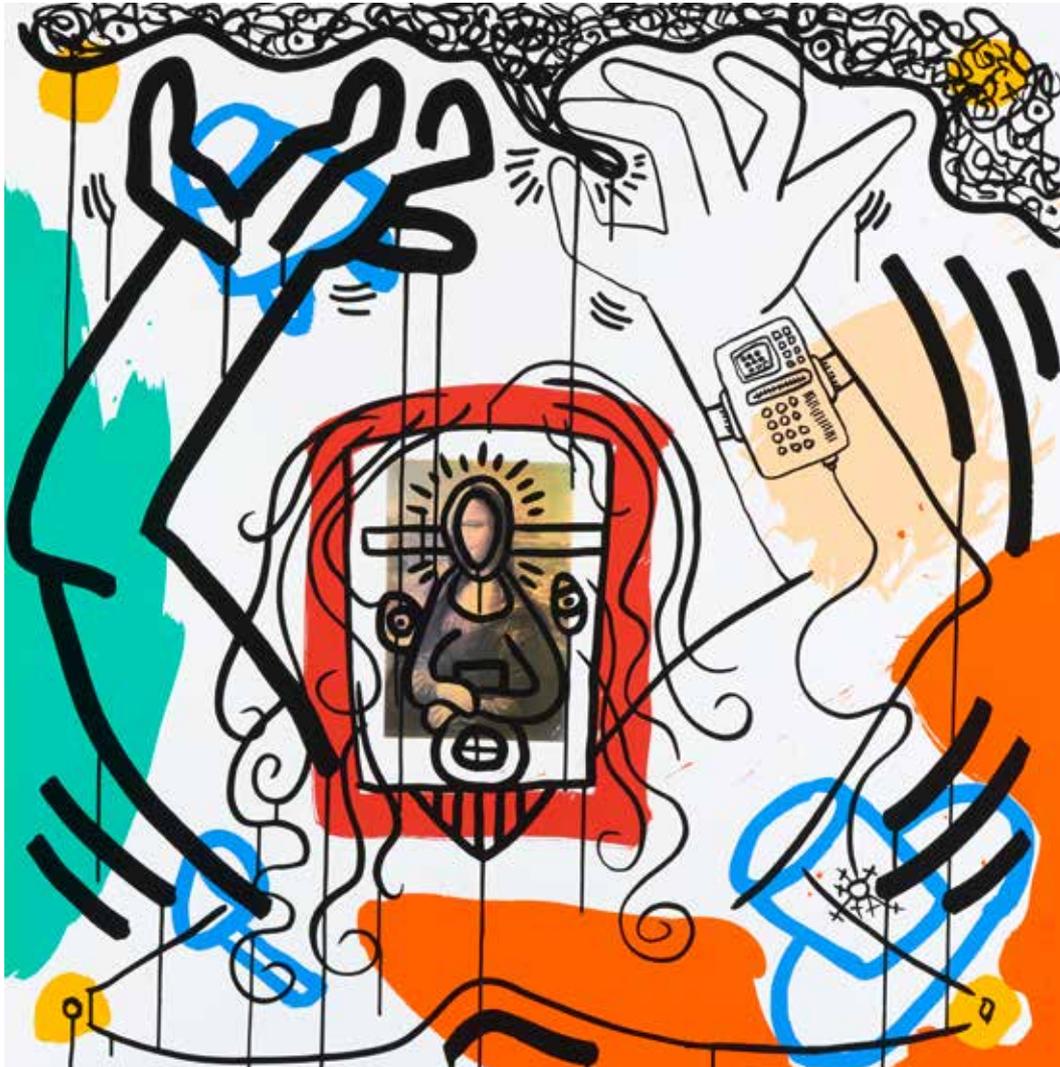


PRINTS AND MULTIPLES

Wednesday 22 June 2016



Bonhams







PRINTS AND MULTIPLES

Wednesday 22 June 2016 at 14.00
101 New Bond Street, London

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SALE NUMBER

23583

CATALOGUE

£20.00

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tanya.grigoroglou@bonhams.com

Suzanne Irvine
Specialist
+44 (0) 20 7468 8294
suzanne.irvine@bonhams.com

Robert Jones
Specialist
+44 (0) 20 7468 8262
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ILLUSTRATIONS

Front cover: Lot 84 (part)
Back cover: Lot 68
Inside front cover: Lot 141
Inside back cover: Lot 11 (detail)
Opposite page: Lot 83 (detail)
Page 4: Lot 99 (detail)

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Anthony Ward Thomas
MASTER REMOVERS



1

1

REMBRANDT HARMENSZ VAN RIJN (DUTCH, 1606-1669)

Death of the Virgin (Bartsch 99; New Hollstein 173)

Etching, 1639, the fourth state of five, with new fine lines from a mezzotint rocker added to the shaded areas of the lower part of the foremost bedpost, the lower right of the stool of the man reading and the ground to his right, on laid, trimmed along or just inside the plate, 395 x 312mm (15 1/2 x 12 1/4in)(SH)

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300



2 (actual size)

2

REMBRANDT HARMENSZ. VAN RIJN (LEIDEN 1606-1669 AMSTERDAM)

Self Portrait with cap pulled forward (Bartsch 319; New Hollstein 71)

Etching, circa 1630, the seventh state of ten, with the highlight previously in the hair to the right of the face darkened with a new line and additional shading on the fur lining on his right shoulder, on laid, trimmed inside the platemark, 48 x 42mm (1 7/8 x 1 5/8in)(SH)

£3,000 - 5,000

€3,900 - 6,500

US\$4,300 - 7,200

Provenance

Sir Edward Astley (Lugt 2775)



3 (part)



3

HONORÉ DAUMIER (FRENCH, 1808-1879)

Caricaturana (Les Robert Macaire); Croquis d'Expressions (Delteil 366, 368,382,383,397,424,441,450,474,495,498,503,510,515,516,519)

Sixteen hand-coloured lithographs, eight plates from each series, second and third states, sur blanc, heightened with gum arabic, printed by Aubert&Co and Aubert&Junca, Paris, published in *Le Charivari* between 1836 and 1839, the majority hinged in window mounts, 380 x 285mm (15 x 11 1/4in)(SH)(16)(unframed)

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300



4



5 (part)

4

**HENRI GAUDIER-BRZESKA
(FRENCH, 1891-1915)**

The Wrestlers (Carey & Griffiths 18)
Linocut printed in black, circa 1914, on cream wove, annotated 'Brodzky imp.' and numbered 21/50 in black ink, a posthumous impression as issued, printed and published by Horace Brodzky, with margins, 227 x 280mm (8 7/8 x 11in)(B)

£10,000 - 15,000
€13,000 - 19,000
US\$14,000 - 22,000

5AR

DAVID BOMBERG (BRITISH, 1890-1957)

Russian Ballet (Carey & Griffiths 17)
The set of six lithographs printed in colours, 1919, on wove, with text verso, as included in the booklet of the same title, published by The Bomb Shop (Hendersons), London, 218 x 140mm (8 1/2 x 5 1/2in)(SH)

£2,000 - 3,000
€2,600 - 3,900
US\$2,900 - 4,300



6^{AR}

**CHRISTOPHER RICHARD WYNNE NEVINSON A.R.A.
(BRITISH, 1889-1946)**

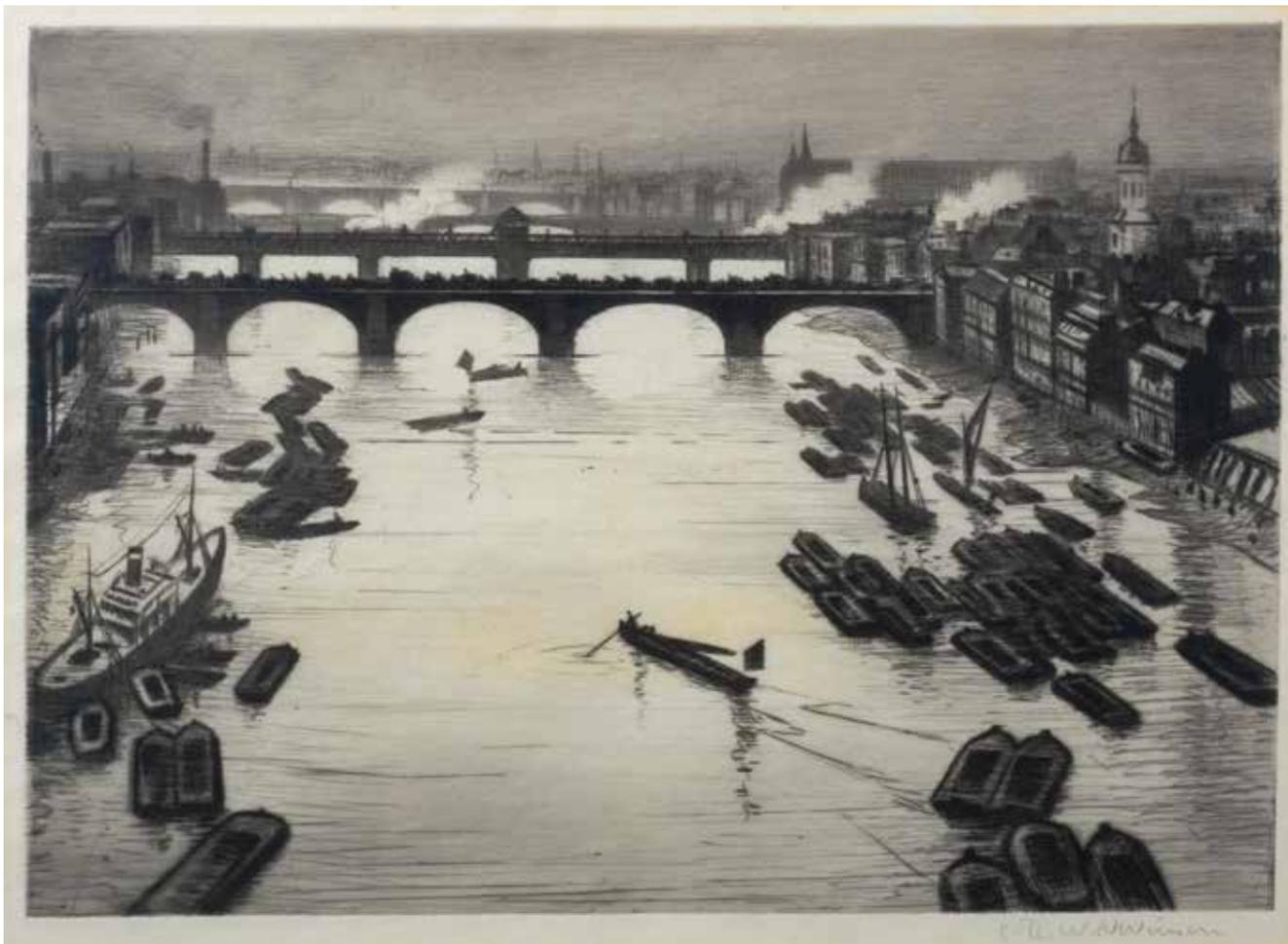
Swooping down on a Taube (Black 21)

Lithograph printed in black, 1917, on Holbein wove, signed and dated in pencil, from the edition of 200, as included in 'Building the Aircraft', printed by Ernest Jackson, published by the Stationary Office as part of the series 'The Great War: Britain's Efforts and Ideals', with margins, 400 x 298mm (15 7/8 x 11 3/4in)(l)

£10,000 - 15,000

€13,000 - 19,000

US\$14,000 - 22,000



7



8

7AR

**CHRISTOPHER RICHARD WYNNE NEVINSON A.R.A
(BRITISH, 1889-1946)**

London Bridges (Black 68)

Drypoint, circa 1920, a good impression with rich burr and plate tone, on F. J. Head & Co. hand-made laid, signed in pencil, from the edition of 25, with margins, 250 x 351mm (9 7/8 x 13 7/8in)(PL)

£5,000 - 7,000

€6,500 - 9,000

US\$7,200 - 10,000

8AR

**CHRISTOPHER RICHARD WYNNE NEVINSON A.R.A
(BRITISH, 1889-1946)**

Little Pulteney Street (Black 122)

Etching printed with tone, 1926-7, on F. J. Head & Co. hand-made laid, signed in pencil, from an edition not exceeding 75, with wide margins, 172 x 138mm (6 3/4 x 5 1/2in)(PL)

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300



gAR

**CHRISTOPHER RICHARD WYNNE NEVINSON A.R.A
(BRITISH, 1889-1946)**

Lovers (Black 62)

Drypoint, 1919, an excellent tonal impression with rich burr, on watermarked F. J. Head & Co. hand-made laid, signed in pencil, from the proposed edition of 25, with full margins, 275 x 175mm (10 3/4 x 6 3/4in) (PL)

£4,000 - 6,000

€5,200 - 7,700

US\$5,800 - 8,700



10^{AR}

CYRIL EDWARD POWER (BRITISH, 1872-1951)

The Eight (Coppel CEP 18)

Linocut printed in chrome orange, permanent blue, pale chrome and Chinese blue, 1930, on oriental laid tissue, signed, titled and numbered 2/50 in pencil, additionally signed in the lower margin, with margins, 323 x 234mm (12 3/4 x 9 1/4in)(B)

£10,000 - 15,000

€13,000 - 19,000

US\$14,000 - 22,000



11AR

CYRIL EDWARD POWER (BRITISH, 1872-1951)

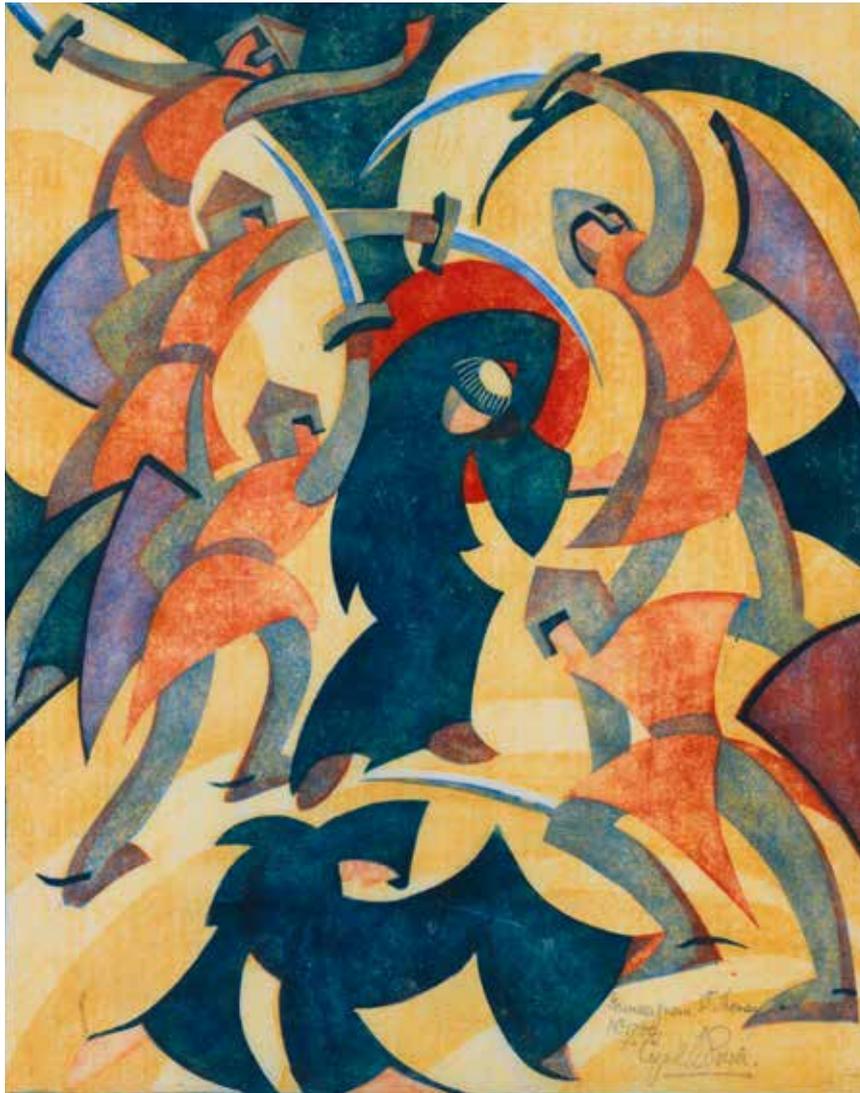
Tube Station (Coppel CEP 32)

Linocut printed in yellow ochre, spectrum red, permanent blue, viridian and Chinese blue, circa 1932, an excellent richly inked impression, on oriental laid tissue, signed, titled and numbered 54/60 in pencil, with margins, 258 x 295mm (10 x 11 5/8in)(B)

£35,000 - 45,000

€45,000 - 58,000

US\$51,000 - 65,000



12* AR

CYRIL EDWARD POWER (BRITISH, 1872-1951)

Monseigneur St Thomas (Coppel CEP 27)

Linocut, 1931, printed in light yellow ochre, transparent golden ochre, spectrum red, permanent blue and Chinese blue, 1931, on buff oriental laid tissue, signed, titled and numbered 17/50 in pencil, with margins, 354 x 280mm (14 x 11in)(B)(unframed)

£5,000 - 7,000

€6,500 - 9,000

US\$7,200 - 10,000

The edition size varies between 50 and 60, with lower-numbered impressions out of 50 and higher-numbered impressions out of 60.

Particular care was taken when printing the red blocks in three stages: 'beginning with the application of light manual pressure for the hands and faces, heavier pressure for the soldier's mail and shields, and finally full pressure for the bright nimbus round the martyred saint'.

Stephen Coppel, *Linocuts of the Machine Age: Claude Flight and the Grosvenor School* (London: Scolar Press, 1995), 97.



14

13^{AR}

DAME EILEEN MAYO (BRITISH, 1906-1994)

Cats in the trees

Linocut printed in colours, 1931, on oriental laid tissue, signed, titled and numbered 29/30 in pencil, with margins, 300 x 205mm (11 3/4 x 8 1/8in)(B)

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

14

**THÉOPHILE ALEXANDRE STEINLEN
(SWISS/FRENCH, 1859-1923)**

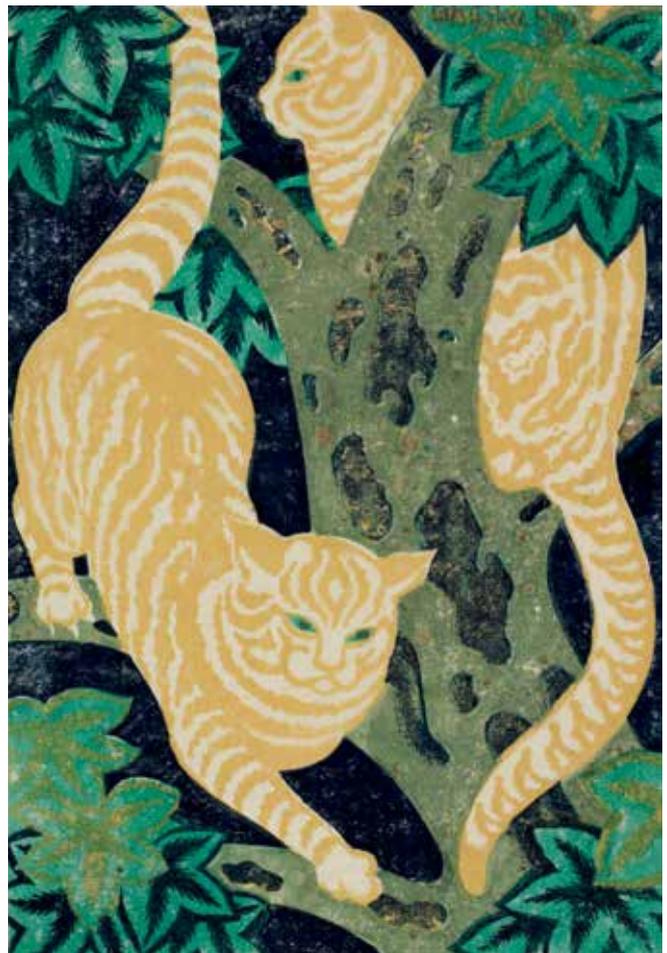
Vieux chat noir et blanc dans l'herbe (Crauzat 95)

Soft-ground etching with drypoint and aquatint, 1902, one of a few impressions printed in colours, final second state, on cream laid hollande, signed and inscribed 'hommage cordial, Steinlen' in pencil, from the edition of 25, with margins, 187 x 294mm (7 3/8 x 11 5/8in) (PL)

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300



13



15 (part)



16

15

LOVIS CORINTH (GERMAN, 1858-1925)

Antike Legende (Classical Legends) (Schwarz 351)

The complete set, 1919-20, comprising twelve drypoints, on laid, each signed in pencil, printed by Alfred Ruckenschmidt, Berlin, published by Marées-Gesellschaft, Munich, with their blindstamp, with an accompanying booklet containing introductory text, title page, list of plates and justification page, numbered 20 from the edition of 100, with wide margins, 355 x 220mm (14 x 8 5/8in)(PL) (and smaller)(12 unframed & vol)

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

16^{AR}

ERICH HECKEL (GERMAN, 1883-1970)

Tänzerinnen (Dube 270)

Lithograph, 1922, on wove, signed and dated in pencil, with margins, 605 x 495mm (23 3/4 x 19 1/2in) (SH)

£2,500 - 3,500

€3,200 - 4,500

US\$3,600 - 5,100



17

17AR

ALBERTO GIACOMETTI (SWISS, 1901-1966)

Artisit's Mother Reading II (Lust 55)

Lithograph, 1964, on Rives BFK, signed and numbered 23/75 in pencil, published by Maeght Éditeur, Paris, with full margins, 650 x 500mm (25 5/8 x 19 5/8in)(SH)

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

18AR

ALBERTO GIACOMETTI (SWISS, 1901-1966)

Nude with Flowers (Lust 32)

Lithograph, 1960, on Rives BFK, signed and numbered 89/90 in pencil, published by Maeght Éditeur, Paris, with full margins, 650 x 500mm (25 5/8 x 19 5/8in)(SH)

£3,000 - 5,000

€3,900 - 6,500

US\$4,300 - 7,200

19

PIERRE-AUGUSTE RENOIR (FRENCH, 1841-1919)

Odalisque (Delteil 35)

Lithograph, circa 1904, on japon, from the edition of 75, with wide margins, 80 x 123mm (3 1/8 x 4 7/8in)(I)

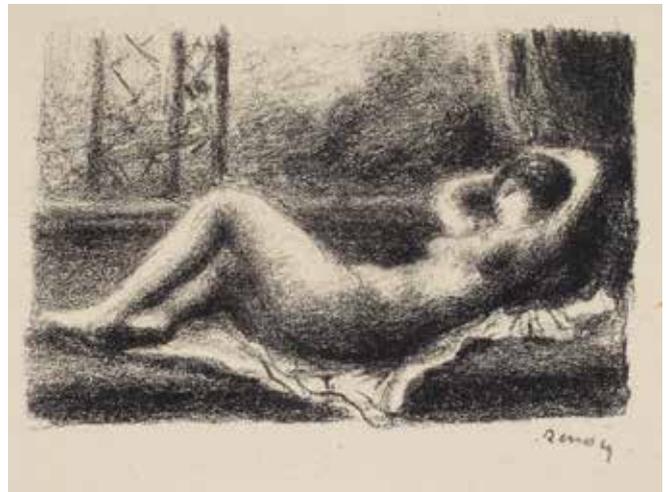
£1,000 - 1,500

€1,300 - 1,900

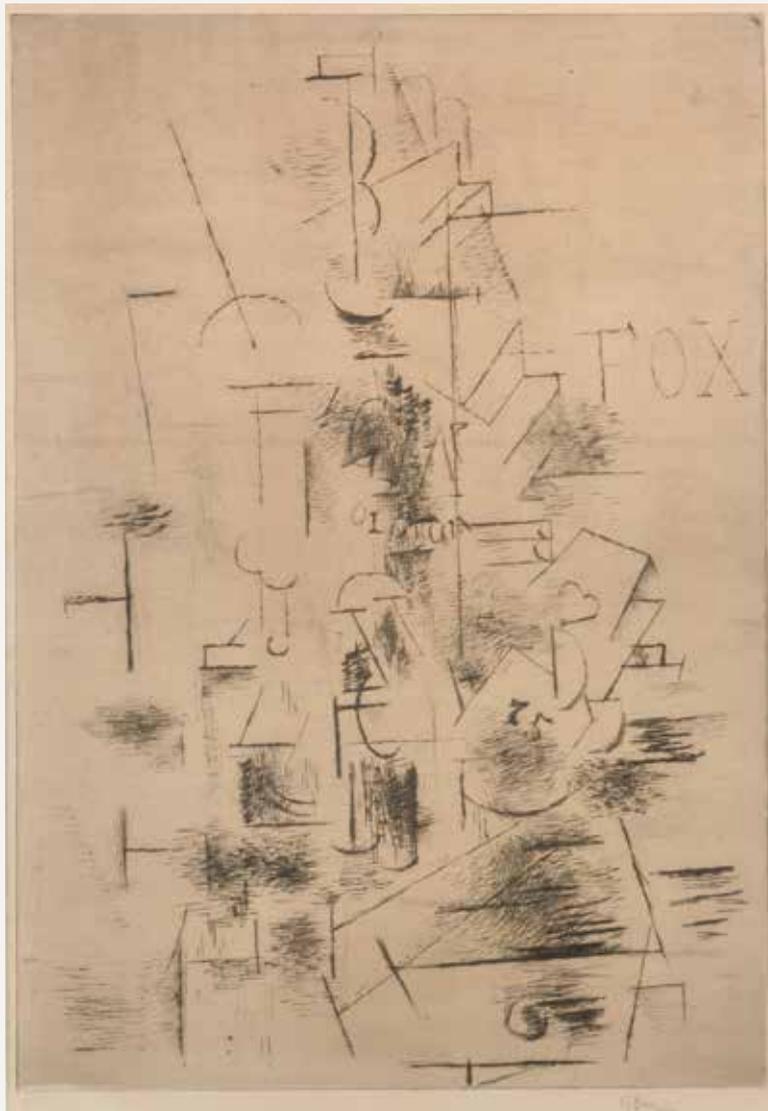
US\$1,400 - 2,200



18



19



PROPERTY FROM THE C.S. REDDIHOUGH COLLECTION

20^{AR}

GEORGES BRAQUE (FRENCH, 1882-1963)

