

# PRINTS AND MULTIPLES

Wednesday 16 November 2016



# Bonhams

LONDON





## PRINTS AND MULTIPLES

Wednesday 16 November 2016 at 1pm  
101 New Bond Street, London

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9am - 11am

### SALE NUMBER

23584

### CATALOGUE

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### ILLUSTRATIONS

Front cover: Lot 59  
Back cover: Lot 17  
Inside front cover: Lot 58  
Inside back cover: Lot 71  
Opposite page: Lot 64  
Page 5: Lot 60

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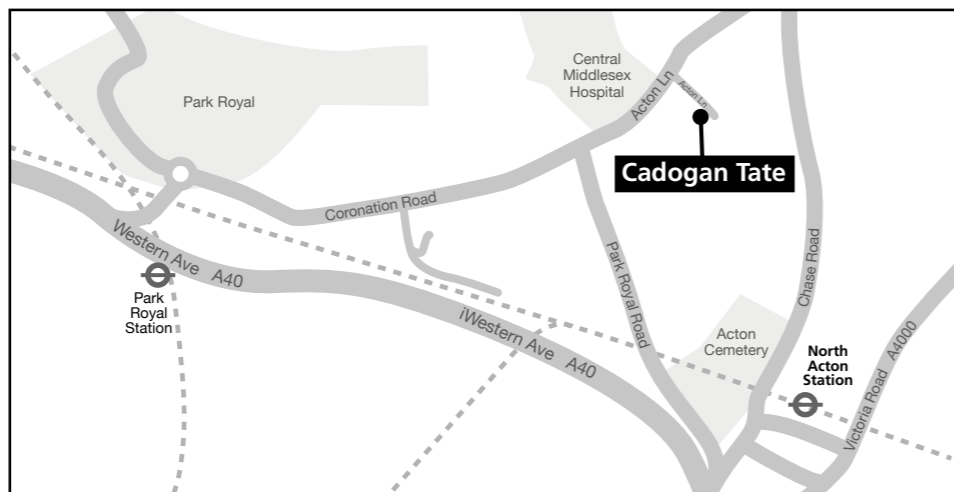
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† VAT 20% on hammer price and buyer's premium

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1

**1**  
**FEDERICO BAROCCI (ITALIAN, CIRCA 1535-1612)**  
 The Annunciation (Bartsch 1)  
 Etching, circa 1585, a good but later impression, with the artist's signature lower right, on laid, with a watermark of a man holding a cross on an escutcheon (M.11), with wide margins, 437 x 315mm (17 1/4 x 12 3/8in)(PL)

£2,000 - 3,000  
 €2,200 - 3,400  
 \$2,500 - 3,700

This is one of only four etchings by the artist, produced after his painting for the Church of the Holy Virgin in Loreto, which was a commission for the Duke of Urbino. His residence, the Palazzo Ducale, is visible in the background.



2

**2**  
**AFTER PIETER BRUEGEL THE ELDER (DUTCH, 1525-1569)**  
 The Fight of the Moneybags and the Strongboxes (Basteler 146)  
 Engraving, circa 1570, by Pieter van der Heyden, Basteler's state 'A' (of D), with the artist's monogram in the centre, 'P.Bruegel Inuet' and the name of the publisher 'Aux Quatre Vents', on laid, with paper loss in the narrow margins and in the lower right corner, 236 x 304mm (9 3/8 x 12 1/8in)(PL)(unframed)

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



**3**  
**ALBRECHT DÜRER (GERMAN, 1471-1528)**  
 Four plates from the Engraved Passion (Bartsch 4,5,7,11)  
 Four engravings, 1508-12, entitled 'Agony in the Garden', meder b/c, 115 x 71mm, 'Betrayal of Christ', meder b, 118 x 75mm, 'Christ before Pilate', meder b, 117 x 75mm 'Pilate washing his hands', meder b, on laid, each trimmed to the platemark, 117 x 75mm (4 5/8 x 2 7/8in)(4)(unframed)

£3,000 - 5,000  
 €3,400 - 5,600  
 \$3,700 - 6,100



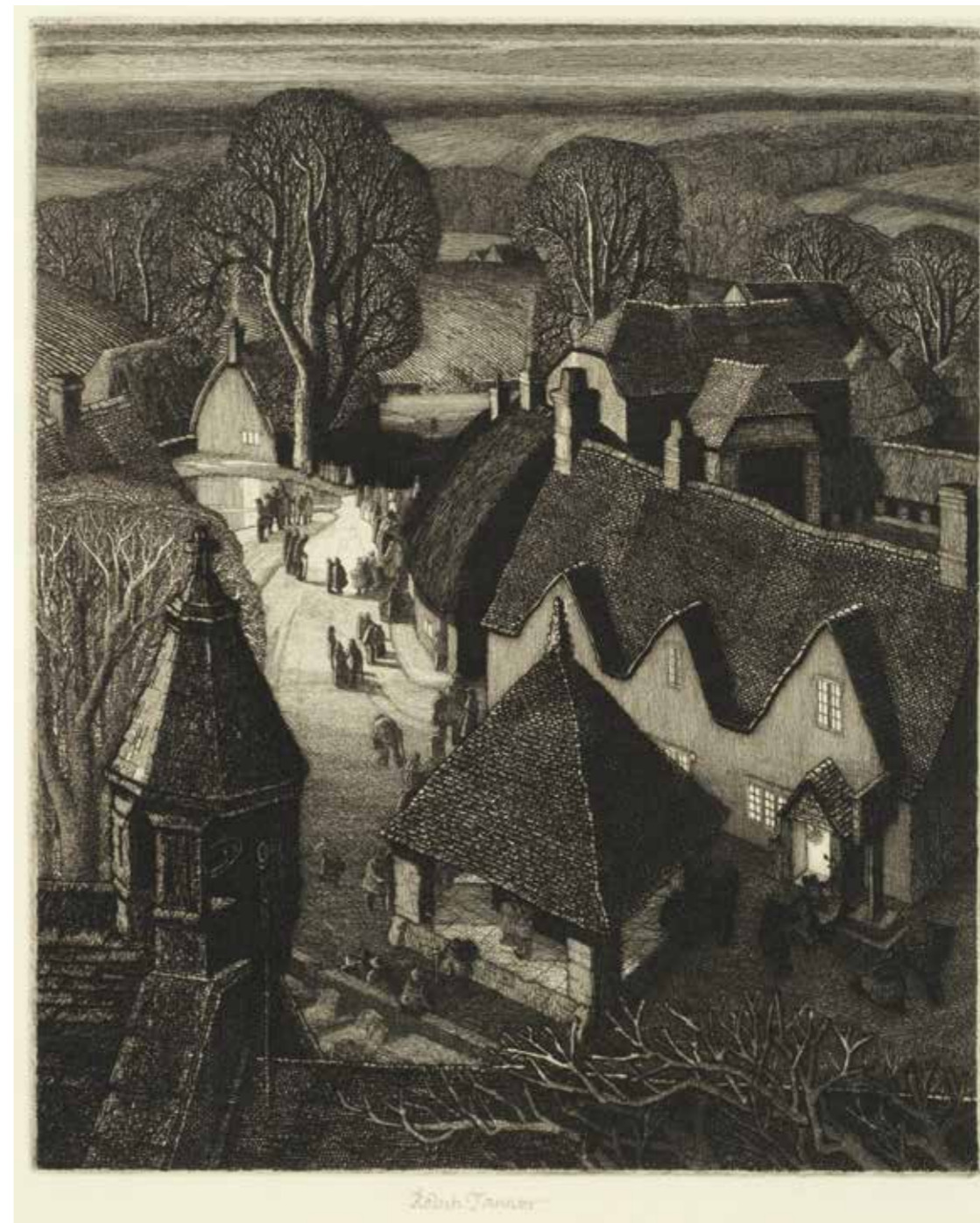
4  
**REMBRANDT HARMENSZ VAN RIJN**  
**(DUTCH, 1606-1669)**  
 Old Man with Beard, Fur Cap and Velvet Cloak  
 (Bartsch 262; New Hollstein 92)  
 Etching and engraving, circa 1631, the second  
 state of three, with the space below the hand  
 completely shaded and additional horizontal  
 lines on the chest above, on laid, with thread  
 margins, 149 x 130mm (5 7/8 x 5 1/8in)(PL)  
 (unframed)

£3,000 - 5,000  
 €3,400 - 5,600  
 \$3,700 - 6,100



5  
**REMBRANDT HARMENSZ VAN RIJN**  
**(DUTCH, 1606-1669)**  
 Jan Uytenbogaert 'The Goldweigher' (Bartsch  
 281; New Hollstein 172)  
 Etching, 1639, the final third state, with the  
 reworking by Captain Baillie in the shadowed  
 areas: the foreground next to the boy's left  
 knee, the ground between the boy's left thigh  
 and right calf and the interior of the barrel, on  
 laid, with narrow margins, 250 x 204mm (9 7/8  
 x 8in)(PL)(unframed)

£1,500 - 2,000  
 €1,700 - 2,200  
 \$1,800 - 2,500



6<sup>AR</sup>  
**ROBIN TANNER (BRITISH, 1904-1988)**  
 Twelve Etchings  
 The complete portfolio, 1974, comprising twelve etchings, on various  
 papers, each signed and numbered 37/50 in pencil, with title page and  
 illustrated brochure, published by the Penn Print Room, the full sheets,  
 loose as issued within original brown cloth portfolio, 391 x 270mm (15  
 3/8 10 5/8in)(PL)(and smaller) (12) (folio)

£7,000 - 10,000  
 €7,800 - 11,000  
 \$8,600 - 12,000

Titles include: Wiltshire Roadmaker, Martin's Hovel, Wiltshire  
 Woodman, Christmas, Harvest Festival, Autumn, Wiltshire Rickyard,  
 June, Easter, Flowers of May, The Clapper Bridge and The Plough.



7



8

7<sup>AR</sup>  
**EDWARD BAWDEN R.A. (BRITISH, 1903-1989)**  
 Brighton Pier - Second Edition (Greenwood 51)  
 Linocut printed in colours, 1977, on wove, signed, titled and inscribed '2nd Edition, 6/50, Artist's Proof' in pencil, with wide margins, 530 x 1444mm (20 7/8 x 56 7/8in)(B)

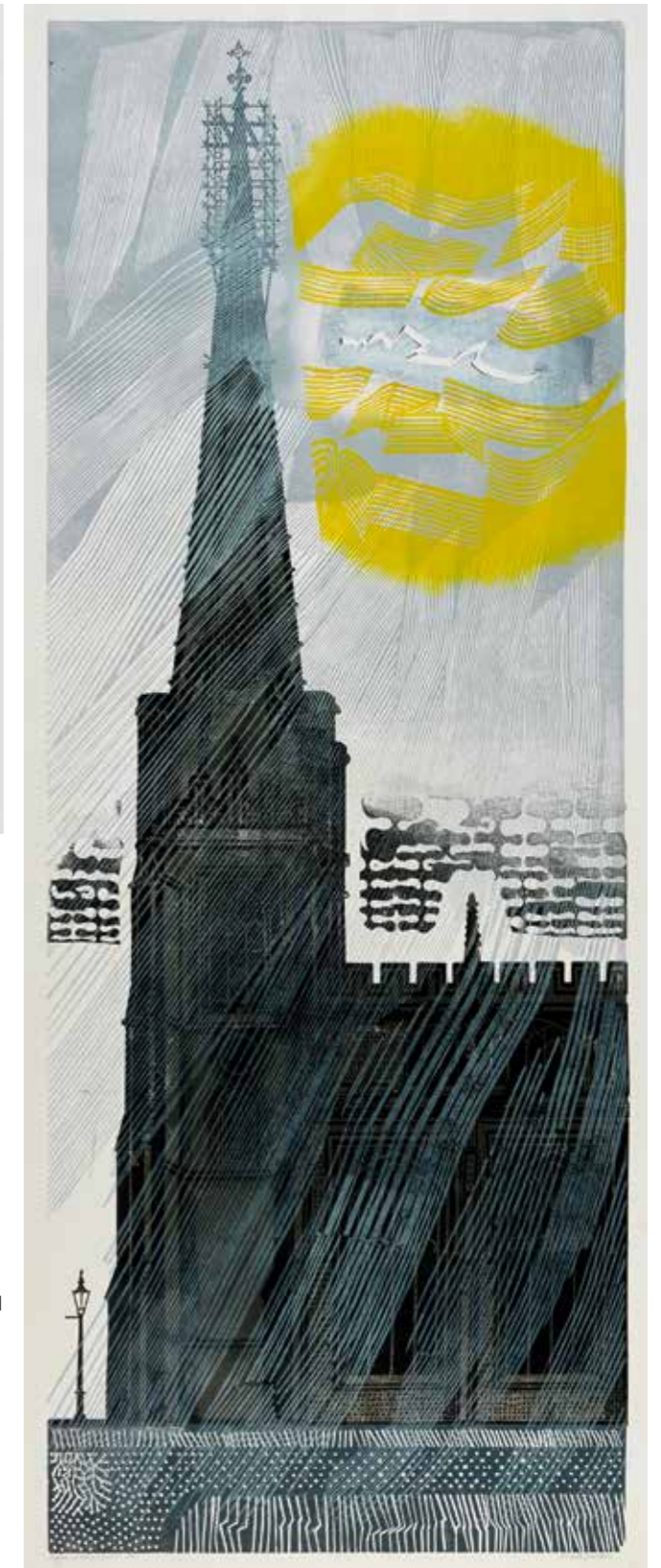
£5,000 - 7,000  
 €5,600 - 7,800  
 \$6,100 - 8,600

8  
**ERIC WILLIAM RAVILIOUS (BRITISH, 1903-1942)**  
 Diving Controls I, from Submarines  
 Lithograph printed in colours, 1941, on wove, from the edition of circa 50, printed by WS.Cowell, Ipswich, 322 x 280mm (12 1/2 x 11in)(SH)

£4,000 - 6,000  
 €4,500 - 6,700  
 \$4,900 - 7,400

9<sup>AR</sup>  
**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)

£4,000 - 6,000  
 €4,500 - 6,700  
 \$4,900 - 7,400



9



10  
**LILL TSCHUDI (SWISS, 1911-2004)**  
 The Band at St. Marks Square (Not in Coppel)  
 Linocut printed in colours, 1951, on japan, signed, titled, dated,  
 numbered 28/50, inscribed 'Orig. Linolschnitt (Handdruck), No.28  
 edition 50' in pencil and further annotated in German, with margins,  
 330 x 205mm (15 x 9in)(B)(unframed)

£12,000 - 18,000  
 €13,000 - 20,000  
 \$15,000 - 22,000



11  
**WASSILY KANDINSKY (RUSSIAN/FRENCH, 1866-1944)**  
 Kleine Welten V, from Kleine Welten Portfolio (Roethel 168)  
 Lithograph printed in colours, 1922, on wove, signed in pencil, from  
 the edition of 200 (there was also an edition of 30 on Japan), published  
 by Propyläen Verlag, Berlin, the full sheet, 355 x 275mm (14 x 10  
 7/8in)(SH) (unframed)

£10,000 - 15,000  
 €11,000 - 17,000  
 \$12,000 - 18,000





12<sup>AR</sup>  
**MAX BECKMANN (GERMAN, 1884-1950)**  
 Minette (Hofmaier 238 VI, B)  
 Drypoint, 1922, on wove, signed and numbered 13/40 in pencil, (the edition size was 100), published by Verlag R. Piper & Co., Munich, with margins, 253 x 205mm (10 x 8in)(PL)

£4,000 - 6,000  
 €4,500 - 6,700  
 \$4,900 - 7,400

Of the 100 examples printed on wove, 40 were numbered by Günther Franke after 1927.



