all rights and benefits under this paragraph will cease.
- 12 MISCELLANEOUS**
- 12.1 You may not assign either the benefit or burden of this agreement.
- 12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.
- 12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control (including without limitation governmental intervention, industrial action, insurrection, warfare (declared or undeclared), terrorism, power failure, epidemic or natural disaster) or if performance of its obligations would be reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.
- 12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.
- 12.7 The headings used in this agreement are for convenience only

- and will not affect its interpretation.
- 12.8 In this agreement "including" means "including, without limitation".
- 12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 12.10 Reference to a numbered paragraph is to a paragraph of this agreement.
- 12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
- 12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

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

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our [Website](http://www.bonhams.com) 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 whatsoever 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 / 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

The Sale, including all bidding and buying, is governed by Bonhams' Conditions of Sale. You should read the Conditions and any Sales Information prior to bidding and ensure you understand the charges payable on any purchase you make. The Conditions also set out certain undertakings by bidders and buyers and limits Bonhams' liability to you. Please note an invoice for a purchased lot will be made out in the name as shown on this form and payment will only be accepted from an account in that name (or the name of the company if the bid is on behalf of that company).

Data protection

Where we obtain any personal information about you when you register or bid with us, we shall only use it in accordance with the terms of our Privacy Policy. 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 from time to time provide you with information about goods and services that we believe may interest you, based on your previous interactions with us. You can opt out of receiving these communications at any time. If you do not want to receive such communications, please tick this box

Notice to Bidders.

At least 24 hours prior to the Sale, you must provide government issued photo ID, e.g., a passport or driving licence and - if not included on the ID document - proof of address, e.g., a current utility bill, or bank/credit card statement. Corporate clients must also provide their company registration documents, documentary proof of beneficial owners owning 25% or more of the company and confirmation of the named individual's authority to act. Failure to provide these documents may result in your bids not being processed. Clients who are not able to provide documents prior to Sale may opt to bid online using our credit card verification option. Please note we reserve the right to request a bank reference or deposit.

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: 6 - 18 October 2023													
Sale no. 29479		Sale venue: New Bond Street, London													
<p>If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.</p> <p>General Bid Increments:</p> <table border="0"> <tr> <td>£10 - 200by 10s</td> <td>£10,000 - 20,000by 1,000s</td> </tr> <tr> <td>£200 - 500by 20 / 50 / 80s</td> <td>£20,000 - 50,000by 2,000 / 5,000 / 8,000s</td> </tr> <tr> <td>£500 - 1,000by 50s</td> <td>£50,000 - 100,000by 5,000s</td> </tr> <tr> <td>£1,000 - 2,000by 100s</td> <td>£100,000 - 200,000by 10,000s</td> </tr> <tr> <td>£2,000 - 5,000by 200 / 500 / 800s</td> <td>above £200,000at the auctioneer's discretion</td> </tr> <tr> <td>£5,000 - 10,000by 500s</td> <td></td> </tr> </table> <p>The auctioneer has discretion to split any bid at any time.</p>				£10 - 200by 10s	£10,000 - 20,000by 1,000s	£200 - 500by 20 / 50 / 80s	£20,000 - 50,000by 2,000 / 5,000 / 8,000s	£500 - 1,000by 50s	£50,000 - 100,000by 5,000s	£1,000 - 2,000by 100s	£100,000 - 200,000by 10,000s	£2,000 - 5,000by 200 / 500 / 800s	above £200,000at the auctioneer's discretion	£5,000 - 10,000by 500s	
£10 - 200by 10s	£10,000 - 20,000by 1,000s														
£200 - 500by 20 / 50 / 80s	£20,000 - 50,000by 2,000 / 5,000 / 8,000s														
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£2,000 - 5,000by 200 / 500 / 800s	above £200,000at the auctioneer's discretion														
£5,000 - 10,000by 500s															
Customer Number		Title													
First Name		Last Name													
Company name (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 company, please provide the Certificate of Incorporation, your ID (as above) (plus, if not a director, a letter authorising you to act), and documentary evidence of the company's beneficial owners															
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="checkbox"/> <input type="checkbox"/> / <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> - <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> - <input type="checkbox"/> <input type="checkbox"/>													

Please note that all telephone calls may be recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid *

FOR WINE SALES ONLY	
Please leave lots "available under bond" in bond <input type="checkbox"/>	Please include delivery charges (minimum charge of £20 + VAT) <input type="checkbox"/>

BY SIGNING THIS FORM, YOU CONFIRM THAT YOU HAVE REVIEWED THE CATALOGUING FOR THE ABOVE LOTS, YOU AGREE TO THE CONDITIONS OF SALE INCLUDING THE WARRANTIES LISTED THEREIN, AND AGREE TO PAY THE APPLICABLE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES DUE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Bidder/Agent's (please delete one) signature:	Date:

* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

Please email or post the completed Auction Registration form and requested information to:
Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447, bids@bonhams.com
Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.