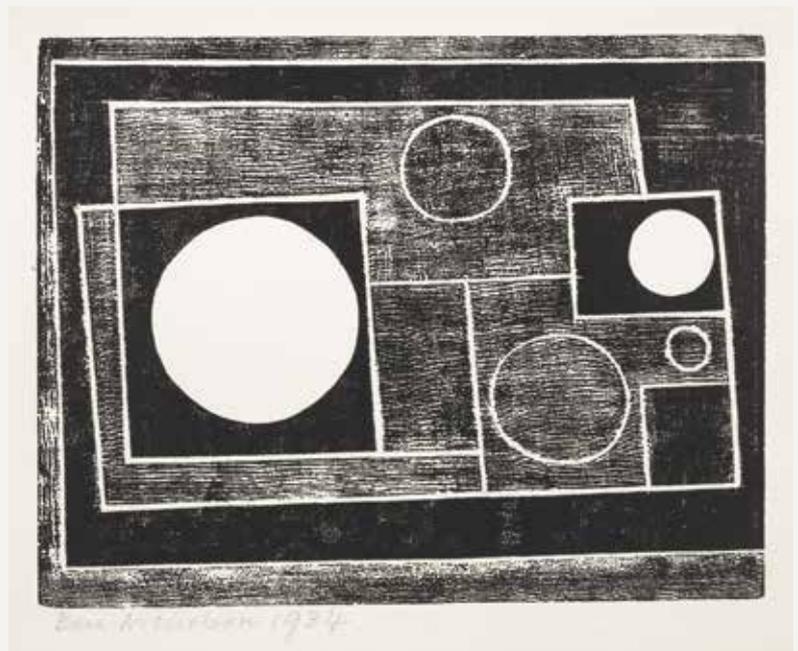
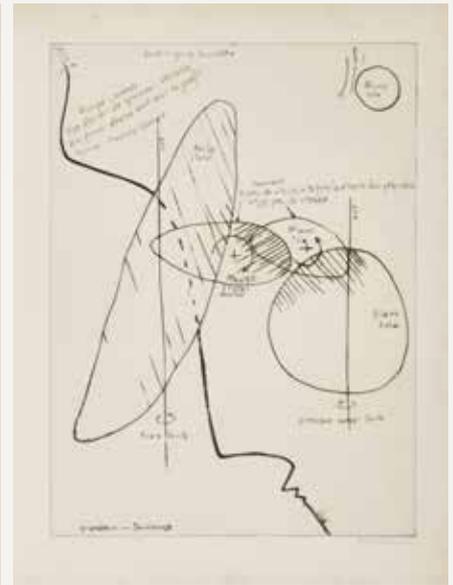
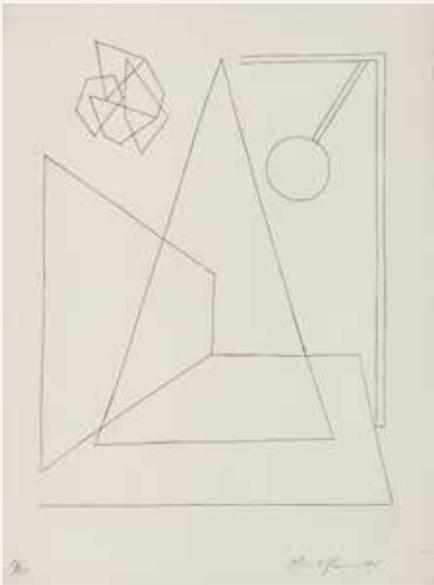
Fox (Vallier 6)

Drypoint with burr printed with plate tone, 1911, on Arches laid, signed in pencil, from the edition of 100, printed by Delatre, Paris, published by Daniel Henry Kahnweiler, Paris in 1912, with margins, 548 x 380mm (21 1/2 x 15in)(PL)

£6,000 - 8,000

€7,700 - 10,000

US\$8,700 - 12,000



PROPERTY FROM THE C.S. REDDIHOUGH COLLECTION

21•

VARIOUS ARTISTS

Anatole Jakovski: 23 Gravures

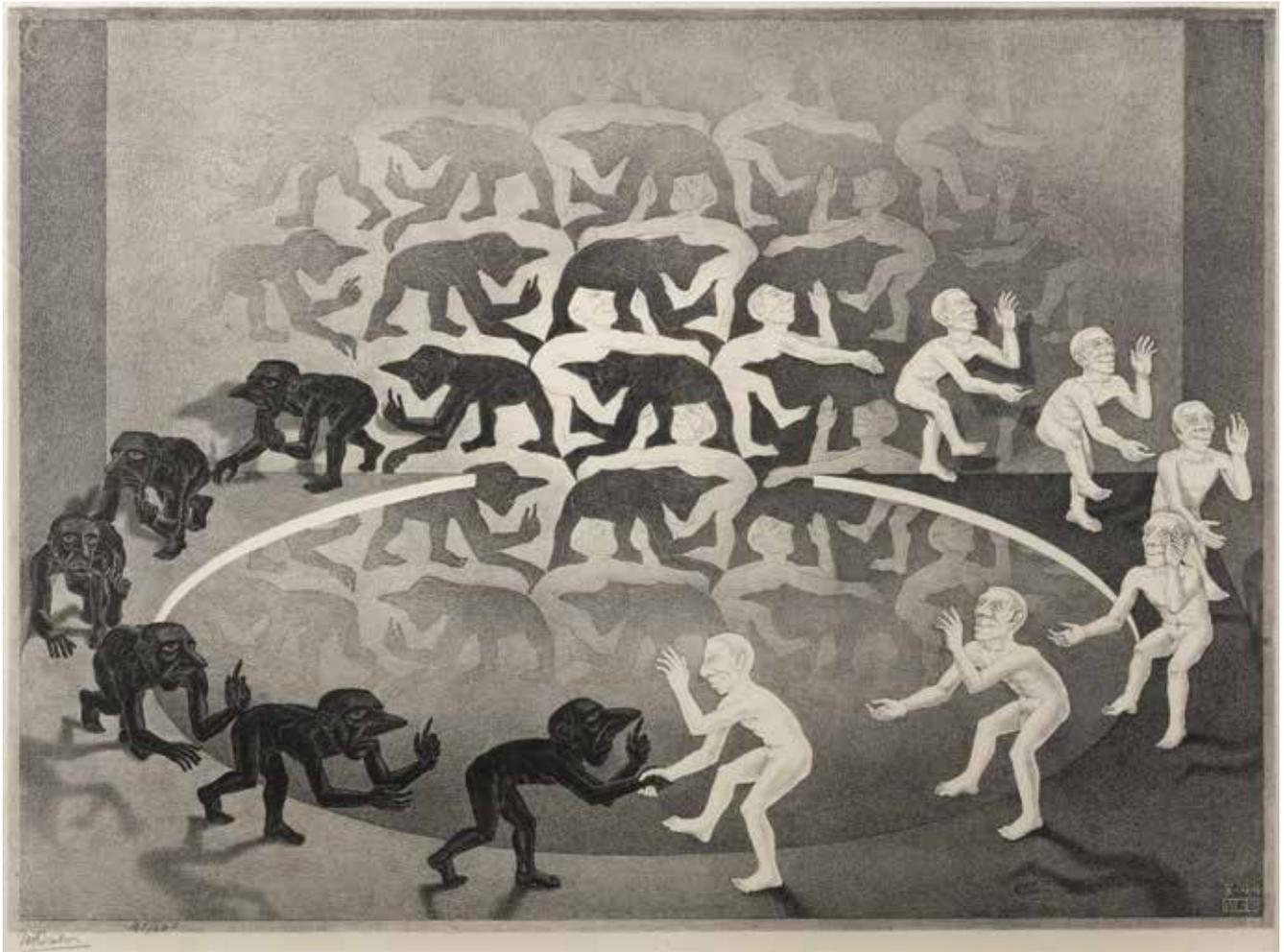
The incomplete volume, 1935, comprising 21 engravings from the set of 23, each signed in pencil, lacking the engravings by Picasso and Miro, with foreword by Anatole Jakovski, this copy number 12, from the total edition of 50, published by Éditions G. Orobitz et Cie, Paris, bound as issued within boards, overall 340 x 270mm (13 3/8 x 10 5/8in) (21) (vol)

Artists include: Arp, Calder, de Chirico, Erni, Ernst, Fernandez, Giacometti, Ghika, Gonzalez, Helion, Kandinsky, Leger, Lipchitz, Magnelli, Nicholson, Ozenfant, Seligmann, Taeuber-Arp, Torres-Garcia, Vulliamy, Zadkine.

£25,000 - 35,000

€32,000 - 45,000

US\$36,000 - 51,000



22^{AR}

MAURITS CORNELIS ESCHER (DUTCH, 1898-1972)

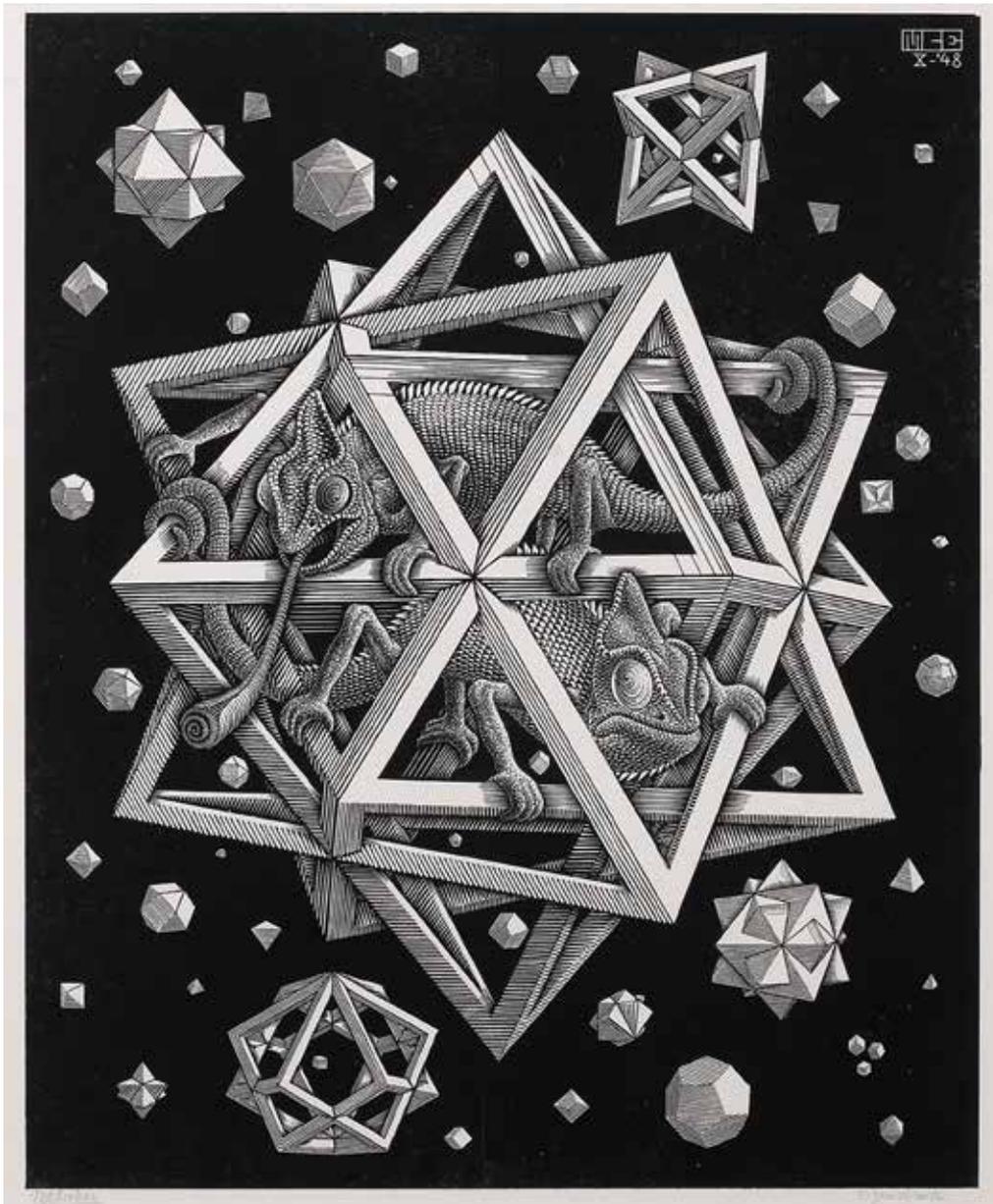
Encounter (Bool 331)

Lithograph, 1944, on wove with the Holland watermark, signed and numbered 101/200 in pencil, with margins, 342 x 464mm (13 1/2 x 18 1/4in)(l)

£5,000 - 7,000

€6,500 - 9,000

US\$7,200 - 10,000



23^{AR}

MAURITS CORNELIS ESCHER (DUTCH, 1898-1972)

Stars (Sterne) (Boo 359)

Wood engraving, 1948, on japan, signed and inscribed 'eigen druck'
in pencil, with full margins, 320 x 260mm (12 5/8 x 10 1/4in) (B)

£8,000 - 12,000

€10,000 - 15,000

US\$12,000 - 17,000



24



26



25

24^{AR}

HENRI MATISSE (FRENCH, 1869-1954)

Nu assis sur le sol, un coude posé sur la jambe (Duthuit 182)
Etching, 1929, on chine appliqué to Arches, signed and numbered 21/25 in pencil, with full margins, 92 x 125mm (3 5/8 x 4 7/8in)(PL)

£2,500 - 3,500
€3,200 - 4,500
US\$3,600 - 5,100

25^{AR}

HENRI MATISSE (FRENCH, 1869-1954)

Circé, from Ulysses (Duthuit 237)
Etching, 1935, on Arches, signed and numbered 21/150 in pencil, published by The Limited Editions Club, New York, with full margins, 283 x 218mm (11 1/8 x 8 1/2in)(PL)

£3,000 - 5,000
€3,900 - 6,500
US\$4,300 - 7,200

26[•]

HENRI MATISSE (FRENCH, 1869-1954)

Verve: Volume IX, Nos 35 & 36.
Dernières Oeuvres de Matisse 1950-54
The complete volume, 1958, comprising forty lithographs in colours after Matisse, with text in French, printed by Mourlot, Paris, published by Editions de la Revue Verve, Paris, bound as issued, within original illustrated boards, overall 365 x 275mm (14 3/8 x 10 3/4in)(vol)

£2,000 - 3,000
€2,600 - 3,900
US\$2,900 - 4,300



27

27*

AFTER FERNAND LÉGER (FRENCH, 1881-1955)

La Lecture (Saphire E23)

Lithograph printed in colours, 1953, on Arches, signed and numbered 286/350 in pencil, printed by Mourlot Frères, Paris, published by Galerie Louis Carré, Paris, with their inkstamp verso, with full margins, 435 x 555mm (17 1/8 x 21 7/8in)(l)(unframed)

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

28^{AR}

SALVADOR DALI (SPANISH, 1904-1989)

Portrait de Marguerite, from Faust (Michler & Löpsinger 298)

Drypoint with blue handcolouring and gold leaf, 1968-69, on japan, signed and numbered 41/80 in pencil, an edition published by Propyläen Verlag, with the artist's blindstamp, with margins, 318 x 239mm (12 1/2 x 9 3/8in)(PL)(unframed)

£4,000 - 6,000

€5,200 - 7,700

US\$5,800 - 8,700

Bruce Hochman OS-The Salvador Dali Gallery has kindly confirmed the authenticity of this lot.



28



29

29^{AR}

HENRI MATISSE (FRENCH, 1869-1954)

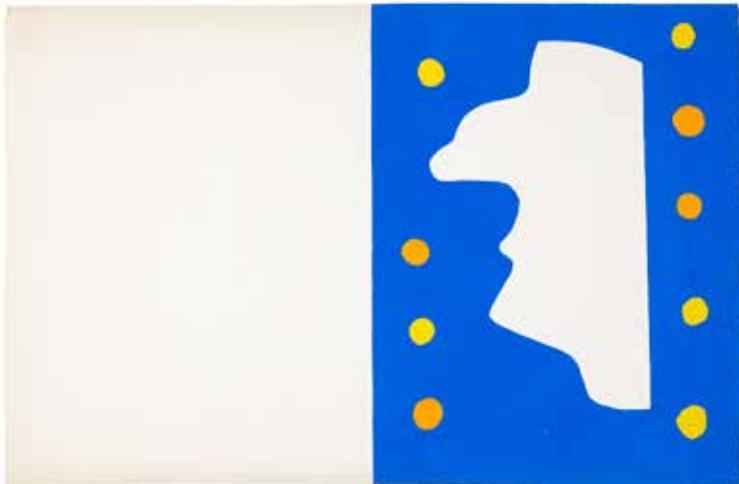
Le Clown, from Jazz (Duthuit books 22)

Pochoir printed in colours, 1947, on Arches, a proof without the middlefold aside from the edition of 100, published by Tériade Éditeur, Paris, the full sheet, 420 x 652mm (16 1/2 x 25 5/8in)(SH) (unframed)

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300



30

30^{AR}

HENRI MATISSE (FRENCH, 1869-1954)

Monsieur Loyal, from Jazz (Duthuit books 22)

Pochoir printed in colours, 1947, on Arches, a proof without the middlefold aside from the edition of 100, published by Tériade Éditeur, Paris, the full sheet, 420 x 652mm (16 1/2 x 25 5/8in)(SH) (unframed)

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300



31

31^{AR}

HENRI MATISSE (FRENCH, 1869-1954)

Le Loup, from Jazz (Duthuit books 22)

Pochoir printed in colours, 1947, on Arches, a proof without the middlefold aside from the edition of 100, published by Tériade Éditeur, Paris, the full sheet, 420 x 652mm (16 1/2 x 25 5/8in)(SH) (unframed)

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

32^{AR}

HENRI MATISSE (FRENCH, 1869-1954)

Les Codomas, from Jazz (Duthuit books 22)
Pochoir printed in colours, 1947, on Arches, a proof
without the middlefold aside from the edition of 100,
published by Tériade Éditeur, Paris, the full sheet,
420 x 652mm (16 1/2 x 25 5/8in)(SH) (unframed)

£2,000 - 3,000
€2,600 - 3,900
US\$2,900 - 4,300



32

33^{AR}

HENRI MATISSE (FRENCH, 1869-1954)

L'avaleur de sabres, from Jazz (Duthuit books 22)
Pochoir printed in colours, 1947, on Arches, a proof
without the middlefold aside from the edition of 100,
published by Tériade Éditeur, Paris, the full sheet,
420 x 652mm (16 1/2 x 25 5/8in)(SH) (unframed)

£2,000 - 3,000
€2,600 - 3,900
US\$2,900 - 4,300



33

34^{AR}

HENRI MATISSE (FRENCH, 1869-1954)

Le Tobogan, from Jazz (Duthuit books 22)
Pochoir printed in colours, 1947, on Arches, a proof
without the middlefold aside from the edition of 100,
published by Tériade Editeur, Paris, the full sheet,
420 x 652mm (16 1/2 x 25 5/8in)(SH) (unframed)

£2,000 - 3,000
€2,600 - 3,900
US\$2,900 - 4,300



34



35



36

35
AFTER JOAN MIRÓ (SPANISH, 1893-1983)

Sur quatre Murs (Maeght 1708)
 Offset lithograph printed in colours, 1951, on wove, signed, dated and inscribed 'epreuve d'artiste' in pencil, with a dedication 'a Celso Gomis' by the artist dated 1957 in pencil, an artist's proof aside from the numbered edition of 400, printed by Mourlot, Paris, published by Maeght Éditeur, Paris, with margins, 260 x 790mm (10 1/4 x 31 1/8in) (I)

£2,000 - 3,000
 €2,600 - 3,900
 US\$2,900 - 4,300

36^{AR}
JOAN MIRÓ (SPANISH, 1893-1983)

Chien aboyant à la lune (Mourlot 189)
 Lithograph printed in colours, 1952, on Arches, signed, dated and numbered 7/80 in white crayon, published by Tériade, Paris, the full sheet, 365 x 546mm (14 3/8 x 21 1/2in) (SH) (unframed)

£7,000 - 10,000
 €9,000 - 13,000
 US\$10,000 - 14,000



37

37AR

JOAN MIRÓ (SPANISH, 1893-1983)

Poster for the exhibition *Miró Sculptures* (Maeght 755)

Lithograph printed in colours before the lettering, 1971, on Arches, signed and numbered 120/150 in pencil, printed by Arte Adrien Maeght, Paris, published by the Walker Art Center, Minneapolis, the full sheet, 857 x 730mm (33 3/4 x 28 3/4in)(SH)

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

38AR

JOAN MIRÓ (SPANISH, 1893-1983)

Club 49 (Mourlot 585a)

Lithograph printed in colours, 1968, on Rives, signed and numbered 6/75 in pencil, printed by Mourlot, Paris, published by Club 49, Barcelona, the full sheet, 900 x 635mm (35 3/8 x 25in)(SH)

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

39AR

JOAN MIRÓ (SPANISH, 1893-1983)

One Plate, from *Passage de l'Égyptienne* (Dupin 1203; Cramer books 257)

Etching with aquatint printed in colours, 1985, on japan Hodomura, signed and numbered 5/10 in pencil, printed by Morsang, Paris, published by Robert Lydie Dutrou, Paris, the full sheet, 598 x 418mm (23 1/2 x 16 1/2in)(SH)

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300



38



39



40



41

40^{AR}

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

Bouquet Vert et Violet (Mourlot 226)
Lithograph printed in colours, 1959, on Arches, signed and numbered
19/75 in pencil, published by Maeght Éditeur, Paris, the full sheet, 505
x 650mm (19 7/8 x 25 5/8in)(SH)