13<sup>AR</sup>  
**MAX BECKMANN (GERMAN, 1884-1950)**  
 Toilette (Vor dem Spiegel) (Hofmaier 286)  
 Drypoint, 1923, on cream laid, with the 'BSB' watermark, signed and numbered 43/60 in pencil, published by Paul Cassirer, Berlin, with full margins, 277 x 219mm (10 7/8 x 8 5/8in) (PL)

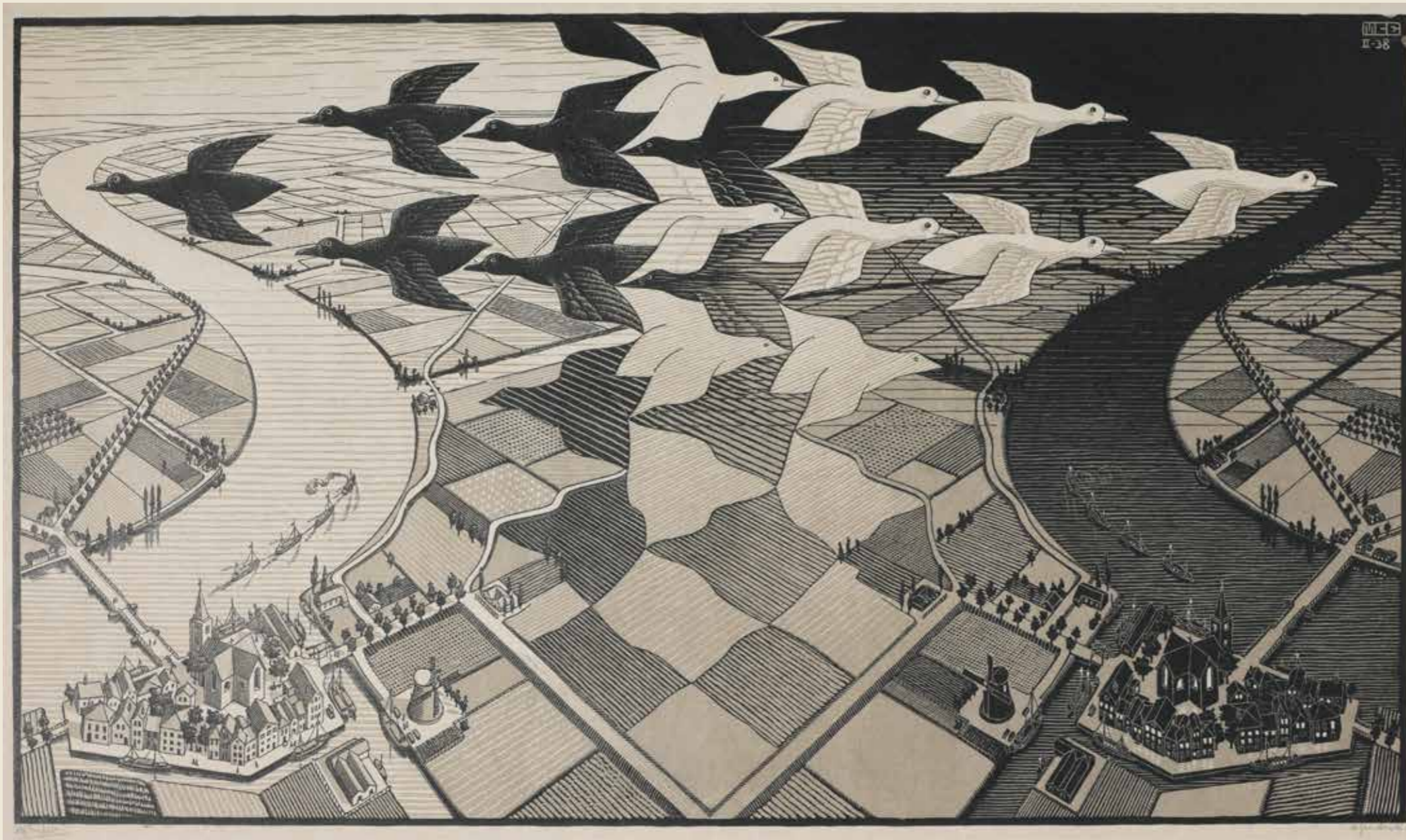
£9,000 - 12,000  
 €10,000 - 13,000  
 \$11,000 - 15,000

**Provenance**  
 With the collector's mark of P.T. Rathbone verso. See Hofmaier p. 708



14<sup>AR</sup>  
**EMIL NOLDE (GERMAN, 1867-1956)**  
 Gelehrtenstreit (Schiefer/Mosel 207)  
 Etching with aquatint, 1922, on JW Zanders wove, signed in pencil, with wide margins, 318 x 245mm (12 1/2 x 9 7/8in)(PL) (unframed)

£7,500 - 10,000  
 €8,400 - 11,000  
 \$9,200 - 12,000



15

The following four prints by M.C. Escher are distinctive examples of the artist's enduring fascination with complex mathematical constructions, optical illusions and the intricate geometric forms found in architecture and nature. His printmaking experiments led to the production of his 'impossible objects' images, where visual paradoxes are created. In *Ascending and Descending*, two sets of figures appear to go both up and down a never-ending staircase, never reaching their destination. In *Belvedere*, we see a seemingly realistic construction which is spatially implausible. In the central loggia the pillars at the front support the rear side of the upper floor and the pillars at the back support the front side, whilst the ladder stands under the covered roof but leans against the outer edge of the upper floor.

Another defining characteristic of Escher's work is the division of the picture plane. Shapes are laid out across the paper in a repeated pattern, the spaces between them forming other similarly distinct shapes. This idea was directly inspired by the interlocking patterns of the Alhambra Palace and can be seen in arguably his most famous woodcut *Day and Night*. Here, a series of ploughed fields merges into a flock of black and white birds, which in turn, merge with each other as they meet in flight.

In a departure from his usual subject matter, *Puddle* is a depiction of an apparently simple image of a pool of water on a moonlit road. It is a carefully crafted pastoral scene which retains an enigmatic quality. The viewer who is familiar with Escher's practice of subverting viewpoints will realize that they are both looking down into the puddle and up at the sky.

15<sup>AR</sup>

**MAURITS CORNELIS ESCHER (DUTCH, 1898-1972)**

*Day and Night* (Boon 303)

Woodcut printed in black and grey, 1938, on tissue-thin laid japan, signed and inscribed 'eigen druk' in pencil, printed by the artist, with margins, 391 x 677mm (15 3/8 x 26 5/8in)(B); together with a small collection of correspondence relating to the purchase of the artist's work, including four handwritten pieces from Escher (2)

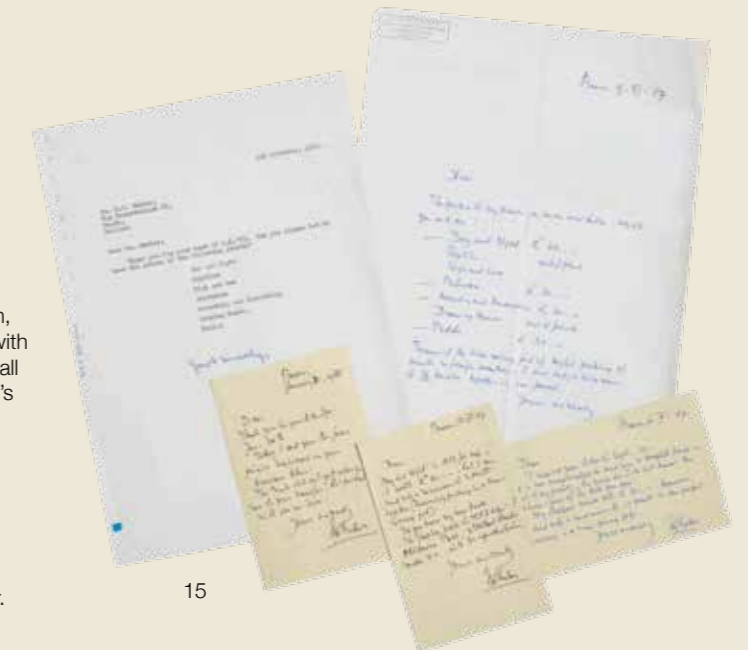
£12,000 - 18,000

€13,000 - 20,000

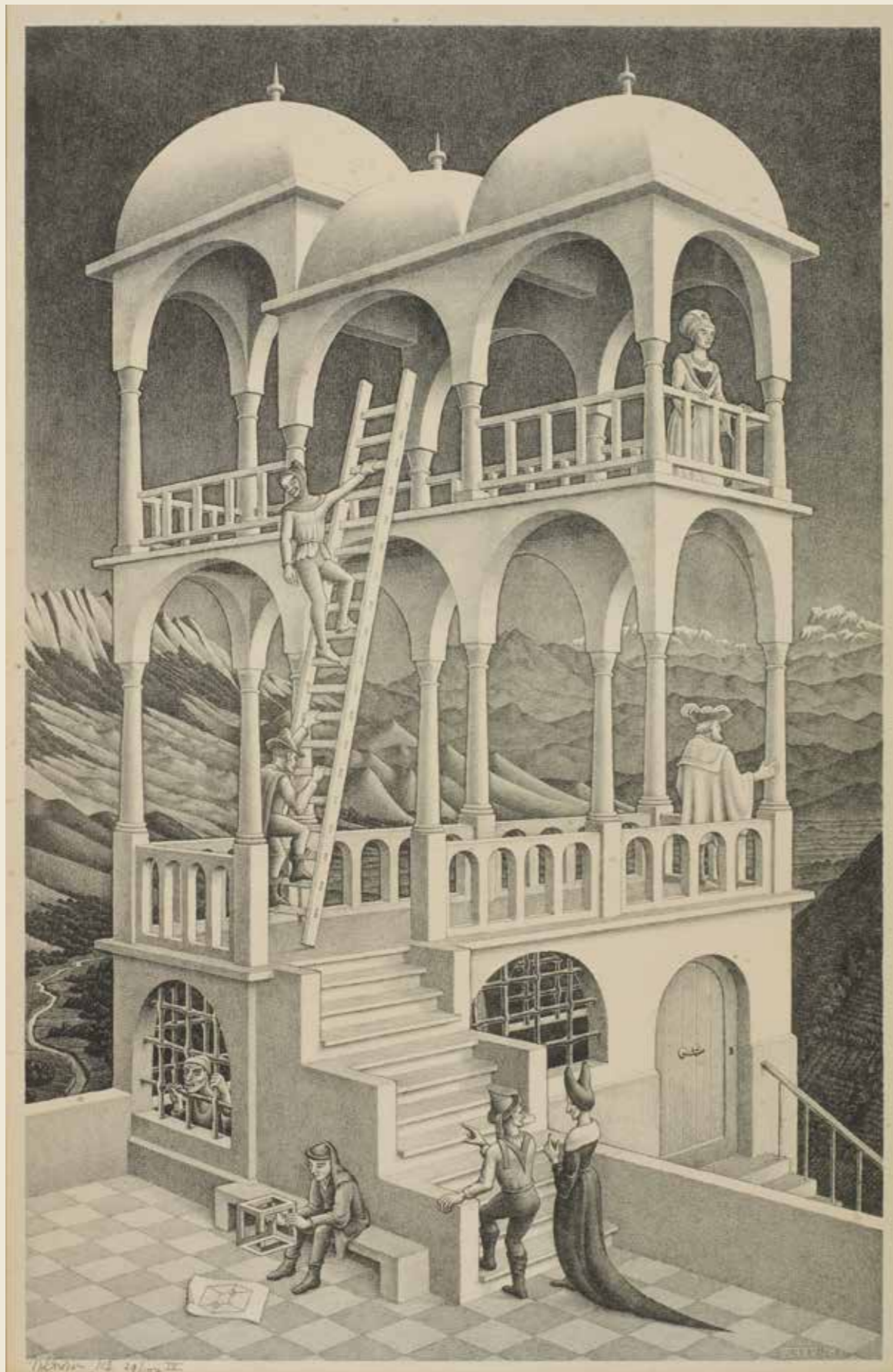
\$15,000 - 22,000

**Provenance**

Acquired directly from the artist by the family of the current owner. Thence by descent.



15



16



17

16<sup>AR</sup>  
**MAURITS CORNELIS ESCHER (DUTCH, 1898-1972)**  
 Belvedere (Bool 426)  
 Lithograph, 1958, on wove, with the Holland watermark, signed and numbered 'No.29/107 IV' in pencil, with wide margins, 460 x 292mm (15 3/4 x 11 1/2in)(l)

£10,000 - 15,000  
 €11,000 - 17,000  
 \$12,000 - 18,000

**Provenance**  
 Acquired directly from the artist by the family of the current owner.  
 Thence by descent.

17<sup>AR</sup>  
**MAURITS CORNELIS ESCHER (DUTCH, 1898-1972)**  
 Ascending and Descending (Bool 435)  
 Lithograph, 1960, on wove, with a partial Holland watermark, signed and numbered 'No. 42/108 III' in pencil, with margins, 355 x 285mm (14 x 11 1/4in)(l)

£10,000 - 15,000  
 €11,000 - 17,000  
 \$12,000 - 18,000

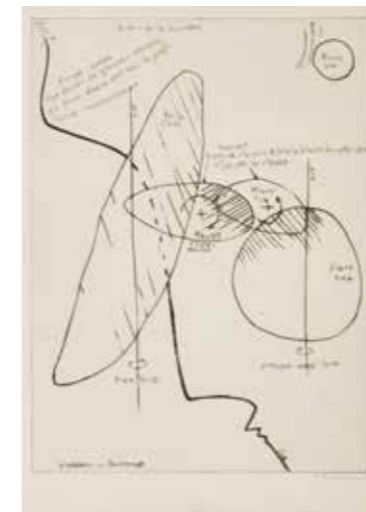
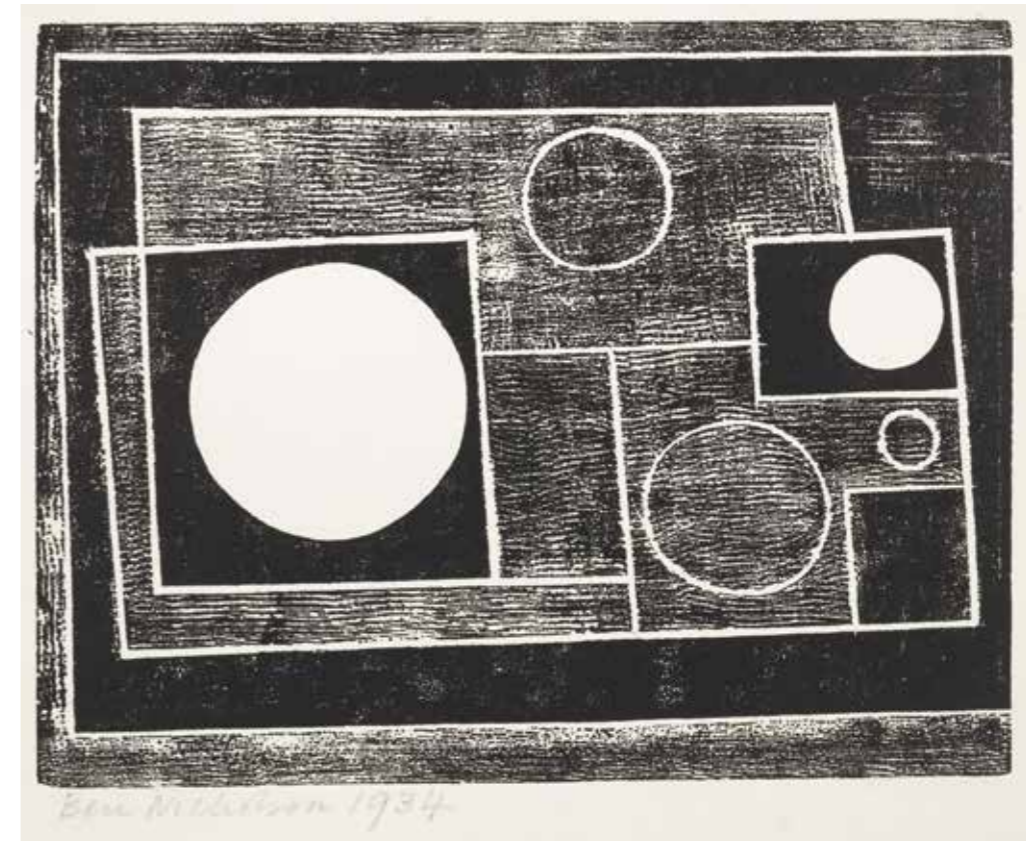
**Provenance**  
 Acquired directly from the artist by the family of the current owner.  
 Thence by descent.



