

Bonhams

Prints and Multiples

Montpelier Street, London | 2 May 2019



Prints and Multiples

Montpelier Street, London | Thursday 2 May 2019, at 11am

BONHAMS

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Sunday 28 April 2019
11am to 5pm
Monday 29 April 2019
9am to 4pm
Tuesday 30 April 2019
10am to 5pm
Wednesday 1 May 2019
9am to 4.30pm
Thursday 2 May 2019
9am to 10am

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Please note that bids should be submitted no later than 4pm on the day prior to the auction.

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Carolin von Massenbach
Senior Specialist, Head of Sale
+ 44 (0) 20 7393 3941
carolin.vonmassenbach@bonhams.com
bonhams.com

Lyelle Shohet
Junior Cataloguer
+44 (0) 20 7393 3909
lyelle.shohet@bonhams.com

Emily Redfield
Cataloguing Assistant
+44 (0) 20 7393 3909
emily.redfield@bonhams.com

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SALE NUMBER

25380

CATALOGUE

£15

Please see page 2 for bidder information including after-sale collection and shipment.

Please see back of catalogue for important notice to bidders

ILLUSTRATIONS

Front cover: Lot 283
Inside front: 34
Back cover: Lots 277 & 278
Inside back: 313

IMPORTANT INFORMATION

The United States Government has banned the import of ivory into the USA. Lots containing ivory are indicated by the symbol Φ printed beside the lot number in this catalogue.

NB

To request condition reports on any of the lots in the sale, please contact the department directly.

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BUYERS COLLECTION & STORAGE AFTER SALE

All sold lots will remain in the
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less than 14 calendar days from
the sale date Thursday 2 May
2019.

Lots not collected by 5.30pm
Wednesday 15 May 2019 will
be returned to the department
storage charges may apply.

Please note That Bonhams will
be closed Monday 6 May 2019
for May Bank Holiday.

Please note that Alban Shipping
will be closed Monday 6 May
2019 for the May Bank Holiday.

THE FOLLOWING SYMBOL IS USED TO DENOTE THAT VAT IS DUE ON THE HAMMER PRICE AND BUYER'S PREMIUM

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

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

Y These lots are subject to
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(Telephone to ascertain amount
due) by: cash, cheque with
banker's card, credit, or debit
card

Payment at time of collection by:
cash, cheque with banker's card,
credit, or debit card





1



3



2 (part lot)



2 (part lot)

1 *

ALBRECHT DÜRER (GERMAN, 1471-1528)

The Presentation of the Virgin in the Temple, from 'The Life of the Virgin' (Bartsch 81; Meder, Hollstein 193)
Woodcut, c.1503-04, on laid, a meder f impression, with watermark Hand with flower (M.16), trimmed to the borderline, 298 x 211mm (11 5/8 x 8 1/4in)(B)

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,600

2

HANS SEBALD BEHAM (GERMAN, 1500-1550)

The Four Evangelists (Bartsch 55-58)
The set of four engravings, 1545, on laid, fine impressions, trimmed to the borderline, 43 x 29mm (1 6/8 x 1 1/8in)(SH)(4 unframed)

£600 - 800
€700 - 930
US\$780 - 1,000

3

HENDRICK GOLTZIUS (DUTCH, 1558-1617)

Flagellation, from 'The Passion' (Bartsch 32; Hollstein 26; Strauss 339; New Hollstein 22)
Engraving, 1597, on laid without watermark, a fine impression of the first state (of two), before the de Wit address is added, trimmed on or just outside the borderline, 195 x 127mm (7 6/8 x 5in)(SH)(unframed)

£700 - 1,000
€810 - 1,200
US\$910 - 1,300



4



5



6

4

**REMBRANDT HARMENSZ VAN RIJN
(1606-1669)**

Man in coat and fur cap leaning against bank (Bartsch 151; New Hollstein 48)
Etching, c.1630, on laid, without watermark, New Hollstein's third state (of three), with thread margins, 112 x 79mm (4 3/8 x 3 1/8in)(PL); 113 x 81mm (4 7/16 x 3 3/8in) (SH)(unframed)

£1,200 - 1,800
€1,400 - 2,100
US\$1,600 - 2,300

5

**REMBRANDT HARMENSZ. VAN RIJN
(DUTCH, 1606-1669)**

Three Oriental Figures (Jacob and Laban?) (Bartsch 118; New Hollstein 190)
Etching, 1641, on laid, New Hollstein's second (final) state, with a repair at the upper left corner, 145 x 114mm (5 3/4 x 4 1/2in) (PL)(unframed)

£700 - 1,000
€810 - 1,200
US\$910 - 1,300

6

**REMBRANDT HARMENSZ VAN RIJN
(1606-1669)**

Landscape with cow drinking (Bartsch 237; New Hollstein 251)
Etching and drypoint, 1650, on laid, without watermark, New Hollstein's third state of five, with small margins, 103 x 130mm (4 x 5 1/8in)(PL); 111 x 137mm (4 3/8 x 5 3/8in) (SH)(unframed)

£1,500 - 2,000
€1,700 - 2,300
US\$2,000 - 2,600



7



9



8

7

WENCESLAUS HOLLAR (CZECH, 1607-1677)

Views of countryside near Albury, Surrey (Pennington 937-942)

The complete set of six etchings, c.1645, on laid, the second (final) state with number in the margin, each 88 x 156mm (3 1/2 x 6 1/8in)(PL)(6)

£600 - 800
€700 - 930
US\$780 - 1,000

8

ADRIAEN VAN OSTADE (DUTCH, 1610-1685)

The Fiddler and the Hurdy-Gurdy Player (Godefroy 45)

Etching, c.1660, on laid, the third state (of six), before the additional shading on the lap of the peasant seated left, trimmed to the borderline, 150 x 129mm (5 7/8 x 5 1/8in) (SH)

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 2,000

9 *

LORENZO TIEPOLO (ITALIAN, 1736-1776), AFTER GIOVANNI BATTISTA TIEPOLO

Rinaldo and Armida (De Vesme 4; Rizzi 225) Etching, c.1750, on laid, with watermark Imperial with three crescents, the second, final state, with wide margins, 271 x 338mm (10 6/8 x 13 1/4in)(PL); 372 x 449mm (14 5/8 x 17 3/4in)(SH)

£1,500 - 2,000
€1,700 - 2,300
US\$2,000 - 2,600

Provenance

With Colnaghi, London (with their stock number c. 35332 in pencil recto).



10

10

JAMES GILLRAY (BRITISH, 1757-1815)

Temperance enjoying a Frugal Meal; Fashionable Contrasts:-or-The Duchess's little shoe yielding to the Magnitude of the Duke's Foot
Two etchings, 'Temperance' with hand-colouring, 1792, on wove, published by H. Humphrey, London, with margins, 345 x 285mm (13 5/8 x 11 1/4in)(PL); 250 x 350mm (9 7/8 x 13 3/4)(PL)(2)

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,600

11

JAMES GILLRAY (BRITISH, 1757-1815)

Middlesex Election
Etching with hand-colouring, 1804, published by H. Humphrey, London, with margins, 345 x 500mm (13 3/4 x 19 5/8in)(PL)

£500 - 700

€580 - 810

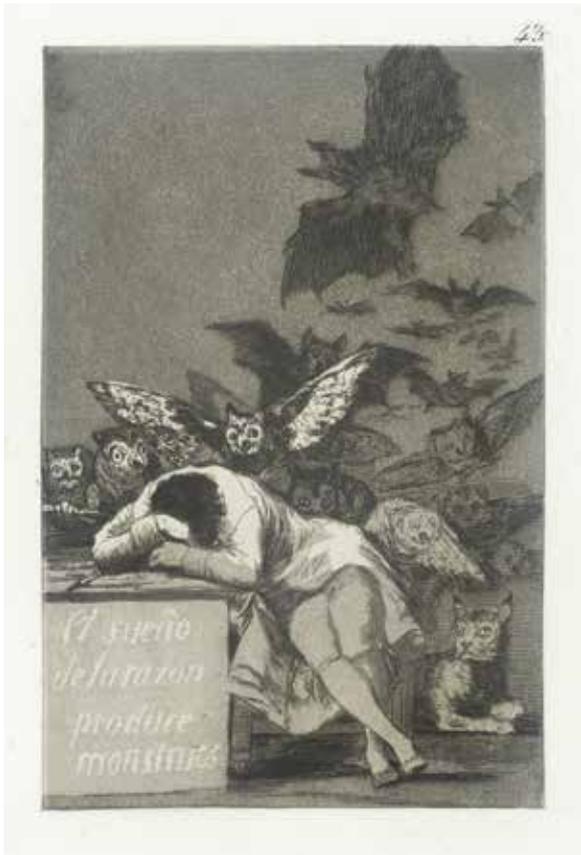
US\$650 - 910



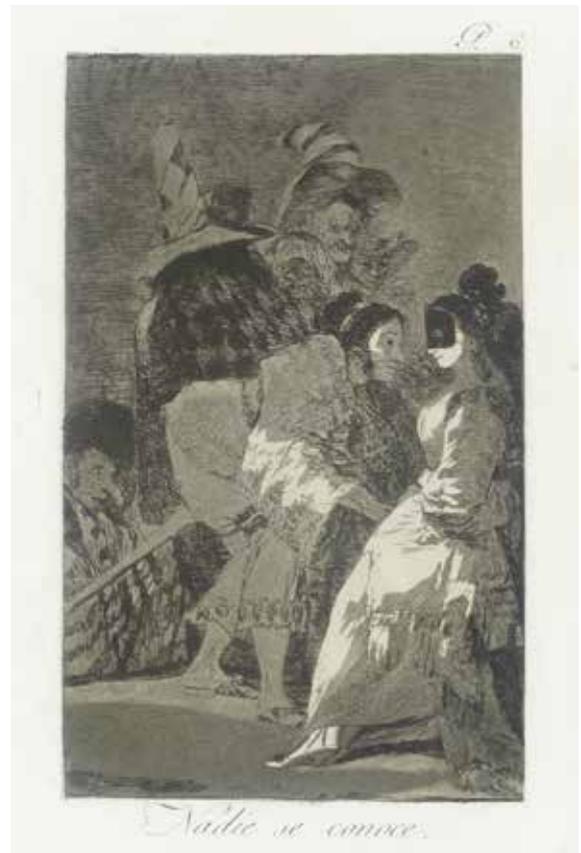
10



11



12



13



14

12

FRANCISCO JOSÉ DE GOYA Y LUCIENTES (SPANISH, 1746-1828)

El sueño de la razón produce monstruos, plate 43, from 'Los Caprichos' (Harris 78)

Etching and aquatint, 1799, on wove, from the third edition of 1868, 215 x 150mm (8 1/2 x 5 7/8in)(PL)(unframed)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,600

13

FRANCISCO JOSÉ DE GOYA Y LUCIENTES (SPANISH, 1746-1828)

Nadie se conoce, plate 6, from 'Los Caprichos' (Harris 41)

Etching and aquatint, 1799, on wove, from the third edition of 1868, 215 x 150mm (8 1/2 x 5 7/8in)(PL)(unframed)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,600

14

FRANCISCO JOSÉ DE GOYA Y LUCIENTES (SPANISH, 1746-1828)

Así sucedió, plate 47, from 'Los Desastres de la Guerra' (Harris 167)

Etching and aquatint, 1810, on wove, possibly the third edition, 155 x 205mm (6 1/8 x 8 1/8in)(PL)(unframed)

£500 - 700

€580 - 810

US\$650 - 910



15

15

THOMAS DANIELL (1749-1840) AND WILLIAM DANIELL (BRITISH, 1769-1837)

Six plates, from 'Oriental Scenery'

Six aquatints with extensive hand-colouring, 1802, on wove, published by Thomas Daniell R.A., Howland Street, Fitzroy Square, London, with margins, each 480 x 650mm (18 7/8 x 25 5/8in)(PL)(6)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,500

Titles: 'A Mosque at Juanpore.'; 'The Great Bull, an Hindoo Idol, at Tanjore.'; 'Part of the Black Town, Madras.'; 'View Taken on the Esplanade, Calcutta.'; 'View from the Ruins on the Fort of Currah, on the River Ganges.'; 'Palace of Nawaub Suja Dowla, at Lucnow'.



16



17



18

16 AR

AUGUSTUS JOHN O.M., R.A. (BRITISH, 1878-1961)

Self Portrait (Dodgson 138)
Etching and drypoint, 1920, on laid, signed and dated in pencil, from the edition of 105, with full margins, 175 x 128mm (6 7/8 x 5in) (PL)

£600 - 800
€700 - 930
US\$780 - 1,000

17 AR

GERALD LESLIE BROCKHURST R.A., R.P., R.E. (BRITISH, 1890-1978)

Una (The Young Creole)
Etching printed in tone, 1929, on laid, signed in pencil, with full margins, 215 x 160mm (8 1/2 x 6 3/8in)(PL)

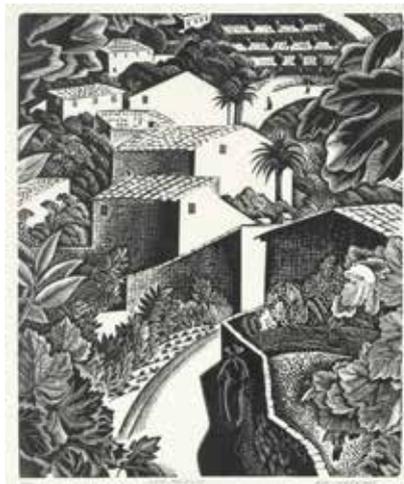
£500 - 700
€580 - 810
US\$650 - 910

18

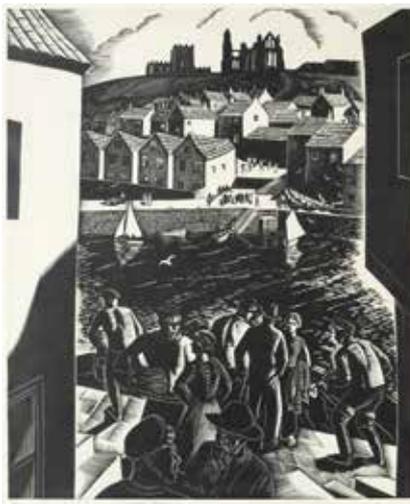
PAUL CADMUS (AMERICAN, 1904-1999)

YMCA Locker Room (Johnson 80)
Etching, 1934, on laid, signed, titled, numbered 7/35, and inscribed 'll' in pencil, from the second edition (of two), 164 x 320mm (6 1/2 x 12 5/8in)(PL)

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900



19



20



21



21

19 AR

IAIN MACNAB (BRITISH, 1890-1967)

Deya, Majorca
Wood engraving, 1932, on thin oriental laid, signed, titled and numbered 30/40 in pencil, with margins, 245 x 200mm (9 5/8 x 7 7/8in) (B)

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,600

20 AR

IAIN MACNAB (BRITISH, 1890-1967)

Whitby Harbour
Wood engraving, 1937, on thin oriental laid, signed, titled and numbered 4/30 in pencil, with margins, 291 x 240mm (11 3/8 x 9 3/8in)(B)

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,600

21

ERIC GILL A.R.A. (BRITISH, 1882-1940)

Man Swimming; The Most Precious Ornament; Castor & Pollux; Artist & Mirror
Four wood engravings, 1932-1937, the first one signed in pencil, on various papers; together with John Buckland Wright (1897-1954), 'Odysseus and Calipso', copper engraving, 1945, on laid, signed in pencil, with margins, 175 x 110mm (6 7/8 x 4 3/8in); together with Cornelius McCarthy (1935-2008), 'Faun Waking a Nude', etching, 1987, on wove, signed, numbered 8/20 and inscribed 'A Souvenir for Dimitri, Cornelius', with margins, 100 x 120mm (3 7/8 x 4 3/4in)(PL)(6)

£700 - 1,000
€810 - 1,200
US\$910 - 1,300



22



22



23

22 AR

CHARLES FREDERICK TUNNICLIFFE R.A. (BRITISH, 1901-1979)

The Sheep Doctor; The Bull

Etching, on laid, signed in pencil, with the artist's studio stamp verso, with full margins, 175 x 190mm (6 7/8 x 7 1/2in)(PL); together with 'The Bull', etching, printed with tone, on thin, watermarked laid with wide margins, signed and numbered 46/75 in pencil, 225 x 280mm (8 7/8 x 11in)(PL)(2 unframed)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,600

23 AR

ROBIN TANNER (BRITISH, 1904-1988)

The Memorial Portfolio

The complete set of twelve etchings, 1989, on Fabriano, each numbered 72/100 in pencil, with wide margins, introduction by Merivale Editions and a booklet by John Russell Taylor, printed by Jeremy Blighton and Anthony Dyson, published by Merivale Editions, 462 x 379mm (18 1/8 x 16 1/8in)(SH); 495 x 410mm (19 1/2 x 16 1/8in)(Folio)

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,600

"We are all born with the attributes of the artist, the designer, the craftsman, we have the power to select, to transmute the ordinary into the memorable, to see the world imaginatively or, as the poet Rilke expressed it, 'to re-enkindle the commonplace'."

- Robin Tanner

Robin Tanner (British, 1904-1988)

Lots 23-24

When the 19th-century etching revival in England collapsed alongside its market following the economic depression of 1929, artist and printmaker Robin Tanner turned to teaching to earn a living. His time as a teacher of fine art and as H.M. Inspector of Schools in primary schools (from 1935 to 1964) would prove formative to his approach to making art. Rather than depending upon 'inspiration' or 'genius', Tanner encouraged the close study of nature and believed in the necessity of knowledge and understanding of his subject, however commonplace.

Inspired like so many of his peers by Samuel Palmer's Romantic landscapes and etched depictions of pastoral life, Tanner began his career making etchings following studies at Goldsmiths College. Tanner, a Quaker, married Heather Spackman in 1931, and their close, productive relationship is documented in the co-written books and letters included within the extensive collected works and

ephemera of lot 24. Following his retirement from teaching in 1964, Tanner returned to etching and printmaking full time, and produced some of his finest examples in the medium, such as lot 23, 'The Memorial Portfolio'.

At the heart of the collection of lot 24, 'Twelve Etchings Portfolio', executed in 1974, is a rare complete set of a significant range of some of Tanner's finest and best-known prints, including 'Martin's Hovel', 1928, and 'Harvest Festival', 1930. Additionally, a number of etchings illustrate Tanner's native Wiltshire Village in its natural beauty. It was in Wiltshire that the previous owners of lot 24 met the Tanners at a Quaker meeting. Their mutual involvement in the yearly Guild of Gloucestershire Craftsmen's Exhibition led to a great friendship and to the accumulation of the artworks, ephemera, and personally dedicated books that comprise this important collection demonstrating the incredible variety of Tanner's oeuvre.

24 AR

ROBIN TANNER (BRITISH, 1904-1988)

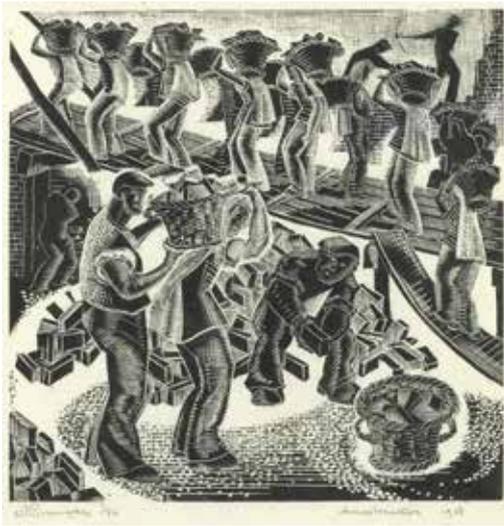
A Collection of works including 'Twelve Etchings Portfolio' The complete portfolio of twelve etchings, 1974, on various papers, several signed, titled and numbered 15/50 in pencil, with title page, printed by the artist and Cameo Press, Penn, Bucks., published by Penn Print Room, the full sheets, loose as issued, in the original brown cloth portfolio, 521x 441mm (20 1/2 x 17 3/8in)(overall)(Folio); together with 'February', etching, 1975, on laid, signed, inscribed 'fec. et. imp' in pencil, additionally titled and dedicated to 'Rita Beales', printed by The Old Chapel Field Press, Kington Langley, Wiltshire, with full margins, 257 x 160mm (10 1/8 x 6 3/8in)(PL) (unframed); together with an offset lithographic exhibition poster; hand-written artists letters; an exhibition leaflet and newspaper cuttings, 1974-1988; a collection of seven books by Heather and Robin Tanner with hand-written dedications on the title pages, various sizes

£5,000 - 7,000

€5,800 - 8,100

US\$6,500 - 9,100





25



26



27



25 AR

WILLIAM GREENGRASS (BRITISH, 1896-1970)

Housebreakers

Wood engraving, 1938, on Japan, signed, dated, titled and numbered 7/50 in pencil, with margins, 180 x 177mm (7 x 6 7/8in)(B)

£500 - 700

€580 - 810

US\$650 - 910

26 AR

KEITH VAUGHAN (BRITISH, 1912-1977)

The Walled Garden

Lithograph printed in colours, 1951, on wove, signed in pencil, from the unnumbered edition of approximately 50, printed by the Miller's Press, Lewes, Sussex, published by the Redfern Gallery, London, with margins, 388 x 495mm (15 1/4 x 19 1/2in)(I)

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 2,000

27 AR

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

Dunkirk; The British Empire Map

Two lithographs printed in colours, 1985, on wove, each signed in pencil, two proofs aside from their respective editions of 75 and approximately 400, the full sheets, each 550 x 760mm (21 5/8 x 29 7/8in)(SH)(2 unframed)

£500 - 700

€580 - 810

US\$650 - 910

'Dunkirk' is from the unrealized book 'Edward Bawden: War Artist', commissioned by Hurtwood Press.

'British Empire Map' was commissioned by the Wolfsonian Collection, Florida, as a gift to approximately 400 guests at the opening of the exhibition 'Style of Empire - 1877-1947' in 1985.



28

28 AR

MATTHEW FRERE-SMITH (BRITISH, 1923)

Untitled

Lithograph printed in colours, 1965, on wove, signed, dated, and numbered 17/25 in pencil, with margins, 458 x 460mm (18 x 18 1/8in)(1); together with Alan Reynolds (British, 1926-2014), 'Movement-Violet II', screenprint in colours, 1970, on wove, signed, titled, dated and inscribed 'Artists Proof IV/XXV' in pencil, the full sheet, 970 x 670mm (38 1/4 x 26 3/8in)(SH)(2)

£500 - 700

€580 - 810

US\$650 - 910

29 AR

KENNETH ARMITAGE (BRITISH, 1916-2002)

Seated Group

Lithograph printed in colours, 1960, on wove, signed, dated and numbered 60/300 in pencil; together with Reg Butler, 'Figure in Space', lithograph, 1962-63, on wove, signed, dated and numbered 62/65 in pencil, from the portfolio 'Europäische Graphik I', printed by Curwen, published by Galerie Wolfgang Ketterer, Munich, with their blindstamp, with full margins, 765 x 520mm (30 1/8 x 20 1/2in)(SH)(1 unframed)(2)

£600 - 800

€700 - 930

US\$780 - 1,000

30 AR

CERI RICHARDS (BRITISH, 1903-1971)

Viaggio verso il Nord

The complete set of seven lithographs printed in colours, 1972, on handmade wove, each signed in pencil, an hors-commerce impression aside from the numbered edition of 110, 'Exemplar G', with title, texts in Italian and in English, and justification page, the full sheets, loose as issued, in the original blue portfolio with printed title and signature, published by Cerastico Editore, Milano, printed by Curwen Prints Ltd., London, 479 x 349mm (18 3/4 x 13 5/8in) (overall)(Folio)

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 2,000



29



30



31



33

31 AR

SIR PETER BLAKE (BRITISH, BORN 1932)

Found Art, Flag

Screenprint in colours, on wove, signed, titled and numbered 24/25 in pencil, the full sheet, 1220 x 1020mm (48 x 40 1/8in)(SH)

£1,200 - 1,800

€1,400 - 2,100

US\$1,600 - 2,300

32 AR

SIR PETER BLAKE (BRITISH, BORN 1932)

Marilyn Monroe (Yellow & Red)

Screenprint in colours, 2008, on wove, signed and numbered 61/175 in pencil, published by CCA Galleries, London, with the publisher's blindstamp, with full margins, 655 x 450mm (25 3/4 x 17 3/4in)(l)

£700 - 1,000

€810 - 1,200

US\$910 - 1,300

33 AR

SIR HOWARD HODGKIN (BRITISH, 1932-2017)

Red Flowers (Not in Heenk)

Screenprint in colours, 2015, on Somerset mould-made, signed with initials, dated and numbered 22/75 in pencil, printed by King and McGaw, Newhaven, the full sheet printed to the edges, 430 x 470mm (16 7/8 x 18 1/2in)(SH)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900



32

34 AR

ALLEN JONES (BORN 1937)

Life Class VI, from 'Life Class Suite' (Lloyd 40f)
Lithograph printed in colours, 1968, on BFK Rives, on two separate sheets, signed, dated and inscribed 'artist proof' in pencil, an artist's proof aside from the numbered edition of 75, printed by Emile Matthieu, Zurich, co-published by Editions Alecto, London and Arts Moderna, Basel, 470 x 563mm (18 1/2 x 22 1/8in); 342 x 561mm (13 1/2 x 22 1/8in)(unframed)(2)

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,600



35† AR

ALAN DAVIE C.B.E., H.R.S.W., R.A. (BRITISH, 1920-2014)

Cat's Claw
Wool tapestry in colours, signed in black ink on a fabric label affixed to the reverse, 1520 x 2050mm (59 7/8 x 80 3/4in)(overall size)

£500 - 700
€580 - 810
US\$650 - 910



36 AR

SIR EDUARDO PAOLOZZI (1924-2005)

Theatre
Unique photo-etching, 1970, on wove, signed, dated and inscribed 'Artists Proof' in pencil, with the collector's ink stamp 'Slg. Carl Vogel, Hamburg' verso, 290 x 300mm (11 1/2 x 11 3/4in)(PL)(unframed)

£700 - 1,000
€810 - 1,200
US\$910 - 1,300

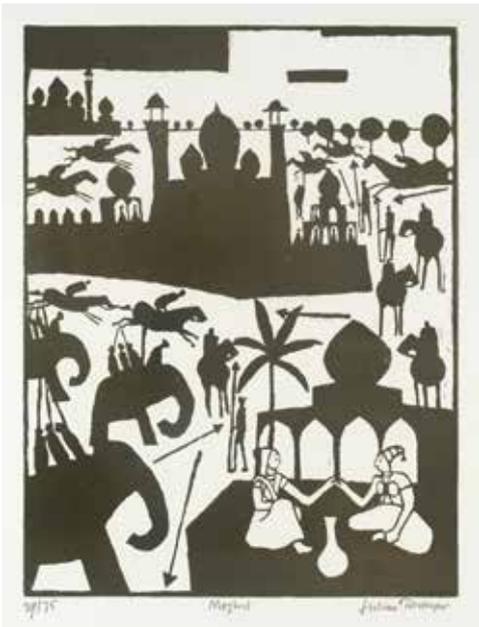
34



35



36



37



38



39

37 AR

JULIAN TREVELYAN R.A. (BRITISH, 1910-1988)

Moghul (Turner 206)

Etching with embossing, 1968, on Crisbrook wove, signed, titled and numbered 29/75, published by London Graphics, London, with their blindstamp, the full sheet, 770 x 587mm (30 1/4 x 23 1/8in)(SH) (unframed)