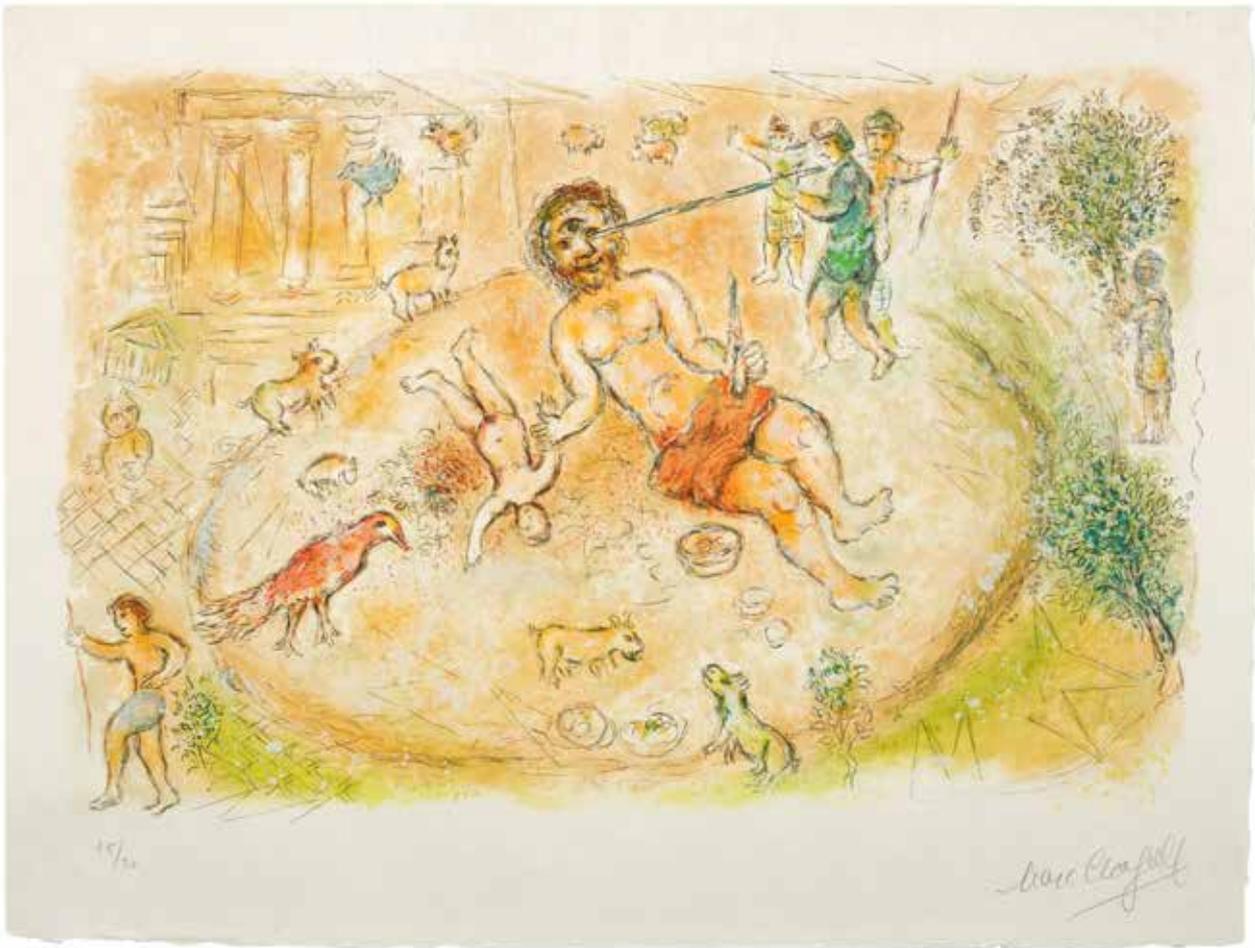
£2,000 - 3,000
€2,600 - 3,900
US\$2,900 - 4,300

41

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

Maternité (Sorlier 7)
Lithograph printed in colours, 1954, on Arches, signed and inscribed
E.A. in pencil, an artist's proof aside from the edition of 300, printed
by Charles Sorlier, published by Maeght Éditeur, Paris, with margins,
585 x 766mm (23 x 30 1/8in)(SH) (unframed)

£6,000 - 8,000
€7,700 - 10,000
US\$8,700 - 12,000



42

42^{AR}

MARC CHAGALL
(RUSSIAN/FRENCH, 1887-1985)

Polyphemus, from The Odyssey I (Mourlot 776; Cramer Books 96)
Lithograph printed in colours, 1975, on japon nacre, signed and numbered 15/30 in pencil, printed and published by Fernand Mourlot, Paris, the full sheet, 535 x 715mm (21 x 28 1/8in)(SH)

£4,000 - 6,000
€5,200 - 7,700
US\$5,800 - 8,700

43

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

The Rooster and the Clock
Etching with aquatint printed in colours, circa 1950, on BFK Rives, signed and numbered 60/300 in pencil, printed by Georges Visat, published by Maeght Éditeur, Paris, with margins, 310 x 230mm (12 1/8 x 9 1/8in)(PL)

£2,000 - 3,000
€2,600 - 3,900
US\$2,900 - 4,300



43



44



45

44^{AR}

PABLO PICASSO (SPANISH, 1881-1973)

Le Repos du Sculpteur II, from La Suite Vollard
(Bloch 172; Baer 325.Bd)

Etching, 1933, on Montval, with the Picasso watermark, signed in pencil, from the edition of 260, published in 1939 by Vollard, Paris, with full margins, 194 x 267mm (7 5/8 x 10 1/2in)(PL)

£3,000 - 5,000
€3,900 - 6,500
US\$4,300 - 7,200

45^{AR}

PABLO PICASSO (SPANISH, 1881-1973)

Minotaur, une Coupe à la Main, et Jeune Femme, from La Suite Vollard
(Bloch 190; Baer 349.Bd)

Etching, 1933, on Montval, with the Picasso watermark, signed in pencil, from the edition of 260, published in 1939 by Vollard, Paris, with full margins, 194 x 267mm (7 5/8 x 10 1/2in)(PL)

£3,000 - 5,000
€3,900 - 6,500
US\$4,300 - 7,200



46^{AR}

PABLO PICASSO (SPANISH, 1881-1973)

Buste de Femme (Bloch 1091; Baer 1295)

Linocut, 1962, on Arches wove, signed and inscribed 'epreuve d'artiste' in pencil, an artist's proof aside from the numbered edition of 50, printed by Arnera, Vallauris, published by Galerie Louise Leiris, Paris, with full margins, 350 x 270mm (13 3/4 x 10 5/8in) (B)

£8,000 - 12,000

€10,000 - 15,000

US\$12,000 - 17,000



47
AFTER PABLO PICASSO (SPANISH, 1881-1973)
 Femme dans L'Atelier
 Offset lithograph printed in colours, 1956, on Arches, signed and numbered 144/350 in pencil, published by Guy Spitzer, Paris, with his blindstamp and his stamp in black ink verso, with margins, 474 x 568mm (18 5/8 x 22 3/8in)(l)

£4,000 - 6,000
 €5,200 - 7,700
 US\$5,800 - 8,700

47



**PROPERTY FROM
 THE C.S. REDDIHOUGH COLLECTION**

48
AFTER PABLO PICASSO (SPANISH, 1881-1973)
BY JACQUES VILLON (FRENCH, 1875-1963)
 Nature Morte (Ginestet & Pouillon E 652)
 Aquatint printed in colours, 1927-28, on wove, signed by Picasso and numbered 89/200 in pencil, published by Galerie Bernheim-Jeune, Paris, with margins, 373 x 500mm (14 3/4 x 19 3/4in)(PL) (unframed)

£2,000 - 3,000
 €2,600 - 3,900
 US\$2,900 - 4,300

48



49

49

AFTER PABLO PICASSO (SPANISH, 1881-1973)

La Danseuse Nain, from the Barcelona Suite (Czwiklitzer 234)

Offset lithograph printed in colours, 1966, on Arches, signed in pencil, a proof aside from the edition of 60, published by Museo Picasso, Barcelona, with wide margins, 574 x 320mm (22 5/8 x 12 5/8in)(l) (unframed)

£3,000 - 5,000

€3,900 - 6,500

US\$4,300 - 7,200



50

50

AFTER PABLO PICASSO (SPANISH, 1881-1973)

L'Attente (Margot), from the Barcelona Suite (Czwiklitzer 233)

Offset lithograph printed in colours, 1966, on Arches, signed in pencil, a proof aside from the edition of 60, published by Museo Picasso, Barcelona, with their blindstamp, with wide margins, 574 x 460mm (22 5/8 x 18 1/8in)(l) (unframed)

£3,000 - 5,000

€3,900 - 6,500

US\$4,300 - 7,200



51AR

SALVADOR DALI (SPANISH, 1904-1989)

Dante Alighieri: La Divine Comédie (Michler & Löpsinger 1039-1138g)
The complete set, 1960-64, comprising 100 wood engravings printed in colours, on B.F.K. Rives, hors-texte, with text in French, title, table of contents and justification pages, this copy number 412, from the edition of 350, with an additional suite of 100 wood engravings, and decomposition suites of six plates (M.&L.1054, 1072, 1087, 1105, 1108, 1135), published by Les Heures Claires, Paris, loose as issued within the original paper wrappers, paper-covered boards with abstract design in gilt and matching slipcases, 355 x 280mm (14 x 11in) (vol) (12)

£6,000 - 8,000

€7,700 - 10,000

US\$8,700 - 12,000



52^{AR}

SALVADOR DALI (SPANISH, 1904-1989)

Petits Nus Ronsard, from Actes Nues (Michler & Löpsinger 258-265)

The complete set, 1974, comprising eight etchings with hand-colouring, on japan, each signed and numbered XXXIV/XL in pencil, each with the artist's blindstamp, also numbered in pencil on the justification, published by Propyläen Verlag, Berlin, the full sheets, loose as issued within the blue cloth covered portfolio, overall 410 x 311mm (16 1/8 x 12 1/4in) (8) (folio)

£4,000 - 6,000

€5,200 - 7,700

US\$5,800 - 8,700



53

53*

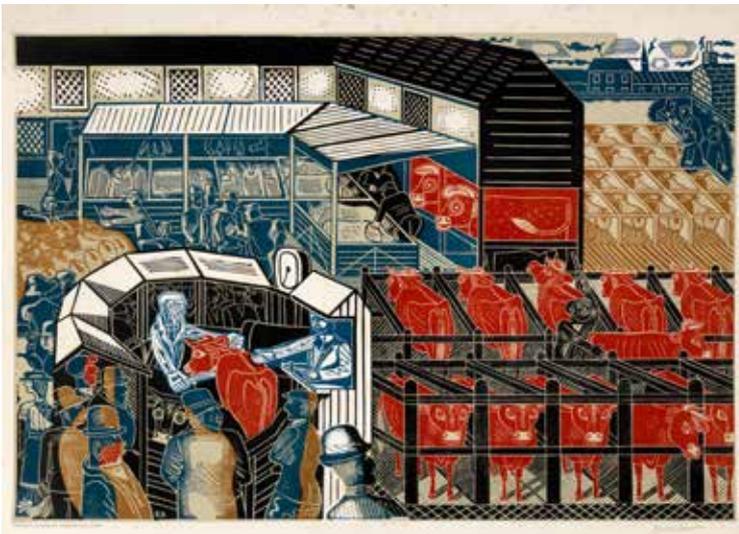
ERIC WILLIAM RAVILIOUS (BRITISH, 1903-1942)

Newhaven Harbour (Artmonsky p.38)
Autolithograph printed in colours, 1937, on machine made lithographic cartridge paper, unsigned as issued, from the proposed edition of approximately 400, printed by Curwen Press Ltd., London, published by Contemporary Lithographs Ltd., London, 585 x 715mm (23 x 32 1/8in)(SH) (unframed)

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300



54

Ravilious painted lighthouses along the coast of East Sussex and Kent. In September 1935 he and Bawden went on a painting excursion to Newhaven, and produced a number of versions of the harbour.

Helen Binyon wrote of Ravilious's Contemporary Lithograph as a 'scene of sensitive clarity and a beautiful luminosity'. Ravilious's title for the lithograph was *Homage to Seurat*. Michael Yorke describes it as 'evoking Seurat's calm and glinting depictions of ports across the Channel'.

Ruth Artmonsky, *Art for Everyone: Contemporary Lithographs Ltd.* (London: Artmonsky Arts, 2010), 58.

54* AR

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

Cattle Market, Braintree (Greenwood MG.25; Artmonsky p.44)

Lithograph, after a linocut, printed in colours, 1937, on machine made lithographic cartridge paper, signed in pencil, from the proposed edition of approximately 400, printed by Curwen Press Ltd., London, published by Contemporary Lithographs Ltd., London, 585 x 820mm (23 x 32 1/2in)(SH) (unframed)

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300



55

Cattle Market, Braintree was Bawden's only pre-war editioned print. Pat Gilmour wrote of this lithograph: 'Happy Cows...a Bawden speciality...(it) encapsulates the scene at Braintree cattle-market, incorporating grass-churning yokels and the bland faces or angular haunches of serried ranks of the livestock waiting to be sold'.

Ruth Artmonsky, *Art for Everyone: Contemporary Lithographs Ltd.* (London: Artmonsky Arts, 2010), 44.

55*AR

EDWARD WADSWORTH (BRITISH, 1889-1949)

Imaginary Harbour (Greenwood W/C 26; Artmsnky p.90)

Autolithograph printed in colours, 1938, on machine made lithographic cartridge paper, signed in pencil, from the proposed edition of approximately 400, printed by Curwen Press Ltd., London, published by Contemporary Lithographs Ltd., London, 500 x 660mm (19 3/4 x 26in)(SH) (unframed)

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200

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

56AR

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

Saffron Walden Church (Greenwood MG.98)

Linocut printed in colours, 1980, on wove, signed, titled and numbered 11/50 in pencil, with margins, 1487 x 571mm (58 1/2 x 22 1/2in)(B)

£5,000 - 7,000

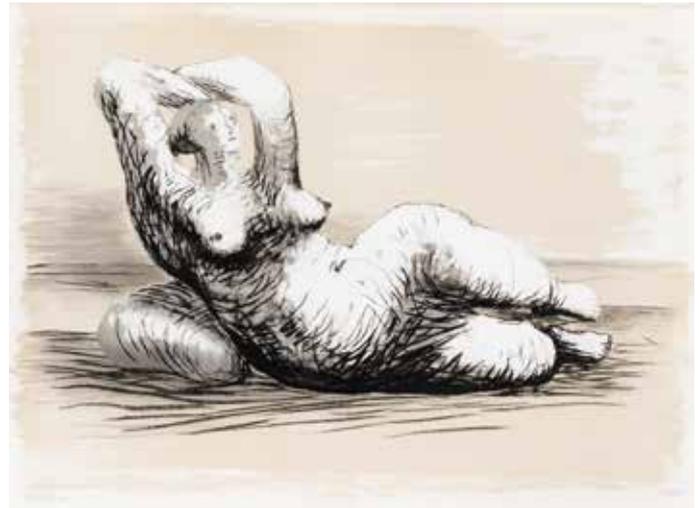
€6,500 - 9,000

US\$7,200 - 10,000





57



58



59

57^{AR}

BEN NICHOLSON O.M.
(BRITISH, 1894-1982)

Lucca (Small Version) (Lafranca 52)
Etching printed with tone with hand-colouring in blue watercolour, 1967, on wove, signed and dated in pencil, a proof aside from the numbered edition of 50, printed by Lafranca, Locarno, with his blindstamp, published by Ganymed Original Editions and Marlborough Fine Art, London, with full margins, 178 x 220mm (7 x 8 3/4in)(PL)

£2,000 - 3,000
€2,600 - 3,900
US\$2,900 - 4,300

58^{AR}

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

Reclining Woman on Beach (Cramer 595)
Lithograph printed in colours, 1982, on T.H. Saunders, signed and inscribed in pencil, a proof aside from the numbered edition of 50, printed by Curwen Prints Ltd., published by Raymond Spencer and Company Ltd. for The Henry Moore Foundation, Much Hadham, the full sheet, 555 x 755mm (21 3/4 x 29 3/4in) (SH)

£2,000 - 3,000
€2,600 - 3,900
US\$2,900 - 4,300

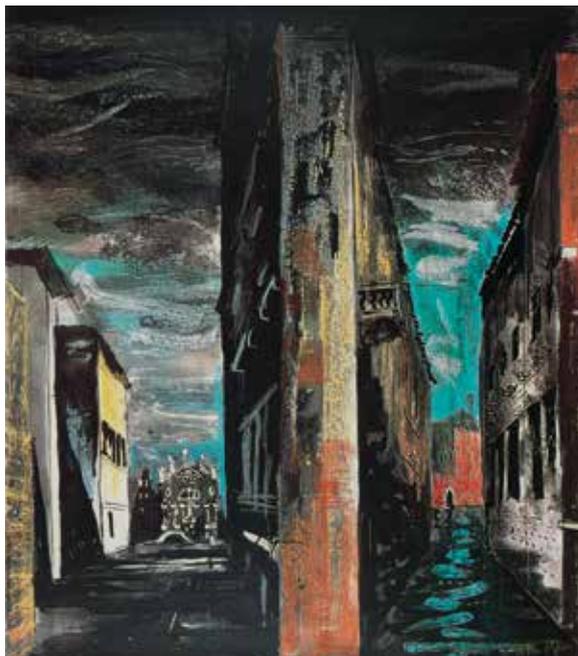
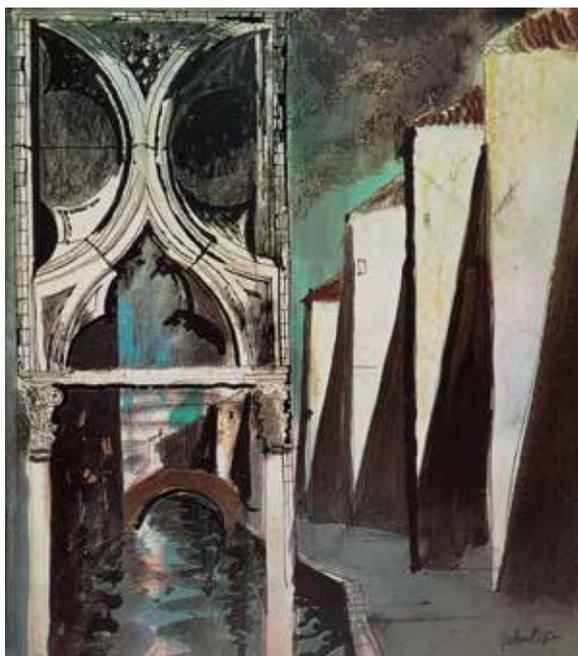
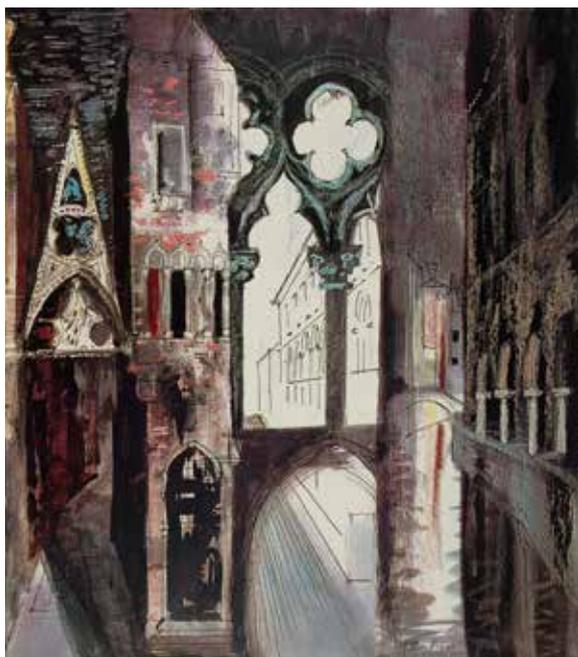
PROPERTY FROM
THE C.S. REDDHOUGH COLLECTION

59^{AR}

BEN NICHOLSON O.M.
(BRITISH, 1894-1982)

Princess (Cristea 12)
Linocut printed in blue, designed circa 1933, on cotton, with printed initials, from the edition of an unknown size (printed on demand), 605 x 850mm (23 1/4 x 33 1/2in) (SH)

£3,000 - 5,000
€3,900 - 6,500
US\$4,300 - 7,200



60*AR

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

Death in Venice (Levinson 224-233)

The complete portfolio, 1973, comprising ten screenprints in colours, on grand velin Arches, eight signed and numbered 11/70 in pencil or crayon, with text, title and justification pages, additionally signed and numbered in pencil, on the justification, printed by Kelpra Studio, London, published by Marlborough Fine Art, London, the full sheets printed to the edges, eight loose and two unsigned side panels glued to the front and back of the specially designed cloth-bound portfolio as issued, 785 x 685mm (30 7/8 x 27in)(SH)(8) and 390 x 685mm (15 3/8 x 27in)(SH)(2) (folio)

£10,000 - 15,000

€13,000 - 19,000

US\$14,000 - 22,000



61



62 (part)

61^{AR}

PATRICK CAULFIELD (BRITISH, 1936-2005)

Weekend Cabin (Cristea 6)

Screenprint in colours, 1967, on wove, signed and inscribed 'artist proof' in pencil, an artist's proof aside from the numbered edition of 75, printed by Kelpra Studio, London, published by Editions Alecto, London, the full sheet printed to the edges, 557 x 912mm (21 7/8 x 35 7/8in)(SH)

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

62^{AR}

JOE TILSON (BRITISH, BORN 1928)

A-Z box...Fragments of an Oneiric Alphabet (Cristea pp. 70-81)

The complete boxed set, 1969-70, comprising 26 double-sided screenprints, some with collage, on wove, each signed and numbered 12/25 in pencil, with index, title and justification pages, signed and numbered on the justification, printed by Kelpra Studio, London, published by R. Alistair McAlpine Publishing, London, the full sheets, loose as issued within the wooden box designed by the artist, each 750 x 500mm (29 1/2 x 19 3/4in)(SH) (26) (box)

£3,000 - 5,000

€3,900 - 6,500

US\$4,300 - 7,200



63

63^{AR}

SIR PETER BLAKE (BRITISH, BORN 1932)

Paul Weller's Stanley Road
 Screenprint in colours, 2003, on wove, signed and numbered 54/250
 in pencil, printed by Coriander Studio, London, with margins,
 485 x 485mm (19 1/8 x 19 1/8in)(l)

£2,000 - 3,000
 €2,600 - 3,900
 US\$2,900 - 4,300

64

VARIOUS ARTISTS

The Royal Academy Schools: Portfolio No.1 2004
 The complete portfolio, 2004, comprising ten prints in various media,
 each on wove, nine signed in pencil, the Terry Frost with a printed
 signature and counter-signed by the artist's wife, each numbered
 46/60 in pencil, with title and justification pages, also numbered on the
 justification, printed by Coriander Studio and Sky Editions, London,
 published by the Royal Academy of Arts, London, the full sheets, loose
 as issued within the original red portfolio box, each 595 x 445mm
 (23 1/2 x 17 1/2in)(SH) (10) (folio)

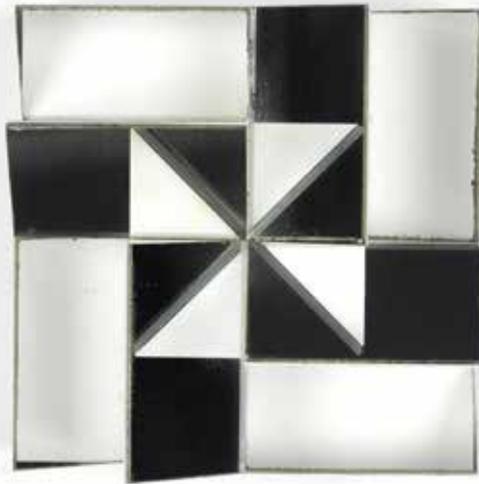
£2,000 - 3,000
 €2,600 - 3,900
 US\$2,900 - 4,300

Artists include: Ivor Abrahams, Peter Blake, Sandra Blow, Alan Cox,
 Terry Frost, Gary Hume, Vanessa Jackson, Phillip King, Richard Kirwan
 and Bruce McLean.