18<sup>AR</sup>  
**MAURITS CORNELIS ESCHER (DUTCH, 1898-1972)**  
 Puddle (Bool 378)  
 Woodcut printed in black, green and brown, 1952, on tissue-thin laid japan, signed and inscribed 'eigen druk' in pencil, printed by the artist, with margins, 240 x 319mm (9 3/8 x 12 5/8in)(B)

£10,000 - 15,000  
 €11,000 - 17,000  
 \$12,000 - 18,000

**Provenance**  
 Acquired directly from the artist by the family of the current owner.  
 Thence by descent.



19\*  
**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)

£18,000 - 22,000  
 €20,000 - 25,000  
 \$22,000 - 27,000

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.

**Provenance**  
 The C.S. Reddihough Collection

**LÉONARD TSUGUHARU FOUJITA:  
LES CHATS**



The following seven works are from one of Tsuguharu Foujita's most celebrated series of prints. Encapsulating the artist's distinctive style, they combine fluid lines and meticulous detail with a strong sense of personality. In Japanese culture cats have a mysterious magical quality. They are revered as the guardians of religious buildings and harbingers of good luck. Foujita's closely observed images capture the postures and moods of his feline models, reflecting the warmth of his personal affection and acknowledging the tradition of the ancient Japanese techniques of ukiyo-e and calligraphy.

20<sup>AR</sup>  
**LÉONARD TSUGUHARU FOUJITA (JAPANESE/FRENCH, 1886-1968)**  
Cat with a Ball, from Les Chats (Buisson 29.200.8)  
Etching and aquatint printed in colours, circa 1930, on chine appliqué to japan support, signed and numbered 81/100 in pencil, published by Les Editions Artistiques Apollo, Paris, with full margins, 310 x 380mm (12 1/4 x 15in)(PL) (unframed)

£6,000 - 8,000  
€6,700 - 8,900  
\$7,400 - 9,800

**LÉONARD TSUGUHARU FOUJITA:  
LES CHATS**



21<sup>AR</sup>  
**LÉONARD TSUGUHARU FOUJITA (JAPANESE/FRENCH, 1886-1968)**  
Twisting Cat, from Les Chats (Buisson 29.200.1)  
Etching and aquatint printed in colours, circa 1930, on chine appliqué to japan support, signed and numbered 81/100 in pencil, published by Les Editions Artistiques Apollo, Paris, with full margins, 315 x 388mm (12 3/8 x 15 1/4)(PL) (unframed)

£6,000 - 8,000  
€6,700 - 8,900  
\$7,400 - 9,800

**LÉONARD TSUGUHARU FOUJITA:  
LES CHATS**



22<sup>AR</sup>  
**LÉONARD TSUGUHARU FOUJITA (JAPANESE/FRENCH, 1886-1968)**  
White cat with black tail, from Les Chats (Buisson 29.200.5)  
Etching and aquatint printed in colours, circa 1930, on chine appliqué to japan support, signed and numbered 81/100 in pencil, published by Les Editions Artistiques Apollo, Paris, with full margins, 320 x 385mm (12 5/8 x 15 1/8in)(PL) (unframed)

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

**LÉONARD TSUGUHARU FOUJITA:  
LES CHATS**



23<sup>AR</sup>  
**LÉONARD TSUGUHARU FOUJITA (JAPANESE/FRENCH, 1886-1968)**  
Cat with Spotty Belly, from Les Chats (Buisson 29.200.2)  
Etching and aquatint printed in colours, circa 1930, on chine appliqué to japan support, signed and numbered 81/100 in pencil, published by Les Editions Artistiques Apollo, Paris, with full margins, 320 x 385mm (12 5/8 x 15 1/8in)(PL) (unframed)

£6,000 - 8,000  
€6,700 - 8,900  
\$7,400 - 9,800

**LÉONARD TSUGUHARU FOUJITA:  
LES CHATS**



24<sup>AR</sup>  
**LÉONARD TSUGUHARU FOUJITA (JAPANESE/FRENCH, 1886-1968)**  
Fluffy Cat Lying Down, from Les Chats (Buisson 29.200.3)  
Etching and aquatint printed in colours, circa 1930, on chine appliqué to japan support, signed and numbered 81/100 in pencil, published by Les Editions Artistiques Apollo, Paris, with full margins, 320 x 385mm (12 5/8 x 15 1/8)(PL) (unframed)

£4,000 - 6,000  
€4,500 - 6,700  
\$4,900 - 7,400

**LÉONARD TSUGUHARU FOUJITA:  
LES CHATS**



25<sup>AR</sup>  
**LÉONARD TSUGUHARU FOUJITA (JAPANESE/FRENCH, 1886-1968)**  
Sleeping Cat, from Les Chats (Buisson 29.200.10)  
Etching and aquatint printed in colours, circa 1930, on chine appliqué to japan support, signed and numbered 81/100 in pencil, published by Les Editions Artistiques Apollo, Paris, with wide margins, 315 x 380mm (12 3/8 x 15in)(PL) (unframed)

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

**LÉONARD TSUGUHARU FOUJITA:  
LES CHATS**



26<sup>AR</sup>  
**LÉONARD TSUGUHARU FOUJITA (JAPANESE/FRENCH, 1886-1968)**

Staring Cat, from Les Chats (Buisson 29.200.9)  
Etching and aquatint printed in colours, circa 1930, on chine appliqué to japan support, signed and numbered 81/100 in pencil, published by Les Editions Artistiques Apollo, Paris, with full margins, 385 x 320mm (15 1/8 x 12 5/8)(PL) (unframed)

£4,000 - 6,000  
€4,500 - 6,700  
\$4,900 - 7,400



27<sup>AR</sup>  
**LÉONARD TSUGUHARU FOUJITA (JAPANESE/FRENCH, 1886-1968)**

Petite Fille au Capuchon sous la neige, from Les Enfants (Buisson 29.201.1)  
Etching, drypoint, roulette and aquatint printed in colours, 1929, on chine appliqué to japan support, signed and inscribed 'EA J/J' in pencil, from the edition of ten artist's copies, aside from the numbered edition of 110, published by Editions Artistiques Apollo, Paris, with wide margins, 375 x 290mm (14 3/4 x 11 3/8in)(PL)

£6,000 - 8,000  
€6,700 - 8,900  
\$7,400 - 9,800





28<sup>AR</sup>  
**JOAN MIRÓ (SPANISH, 1893-1983)**  
 Les deux Amis (Dupin 493)  
 Etching, aquatint and carborundum printed in colours, 1969, on Madeure rag, signed and numbered 70/75 in pencil, printed by Atelier Maeght, Saint Paul, published by Maeght Editeur, Paris, with full margins, 720 x 1060mm (28 3/8 x 41 3/4in)(PL)

£8,000 - 12,000  
 €8,900 - 13,000  
 \$9,800 - 15,000

29<sup>AR</sup>  
**JOAN MIRÓ (SPANISH, 1893-1983)**  
 Plate 11, from Fissures (Dupin 475)  
 Etching with aquatint printed in colours, with soft varnish and wash, 1969, on Rives BFK, signed and numbered 57/75 in pencil, printed by Arte Adrien Maeght, published by Maeght, Paris, with full margins 195 x 290mm (7 3/4 x 11 1/2in)(PL)

£2,000 - 3,000  
 €2,200 - 3,400  
 \$2,500 - 3,700



30<sup>AR</sup>  
**JOAN MIRÓ (SPANISH, 1893-1983)**  
 La Commedia dell'Arte VIII (Dupin 1113)  
 Etching printed in colours, 1979, on Arches, signed and numbered 17/30 in pencil, printed by Joan Barbara, Barcelona, published by Maeght, Barcelona, the full sheet, 755 x 560mm (29 3/4 x 22in)(SH) (unframed)

£2,000 - 3,000  
 €2,200 - 3,400  
 \$2,500 - 3,700





31

31\*<sup>AR</sup>  
**MARC CHAGALL (RUSSIAN/FRENCH, 1887-1985)**  
 Le Poète (Mourlot 442)  
 Lithograph printed in colours, 1966, on Arches, signed and inscribed 'épreuve d'artiste XV/XXV' in pencil, an artist's proof aside from the numbered edition of 50, the full sheet, 655 x 465mm (25 3/4 x 18 1/4in)(SH)  
 £3,000 - 5,000  
 €3,400 - 5,600  
 \$3,700 - 6,100



32

32<sup>AR</sup>  
**MARC CHAGALL (RUSSIAN/FRENCH, 1887-1985)**  
 Inspiration (Mourlot 837)  
 Lithograph, 1976, on Arches, signed and numbered 2/50 in pencil, published by Editions Maeght, Paris, the full sheet, 780 x 565mm (30 3/4 x 22 1/4in)(SH)  
 £6,000 - 8,000  
 €6,700 - 8,900  
 \$7,400 - 9,800



33

33<sup>AR</sup>  
**HENRI MATISSE (FRENCH, 1869-1954)**  
 One plate from Lithographies sur le thème "La Pompadour" (Duthuit 672)  
 Lithograph, 1969, on Arches, with the artist's stamped initials 'HM' and stamp-numbered '22/25', the full sheet, 530 x 380mm (20 7/8 x 15in) (SH)  
 £3,000 - 5,000  
 €3,400 - 5,600  
 \$3,700 - 6,100  
**Provenance**  
 With Victor Waddington, London, where purchased by Hillel Bender Esq.



34

34<sup>AR</sup>  
**HENRI MATISSE (FRENCH, 1869-1954)**  
 Nu accroupi I (Duthuit 781)  
 Aquatint, 1947, on Rives, signed and numbered '7/25' in pencil, the full sheet, 348 x 276mm (13 5/8 x 10 7/8in)(PL)  
 £7,000 - 10,000  
 €7,800 - 11,000  
 \$8,600 - 12,000  
**Provenance**  
 With Theo Waddington & Co Ltd, London, where purchased by Hillel Bender Esq.



35



36

35<sup>AR</sup>  
**PABLO PICASSO (SPANISH, 1881-1973)**  
 Le Repos du Sculpteur II, from La Suite Vollard (Bloch 172; Baer 325. Bd)  
 Etching, 1933, on Montval laid, 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  
 €3,400 - 5,600  
 \$3,700 - 6,100

36<sup>AR</sup>  
**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 laid, 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  
 €3,400 - 5,600  
 \$3,700 - 6,100



37



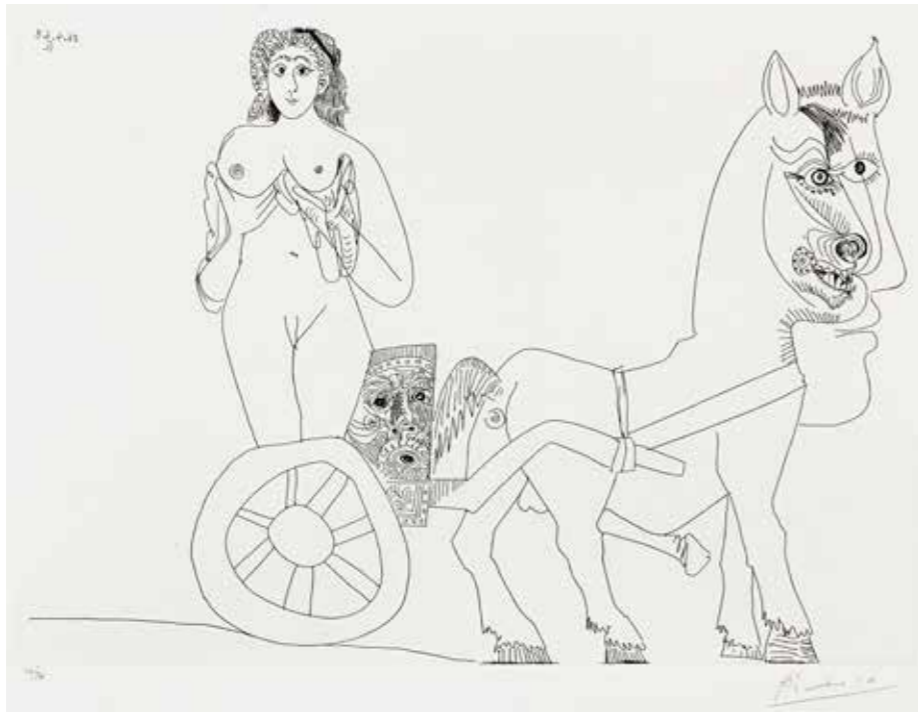
38

37<sup>AR</sup>  
**PABLO PICASSO (SPANISH, 1881-1973)**  
 Rembrandt et Tête de Femme, plate 33 from La Suite Vollard (Bloch 207; Baer 405)  
 Etching, 1934, on Montval laid, with the Picasso watermark, signed in pencil, from the edition of 260, published in 1939 by Vollard, Paris, with full margins, 139 x 208mm (5 1/2 x 8 1/4in)(PL)

£8,000 - 12,000  
 €8,900 - 13,000  
 \$9,800 - 15,000

38<sup>AR</sup>  
**PABLO PICASSO (SPANISH, 1881-1973)**  
 Vieil Homme concupiscent et impuissant avec une prostituée espagnole, from Série 156 (Bloch 1861; Baer 1866.Bb1)  
 Etching, 1968, on Rives, with the artist's stamped signature and numbered 38/50 in pencil, published by Galerie Louise Leiris, Paris, with margins, 316 x 418mm (12 3/8 x 16 1/2in)(PL)

£2,000 - 3,000  
 €2,200 - 3,400  
 \$2,500 - 3,700



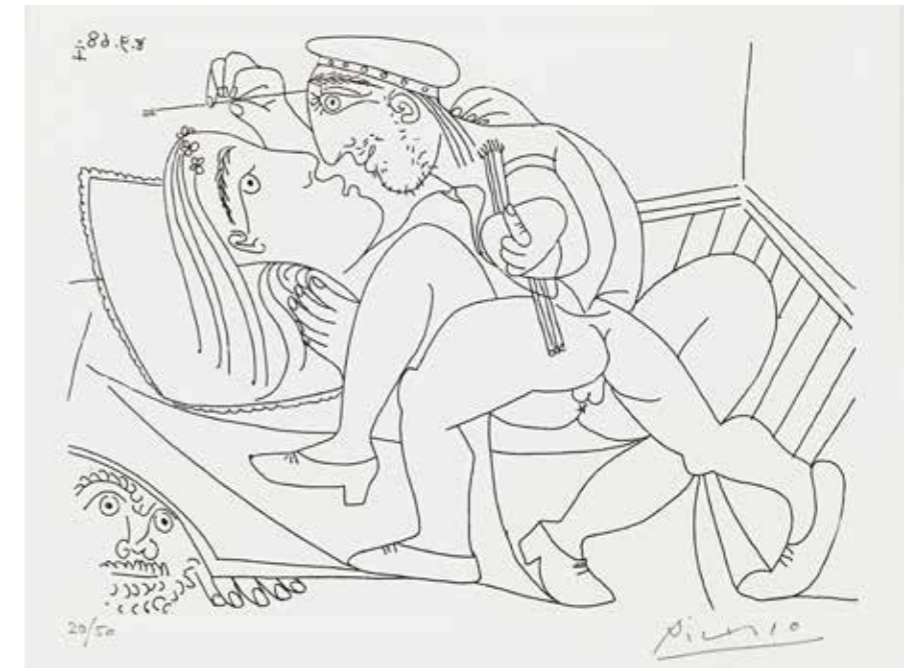
39



41



40



42

39<sup>AR</sup>

**PABLO PICASSO (SPANISH, 1881-1973)**

Femme sur un char romain, from La Série 347 (Bloch 1533; Baer 1549.Bb1)