£500 - 700

€580 - 810

US\$650 - 910

38 AR

JULIAN TREVELYAN R.A. (BRITISH, 1910-1988)

Villa Joyosa (Turner 277)

Etching and aquatint printed in colours, 1973, on wove, signed, titled and numbered 31/50 in pencil, printed by the artist, published by the Royal College of Art, London, with full margins, 500 x 655mm (19 3/4 x 25 3/4in)(SH)(unframed)

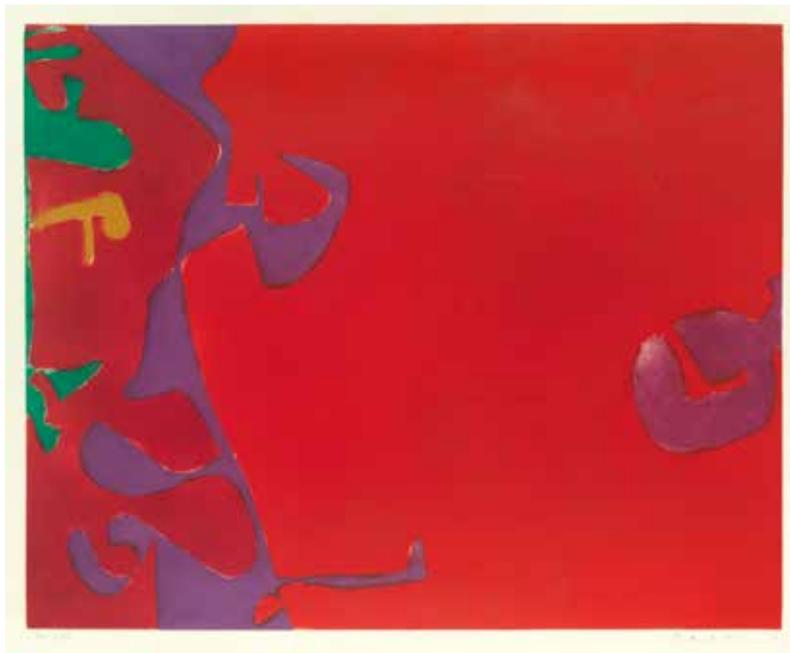
£500 - 700

€580 - 810

US\$650 - 910



40



41

39 AR

PATRICK HERON (BRITISH, 1920-1999)

Winchester Four : May 1967 : I
Screenprint in colours, 1967, on wove,
signed, titled, dated and numbered 33/33 in
pencil, with full margins, 570 x 890mm (22
1/2 x 35in)(l)

£1,200 - 1,800
€1,400 - 2,100
US\$1,600 - 2,300

40 AR

PATRICK HERON (BRITISH, 1920-1999)

Six in Light Orange with Red in Yellow : April
1970
Screenprint in colours, 1970, on wove,
signed, dated and numbered 30/100, printed
by Kelpra Studio, London, with full margins,
585 x 780mm (23 x 30 3/4in)(l)

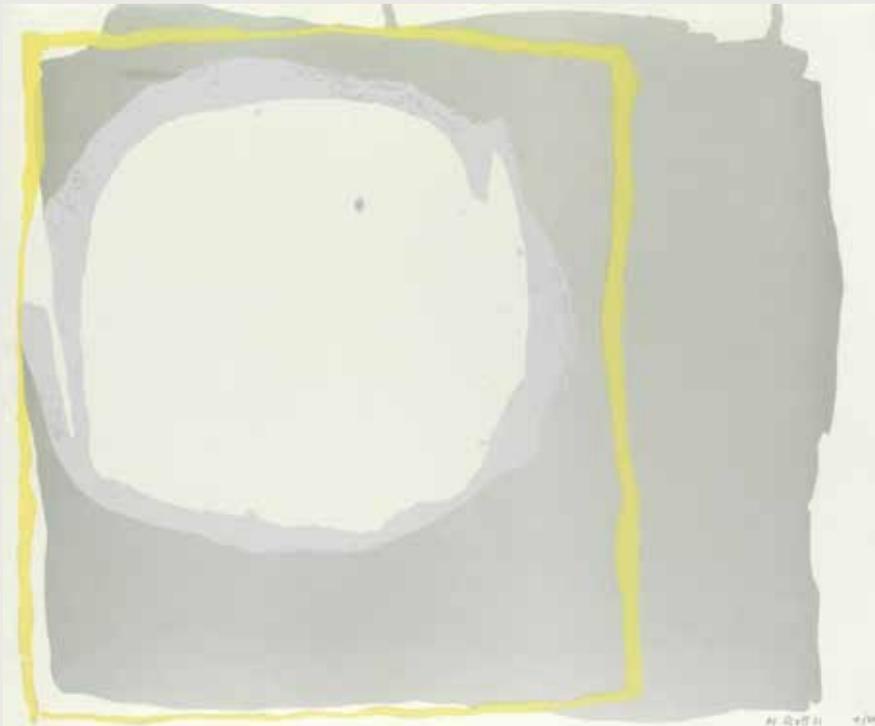
£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 2,000

41 AR

PATRICK HERON (BRITISH, 1920-1999)

Morning Reds
Etching and aquatint printed in colours,
1979, on wove, signed, dated and numbered
30/50 in pencil, printed by Kelpra Studio,
London, published by Waddington Graphics,
London, with their blindstamps, with full
margins, 540 x 685mm (21 1/4 x 27in)(PL)

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900



42^{AR}

WILLIAM SCOTT R.A. (BRITISH, 1913-1989)

Iona (Archeus 13)

Lithograph printed in colours, 1961, on wove, signed, dated and numbered 9/300 in pencil, published by Galerie Wolfgang Ketterer, Munich, the full sheet printed to the edges, 502 x 620mm (19 3/4 x 24 3/8in)(SH)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

42



43^{AR}

WILLIAM SCOTT R.A. (BRITISH, 1913-1989)

Still Life (Archeus 60)

Lithograph printed in colours, 1988, on wove, a proof aside from the numbered edition of 100, printed by Curwen Studio, Chifford, with margins, 585 x 783mm (23 x 30 3/4in)(l)

£500 - 700

€580 - 810

US\$650 - 910

43

"I find beauty in plainness, in a conception which is precise, a simple idea which to the observer must inevitably shock and leave a concrete image on the mind."

– William Scott

44 AR

WILLIAM SCOTT R.A. (BRITISH, 1913-1989)

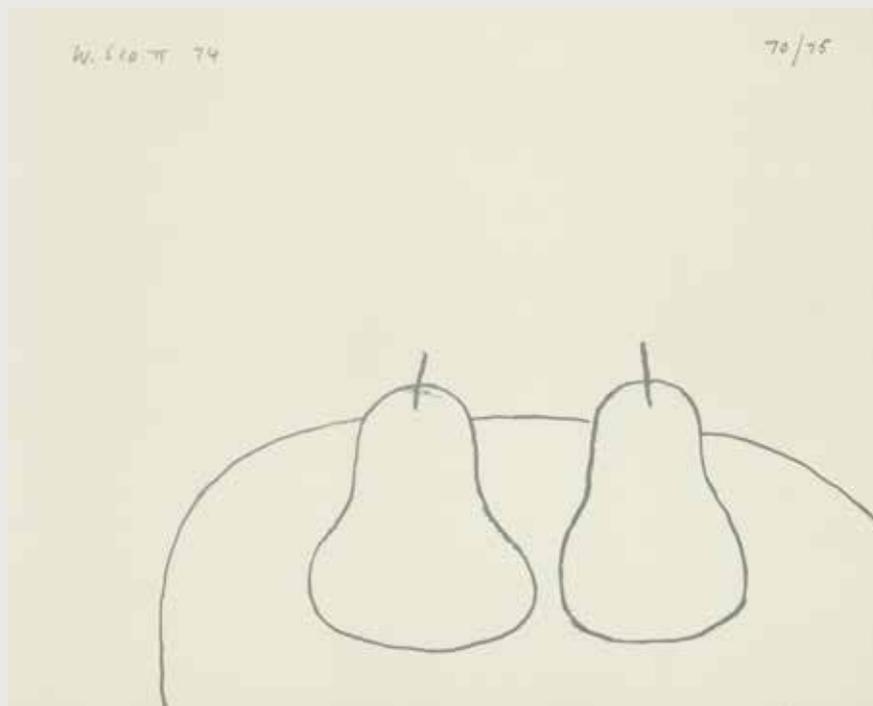
Linear Pears

Lithograph printed in colours, 1974, on wove, signed, dated and numbered 70/75 in pencil, printed by Kelpra Studio, London; together with the book 'William Scott Drawings' as published, the full sheet, 215 x 265mm (8 1/2 x 10 1/2in)(SH)(1 unframed + Vol)

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 2,000



44

45 AR

WILLIAM SCOTT R.A. (BRITISH, 1913-1989)

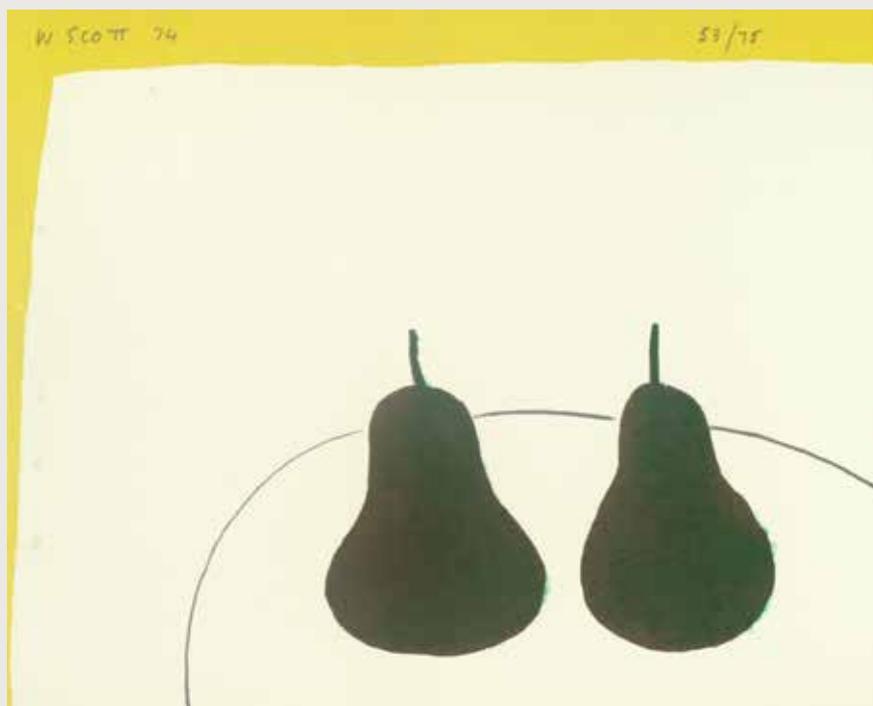
Dark Pears

Lithograph printed in colours, 1974, on wove, signed, dated and numbered 53/75 in pencil, printed by Kelpra Studio, London; together with the book 'William Scott Drawings' as published, the full sheet, 215 x 265mm (8 1/2 x 10 1/2in)(SH)(1 unframed + Vol)

£1,200 - 1,800

€1,400 - 2,100

US\$1,600 - 2,300



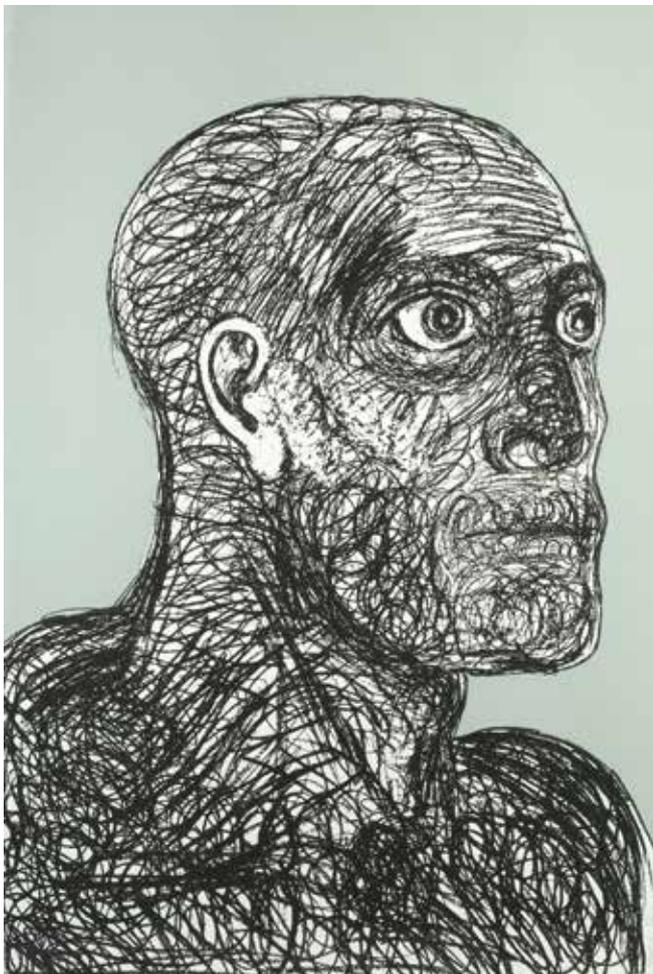
45

"I try to capture some sort of movement, some sort of beauty, some sort of strength."

– Elisabeth Frink



46



46 AR

DAME ELISABETH FRINK R.A. (BRITISH, 1930-1993)

Spinning Man VII & VIII (Wiseman 8, 9)

Two lithographs printed in black, 1965, on handmade Barcham Green Crisbrook, each signed and dated in pencil, two proofs aside the numbered edition of 50, printed by Curwen Studio, Chilford, published by Curwen Prints, London, the full sheets printed to the edges, 570 x 795mm (22 1/2 x 31 1/4in)(SH)(unframed)(2)

£500 - 700

€580 - 810

US\$650 - 910

47 AR

DAME ELISABETH FRINK R.A. (BRITISH, 1930-1993)

Head I (Wiseman 143)

Screenprint in colours, 1988, on BFK Rives, signed and numbered 25/70 in pencil, printed at Chilford Hall Press, co-published by Chilford Hall Press and the artist, with the printer's blindstamp, the full sheet printed to the edges, 1080 x 740mm (42 3/4 x 29 1/8in)(SH)

£1,200 - 1,800

€1,400 - 2,100

US\$1,600 - 2,300

47



48



49

48^{AR}

DAME ELISABETH FRINK R.A. (BRITISH, 1930-1993)

Horse's Head (Wiseman 41)

Lithograph printed in colours, 1970, on J. Green, signed and numbered 41/60 in pencil, printed by Curwen Studio, London, published by Leslie Waddington Prints Ltd., London, the full sheet, 395 x 585mm (15 1/2 x 23in)(SH)(unframed)

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,600

49^{AR}

DAME ELISABETH FRINK R.A. (BRITISH, 1930-1993)

Vizsla A (Wiseman 124)

Etching and aquatint printed in colours, 1980, on wove, signed and numbered 19/75 in pencil, printed by Kelpra Studio, London, published by Waddington Graphics, London, with their blindstamps, with full margins, 540 x 680mm (21 1/4 x 26 3/4in)(PL)

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,600

50^{AR}

DAME ELISABETH FRINK R.A. (BRITISH, 1930-1993)

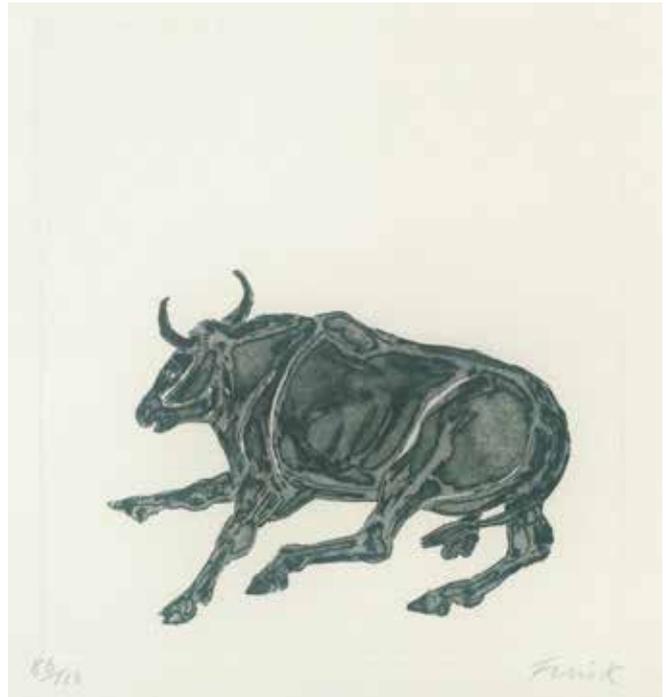
Bull (Wiseman 136)

Etching and aquatint printed in tone, 1986, on wove, signed and numbered 86/100 in pencil, printed by Kelpra Studio, London, published by Harpvale Books, Salisbury, with the printer's blindstamp, with full margins, 211 x 197mm (8 3/8 x 7 3/4in)(PL)

£600 - 800

€700 - 930

US\$780 - 1,000



50



51

51 AR

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

Four Reclining Figures, from 'Omaggio a Michelangelo' (Cramer 333)
Lithograph printed in colours, 1974, on wove, signed and numbered 92/200 in pencil, published by Bruckmann Stiftung, Munich, printed by Curwen Prints Ltd., London, with margins, 495 x 594mm (19 1/2 x 23 3/8in)(l)

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 2,000

52 AR

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

Six Reclining Figures (Cramer 617)
Lithograph printed in colours, 1981, on T. H. Saunders, signed and inscribed 'IV/V' in pencil, an artist's proof aside the numbered edition of 20, printed by Curwen Prints Ltd., London, published by Raymond Spencer Company Ltd. for The Henry Moore Foundation, Much Hadham, with margins, 219 x 248mm (8 5/8 x 9 3/4in)(l)

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 2,000



52

53 AR

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

Four Mother and Child Studies (Cramer 422)
Etching and aquatint printed in colours, 1976, on wove, signed and numbered 69/100 in pencil, printed and published by Il Bisonte, Florence, with full margins, 329 x 245mm (13 x 9 5/8in)(PL)

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 2,000



53

54 AR

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

Sheep in Stormy Landscape (Cramer 393)

Lithograph printed in colours, 1974, on wove, signed and numbered 30/50 in pencil, printed by Curwen Studio, London, published by Raymond Spencer for the Henry Moore Foundation, Much Hadham, with full margins, 194 x 279mm (7 5/8 x 10 7/8in)(l)

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 2,000



54



55

55 AR

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

Sheep Resting (Cramer 350)

Lithograph printed in colours, 1974, on wove, signed and numbered 24/30 in pencil, printed by Curwen Prints Ltd., London, published by the artist, the full sheet, 387 x 516mm (15 1/4 x 20 1/4in)(SH)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,600

56 AR

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

Sheep Walking (Cramer 352)

Lithograph printed in colours, 1974, on wove, signed and inscribed 'VI/X' in pencil, an artist's proof aside from the numbered edition of 30, printed by Curwen Prints Ltd., London, published by the artist, the full sheet, 387 x 519mm (15 1/4 x 20 3/8in)(SH)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,600



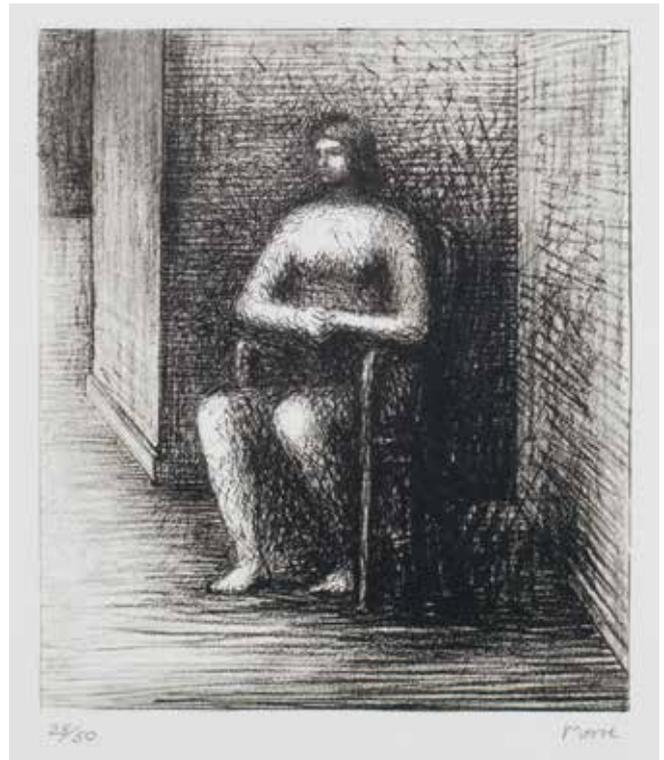
56



57



59



58

57 AR

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

Six Heads Olympians (Cramer 657)

Lithograph printed in colours, 1982, on Rives, signed in pencil, numbered XVI/XXXV, an artist's proof aside from the edition of 50, published by Raymond Spencer Company Ltd. for The Henry Moore Foundation, Much Hadham, the full sheet, 856 x 595mm (33 3/4 x 23 3/8in)(SH)

£1,500 - 2,000
 €1,700 - 2,300
 US\$2,000 - 2,600

58 AR

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

Seated Figure VI Alcove Corner (Cramer 412)

Lithograph, 1974, on wove, signed and numbered 25/50 in pencil, with margins, 254 x 216mm (10 x 8 1/2in)(l)

£500 - 700
 €580 - 810
 US\$650 - 910

59 AR

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

Three Heads (Cramer 376)

Lithograph printed in colours, 1973, on wove, signed and numbered 42/75 in pencil, printed by Curwen Prints Ltd., London, published by Ediciones Poligrafa, Barcelona, with margins, 108 x 159mm (4 1/4 x 6 1/4in)(l)

£500 - 700
 €580 - 810
 US\$650 - 910



60

60 AR

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

Girl II, from 'Nudes' (Cramer 406)

Lithograph printed in colours, 1976, on J. Green, signed and numbered 43/50 in pencil, printed by Curwen Prints Ltd., London, published by the artist, with full margins, 230 x 180mm (9 1/8 x 11in)(l)

£500 - 700

€580 - 810

US\$650 - 910

61 AR

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

Seventeen Reclining Figures (A version of Cramer 47)

Lithograph printed in colours, 1963, on wove, probably a trial proof before the edition of 75, printed by Curwen Prints Ltd., London, with margins, 499 x 657mm (19 5/8 x 25 7/8in)(SH); together with 'Six Reclining Figures' (a version of Cramer 50), lithograph printed in colours, 1963, on wove, presumably a trial proof in a different colours combination (red, grey, black) before the edition of 50, printed by Curwen Prints Ltd., London, with margins, 499 x 657mm (19 5/8 x 25 7/8in)(SH)(2 unframed)

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 2,000

62 AR

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

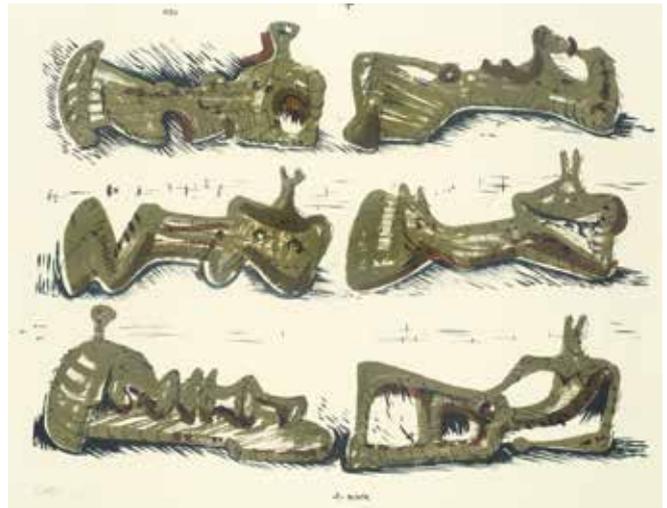
Death of Mira, from 'Prométhée' (Cramer 30)

Lithograph printed in colours, 1950, on wove, signed and dated in pencil, from the total edition of 183, printed by Moulot Frères, published by Henri Jonquières, Paris, with margins, 385 x 284mm (15 x 11in)(SH)

£600 - 800

€700 - 930

US\$780 - 1,000



61



62

"To be an artist is to believe in life."

– Henry Moore



63

63 AR

**LAURENCE STEPHEN LOWRY R.A.
(BRITISH, 1887-1976)**

View of a Town

Offset lithograph printed in colours, on wove, signed in pencil, from the edition of 850, with the Fine Art Trade Guild blindstamp, with margins, 420 x 543mm (16 1/2 x 21 3/8in)(l)

£1,500 - 2,000
€1,700 - 2,300
US\$2,000 - 2,600



64

64 AR

**LAURENCE STEPHEN LOWRY R.A.
(BRITISH, 1887-1976)**

Market Scene in Northern town

Offset lithograph printed in colours, 1973, on wove, signed in pencil, published by Patrick Seale Prints Ltd., London, with margins, 460 x 605mm (18 x 23 3/4in)(l)

£1,500 - 2,000
€1,700 - 2,300
US\$2,000 - 2,600



65

65 AR

**LAURENCE STEPHEN LOWRY R.A.
(BRITISH, 1887-1976)**

Huddersfield

Offset lithograph printed in colours, 1973, on wove, signed in pencil, from an edition of 850, published by Henry Donn, with the Fine Art Guild Trade blindstamp, with margins, 450 x 570mm (17 3/4 x 22 1/2in)(l)

£1,400 - 1,800
€1,600 - 2,100
US\$1,800 - 2,300

"You don't need brains to be a painter, just feelings."