64 (part)





66

65^{AR}

ALLEN JONES RA (BRITISH, BORN 1937)

(Untitled) Two Figures

Monoprint in red and black, 1986, on wove, signed and dated in pencil, the full sheet printed to the edges, 1640 x 1070mm (64 5/8 x 42 1/8in)(SH)

£4,000 - 6,000

€5,200 - 7,700

US\$5,800 - 8,700

66^{AR}

MARY MARTIN (BRITISH, 1907-1969)

Rotation MM1

Injected moulded polystyrene and mirror multiple, 1968, from an unknown edition size (presumed to be circa 100), published by Unlimited of Bath, overall 127 x 127 x 92mm (5 x 5 x 3 5/8in)

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

67^{AR}

ALLEN JONES RA (BRITISH, BORN 1937)

Legs

Vacuum formed acrylic and cellulose in black and white, 1970, signed and numbered 149 from the edition of 2000 in ink verso, published by xartcollection, Zurich, overall 630 x 370 x 90mm (24 3/4 x 14 1/2 x 3 1/2in)

£1,500 - 2,000

€1,900 - 2,600

US\$2,200 - 2,900



67



68* AR

BRIDGET RILEY (BRITISH, BORN 1931)

Untitled [Based on Blaze] (Schubert 4)

Screenprint, 1964, on wove, signed, dated and numbered 3/50 in pencil, with full margins, 525 x 517mm (20 3/4 x 20 3/8in)(SH)

£15,000 - 20,000

€19,000 - 26,000

US\$22,000 - 29,000

69AR

BRIDGET RILEY (BRITISH, BORN 1931)

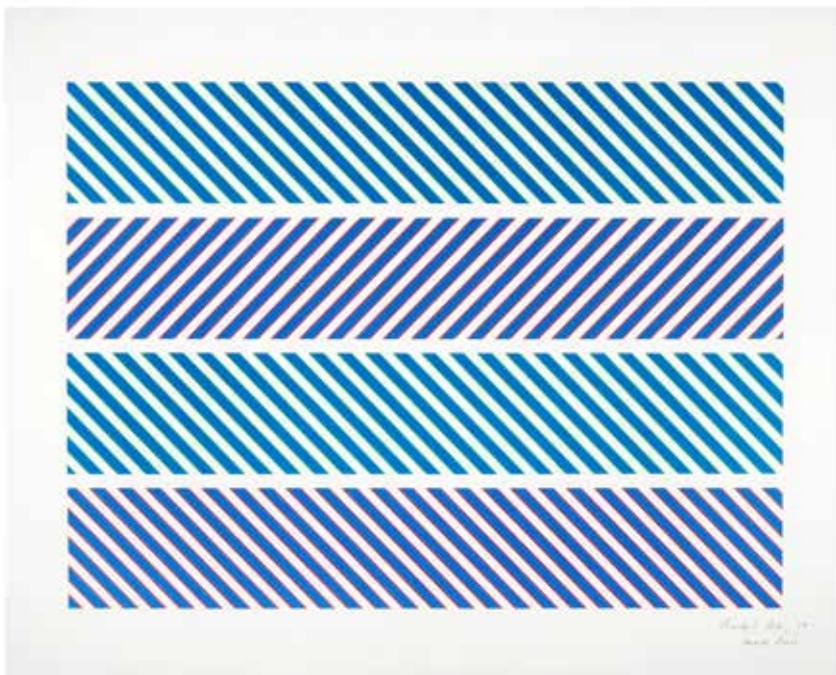
Untitled [Rothko Portfolio] (Schubert 19)

Screenprint in colours, 1973, on wove, signed, dated and inscribed 'Artist's Proof' in pencil, aside from the numbered edition of 75, printed by Kelpra Studio, London, published by Propyläen Verlag, Berlin for the Mark Rothko Memorial Trust, with full margins, 553 x 772mm (21 3/4 x 30 3/8in)(l)

£2,500 - 3,500

€3,200 - 4,500

US\$3,600 - 5,100



69

70AR

BRIDGET RILEY (BRITISH, BORN 1931)

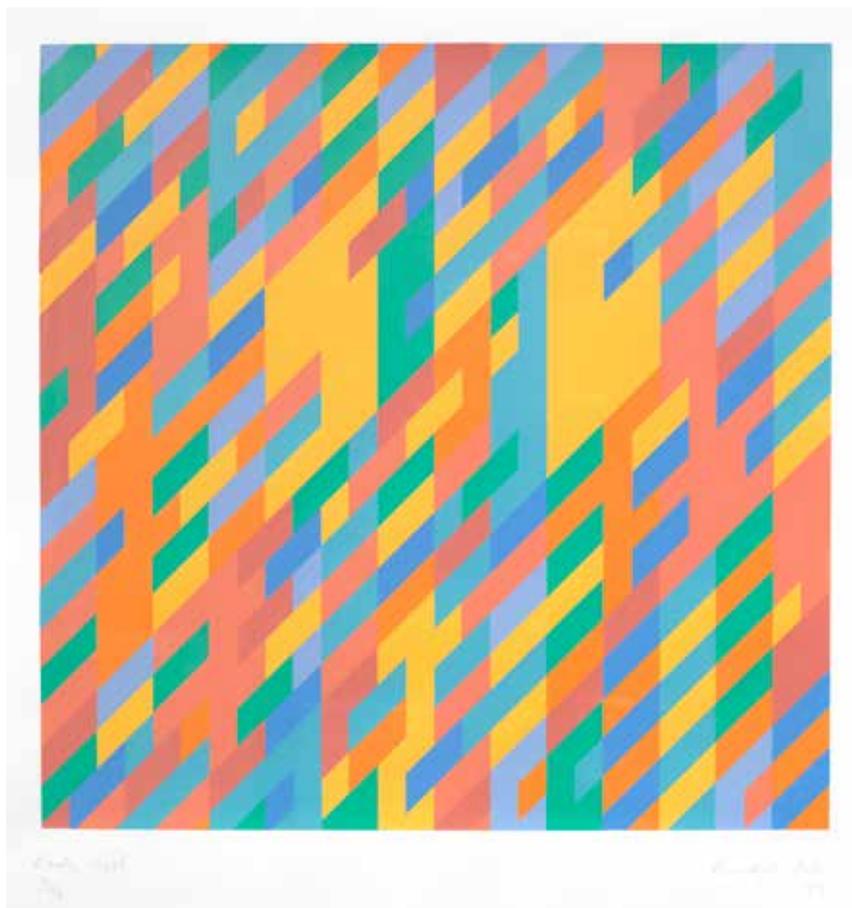
Early Light (Schubert 33)

Screenprint in colours, 1987, on wove, signed, titled, dated and numbered 2/75 in pencil, printed by Graham Henderson, London, with full margins, 533 x 533mm (21 x 21in)(l)

£3,000 - 5,000

€3,900 - 6,500

US\$4,300 - 7,200



70



71AR

DAVID HOCKNEY (BRITISH, BORN 1937)

Pretty Tulips (Scottish Arts Council 115)

Lithograph printed in colours, 1969, on handmade Crisbrook, signed, titled, dated and numbered 103/200 in pencil, published by Petersburg Press, London, the full sheet, 725 x 505mm (28 1/2 x 1 7/8in) (SH)

£5,000 - 7,000

€6,500 - 9,000

US\$7,200 - 10,000



72^{AR}

DAVID HOCKNEY (BRITISH, BORN 1937)

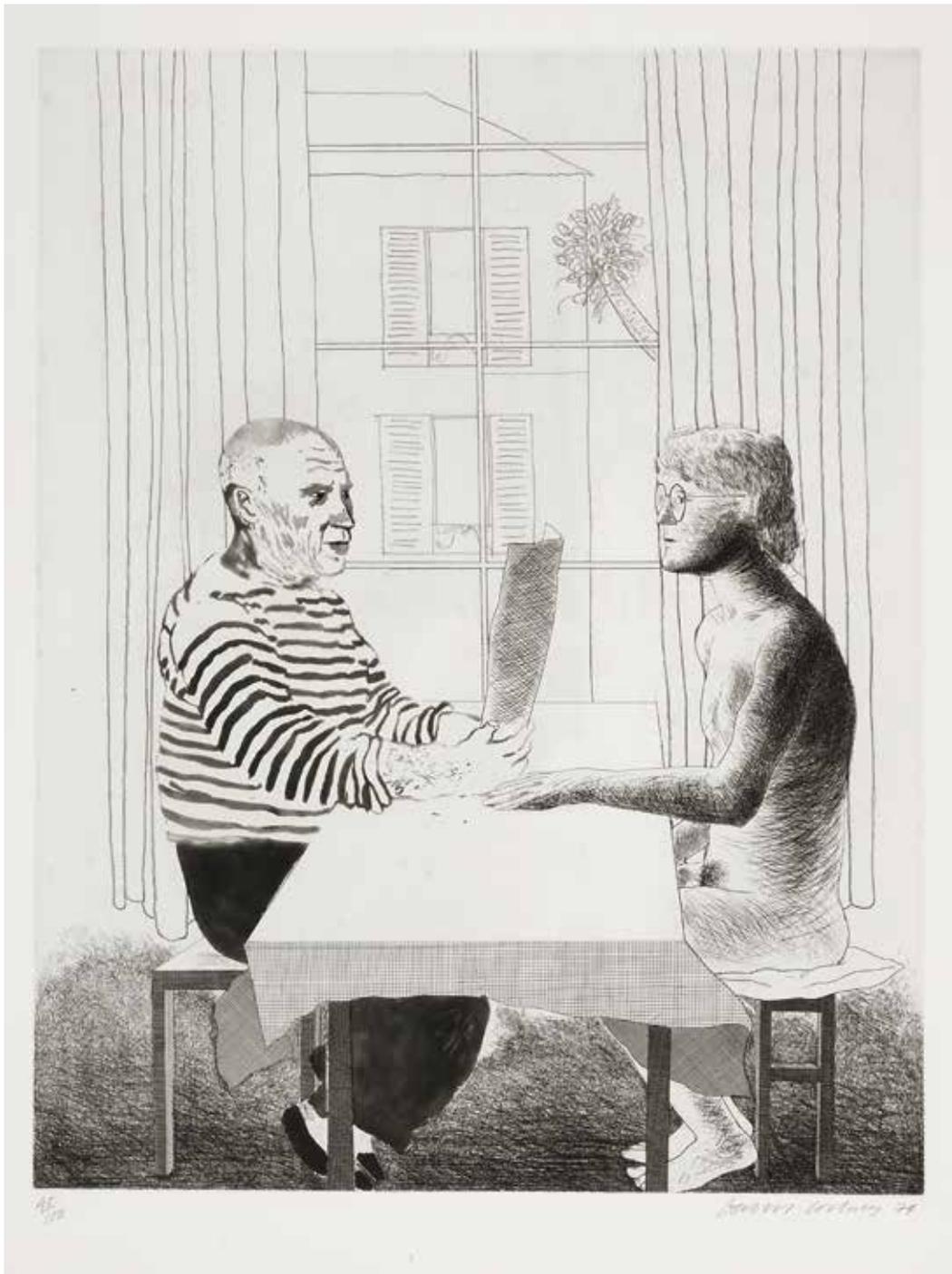
Potted Daffodils (M.C.A. Tokyo 237)

Lithograph, 1980, on cream BFK Rives, signed, dated and numbered
5/98 in pencil, published by Tyler Graphics Ltd., Mount Kisco, New
York, with their blindstamp, the full sheet, 1118 x 762mm (44 x 30in)
(SH)

£5,000 - 7,000

€6,500 - 9,000

US\$7,200 - 10,000



73^{AR}

DAVID HOCKNEY (BRITISH, BORN 1937)

Artist and Model (Scottish Arts Council 160; M.C.A. Tokyo 152)
Etching, 1973-74, on wove, signed, dated and numbered 45/100 in
pencil, printed by Crommelynck, Paris, with their blindstamp, published
by Petersburg Press, London, with full margins, deckle edges at left
and right, 575 x 440mm (22 5/8 x 17 3/8in)(PL)

£6,000 - 8,000

€7,700 - 10,000

US\$8,700 - 12,000



74

74^{AR}

DAVID HOCKNEY (BRITISH, BORN 1937)

Study for Rumpelstiltskin (M.C.A. Tokyo 11)

The series of four etchings with aquatint, 1961, printed on one sheet of watermarked Crisbrook wove, signed, dated and numbered 14/15 in pencil, printed by Maurice Payne, London, published in 1972 by Petersburg Press, London, with full margins, 250 x 564mm (9 7/8 x 22 1/4in)(SH)

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

75^{AR}

DAVID HOCKNEY (BRITISH, BORN 1937)

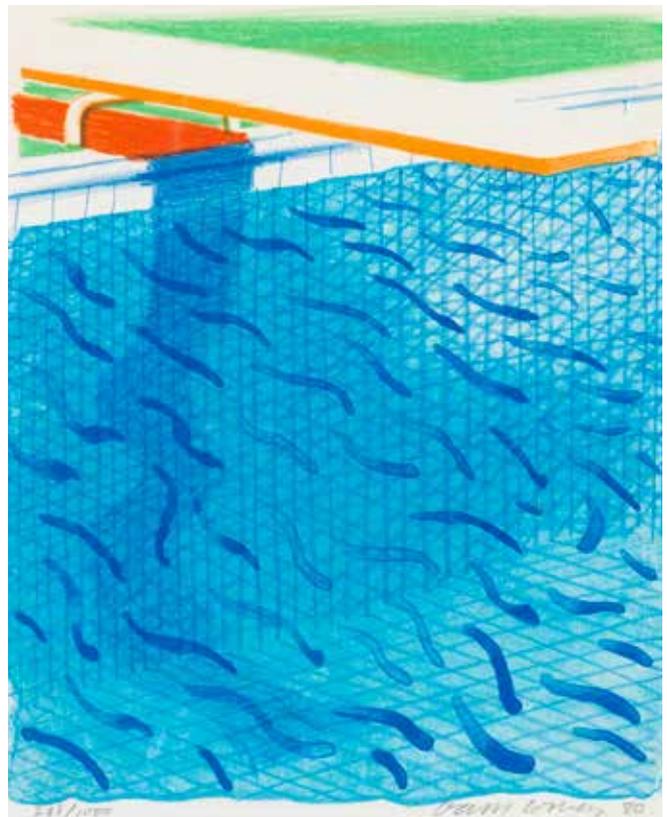
Pool Made with Paper and Blue Ink for Book (M.C.A. Tokyo 234)

Lithograph printed in colours, 1980, on Arches cover paper, signed, dated and numbered 243/1000 in pencil, published by Tyler Graphics Ltd., Mount Kisco, New York, with their blindstamp, together with the accompanying book 'Paper Pools', signed by the artist on the justification in red ink, copy '243', within the original blue linen covered boards and slipcase, 265 x 225mm (10 1/8 x 8 7/8in)(SH)

£5,000 - 7,000

€6,500 - 9,000

US\$7,200 - 10,000



75



76



77

76

ANDY WARHOL (AMERICAN, 1928-1987)

Jacqueline Kennedy II (Jackie II), from 11 Pop Artists II (Feldman & Schellmann II.14)

Screenprint in black and purple, 1966, on wove, with the artist's stamped signature verso, from the edition of 200, printed by KMF Inc., New York, published by Original Editions, New York, the full sheet printed to the edges, 610 x 762mm (24 x 30in)(SH)

£4,000 - 6,000
 €5,200 - 7,700
 US\$5,800 - 8,700

77

ANDY WARHOL (AMERICAN, 1928-1987)

Electric Chair (Feldman & Schellmann II.76)

Screenprint in colours, 1971, on thick wove, signed and dated in black ballpoint pen verso, stamp numbered 165/250 verso, printed by Silkprint Kettner, Zurich, published by Bruno Bischofberger, Zurich, the full sheet printed to the edges, 902 x 1219mm (35 1/2 x 48in)(SH)

£4,000 - 6,000
 €5,200 - 7,700
 US\$5,800 - 8,700



78

ANDY WARHOL (AMERICAN, 1928-1987)

Mick Jagger (Feldman & Schellmann II.144)

Screenprint in colours, 1975, on Arches Aquarelle, signed by the artist in pencil and by Mick Jagger in red felt-tip pen, numbered 60/250 in pencil, printed by Alexander Heinrici, New York, published by Seabird Editions, London, with their stamp verso, the full sheet, 1105 x 737mm (43 1/2 x 29in)(SH)

£12,000 - 18,000

€15,000 - 23,000

US\$17,000 - 26,000



79

ANDY WARHOL (AMERICAN, 1928-1987)

Douc Langur (Feldman & Schellmann III B.61[a])

Unique screenprint in colours, 1986, on Lennox Museum Board,
with the Estate of Andy Warhol and the Andy Warhol Foundation for
the Visual Arts stamps verso, inscribed 'VF' and 'UP 99.17' verso in
pencil, published by Springer/Verlag, New York, the full sheet, 457 x
371mm (18 x 14 5/8in)(SH)

£8,000 - 12,000

€10,000 - 15,000

US\$12,000 - 17,000

Provenance

The Collection of band U2,

Gifted by the above to the present owner

Private Collection, UK



80

80

ANDY WARHOL (AMERICAN, 1928-1987)

One Plate, from Flowers (Feldman & Schellmann II.108)
 Screenprint with hand-colouring, 1974, on Arches, initialed in pencil, signed and inscribed A.P. 7/50 in pencil verso, an artist's proof aside from the edition of 250, printed by Alexander Heinrici, New York, published by Peter M. Brant, Castelli Graphics and Andy Warhol Multiples, Inc., New York, with Castelli Graphics and Andy Warhol Multiples, Inc. copyright inkstamps verso, the full sheet, 1038 x 692mm (40 7/8 x 27 1/4in)(SH)

£2,000 - 3,000
 €2,600 - 3,900
 US\$2,900 - 4,300

81

TOM WESSELMANN (AMERICAN, 1931-2004)

Great American Brown Nude: Cut Out
 Screenprint in colours, 1971, on wove, signed and numbered 10/100 in pencil, published by the artist, the full sheet, 405 x 505mm (16 x 19 7/8in)(SH)

£2,000 - 3,000
 €2,600 - 3,900
 US\$2,900 - 4,300

82

ANDY WARHOL (AMERICAN, 1928-1987)

One Plate, from Ladies and Gentlemen (Feldman & Schellmann II.129)
 Screenprint in colours, 1975, on wove, signed, dated and numbered 60/175 in pencil verso, printed by Alexander Heinrici, New York, published by Luciano Anselmino, Milan, the full sheet, 940 x 645mm (37 1/8 x 25 3/8in) (SH)

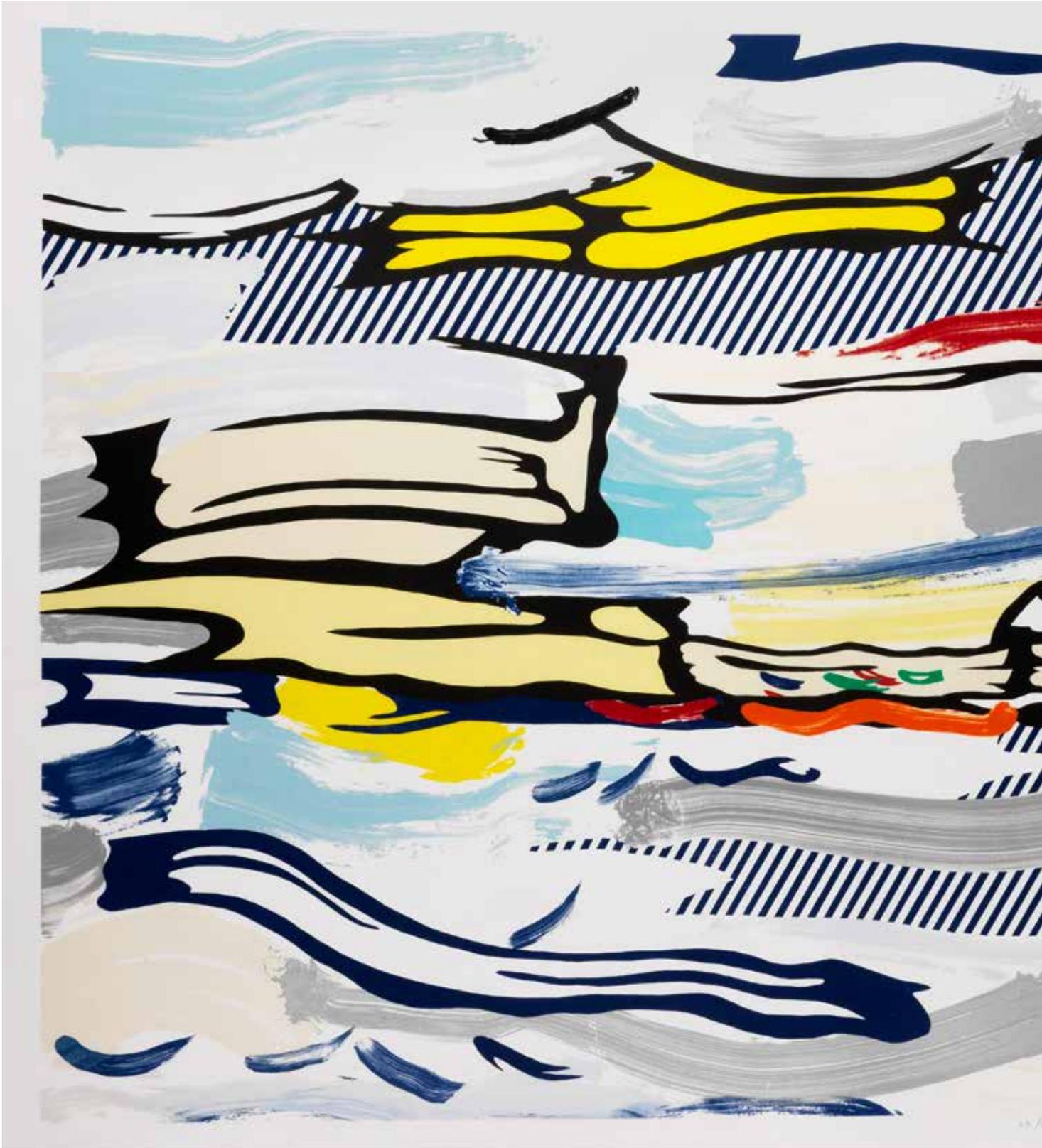
£3,000 - 5,000
 €3,900 - 6,500
 US\$4,300 - 7,200



81



82





83

ROY LICHTENSTEIN (AMERICAN, 1923-1997)

Seascape, from Landscapes (Corlett 210)

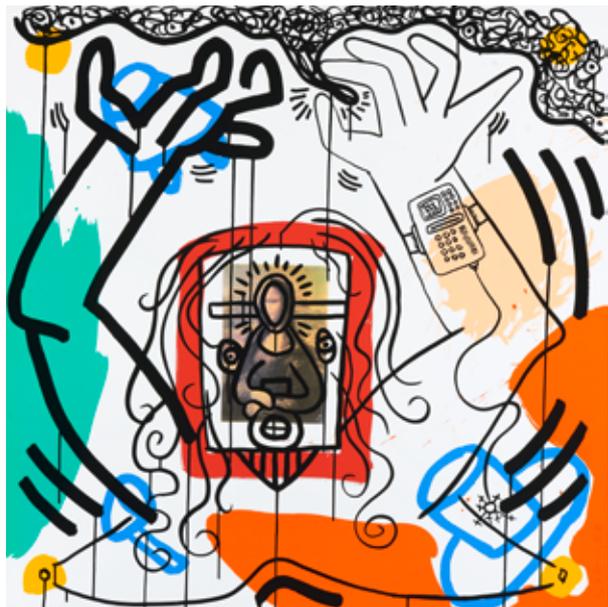
Lithograph, woodcut and screenprint in colours, 1985, on Arches, signed, dated and numbered 32/60 in pencil, printed and published by Gemini G.E.L., Los Angeles, with their blindstamp, the full sheet, 1024 x 1406mm (40 1/4 x 55 3/8in)(SH)

£25,000 - 35,000

€32,000 - 45,000

US\$36,000 - 51,000





84

KEITH HARING (AMERICAN, 1958-1990)

William S. Burroughs: Apocalypse (Littman pp. 98-115)

The complete set, 1988, comprising ten screenprints in colours, on Museum Board, each signed, dated and numbered 77/90 in pencil, with title, text and justification, the title and text printed on PVC foil, signed by the author in black ink on the introduction, printed by Rupert Jasen Smith, New York, with his blindstamp, published by George Mulder Fine Arts, New York, with the publisher's and artist's copyright inkstamp verso, the full sheets, 965 x 965mm (38 x 38in)(SH)(10)

£28,000 - 35,000

€36,000 - 45,000

US\$41,000 - 51,000



85



86



87

85^{AR}

FRANCIS BACON (BRITISH, 1909-1992)

Metropolitan Triptych (Large Version), Left Panel (Sabatier 4)

Etching with aquatint printed in colours, 1981, on Guarro, signed and numbered 68/99 in pencil, printed and published by Polígrafa, Barcelona, with full margins, 385 x 295mm (15 1/8 x 11 5/8in)(PL)

£5,000 - 7,000

€6,500 - 9,000

US\$7,200 - 10,000

86^{AR}

FRANCIS BACON (BRITISH, 1909-1992)

Metropolitan Triptych (Large Version), Central Panel (Sabatier 4)

Etching with aquatint printed in colours, 1981, on Guarro, signed and numbered 68/99 in pencil, printed and published by Polígrafa, Barcelona, with full margins, 385 x 295mm (15 1/8 x 11 5/8in)(PL)

£5,000 - 7,000

€6,500 - 9,000

US\$7,200 - 10,000

87^{AR}

FRANCIS BACON (BRITISH, 1909-1992)