Etching, 1968, on Rives, signed and numbered 16/50 in pencil, published by Galerie Louise Leiris, Paris, 1969, with margins, 280 x 390mm (11 x 15 3/8in)(PL)

£3,000 - 5,000  
€3,400 - 5,600  
\$3,700 - 6,100

40<sup>AR</sup>

**PABLO PICASSO (SPANISH, 1881-1973)**

Polichinelle et Nain, from La Série 347 (Bloch 1696; Baer 1712.Bb1)

Etching, 1968, on Rives, signed and numbered 32/50 in pencil, published by Galerie Louise Leiris, Paris, with margins, 148 x 223mm 5 7/8 x 8 3/4in)(PL)

£2,000 - 3,000  
€2,200 - 3,400  
\$2,500 - 3,700

41<sup>AR</sup>

**PABLO PICASSO (SPANISH, 1881-1973)**

Femme nue assise en tailleur et Grotesque la main sur le coeur, from La Série 347 (Bloch 1757; Baer 1773.Bb1)

Etching, 1968, on Rives, signed and numbered 40/50 in pencil, published by Galerie Louise Leiris, Paris, with margins, 154 x 208mm (6 1/8 x 8 1/8in)(PL)

£2,000 - 3,000  
€2,200 - 3,400  
\$2,500 - 3,700

42<sup>AR</sup>

**PABLO PICASSO (SPANISH, 1881-1973)**

Raphael et la Fornarina: Michel-Ange est caché sous le lit, from La Série 347 (Bloch 1796; Baer 1813.Bb1)

Etching, 1968, on Rives, signed and numbered 20/50 in pencil, published by Galerie Louise Leiris, Paris, with margins, 148 x 209mm (5 7/8 x 8 1/4in)(PL)

£2,000 - 3,000  
€2,200 - 3,400  
\$2,500 - 3,700



43

43<sup>AR</sup>

**PABLO PICASSO (SPANISH, 1881-1973)**

Orgie chez les Filles, avec spectateurs tirés de l'enterrement du Comte Orgaz, from La Série 347 (Bloch 1633; Baer 1649.Bb1)  
Etching, 1968, on Rives, signed and numbered 5/50 in pencil, published by Galerie Louise Leiris, Paris, with margins, 377 x 276mm (14 7/8 x 10 7/8in)(PL)

£3,000 - 5,000  
€3,400 - 5,600  
\$3,700 - 6,100



44

44<sup>AR</sup>

**PABLO PICASSO (SPANISH, 1881-1973)**

Femme à sa Toilette et Homme au Chapeau Rembranesque, from La Série 347 (Bloch 1738; Baer 1755.Bb1)  
Etching, 1968, on Rives, signed in pencil, numbered 22/50 in pencil, published by Galerie Louise Leiris, Paris, with margins, 206 x 152mm (8 1/8 x 6in)(PL)

£3,000 - 5,000  
€3,400 - 5,600  
\$3,700 - 6,100



45

45<sup>AR</sup>

**PABLO PICASSO (SPANISH, 1881-1973)**

La Colombe volant (Bloch 677; Mourlot 191)  
Lithograph, 1950, on Arches, proof copy number 5 of 6 for the printer Fernand Mourlot, monogrammed and numbered by him in pencil verso, aside from the signed and numbered edition of 50, the full sheet, 540 x 600mm (21 1/4 x 23 5/8in)(l)(unframed)

£2,500 - 3,500  
€2,800 - 3,900  
\$3,100 - 4,300

46<sup>AR</sup>

**PABLO PICASSO (SPANISH, 1881-1973)**

Le Festin, pl. 6, from Lysistrata (Bloch 272; Baer 392Bc)  
Etching, 1934, on Arches, signed and numbered 150/76 [sic] in pencil, printed by Lacourrière, Paris, published by The Limited Editions Club, New York, with margins, 221 x 151mm (8 3/4 x 5 7/8in)(PL)

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



46



47

47<sup>AR</sup>

**SALVADOR DALÍ (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)

£3,000 - 5,000  
€3,400 - 5,600  
\$3,700 - 6,100

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



48

48<sup>AR</sup>

**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)

£2,000 - 3,000  
€2,200 - 3,400  
\$2,500 - 3,700



49

49<sup>\* AR</sup>

**PIERRE SOULAGES (FRENCH, BORN 1919)**

Eau Forte XII (Riviere 12)  
Etching printed in colours, 1957, on Rives BFK, signed and numbered 99/100 in pencil, printed and published by Lacourière, Paris, 648 x 470mm (25 1/2 x 18 1/2in)(SH) (unframed)

£2,000 - 3,000  
€2,200 - 3,400  
\$2,500 - 3,700



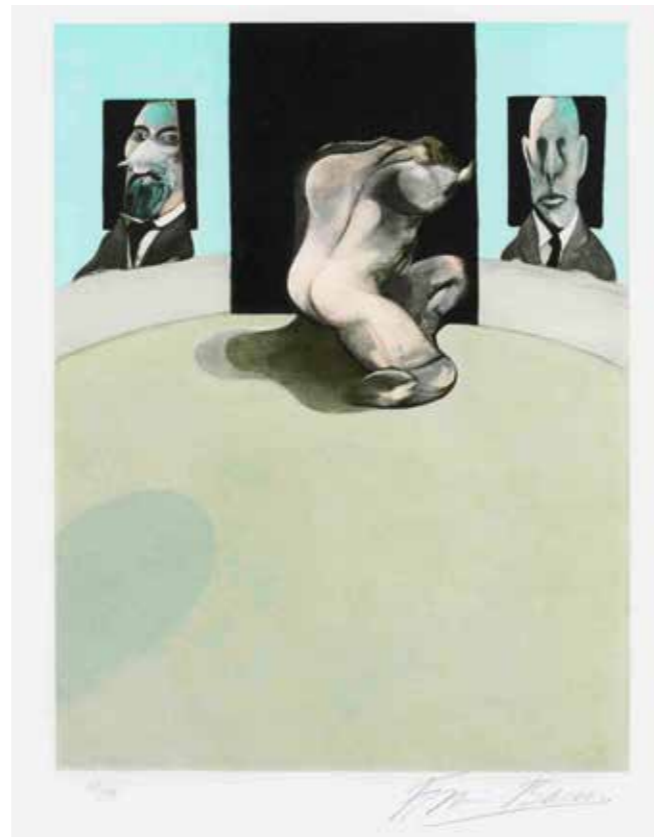
50

50<sup>AR</sup>

**PIERRE SOULAGES (FRENCH, BORN 1919)**

Serigraphie No.2 (Pierre Encrevé & Marie-Cécile Miessner 94)  
Screenprint in colours, 1973, on wove, signed and inscribed 'épreuve d'artiste' in pencil, an artist's proof aside from the numbered edition of 200, annotated in pencil 'pour Claude et Yolande', printed by Michel Caza, Franconville, published by Festival international de peinture de Cagnes-sur-Mer, the full sheet, 755 x 560mm (29 3/4 x 22in)(SH)

£2,000 - 3,000  
€2,200 - 3,400  
\$2,500 - 3,700

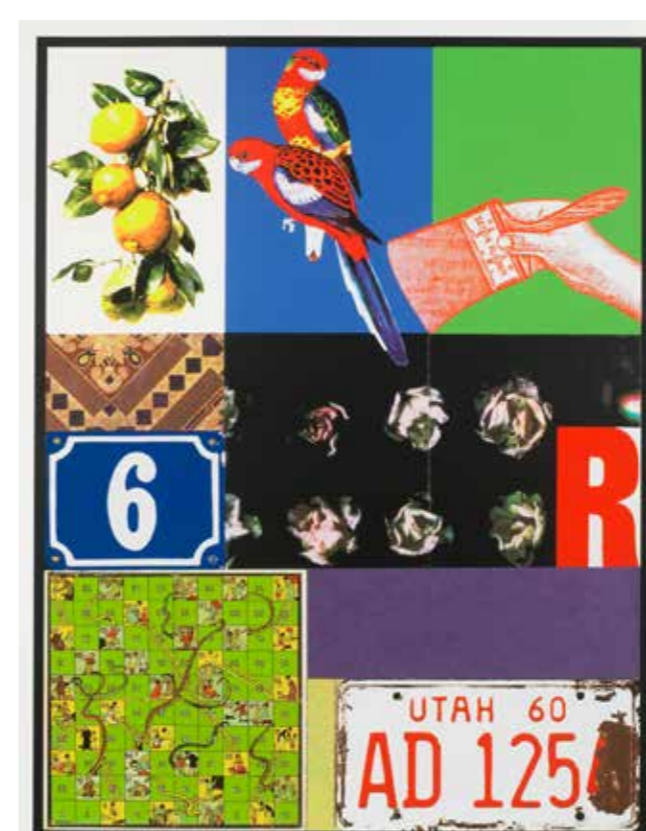


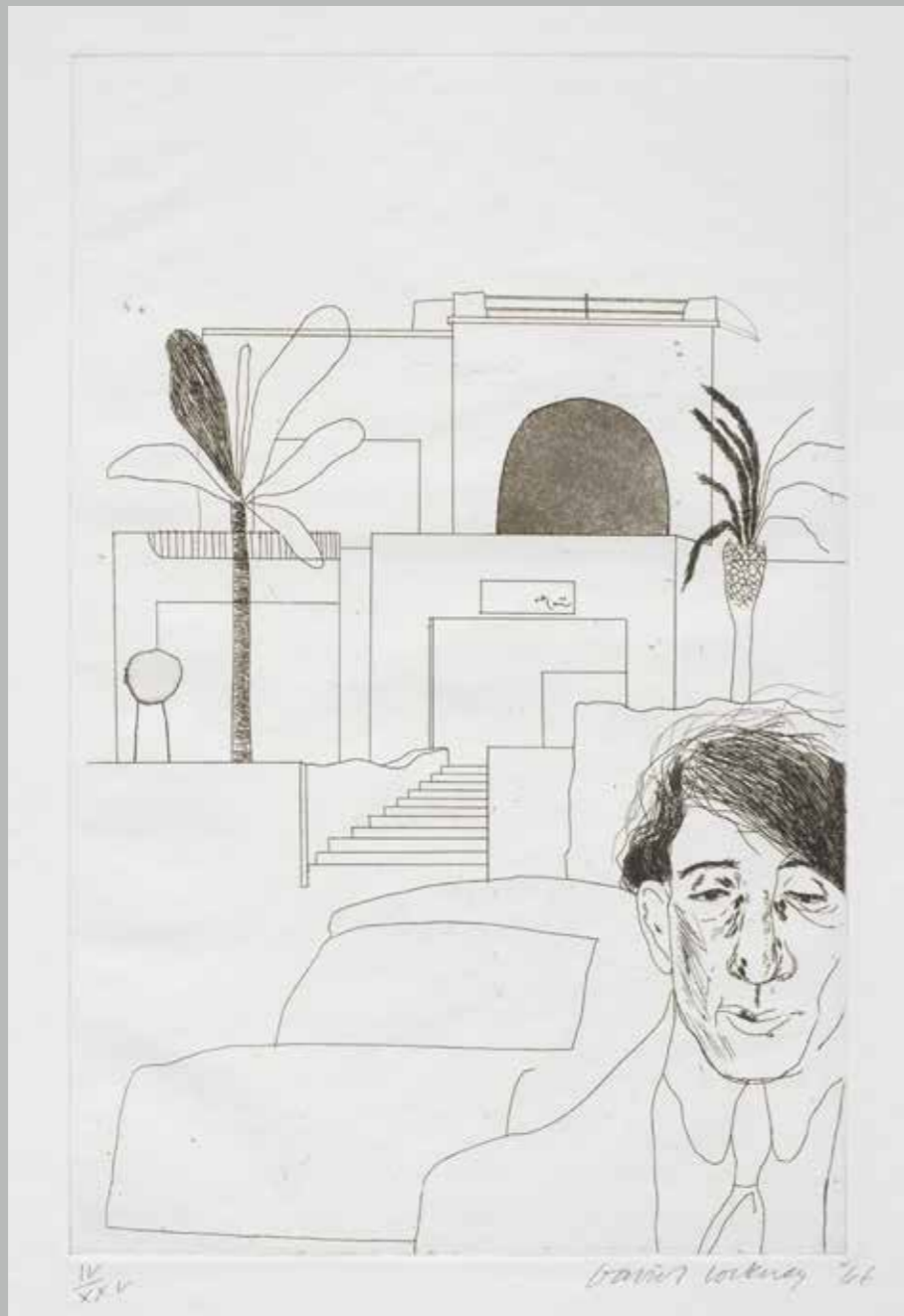
51<sup>AR</sup>  
**FRANCIS BACON (BRITISH, 1909-1992)**  
 Metropolitan Triptych (Large Version) (Sabatier 4)  
 The set of three etchings with aquatint printed in colours, 1981, on Guarro, each signed and numbered 68/99 in pencil, printed and published by Poligrafia, Barcelona, with full margins, 385 x 295mm (15 1/8 x 11 5/8in)(PL)(3)

£10,000 - 15,000  
 €11,000 - 17,000  
 \$12,000 - 18,000

52<sup>AR</sup>  
**SIR PETER BLAKE (BRITISH, BORN 1932)**  
 Homage to Rauschenberg I-V  
 The complete portfolio, 2011, comprising five screenprints in colours with collage and embossing, on wove, each signed and numbered 47/125 in pencil, together with the original portfolio case and title and justification pages, published by CCA Galleries, the full sheets, 860 x 700mm (33 7/8 x 27 1/2in)(SH)(5)

£7,000 - 10,000  
 €7,800 - 11,000  
 \$8,600 - 12,000





53

53<sup>AR</sup>

**DAVID HOCKNEY (BRITISH, BORN 1937)**

Illustrations for Fourteen Poems from C.P. Cavafy (S.A.C. 47-59; MCA Tokyo 47-59)

The complete portfolio, 1966, edition E, comprising 13 etchings with aquatint, on J. Barcham Green vellum wove, each signed, dated and numbered IV/XXV in pencil, together with title, contents, text and justification pages, published 1967 by Editions Alecto, London, the plates stamped 'ea 362-373,431' respectively on the reverse, the full sheets, loose as issued, each within a separate folder containing the respective poem, within the original black leather portfolio box, 350 x 225mm (13 3/4 x 8 7/8in)(PL); 660 x 530mm (26 x 20 7/8in)(folio)