– L.S. Lowry

66 AR

**LAURENCE STEPHEN LOWRY R.A.
(BRITISH, 1887-1976)**

The Fever Van

Offset lithograph printed in colours, 1972, on wove, signed in blue biro, from the edition of 700, published by Mainstone Print, with the Fine Arts Trade Guild blindstamp, with margins, 418 x 515mm (16 1/2 x 20 1/4in)(l)

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 2,000

67 AR

**LAURENCE STEPHEN LOWRY R.A.
(BRITISH, 1887-1976)**

Britain at Play

Offset lithograph printed in colours, on wove, signed in pencil, from the edition of 850, with the Fine Art Trade Guild blindstamp, with margins, 445 x 598mm (17 1/2 x 23 1/2in)(l)

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,600

68 AR

**LAURENCE STEPHEN LOWRY R.A.
(BRITISH, 1887-1976)**

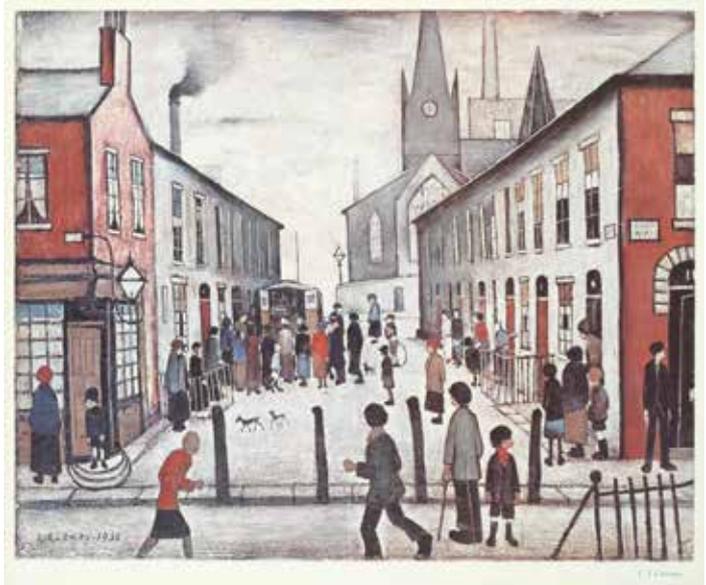
An Industrial Town

Offset lithograph printed in colours, signed and numbered 391/500 in pencil, printed by J.Lin Ltd., published by Peinture, with margins, 437 x 595mm (17 1/4 x 23 3/8in)(l)

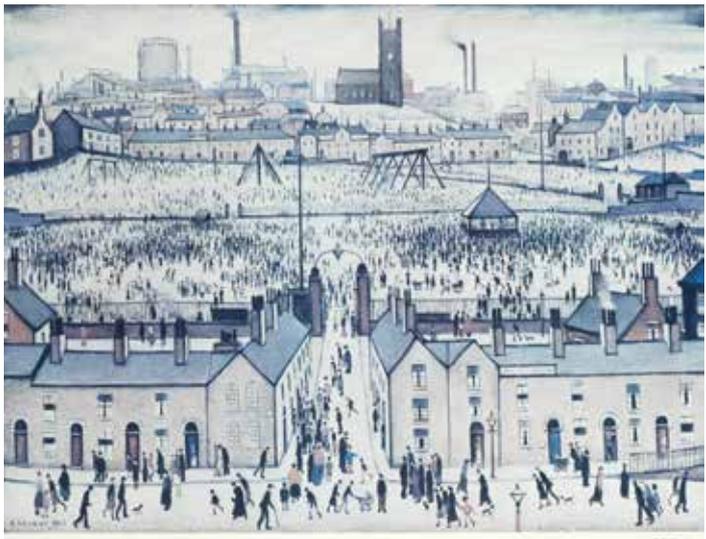
£700 - 1,000

€810 - 1,200

US\$910 - 1,300



66



67



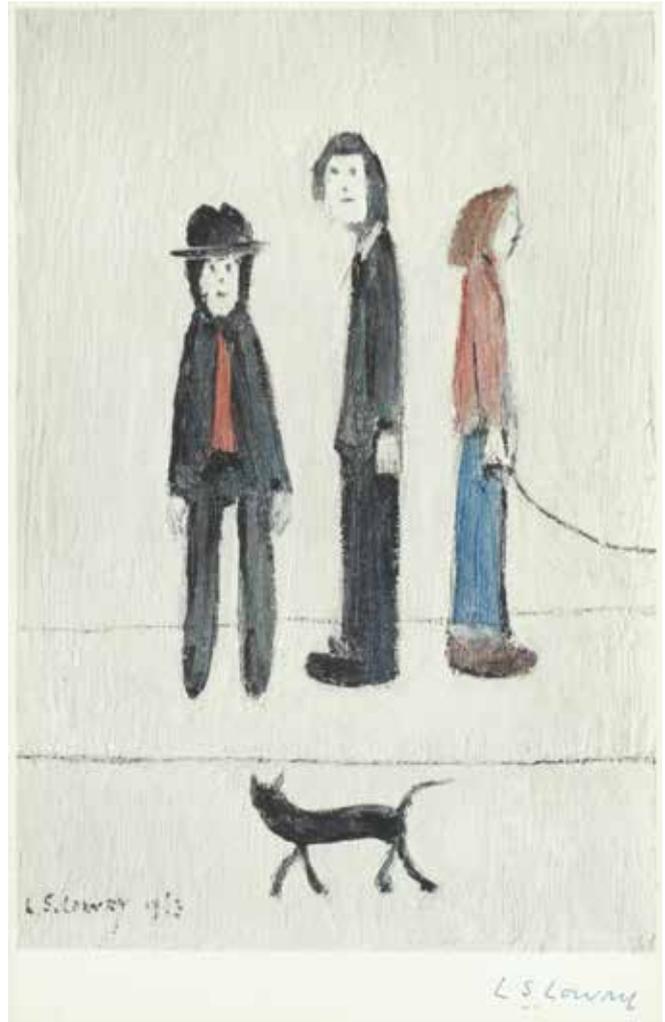
68



69



71



70

69 AR

**LAURENCE STEPHEN LOWRY R.A.
(BRITISH, 1887-1976)**

Man Holding Child
Offset lithograph printed in colours, on wove, signed in pencil, published by the Adam Collection Ltd., with the Fine Art Trade Guild blindstamp, with margins, 450 x 705mm (18 3/4 x 27 3/4in)(l)

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

70 AR

**LAURENCE STEPHEN LOWRY R.A.
(BRITISH, 1887-1976)**

Three Men and a Cat
Offset lithograph printed in colours, on wove, signed in blue biro, from the edition of 850, with the Fine Art Guild blindstamp, with margins, 245 x 168mm (9 3/4 x 6 5/8in)(l)

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 2,000

71 AR

**LAURENCE STEPHEN LOWRY R.A.
(BRITISH, 1887-1976)**

Group of Children
Offset lithograph printed in colours, on wove, signed in pencil, from the edition of 850, with the Fine Art Trade Guild blindstamp, with margins, 180 x 193mm (7 x 7 5/8in)(l)

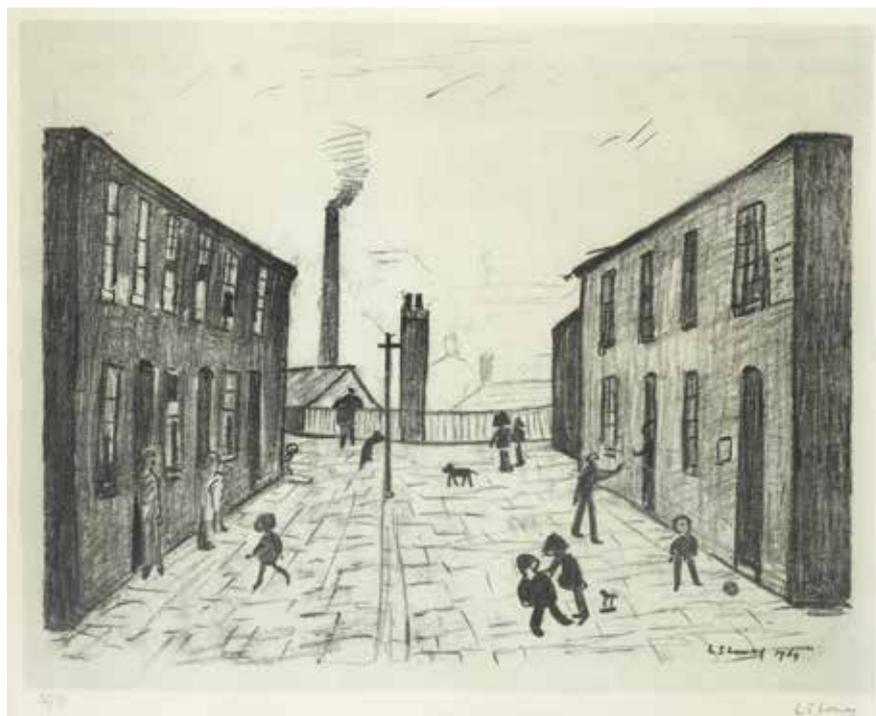
£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 2,000

72 AR

**LAURENCE STEPHEN LOWRY R.A.
(BRITISH, 1887-1976)**

Francis Terrace, Salford
Lithograph printed in black and pale green,
1969-72, on wove, signed and numbered
36/75 in pencil, published by Ganymed
Original Editions Ltd., London, with margins,
480 x 620mm (19 x 24 1/2in)(l)

£4,000 - 6,000
€4,600 - 7,000
US\$5,200 - 7,800



72

73 AR

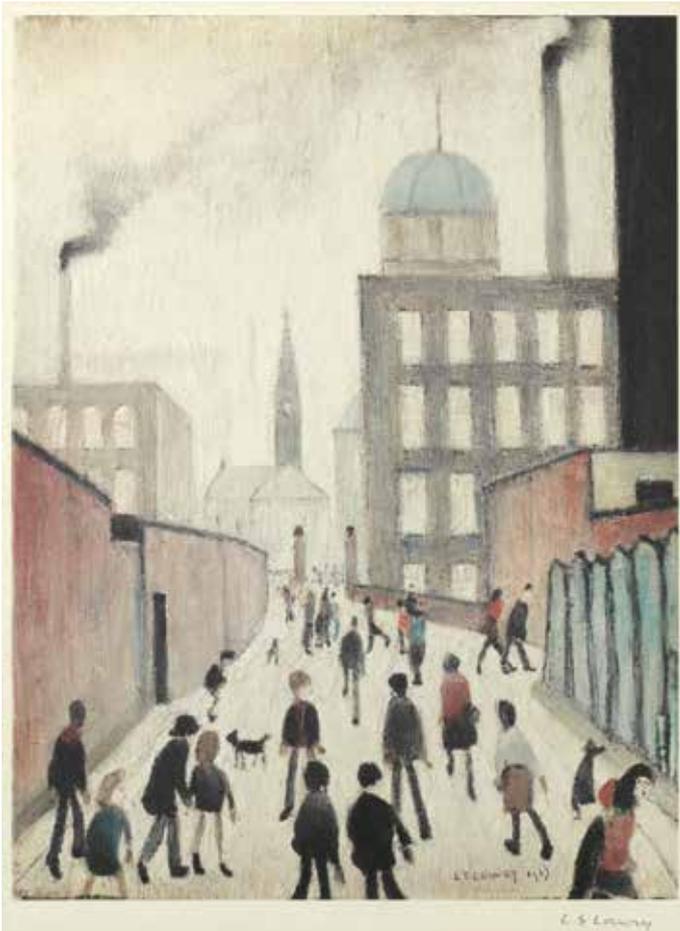
**LAURENCE STEPHEN LOWRY R.A.
(BRITISH, 1887-1976)**

The Pavilion
Lithograph printed in black and pale green,
1969-72, on wove, signed and numbered
36/75 in pencil, published by Ganymed
Editions, London, with margins, 480 x
615mm (19 x 24 1/4in)(l)

£4,000 - 6,000
€4,600 - 7,000
US\$5,200 - 7,800



73



74

74 AR

**LAURENCE STEPHEN LOWRY R.A.
(BRITISH, 1887-1976)**

Mrs Swindells' Picture

Offset lithograph printed in colours, 1967, on wove, signed in pencil, from the edition of 850, with the Fine Art Trade Guild blindstamp, with margins, 405 x 305mm (16 x 12in)(l)

**£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900**



75

75 AR

**LAURENCE STEPHEN LOWRY R.A.
(BRITISH, 1887-1976)**

Deal Beach; Deal Sketch

Two offset lithographs printed in colours, 1973, each on wove, the first signed in pencil, the second signed in ink, each from the edition of 850, both published by Venture Prints Ltd., Bristol, both with the Fine Art Trade Guild blindstamp, 260 x 505mm (10 1/4 x 20in)(and smaller)(l)(2)

**£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900**



76

76 AR

**LAURENCE STEPHEN LOWRY R.A.
(BRITISH, 1887-1976)**

The Pond

Offset lithograph printed in colours, 1974, on wove, signed in pencil, from the edition of 850, printed by Beric Press, London, published by Mainstone Publications, Norwich, with the Fine Art Trade Guild blindstamp, with full margins, 430 x 575mm (17 x 22 5/8in)(l)

**£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900**



77 AR

IAN MCKEEVER (BORN 1946)

Staffa I, II and III

Three etchings and photogravure, 1988, on Somerset Satin, signed, dated and numbered 47/50, 42/50 and 49/50 respectively in pencil, printed by Prints Centre Publication, London, the full sheets, each 571 x 516mm (22 1/2 x 20 1/4in)(SH)(3 unframed)

£500 - 700

€580 - 810

US\$650 - 910

*“Abstraction is the way to the heart –
it is not the heart itself.”*

– John Piper



78



79

78 AR

JOHN PIPER (BRITISH, 1903-1992)

San Marco, Venice (Levinson 116)

Lithograph printed in colours, 1961, on Barcham Green, signed and numbered 21/100 in pencil, printed by Curwen Press, London, published by Harley Brothers, with margins, 642 x 465mm (25 1/4 x 18 1/4in)(l)

£600 - 800

€700 - 930

US\$780 - 1,000

79 AR

JOHN PIPER (BRITISH, 1903-1992)

The Quest (Levinson 384)

Screenprint in colours, 1986, on Arches, signed and numbered 70/100 in pencil, printed by Kelpra Studio, London, published by CCA Galleries, London, with full margins, 455 x 685mm (17 7/8 x 27in)(l)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,600

80 AR

JOHN PIPER (BRITISH, 1903-1992)

St Raphael, Dordogne (Levinson 187)

Screenprint in colours, 1968, on wove, signed and numbered 52/70 in pencil, printed by Kelpra Studio, London, published by Marlborough Fine Art, London, with margins, 580 x 788mm (22 3/4 x 31in)(l)

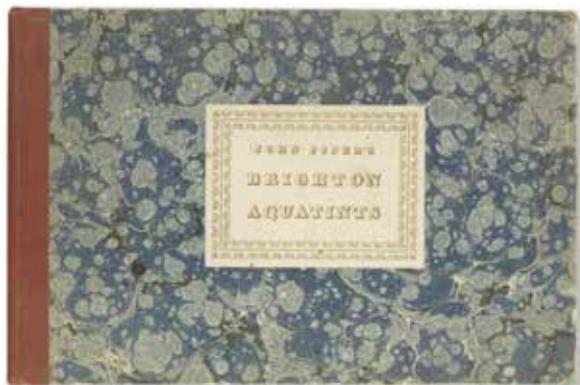
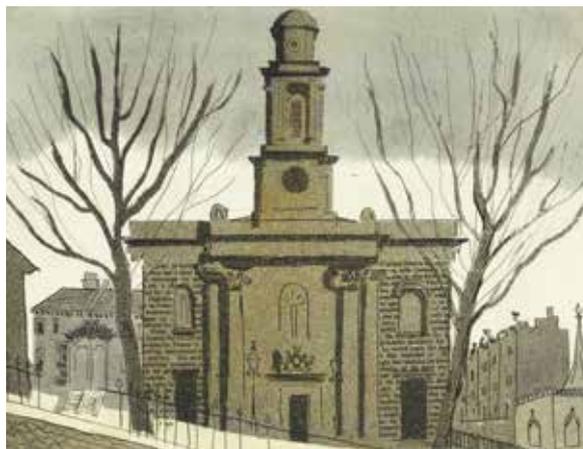
£500 - 700

€580 - 810

US\$650 - 910



80



81 AR

JOHN PIPER (BRITISH, 1903-1992)

Brighton Aquatints (Levinson 12-21; 23)

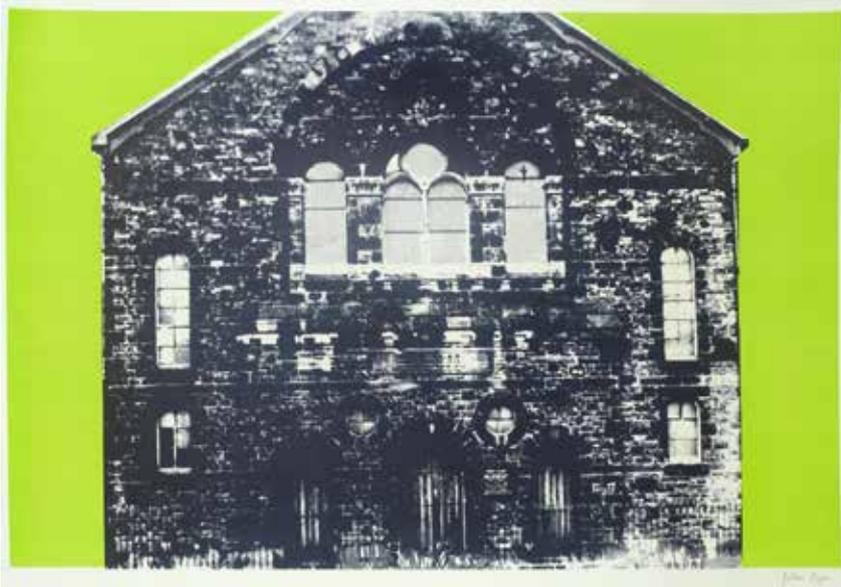
The album containing eleven of the twelve etchings and aquatints hand-coloured by the artist, 1939, on handmade F.J. Head watermarked paper, signed and numbered 20/55 in pen on the title page; together with introduction and page dividers in blue paper, hand-printed by A. Alexander and Sons, the text published by Curwen Press, London, the album published by Duckworth, London, lacking plate eleven, in the original binding, 212 x 292mm (8 3/8 x 12in)(PL)(and smaller); 258 x 400mm (10 1/8 x 16 1/4in)(Vol)

£2,500 - 3,500

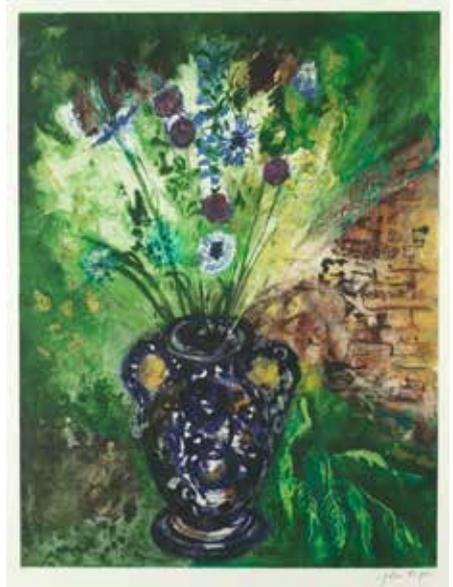
€2,900 - 4,100

US\$3,300 - 4,600

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



82



83



84



85

82 AR

JOHN PIPER (BRITISH, 1903-1992)

Crug Glas, Swansea (Levinson 173)
Lithograph printed in colours, 1966, on Barcham Green, signed and indistinctly numbered 48/75 in pencil, printed by Curwen Studio, Chilford, published by Marlborough Fine Art, London, the full sheet, 591 x 817mm (21 1/4 x 32 1/8in)(SH)(unframed)

£500 - 700
€580 - 810
US\$650 - 910

83 AR

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

Wild Bunch (Levinson 400)
Etching and aquatint printed in colours, 1987, on Arches, signed and numbered 44/70 in pencil, printed by Kelpra Studio, London, published by Orde Levinson, with full margins, 535 x 395mm (21 1/8 x 15 5/8in)(PL)

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,600

84 AR

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

Llyn Teifi (Levinson 401)
Etching and aquatint printed in colours, 1987, on wove, signed and numbered 46/70 in pencil, printed by Kelpra Studio, London, published by Orde Levinson, London, with full margins, 395 x 575mm (15 1/2 x 22 5/8in)(PL)(unframed)

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 2,000

85 AR

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

Les Junies (Levinson 411)
Etching and aquatint printed in colours, 1988, on Arches, signed and numbered 9/70, printed by Kelpra Studio, London, published by Marlborough Fine Art, London, with full margins, 402 x 560mm (15 5/8 x 22in)(PL)

£700 - 1,000
€810 - 1,200
US\$910 - 1,300

86 AR

**HRH PRINCE OF WALES (BRITISH,
BORN 1948)**

Balmoral

Lithograph printed in colours, 1991, on Somerset wove, signed, titled, dated, and numbered 18/295 in pencil, printed by Curwen Press, Chilford, with their blindstamp, the full sheet; together with a justification page signed by the publishers Anna Hunter and Guy Thompson, within the original blue linen-covered portfolio, 450 x 600mm (17 3/4 x 23 5/8in)(SH)

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 2,000

87 AR

**HRH PRINCE OF WALES (BRITISH,
BORN 1948)**

Wensleydale

Lithograph printed in colours, 1990, on Somerset wove, signed, titled, dated, and numbered 250/295 in pencil, printed by Curwen Press, Chilford, with their blindstamp, the full sheet; together with a justification page signed by the publishers Anna Hunter and Guy Thompson, within the original blue linen-covered portfolio, 455 x 600mm (17 7/8 x 23 5/8in)(SH)

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 2,000

88 AR

**HRH PRINCE OF WALES (BRITISH,
BORN 1948)**

Wensleydale from Moorcock

Lithograph printed in colours, 1990, on Somerset wove, signed, titled, dated, and numbered 270/295 in pencil, printed by Curwen Press, Chilford, with their blindstamp, the full sheet; together with a justification page signed by the publishers Anna Hunter and Guy Thompson, within original blue linen-covered portfolio, 455 x 600mm (17 7/8 x 23 5/8in)(SH)

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 2,000



86



87



88



89

89 AR

SIR TERRY FROST R.A. (BRITISH, 1915-2003)

Lilac and Red Tolcarne (Kemp 191)

Screenprint in colours, 1999, on Arches, signed and numbered 20/75 in pencil, printed by Coriander Studio, London, published by Innocent Fine Art, Bristol, Coriander Studio and Anderson O'Day, London, with margins, 870 x 490mm (34 1/4 x 19 1/4in)(l)

£700 - 1,000
 €810 - 1,200
 US\$910 - 1,300

90 AR

SIR TERRY FROST, R.A. (BRITISH, 1915-2003)

Development of a Square within a Square (Red) (Kemp 204)

Screenprint in colours, 2000, on wove, signed and numbered 141/150 in pencil, printed by Coriander Studio, London, published by CCA Galleries, Tilford, the full sheet printed to the edges, 585 x 585mm (23 x 23in)(SH)

£500 - 700
 €580 - 810
 US\$650 - 910



90

91 AR

SIR TERRY FROST R.A. (BRITISH, 1915-2003)

Swing Red Newlyn (Kemp 183)

Screenprint in colours, 1998, on wove, signed and numbered 39/150 in pencil, printed by Coriander Studio, London, published by CCA Galleries, Tilford, with full margins, 482 x 482mm (19 x 19in)(l)

£500 - 700
 €580 - 810
 US\$650 - 910



91

"His works play a game of structural truthfulness; they are alive."

– John Hoyland R.A. on Sir Terry Frost R.A.

92 * AR

SIR TERRY FROST R.A. (BRITISH, 1915-2003)

Vertical Rhythms (Kemp 221)

Screenprint in colours, 2001, on heavy wove, signed and numbered 18/75 in pencil, printed and published by Coriander Studio, London, with margins, 715 x 707mm (28 1/4 x 27 3/4in)(l)

£600 - 800

€700 - 930

US\$780 - 1,000



92

93 AR

SIR TERRY FROST R.A. (BRITISH, 1915-2003)

Sun Tree (Kemp 259)

Screenprint and collage printed in colours, 2003, on wove, signed and numbered 28/70 in pencil, printed by Coriander Studio, London, published by CCA Galleries, Tilford, with full margins, 615 x 605mm (24 1/4 x 23 3/4in)(l)

£1,200 - 1,800

€1,400 - 2,100

US\$1,600 - 2,300



93

94 AR

SIR TERRY FROST, R.A. (BRITISH, 1915-2003)

Newlyn Rhythm (Kemp 80)

Screenprint in colours, 1982, on Somerset, signed, dated and numbered 20/50 in pencil, as included in the 'Thirty-Five Artists' portfolio, printed and published by the Royal College of Art, London, the full sheet printed to the edges, 500 x 648mm (19 3/4 x 25 1/2in) (SH)(unframed)

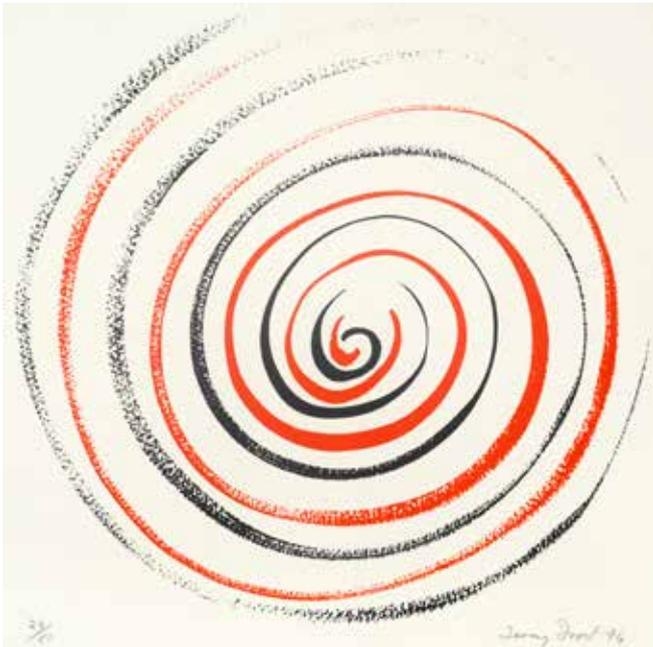
£600 - 800

€700 - 930

US\$780 - 1,000



94



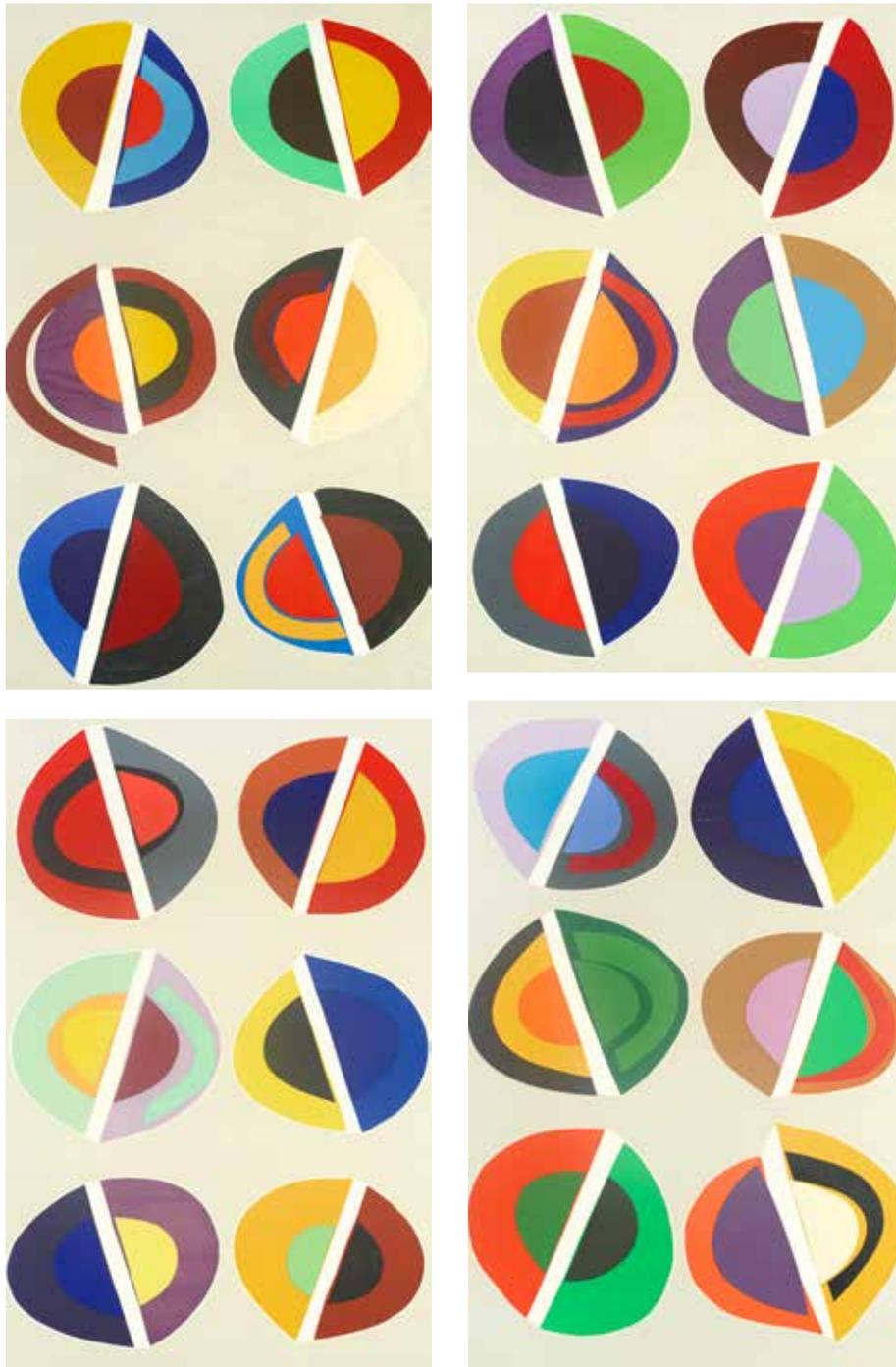
95 AR

SIR TERRY FROST, R.A. (BRITISH, 1915-2003)