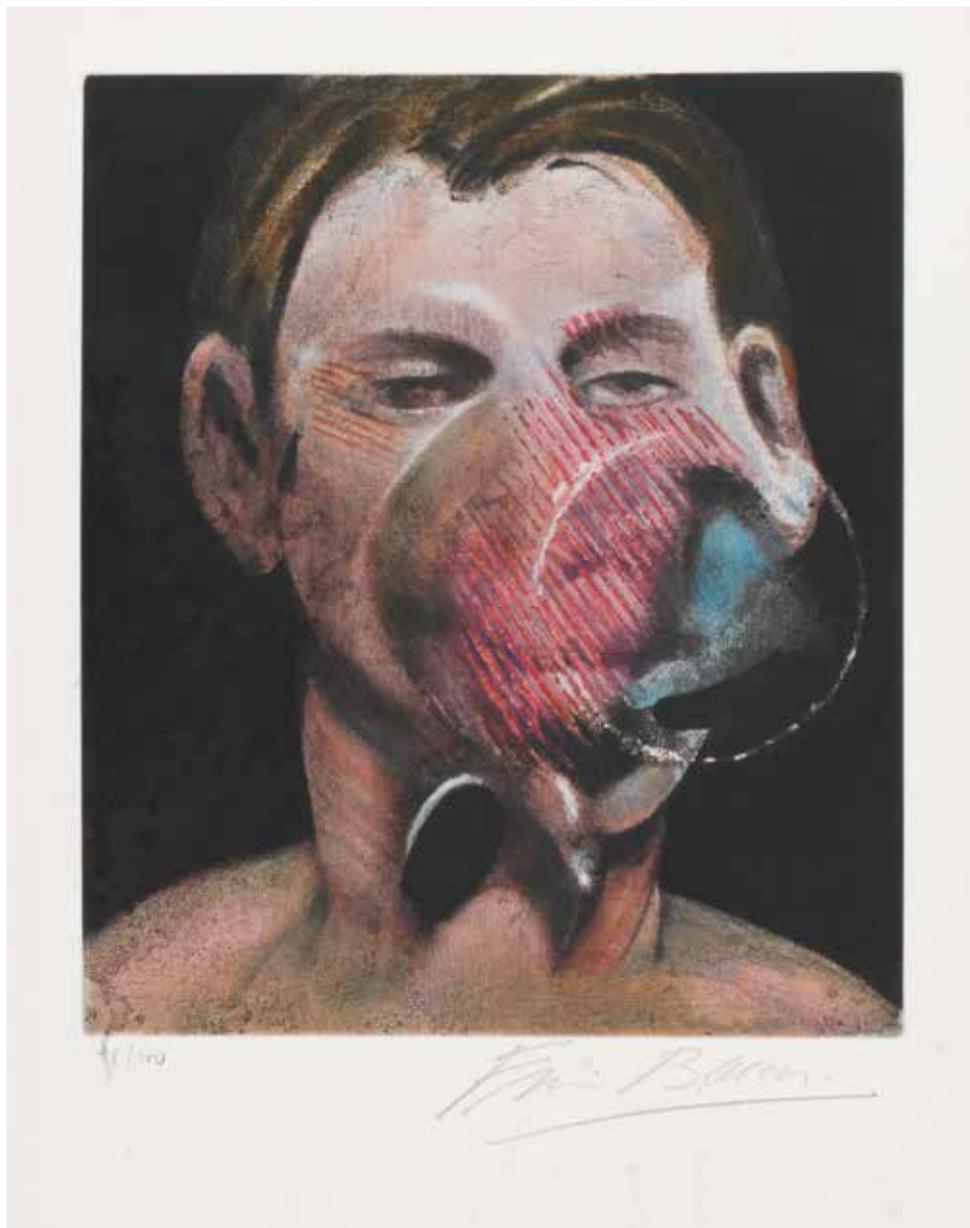
Metropolitan Triptych (Large Version), Right Panel (Sabatier 4)

Etching with aquatint printed in colours, 1981, on Guarro, signed and numbered 68/99 in pencil, printed and published by Polígrafa, Barcelona, with full margins, 385 x 295mm (15 1/8 x 11 5/8in)(PL)

£5,000 - 7,000

€6,500 - 9,000

US\$7,200 - 10,000



88

VARIOUS ARTISTS

Eddy Batache: *La Mysticité Charnelle de René Crevel*
The complete portfolio, 1976, comprising fourteen etchings with aquatint, ten printed in colours, on Arches, each signed by the artist and numbered 98/100 in pencil, hors-texte, this copy number 98, with title and justification pages, text in French, signed in pencil by the author on the justification, printed by Ateliers Georges Visat, apart from the Henry Moore printed by Lacouriere et Frélaud and the André Masson printed by Crommelynck, published by Éditions Georges Visat, Paris, the full sheets, loose as issued, within the original Arches wrappers with embossed title, protective pink silk-covered boards with title on spine and matching slipcase, overall 408 x 300mm (16 x 11 7/8in) (14) (folio)

Artists include: Francis Bacon, Camille Bryen, Jorge Camacho, Robert Couturier, Sonia Delaunay, Max Ernst, Man Ray, André Masson, Sebastian Matta, Henry Moore (C.377), Arpad Szenes, Dorothea Tanning, Vladimir Vélíckovic, Viera da Silva.

£6,000 - 8,000

€7,700 - 10,000

US\$8,700 - 12,000



89

AFTER FRANCIS BACON (BRITISH, 1909-1992)

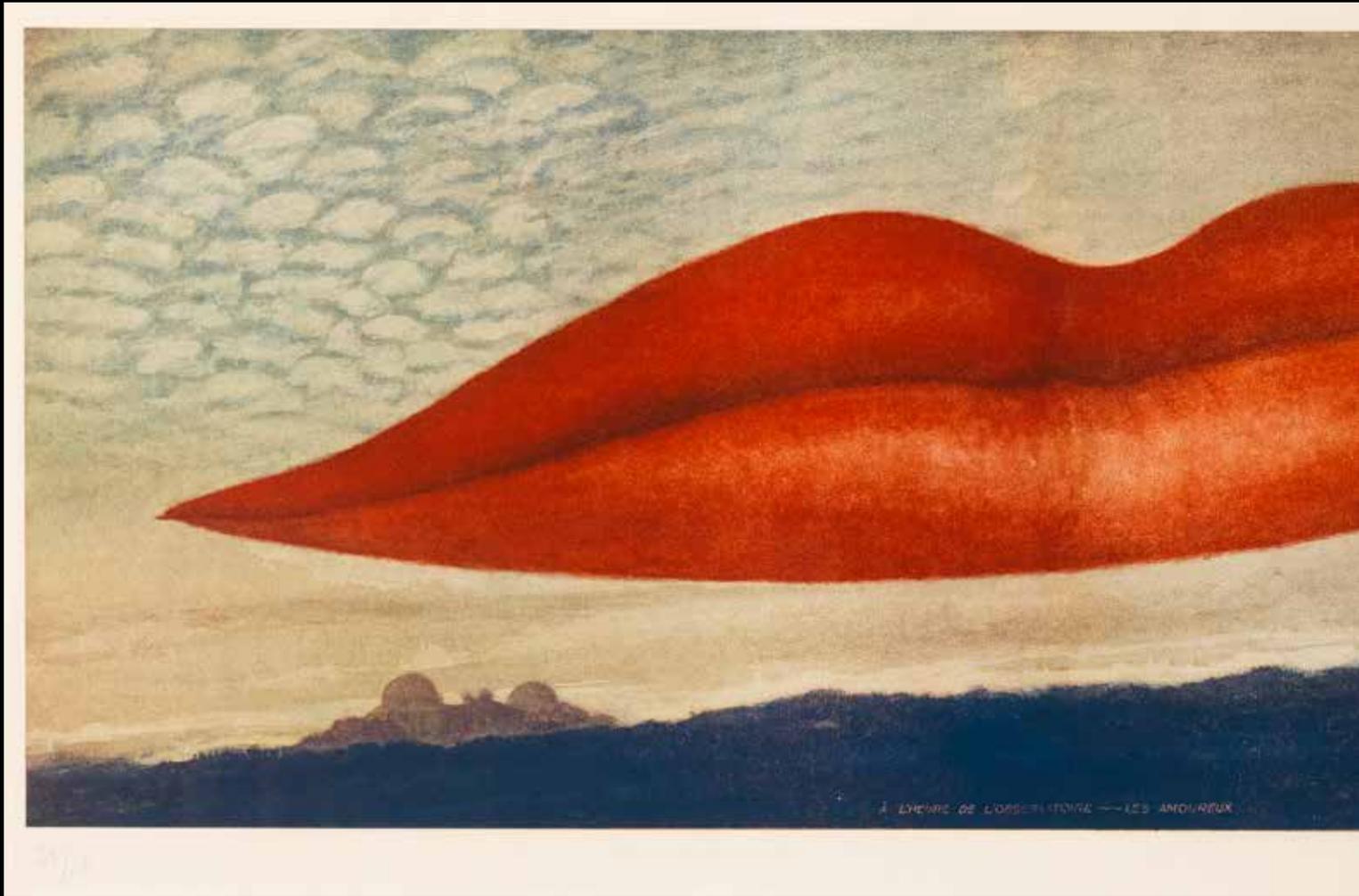
Portrait of John Edwards

Lithograph printed in colours, 2002, on wove, with the printed signature as published, numbered 41/50 in pencil, from the posthumous edition published by the artist's estate, with their blindstamp and with the estate inkstamp verso, the full sheet, 735 x 545mm (28 7/8 x 21 1/2in)(l)

£5,000 - 7,000

€6,500 - 9,000

US\$7,200 - 10,000





90

MAN RAY (AMERICAN, 1890-1976)

A l'heure de L'observatoire: Les amoureux (Anselmino 15)

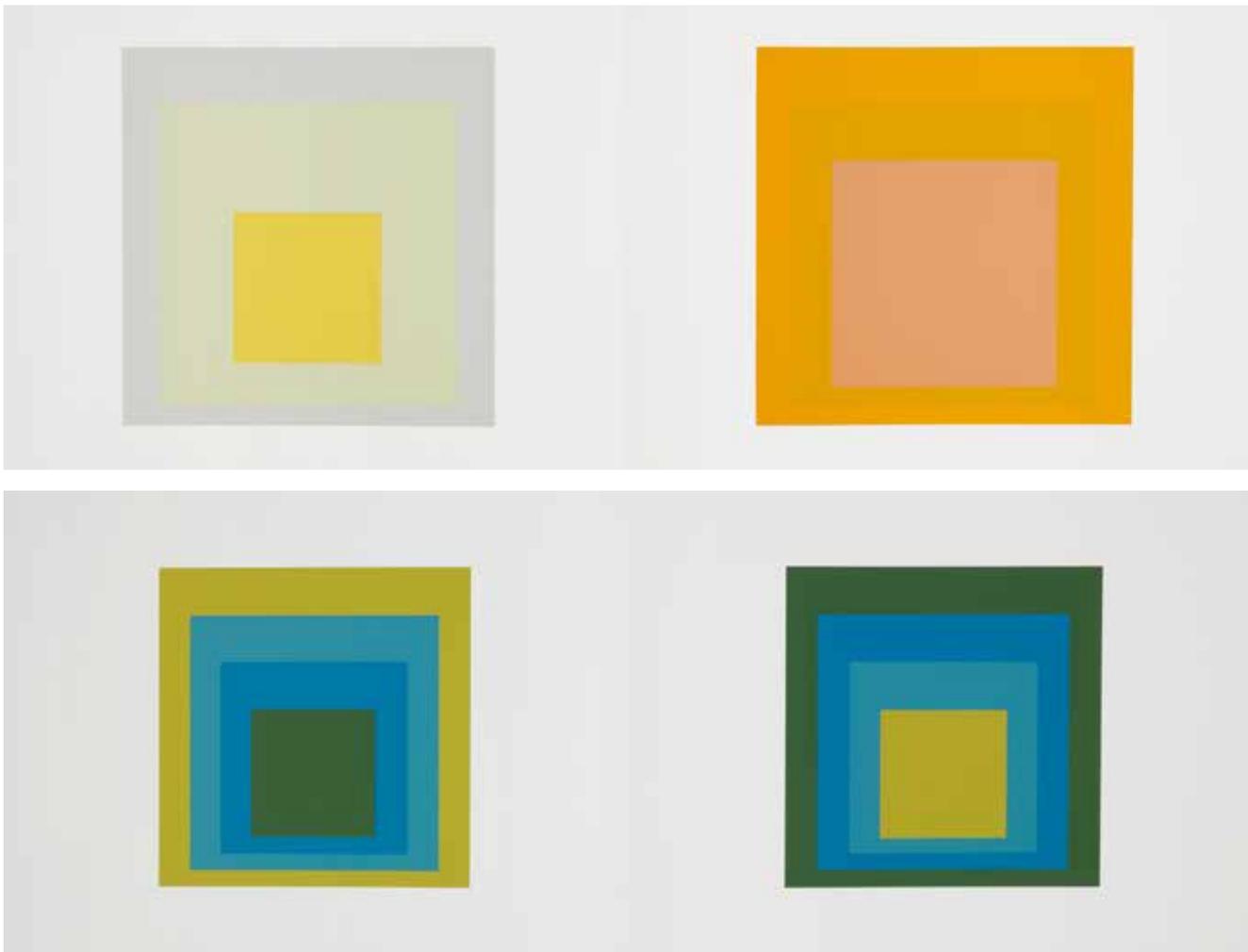
Offset lithograph printed in colours, 1970, on wove, signed and numbered 79/150 in pencil, published by Jean Pithory, Paris, with wide margins, 680 x 1040mm (26 3/4 x 40 7/8in)(SH)

£10,000 - 15,000

€13,000 - 19,000

US\$14,000 - 22,000

A l'Heure de l'Observatoire: Les Amoureux is one the most iconic images from Man Ray's oeuvre. It features the monumental floating lips of Lee Miller, the artist's photography assistant and lover.



91

JOSEF ALBERS (AMERICAN, 1888-1976)

Formulation: Articulation I & II

The double portfolio, 1972, comprising the complete set of 127 screenprints in colours, on 66 sheets of wove, each folded as issued, numbered 787 in black ink on the justification, from the edition of 1000, co-published by Harry N. Abrams Inc., New York, and Ives Sillman Inc., New Haven, within the original linen-covered grey portfolios and slipcases, each 527 x 400mm (20 3/4 x 15 3/4in)(2 folios)

£5,000 - 7,000

€6,500 - 9,000

US\$7,200 - 10,000



92*AR

FRIEDENSREICH HUNDERTWASSER (AUSTRIAN, 1928-2000)

Look at it on a Rainy Day (Regentag Portfolio) (Koschatzky 44-53)
 The complete portfolio, 1971-72, comprising ten screenprints in colours, with metallic embossing and mixed media, on various papers, plate 3 signed in black ink and numbered 265/300 and 2643/3000, with the artist's stamp in red, the others stamp-signed and stamp-numbered 2643/3000, with stamped titles, Japanese embossed seals and miniature depictions of the image in each margin, printed by Dietz Offizin, Lengmoss, Bavaria and Günter Dietz, published by Ars Viva, Zurich, with their stamps, the full sheets, loose as issued, within the original black wooden case, with the artist's name, title and miniature representations of each plate embossed on the cover, with a list of the plates in English on the inside left cover, signed in yellow chalk, numbered 2643 in pink chalk on the inside left cover, each 495 x 673mm (19 1/2 x 28 3/4in)(SH) (10) (folio)

£6,000 - 8,000

€7,700 - 10,000

US\$8,700 - 12,000



93^{AR}

ALBERTO BURRI (ITALIAN, 1915-1995)

Lettere-A-F (Sarteanesi pp. 56-60)

The complete set, 1969, comprising six screenprints in colours, on Fabriano Rosaspina, each signed and numbered 25/90 in pencil, printed and published by 2RC Edizioni d'Arte, Rome, loose as issued within the original paper folder, with full margins, each 350 x 500mm (13 3/4 x 19 5/8in)(SH) (6) (folio)

£4,000 - 6,000

€5,200 - 7,700

US\$5,800 - 8,700



94^{AR}

ALIGHIERO BOETTI (ITALIAN, 1940-1994)

Ordine e Disordine

Screenprint in colours and collage, 1980, signed and numbered 21/50
in pencil, printed by TxT, Rimini, published by Schellmann Editions,
Munich, with margins, 1000 x 1000mm (39 3/8 x 39 3/8in)(SH)

£3,000 - 5,000

€3,900 - 6,500

US\$4,300 - 7,200



95^{AR}

LUCIO FONTANA (ITALIAN, 1899-1968)

Concetto spaziale, Natura (Ruhé & Rigo B-3 & 4)

Partly polished bronze with a brown and green patina, in two parts, conceived in 1959 and executed in 1968, each incised with the artist's initials and numbering 29/90, each 100 x 90 x 50mm (4 x 3 3/4 x 2in) (2)

£12,000 - 18,000

€15,000 - 23,000

US\$17,000 - 26,000



96

96^{AR}

MAURIZIO CATTELAN (ITALIAN, BORN 1960)

Fondazione Obblomov

Etched glass, lead seal and string, 1992, with the artist's etched signature verso, overall 20 x 52 x 115mm (3/4 x 2 x 4 1/2 in)

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

97^{AR}

MICHELANGELO PISTOLETTO (ITALIAN, BORN 1933)

Self-Portrait

Screenprint on mirror-finished steel, 1970, incised with the artist's signature and numbering 96/100 verso, also numbered 96/100 in red felt-tip pen on a label affixed verso, published by Gabriele Mazzotta Editore, Milan, 500 x 350mm (19 3/4 x 13 3/4 in) (SH)

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

98^{AR}

ARMAN (FRENCH, 1928-2005)

Le Tombeau de Paganini

Cast bronze multiple, 1979, with incised signature and numbering 139/150, overall 560 x 215 x 60mm (22 x 8 1/4 x 2 3/8 in)

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

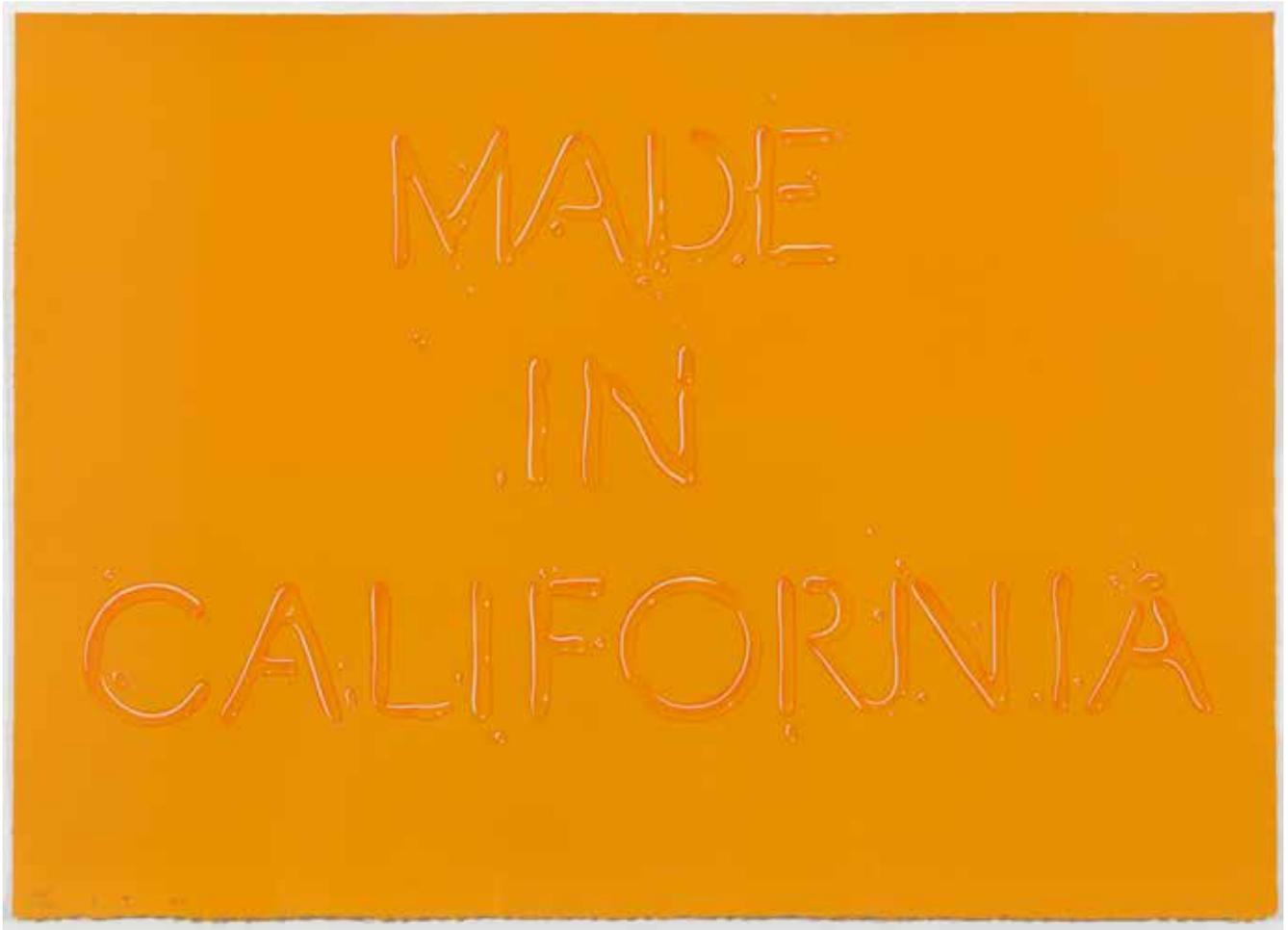
This work is recorded in the Arman Studio Archives New York under number: APA# 8401.79.032.



97



98



99

ED RUSCHA (AMERICAN, BORN 1937)

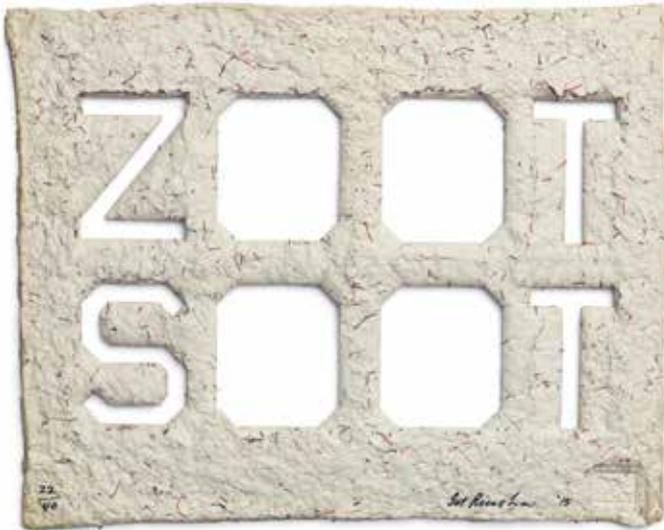
Made in California (Engberg 52)

Screenprint in colours, 1971, on Arches, signed with initials, dated and numbered 65/100 in pencil, published by Grunwald Graphic Arts Foundation, University of California, Los Angeles, the full sheet printed to the edges, 406 x 508mm (20 x 28 1/16in)(SH)

£20,000 - 30,000

€26,000 - 39,000

US\$29,000 - 43,000



100

100

ED RUSCHA (AMERICAN, BORN 1937)

Zoot Suit

Die-cut letterpress on handmade paper with coloured threads, 2015, signed, dated and numbered 22/40 in black ink, published by Bert Green Fine Art, Chicago, overall 275 x 345 x 15mm (10 7/8 x 13 5/8 x 5/8in) (unframed)

£3,500 - 4,500

€4,500 - 5,800

US\$5,100 - 6,500

101*

VARIOUS ARTISTS

18 Small Prints

The complete portfolio, 1973, comprising 18 prints in various media, each signed and numbered 16/100 in pencil, published by Bernard Jacobson Ltd., London, the full sheets, loose as issued, within the original clear plexiglass box, each 210 x 150mm (8 1/4 x 5 7/8in)(SH) (or the reverse) (18) (box)

£6,000 - 8,000

€7,700 - 10,000

US\$8,700 - 12,000

Artists & Titles Include: Ivor Abrahams *Four Seasons*; Peter Blake *Tiny Tim TNT*; Patrick Caulfield *Night Sky*; Bernard Cohen *Open*; Robyn Denny *Untitled*; Nigel Hall *Untitled*; Richard Hamilton *Un des effets des eaux de miers*; David Hockney *Postcard of Richard Wagner with Glass of Water*; Gordon House *Brown Arc*; Bill Jacklin *Rocking Down the Line*; Eduardo Palozzi *Me*; Peter Phillips *Untitled*; Kenneth Price *Crabcup Miniature*; Dieter Roth *Untitled*; Edward Ruscha *Hot Shot*; Ludwig Sander *Untitled*; Richard Smith *Untitled*; William Tillyer *Untitled*.