£15,000 - 20,000

€17,000 - 22,000

\$18,000 - 25,000



53







54<sup>AR</sup>

**SIR EDUARDO PAOLOZZI (BRITISH, 1924-2005)**

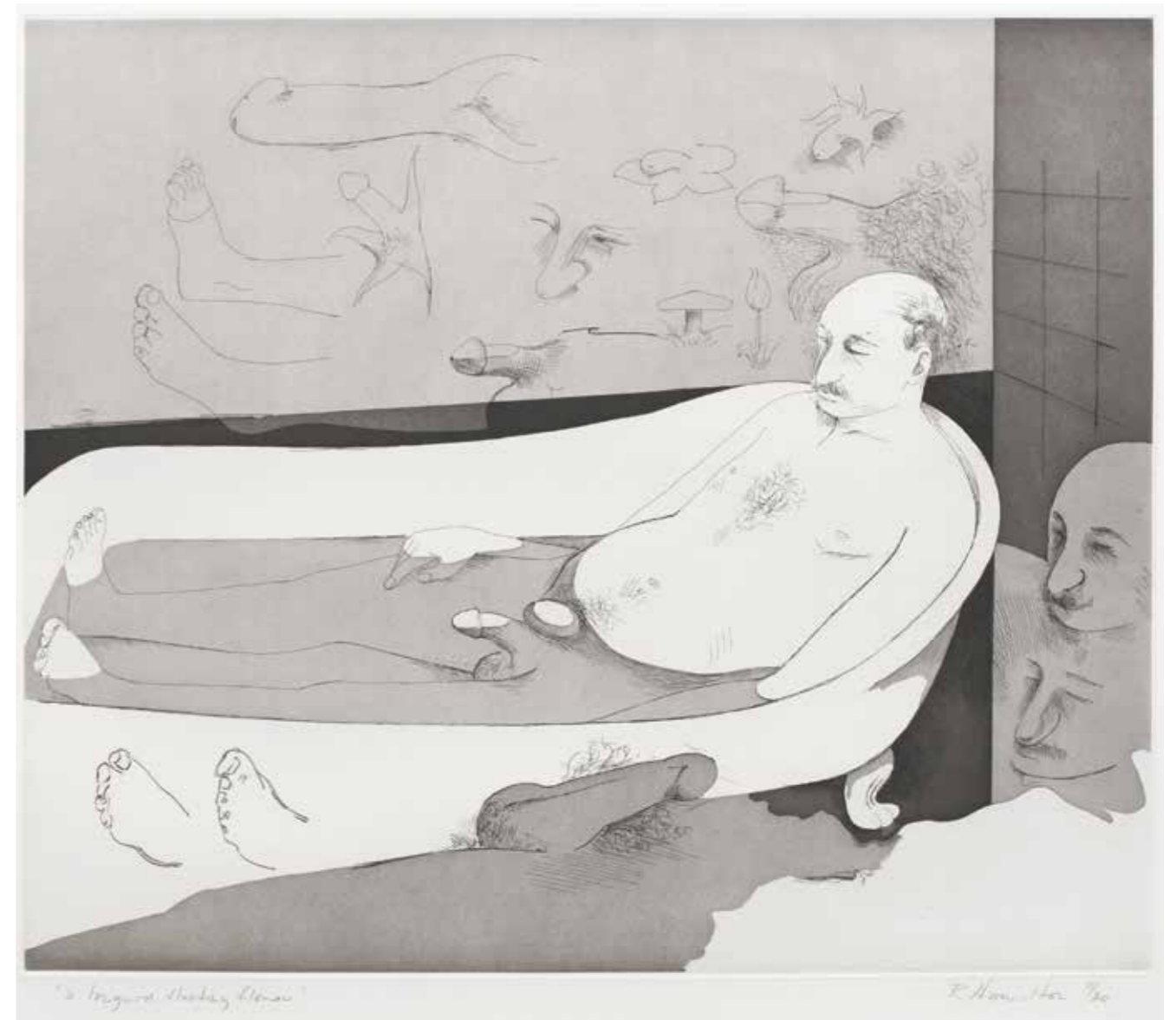
Zero Energy Experimental Pile (Miles 57-62)

The complete portfolio, 1970, comprising six offset lithographs with screenprint in colours, on Astrolux laminated to clear acrylic, each signed, dated and numbered 92/100 in black felt pen, published by Petersburg Press, London, together with justification page, and original silver portfolio box, each 840 x 580mm (33 x 22 3/4in)(SH) (6)

£2,500 - 3,500

€2,800 - 3,900

\$3,100 - 4,300



55<sup>AR</sup>

**RICHARD HAMILTON (BRITISH, 1922-2011)**

A Languid Floating Flower (Lullin 137)

Etching and aquatint, 1983, on Rives, signed and numbered 11/30 in pencil, printed by the artist and Aldo Crommelynck at Atelier Crommelynck, Paris, published by Waddington Graphics, London, with full margins, 318 x 377mm (12 1/2 x 14 7/8in)(PL)

£2,000 - 3,000

€2,200 - 3,400

\$2,500 - 3,700



56

56<sup>AR</sup>

**RICHARD HAMILTON (BRITISH, 1922-2011)**

Guggenheim (black) (Lullin M 3)

Vacuum formed acrylic and cellulose multiple, 1970, signed and numbered 60/750 in black ink on the reverse (Lullin states only 106 examples were produced), produced by Reif, Relo-Kunststoffe, Lorrach, published Xartcollection, Zurich, in the original polystyrene and cardboard box packaging, 592 x 595 x 98mm (23 1/4 x 23 1/2 x 3 3/4in)(overall)

£6,000 - 8,000

€6,700 - 8,900

\$7,400 - 9,800



57

57<sup>AR</sup>

**RICHARD HAMILTON (BRITISH, 1922-2011)**

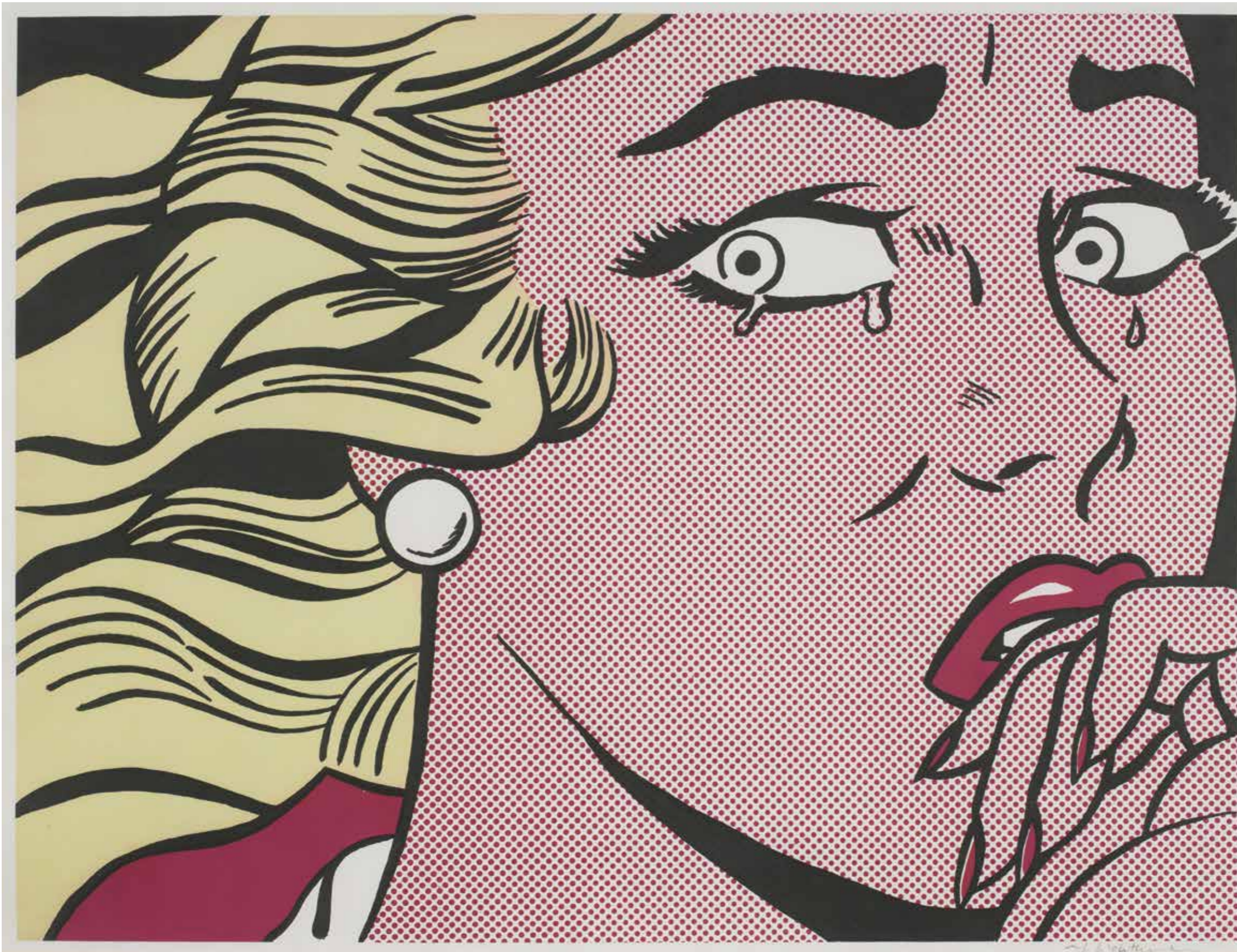
Guggenheim (white) (Lullin M 4)

Vacuum formed acrylic and cellulose multiple, 1970, signed and numbered 86/750 in black ink on the reverse (Lullin states only 106 examples were produced), produced by Reif, Relo-Kunststoffe, Lorrach, published Xartcollection, Zurich, in the original polystyrene and cardboard box packaging, 592 x 595 x 98mm (23 1/4 x 23 1/2 x 3 3/4in)(overall)

£6,000 - 8,000

€6,700 - 8,900

\$7,400 - 9,800



58

**ROY LICHTENSTEIN (AMERICAN, 1923-1997)**

Crying Girl (Corlett II. 1)

Offset lithograph printed in colours, 1963, on wove, signed in pencil from an edition of an unknown size, printed by Colorcraft, New York, published by Leo Castelli Gallery, New York, 458 x 605mm (18 x 23 3/4in)(SH)

£30,000 - 50,000

€33,000 - 56,000

\$37,000 - 61,000



59  
**ANDY WARHOL (AMERICAN, 1928-1987)**  
 Martha Graham: Letter to the World (The Kick) (Feldman & Schellmann II.389)  
 Unique screenprint in colours, 1986, on Lennox Museum Board, a unique colour and compositional variant aside from the numbered edition of 100, with the stamps of the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts verso, inscribed 'T.J.H.' verso in pencil, the edition published by the Martha Graham Center of Contemporary Dance Inc., New York, the full sheet, 914 x 914mm (36 x 36in)(SH)

£15,000 - 20,000  
 €17,000 - 22,000  
 \$18,000 - 25,000



60  
**ANDY WARHOL (AMERICAN, 1928-1987)**  
 Liza Minelli (See Feldman & Schellmann III.C.34b)  
 Unique screenprint in black and red, circa 1978, on vellum laid onto board, with the Andy Warhol Art Authentication Board Inc. stamp verso, inscribed 'A.136.969' in black ink verso, an edition was never published, 580 x 705mm (22 7/8 x 27 3/4in)(SH)

£20,000 - 30,000  
 €22,000 - 33,000  
 \$25,000 - 37,000



61  
**ANDY WARHOL (AMERICAN, 1928-1987)**  
 Portraits of the Artists, from Ten from Leo Castelli (Feldman & Schellmann II.17)  
 Multiple, 1967, comprised of 100 polystyrene boxes in ten colours, each screenprinted in black, with incised initials and numbering 186/200 on the light blue box with Warhol's portrait, printed by Fine Creations, Inc., New York, published by Tanglewood Press, Inc., New York, overall 508 x 508mm (20 x 20in)(I)

£15,000 - 20,000  
 €17,000 - 22,000  
 \$18,000 - 25,000



62  
**ROBERT INDIANA (AMERICAN, BORN 1928)**  
 Numbers (Sheehan 56)  
 The complete portfolio, 1968, edition two, comprising ten screenprints in colours, on Schoeller Parole, with title and justification pages, ten poems by Robert Creeley in English and German, signed and numbered 45/250 in pencil by the artist and the author on the justification, printed by Domberger KG, Stuttgart, published by Edition Domberger, Stuttgart and Galerie Schmela, Düsseldorf, the sheets loose in beige portfolio cover, 600 x 500mm (23 5/8 x 19 5/8in)(SH)(10) (folio)

£8,500 - 10,000  
 €9,500 - 11,000  
 \$10,000 - 12,000





63

**CY TWOMBLY (AMERICAN, 1928-2011)**

11 Grey Paintings: Series I (Bastian 35)

The portfolio, 1967-70, comprising the etching, on wove, signed and numbered 24/50 in pencil, together with eleven black and white offset lithographs of grey paintings mounted to board as issued, published by Addenda Editore, Rome, with the original white linen-covered slipcase, 290 x 195mm (11 3/8 x 7 5/8in)(PL); 505 x 410mm (19 7/8 x 16 1/8in) (folio)(2)

£6,000 - 8,000

€6,700 - 8,900

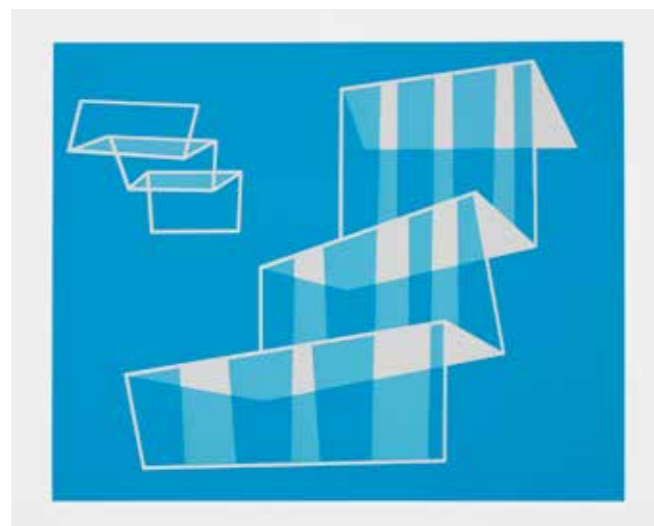
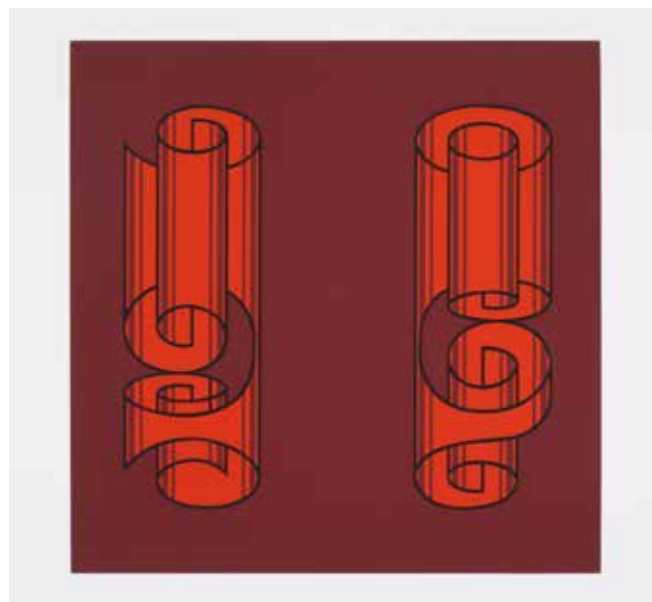
\$7,400 - 9,800





64\*  
**CY TWOMBLY (AMERICAN, 1928-2011)**  
 Natural History, Part II: Some Trees of Italy (Bastian 52-59)  
 The complete set, 1975-76, comprising eight lithographs, granolithographs and collotypes printed in colours, on Fabriano Bütten wove, plate I with the transparent paper overlay, each signed with initials and numbered 55/98 in pencil, printed by Matthieu Studio, Zürich-Dielsdorf, with their blindstamp, published by Propyläen Verlag, Berlin, the full sheets, 760 x 565mm (30 x 22 1/4in)(SH) (8)