Necklace around the Sun; Forgetting Lorca; Arizona Spiral (Kemp 136, 133, 137)

Three screenprints in colours, 1992-94, on wove, each signed, dated and numbered from the edition of 50 in pencil, one erroneously dated '50' instead of '93', printed and published by the Royal College of Art, London, the full sheet printed to the edges, each 279 x 279mm (11 x 11in)(SH)(unframed)(3)

£1,000 - 1,500
 €1,200 - 1,700
 US\$1,300 - 2,000



96 AR

SIR TERRY FROST RA (BRITISH, 1915-2003)

Halzephron

The complete portfolio of eight woodcuts and collages printed in colours, 2001, on Arches, each signed, dated '02', lettered 'A'-H' to indicate order, and numbered 20/40 in pencil verso, published by Paragon Press, London, the full sheets, 627 x 400mm (24 3/4 x 15 3/4in)(Folio)

£4,000 - 6,000

€4,600 - 7,000

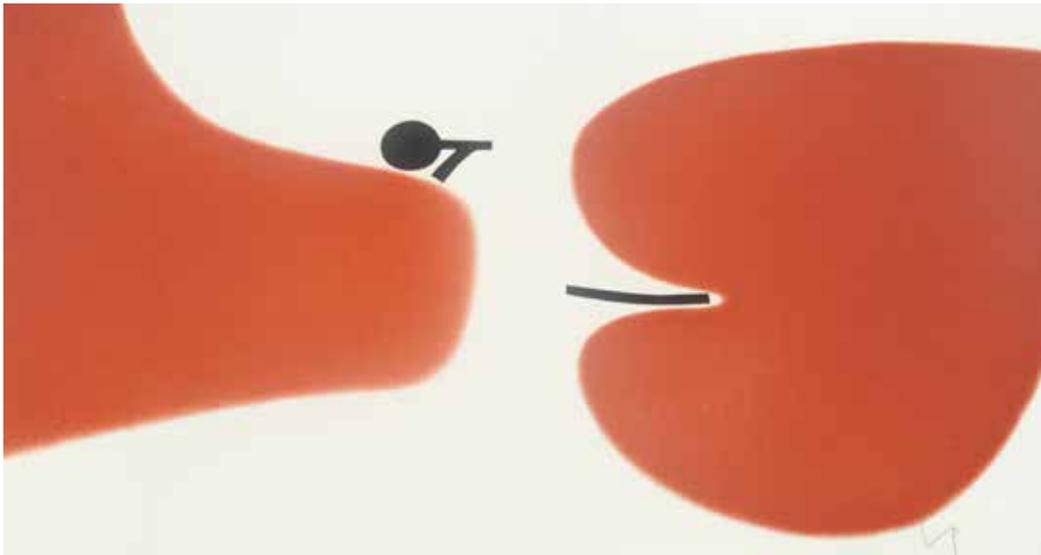
US\$5,200 - 7,800



97



98



99

97 AR

SIR TERRY FROST R.A. (BRITISH, 1915-2003)

Madron Blue II; Madron Blue III; Madron Blue IV, from 'Madron Blue Suite' (Kemp 162, 163, 164)

Three etchings and aquatints printed in colours, 1997, on wove, each signed, dated and inscribed 'B.A.T.' in pencil, three bon à tirer impressions aside from the numbered edition of 20, printed by Hugh Stoneman at Stoneman Graphics, Cornwall, published by Flowers Graphics, London, with margins, 300 x 300mm (11 3/4 x 11 3/4in)(PL)(3)

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,600

98 AR

SIR TERRY FROST, R.A. (BRITISH, 1915-2003)

Black for Lorca (Kemp 123)
Etching and lithograph with hand-colouring, 1992, on Somerset wove, signed and inscribed 'Hand wk'd' in pencil, printed by Hugh Stoneman and Alan Cox at the Print Centre, London, published by the artist, Newlyn, the full sheet, 580 x 420mm (22 7/8 x 16 1/2in)(PL)

£700 - 1,000
€810 - 1,200
US\$910 - 1,300

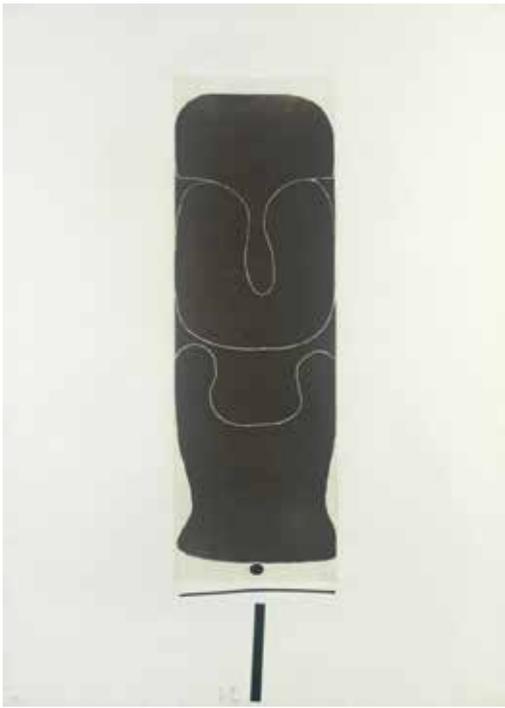
99 AR

VICTOR PASMORE (BRITISH, 1908-1998)

Untitled (Cover); Metamorphosis, from 'Words and Images'

Two etchings and aquatints printed in colours, 1980 & 1972-1978, each signed with the initials in pencil, printed by 2RC Workshop, Rome, with their blindstamp, the full sheets printed to the edges, 330 x 660mm (13 x 26in)(and smaller)(SH); together with a signed copy of the artist's catalogue raisonné, 330 x 290 x 40mm (13 x 11 3/8 x 1 1/2in)(Vol)(2 unframed)(3)

£1,200 - 1,800
€1,400 - 2,100
US\$1,600 - 2,300



100

100 AR

VICTOR PASMORE R.A. (BRITISH, 1908-1998)

Brown Image (Lynton Appendix P140)

Etching, aquatint and screenprint in colours, 1974, on wove, signed, dated and numbered 35/60 in pencil, printed by Kelpra Studio, London, printed by White Ink, London, with their blindstamp, published by Marlborough Graphics Ltd., London, with full margins, 640 x 202mm (25 1/4 x 8in)(PL); 920 x 650mm (36 1/4 x 25 5/8in)(SH)

£500 - 700

€580 - 810

US\$650 - 910

101 AR

VICTOR PASMORE R.A. (BRITISH, 1908-1998)

Point of Contact No. 32

Screenprint in colours, 1979, on wove, signed, dated and numbered 15/70 in pencil, printed by Kelpra Studio, London, published by Marlborough Graphics, London, with full margins, 405 x 405mm (16 x 16in)(l)(unframed)

£600 - 800

€700 - 930

US\$780 - 1,000

102 AR

VICTOR PASMORE R.A. (BRITISH, 1908-1998)

Blue Image (Lynton G39)

Etching and aquatint printed in colours, 1986, on Fabriano, signed, dated and numbered 52/90 in pencil, printed by Vigna Antoniniana, Rome, co-published by Marlborough Graphics Ltd., London and 2RC Edizioni d'Arte, Rome, with their blindstamps, with full margins, 690 x 870mm (27 1/8 x 34 1/4in)(SH)(unframed)

£500 - 700

€580 - 810

US\$650 - 910



101



102



103

103 * AR

SIR PETER BLAKE (BRITISH, BORN 1932)

Melbourne, from 'Australian Suite'
Screenprint in colours, 2014, on Somerset,
signed and numbered 63/100 in pencil, with
full margins, 500 x 580mm (19 3/4 x 22
7/8in)(l)(unframed)

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 2,000

104 * AR

SIR PETER BLAKE (BRITISH, BORN 1932)

Sydney, from 'Australian Suite'
Screenprint in colours, 2014, on Somerset,
signed and numbered 63/100 in pencil, with
full margins, 500 x 580mm (19 3/4 x 22
7/8in)(l)(unframed)

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 2,000



104

105 AR

SIR PETER BLAKE (BRITISH, BORN 1932)

Under Milk Wood

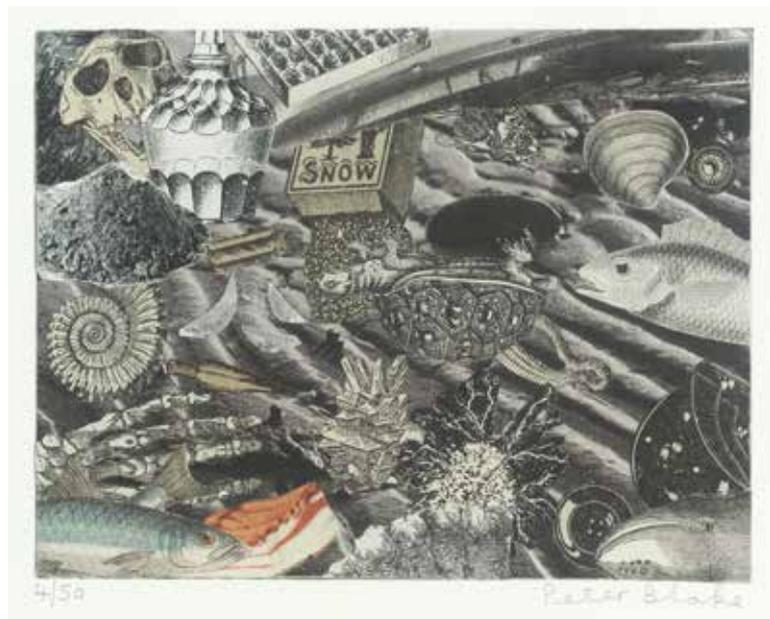
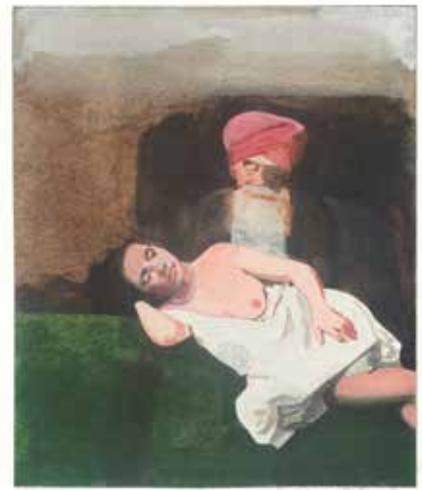
The complete set of six digital prints in colours, 2013, on wove, each signed and numbered 4/50 in pencil, published by Enitharmon Editions, London, the full sheet, 390 x 297mm (15 3/8 x 11 5/8in)(or the reverse)(SH)(6)

£1,800 - 2,200

€2,100 - 2,600

US\$2,300 - 2,900

Dylan Thomas's groundbreaking radio play *Under Milk Wood* (1954) has long echoed in the imagination of the founding father of British Pop Art, Sir Peter Blake. Blake's *Under Milk Wood* project comprises richly detailed sequences of 140 watercolours, pencil portraits and collages — one of his most significant bodies of work. These six signed original print editions were published on the occasion of its first public exhibition at the National Museum Wales in 2013.





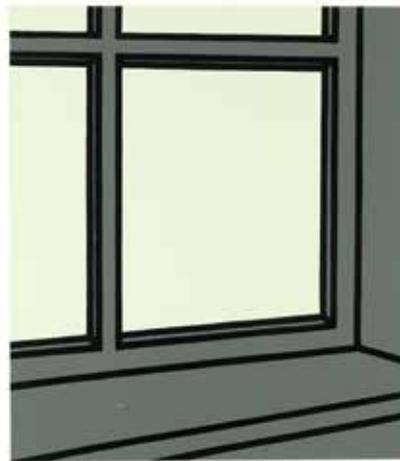
106



107



108



109

106 AR

PATRICK CAULFIELD (BRITISH, 1936-2005)

Vase (Not in Cristea)

Screenprint in colours, 2000, on wove, as included in 'The Royal Academy of Arts Members' portfolio, signed and inscribed 'A/P' in pencil, an artist's proof aside from the numbered edition of 100, published by The Royal Academy of Arts, London, the full sheet printed to the edges, 635 x 515mm (25 x 20 1/4in)(SH)(unframed)

£700 - 1,000

€810 - 1,200

US\$910 - 1,300

107 AR

PATRICK CAULFIELD (BRITISH, 1936-2005)

Curtain and Bottle (Cristea 34)

Screenprint, 1973, on wove, signed and numbered 72/72 in pencil, printed by Kelpra Studio, London, published by Waddington Graphics, London, 558 x 784mm (22 x 30 7/8in)(l)(unframed)

£700 - 1,000

€810 - 1,200

US\$910 - 1,300

108 AR

PATRICK CAULFIELD (BRITISH, 1936-2005)

Brown Pot (Cristea 85)

Screenprint in colours, 1994, on wove, signed and numbered 21/80 in pencil, printed at Advanced Graphics, London, published by Advanced Graphics and Waddington Graphics, London, with their blindstamp, with full margins, 940 x 700mm (37 x 27 5/8in)(SH)(unframed)

£700 - 1,000

€810 - 1,200

US\$910 - 1,300

109 AR

PATRICK CAULFIELD (BRITISH, 1936-2005)

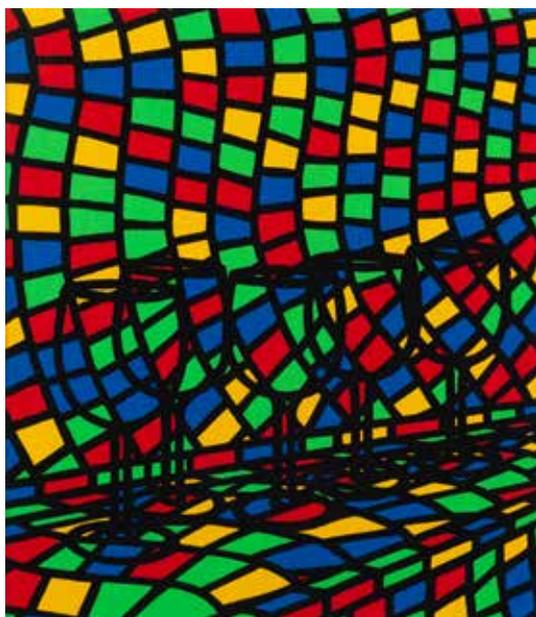
Along a twilighted sky, from 'Some Poems of Jules Laforgue' (Cristea 38n)

Screenprint in colours, 1973, on Neobond synthetic wove, signed and numbered 51/100 in pencil, from Edition C, printed by Kelpra Studio, London, published by Petersburg Press and Waddington Galleries, London, with full margins, 395 x 345mm (15 5/8 x 13 3/4in)(l)

£600 - 800

€700 - 930

US\$780 - 1,000



110 AR

PATRICK CAULFIELD (BRITISH, 1936-2005)

Some Poems of Jules Laforgue (Cristea 38a-v)
 The complete portfolio, 1973, comprising 22 screenprints in colours bound within the volume and a separate suite of six prints, on Neobond synthetic wove, each print in the suite signed and numbered 51/200 in pencil verso, the volume with title and justification pages, text in English, signed, numbered 51/200 and inscribed 'Edition A' in pencil on the justification (there were also twenty artist's proofs), published by Petersburg Press in association with Waddington Galleries, London, printed to the edges of the full sheets, within the original grey leatherette box and matching slipcases, 405 x 360 x 31mm (15 3/4 x 14 1/8 x 1 2/8in)(Vol); 403 x 352mm (15 6/8 x 13 6/8in)(SH)

£4,000 - 6,000
 €4,600 - 7,000
 US\$5,200 - 7,800

"The spaces and interiors we see in real life are always more surprising than those we could invent."

– Patrick Caulfield



111



112



113

111 AR

ALBERT IRVIN R.A. (BRITISH, 1922-2015)

Pandora I & II

Two screenprints with woodblock printed in colours, 1999, on wove, signed, dated, titled in pencil, numbered 49/125 and 54/125 respectively, printed and published by Advanced Graphics, London, with their blindstamp, with full margins, 675 x 550mm (26 5/8 x 21 5/8in)(l)(2)

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 2,000

112 AR

ALBERT IRVIN R.A. (BRITISH, 1922-2015)

Pandora II

Screenprint with woodblock printed in colours, 1999, on wove, signed, dated, titled and numbered 74/125 in pencil, published by Advanced Graphics, London, with their blindstamp, with full margins, 675 x 550mm (26 5/8 x 21 5/8in)(l)

£500 - 700
€580 - 810
US\$650 - 910

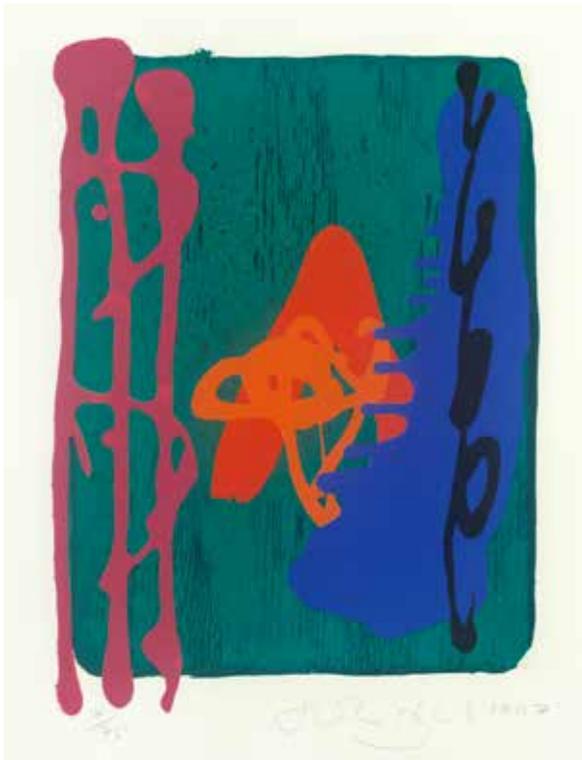
113 AR

JOHN HOYLAND R.A. (BRITISH, 1934-2011)

1969

Etching and aquatint printed in colours, 2006, on wove, signed and numbered 68/200 in pencil, printed by Tate St Ives, the full sheet, 395 x 570mm (15 1/2 x 22 1/2in) (SH)

£500 - 700
€580 - 810
US\$650 - 910



114

114 AR

JOHN HOYLAND R.A. (BRITISH, 1934-2011)

Friendly Ghost; Window to Nature; Story from Nature
Three screenprints with woodblock printed in colours, 1997, on wove, each signed, dated and numbered variously from an edition of 75 in pencil, published by Advanced Graphics, London, with margins, 380 x 285mm (15 x 11 1/4in)(l)(3)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,600

115 AR

JOHN HOYLAND R.A. (BRITISH, 1934-2011)

Kings Seal
Screenprint with woodblock printed in colours, 1993, on wove, signed, titled, dated and numbered 54/90 in pencil, printed and published by Advanced Graphics, London, with full margins, 1020 x 840mm (40 1/8 x 33 1/8in)(SH)

£500 - 700

€580 - 810

US\$650 - 910

116 AR

JOHN HOYLAND RA (BRITISH, 1934-2011)

Dream
Screenprint in colours, 1996, on wove, signed, dated and numbered 50/100 in pencil, as included in the Royal College of Art 'Twelve Artists' portfolio, printed and published by the Royal College of Art, London, with full margins, 760 x 570mm (29 7/8 x 22 1/2in)(SH) (unframed)

£500 - 700

€580 - 810

US\$650 - 910



115



116

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



117



118



119

117

JAMES JACQUES JOSEPH TISSOT (FRENCH, 1836-1902)

Le dimanche matin (Wentworth 72)

Etching and drypoint, 1883, on laid, from an edition of unknown size, with margins, 398 x 190mm (15 5/8 x 7 1/2in)(PL)

£2,500 - 3,500

€2,900 - 4,100

US\$3,300 - 4,600

118

PIERRE-AUGUSTE RENOIR (1841-1919)

Le Chapeau Epinglé, 3e planche (Deltail 8)

Etching and drypoint, c.1894, on cream laid, a later impression of the second (final) state, with wide margins, 120 x 82mm (4 3/4 x 3 1/4in) (PL)

£500 - 700

€580 - 810

US\$650 - 910

119

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

Fille et Souteneur (Crauzat 23)

Aquatint printed in colours, 1898, on Japon, signed in pencil, numbered 10 from the edition of 24 and annotated '24 ex (pl.8)', published by Sagot Editeur, Paris, with their blindstamp (L2254), 240 x 122mm (9 1/2 x 4 3/4in)(PL)(unframed)

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 2,000



120



121

120

JOHAN BARTHOLD JONGKIND (DUTCH, 1819-1891)

Moulin en Hollande (Delteil 14)

Etching, 1867, on laid, the first state of three, before the vertical scratch next to the figure on the left, with margins, 146 x 195mm (5 3/4 x 7 3/4in)(PL)(unframed)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,600

121 AR

MAURICE DE VLAMINCK (FRENCH, 1876-1958)

Le Moulin de la Naze, from 'Album des Peintres Lithographes'

Lithograph, 1924, on chine-volant, from the edition of 525, printed by Atelier Duchatel, Paris, with full margins, 275 x 364mm (10 7/8 x 14 3/4in)(SH)

£500 - 700

€580 - 810

US\$650 - 910



122

EDVARD MUNCH (NORWEGIAN, 1863-1944)

Cally Monrad (Woll 608 I)
Lithograph, 1917, on simili Japan, an impression of Woll's first state (of three), signed in pencil, printed by Nielsen, Norway, with margins, 477 x 386mm (18 3/4 x 15 1/4in)(SH)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,500

Edvard Munch (Norwegian, 1863-1944)

One of Modernism's most recognizable artists, Edvard Munch radically insisted upon depicting his own powerful emotions and real human experience within his work, resulting in striking images which remain gripping to today's audiences. Munch developed his expressionist style as a student in Oslo and Paris, turning away from a Lutheran upbringing and falling in with avant-garde bohemian circles. Angst, love, sickness and death resonate with Munch's troubled biography, but are communicated in his art as universal themes that connect us all.

Printmaking allowed Munch to rework, transform, and widely distribute his images. The dual potential for experimentation and accessibility allowed by printmaking captured Munch, and from 1894 onward, he would master techniques of drypoint, etching, lithography, and woodcut. 'Cally Monrad', lot 122, is an image that exemplifies the exploration and alteration Munch found possible within a subject, a stone or plate, or even a single impression.



123



124



125



126

123

JULES PASCIN (FRENCH, 1885-1930)

Le Lever. Femme en Deshabille, from 'Album des Peintres'
Lithograph, 1924, on chine-volant, from the edition of 525, printed by
Atelier Duchâtel, Paris, with full margins, 365 x 275mm (14 3/8 x 10
3/4in)(SH)

£500 - 700

€580 - 810

US\$650 - 910

124

ARISTIDE MAILLOL (FRENCH, 1861-1944)

Femme Debout Vue de Dos, from 'Album des Peintres Lithographes'
(Guérin 270)
Lithograph, 1924, on chine-volant, from the edition of 525, printed
by Atelier Duchâtel, Paris, the full sheet, 365 x 275mm (14 3/8 x 10
3/4in)(SH)

£500 - 700

€580 - 810

US\$650 - 910

125^{AR}

KEES VAN DONGEN (DUTCH, 1877-1968)

Fernande Olivier (Juffermans 29)
Lithograph printed in colours, 1953, on Arches, numbered 4/75 in
pencil, the full sheet, 660 x 500mm (26 x 19 5/8in)(SH)

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 2,000

126^{AR}

KEES VAN DONGEN (DUTCH, 1877-1968)

Three Reclining Female Nudes (Jufferman JB5)
Etching, 1925, on orange Japon, numbered 57/200 in pencil, as
included in the deluxe edition of the book 'Van Dongen' by Edouard
des Courières, published 1925 in Paris, with margins, 205 x 165mm
(8 1/8 x 6 1/2in)(PL)

£500 - 700

€580 - 810

US\$650 - 910



127

127 AR

GEORGES BRAQUE (FRENCH, 1882-1963)

One plate, from 'La Théogonie d'Hésiode' (Vallier 23)
Etching, 1932, signed and numbered 5/100 in pencil, published by
Maeght, Paris, 1955, with full margins, 300 x 220mm (11 3/4 x 8
5/8in)(PL)

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 2,000

128 AR

GEORGES BRAQUE (FRENCH, 1882-1963)

One plate, from 'La Théogonie d'Hésiode' (Vallier 23)
Etching, 1932, on wove, signed in red pencil, a proof aside from the
numbered edition of 50, printed by Gallanis for Ambroise Vollard,
Paris, with full margins, 374 x 297mm (14 3/4 x 11 6/8in)(PL)

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 2,000



128

129 AR

GEORGES BRAQUE (FRENCH, 1882-1963)

Cinq Poésies en Hommage à Georges Braque (Vallier 131; Mourlot
60)

Lithograph printed in colours, 1958, on Japon nacré, signed and
numbered XV/XXV in pencil, an artist's proof aside from the edition
of 75 (there were also 15 impressions on blue Japon and the edition
of 106 for the book), printed by Mourlot, Paris, published by Edwin
Engelberts, Geneva, the full sheet, 200 x 550mm (7 7/8 x 21 3/4in)(l);
554 x 698mm (21 3/4 x 27 1/2in)(SH)

£1,800 - 2,200
€2,100 - 2,600
US\$2,300 - 2,900



129

130

AFTER WASSILY KANDINSKY

Blue Crest

Lithograph printed in colours, 1919, on wove, numbered 253/399 in pencil, printed and published by Eduard Nakhamkin Ltd., with the publisher's blindstamp, the Soci t  Kandinsky, Paris, and a further associated blindstamp, with full margins; together with two further lithographs by the same hand, 825 x 610mm (32 1/2 x 24in)(SH)(and similar)(2 unframed)(3)

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,600



130



131

131 AR

FERNAND L GER (FRENCH, 1881-1955)

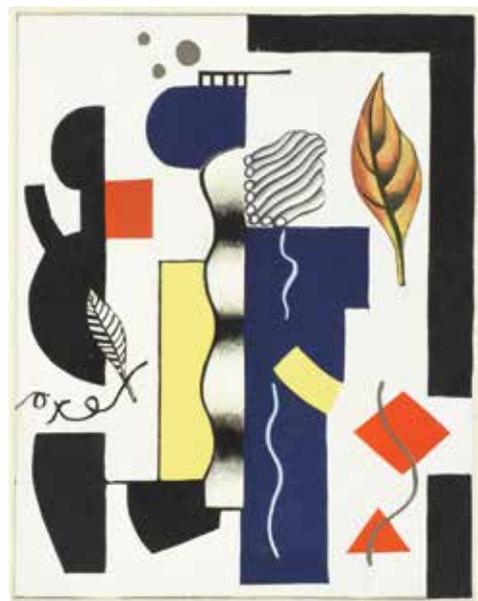
Composition au Profil (Saphire 19)

Lithograph printed in colours, 1948, on Arches, signed and numbered 22/75 in pencil, printed by Mourlot, Paris, published by Galerie Louise Leiris, Paris, with full margins, 498 x 640mm (19 5/8 x 25 1/4in)(SH)(unframed)

£2,500 - 3,500

€2,900 - 4,100

US\$3,300 - 4,600



132

132 *

FERNAND L GER (FRENCH, 1881-1955)

Fernand Leger - Les Grands Peintres D'Aujourd'hui, Volume 4

The volume, 1928, comprising five pochoirs in colours, with title, text in French and justification, on wove, this copy is numbered 186 on the justification page, from an edition of 800, printed by Les Presses de L'Imprimerie Union, Paris, published by Teriade, Paris, bound as issued, 285 x 230mm (11 1/4 x 9 1/8in)(Vol)

£500 - 700

€580 - 810

US\$650 - 910



133



134



133 AR

HENRI MATISSE (FRENCH, 1869-1954)

Two plates, from 'Visages - Quartze lithographies' (Duthuit Books 11)

Two lithographs printed in sanguine, 1946, on wove, each from the edition of 230, printed by Mourlot Frères, Paris, published by Éditions du Chêne, Paris, the full sheets, each 330 x 255mm (13 x 10in)(SH) (2)

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,600

134 AR

HENRI MATISSE (FRENCH, 1869-1954)

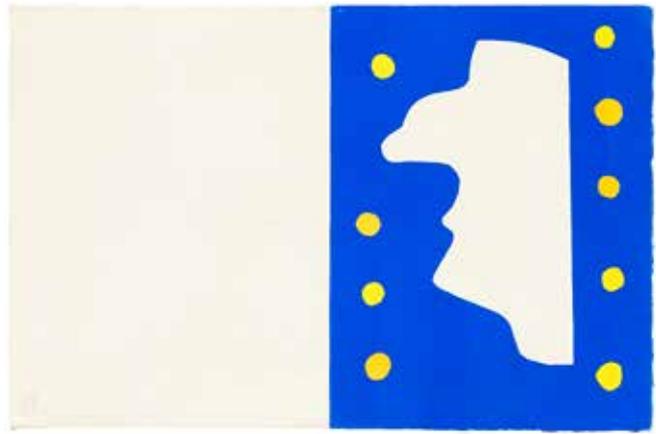
Two plates, from 'Visages - Quartze lithographies' (Duthuit Books 11)

Two lithographs printed in sanguine, 1946, on wove, each from the edition of 230, printed by Mourlot Frères, Paris, published by Éditions du Chêne, Paris, the full sheets, each 330 x 255mm (13 x 10in)(SH) (2)

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,600



135



136



137

“From the moment I held the box of colours in my hands, I knew this was my life. I threw myself into it like a beast that plunges towards the thing it loves.”