102

ED RUSCHA (AMERICAN, BORN 1937)

America Whistles, from America: The Third Century (Engberg 84)

Screenprint in colours, 1975, on Arches, signed, dated and numbered 78/200 in pencil, printed by Cirrus Editions, Los Angeles, with their blindstamp, published by APC Editions, New York, the full sheet printed to the edges, 767 x 570mm (30 1/4 x 22 3/8in) (SH) (unframed)

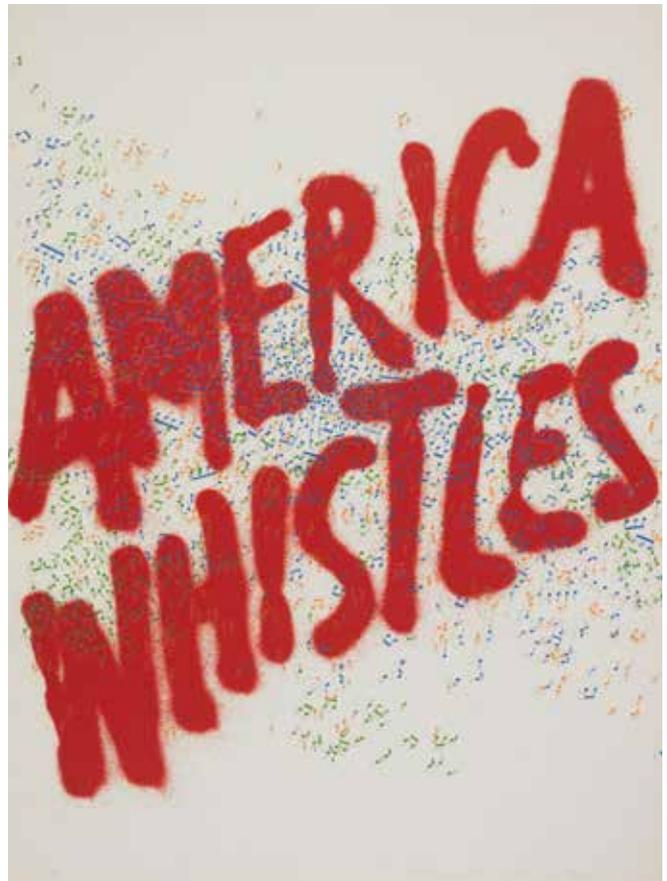
£1,500 - 2,000

€1,900 - 2,600

US\$2,200 - 2,900



101 (part)



102



103

SAM FRANCIS (AMERICAN, 1923-1994)

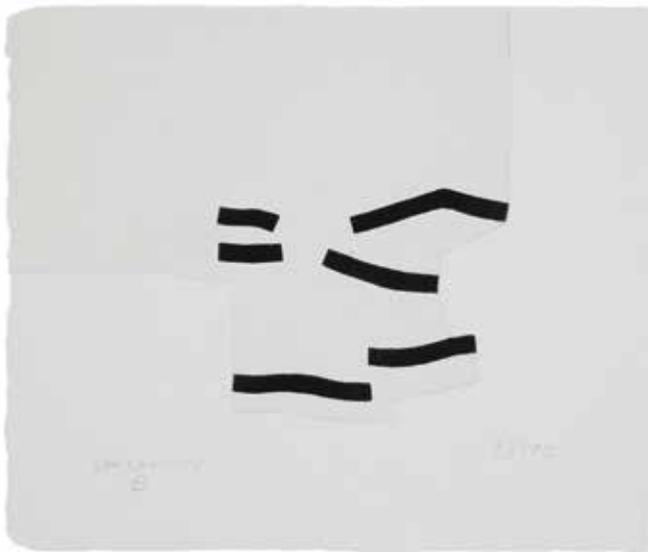
Untitled

Monotype with oil paint, powdered pigment and ink in colours, 1985,
on handmade wove, signed in pencil, inscribed 'GTW-SF-03-C-1985'
verso, the full sheet, 1065 x 1065mm (42 x 42in) (SH)

£8,000 - 12,000

€10,000 - 15,000

US\$12,000 - 17,000



104^{AR}

EDUARDO CHILLIDA (SPANISH, 1924-2002)

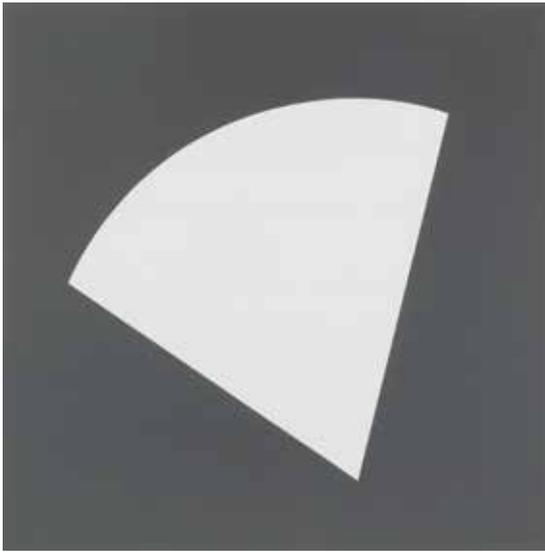
José Ángel Valente: Cántigas de Alén. 1-4 (Van der Koelen 96002-96005)

The complete portfolio, 1996, comprising four aquatints with embossing, on handmade Eskuland gris, each signed and numbered 43/100 in pencil, with text in Spanish, title and justification pages, signed by the author and artist in black ink on the justification, this copy number 43 from the edition of 100, printed by Taller Hatz, San Sebastian, published by Consorico de Santiago, loose as issued, within the original boards and linen covered portfolio box, overall 265 x 300mm (10 1/2 x 11 3/4in) (4) (folio)

£3,000 - 5,000

€3,900 - 6,500

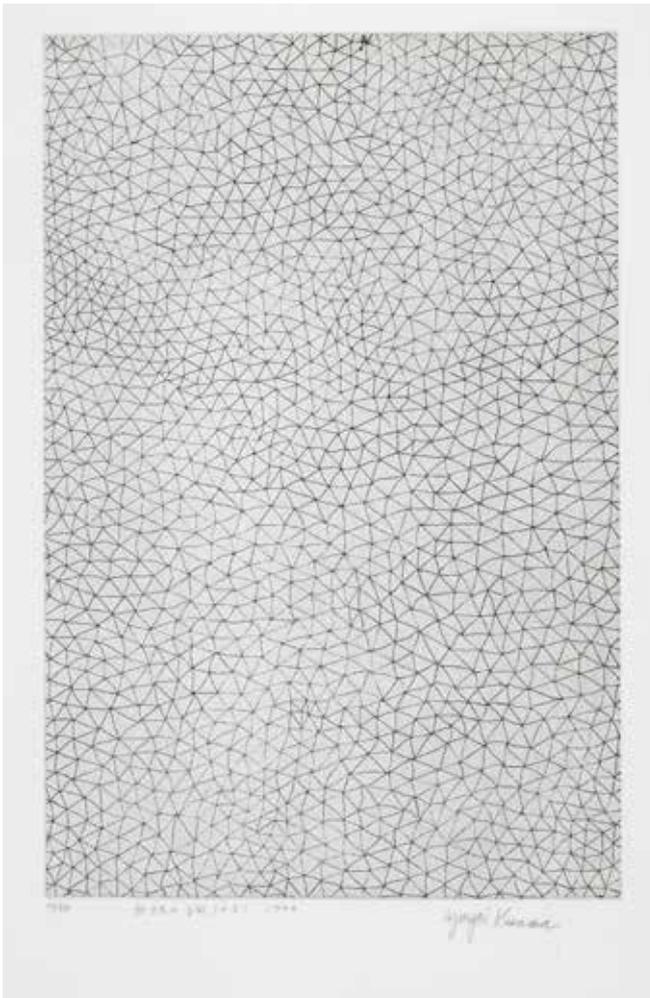
US\$4,300 - 7,200



105



106



107

105

ELLSWORTH KELLY (AMERICAN, 1923-2015)

Untitled

Lithograph printed in grey, 1998, on BFK Rives, signed and inscribed 'P.A.P 14/15' in pencil, an artist's proof aside from the edition of 75, published by The Estate Project for Artists with AIDS, New York and Gemini G.E.L., Los Angeles, with their stamp verso, the full sheet printed to the edges, 422 x 419mm (16 5/8 x 16 1/2in) (SH)

£2,500 - 3,500

€3,200 - 4,500

US\$3,600 - 5,100

106

LOUISE BOURGEOIS (AMERICAN, 1911-2010)

Flower in the Forest

Lithograph printed in colours, 1998, on wove, initialed and inscribed 'AP 14' in pencil, one of 15 artist's proofs aside from the edition of 75, printed by Solo Press, New York, published by The Estate Project for Artists with AIDS, New York and Gemini G.E.L., Los Angeles, with their stamp verso, the full sheet, 570 x 765mm (22 3/8 x 30 1/8in) (SH)

£3,000 - 5,000

€3,900 - 6,500

US\$4,300 - 7,200

107

YAYOI KUSAMA (JAPANESE, BORN 1929)

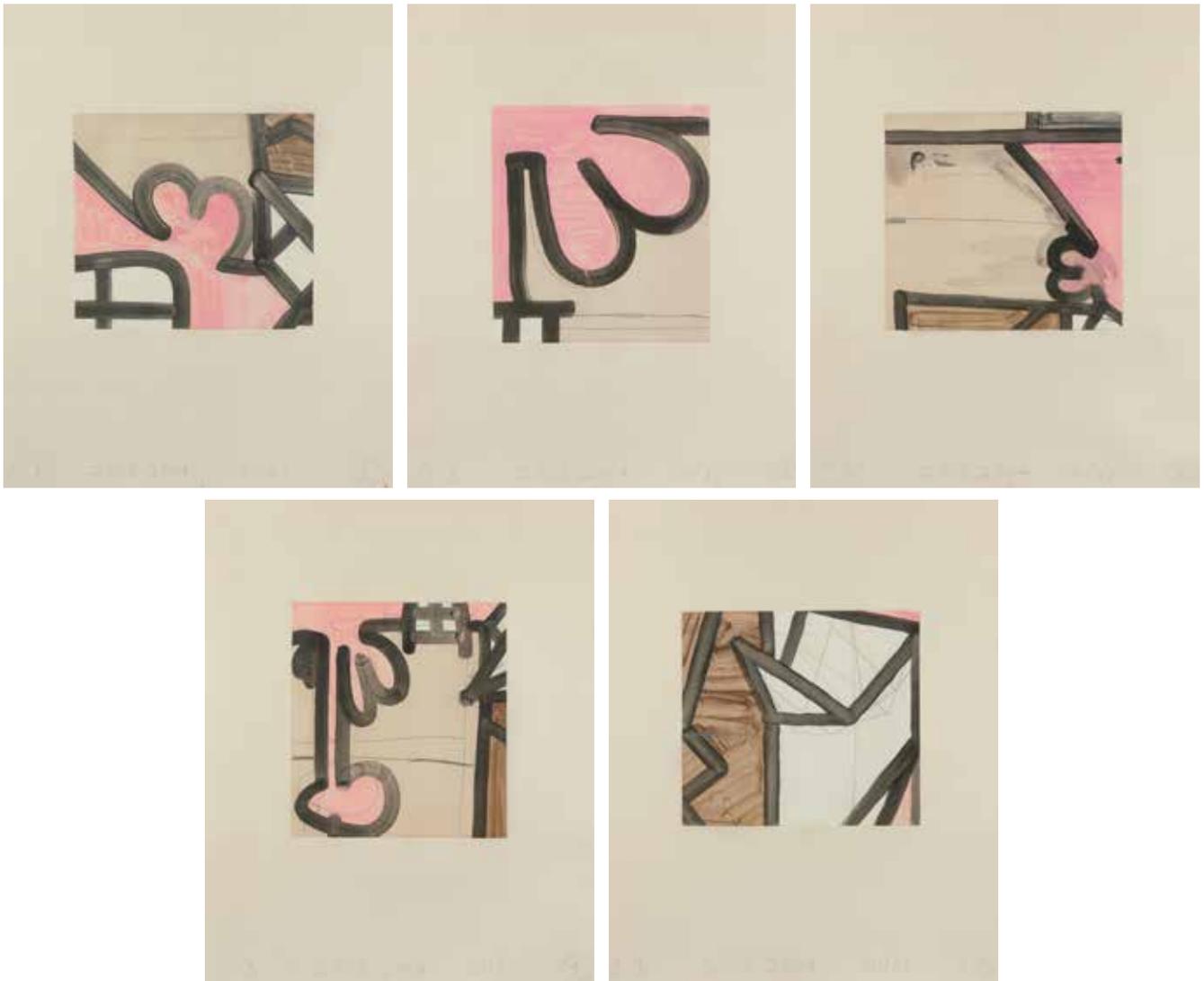
Infinity Nets (A-B) (Kusama 198)

Etching printed with tone, 1994, on Vélín d'Arches, signed, titled in Japanese, dated and numbered 42/50 in pencil, printed by Kimura Kihachi, with full margins, 452 x 295mm (17 7/8 x 11 5/8in)(PL) (unframed)

£3,000 - 5,000

€3,900 - 6,500

US\$4,300 - 7,200



108

CARROLL DUNHAM (AMERICAN, BORN 1949)

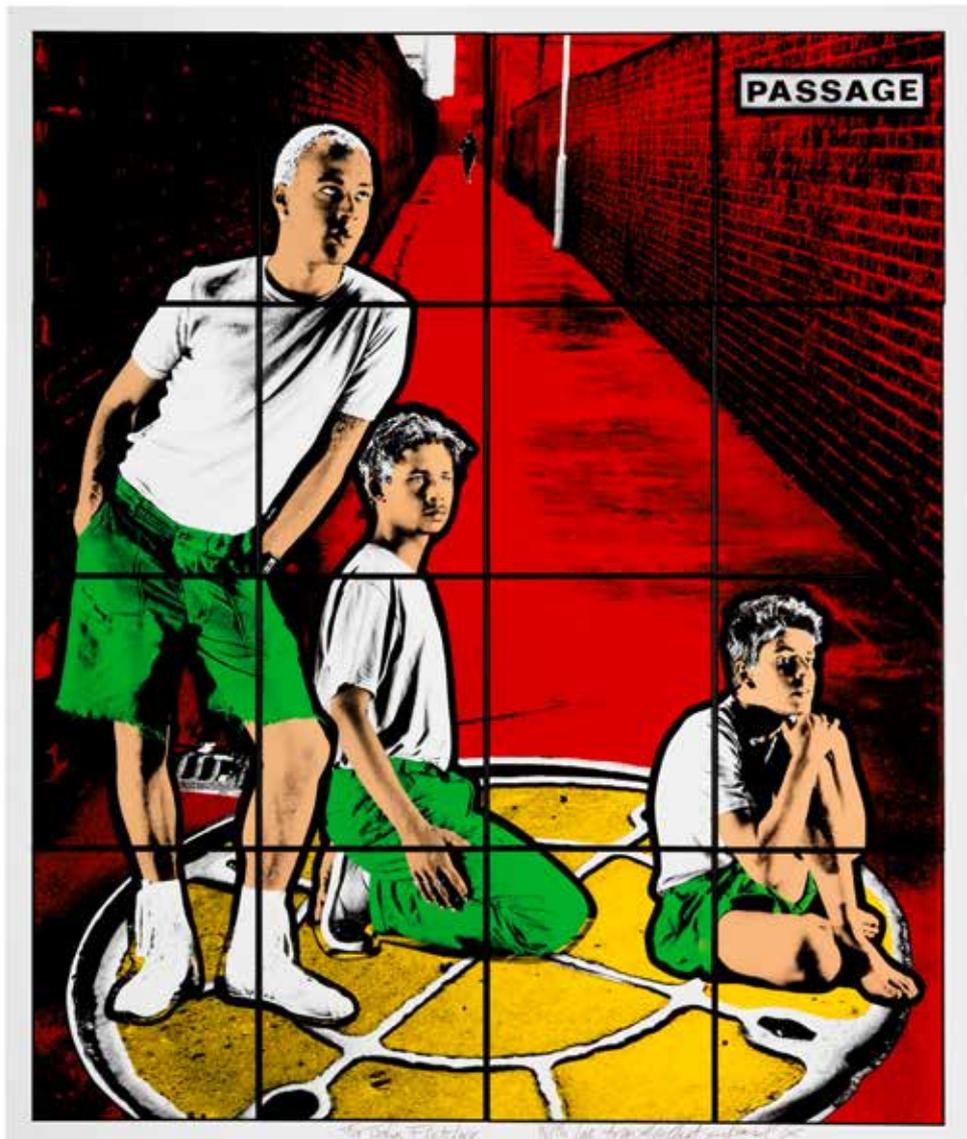
Closing In

The complete set, 2003-2004, comprising five etchings with aquatint, on fawn Stonehenge wove, each initialed, dated and numbered 21/21 in pencil, printed and published by Two Palms Press, New York, each with full margins, each 300 x 270mm (11 3/4 x 10 5/8in) (PL) (5)

£10,000 - 15,000

€13,000 - 19,000

US\$14,000 - 22,000



109AR

GILBERT & GEORGE (ITALIAN/BRITISH, BORN 1943)

Passage

Unique digital print in colours, 1986, on wove, signed and dedicated 'for John Fletcher with love' in black ink, 670 x 575mm (26 3/8 x 22 5/8in) (SH)

£10,000 - 15,000

€13,000 - 19,000

US\$14,000 - 22,000



110^{AR}

GILBERT & GEORGE (ITALIAN/BRITISH, BORN 1943)

Crush

Unique digital print in colours, 1989, on wove, signed and dedicated
'for John Fletcher with love' in black ink, 540 x 1020mm (21 1/4 x 40
1/8in) (SH)

£10,000 - 15,000

€13,000 - 19,000

US\$14,000 - 22,000



111

RICHARD PRINCE (AMERICAN, BORN 1949)

Untitled, from Adult Comedy Action Drama

Ektacolor photograph, 1995, on Kodak professional, signed, dated and numbered 3/5 in black ink, 508 x 406mm (20 x 16in) (SH)

£6,000 - 8,000

€7,700 - 10,000

US\$8,700 - 12,000



112



113

112
**CHRISTO & JEANNE-CLAUDE (AMERICAN, BORN 1935;
 AMERICAN, 1935-2009)**

Surrounded Islands, Biscayne Bay, Greater Miami, Florida 1980-1983 (Schellmann 203)

Seven part leporello, 2009, comprising ten digital pigment prints in colours, on Hahnemühle, signed and numbered 29/75 in pencil, printed by recom, Ostfildern, published by Schellmann Art, Munich and New York, the full sheet, 320 x 1750mm (12 1/2 x 69in)(SH) (unframed)

£1,500 - 2,000
 €1,900 - 2,600
 US\$2,200 - 2,900

113^{AR}
MASSIMO VITALI (ITALIAN, BORN 1944)

VW Lernpark, from A Portfolio of Landscapes with Figures
 Offset lithograph printed in colours, 2006, on wove, with the artist's inkstamp and numbering 31/120 verso, published by Brancolini Grimaldi Arte Contemporanea, Rome and Florence, with full margins, 695 x 895mm (27 3/8 x 35 1/4in)(SH)

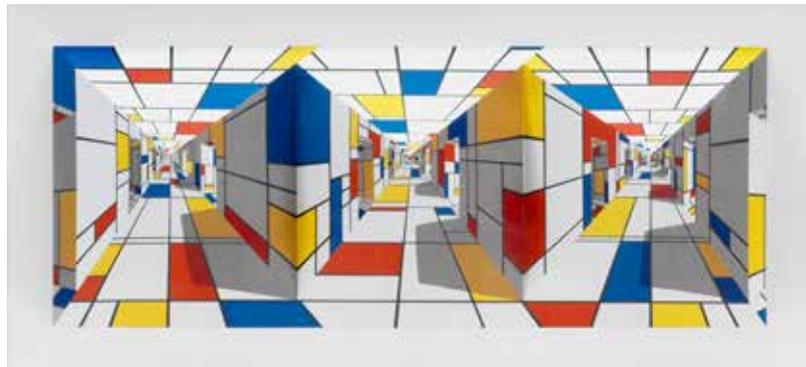
£1,500 - 2,000
 €1,900 - 2,600
 US\$2,200 - 2,900



114



115



116

114*AR

PATRICK HUGHES (BRITISH, BORN 1939)

Mondrians

Hand-painted multiple with lithography, 1998, signed and numbered 24/35, published by Flowers Gallery, London, in a perspex presentation box, overall 400 x 750 x 200mm (16 x 30 x 8in)

£4,000 - 6,000
 €5,200 - 7,700
 US\$5,800 - 8,700

115*AR

PATRICK HUGHES (BRITISH, BORN 1939)

Mark

Hand-painted multiple with lithography, 2001, signed and numbered 29/40 in pencil, published by Flowers Gallery, London, in a perspex presentation box, overall 440 x 770 x 200mm (17 1/4 x 30 1/4 x 8in)

£4,000 - 6,000
 €5,200 - 7,700
 US\$5,800 - 8,700

116*AR

PATRICK HUGHES (BRITISH, BORN 1939)

Purism

Hand-painted multiple with lithography, 2006, signed and numbered 31/45 in pencil, published by Flowers Gallery, London, in a perspex presentation box, overall 430 x 900 x 190mm (16 3/4 x 34 3/4 x 6 3/4in)

£3,000 - 5,000
 €3,900 - 6,500
 US\$4,300 - 7,200



117



118



119

117* AR

PATRICK HUGHES (BRITISH, BORN 1939)

Gazebo

Hand-painted multiple with lithography, 2005, signed and inscribed 'A.P. 5/7' in pencil, an artist's proof aside from the edition of 45, published by Flowers Gallery, London, in a perspex presentation box, overall 430 x 950 x 185mm (17 x 37 1/2 x 7 1/2in)

£2,500 - 3,500
 €3,200 - 4,500
 US\$3,600 - 5,100

118* AR

PATRICK HUGHES (BRITISH, BORN 1939)

Hoppera

Hand-painted multiple with archival inkjet, 2008, signed and numbered 38/45 in pencil, published by Flowers Gallery, London, in a perspex presentation box, overall 430 x 955 x 185mm (17 x 37 3/4 x 7 1/2in)

£2,500 - 3,500
 €3,200 - 4,500
 US\$3,600 - 5,100

119* AR

PATRICK HUGHES (BRITISH, BORN 1939)

City

Hand-painted multiple with lithography, 2000, signed and numbered 10/40 in pencil, published by Flowers Gallery, London, in a perspex presentation box, overall 855 x 670 x 150mm (33 1/2 x 26 1/4 x 6in)

£1,500 - 2,000
 €1,900 - 2,600
 US\$2,200 - 2,900



120^{AR}

JULIAN OPIE (BRITISH, BORN 1958)

Suzanne Walking (Cristea 64)

Lenticular acrylic panel, 2005-07, signed and numbered 4/50 in black ink verso, printed by Matthew Andrews, London and BIG3D, California, published by Alan Cristea Gallery, London, in the artist's designated brushed aluminium frame, overall 1145 x 715 x 38mm (45 1/8 x 28 1/8 x 1 1/2in)

£8,000 - 12,000

€10,000 - 15,000

US\$12,000 - 17,000



121



122

121^{AR}

TRACEY EMIN (BRITISH, BORN 1963)

Kate Moss 2000

Polymer gravure etching, 2006, on wove, signed, titled, dated and inscribed 'AP' in pencil, an artist's proof aside from the edition of 250, the full sheet, 405 x 585mm (15 7/8 x 23in)(SH) (unframed)

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

122^{AR}

ANTONY GORMLEY RA (BRITISH, BORN 1950)

Feeling Material

Etching printed with tone, 2014, on Somerset, signed, titled, dated and numbered 83/100 in pencil verso, with full margins, 317 x 275mm (12 1/2 x 10 3/4in)(SH) (unframed)

£1,500 - 2,000

€1,900 - 2,600

US\$2,200 - 2,900

123^{AR}

CHRIS LEVINE (CANADIAN/BRITISH, BORN 1972)