£40,000 - 60,000  
 €45,000 - 67,000  
 \$49,000 - 74,000



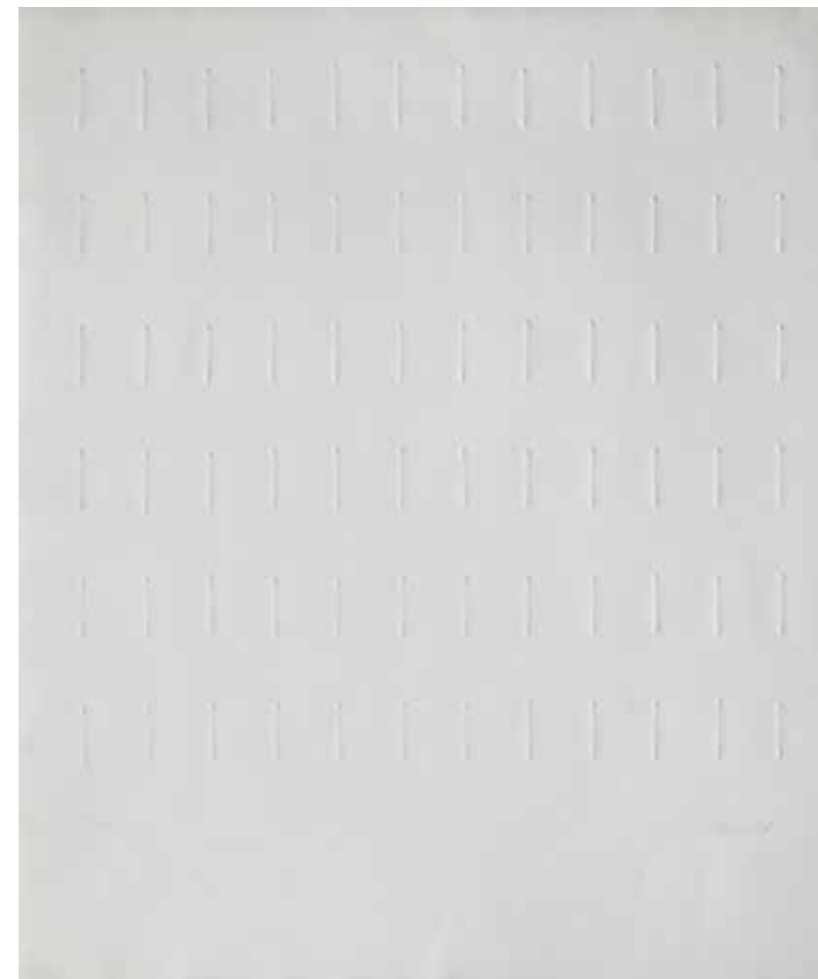
65

**JOSEF ALBERS (AMERICAN, 1888-1976)**

Articulation I & II (Danilowitz Appendix C)

The double portfolio, 1972, comprising the complete set of 127 screenprints in colours, on 66 sheets of wove, each folded as issued, numbered 607 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)

£7,000 - 9,000  
 €7,800 - 10,000  
 \$8,600 - 11,000



66

66<sup>AR</sup>

**GÜNTHER UECKER (GERMAN, BORN 1930)**

Untitled

Embossing, 1968, on thick wove, signed, dated and numbered 20/100 in pencil, the full sheet, 785 x 660mm (30 7/8 x 26in)(SH)(unframed)

£3,000 - 5,000  
 €3,400 - 5,600  
 \$3,700 - 6,100

67\*

**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)

£4,000 - 6,000  
 €4,500 - 6,700  
 \$4,900 - 7,400



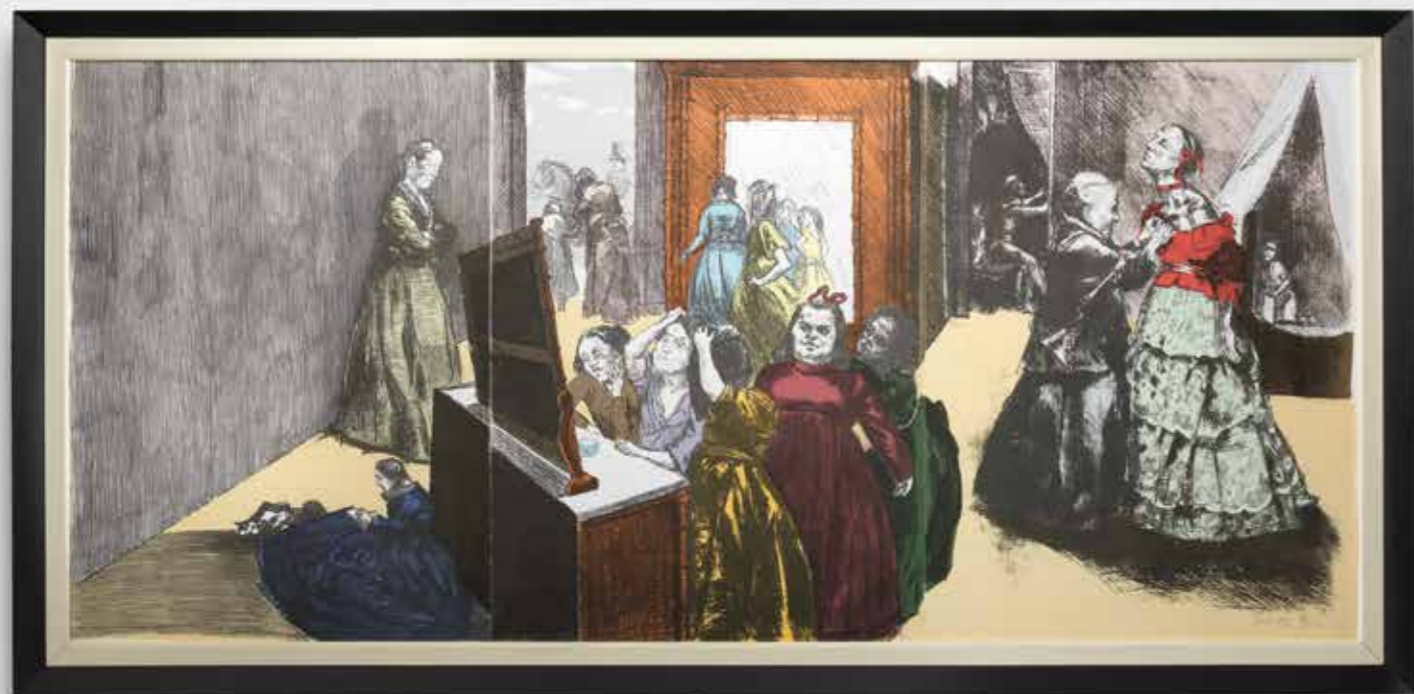
67



67

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*.





68<sup>AR</sup>

**PAULA REGO (BRITISH, BORN 1935)**

Getting Ready for the Ball, from *Jane Eyre* (Rosenthal 193)  
 The set of three lithographs printed in colours, 2001-02, on Somerset wove, signed and numbered 9/35 in pencil on the right panel, initialled recto and numbered verso in pencil on the left and centre panels, printed at The Curwen Studio, Cambridge, co-published by the artist and Marlborough Graphics, London, the full sheets printed to the edges, 825 x 1800mm (32 1/2 x 70 7/8in)(overall)

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

This set is from a series of twenty-five lithographs based on *Jane Eyre*, produced during the artist's six month sejour at the Curwen Studio in Cambridge in 2001-02.

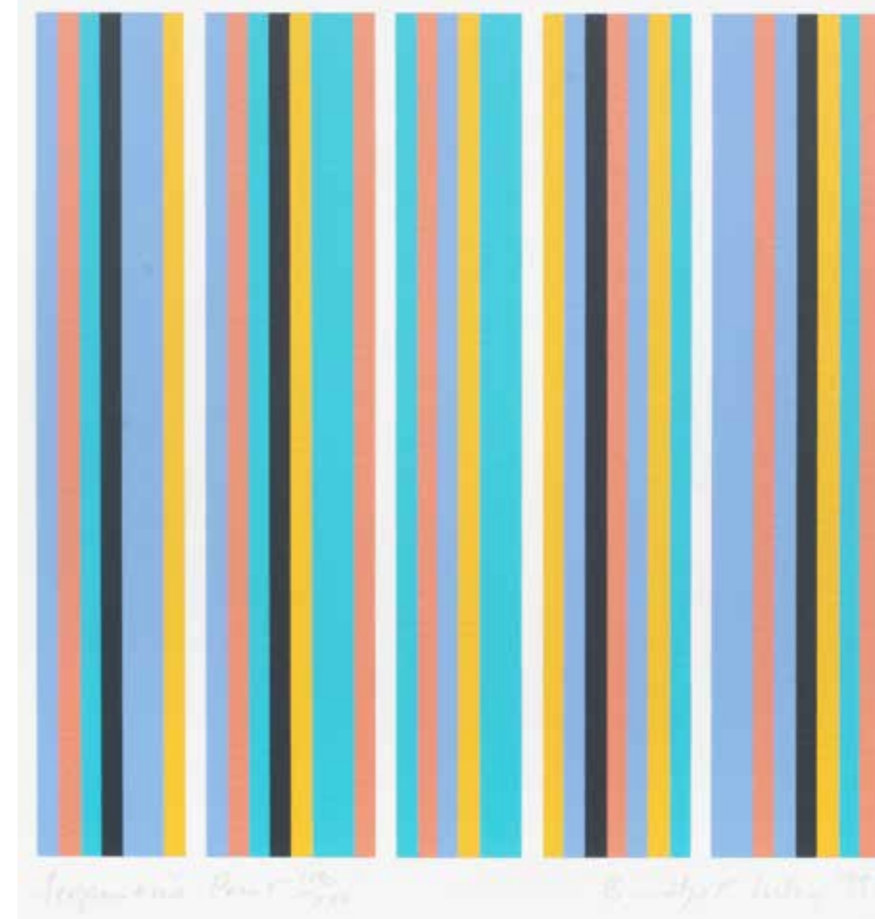


69<sup>AR</sup>

**SEAN SCULLY (IRISH, BORN 1946)**

Shadowing  
 Etching with aquatint, 2010, on wove, signed, titled, dated and numbered 8/50 in pencil, with full margins, 457 x 559mm (18 x 22in)(PL)

£2,500 - 3,500  
 €2,800 - 3,900  
 \$3,100 - 4,300



70<sup>AR</sup>

**BRIDGET RILEY (BRITISH, BORN 1931)**

Serpentine Print (Schubert 39)  
 Screenprint in colours, 1999, on wove, signed, titled, dated and numbered 110/200 in pencil, printed by Artizan Editions, Hove, the full sheet, 255 x 255mm (10 x 10in)(I)

£3,000 - 5,000  
 €3,400 - 5,600  
 \$3,700 - 6,100



71† AR

**MICHAEL CRAIG-MARTIN (IRISH, BORN 1941)**

Alphabet

The complete set, 2007, comprising 26 screenprints in colours, on wove, each signed, dated and numbered 20/40 in pencil verso, published by the Alan Cristea Gallery, London, the full sheets printed to the edges, 610 x 718mm (24 x 28 1/8in)(SH)(and smaller) (26) (unframed)

£6,000 - 8,000

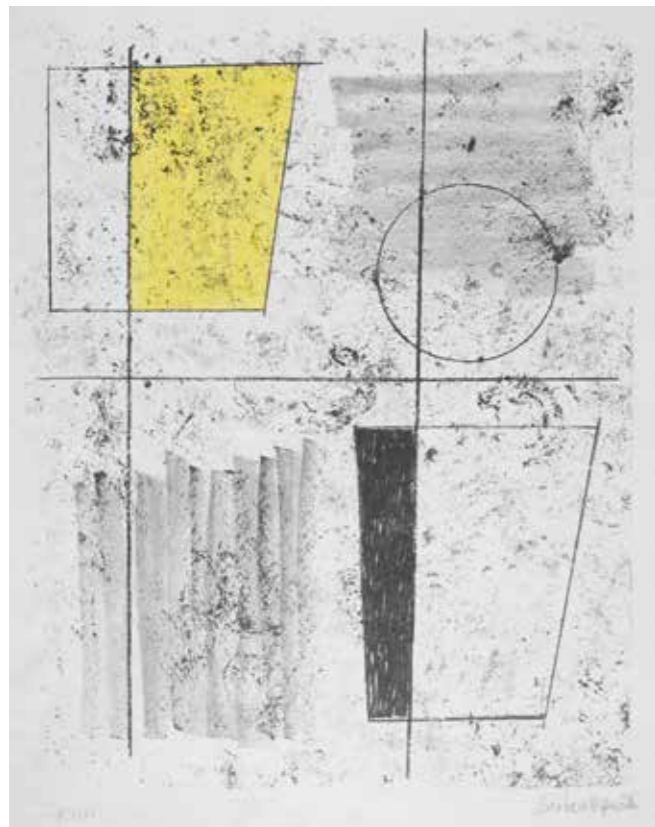
€6,700 - 8,900

\$7,400 - 9,800



72<sup>AR</sup>  
**SIR HOWARD HODGKIN (BRITISH, BORN 1932)**  
 Ice (not in Heenk)  
 Screenprint in colours, 2013, on Somerset White Satin, initialled, dated and numbered 222/350 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  
 €2,200 - 3,400  
 \$2,500 - 3,700



73<sup>AR</sup>  
**DAME BARBARA HEPWORTH (BRITISH, 1903-1975)**  
 Three Forms Assembling, from Europäische Graphik VI  
 Lithograph printed in colours, 1968, on japan, signed and numbered III/XXXV in pencil, there was also an edition of 65 on wove, published by Galerie Wolfgang Ketterer, Munich, with their blindstamp, the full sheet, 700 x 503mm (27 1/2 x 19 3/4in)(SH)(unframed)

£2,000 - 3,000  
 €2,200 - 3,400  
 \$2,500 - 3,700



74



75

74<sup>AR</sup>  
**PETER DOIG (BRITISH, BORN 1959)**  
 Lapeyrouse Wall  
 Etching with aquatint printed in red, 2005, on wove, signed, dated and numbered 28/35 in pencil, published by Maximilian Verlag Editions, Munich, with full margins, 296 x 394mm (11 5/8 x 15 1/2in)(PL)

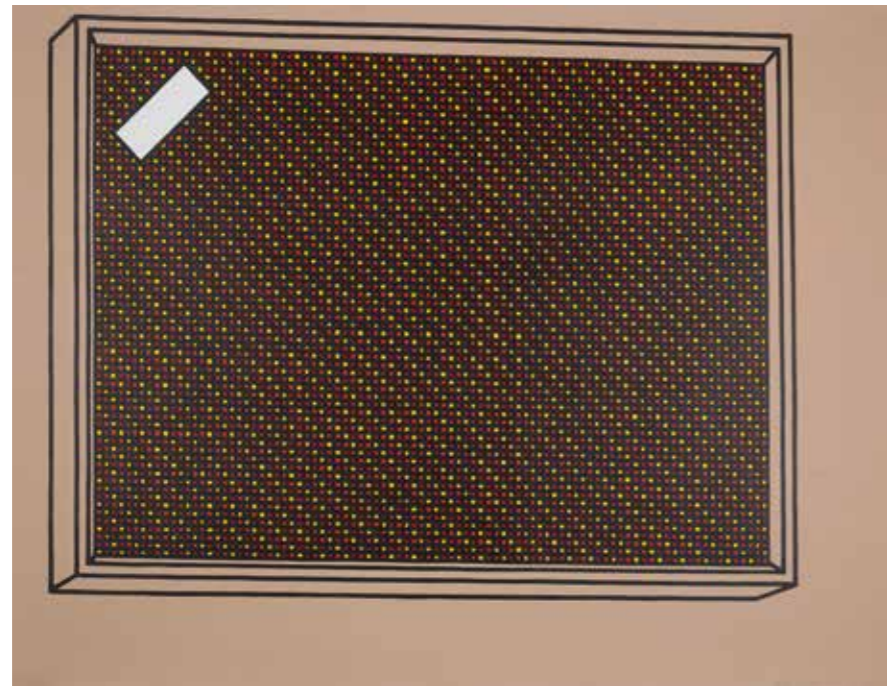
£2,500 - 3,500  
 €2,800 - 3,900  
 \$3,100 - 4,300

75<sup>AR</sup>  
**PETER DOIG (BRITISH, BORN 1959)**  
 Night Fishing, from Stütz Mappe Portfolio  
 Etching and aquatint printed in sepia, 1995, on Somerset wove, signed, dated and numbered 26/50 in pencil, published by Contemporary Fine Arts, Berlin and Niels Borg Jensen, Copenhagen, with full margins, 178 x 265mm (7 x 10 3/8in)(PL) (unframed)

£2,000 - 3,000  
 €2,200 - 3,400  
 \$2,500 - 3,700



76



77

76<sup>AR</sup>

**PATRICK HUGHES (BRITISH, BORN 1939)**

Indoors

Hand painted 3D multiple with lithography, 2000, signed and inscribed 'Proof' in pencil, an artist's proof aside from the numbered edition of 40, published by Flowers Gallery, London, in a perspex presentation box, overall 560 x 865 x 175mm (22 x 34 x 10 3/4in)