– Henri Matisse

135 * AR

HENRI MATISSE (FRENCH, 1869-1954)

One plate, from 'Visages' (Duthuit 11)
Lithograph, 1946, on wove, bearing the inscription 'Essai HM' in pencil, a proof aside from the edition of 230, published by Les Éditions du Chêne, printed by Mourlot, Paris, 327 x 251mm(13 x 9 7/8in)(SH)

£700 - 1,000
€810 - 1,200
US\$910 - 1,300

Provenance

From the estate of the late Sylvia Graucob.

136 AR

HENRI MATISSE (FRENCH, 1869-1954)

Monsieur Loyal, from 'Jazz' (Duthuit books 22)
Pochoir in colours, 1947, on wove, a proof with the central vertical fold, aside from the edition of 250, published by Tériade Éditeur, Paris, the full sheet, 420 x 652mm (16 1/2 x 25 5/8in)(SH)(unframed)

£1,800 - 2,200
€2,100 - 2,600
US\$2,300 - 2,900

Provenance

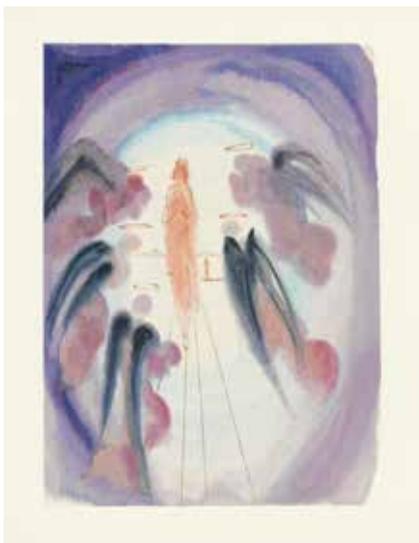
Gifted by the publisher Tériade to the family of the current owner.

137 AR

HENRI MATISSE (FRENCH, 1869-1954)

Le Repos du Modèle (Duthuit 416)
Lithograph, 1922, the unsigned second state, one of 575 impressions on chine-volant, from the album 'Les peintres lithographes de Manet à Matisse', published by Frapière, with the blindstamp of Le Galerie des Peintres et Graveurs, 220 x 298mm (8 5/8 x 11 3/4in)(I)

£500 - 700
€580 - 810
US\$650 - 910



138 AR

SALVADOR DALÍ (SPANISH, 1904-1989)

Divine Comedy (Michler & Löpsinger 1039-1138)

The complete set of 100 woodcuts printed in colours, 1960, hors-texte, in six volumes, on Rives, with title pages, text in French, tables of contents, and justification, this copy stamp numbered 2578 from the total edition of 4765, published by Editions D'Art Les Heures Claires, loose as issued, each volume with original folded paper wrapper, paper-covered boards with abstract design in gilt, with matching slipcases, overall 340 x 280mm (13 3/8 x 11in)(Vol)(6)

£2,500 - 3,500

€2,900 - 4,100

US\$3,300 - 4,600



139

139 AR

MARC CHAGALL (RUSSIAN/FRENCH, 1887-1985)

Le Coq Rouge, from 'Derrière le Miroir' (Mourlot 60)
Lithograph printed in colours, 1952, on wove, signed and numbered
90/200 in pencil, published by Derrière le Miroir, Paris, the full sheet,
378mm x 554mm (14 7/8 x 21 3/4in)(SH)(unframed)

£2,000 - 2,500
€2,300 - 2,900
US\$2,600 - 3,300

140 •

BERNARD BUFFET (FRENCH, 1928-1999)

L'Enfer de Dante, Galerie Maurice Garnier, Paris, 1976 (Rheims 357-367)

The volume comprising 11 drypoints hors texte, on Moulin du Gue paper, with title, justification and text in French, signed and numbered 101 in pencil on the justification, from the edition of 120, the full sheets, bound as issued, with the original burgundy cloth-covered slipcase, 788 x 590mm (31 x 23 1/4in)(overall)(Vol)

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 2,000

141 AR

JEAN DUBUFFET (FRENCH, 1901-1985)

La Lande d'orée

Lithograph printed in colours, 1953, on Rives, signed, titled and numbered 5/20 in pencil, printed by Mourlot, Paris, published by the artist, the full sheet, 208 x 236mm (8 1/4 x 9 1/4in)(l); 281 x 384mm (11 x 15 1/8in)(SH)

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,600



140



141



142



143



144

142

AFTER PABLO PICASSO (SPANISH, 1881-1973)

Harlequin (Czwiklitzer 230)

Offset lithograph printed in colours, 1966, on Arches, signed, dated and dedicated 'PARA Carmen Ruiz' in brown felt-tip pen, a proof aside from the numbered edition of 60, published by Museu Picasso, Barcelona, with full margins, 574 x 438mm (22 5/8 x 17 1/4in)(l) (unframed)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,600

143

AFTER PABLO PICASSO (SPANISH, 1881-1973)

Madam Ricardo Canals (Czwiklitzer 232)

Offset lithograph printed in colours, 1966, on Arches, signed, dated and dedicated 'PARA mi prima Carmen Ruiz' in brown felt-tip pen, a proof aside from the numbered edition of 60, published by Museu Picasso, Barcelona, with full margins, 577 X 440mm (22 3/4 X 17 3/8in)(l)(unframed)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,600

144

AFTER PABLO PICASSO (SPANISH, 1881-1973)

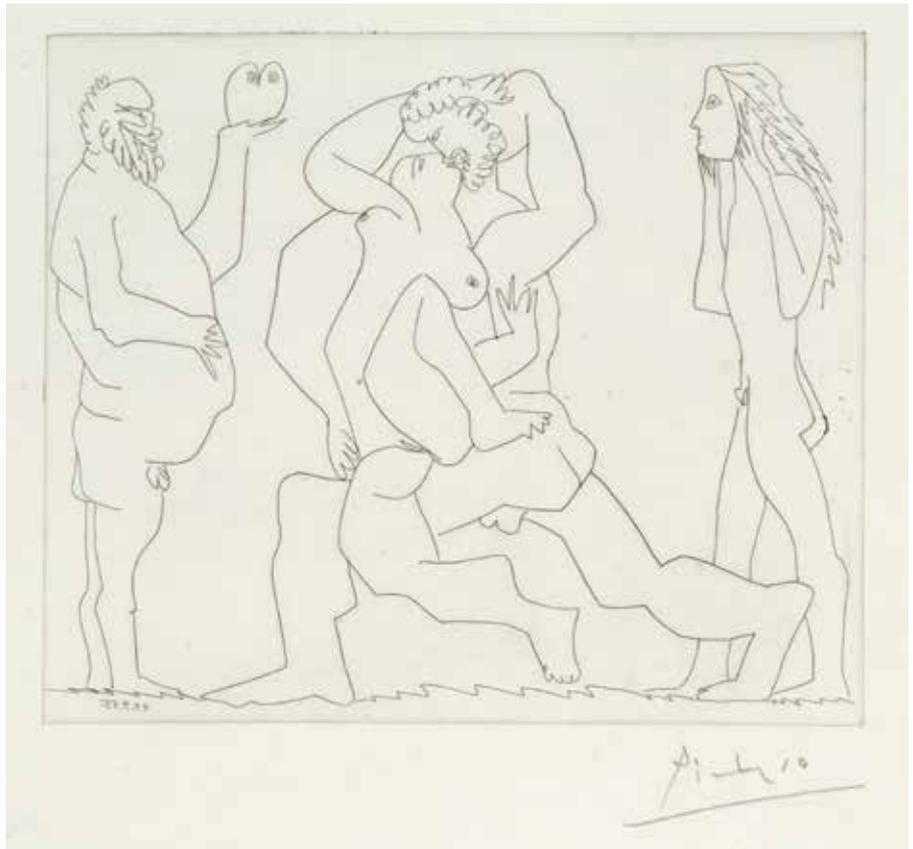
Colombe bleue volant devant les bareaux

Lithograph printed in colours, 1959, on Arches, signed and numbered 37/200 in pencil, before the poster edition with text, published by the Comité National d'Aide aux Victimes du Franquisme, the full sheet, 752 x 526mm (29 3/4 x 20 1/2in)(SH)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,500



145

145 AR

PABLO PICASSO (SPANISH, 1881-1973)

Bacchanale au hibou et au jeune homme masqué (Bloch 777, Baer 952)

Etching, 1961, on thin laid, signed in pencil, an artist's proof aside from the edition of 50, with the bull watermark, printed by Lacourière et Frélaud, Paris, 257 x 305mm (10 1/8 x 12in)(PL)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

146 AR

PABLO PICASSO (SPANISH, 1881-1973)

Le Vieux Roi (Mourlot 137)

Lithograph, 1959, on Arches, from the edition of 1000, with printed signature in red, published to benefit 'Le Patriote' newspaper, Nice, 651 x 499mm (25 5/8 x 19 5/8in)(I)

£700 - 1,000

€810 - 1,200

US\$910 - 1,300



146



147

147 •

PABLO PICASSO (SPANISH, 1881-1973)

A Los Toros (Bloch 1014-1017; Cramer books 113)
The book, 1961, comprising the set of four lithographs, one printed in colours, hors-texte, with title page and text in German, on wove, from the edition of an unknown size, printed by Mourlot Frères, Paris, published by Andre Sauret, Monte Carlo, the full sheets, bound as issued, grey cloth-covered boards with a reproduction after a drawing by Picasso on the front and lettering on the spine, red laid paper-covered slipcase with a reproduction after a drawing by Picasso on the front and back and lettering on the spine, 260 x 330mm (10 1/4 x 13in)(Vol)

£1,200 - 1,800
€1,400 - 2,100
US\$1,600 - 2,300



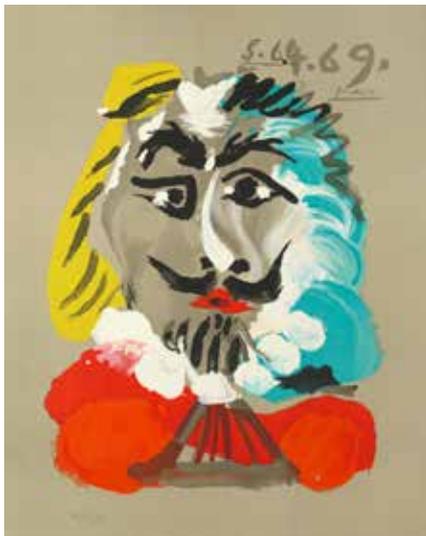
148

148 AR

PABLO PICASSO (SPANISH, 1881-1973)

L'Atelier de Cannes, cover for 'Ces peintres nos amis, Vol. II' (Mourlot 279; Bloch 794)
Lithograph printed in colours, 1956, on Arches, first produced in 1956 as a frontispiece for the book 'Dans l'Atelier de Picasso', this impression used as the cover of the volume 'Ces Peintres Nos Amis', Vol. II, with the colours reworked by the artist, from an edition of 250, printed and published by Mourlot, Paris in 1960, the full sheet, 450 x 320mm (17 5/8 x 12 5/8in)(SH)(unframed)

£1,800 - 2,200
€2,100 - 2,600
US\$2,300 - 2,900



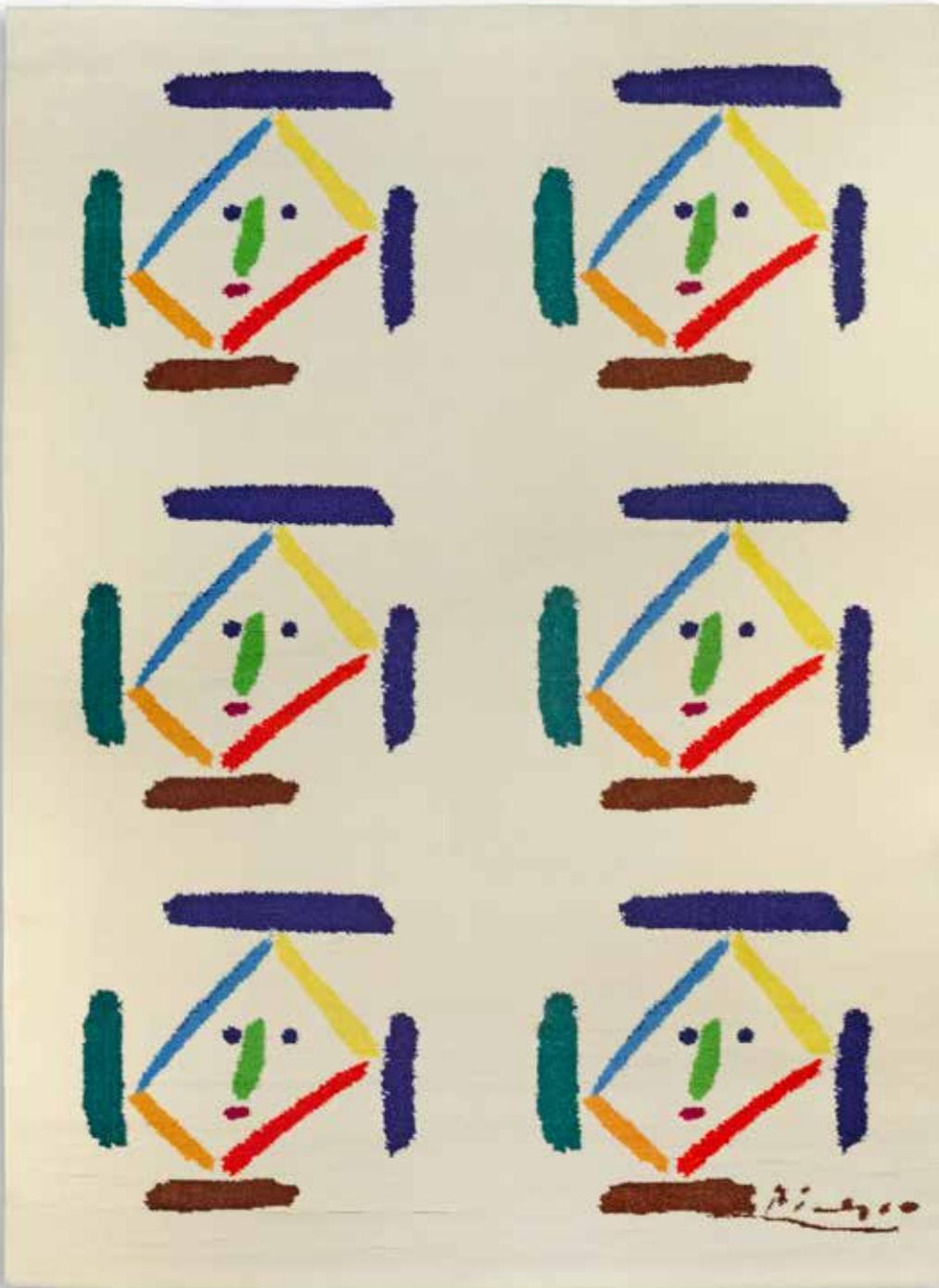
149

149

AFTER PABLO PICASSO (SPANISH, 1881-1973)

One plate, from 'Les Portraits Imaginaires'
Lithograph printed in colours, 1969, on Arches, numbered A 82/250 in pencil, printed by Marcel Salinas, Paris, published by Harry N. Abrahms, Inc., New York, with the printer's blindstamp, the full sheet, 660 x 504mm (26 x 19 1/2in)(SH)(unframed)

£1,500 - 2,000
€1,700 - 2,300
US\$2,000 - 2,600



150

AFTER PABLO PICASSO (SPANISH, 1881-1973)

Gavilla de fábulas sin amor

New Zealand wool rug, 1997, numbered AA 045/500 on an adhesive label affixed verso, published by Desso, Netherlands, under the license of Succession Picasso-Paris, 2400 x 1700mm (94 1/2 x 67in) (overall)

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 2,000



151



152

151 AR

PABLO PICASSO (SPANISH, 1881-1973)

Danseuse No.2; Femme au Fauteuil; from 'Non Vouloir'
Two zincographs overworked with engraving, 1942, on wove, from an edition of 400, printed by Grou-Radenez, Paris, published by Editions Jeanne Bucher, Paris, with full margins, 195 x 145mm (7 3/4 x 5 3/4in)(and similar)(SH)

£500 - 700
€580 - 810
US\$650 - 910

152 * AR

PABLO PICASSO (SPANISH, 1881-1973)

Madoura (Bloch 1021; Baer 1270)
Linocut printed in colours, 1961, on Arches, signed in pencil, a proof aside from the edition of 100, published by Galerie Madoura, Cannes, printed by Arnéra, Vallauris, 99 x 221mm (3 3/4 x 8 5/8in)(l); 323 x 329mm (12 5/8 x 12 7/8in)(SH)(unframed)

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 2,000



153

153

AFTER PABLO PICASSO (SPANISH, 1881-1973)

Femme Nue (Czwiklitzer 397)

Lithograph printed in colours, 1969-1971, on wove, signed in pencil, a proof aside from the edition of 200 (before text), with full margins, 485 x 356mm (19 x 14in)(SH)(unframed)

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 2,000

154 •

PABLO PICASSO (SPANISH, 1881-1973)

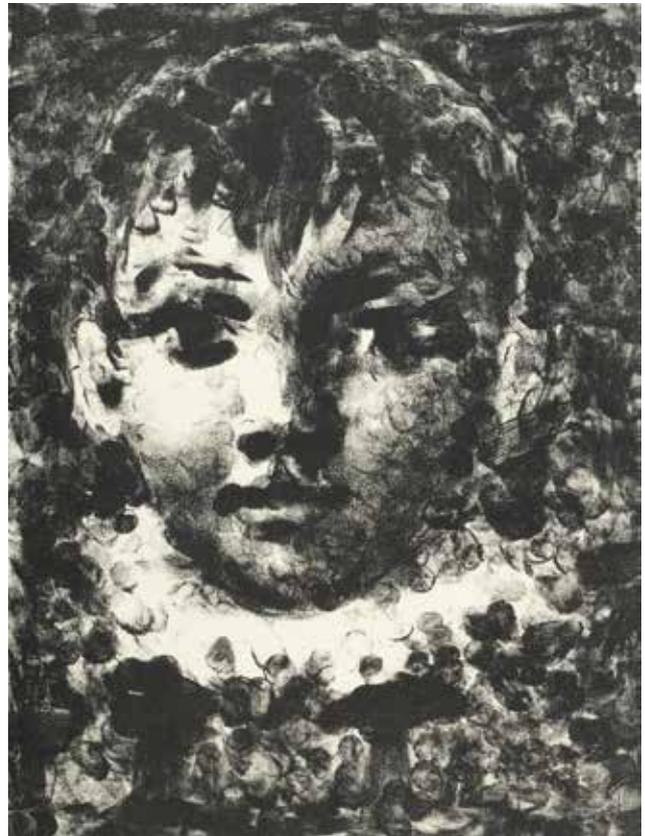
Picasso Lithographe I-IV (Cramer 55, 60, 77, 125)

The complete set of four volumes of the catalogue raisonné, 1949-64, comprising eight original lithographs, including the lithographed covers (M.159-160, 280, 388) and a frontispiece in each volume (M.174, 98, 281,399), on wove, with text in French, compiled by Fernand Mourlot, the lithographs printed by Mourlot Frères, Paris, published by André Sauret, Monte-Carlo, each 322 x 247mm (12 3/4 x 9 3/4in)(Vol)(4)

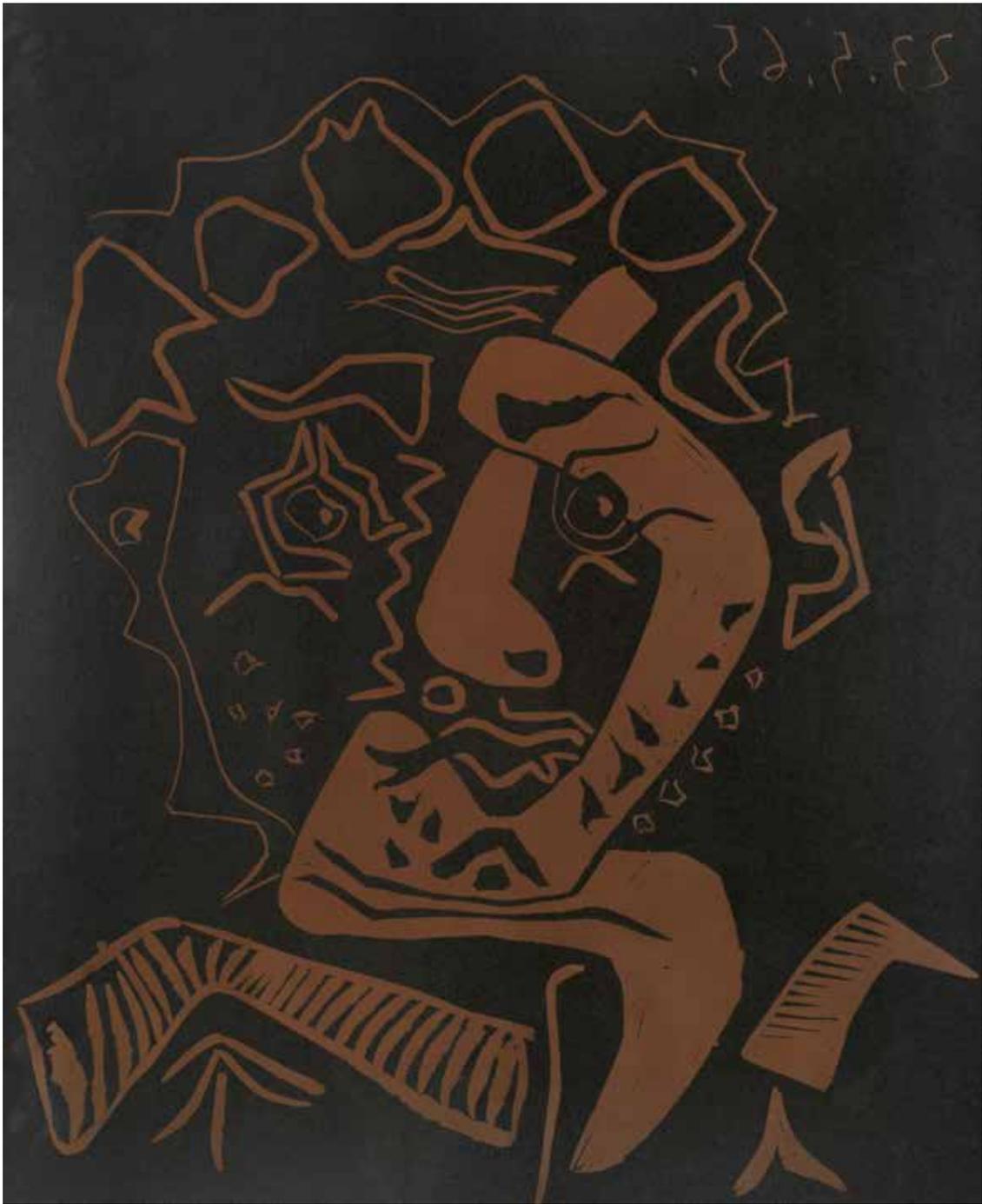
£2,500 - 3,500

€2,900 - 4,100

US\$3,300 - 4,600



154



155 AR

PABLO PICASSO (SPANISH, 1881-1973)

Le Danseur (Tête d'Histrion) (Bloch 1849)

Linocut printed in black and brown, 1965, on wove, signed and numbered 139/200 in pencil, published by Musée des Augustins, Toulouse, with full margins, 635 x 525mm (25 x 20 5/8in)(B)

£4,000 - 6,000

€4,600 - 7,000

US\$5,200 - 7,800

“The purpose of art is washing the dust of daily life off our souls.”

– Pablo Picasso



156

156^{AR}

PABLO PICASSO (SPANISH, 1881-1973)

Oiseau au soleil (Alan Ramié 174)

White earthenware ceramic ashtray with black oxide and white glaze, 1952, stamped and marked 'Edition Picasso' verso, 155mm (6 1/8in)(diameter)

Conceived in 1952 and executed in an edition of 500.

£1,800 - 2,200

€2,100 - 2,600

US\$2,300 - 2,900

157^{AR}

PABLO PICASSO (SPANISH, 1881-1973)

Tête de chèvre de profil (Alan Ramié 109)

White earthenware ceramic plate with black oxide, bath brown and green glaze, 1950, stamped 'Madoura Plein Feu/Empreinte originale de Picasso' verso, 270mm (10 5/8in)(diameter)

Conceived in 1950 and executed in an edition of 60.