Lightness of Being

Digital print in colours, 2009, on wove, initialed, dated and numbered 48 in black ink, from the edition of 100, with margins, 325 x 256mm (12 3/4 x 10in) (I)

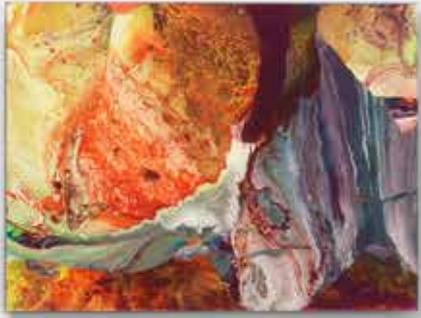
£6,000 - 8,000

€7,700 - 10,000

US\$8,700 - 12,000



123



124^{AR}

GERHARD RICHTER (GERMAN, BORN 1932)

Ifrit (P8)

Diasc mounted chromogenic print on aluminium, 2014, unsigned as issued and numbered 292/500 in black felt-tip pen verso, produced by Heni Productions, London, published by Serpentine Galleries, London, within the original cardboard foam-lined box, 330 x 440mm (13 x 17 1/4in)(SH)

£3,000 - 5,000

€3,900 - 6,500

US\$4,300 - 7,200

125^{AR}

GERHARD RICHTER (GERMAN, BORN 1932)

Bagdad (P9)

Diasc mounted chromogenic print on aluminium, 2014, unsigned as issued and numbered 292/500 in black felt-tip pen verso, produced by Heni Productions, London, published by Serpentine Galleries, London, within the original cardboard foam-lined box, 500 x 400mm (19 5/8 x 15 3/4in)(SH)

£3,000 - 5,000

€3,900 - 6,500

US\$4,300 - 7,200

126^{AR}

GERHARD RICHTER (GERMAN, BORN 1932)

Bagdad (P10)

Diasc-mounted chromogenic print on aluminium, 2014, unsigned as issued and numbered 292/500 in black felt-tip pen verso, produced by Heni Productions, London, published by Serpentine Galleries, London, within the original cardboard foam-lined box, 500 x 400mm (19 5/8 x 15 3/4in)(SH)

£3,000 - 5,000

€3,900 - 6,500

US\$4,300 - 7,200

127^{AR}

GERHARD RICHTER (GERMAN, BORN 1932)

Aladin (P11)

Diasc-mounted chromogenic print on aluminium, 2014, unsigned as issued and numbered 292/500 in black felt-tip pen verso, produced by Heni Productions, London, published by Serpentine Galleries, London, within the original cardboard foam-lined box, 370 x 500mm (14 1/2 x 19 5/8in)(SH)

£3,000 - 5,000

€3,900 - 6,500

US\$4,300 - 7,200

128^{AR}

GERHARD RICHTER (GERMAN, BORN 1932)

Fence (P13)

Diasc-mounted giclée print on aluminium, 2015, unsigned as issued and numbered 355/500 in black felt-tip pen verso, produced by Heni Productions, London, published by Serpentine Galleries, London, within the original cardboard foam-lined box, 355 x 270mm (14 x 10 5/8in) (SH)

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300



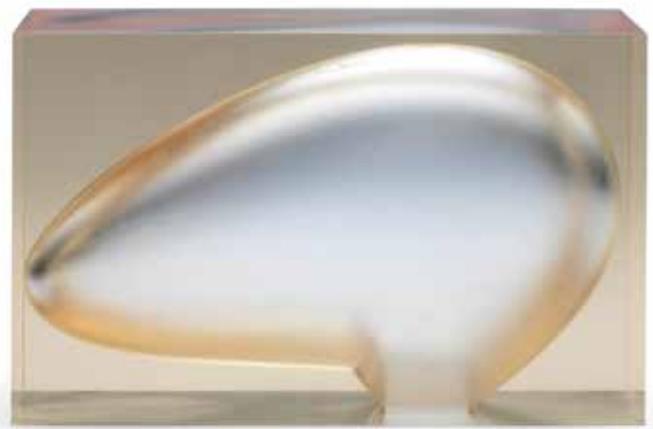
124

126

125

127

128



130

129^{AR}

GERHARD RICHTER (GERMAN, BORN 1932)

Victoria I & II (Butin p.283-284)

The pair of offset lithographs printed in colours, 2003, each on wove, published by Achenbach Art Edition, Düsseldorf, each with full margins, each 800 x 600mm (31 1/2 x 23 5/8in)(SH)(2) (unframed)

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

130^{AR}

ANISH KAPOOR CBE RA (BRITISH, BORN 1954)

Memory

Cast made of colored PU, 2008, with incised signature and numbering 12/40 on the base, published by Deutsche Guggenheim, Berlin, within the original cardboard foam-lined box with embossed title and artist name, overall 140 x 225 x 75mm (5 1/2 x 8 7/8 x 3in)

£3,000 - 5,000

€3,900 - 6,500

US\$4,300 - 7,200



129



131



132

131^{AR}

SIR HOWARD HODGKIN (BRITISH, BORN 1932)

Ice (not in Heenk)

Screenprint in colours, 2013, on Somerset White Satin, initialed, dated and numbered 208/350 in pencil, published by Counter Editions, London, the full sheet printed to the edges, 760 x 600mm (29 7/8 x 23 5/8in)(SH) (unframed)

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

132^{AR}

SIR HOWARD HODGKIN (BRITISH, BORN 1932)

Rain (Heenk 105)

Lift-ground etching with aquatint and carborundum printed in colours, 2000-02, on Two Rivers cotton paper, signed with initials, dated 'MM' and inscribed 'P.P. 4/5' in pencil, a printer's proof aside from the edition of 50, printed and hand-coloured by Jack Shirreff at the 107 Workshop, Wiltshire, published by Alan Cristea Gallery, London, the full sheet printed to the edges, 267 x 310mm (10 1/2 x 12 1/8in)(SH)

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

133^{AR}

PETER DOIG (BRITISH, BORN 1959)

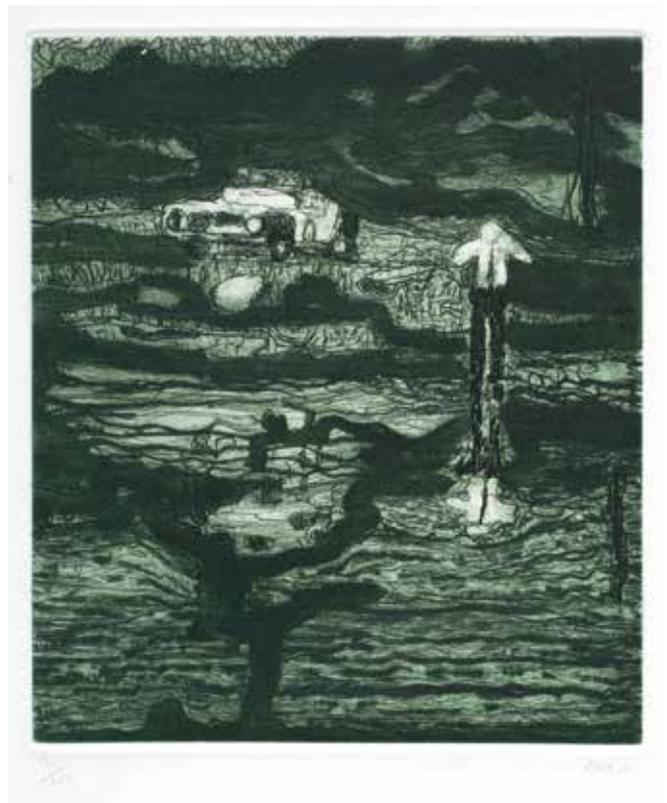
Echo Lake

Etching with soft-ground and aquatint printed in colours, 2000, on Hahnemühle wove, signed and numbered 21/100 in pencil, with full margins, 260 x 210mm (10 1/4 x 8 1/4in) (SH) (unframed)

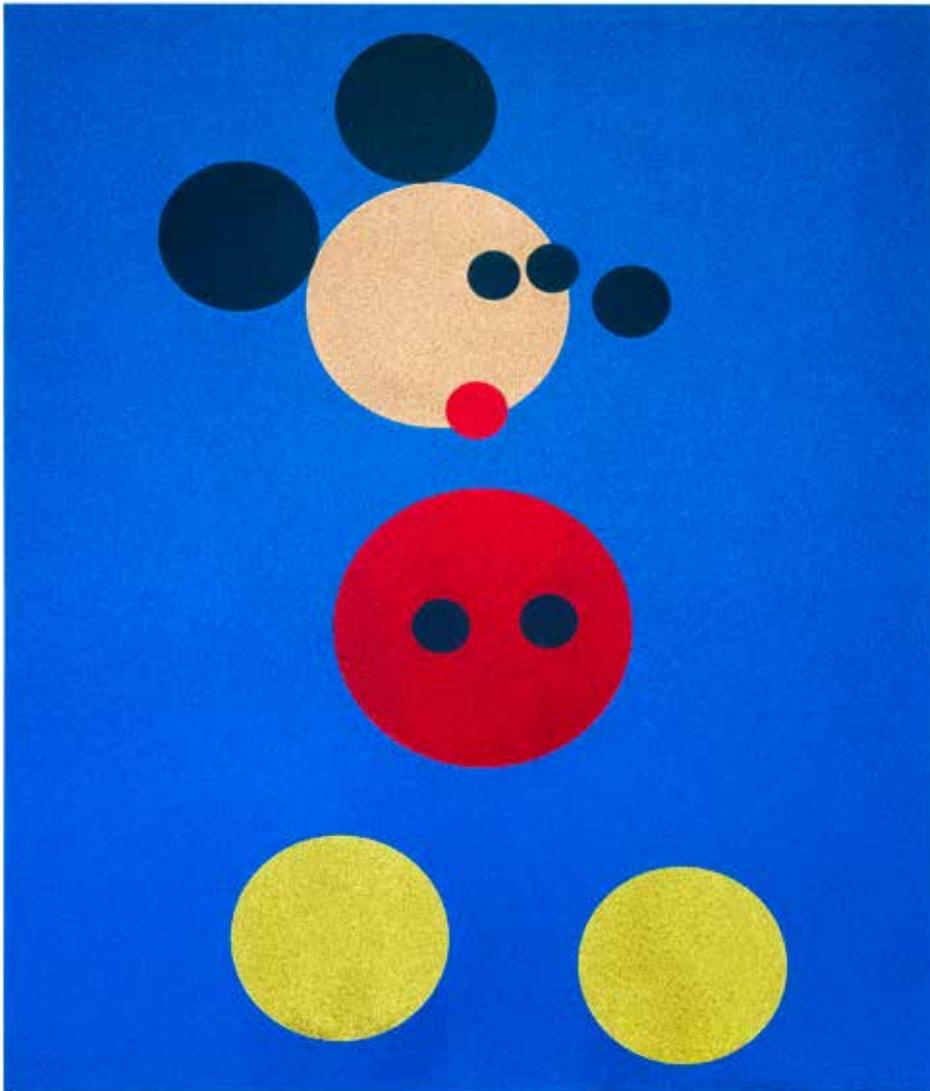
£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300



133



134^{AR}

DAMIEN HIRST (BRITISH, BORN 1965)

Mickey

Screenprint in colours with glitter, 2016, on wove, signed and numbered 97/150 in pencil verso, published by Other Criteria, London, the full sheet printed to the edges, 875 x 700mm (34 1/2 x 27 1/2in) (SH)

£8,000 - 12,000

€10,000 - 15,000

US\$12,000 - 17,000



135

135^{AR}

MARC QUINN (BRITISH, BORN 1964)

Untitled, from Stardust Series

Unique archival pigment print with paint and glitter, 2012, signed and dated in pencil, the full sheet, 210 x 310mm (8 1/4 x 12 1/4in)(SH)

£4,000 - 6,000

€5,200 - 7,700

US\$5,800 - 8,700

136^{AR}

DAMIEN HIRST (BRITISH, BORN 1965)

Opium

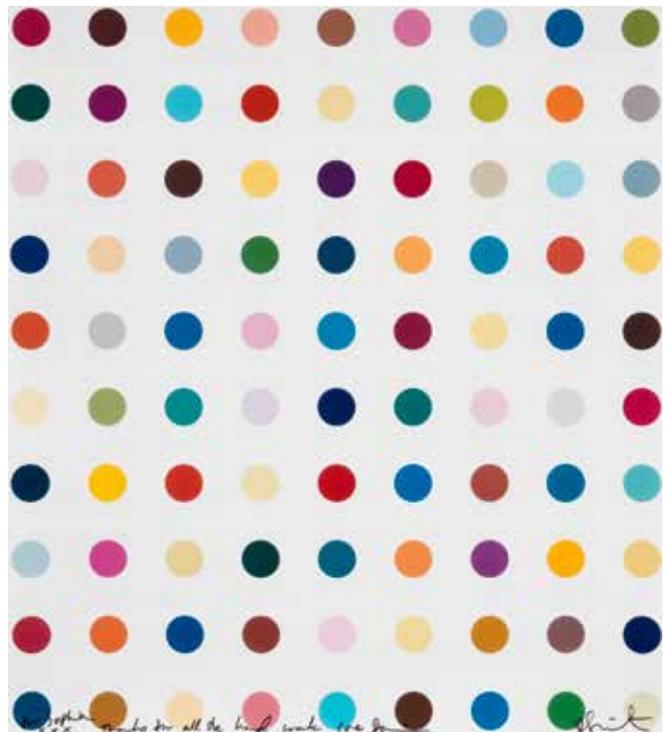
Lambda print in colours, 2000, on gloss Fujicolour professional, signed and dedicated 'for Sophia, thanks for all the hard work, love Damien' in black felt-tip pen, an unnumbered impression aside from the edition of 500, published by Eyestorm, London, the full sheet, 483 x 434mm (19 1/8 x 17 1/8in)(SH); together with two volumes: *Theories, Models, Methods* and *In-a-Gadda-Da-Vida*, each signed and dedicated in black felt-tip pen on the title page or fly-leaf (3)

£2,500 - 3,500

€3,200 - 4,500

US\$3,600 - 5,100

Opium has been authenticated by the Hirst Authentication Committee, London.



136



137^{AR}

BANKSY (BRITISH, BORN 1975)

Because I am Worthless

Screenprint in pink and black, 2004, on wove, signed, dated and numbered 12/75 in pencil, the full sheet, 500 x 350mm (19 5/8 x 13 3/4in)(SH)

£6,000 - 8,000

€7,700 - 10,000

US\$8,700 - 12,000

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



138^{AR}

BANKSY (BRITISH, BORN 1975)

Grin Reaper

Screenprint in colours, 2005, on grey wove, signed, dated and numbered 211/300 in pencil, published by Pictures on Walls, London, with their blindstamp, the full sheet printed to the edges, 700 x 440mm (27 1/2 x 17 1/4in)(SH) (unframed)

£5,000 - 7,000

€6,500 - 9,000

US\$7,200 - 10,000

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



139^{AR}

BANKSY (BRITISH, BORN 1975)

Toxic Mary

Screenprint in colours, 2003, on wove, signed, dated and numbered
123/150 in pencil, published by Pictures on Walls, London, with their
blindstamp, the full sheet printed to the edges, 700 x 500mm (27 1/2 x
19 3/4in)(SH) (unframed)

£5,000 - 7,000

€6,500 - 9,000

US\$7,200 - 10,000

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



140^{AR}

BANKSY (BRITISH, BORN 1975)

Nola (Grey Rain)

Screenprint in colours, 2008, on wove, signed and inscribed 'A.P.' and dedicated to 'Nadine' in pencil, an artist's proof aside from the numbered edition of 63, published by Pictures on Walls, London, with full margins, 755 x 550mm (29 3/4 x 21 5/8in)(SH)

£10,000 - 15,000

€13,000 - 19,000

US\$14,000 - 22,000

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



141^{AR}

BANKSY (BRITISH, BORN 1975)

Barely Legal (LA set)

The complete set, 2006-7, comprising six screenprints, on wove, each signed, dated and inscribed 'P/P 5/6' in pencil, a rare signed printer's proof set, one of only six signed sets, aside from the unsigned edition of 100, published by Modern Multiples Fine Art Editions, Los Angeles, with Pictures on Walls and the publisher's blindstamps, the full sheets, each 830 x 1230mm (32 3/4 x 48 1/2in)(and smaller) (SH)(6)

£60,000 - 80,000

€77,000 - 100,000

US\$87,000 - 120,000

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





142^{AR}

BANKSY (BRITISH, BORN 1975)

Trolleys

Screenprint in colours, 2007, on wove, signed and numbered 489/750
in pencil, published by Pictures on Walls, London, with full margins,
568 x 760mm (22 3/8 x 30in)(SH)

£5,000 - 7,000

€6,500 - 9,000

US\$7,200 - 10,000

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



143^{AR}

BANKSY (BRITISH, BORN 1975)

Jack and Jill

Screenprint in colours, 2005, on wove, signed, dated and numbered 277/350 in pencil, published by Pictures on Walls, London, with their blindstamp, with full margins, 500 x 700mm (19 3/4 x 27 1/2in)(SH) (unframed)

£5,000 - 7,000

€6,500 - 9,000

US\$7,200 - 10,000

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



144^{AR}

BANKSY (BRITISH, BORN 1975)

Stop and Search

Screenprint in colours, 2007, on Arches 88, signed in blue crayon, numbered 153/500 in pencil, published by Pictures on Walls, London, with full margins, 765 x 575mm (30 1/8 x 22 5/8in)(SH)

£5,000 - 7,000

€6,500 - 9,000

US\$7,200 - 10,000

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



145^{AR}

BANKSY (BRITISH, BORN 1975)

Flying Copper

Screenprint in colours, 2003, on wove, signed and dated in black ink, numbered 50/150 in pencil, published by Pictures on Walls, London, the full sheet, 1000 x 700mm (39 3/8 x 27 1/2in)(SH)

£6,000 - 8,000

€7,700 - 10,000

US\$8,700 - 12,000

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



146^{AR}

BANKSY (BRITISH, BORN 1975)

CND Soldiers

Screenprint in colours, 2005, on wove, signed, dated and numbered 309/350 in pencil, published by Pictures on Walls, London, with their blindstamp, with full margins, 700 x 500mm (27 1/2 x 19 3/4in)(SH) (unframed)

£6,000 - 8,000

€7,700 - 10,000

US\$8,700 - 12,000

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



147



148

147^{AR}

BANKSY (BRITISH, BORN 1975)

Weston Super Mare

Screenprint in colours, 2003, on wove, signed and dated in ink, numbered 44/750 in pencil, published by Pictures on Walls, London, the full sheet, 350 x 1000mm (13 3/4 x 39 3/8in)(SH)

£5,000 - 7,000

€6,500 - 9,000

US\$7,200 - 10,000

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

148^{AR}

STIK (BRITISH, BORN 1979)

Sleeping Baby

Screenprint in colours, 2015, on cream Somerset wove, signed and numbered 17/25 in pencil, with full margins, 650 x 1120mm (25 5/8 x 44 1/8in)(SH) (unframed)

£4,000 - 6,000

€5,200 - 7,700

US\$5,800 - 8,700

This work is accompanied by a Certificate of Authenticity issued by Squarity.

END OF SALE

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GLOSSARY OF PRINTMAKING TERMS

AQUATINT

An etching process in which tone is created by treating a plate with fine particles of acid-resistant material (powdered resin) and then placing the plate in an acid bath. The acid bites into the plate between the grains of resin, and when printed, the mass of tiny spots produces a textured area with tonal effects similar to water colour wash.

ARTIST'S PROOF /EPREUVE D'ARTISTE

Impressions printed especially for the artist and excluded from the numbering of an edition, but exactly like the editioned prints in every other respect. Usually appears as "A.P" or "E.A."

BLINDSTAMP

The embossed, inked, or stamped symbol used by printers and print workshops, usually in the margin of the paper as a mark of identification.

BON à TIRER

The proof approved by the artist which establishes the standard for all of the other prints in the edition.

BURR

When using a drypoint needle or other engraving tool to draw directly into a metal plate small fine pieces of metal are raised up on both sides of the scored line. This burr holds additional ink during the printing process and gives the lines a velvety or fuzzy texture. Burr is very delicate and consequently is easily worn down during the pressures of the printing process. Early pulls or impressions taken from such plates are characterised by rich burr. In the case of Old Master prints especially, the quantity and evidence of burr can sometimes be used as an aid in determining how early the impression was pulled.

CANCELLATION PROOF

In printmaking, when the edition is complete, the matrix - a block, plate, stone, Mylar or other - is effaced, crossed out or otherwise "cancelled." An impression is then taken from this matrix, showing that the plate has been "cancelled." This ensures that no further uncanceled impressions can be pulled.

CARBORUNDUM

The trade name of silicon carbide, carborundum began its use in printmaking as an abrasive which was used in effacing lithographic stones. The particles, when mixed together with glue can also be used to draw on a plate - sometimes creating a raised surface - which is then inked and printed with the ink being held in the spaces between the particles. The resulting prints are often textured due to the raised areas of the printing surface.

CATALOGUE RAISONNÉ

A scholarly catalogue which should include all the known works by an artist at the time of publication. Essential information by which works are identified is included.

CHINE APPLIQUEE

Chine appliqué or chine collé is a method of papermaking characterized by affixing a thin sheet of smooth white paper, also called china paper or chine, with glue or water, to a sturdy woven paper, which acts as a support sheet. When the paper is run through the press during the printing process, the two sheets are firmly bonded together.

COLOPHON/JUSTIFICATION

A note, usually at the end of a book or portfolio of prints, giving all or some of the following information: name of work, author, printer, place of printing, date, size of edition.

DECKLE EDGE

The natural, untrimmed edge of handmade paper usually slightly uneven and sometimes slightly thinner than the rest of the sheet.

DRYPOINT

An intaglio process in which a plate is marked or incised directly with a needle. The drypoint line can look very much like an etched line but is usually lighter and characterized by the existence of burr.

EDITION

The total number of impressions pulled of a single image or sets of images from the same matrix. To this number the artist usually authorizes the addition of a small number of artist's, printer's, publisher's and other proofs.

EMBOSSING

A printmaking process used to create a raised surface or raised element, but printed without ink.

ENGRAVING

An intaglio process in which a plate is marked or incised directly with a burin or other metal-marking tool. No acid is used in this process since the design is dug out by hand. An engraved line can range from very deep and wide, to lighter and thinner and is often characterized by a pointed end signaling the exit of the "v" shaped burin from the metal.

ETCHING

An intaglio process in which a plate is treated with an acid-resistant ground. The artist then draws through the ground with various tools to expose the metal. The plate is then immersed in an acid bath where the acid "bites" or chemically dissolves the exposed lines. The metal plate is therefore "carved" or "etched" by the acid rather than by a tool directly in the metal.

FOUL-BITING

In printmaking, when the acid-resistant ground on a metal plate does not keep the acid entirely out, irregularities can appear. These "bitten" areas will, when the plate is printed, catch ink and appear as spots or oddly inked areas.

FRONTISPIECE

Illustration in a book opposite the title page.

HORS-COMMERCE/ "H.C"

Meaning "outside of the commercial edition" these proofs, not originally intended for sale, are excluded from the numbering of an edition, but are otherwise exactly like the edition prints in every other respect.

INTAGLIO

All matrices which have either been cut into or "bitten" into. The resulting "dug out" lines are printed. Intaglio processes include etching, aquatint, engraving, mezzotint and metal engravings, among others.

LINOCUT/LINOLEUM CUT

A relief process, like a woodcut where the artist carves the design out of the linoleum or linoleum mounted onto wood. What remains is printed, rather than what is cut away.

LITHOGRAPHY

A planographic printing process where a drawing is made directly on a stone or other smooth matrix with greasy materials such as lithographic crayon. The surface is then dampened with water, which is repelled by the greasy areas. The surface is then rolled with greasy printing ink, which adheres only to the greasy areas and is itself repelled by the areas which have water. The drawn image is then printed. A separate stone is required for each colour.

MATRIX

The base from which the print is made. This can be anything – a standard metal plate or lithographic stone, a potato or vinyl record, a stencil, anything from which you print.

MEZZOTINT

An intaglio method in which the entire surface of the plate is roughened by a spiked tool (“rocker”) so that, if inked, the entire plate would print in solid black. The artist then works from “black” to “white” by scraping (or burnishing) out areas to produce lighter tones.

MONOTYPE

A unique image printed from an unworked smooth, metal or glass surface painted in ink by the artist.

MONOPRINT

A print which has as its base an etching, lithograph or woodcut and which is then uniquely altered by monotype colouring, inking, or choices in paper colour.