£2,000 - 3,000

€2,200 - 3,400

\$2,500 - 3,700

77<sup>AR</sup>

**PATRICK CAULFIELD (BRITISH, 1936-2005)**

Loudspeaker (Cristea 11)

Screenprint in colours, 1968, on wove, signed, dated and inscribed 'A.P.' in pencil, one of ten artist's proofs aside from the numbered edition of 75, printed at Kelpra Studio, London, published by Leslie Waddington Prints, London, the full sheet, 720 x 932mm (28 1/4 x 36 3/8in)(SH)

£2,000 - 3,000

€2,200 - 3,400

\$2,500 - 3,700



78

78<sup>AR</sup>

**DAMIEN HIRST (BRITISH, BORN 1965)**

Untitled, from Stütz Mapped Portfolio

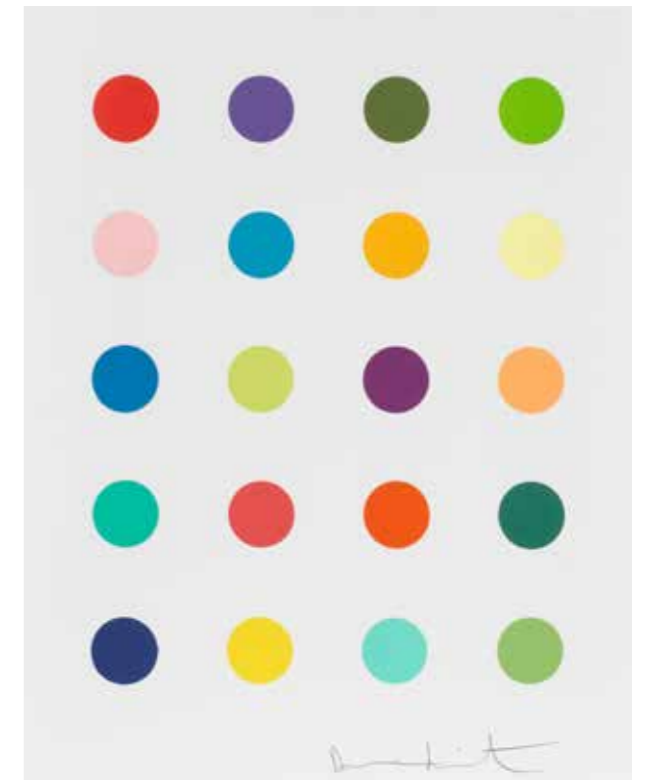
Etching printed in colours, 1995, on wove, signed and numbered 26/50 in pencil, published by Contemporary Fine Arts, Berlin and Niels Borg Jensen, Copenhagen, with full margins, 245 x 198mm (9 5/8 x 7 3/4in)(PL) (unframed)

£2,000 - 3,000

€2,200 - 3,400

\$2,500 - 3,700

This lot has been authenticated by the Hirst Authentication Committee, London.



79

79<sup>AR</sup>

**DAMIEN HIRST (BRITISH, BORN 1965)**

Ala-His

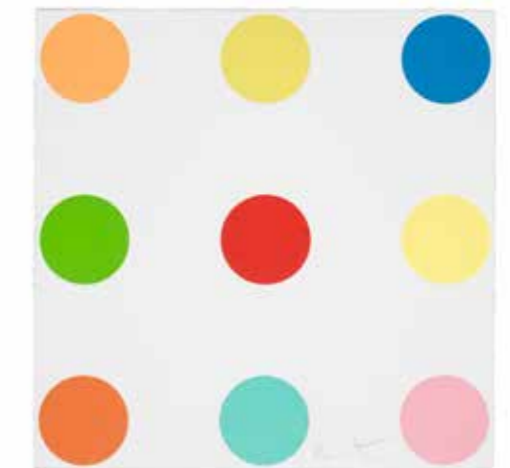
Woodcut printed in colours, 2012, on Somerset White, signed recto and numbered 14/55 in pencil verso, published by The Paragon Press, London, the full sheet, 292 x 229mm (11 1/2 x 9in)(SH)

£2,000 - 3,000

€2,200 - 3,400

\$2,500 - 3,700

This lot has been authenticated by the Hirst Authentication Committee, London.



80

80<sup>AR</sup>

**DAMIEN HIRST (BRITISH, BORN 1965)**

Glycine Cresol Red

Woodcut printed in colours, 2011, on Somerset White, signed recto and numbered 5/55 verso in pencil, published by The Paragon Press, London, the full sheet printed to the edges, 260 x 260mm (10 1/4 x 10 1/4in)(SH)(unframed)

£2,500 - 3,500

€2,800 - 3,900

\$3,100 - 4,300

This lot has been authenticated by the Hirst Authentication Committee, London.



81<sup>AR</sup>

**DAMIEN HIRST (BRITISH, BORN 1965)**

Valium

Lambda inkjet print in colours, 2000, on glossy Fujicolor Professional paper, signed in black felt-tip pen, numbered 105/500 verso, published by Eyestorm, London, the full sheet, 1270 x 1270mm (50 x 50in)(SH)

£5,000 - 7,000

€5,600 - 7,800

\$6,100 - 8,600

This lot has been authenticated by the Hirst Authentication Committee, London.



82<sup>AR</sup>

**DAMIEN HIRST (BRITISH, BORN 1965)**

Minnie (Pink Glitter)

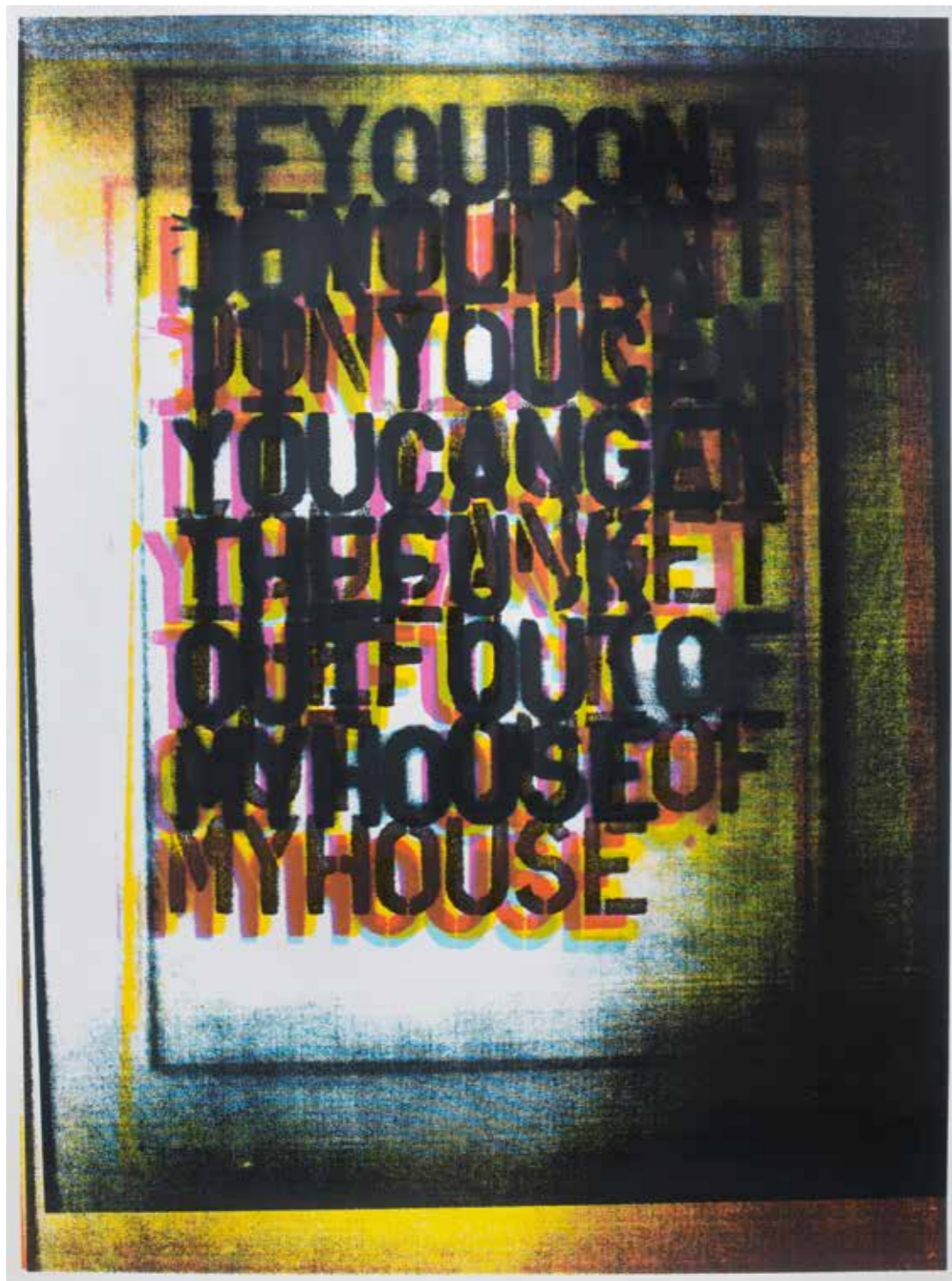
Screenprint in colours with glitter, 2016, on wove, signed and numbered 95/150 in pencil verso, with the Hirst inkstamp verso, published by Other Criteria, London, 875 x 700mm (34 1/2 x 27 1/2in) (SH)(unframed)

£8,000 - 12,000

€8,900 - 13,000

\$9,800 - 15,000

This lot has been authenticated by the Hirst Authentication Committee, London.



83  
**CHRISTOPHER WOOL (AMERICAN, BORN 1955)**  
 My House I  
 Screenprint in colours, 2000, on matt custom art paper, signed, dated and numbered 44/100 in pencil, printed by Brand X Editions, New York, published by Counter Editions, London, with full margins, 991 x 737mm (39 x 29in)(l)

£10,000 - 15,000  
 €11,000 - 17,000  
 \$12,000 - 18,000



84\*  
**WILLIAM JOSEPH KENTRIDGE (SOUTH AFRICAN, BORN 1955)**  
 Thinking Aloud, Small Thoughts (Krut P. 144)  
 The complete set, 2004, comprising nine drypoints, on Hahnemühle, each signed and numbered 2/20 in pencil, printed by Randy Hemminghaus at Galamander Press, New York, with their blindstamp, published by David Krut Fine Art, New York, each with full margins, 200 x 250mm (7 7/8 x 9 7/8in)(PL) (9)

£7,000 - 10,000  
 €7,800 - 11,000  
 \$8,600 - 12,000



85

85<sup>AP</sup>

**JULIAN OPIE (BRITISH, BORN 1958)**

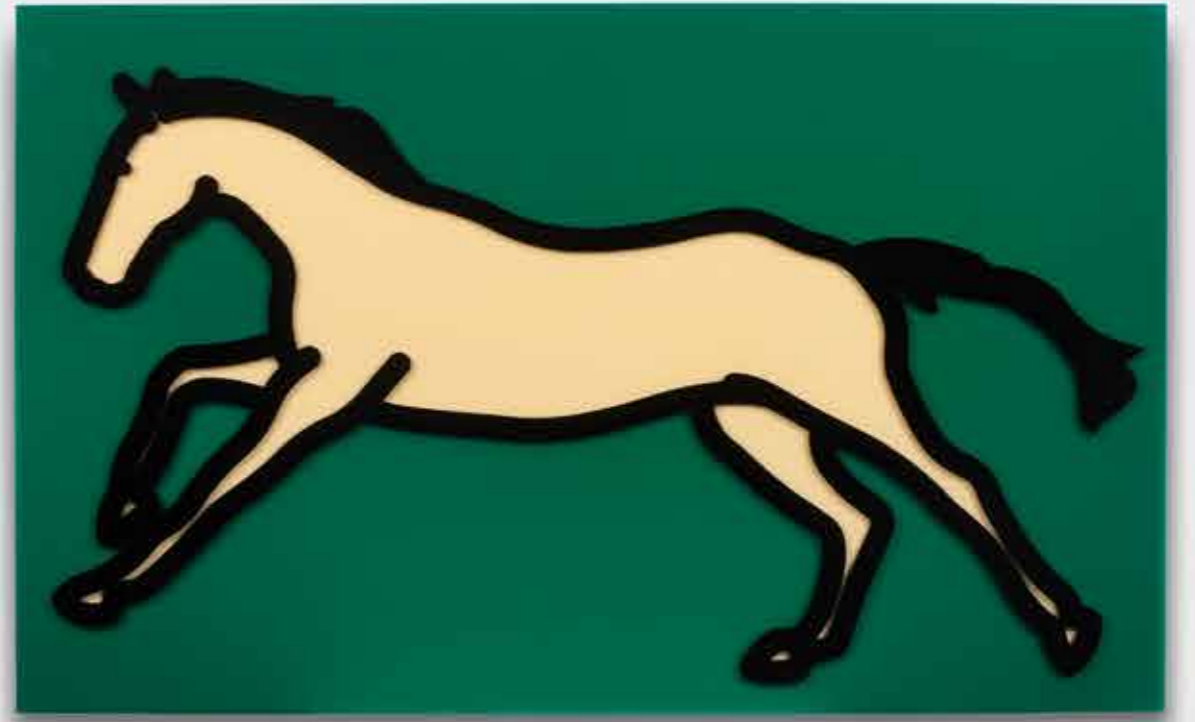
Galloping Horse 3

Inlaid and overlaid acrylic panel multiple, 2013, signed in black and numbered 23/35 on a label affixed verso, published by the Alan Cristea Gallery, London, 613 x 1000 x 39mm (24 1/8 x 39 3/8 x 1 1/2in) (overall)

£5,000 - 7,000

€5,600 - 7,800

\$6,100 - 8,600



86

86<sup>AP</sup>

**JULIAN OPIE (BRITISH, BORN 1958)**

Galloping Horse 2

Inlaid and overlaid acrylic panel multiple, 2013, signed in black and numbered 23/35 on a label affixed verso, published by the Alan Cristea Gallery, London, 613 x 1000 x 39mm (24 1/8 x 39 3/8 x 1 1/2in) (overall)

£5,000 - 7,000

€5,600 - 7,800

\$6,100 - 8,600



87<sup>AR</sup>  
**JULIAN OPIE (BRITISH, BORN 1958)**  
 Sissi Looking Upwards  
 Lenticular acrylic panel, 2015, signed in black ink and numbered 22/30 on a label affixed verso, published by the Alan Cristea Gallery, London, in the artist's designated white powder coated aluminium frame, overall 904 x 611mm (35 5/8 x 24in)

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



88

88<sup>AR</sup>  
**TRACEY EMIN (BRITISH, BORN 1963)**  
 Kate Moss 2000  
 Polymer gravure etching, 2006, on wove, signed, titled, dated and numbered 158/250 in pencil, the full sheet, 410 x 585mm (16 1/8 x 23in)(SH)(unframed)

£2,000 - 3,000  
 €2,200 - 3,400  
 \$2,500 - 3,700



89

89<sup>AR</sup>  
**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)

£3,000 - 5,000  
 €3,400 - 5,600  
 \$3,700 - 6,100





90



91

90<sup>AR</sup>

**ZAO WOU-KI (CHINESE/FRENCH, 1921-2013)**

Jardin La Nuit (Agerup 57)

Lithograph printed in colours, 1954, on Rives, signed dated and numbered 15/95 in pencil, printed by E. and J. Desjobert, Paris, published by Klipstein & Co. Berne, the full sheet, 500 x 655mm (19 5/8 x 25 3/4in)(SH)

£2,000 - 3,000

€2,200 - 3,400

\$2,500 - 3,700

91<sup>AR</sup>

**ZAO WOU-KI (CHINESE/FRENCH, 1921-2013)**

Untitled (Agerup 120)

Etching with aquatint, 1959, on Rives, signed, dated and numbered 60/75 in pencil, printed by R. Dutrou, Paris, published by l'Oeuvre Gravée, Zurich, with full margins, 345 x 593mm (13 5/7 x 23 3/8in)(PL)