£6,000 - 8,000

€7,000 - 9,300

US\$7,800 - 10,000



157

"I try to apply colours like words that shape poems, like notes that shape music."

– Joan Miro

158 * AR

JOAN MIRÓ (SPANISH, 1893-1983)

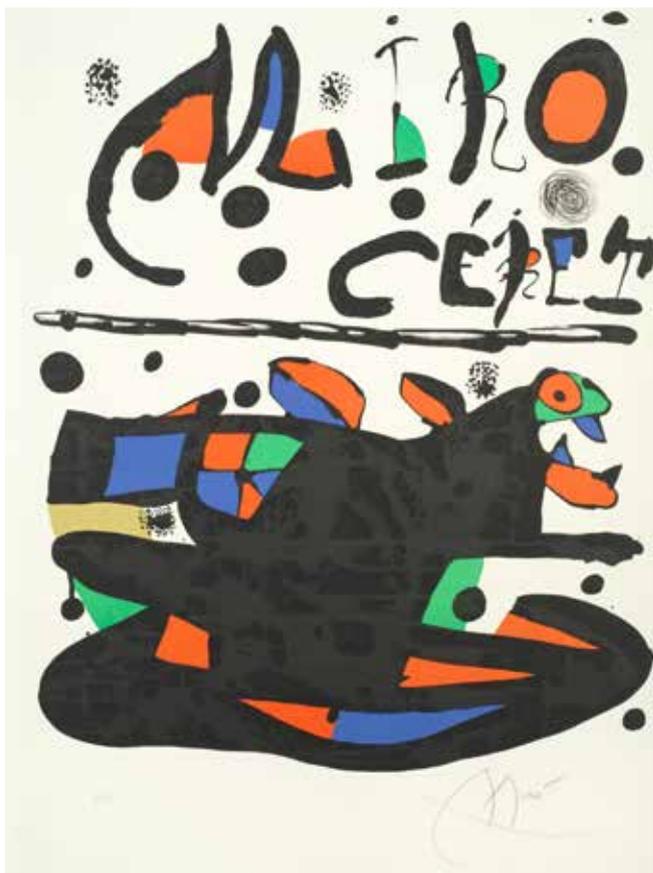
Céret (Mourlot 1120)

Lithograph printed in colours, 1977, on Arches, signed and inscribed 'EA' in pencil, an artist's proof aside from the edition of 50, published by the Musée d'Art Moderne, Céret, printed by Arte Adrien Maeght, Paris, with margins, 754 x 552mm (29 3/4 x 21 7/8in)(SH)(unframed)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,600



158



159

159^{AR}

JOAN MIRÓ (SPANISH, 1893-1983)

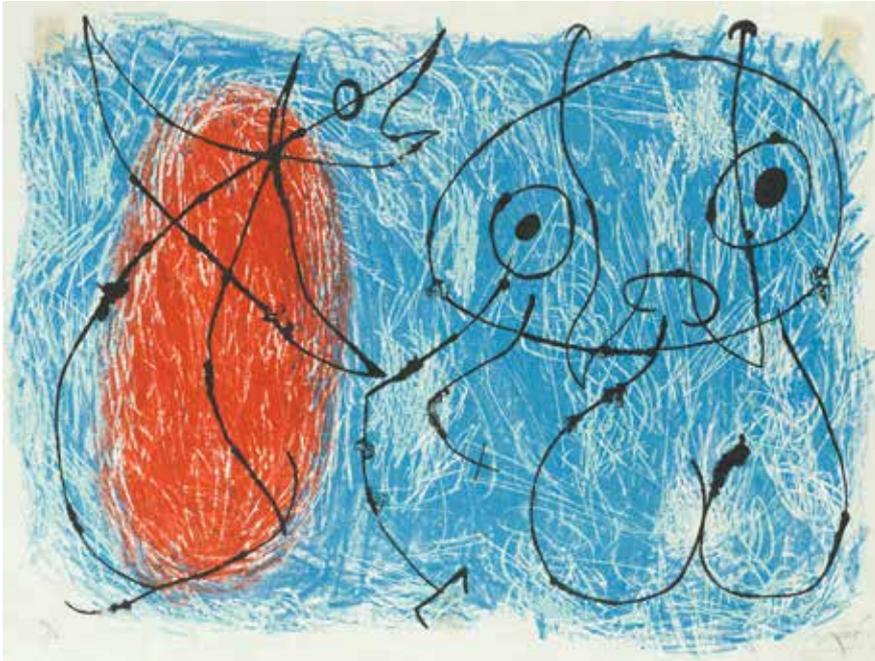
One plate, from 'Maravillas con variaciones acrósticas en el jardín de Miró' (Cramer books 211)

Lithograph printed in colours, 1975, on Guarro paper, signed and numbered 11/75 in pencil, published by Ediciones Polígrafa, Barcelona, the full sheet, 740 x 530mm (29 1/8 x 20 7/8in)(SH)(unframed)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900



160 AR

JOAN MIRÓ (SPANISH, 1893-1983)

One plate, from 'Le Léopard aux Plumes d'Or' (Mourlot 517)

Lithograph printed in colours, c.1967, on Japon nacré, signed and numbered 40/50 in pencil, printed by Mourlot, Paris, published by Broder, with margins, 354 x 499mm (14 x 19 1/2in)(SH)(unframed)

£1,200 - 1,800

€1,400 - 2,100

US\$1,600 - 2,300

160



161 AR

JOAN MIRÓ (SPANISH, 1893-1983)

One plate, from 'Le Léopard aux Plumes d'Or' (Mourlot 528)

Lithograph printed in colours, c.1967, on Japon nacré, signed and numbered 17/50 in pencil, printed by Mourlot, Paris, published by L. Broder, Paris, the full sheet, 351 x 490mm (13 3/4 x 19 1/4in)(SH)

£1,200 - 1,800

€1,400 - 2,100

US\$1,600 - 2,300

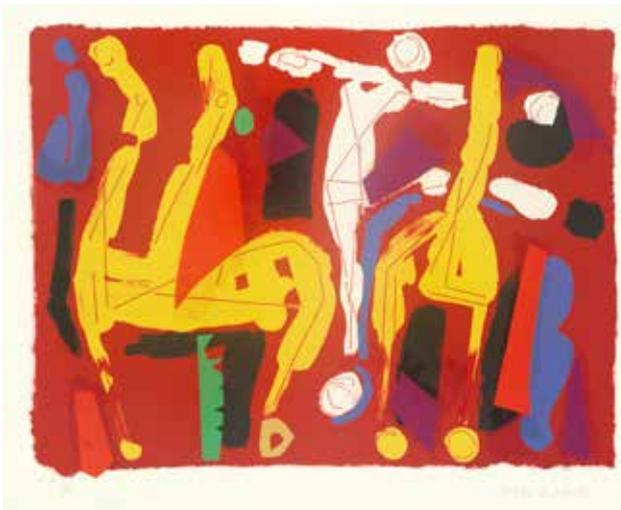
161



162



162



163



163

162 AR

MARINO MARINI (ITALIAN, 1901-1980)

Two plates, from 'Chevaux et Cavaliers'
Two lithographs printed in colours, 1972, on Arches, each signed and inscribed 'E.A. 4/10' in pencil, two artist's proofs aside from the numbered edition of 50, printed by Mourlot, Paris, published by Société International d'Art XXe Siecle, Paris, and Leon Amiel, New York, with full margins, each 500 x 655mm (19 5/8 x 25 3/4in)(SH) (unframed)(2)

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 2,000

163 AR

MARINO MARINI (ITALIAN, 1901-1980)

Two plates, from 'Chevaux et Cavaliers'
Two lithographs printed in colours, 1972, on Arches, each signed and inscribed 'E.A. 4/10' in pencil, two artist's proofs aside from the numbered edition of 50, printed by Mourlot, Paris, published by Société International d'Art XXe Siecle, Paris, and Leon Amiel, New York, with full margins, each 500 x 655mm (19 5/8 x 25 3/4in)(SH) (unframed)(2)

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 2,000



164

164

AFTER CORNEILLE (BELGIAN, 1922-2010)

Femme Allongée et Chat

Screenprint in colours, 2004, printed on wood, with metal wires, signed and dated in black felt-tip pen, 1400 x 1000mm (55 x 39 3/8in)(overall)(mobile)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,600

165 AR

KAREL APPEL (DUTCH, 1921-2006)

Le Philosophe

Woodcut and carborundum printed in colours, 1977, on wove, signed, dated and numbered 24/100 in pencil, the full sheet printed to the edges, 655 x 500mm (25 3/4 x 19 3/4in)(SH)(unframed)

£700 - 1,000

€810 - 1,200

US\$910 - 1,300

166 AR

KAREL APPEL (DUTCH, 1921-2006)

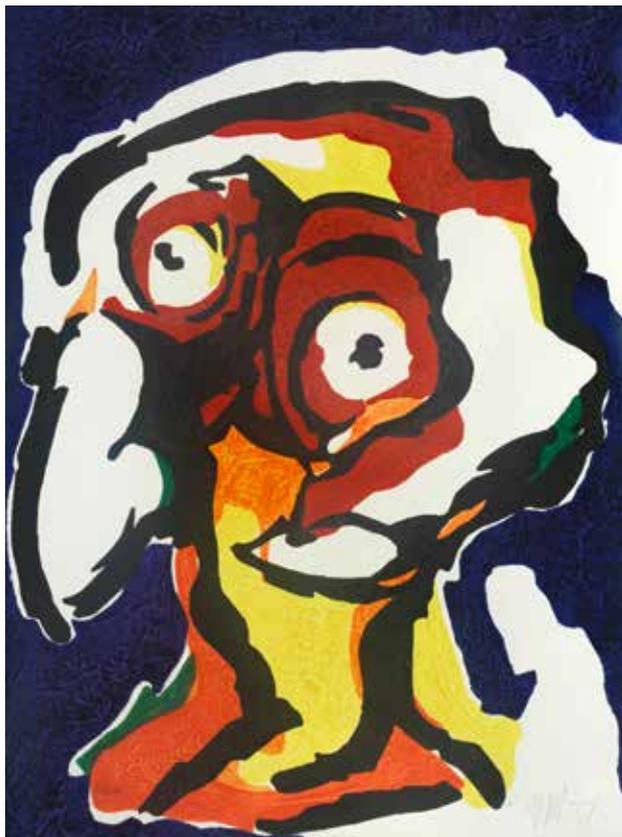
Three Lithographs

Two lithographs printed in colours from 'Le petit Ludeum de Karel Appel', 1976, on wove, each signed and numbered 72/100 in pencil, published by La Hune, Paris, with their blindstamp, the full sheets printed to the sheet edges, each 649 x 499mm (22 1/2 x 19 5/8in) (SH); together with 'Meeting the Sun', lithograph printed in colours, 1974, on Arches, signed, dated and numbered 95/120 in pencil, with full margins, 559 x 758mm (22 x 29 3/4in)(SH)(3 unframed)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,600



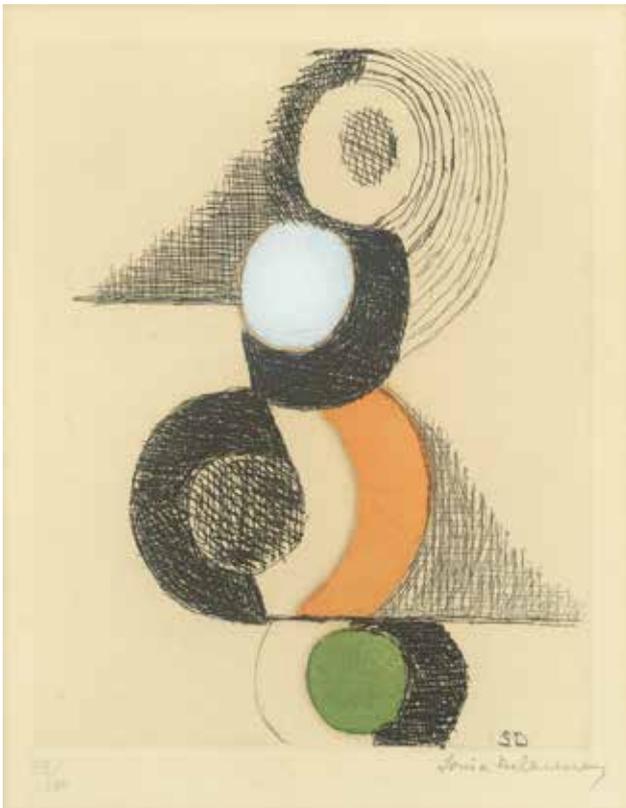
165



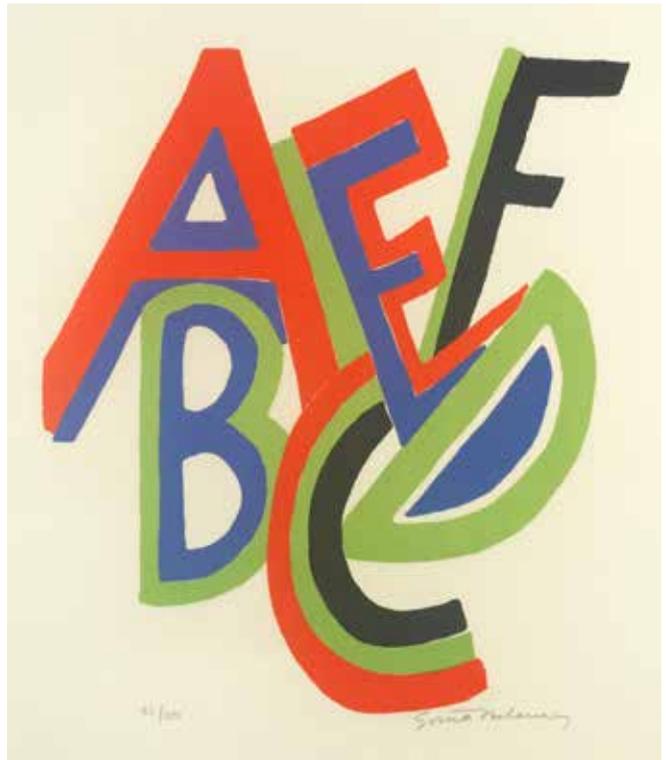
166



167



169



168

167 AR

GINO SEVERINI (ITALIAN, 1883-1966)

Natura morta a Violino, plate 8 from 'Europäische Grafik III' (Meloni 50)

Lithograph printed in colours, 1964, on wove, signed in pencil, a proof aside from the numbered edition of 65, printed by Fernand Mourlot, Paris, published by Edition Wolfgang Ketterer, Munich, with the publisher's blindstamp, with full margins, 650 x 500mm (25 5/8 x 19 3/4in)(SH)(unframed)

£700 - 1,000

€810 - 1,200

US\$910 - 1,300

168 AR

SONIA DELAUNAY (FRENCH, 1885-1979)

Abécédaire

Lithograph printed in colours, c.1970, on Arches, signed and numbered 21/50 in pencil, the full sheet, 505 x 655mm (19 7/8 x 25 7/8in)(SH)

£600 - 800

€700 - 930

US\$780 - 1,000

169 AR

SONIA DELAUNAY (FRENCH, 1885-1979)

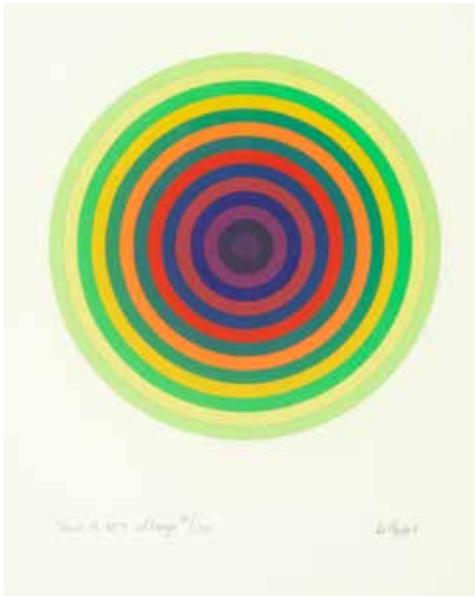
Untitled (Abstract)

Etching and aquatint printed in colours, c.1920, on wove, signed and numbered 58/100 in pencil, with margins, 200 x 157mm (7 7/8 x 6 1/4in)(PL)

£500 - 700

€580 - 810

US\$650 - 910



170



171



172

170 AR

JULIO LEPARC (ARGENTINIAN, 1928)

Series 15 No. 9

Screenprint in colours with collage, c.1970, on heavy wove, signed and numbered 71/120 in pencil, published by Galerie Denise René, Paris, with their blindstamp, with margins, 257 x 299mm (10 1/8 x 11 3/4in) (SH)

£500 - 700

€580 - 810

US\$650 - 910

171 AR

FRIEDENSREICH HUNDERTWASSER (AUSTRIAN, 1928-2000)

Good Morning City - Bleeding Town (K. 42) Screenprint in colours with metal embossings, 1969-1971, on Fabriano paper, signed in ink, dated, and numbered 5818/10,000, co-published by Dorothea Leonhart, Munich and Ars Viva, Zurich, with the printer's and publisher's blindstamp, with full margins, 846 x 557mm (33 1/4 x 21 7/8in)(SH)

£1,200 - 1,800

€1,400 - 2,100

US\$1,600 - 2,300

172 AR

VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)

Centaurus; Chelle

Lithograph printed in colours, 1987, on wove, signed and numbered 'F.V. 31/40' in pencil, published by Foundation Vasarely, Aix-en-Provence, with their blindstamp, with full margins, 510 x 396mm (21 1/8 x 15 3/8in)(l); together with 'Chelle', screenprint in colours, 1974, on pale grey wove, published by Foundation Vasarely, Aix-en-Provence, with their blindstamp, the full sheet, 655 x 500mm (25 5/8 x 19 5/8in)(SH)(2)

£700 - 1,000

€810 - 1,200

US\$910 - 1,300

173 AR

VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)

Untitled (Abstract Composition)

Screenprint in colours, on wove, signed inscribed 'HC VI/XXX' in pencil, with full margins, 666 x 337mm (26 1/4 x 13 1/4in)(l)

£500 - 700

€580 - 810

US\$650 - 910



173



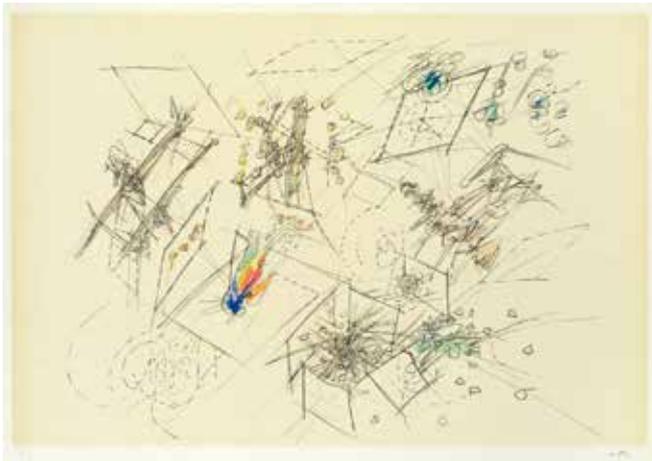
174

ROBERTO MATTA (CHILEAN/FRENCH, 1911-2002)

Untitled, from 'The International Association of Art Portfolio'
Screenprint in colours, 1971, on handmade Japan, signed and numbered 43/75 in pencil, printed at 2RC Workshop, Rome, 455 x 632mm (18 x 24 3/4in)(SH)

£500 - 700
€580 - 810
US\$650 - 910

174



175

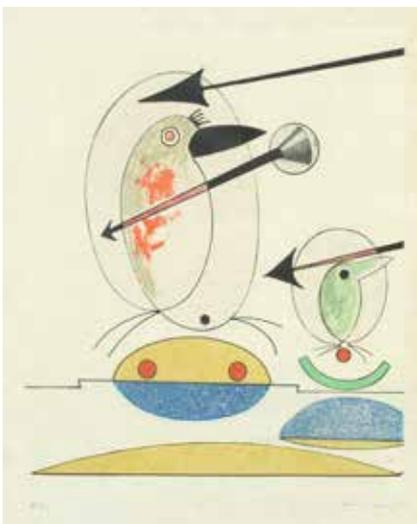
ROBERTO SEBASTIAN MATTA (CHILEAN/ITALIAN, 1911-2002)

5 Lithographies

The complete set of five lithographs printed in colours, on Arches, each signed and numbered 13/100 in pencil, text in French, printed by Mourlot, Paris, the full sheets, loose as issued, 580 x 780mm (22 3/4 x 30 5/8in)(SH)(5)

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 2,000

175



176^{AR}

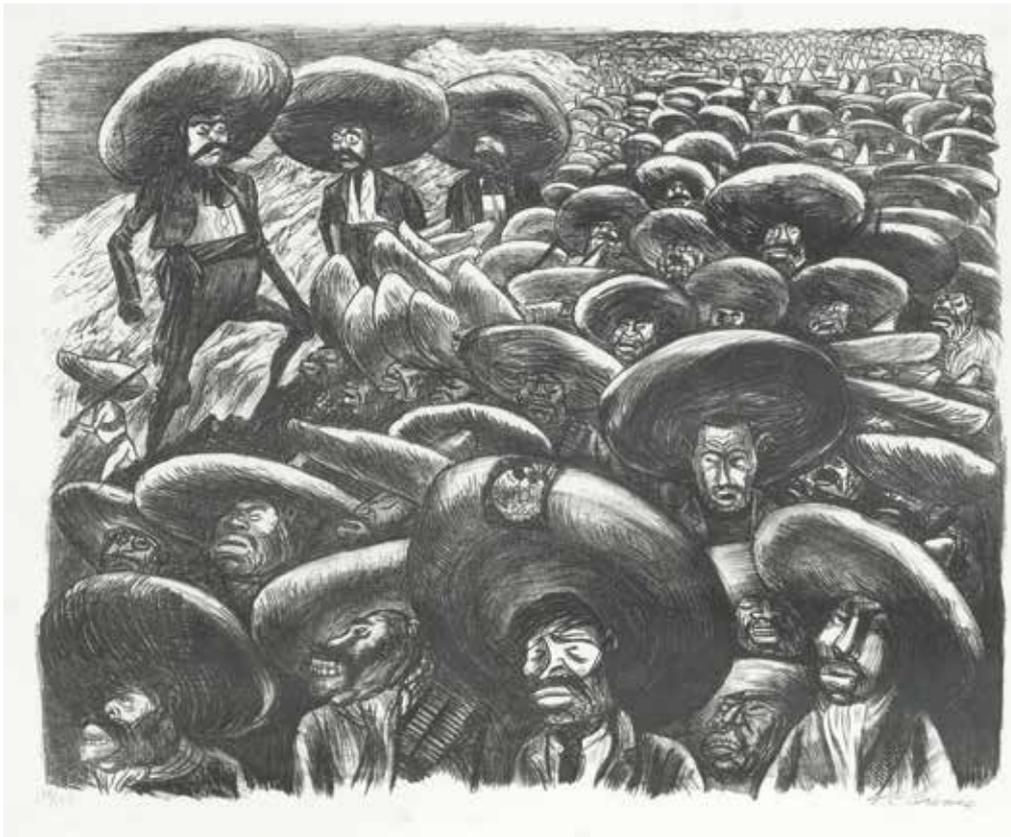
MAX ERNST (GERMAN, 1891-1976)

Oiseaux en Péril

Etching with aquatint and collage printed in colours, 1975, on Japon, signed and inscribed 'H.C.', an hors commerce impression aside from the edition of 100, published by Editions Georges Visat, Paris, with full margins, 305 x 255mm (12 x 10in)(PL)

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 2,000

176



177

177 *

JOSÉ CLEMENTE OROZCO (MEXICAN, 1883-1949)

Zapatistas (Leaders); The Unemployed
 Two lithographs, 1932-1936, on wove, the first signed and numbered 120/130, the second one signed in pencil, the full sheets, 330 x 410mm (13 x 16 1/8in)(SH)(and smaller); together with David Siqueiros (1896-1974), 'El Guardian de la Paz', lithograph, 1945, on wove, signed and inscribed 'E/E' in pencil, the full sheet, 340 x 250mm (13 3/8 x 9 7/8in)(SH)(3)

£1,500 - 2,500
 €1,700 - 2,900
 US\$2,000 - 3,300

178 AR

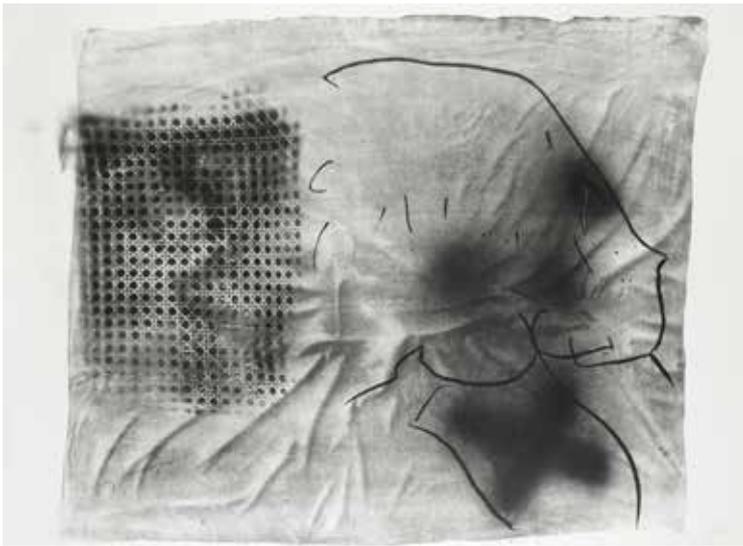
PAUL DELVAUX (BELGIAN, 1897-1994)

Chapeau 1900 (Mira Jacob 62)
 Lithograph printed in colours, 1972, on wove, signed and inscribed 'E/A' in pencil, an artist's proof aside from the edition of 75, printed by Fernand Mourlot, Paris, published by Galerie Le Bateau Lavoir, Paris, the full sheet, 594 x 391mm (23 3/8 x 15 3/8in)(I); 735 x 496mm (29 x 19 1/2in)(SH)

£1,000 - 1,500
 €1,200 - 1,700
 US\$1,300 - 2,000



178



179^{AR}

ANTONI TÀPIES (SPANISH, 1923-2012)

Cannage, from 'Variations' (Galfetti 1003)
Lithograph printed in colours, 1984, on wove, signed and numbered 5/90 in pencil, printed and published by Erker-Press, St. Gallen, with their blindstamp, the full sheet, 1042 x 750mm (41 x 29 1/2in)(SH)(unframed)

£600 - 800
€700 - 930
US\$780 - 1,000

179



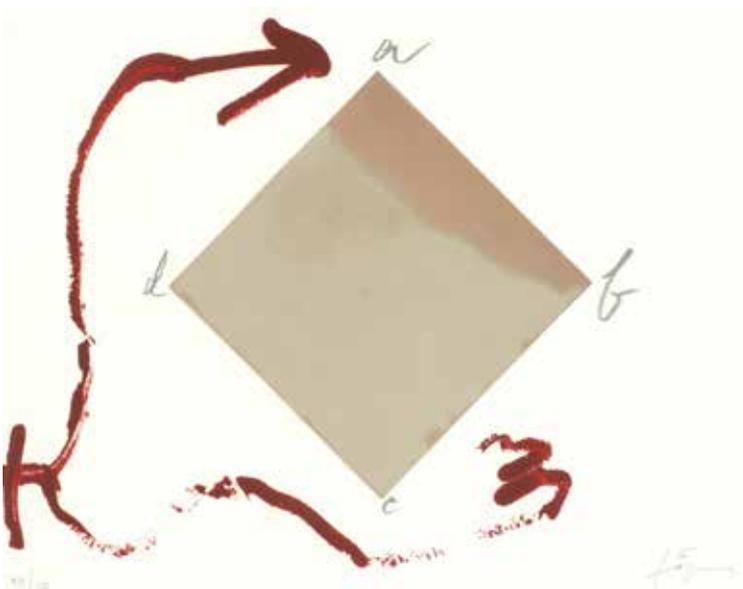
180^{AR}

ANTONI TAPIES (SPANISH, BORN 1923)