OFFSET PRINTING

Method of printing in which the inked image from a lithographic stone, a metal plate or other matrix is first transferred to an intermediary such as a rubber cylinder or blanket and then to paper, thus creating an image in the same direction as the original.

PHOTO-ETCHING/PHOTOGRAVURE

An intaglio printmaking process in which an image is produced on an etching plate by photographic means.

PHOTO-LITHOGRAPH

A process in which an image is produced on a lithographic plate by photographic means.

PLANOGRAPHIC PRINT

Printing from a flat surface. Planographic processes include lithography and some forms of commercial printing.

PLATE MARK

The imprint in the paper resulting from the edge of a metal plate being pushed into it during the pressure of the printing process.

PLATE TONE

A veil of ink intentionally left on the surface of the plate during printing which creates delicate areas of tone or shading.

POCHOIR

A printing process using stencils, originally used to simulate hand-colouring.

PRINTER'S PROOFS

Impressions printed especially for the printer(s) and excluded from the numbering of an edition, but exactly like the editioned prints in every respect. Usually appears as “P.P”.

PROGRESSIVE PROOFS

In printmaking, a series of proofs taken to show each individual color plate and each combination of them culminating in the final, complete version.

PUBLISHER

The person or entity who subsidises and often initiates the making of a print edition or portfolio and who also disseminates the prints.

RELIEF PRINTING

A category of printmaking in which a design on a flat surface is carved with a knife or chisel, removing the areas that the printmaker does not want to be printed. When the surface is then rolled with ink and printed, the resulting impression will only show the lines and shapes of the design left on the unworked surface by the artist. The most common types of relief prints are woodcut, wood engraving, and linocut.

SCREENPRINT/ SILKSCREEN

A printing process using stencils to block out areas which are then printed through silk, other fabric or metal mesh.

SOFT GROUND ETCHING

An etching technique where a soft ground is laid on the metal plate. The artist draws onto a piece of paper which is laid down on top of the ground. The ground adheres to the paper where the pencil or other tool has pressed down into it through the paper and pulls away when the paper is lifted. The resulting “marked” plate is placed in an acid-bath where the acid “bites” into the more exposed areas where the ground has been “lifted”. The line created is often soft and grainy.

STATE

An impression taken from the plate at a particular moment or stage of development and distinguished from impressions taken at other times during that process. The final State is the state from which editions are generally pulled, although some artists pull several impressions in each state.

STEEL FACING

When a metal intaglio plate is covered with a thin deposit of steel using electrolysis creating a much harder surface which can accommodate larger numbers of printings before wear becomes evident.

TRIAL PROOF/ WORKING PROOF

An early proof, often incorporating artist's revisions and changes and generally not identical to the numbered, editioned prints.

TUSCHE

Grease in stick or liquid form used principally for drawing in lithography.

WATERMARK

Design in the paper seen when held against the light. A manufacturer's mark, it is used to trace the origin and date of the paper.

WOODCUT

A relief technique where the image or design is left raised above what is carved out of the wood. What is not carved is printed.

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This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *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 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*. 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. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) 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 parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before

doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. 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. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* 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 for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of 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. Nor does the *Seller* owe or agree to owe you as a *Bidder* 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. However, any written *Description* of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

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 do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* 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 to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will normally 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

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form*. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving licence (or similar photographic proof of identity) and proof of address. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder* Registration 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, please complete a Telephone *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 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*. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to Reserves and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

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

Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. 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 or the identity of his principal) 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. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will

require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable *VAT*. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. 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*. You should be alert to this possibility of changes and ask if there have been any.

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. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer's Agreement*. All the sums payable to us by the *Buyer* are subject to *VAT*. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* on each lot purchased:

25% up to £50,000 of the *Hammer Price*
20% from £50,001 to £1,000,000 of the *Hammer Price*
12% from £1,000,001 of the *Hammer Price*

The *Buyer's premium* is payable for the services to be provided by *Bonhams* in the *Buyer's Agreement* which is contained in the *Catalogue* for this *Sale* and for the opportunity to bid for the *Lot* at the *Sale*.

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 are used to denote that *VAT* is due on the *Hammer Price* and *Buyer's Premium*:

- † *VAT* at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω *VAT* on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- * *VAT* on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*

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

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

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus *VAT* and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to *Bonhams* 1793 Limited). *Bonhams* reserves the right to vary the terms of payment at any time.

Sterling personal cheque drawn on a UK branch of a bank or building society: all cheques must be cleared before you can collect your purchases;

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques 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, notes or travellers cheques;

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

Debit cards: there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 2% surcharge;

Credit cards: Visa and Mastercard only. Please note there is a 2% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

China UnionPay (CUP) debit cards: No surcharge for using CUP debit cards will apply on the first £100,000 invoiced to a *Buyer* in any *Sale*; a 2% surcharge will be made on the balance over £100,000.

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

Please refer all enquiries to our shipping department on:
Tel: +44 (0)20 8963 2850/2852 Fax: +44 (0)20 8963 2805
Email: shipping@bonhams.com

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

13. CITES REGULATIONS

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

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

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or

indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

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

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

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

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

Guns Sold as Parts

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

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the ° of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

Taxidermy and Related Items

As a *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

≈ Ruby and Jadeite

Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US and it is the *Buyer's* responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the *Buyer* to successfully import goods into the US does not constitute grounds for non payment or cancellation of *Sale*. *Bonhams* will not be responsible for any additional costs in this regard howsoever incurred.

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

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

Signatures

1. A diamond brooch, by Kutchinsky

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

2. A diamond brooch, signed Kutchinsky

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

3. A diamond brooch, mounted by Kutchinsky

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

20. PHOTOGRAPHS

Explanation of *Catalogue* Terms

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

21. PICTURES

Explanation of *Catalogue* Terms

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

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

22. PORCELAIN AND GLASS

Damage and Restoration

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

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

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

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

Corks and Ullages

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

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

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

Options to buy parcels

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

Wines in Bond

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

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

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

Bottling Details and Case Terms

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

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

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- WT Objects displayed with a WT will be located at the Ward Thomas Removals Ltd 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.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- 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 or is made of ivory. The United States Government has banned the import of ivory into the USA.

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or 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 govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.

- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the *Sale* of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;

- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, 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* and the contents of any *Condition Report* which has been provided to the *Buyer*.

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 that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which 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 made by or on behalf of the *Seller* including by *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 when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. 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* after 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 the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

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 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 *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*.
- 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 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.
- 7.4 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*.
- 7.5 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	9 THE SELLER'S LIABILITY	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1 If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1 The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.1 to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.2 to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3 Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.3 to retain possession of the <i>Lot</i> ;	9.3.1 the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.4 to remove and store the <i>Lot</i> at your expense;	9.3.2 the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.5 to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3 in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	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.
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;	9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.7 to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;		10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.8 to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;		10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.9 to retain possession of, and on seven days written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and		11 GOVERNING LAW	All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
8.1.10 so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.	10 MISCELLANEOUS	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .
8.2 You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	10.2	10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .
8.3 On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.			

APPENDIX 2

BUYER'S AGREEMENT

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;
- 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

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the Sale:
- 3.1.1 the *Purchase Price* for the Lot;
- 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and
- 3.1.3 if the Lot is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the Seller in respect of the Lot, any *Expenses* and VAT and any interest earned and/or incurred until payment to the Seller.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of 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*.
- #### 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, 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 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 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 Only on the payment of the *Purchase Price* to us will title in the Lot pass to you. However under the *Contract for Sale*, the risk in the Lot passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the Lot as soon as possible after the Sale.

<p>7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</p> <p>7.1 If all sums payable to us are not so paid in full at the time they are due and/or the Lot is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the Seller):</p> <p>7.1.1 to terminate this agreement immediately for your breach of contract;</p> <p>7.1.2 to retain possession of the Lot;</p> <p>7.1.3 to remove, and/or store the Lot at your expense;</p> <p>7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the Purchase Price) and/or damages for breach of contract;</p> <p>7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;</p> <p>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;</p> <p>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;</p> <p>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;</p> <p>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;</p> <p>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;</p> <p>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.</p> <p>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.</p>	<p>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.</p> <p>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.</p> <p>8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</p> <p>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:</p> <p>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</p> <p>8.1.2 deliver the Lot to a person other than you; and/or</p> <p>8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or</p> <p>8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.</p> <p>8.2 The discretion referred to in paragraph 8.1:</p> <p>8.2.1 may be exercised at any time during which we have actual or constructive possession of the 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</p> <p>8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.</p> <p>9 FORGERIES</p> <p>9.1 We undertake a personal responsibility for any Forgery in accordance with the terms of this paragraph 9.</p> <p>9.2 Paragraph 9 applies only if:</p> <p>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</p> <p>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</p> <p>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.</p>	<p>9.3 Paragraph 9 will not apply in respect of a Forgery if:</p> <p>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</p> <p>9.3.2 it can be established that the Lot is a Forgery only by means of a process not generally accepted for use until after the date on which the Catalogue was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.</p> <p>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.</p> <p>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.</p> <p>9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.</p> <p>9.7 If you sell or otherwise dispose of your interest in the Lot, all rights and benefits under this paragraph will cease.</p> <p>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.</p> <p>10 OUR LIABILITY</p> <p>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.</p> <p>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:</p> <p>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</p> <p>10.2.2 changes in atmospheric pressure; nor will we be liable for:</p> <p>10.2.3 damage to tension stringed musical instruments; or</p> <p>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.</p>
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10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

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

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

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

13 GOVERNING LAW

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 3

DEFINITIONS AND GLOSSARY

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

LIST OF DEFINITIONS

"**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" a person who has completed a *Bidding Form*.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

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

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

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

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

GLOSSARY

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

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

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

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

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

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

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

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

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

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

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."

Bonhams Specialist Departments

To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

19th Century Paintings

UK
Charles O' Brien
+44 20 7468 8360
U.S.A
Madalina Lazen
+1 212 644 9108

20th Century British Art

Matthew Bradbury
+44 20 7468 8295

Aboriginal Art

Francesca Cavazzini
+61 2 8412 2222

African, Oceanic & Pre-Columbian Art

U.S.A
Fredric Backlar
+1 323 436 5416

American Paintings

Kayla Carlsen
+1 917 206 1699

Antiquities

Madeleine Perridge
+44 20 7468 8226

Antique Arms & Armour

UK
David Williams
+44 20 7393 3807
U.S.A
Paul Carella
+1 415 503 3360

Art Collections, Estates & Valuations

Harvey Cammell
+44 (0) 20 7468 8340

Art Nouveau & Decorative Art & Design

UK
Mark Oliver
+44 20 7393 3856
U.S.A
Frank Maraschiello
+1 212 644 9059

Australian Art

Merryn Schriever
+61 2 8412 2222
Alex Clark
+61 3 8640 4088

Australian Colonial Furniture and Australiana

+61 2 8412 2222

Books, Maps & Manuscripts

UK
Matthew Haley
+44 20 7393 3817
U.S.A
Christina Geiger
+1 212 644 9094

British & European Glass

UK
John Sandon
+44 20 7468 8244
U.S.A.
Suzy Pai
+1 415 503 3343

British Ceramics

UK
John Sandon
+44 20 7468 8244

California & American Paintings

Scot Levitt
+1 323 436 5425

Carpets

UK
carpets@bonhams.com
U.S.A.
Hadji Rahimpour
+1 415 503 3392

Chinese & Asian Art

UK
Asaph Hyman
+44 20 7468 5888
U.S.A
Dessa Goddard
+1 415 503 3333
HONG KONG
+852 3607 0010
AUSTRALIA
Yvett Klein
+61 2 8412 2222

Clocks

UK
James Stratton
+44 20 7468 8364
U.S.A
Jonathan Snellenburg
+1 212 461 6530

Coins & Medals

UK
John Millensted
+44 20 7393 3914
U.S.A
Paul Song
+1 323 436 5455

Contemporary Art

UK
Ralph Taylor
+44 20 7447 7403
U.S.A
Jeremy Goldsmith
+1 917 206 1656

Entertainment Memorabilia

UK
+44 20 7393 3844
U.S.A
Catherine Williamson
+1 323 436 5442

European Ceramics

UK
Sebastian Kuhn
+44 20 7468 8384
U.S.A
Peter Scott
+1 415 503 3326

Furniture & Works of Art

UK
Mark Wilkinson
+44 20 7468 3855
U.S.A
Andrew Jones
+1 415 503 3413

Greek Art

Olympia Pappa
+44 20 7468 8314

Golf Sporting Memorabilia

Kevin Mcgimpsey
+44 131 240 2296

Irish Art

Penny Day
+44 20 7468 8366

Impressionist & Modern Art

UK
India Phillips
+44 20 7468 8328
U.S.A
William O'Reilly
+1 212 644 9135

Islamic & Indian Art

Oliver White
+44 20 7468 8303

Japanese Art

UK
Suzannah Yip
+44 20 7468 8368
U.S.A
Jeff Olson
+1 212 461 6516

Jewellery

UK
Jean Ghika
+44 20 7468 8282
U.S.A
Susan Abeles
+1 212 461 6525
HONG KONG
Graeme Thompson
+852 3607 0006

Marine Art

UK
Veronique Scorer
+44 20 7393 3962
U.S.A
Gregg Dietrich
+1 917 206 1697

Mechanical Music

Jon Baddeley
+44 20 7393 3872

Modern, Contemporary & Latin American Art

U.S.A
Alexis Chompaisal
+1 323 436 5469

Modern Design

Gareth Williams
+44 20 7468 5879

Motor Cars

UK
Tim Schofield
+44 20 7468 5804
U.S.A
Mark Osborne
+1 415 503 3353
EUROPE
Philip Kantor
+32 476 879 471

Automobilia

UK
Toby Wilson
+44 8700 273 619
Adrian Pipiros
+44 8700 273621

Motorcycles

Ben Walker
+44 8700 273616

Native American Art

Ingmars Lindbergs
+1 415 503 3393

Natural History

U.S.A
Claudia Florian
+1 323 436 5437

Old Master Pictures

UK
Andrew Mckenzie
+44 20 7468 8261
U.S.A
Mark Fisher
+1 323 436 5488

Orientalist Art

Charles O'Brien
+44 20 7468 8360

Photography

U.S.A
Judith Eurich
+1 415 503 3259

Prints and Multiples

UK
Tanya Grigoroglou
+44 207 468 8212
U.S.A
Judith Eurich
+1 415 503 3259

Russian Art

UK
Daria Chernenko
+44 20 7468 8334
U.S.A
Yelena Harbick
+1 212 644 9136

Scientific Instruments

Jon Baddeley
+44 20 7393 3872
U.S.A.
Jonathan Snellenburg
+1 212 461 6530

Scottish Pictures

Chris Brickley
+44 131 240 2297

Silver & Gold Boxes

UK
Ellis Finch
+44 20 7393 3973
U.S.A
Aileen Ward
+1 323 436 5463

South African Art

Giles Peppiatt
+44 20 7468 8355

Sporting Guns

Patrick Hawes
+44 20 7393 3815

Travel Pictures

Veronique Scorer
+44 20 7393 3962

Urban Art

Gareth Williams
+44 20 7468 5879

Watches & Wristwatches

UK
Jonathan Darracott
+44 20 7447 7412
U.S.A.
Jonathan Snellenburg
+1 212 461 6530
HONG KONG
Cherie Wong
+852 3607 0012

Whisky

UK
Martin Green
+44 1292 520000
U.S.A
Gary Durso
+1 917 206 1653
HONG KONG
Daniel Lam
+852 3607 0004

Wine

UK
Richard Harvey
+44 (0) 20 7468 5811
U.S.A
Gary Durso
+1 917 206 1653
HONG KONG
Daniel Lam
+852 3607 0004

UNITED KINGDOM

London
101 New Bond Street •
London W1S 1SR
+44 20 7447 7447
+44 20 7447 7400 fax

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

South East England

Brighton & Hove
19 Palmeira Square
Hove, East Sussex
BN3 2JN
+44 1273 220 000
+44 1273 220 335 fax

Guildford
Millmead,
Guildford,
Surrey GU2 4BE
+44 1483 504 030
+44 1483 450 205 fax

Isle of Wight

+44 1273 220 000

Representative:
Kent
George Dawes
+44 1483 504 030

West Sussex

+44 (0) 1273 220 000

South West England

Bath
Queen Square House
Charlotte Street
Bath BA1 2LL
+44 1225 788 988
+44 1225 446 675 fax

Cornwall – Truro
36 Lemon Street
Truro
Cornwall
TR1 2NR
+44 1872 250 170
+44 1872 250 179 fax

Exeter
The Lodge
Southernhay West Exeter,
Devon
EX1 1JG
+44 1392 425 264
+44 1392 494 561 fax

Winchester
The Red House
Hyde Street
Winchester
Hants SO23 7DX
+44 1962 862 515
+44 1962 865 166 fax

Tetbury
22a Long Street
Tetbury
Gloucestershire
GL8 8AQ
+44 1666 502 200
+44 1666 505 107 fax

Representatives:
Dorset
Bill Allan
+44 1935 815 271

East Anglia

Bury St. Edmunds
21 Churchgate Street
Bury St Edmunds
Suffolk IP33 1RG
+44 1284 716 190
+44 1284 755 844 fax

Norfolk

The Market Place
Reepham
Norfolk NR10 4JJ
+44 1603 871 443
+44 1603 872 973 fax

Midlands

Knowle
The Old House
Station Road
Knowle, Solihull
West Midlands
B93 0HT
+44 1564 776 151
+44 1564 778 069 fax

Oxford

Banbury Road
Shipton on Cherwell
Kidlington OX5 1JH
+44 1865 853 640
+44 1865 372 722 fax

Yorkshire & North East England

Leeds
30 Park Square West
Leeds LS1 2PF
+44 113 234 5755
+44 113 244 3910 fax

North West England

Chester
2 St Johns Court,
Vicars Lane,
Chester,
CH1 1QE
+44 1244 313 936
+44 1244 340 028 fax

Manchester
The Stables
213 Ashley Road
Hale WA15 9TB
+44 161 927 3822
+44 161 927 3824 fax

Channel Islands

Jersey
La Chasse
La Rue de la Vallee
St Mary
Jersey JE3 3DL
+44 1534 722 441
+44 1534 759 354 fax

Representative:
Guernsey
+44 1481 722 448

Scotland

Edinburgh •
22 Queen Street
Edinburgh
EH2 1JX
+44 131 225 2266
+44 131 220 2547 fax

Bonhams West of Scotland

Kirkhill House
Broom Road East
Newton Mearns
Glasgow
G77 5LL
+44 141 223 8866
+44 141 223 8868 fax

Representatives:
Wine & Spirits
Tom Gilbey
+44 1382 330 256

Wales

Cardiff
7-8 Park Place,
Cardiff CF10 3DP
+44 2920 727 980
+44 2920 727 989 fax

EUROPE

Belgium
Boulevard
Saint-Michel 101
1040 Brussels
+32 (0) 2 736 5076
belgium@bonhams.com

Denmark
Henning Thomsen
+45 4178 4799
denmark@bonhams.com

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

Germany - Cologne
Albertusstrasse 26
50667 Cologne
+49 (0) 221 2779 9650
cologne@bonhams.com

Germany - Munich
Maximilianstrasse 52
80538 Munich
+49 (0) 89 2420 5812
munich@bonhams.com

Greece
7 Neofytou Vamva Street
Athens 10674
+30 (0) 210 3636 404
athens@bonhams.com

Ireland
31 Molesworth Street
Dublin 2
+353 (0) 1 602 0990
dublin@bonhams.com

Italy - Milan
Via Boccaccio 22
20123 Milano
+39 0 2 4953 9020
milan@bonhams.com

Italy - Rome
Via Sicilia 50
00187 Roma
+39 0 6 48 5900
rome@bonhams.com

The Netherlands
De Lairesestraat 154
1075 HL Amsterdam
+31 (0) 20 67 09 701
amsterdam@bonhams.com

Portugal
Rua Bartolomeu Dias n°
160. 1°
Belem
1400-031 Lisbon
+351 218 293 291
portugal@bonhams.com

Spain - Barcelona
Teresa Ybarra
+34 930 087 876
barcelona@bonhams.com

Spain - Madrid
Nunez de Balboa no 4-1A
28001 Madrid
+34 915 78 17 27
madrid@bonhams.com

Spain - Marbella
James Roberts
+34 952 90 62 50
marbella@bonhams.com

Switzerland - Geneva
Rue Etienne-Dumont 10
1204 Geneva
+41 (0) 22 300 3160
geneva@bonhams.com

Switzerland - Zurich
Andrea Bodmer
Dreikönigstrasse 31a
8002 Zürich
+41 44 281 9535
zurich@bonhams.com

MIDDLE EAST

Israel
Joslyne Halibard
+972 (0)54 553 5337
joslyne.halibard@
bonhams.com

NORTH AMERICA

USA

San Francisco •
220 San Bruno Avenue
San Francisco
CA 94103
+1 (415) 861 7500
+1 (415) 861 8951 fax

Los Angeles •
7601 W. Sunset Boulevard
Los Angeles
CA 90046
+1 (323) 850 7500
+1 (323) 850 6090 fax

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

Representatives:
Arizona
Terri Adrian-Hardy
+1 (480) 994 5362
arizona@bonhams.com

California
Central Valley
David Daniel
+1 (916) 364 1645
sacramento@bonhams.com

Colorado
Julie Segraves
+1 (720) 355 3737
colorado@bonhams.com

Florida
Jon King
Palm Beach
+1 (561) 651 7876
Miami
+1 (305) 228 6600
Ft. Lauderdale
+1 (954) 566 1630
florida@bonhams.com

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

Illinois
Ricki Blumberg Harris
+1 (773) 267 3300
+1 (773) 680 2881
chicago@bonhams.com

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

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

New Mexico
Michael Bartlett
+1 (505) 820 0701
newmexico@bonhams.com

Oregon
Sheryl Acheson
+1 (503) 312 6023
oregon@bonhams.com

Texas
Amy Lawch
+1 (713) 621 5988
texas@bonhams.com

Virginia
Gertraud Hechl
+1 (540) 454 2437
virginia@bonhams.com

Washington
Heather O'Mahony
+1 (206) 218 5011
seattle@bonhams.com

Washington DC
Martin Gammon
+1 (202) 333 1696
washingtonDC
@bonhams.com

CANADA

Toronto, Ontario •
Jack Kerr-Wilson
20 Hazelton Avenue
Toronto, ONT
M5R 2E2
+1 (416) 462 9004
info.ca@bonhams.com

Montreal, Quebec
David Kelsey
+1 (514) 341 9238
info.ca@bonhams.com

SOUTH AMERICA

Brazil
+55 11 3031 4444
+55 11 3031 4444 fax

ASIA

Hong Kong •
Suite 2001
One Pacific Place
88 Queensway
Admiralty
Hong Kong
+852 2918 4321
+852 2918 4320 fax
hongkong@bonhams.com

Beijing
Suite 511
Chang An Club
10 East Chang An Avenue
Beijing 100006
+86(0) 10 6528 0922
+86(0) 10 6528 0933 fax
beijing@bonhams.com

Japan
Level 14 Hibiya Central
Building
1-2-9 Nishi-Shimbashi
Minato-ku
Tokyo 105-0003
+81 (0) 3 5532 8636
+81 (0) 3 5532 8637 fax
tokyo@bonhams.com

Singapore
Bernadette Rankine
11th Floor, Wisma Atria
435 Orchard Road
Singapore 238877
+65 (0) 6701 8038
+65 (0) 6701 8001 fax
bernadette.rankine@
bonhams.com

Taiwan
Summer Fang
37th Floor, Taipei 101 Tower
Nor 7 Xinyi Road, Section 5
Taipei, 100
+886 2 8758 2898
+886 2 8758 2897 fax
summer.fang@
bonhams.com

AUSTRALIA

Sydney
97-99 Queen Street,
Woollahra, NSW 2025
Australia
+61 (0) 2 8412 2222
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

Melbourne
Como House
Como Avenue
South Yarra
Melbourne VIC 3141
Australia
+61 (0) 3 8640 4088
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

AFRICA

Nigeria
Neil Coventry
+234 (0)7065 888 666
neil.coventry@bonhams.com

South Africa - Johannesburg
Penny Culverwell
+27 (0)71 342 2670
penny.culverwell@bonhams.com

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(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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Please contact me with a shipping quote (if applicable)

Sale title: Prints and Multiples		Sale date: 22 June 2016													
Sale no. 23583		Sale venue: New Bond Street, London													
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101 New Bond Street
London
W1S 1SR

+44 (0) 20 7447 7447
+44 (0) 20 7447 7400 fax