£3,000 - 5,000

€3,400 - 5,600

\$3,700 - 6,100



92

92

**YAYOI KUSAMA (JAPANESE, BORN 1929)**

Pumpkin 2000 (Yellow) (Kusama 298)

Screenprint in colours, 2000, on wove, signed, titled and numbered 23/200 in pencil, printed by K2 Screen, published by Serpentine Gallery, London, with full margins, 350 x 300mm (13 3/4 x 11 3/4)(I)

£2,500 - 3,500

€2,800 - 3,900

\$3,100 - 4,300

93

**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)

£2,500 - 3,000

€2,800 - 3,400

\$3,100 - 3,700

94

**ELLSWORTH KELLY (AMERICAN, 1923-2015)**

Untitled

Lithograph printed in grey, 1998, on Rives BFK, 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)

£2,000 - 3,000

€2,200 - 3,400

\$2,500 - 3,700



93



94



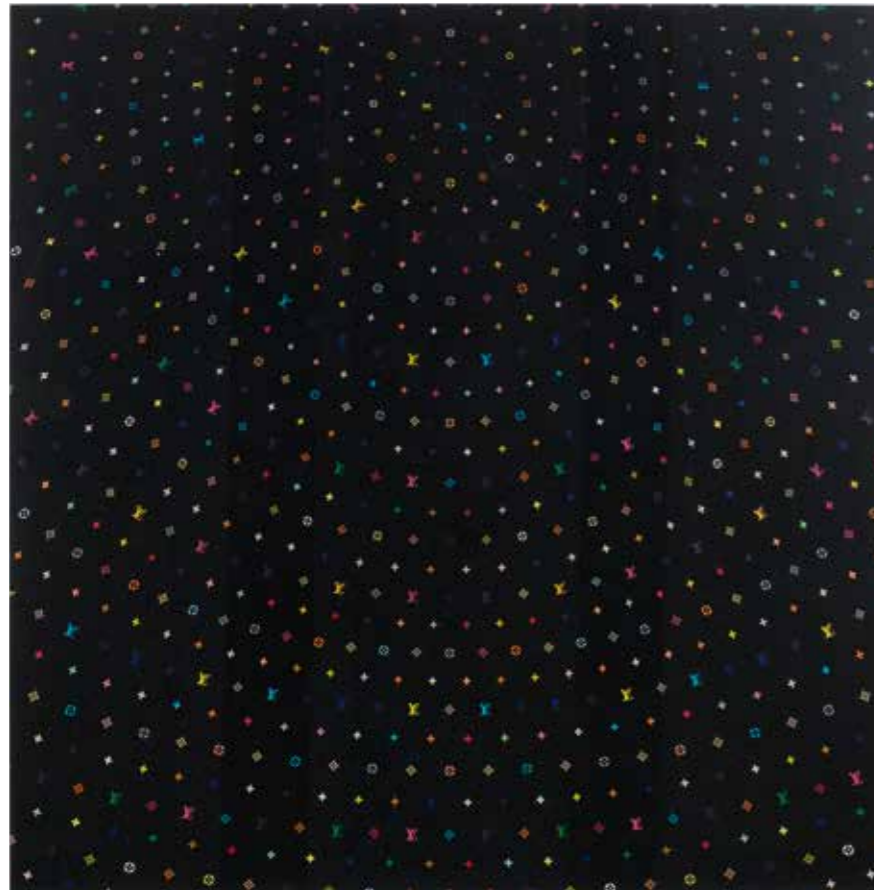
95\*  
**TAKASHI MURAKAMI (JAPANESE, BORN 1962)**  
 Sphere White  
 Screenprint in colours, 2003, on wove, signed, dated and numbered 18/50 in pencil, published by the artist and Kaikai Kiki Co. Ltd, Tokyo, with margins, 699 x 699mm (27 1/2 x 27 1/2in)(l)

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



97\*  
**TAKASHI MURAKAMI (JAPANESE, BORN 1962)**  
 Louis Vuitton Eye Love Superflat (White)  
 Screenprint in colours, 2003, on wove, signed, dated and numbered 29/50 in pencil, published by the artist and Kaikai Kiki Co. Ltd, Tokyo, with margins, 600 x 600mm (23 5/8 x 23 5/8in)(l)

£4,000 - 6,000  
 €4,500 - 6,700  
 \$4,900 - 7,400



96\*  
**TAKASHI MURAKAMI (JAPANESE, BORN 1962)**  
 Sphere Black  
 Screenprint in colours, 2003, on wove, signed, dated and numbered 18/50 in pencil, published by the artist and Kaikai Kiki Co. Ltd, Tokyo, with margins, 699 x 699mm (27 1/2 x 27 1/2in)(l)

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



98\*  
**TAKASHI MURAKAMI (JAPANESE, BORN 1962)**  
 Louis Vuitton Eye Love Superflat (Black)  
 Screenprint in colours, 2003, on wove, signed, dated and numbered 26/50 in pencil, published by the artist and Kaikai Kiki Co. Ltd, Tokyo, with margins, 600 x 600mm (23 5/8 x 23 5/8in)(l)

£4,000 - 6,000  
 €4,500 - 6,700  
 \$4,900 - 7,400



99<sup>AR</sup>

**BANKSY (BRITISH, BORN 1975)**

Rude Copper

Screenprint, on wove, 2002, with the stamped signature in red ink, numbered 64/250 in pencil, printed and published by Pictures on Walls, London, 565 x 420mm (22 1/4 x 16 1/2in)(SH) (unframed)

£4,000 - 6,000

€4,500 - 6,700

\$4,900 - 7,400

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



100<sup>AR</sup>

**BANKSY (BRITISH, BORN 1975)**

Napalm

Screenprint in colours, 2004, on wove, signed, dated and numbered 25/150 in pencil, published by Pictures on Walls, London, with their blindstamp, the full sheet, 500 x 700mm (19 3/4 x 27 1/2in)(SH)

£3,000 - 5,000

€3,400 - 5,600

\$3,700 - 6,100

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



101<sup>AR</sup>  
**BANKSY (BRITISH, BORN 1975)**  
 Four Soup Cans (Gold on Cream)  
 Screenprint in colours, 2006, on cream wove, signed, dated and numbered 11/54 in pencil, the full sheet, 700 x 500mm (27 1/2 x 19 5/8in)(SH)

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

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



102<sup>AR</sup>  
**BANKSY (BRITISH, BORN 1975)**  
 CND soldiers  
 Screenprint in colours, 2005, on wove, signed, dated and numbered 294/350 in pencil, published by Pictures on Walls, London, with their blindstamp, the full sheet, 700 x 500mm (27 1/2 x 19 3/4in)(SH)

£7,000 - 10,000  
 €7,800 - 11,000  
 \$8,600 - 12,000

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



103<sup>AR</sup>

**BANKSY (BRITISH, BORN 1975)**

Strawberry Donuts  
Screenprint in colours, 2009, on Arches, signed and numbered  
280/299 in red crayon, published by Pictures on Walls, London, with  
their blindstamp, the full sheet, 555 x 757mm (21 5/8 x 2 1/2in)(SH)

£6,000 - 8,000

€6,700 - 8,900

\$7,400 - 9,800

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

**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 APPLIQUE

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.

### PLATEMARK

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.

**POST-WAR &  
CONTEMPORARY ART**

Thursday 9 February 2017  
New Bond Street, London

**GÜNTHER UECKER (B. 1930)**

*Oval*, 1958  
nails on burlap laid on  
board mounted on panel  
87 x 88.7 x 10.5 cm.  
(34 1/4 x 34 15/16 x 4 1/8 in.)  
£450,000 - 650,000

**ENQUIRIES**

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

**Closing date for entries**

Thursday 2 January



**Bonhams**

LONDON

[bonhams.com/contemporary](http://bonhams.com/contemporary)

**PRINTS AND MULTIPLES**

Wednesday 30 November 2016  
Knightsbridge, London

**SIR PETER BLAKE (BRITISH, BORN 1932)**

*Marilyn's Door*, from *Replay Series*  
Screenprint with glitter, 2009, on wove,  
signed and numbered 39/175 in pencil,  
published by CCA Galleries, London, with margins,  
660 x 455mm (26 x 17 7/8in)(l)  
£1,000 - 1,500

**ENQUIRIES**

+44 (0) 20 7468 8326  
carolin.rodler@bonhams.com



**Bonhams**

[bonhams.com/prints](http://bonhams.com/prints)

## NOTICE TO BIDDERS

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.

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 £100,000 of the *Hammer Price*  
20% from £100,001 to £2,000,000 of the *Hammer Price*  
12% from £2,000,001 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-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

## 13. CITES REGULATIONS

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

Animal Health and Veterinary Laboratories Agency (AHVLA) Wildlife 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.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- ≈ 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](http://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](mailto: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*, it's fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

### 1 THE CONTRACT

- 1.1 These terms 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 and, 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

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

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

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

- 8.1.3 to retain possession of the *Lot*;

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

- 8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;

- 8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

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

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

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

- 8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.

- 8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other *Expenses* and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.

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

### 9 THE SELLER'S LIABILITY

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

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

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

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

- 9.3.2 the *Seller* will not be liable for any loss of *Business*, *Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;

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

- 9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

### 10 MISCELLANEOUS

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

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

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

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

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

- 10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

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

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

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

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

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

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

### 11 GOVERNING LAW

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

## APPENDIX 2

### BUYER'S AGREEMENT

**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 <sup>[AR]</sup>, 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.

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

7.1 If all sums payable to us are not so paid in full at the time they are due and/or the Lot is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the Seller):

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

7.1.2 to retain possession of the Lot;

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

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

7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

7.1.6 to repossess the Lot (or any part thereof) which has not become your property, and for this purpose (unless you buy the Lot as a Consumer) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any Lot or part thereof;

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

7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for Sale) until all sums due to us have been paid in full;

7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;

7.1.10 on three months' written notice to sell, Without Reserve, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for Sale) and to apply any monies due to you as a result of such Sale in payment or part payment of any amounts owed to us;

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

7.2 You agree to indemnify us against all legal and other costs, all losses and all other Expenses (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.

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

7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any Sale of the Lot under our rights under this paragraph 7 after the payment of all sums due to us and/or the Seller within 28 days of receipt by us of all such sums paid to us.

### 8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

8.1 Whenever it becomes apparent to us that the Lot is the subject of a claim by someone other than you and other than the Seller (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the Lot in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:

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

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

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

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

8.2 The discretion referred to in paragraph 8.1:

8.2.1 may be exercised at any time during which we have actual or constructive possession of the Lot, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and

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

### 9 FORGERIES

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

9.2 Paragraph 9 applies only if:

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

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

9.2.3 within one month after such notification has been given, you return the Lot to us in the same condition as it was at the time of the Sale, accompanied by written evidence that the Lot is a Forgery and details of the Sale and Lot number sufficient to identify the Lot.

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

9.3.1 the Entry in relation to the Lot contained in the Catalogue reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or

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

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

9.5 If we are satisfied that a Lot is a Forgery we will (as principal) purchase the Lot from you and you will transfer the title to the Lot in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the Purchase Price, Buyer's Premium, VAT and Expenses paid by you in respect of the Lot.

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

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

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

### 10 OUR LIABILITY

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

10.2 Our duty to you while the Lot is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the Lot or to other persons or things caused by:

10.2.1 handling the Lot if it was affected at the time of Sale to you by woodworm and any damage is caused as a result of it being affected by woodworm; or

10.2.2 changes in atmospheric pressure; nor will we be liable for:

10.2.3 damage to tension stringed musical instruments; or

10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

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

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

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

## 11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

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

but not if:

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

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

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

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

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescrbed 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](mailto: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 of Sale* the *Lot* corresponds.

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

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

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

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

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

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

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

“**Loss and Damage Warranty**” means the warranty described in paragraph 8.2 of the Conditions of Business.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

“**Stamp**” means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

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

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

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

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

“**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.
  - (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.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
  - (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.
    - (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.
- (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:
  - (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

## 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

Meryn 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.  
Hadjì 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  
Mark Rasmussen  
+1 917 206 1688

## Contemporary Art

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

## Entertainment Memorabilia

UK  
Katherine Schofield  
+44 20 7393 3871  
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

UK  
Thomas Moore  
+44 20 8963 2816  
U.S.A  
Andrew Jones  
+1 415 503 3413

## European Sculptures & Works of Art

UK  
Michael Lake  
+44 20 8963 6813

## 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

## Indian, Himalayan & Southeast Asian Art

H.K.  
Edward Wilkinson  
+85 22 918 4321  
U.S.A  
Mark Rasmussen  
+1 917 206 1688

## 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

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

## 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  
Robert Jones  
+44 20 7468 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

## Whisky

UK  
Martin Green  
+44 1292 520000  
U.S.A  
+1 415 503 3363  
HONG KONG  
Daniel Lam  
+852 3607 0004

## Wine

UK  
Richard Harvey  
+44 (0) 20 7468 5811  
U.S.A  
Kate Wollman  
+1 415 503 3221  
HONG KONG  
Daniel Lam  
+852 3607 0004

International Salerooms, Offices and Associated Companies (• Indicates Saleroom)

## UNITED KINGDOM

### London

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

### Montpellier Street

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

### South East England

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

### Isle of Wight

+44 1273 220 000

### Representative:

**Brighton & Hove**

Tim Squire-Sanders  
+44 1273 220 000

### West Sussex

+44 (0) 1273 220 000

### South West England

**Bath**  
Queen Square House  
Charlottes 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

### 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 and Bury St. Edmunds

Michael Steel  
+44 1284 716 190

### 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

### Representatives:

**Cardiff**  
Jeff Muse  
+44 2920 727 980

## 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 Lairessestraat 154  
1075 HL Amsterdam  
+31 (0) 20 67 09 701  
amsterdam@bonhams.com

### Portugal

Rua Bartolomeu Dias nº  
160. 1º  
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

Joslynn Halibard  
+972 (0)54 553 5337  
joslynn.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 •

220 San Bruno Avenue  
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

# Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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**Paddle number (for office use only)**

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

### Data protection – use of your information

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

### Credit and Debit Card Payments

There is no surcharge for payments made by debit cards issued by a UK bank. All other debit cards and all credit cards are subject to a 2% surcharge on the total invoice price.

### Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

### If successful

I will collect the purchases myself

Please contact me with a shipping quote (if applicable)

Sale title: Prints and Multiples      Sale date: Wednesday 16 November 2016

Sale no. 23584      Sale venue: New Bond Street, London

If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.

**General Bid Increments:**  
 £10 - 200 .....by 10s      £10,000 - 20,000 .....by 1,000s  
 £200 - 500 .....by 20 / 50 / 80s      £20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s  
 £500 - 1,000 .....by 50s      £50,000 - 100,000 .....by 5,000s  
 £1,000 - 2,000 .....by 100s      £100,000 - 200,000 .....by 10,000s  
 £2,000 - 5,000 .....by 200 / 500 / 800s      above £200,000 .....at the auctioneer's discretion  
 £5,000 - 10,000 .....by 500s

The auctioneer has discretion to split any bid at any time.

Customer Number      Title

First Name      Last Name

Company name (to be invoiced if applicable)

Address

City      County / State

Post / Zip code      Country

Telephone mobile      Telephone daytime

Telephone evening      Fax

Preferred number(s) in order for Telephone Bidding (inc. country code)

E-mail (in capitals)

By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.

I am registering to bid as a private buyer       I am registering to bid as a trade buyer

If registered for VAT in the EU please enter your registration here:  /  -  -   
 Please tick if you have registered with us before

**Please note that all telephone calls are recorded.**

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

**FOR WINE SALES ONLY**

Please leave lots "available under bond" in bond  I will collect from Park Royal or bonded warehouse  Please include delivery charges (minimum charge of £20 + VAT)

**BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.**

Your signature: \_\_\_\_\_ Date: \_\_\_\_\_

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

**NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.**

**Please email or fax the completed Auction Registration form and requested information to:**

Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, bids@bonhams.com

Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.

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# Bonhams



**B** 1793

**Bonhams**

101 New Bond Street  
London  
W1S 1SR

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