Anular (Galfetti 823)
Etching, aquatint and carborundum printed in colours, 1981, on wove, signed and inscribed 'EA' in white crayon, a proof aside from the edition of 75, the full sheet, 585 x 890mm (23 x 35in)(SH)

£700 - 1,000
€810 - 1,200
US\$910 - 1,300

180



181^{AR}

ANTONI TAPIES (SPANISH, BORN 1923)

ABCD
Screenprint with carborundum printed in colours, 2002, on wove, signed and numbered 40/50 in pencil, published by Galeria Toni Tàpies, Barcelona, the full sheet, 270 x 345mm (10 5/8 x 13 5/8in)(SH)

£500 - 700
€580 - 810
US\$650 - 910

181

182 AR

ANTONI TÀPIES (SPANISH, 1923-2012)

Hommage à Picasso (Galfetti 373)
Lithograph printed in colours, 1973, on wove, signed and inscribed 'H.C.' in pencil, an hors commerce impression aside the numbered edition of 90, printed by Atelier Maeght, Paris, published by Propyläen Verlag, Berlin, the full sheet printed to the edges, 590 x 755mm (23 1/4 x 29 3/4in)(SH) (unframed)

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,600



182

183 AR

ANTONI TAPIES (SPANISH, BORN 1923)

Tres ulls (Galfetti 1438)
Etching, aquatint and carborundum printed in colours, 1994, on Arches, signed and numbered 17/45 in pencil, printed by Joan Roma and Takeshi Motomiya, published by Galeria Toni Tàpies, Barcelona, the full sheet printed to the edges, 335 x 500mm (13 1/4 x 19 3/4in)(SH)

£500 - 700
€580 - 810
US\$650 - 910



183

184 AR

ANTONI TAPIES (SPANISH, BORN 1923)

Coberts 2 (Galfetti 1444)
Etching with carborundum and screenprint in colours, 1994, on wove, signed and numbered 18/45 in pencil, printed by Joan Roma and Takeshi Motomiya, published by Galeria Toni Tàpies, Barcelona, the full sheet printed to the edges, 330 x 500mm (13 x 19 3/4in)(SH)

£500 - 700
€580 - 810
US\$650 - 910



184



185

185^{AR}

ANTONI TÀPIES (SPANISH, 1923-2012)

La Taca Vermella (Galfetti 309)
Etching and aquatint printed in colours,
1972, on Guarro, signed and numbered
2/100 in pencil, published by Gustavo Gili,
Barcelona, the full sheet printed to the edges,
770 x 1015mm (30 x 40in)(SH)(unframed)

£1,500 - 2,500
€1,700 - 2,900
US\$2,000 - 3,300



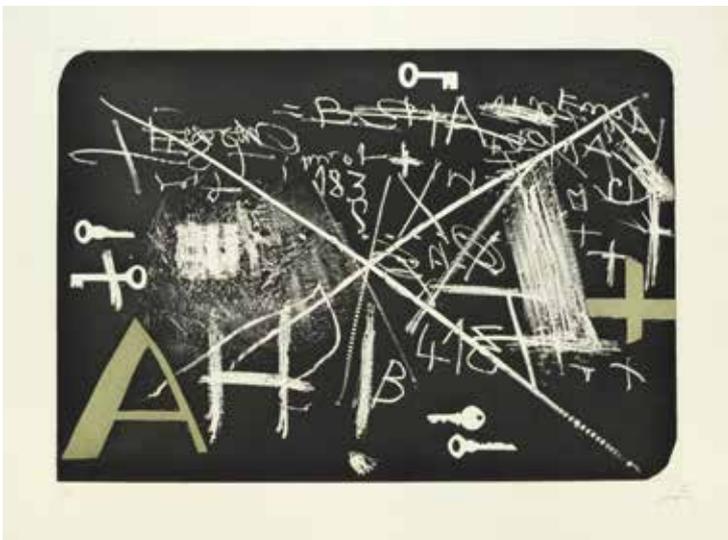
186

186^{AR}

ANTONI TÀPIES (SPANISH, 1923-2012)

Untitled (Galfetti 308)
Etching and aquatint printed in colours,
1972, on Arches, signed and inscribed 'H.C.'
in pencil, an hors commerce impression
aside from the numbered edition of 100,
published by Gustavo Gili, Barcelona, the full
sheet printed to the edges, 763 x 1015mm
(30 x 40in)(SH)(unframed)

£700 - 1,000
€810 - 1,200
US\$910 - 1,300



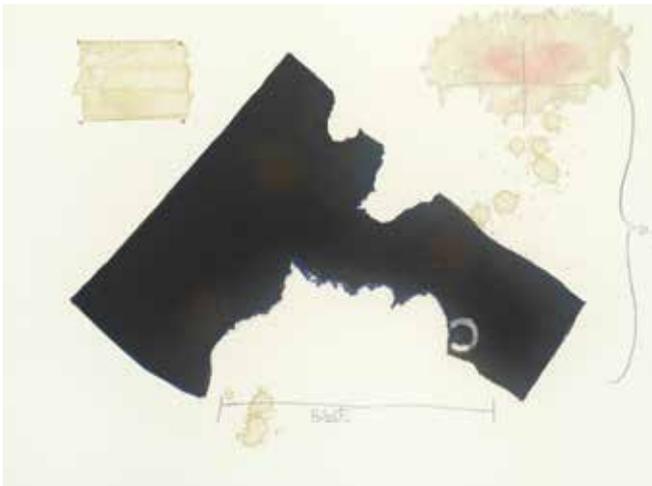
187

187^{AR}

ANTONI TÀPIES (SPANISH, 1923-2012)

Esperit Català II (Galfetti 392)
Etching and aquatint with embossing printed
in colours, 1974, on Guarro paper, signed
and numbered 14/75 in pencil, published by
Ediciones la Poligrafa S.A., Barcelona, the
full sheet, 560 x 765mm (22 x 30 1/8in)(SH)
(unframed)

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 2,000



Antoni Tàpies (Spanish, 1923-2012)

Lots 179-191

'My illusion is to have something to transmit. If I can't change the world, at least I want to change the way people look at it.'

Born in Barcelona to influential Catalan parents, Antoni Tàpies was exposed at an early age not only to contemporary art, but also to politics, Catalan culture and society. However, a heart attack brought on by tuberculosis at only 17 set him on an unexpected course of artistic study. Stylistically indebted to Art Informel and its American counterpart, Abstract Expressionism, Tàpies began, in his words, 'to communicate the most secret innerness of things'. His abstractions, he insisted, remained tethered to reality, never purely aesthetic but rather politically and morally charged; indeed, reality existed only in the mind of the observer.

Tàpies's extensive printed oeuvre was integrally related to his painting, assemblage, and sculptural practice. Transcending lithography, etching and aquatint, Tàpies experimented with techniques in collograph, collage, folding and tearing to enrich the printed surface, and thus the works' layered meanings. The following lots 179-191 encompass the great variety of Tàpies's printed abstraction.

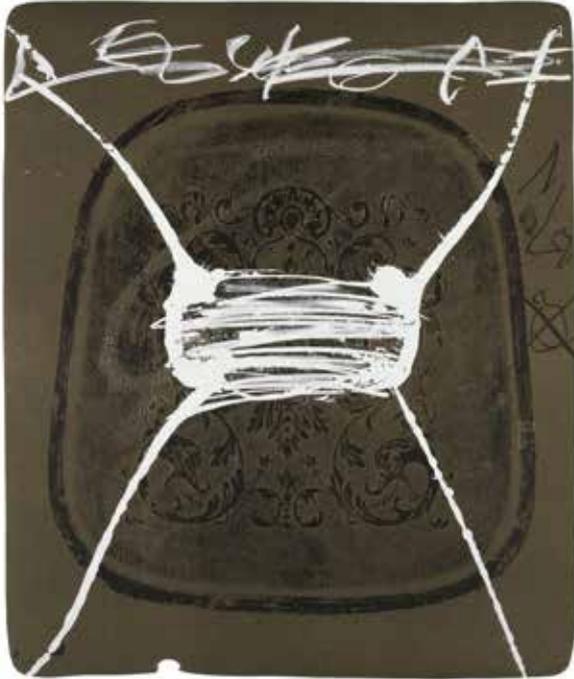
188 AR

ANTONI TÀPIES (SPANISH, 1923-2012)

Llull-Tàpies (Galfetti 1035-1059)

The complete suite of twenty-four etchings and aquatints with carborundum printed in colours, 1985, on Arches, numbered 51 from an edition of 165 on the justification page, published by Daniel Lelong, Paris, and Carles Taché, Barcelona, loose as issued, within the original box lined with cloth, 430 x 560mm (17 x 22in)(Folio); together with the original exhibition catalogue for Galería Antonio Machón, February-March 1986

£4,000 - 6,000
 €4,600 - 7,000
 US\$5,200 - 7,800



189



191



190

189 AR

ANTONI TÀPIES (SPANISH, 1923-2012)

Cherubins, from 'Variations' (Galfetti 997)
Lithograph printed in colours, 1984, on wove, signed and numbered 5/90 in pencil, printed and published by Erker-Press, St. Gallen, with their blindstamp, with full margins, 1042 x 740mm (41 x 29 1/8in)(SH)(unframed)

£600 - 800
€700 - 930
US\$780 - 1,000

190 AR

ANTONI TÀPIES (SPANISH, BORN 1923)

One plate, from 'Suite 63 x 90' (Galfetti 770)
Lithograph printed in colours, 1980, on wove, signed in black ink, numbered 29/90, printed and published by Erker Press, St. Gallen, Switzerland, the full sheet printed to the edges, 630 x 900mm (24 3/4 x 35 1/2in)(SH)

£600 - 800
€700 - 930
US\$780 - 1,000

191 AR

ANTONI TÀPIES (SPANISH, 1923-2012)

Espoir (Galfetti 1435)
Etching with carborundum and collage, 1988, on wove, signed and inscribed 'H.C. 5/10' in white crayon, an hors commerce impression aside the numbered edition of 50, published by Éditions de la Tempête, Paris, the full sheet printed to the edges, 1077 x 753mm (42 3/8 x 29 5/8in)(SH)(unframed)

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 2,000



192



193

192 AR

HANS HARTUNG (GERMAN, 1904-1989)

Untitled

Lithograph printed in colours, signed and inscribed 'H.C.', printed and published by Erker Presse, St. Gallen, Switzerland, with their blindstamp, with full margins, 765 x 560mm (30 1/8 x 22in)(l) (unframed)

£500 - 700

€580 - 810

US\$650 - 910

193 AR

HANS HARTUNG (GERMAN, 1904-1989)

H-14-1973

Woodcut printed in colours, 1973, on BFK Rives, signed, titled, dated and inscribed 'H.C.' in pencil, an hors commerce impression aside from the numbered edition of 100, published by Erker Presse, St. Gallen, with their blindstamp, with full margins, 398 x 228mm (15 3/4 x 9in)(B)(unframed)

£500 - 700

€580 - 810

US\$650 - 910

194 AR

SERGE POLIAKOFF (RUSSIAN/FRENCH, 1900-1969)

Composition orange et verte (Schneider 43)

Lithograph printed in colours, 1964, on wove, signed and numbered 249/300 in pencil, printed by H.P. Alvermann, Düsseldorf, published by Städtische Kunstsammlungen, Bonn, with full margins, 605 x 450mm (23 7/8 x 17 3/4in)(l)(unframed)

£2,500 - 3,500

€2,900 - 4,100

US\$3,300 - 4,600



194



195



196

195

WIFREDO LAM (CUBAN, 1902-1982)

Untitled (Tonneau-Ryckelynck & Dolega-Ritter 284; 277)
Etching and aquatint in colours, 1971, on Japan, signed and numbered 72/100 in pencil, published by Éditions Galilée-Dutrou, Paris, with margins, 240 x 180mm (9 3/8 x 7in)(PL); together with Plate IV, from 'Croiseur noir', etching and aquatint printed in colours, 1971, on wove, signed and numbered 83/125 in pencil, published by Éditions O. Lazar-Vernet, Paris, with margins, 238 x 184mm (9 3/8 x 7 1/8in)(PL)(2)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,600

196

WIFREDO LAM (CUBAN, 1902-1982)

Untitled (6642) (Tonneau-Ryckelynck & Dolega-Ritter 204)
Lithograph printed in colours, 1966, on Arches wove, signed and numbered 57/300 in pencil, published by Éditions Prisunic under the direction of Jacques Putman, printed by Atelier Clot, Bramsen et Georges, Paris, the full sheet, 482 x 660mm (19 x 26in)(SH)

£500 - 700

€580 - 810

US\$650 - 910

197 AR

LE CORBUSIER (SWISS/FRENCH, 1887-1965)

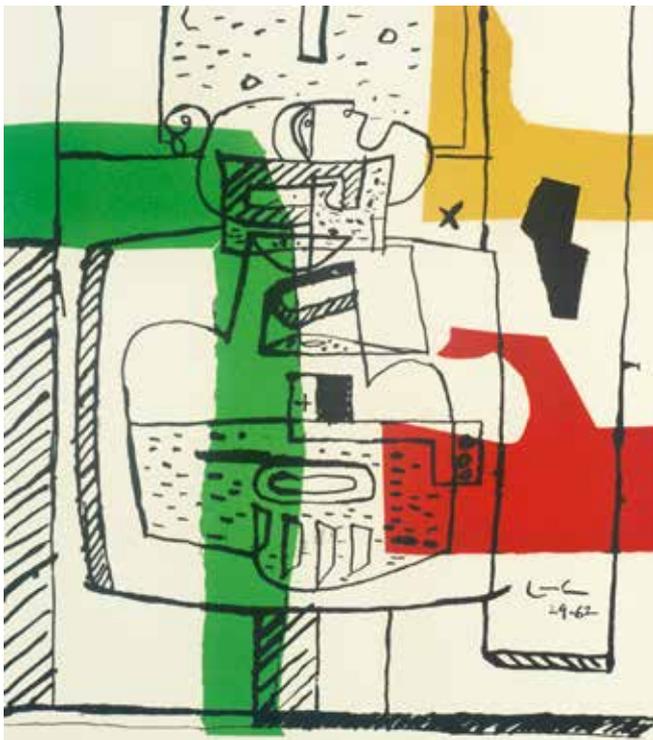
Suite de Dessins - Editions Forces-Vives

The complete portfolio comprising one lithograph printed in colours, 1968, on Arches, numbered 8 on the justification page, from the edition of 40, with title page and justification in French, printed by Coopérative d'Imprimerie du Pré-Jérôme, Geneva, the full sheets, loose as issued, within the original green cloth-covered portfolio case, overall 300 x 295 x 25mm (11 3/4 x 11 5/8 x 1in)(Folio)

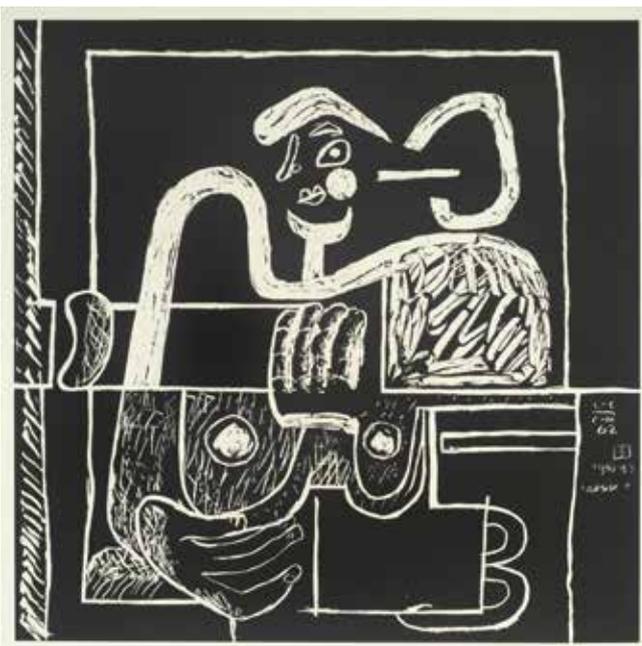
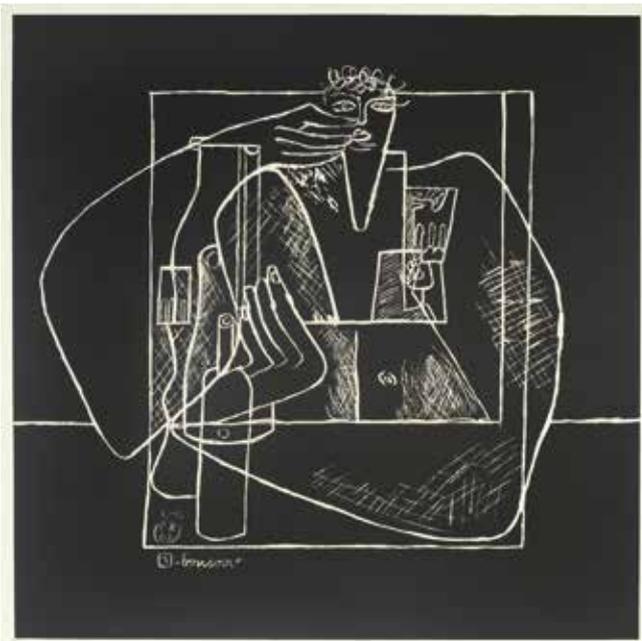
£800 - 1,200

€930 - 1,400

US\$1,000 - 1,600



197



198 AR

LE CORBUSIER (SWISS/FRENCH, 1887-1965)

La mer est toujours présente

The complete set of ten lithographs (with an additional duplicate impression of plate 5), 1962, on Arches, numbered 31 in pencil on the justification page, this is copy 31 of 120, with title page and justification in French, on Arches, with full margins, loose as issued, with the original green cloth-covered portfolio, 575 x 520mm (22 5/8 x 20 1/2in)(Folio)(11)

£1,500 - 2,500

€1,700 - 2,900

US\$2,000 - 3,300

“Colour is an immediate and spontaneous expression of life.”

– Le Corbusier



199



200



201

"I have always been very much involved in the pseudo biological cycle of production, consumption and destruction. And for a long time, I have been anguished by the fact that one of its most conspicuous material results is the flooding of our world with junk and rejected odd objects.

– Arman

199 AR

ARMAN (FRENCH, 1928-2005)

Les Pinceaux

Bronze and paint, 1989, with marble base, incised with the artist's signature, foundry mark and inscribed 'Bocquel Fd. 42/100', cast by Bocquel Foundry, Bréauté, 220 x 300 x 240mm (8 5/8 x 11 5/8 x 9 3/8in)(overall)

£1,500 - 2,500

€1,700 - 2,900

US\$2,000 - 3,300

200 AR

ARMAN (FRANCE, 1928-2005)

Bon Santé

Accumulation of bottle caps, 1996, in plexiglass resin, incised 'Arman' and numbered 11/30 on a plaque within the perspex, published by GKM Siwert Bergström, Malmö, 420 x 290 x 90mm (16 1/2 x 11 3/8 x 3 1/2in)(overall)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

201 AR

ARMAN (FRENCH, 1928-2005)

Les Rouages du Temps II

Accumulation of clock gears, 1975-76, in plexiglass resin, incised with the artist's signature, the publisher's name 'ARTCURIAL' and numbered 148/900, published by Edition Artcurial, Paris, with the plexiglass base, 562 x 562 x 150mm (24 1/2 x 24 1/2 x 6 7/8in)(overall)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

202 AR

JOSEPH BEUYS (GERMAN, 1921-1986)

Two plates, from '3 Tonnen Edition'

Two screenprints in black, 1973-85, printed on both sides of PVC, signed and illustrated with the artist's signature hat in blue felt-tip pen, from the approximate edition of 560, published by Edition Staeck, Heidelberg, the full sheet, 460 x 460mm (18 1/8 x 18 1/8in) (SH)(unframed)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900



202

203 AR

JOSEPH BEUYS (GERMAN, 1921-1986)

Foetus (Schellmann 352)

Etching, aquatint and lithograph printed in colours, 1980, on wove, signed and numbered 56/75 in pencil, the full sheet, 285 x 230mm (11 1/4 x 9in)(PL); 564 x 451mm (22 1/4 x 17 3/4in)(SH)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,600



203



204



204

204 AR

YAACOV AGAM (ISRAELI/FRENCH, BORN 1928)

Star of David

Lenticular print, screenprint and plexiglass, 1976, signed and dated in pen, 370 x 345mm (14 1/2 x 13 1/2in)(l); together with 'Untitled', lenticular print, screenprint and plexiglass, inscribed in pen, 350 x 405mm (13 3/4 x 16in)(l); and 'Message of Peace', screenprint with glassine sheet, c.1980, a proof, signed and dedicated to Gerald Kauffmann in white felt-tip pen, 200 x 210mm (7 7/8 x 8 1/4in)(l)(3)

£700 - 1,000

€810 - 1,200

US\$910 - 1,300



205



205 (detail)

205 AR

GIORGIO DE CHIRICO (ITALIAN, 1888-1978)

Il Trovatore

Bronze with gold patina, c.1968, incised with the artist's signature, title, the publisher's name 'Artcurial' and numbered 59/250, published by Edition Artcurial, Paris, 290 x 105 x 95mm (11 3/8 x 4 1/8 x 3 3/4in)(overall)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,600



206



207



208

206^{AR}

YVES KLEIN (FRENCH, 1928-1962)

Anthropométrie Ant 83

Lithograph printed in colours, 2000, on wove, a posthumous impression, numbered 24/200 in pencil, signed by the artist's wife and the A.D.A.G.P. ink stamp verso, the full sheet printed to the edges, 790 x 555mm (31 1/8 x 21 7/8in)(unframed)

£500 - 700

€580 - 810

US\$650 - 910

207^{AR}

GÜNTHER UECKER (GERMAN, BORN 1930)

Traffic Paint, from 'Kineticism Series' Multiple, 1966, wood, nail and acrylic, signed and numbered 148/2000 in black marker verso, published by Kineticism Press, New York, with the original perspex box and accompanying book 'Kineticism No. 1', 175 x 125 x 25mm (6 7/8 x 4 7/8 x 1in)(overall)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

208^{AR}

GÜNTHER UECKER (GERMAN, BORN 1930)

Untitled (Nägel)

Lithograph printed in colours, 2002, signed, dated and numbered 24/50 in pencil, the full sheet printed to the edges, 700 x 500mm (27 1/2 x 19 5/8in)(SH)(unframed)

£700 - 1,000

€810 - 1,200

US\$910 - 1,300

"I begin with an idea, but as I work, the picture takes over. Then there is the struggle between the idea I preconceived [...] and the picture that fights for its own life."

– Georg Baselitz



209



210



211

209 AR

GEORG BASELITZ (GERMAN, BORN 1938)

Rot-Grün

Drypoint-etching and aquatint printed in colours, 1989, on wove, signed, dated and numbered 8/12 in pencil, with margins, 440 x 320mm (17 1/4 x 12 7/8in)(PL)

£1,500 - 2,500

€1,700 - 2,900

US\$2,000 - 3,300

210 AR

GEORG BASELITZ (GERMAN, BORN 1938)

M.M.M.

Drypoint-etching and aquatint printed in colours, 1989, on wove, signed, dated and numbered 4/12 in pencil, with margins, 446 x 339mm (17 1/2 x 13 3/8in)(PL)

£700 - 1,000

€810 - 1,200

US\$910 - 1,300

211 AR

GEORG BASELITZ (GERMAN, BORN 1938)

Kaputt

Drypoint-etching and aquatint printed in colours, 1989, signed, dated and numbered 4/12 in pencil, with margins, 440 x 338mm (17 1/4 x 13 3/8in)(PL)

£1,500 - 2,500

€1,700 - 2,900

US\$2,000 - 3,300



212

212 AR

GEORG BASELITZ (GERMAN, BORN 1938)

Weisse Mutter, schwarzes Kind

Woodcut, 1985, on wove, signed, dated and numbered 4/20 in pencil, with full margins, 650 x 490mm (25 5/8 x 19 1/4in)(B)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

213 AR

A. R. PENCK (GERMAN, 1939-2017)

Aus der kindlichen in die pubertäre Phase

Aquatint printed in colours, 1984, on wove, signed and numbered 9/30 in pencil, printed by Atelier Crommelynck, Paris, with margins, 771 x 552mm (30 3/8 x 21 3/4in)(PL)

£500 - 700

€580 - 810

US\$650 - 910



213



214

214 AR

PAUL WUNDERLICH (GERMAN, 1927-2010)

Dame ohne Unterleib

Two lithographs printed in colours, 1985, on wove, signed and numbered respectively 20/100 and 42/100 in pencil, the full sheets, 760 x 520mm (29 3/4 x 20 1/2in)(SH)(2 unframed)

£500 - 700

€580 - 810

US\$650 - 910

Exhibited

Camden Arts Centre, London, 17 May - 30 June 1996

Annely Juda Fine Art, London, Prunella Clough 'The Late Paintings and selected earlier works', 1 November - 16 December 2000

Provenance

Gifted by the artist to the previous owner.

Private collection.



215

"The universe is real, but you can't see it. You have to imagine it."

– Alexander Calder

215

ALEXANDER CALDER (AMERICAN, 1898-1976)

Comètes

Lithograph printed in colours, on wove, signed and numbered 28/200 in pencil, with margins, 681 x 548mm (26 3/4 x 21 5/8in)(SH) (unframed)

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 2,000

216

ALEXANDER CALDER (AMERICAN, 1898-1976)

Marée basse (Low Tide)

Lithograph printed in colours, 1974, on Chiffon de Mandeuire, signed and inscribed 'HC' in pencil, an hors commerce impression aside from the edition of 100, published by Maeght, Paris, 750 x 1140mm (29 1/2 x 44 7/8in)(SH)

£800 - 1,200

€930 - 1,400

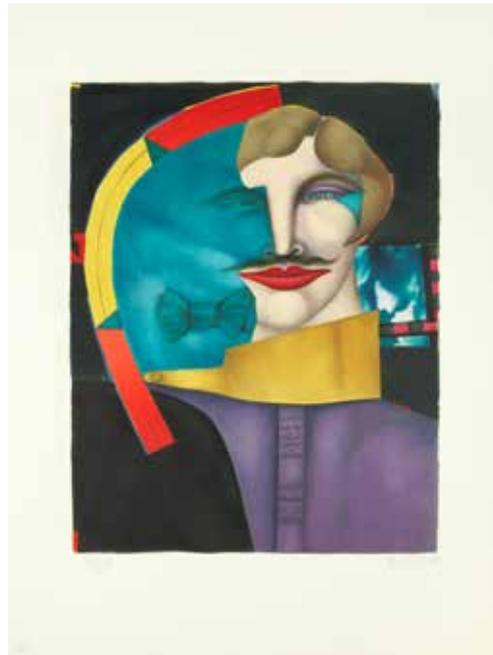
US\$1,000 - 1,600

Provenance

Gifted by the artist to the current owner's father.
Thence by descent.



216



217

RICHARD LINDNER (AMERICAN, 1901-1978)

Untitled

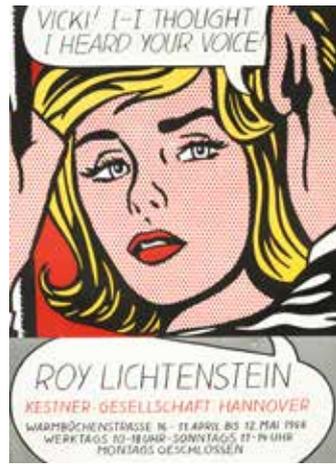
The complete portfolio comprising ten lithographs printed in colours, 1975, on Arches, each signed and numbered 23/125 in pencil, with title, text, and justification page, printed by the artist and Mourlot, Paris, published by A.C. Mazo & Cie., Paris, with full margins, loose as issued, in the original grey half-calf linen covered portfolio case with title printed in colours, 761 x 554mm (30 x 21 7/8in)(Folio)

£2,000 - 3,000

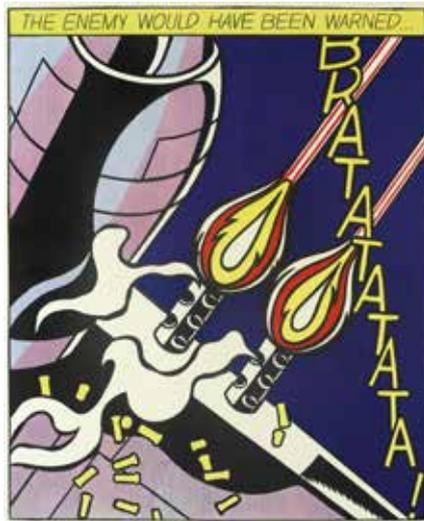
€2,300 - 3,500

US\$2,600 - 3,900

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



218



219

“Pop Art looks out into the world. It doesn’t look like a painting of something, it looks like the thing itself.”

– Roy Lichtenstein

218

AFTER ROY LICHTENSTEIN

Vicki; Crak!; Sweet Dreams Baby!
Three offset lithographic posters printed in colours, 1963-1965, on wove, the full sheets, 859 x 586mm (33 7/8 x 23 1/8in)(and smaller) (SH)(unframed)(3)

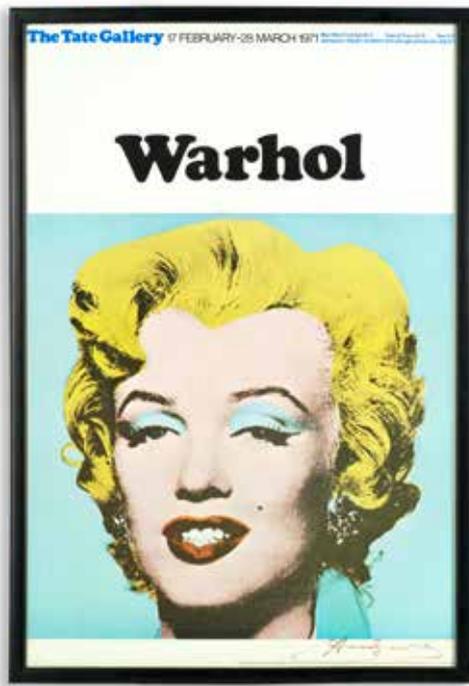
£800 - 1,200
€930 - 1,400
US\$1,000 - 1,600

219

AFTER ROY LICHTENSTEIN (AMERICAN, 1923-1997)

As I Opened Fire (Triptych) (Corlett App 5)
The complete set of three offset lithographs printed in colours, 1966, each on wove, from one of several editions of over 3,000 printed since 1966, published by Stedelijk Museum, Amsterdam, with margins, 612 x 497mm (24 x 19 5/8in)(l)(3)

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,600



220

220

ANDY WARHOL (AMERICAN, 1928-1987)

Marilyn (Exhibition poster for Warhol: The Tate Gallery) (Not in F. & S.)
 Offset lithograph printed in colours, 1971, on smooth wove laid onto card, signed in black marker, from the edition of unknown size, published by Tate Gallery Publications, Millbank, London, the full sheet, 755 x 505mm (29 3/4 x 19 7/8in)(SH)

£1,000 - 1,500
 €1,200 - 1,700
 US\$1,300 - 2,000

221

JEAN-MICHEL BASQUIAT AND ANDY WARHOL (AMERICAN, 1960-1988 AND 1928-1987)

Poster for Warhol/Basquiat Paintings
 Offset lithograph printed in colours, 1985, on wove, from the 30th Anniversary edition printed in 2015, signed by Tony Shafrazi and numbered 125/300 in black ink, published by Tony Shafrazi, New York and Bruno Bischofberger, Zurich, the full sheet, 485 x 305mm (18 3/4 x 12in)(SH)(unframed)

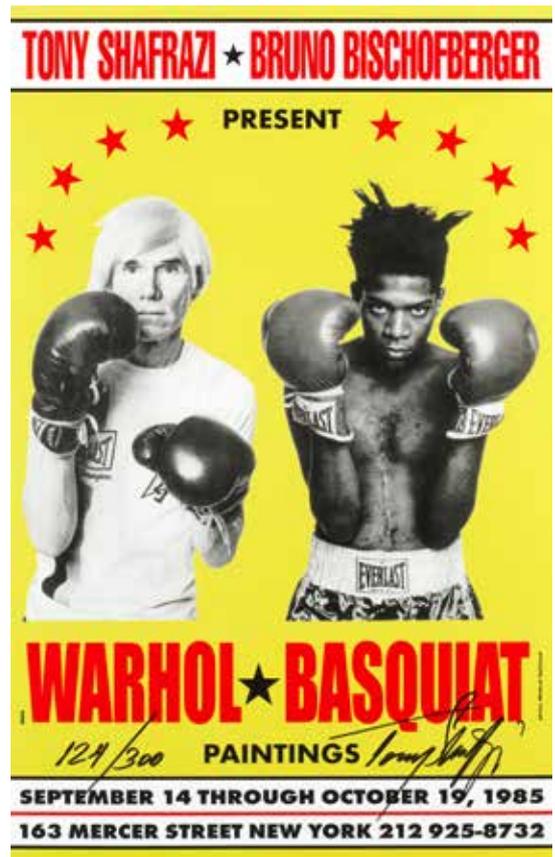
£1,800 - 2,200
 €2,100 - 2,600
 US\$2,300 - 2,900

222

ANDY WARHOL (AMERICAN, 1928-1987)

Two plates, from 'Flowers' (Feldman & Schellmann II.116; II.117)
 Screenprints, 1974, on J. Green, each signed with the initials in pencil recto, additionally signed and numbered 81/250 verso, printed by Alexander Heinrici, New York, published by Peter M. Brant, Castelli Graphics and Andy Warhol Multiples, Inc., New York, with Castelli Graphics and Andy Warhol Multiples, Inc. copyright inkstamp verso, the full sheets, 1036 x 691mm (40 3/4 x 27 1/4in)(SH)(2 unframed)

£1,500 - 2,000
 €1,700 - 2,300
 US\$2,000 - 2,600



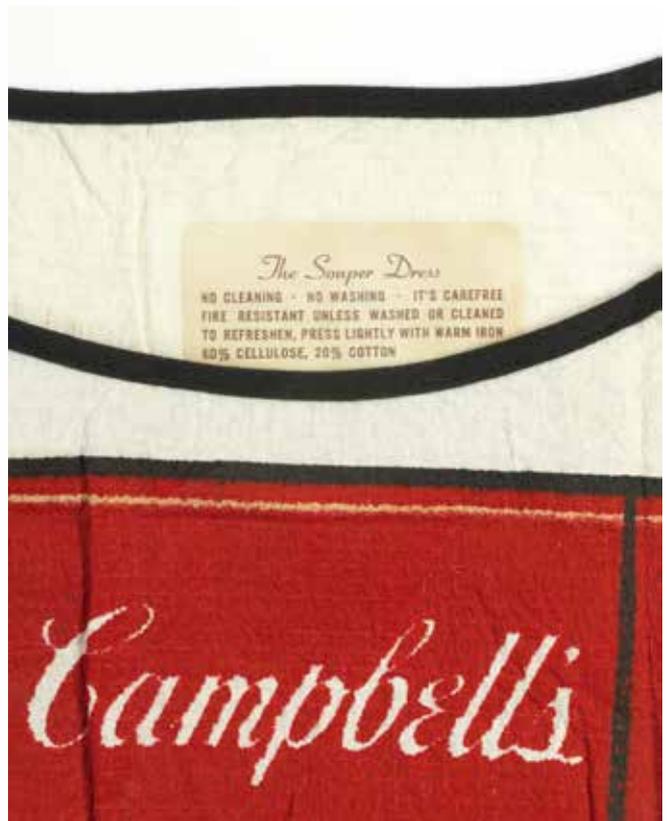
221



222



223



223 (detail)



224

223

AFTER ANDY WARHOL (AMERICAN, 1928-1987)

The Souper Dress

Screenprint in colours printed on a cotton paper A-line dress, circa 1965, labelled 'The Souper Dress' at the neck, from an edition of an unknown size, vertical and horizontal folds, as issued, 960 x 540mm (37 3/4 x 21 1/4in)(overall)

£1,800 - 2,200
 €2,100 - 2,600
 US\$2,300 - 2,900

224

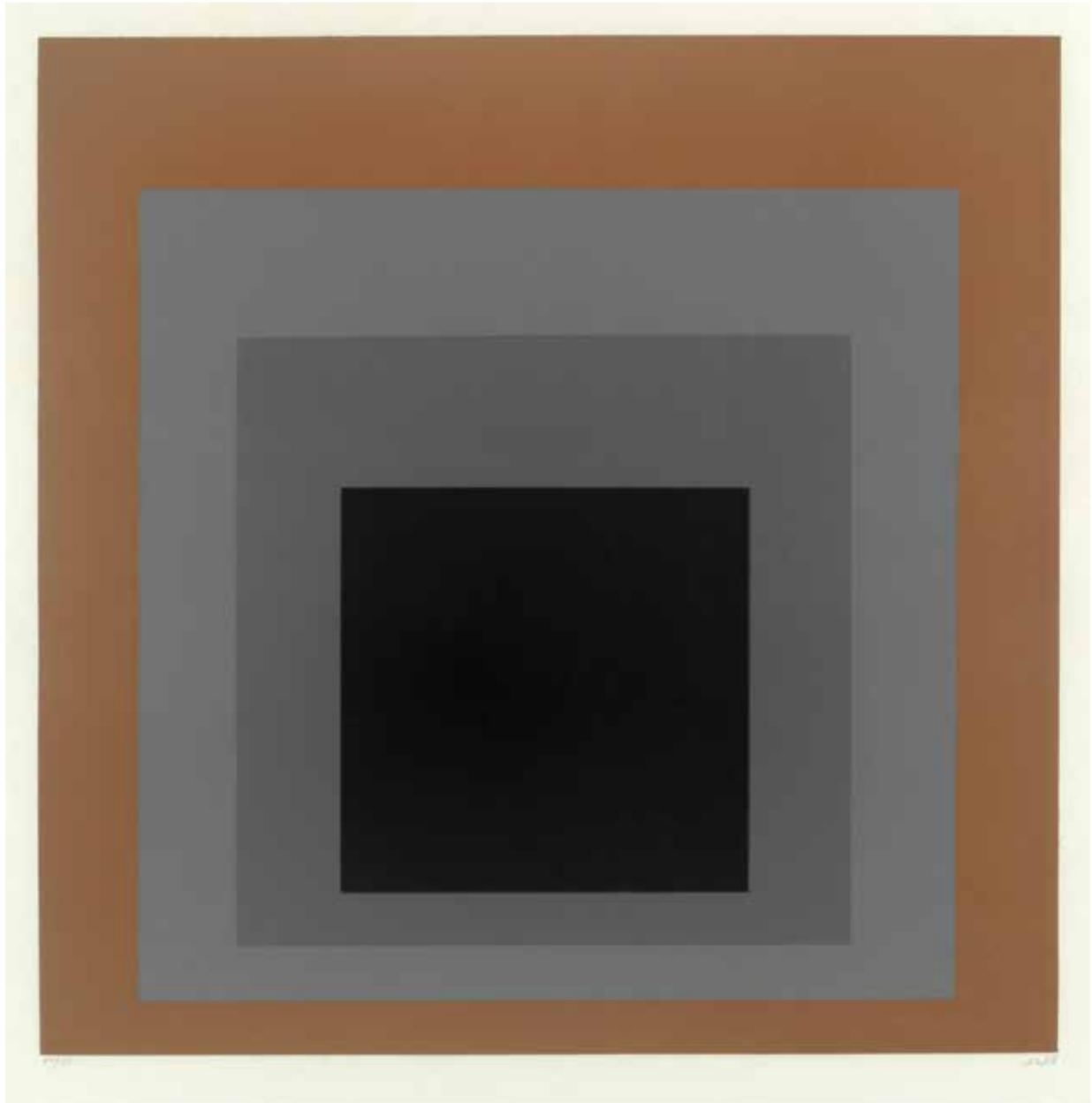
LOUISE NEVELSON (AMERICAN, 1899-1988)

Untitled, from 'The International Association of Art Portfolio' Etching and aquatint printed in colours, 1971, on handmade Japan, signed, dated and numbered 43/75 in pencil, printed by the 2RC Workshop, Rome, published by the International Association of Art, Paris, with the printer's and publisher's blindstamps, the full sheet printed to the edges, 634 x 457mm (25 x 18in)(SH)(unframed)

£600 - 800
 €700 - 930
 US\$780 - 1,000

“Art is revelation instead of information, expression instead of description, creation instead of imitation or repetition. Art is concerned with the HOW, not the WHAT; not with literal content, but with the performance of the factual content. The performance - how it is done - that is the content of art.”

– Josef Albers



225

JOSEF ALBERS (AMERICAN, 1888-1976)

Homage to the Square

Screenprint in colours, 1964, on wove, inscribed 'A64' and numbered 90/145 in pencil, with margins, 280 x 280mm (11 x11in)(l)

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,600



226

226

ROBERT RAUSCHENBERG (AMERICAN, 1925-2008)

Star Quarters I

Screenprint in colours, 1971, on mirrored Plexiglas, incised with signature, date and inscribed 'RTP', a proof aside from the edition of 45, published by Multiples Inc. and Castelli Graphics, New York, 1210 x 1210mm (47 5/8 x 47 5/8in)(overall)

£1,500 - 2,000
€1,700 - 2,300
US\$2,000 - 2,600



227

227

ROBERT RAUSCHENBERG (AMERICAN, 1925-2008)

Star Quarters III

Screenprint in colours, 1971, on mirrored Plexiglas, incised with signature, date and inscribed 'RTP', a proof aside from the edition of 45, published by Multiples Inc. and Castelli Graphics, New York, 1210 x 1210mm (47 5/8 x 47 5/8in)(overall)

£1,500 - 2,000
€1,700 - 2,300
US\$2,000 - 2,600



228

228

ROBERT RAUSCHENBERG (AMERICAN, 1925-2008)

Star Quarters IV

Screenprint in colours, 1971, on mirrored Plexiglas, incised with signature, date and inscribed 'RTP', a proof aside from the edition of 45, published by Multiples Inc. and Castelli Graphics, New York, 1210 x 1210mm (47 1/4 x 47 1/4in)(overall)

£1,500 - 2,000
€1,700 - 2,300
US\$2,000 - 2,600

229 *

ROBERT RAUSCHENBERG (AMERICAN, 1925-2008)

Quarry

Offset lithograph printed in colours, 1968, on wove, signed, dated and numbered 133/300 in pencil, printed and published by Quarry, Local One/Amalgamated Lithographers of America, and Colour Lithographers Service, Inc., New York, with full margins, 845 x 640mm (33 x 25in)(l)

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 2,000



229

230

HELEN FRANKENTHALER (AMERICAN, 1928-2011)

La Sardana (Harrison 138)

Lithograph and sugar-lift aquatint printed in colours, 1987, on BFK Rives, signed, dated and inscribed 'Printer's Proof II' in pencil, a printer's proof aside from the numbered edition of 60, published by Ediciones Polígrafa, S.A., Barcelona, with full margins, 699 x 479mm (27 1/2 x 18 7/8in)(l)(unframed)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900



230

231

SIDNEY JONAS BUDNICK (AMERICAN, 1921-1994)

Ode to Modigliani and Calla Lilies

Two screenprints in colours, 1980 and 1979, on wove, each signed, titled, dated and numbered 45/97 and 69/100 in pencil, with margins, each 1016 x 717mm (40 x 28 1/4in) (SH)(2 unframed)

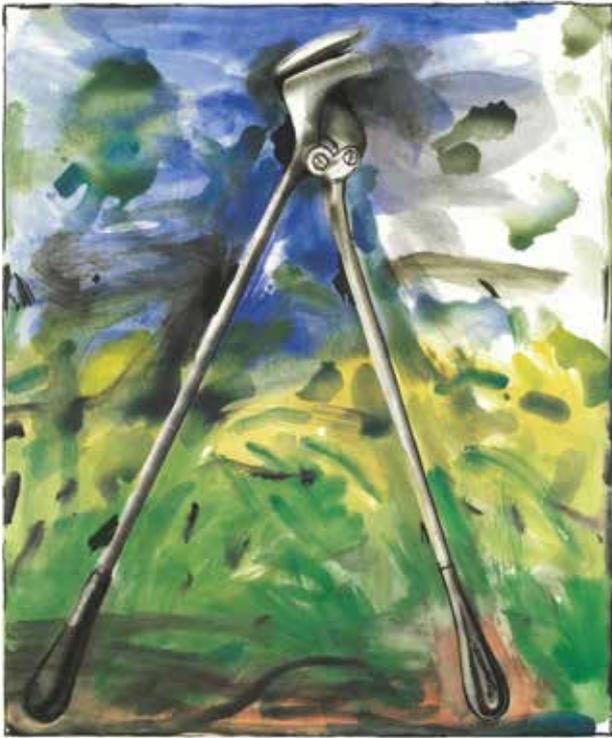
£600 - 800

€700 - 930

US\$780 - 1,000



231



232

JIM DINE (AMERICAN, BORN 1935)

The Astra Tool, from 'The Astra Suite'
Lithograph printed in colours, 1985, on BFK Rives, signed, dated and numbered 87/400 in pencil, published by AB Astra and Jim Dine/Waddington Graphics, London and Pace Editions, New York, with full margins, 600 x 500mm (23 5/8 x 19 5/8in)(l)

£500 - 700
€580 - 810
US\$650 - 910

233

JIM DINE (AMERICAN, BORN 1935)

The Woodcut Bathrobe; Bathrobe
Woodcut and lithograph printed in colours, 1975, on wove, signed, dated and numbered 56/60 in pencil, published by Petersburg Press, New York, with the publisher's blindstamps, the full sheet, 910 x 620mm (35 3/4 x 24 3/8in)(SH); together with 'Bathrobe', lithograph printed in colours, 1970-6, on wove, signed, dated and numbered 119/150 in pencil, published by Petersburg Press, London, 790 x 570mm (31 1/8 x 22 1/2in)(SH)(1 unframed)(2)

£1,200 - 1,800
€1,400 - 2,100
US\$1,600 - 2,300

232



233

233



234

234

MAN RAY (AMERICAN, 1890-1976)

Cadeau (Martin/Hermann/Krauss 28)

Cast iron multiple with rust patina and 14 copper nails, 1921/1974, stamp-signed, titled and numbered 1384/5000 on the handle, cast by the Mirano Foundry, Venice, published by Luciano Anselmino, Turin, in the original Styrofoam packaging, 225 x 170 x 130mm (8 7/8 x 6 3/4 x 5 1/8in)(overall)

£700 - 1,000

€810 - 1,200

US\$910 - 1,300

235

MAN RAY (AMERICAN, 1890-1976)

Kiki

Etching and aquatint printed in colours, 1971, on Arches, signed and numbered 20/100 in pencil, printed by Jaques David, Paris, published by Richard Binder Editeur, Brussels, with full margins, 493 x 397mm (19 3/8 x 15 5/8in)(PL)

£600 - 800

€700 - 930

US\$780 - 1,000

236

R. B. KITAJ (AMERICAN, 1932-2007)

A Life (Kinsman 85)

Lithograph printed in colours, on wove, 1975, signed and numbered 26/50 in pencil, published by Petersburg Press, London, the full sheet printed to the edges, 737 x 529mm (29 x 21 7/8in)(SH)

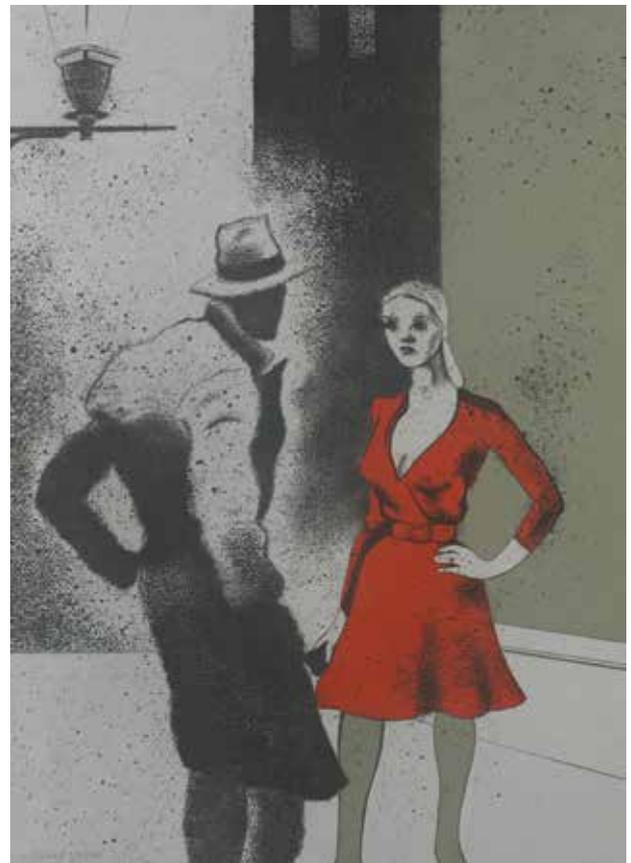
£1,800 - 2,200

€2,100 - 2,600

US\$2,300 - 2,900



235



236



237



238



239

237

KEITH HARING (AMERICAN, 1958-1990)

Untitled

Four lithographs printed in black, 1983, each on wove, from the edition of 300, published by Lucia Amelio Gallery, Naples, Italy, with full margins, 365 x 320mm (14 3/8 x 12 5/8in)(l)(4)

£1,000 - 1,500
 €1,200 - 1,700
 US\$1,300 - 2,000

238

KEITH HARING (AMERICAN, 1958-1990)

Barking Dog; Break Dancer; Flying Mermaid; Pyramid

Four lithographs printed in black, 1982, on wove, from the edition of 2000, printed by Fleetwood Press, New York, published by Tony Shafrazi Gallery, New York, the full sheets, 227 x 217mm (8 6/8 x 8 1/2in)(SH)(4)

£800 - 1,200
 €930 - 1,400
 US\$1,000 - 1,600

239

MATTHEW BARNEY (AMERICAN, BORN 1967)

Drawing Restraint - Volume IV (General MacArthur)

The deluxe edition of the book, comprising a C-type print, the book, signed and numbered XI/XV in pencil on the title page, scratch signed, dated and numbered XI/XV on the self-lubricating plastic box, the c-print wrapped in Japan paper with a metal foil seal (opened), the book with text and illustrations, on various papers, 319 x 265mm (12 1/2 x 10 3/8in)(overall)

£1,000 - 1,500
 €1,200 - 1,700
 US\$1,300 - 2,000

240

AFTER GERHARD RICHTER

Olympia, Neues Museum Weserburg Bremen
Offset lithographic poster printed in colours, 1967/1993, on smooth wove, signed in black felt-tip pen, with full margins, 735 x 480mm (28 7/8 x 18 7/8in)(l)(unframed)

£500 - 700

€580 - 810

US\$650 - 910

241 AR

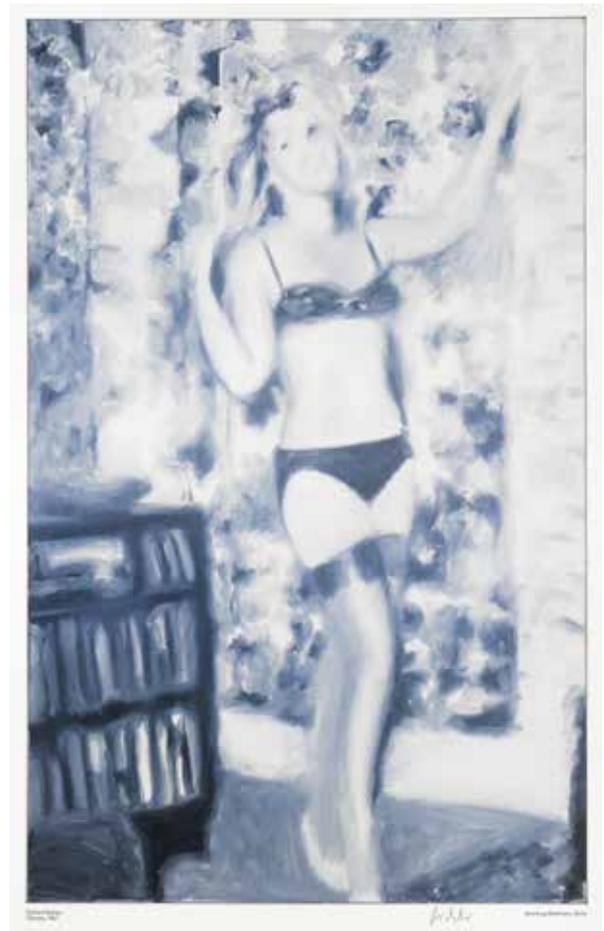
AFTER GERHARD RICHTER

Skull with Candle
Offset lithographic poster printed in colours, 1995, on wove, signed in black ink, with full margins, 410 x 615mm (16 1/8 x 24 1/4in)(l)(unframed)

£1,200 - 1,800

€1,400 - 2,100

US\$1,600 - 2,300



240



241



242



243



244



245

242 AR

PETER HOWSON OBE (BRITISH, BORN 1958)

The Stare

Monoprint, 1988, on wove, signed, titled and inscribed 'monoprint' in pencil, the full sheet, 1170 x 888mm (46 x 35in)(SH)

£500 - 700

€580 - 810

US\$650 - 910

243

AFTER DAVID HOCKNEY (BRITISH, BORN 1937)

Artcurial Exhibition Poster

Offset lithographic poster printed in colours, 1973, on wove, signed in pencil, published by Mourlot, Paris, with their blindstamp, the full sheet, 765 x 533mm (30 1/8 x 21in)(SH)

£500 - 700

€580 - 810

US\$650 - 910

244

AFTER DAVID HOCKNEY (BRITISH, BORN 1937)

A Group of Exhibition Posters: The Road Across the Wolds; The Road to York Through Sledmere; North Yorkshire; David Hockney: Grey Art Gallery and Study Center; Rocky Mountains and Tired Indians; Fundación Juan March, Madrid; Paris Review 25th Anniversary 1981; Parade: Metropolitan Opera New York 1981 Eight offset lithographic posters printed in colours, 1980-1997, on wove, three signed in black ink, the full sheets, 960 x 685mm (37 3/4 x 27in)(and smaller)(SH)(unframed)(8)

£500 - 700

€580 - 810

US\$650 - 910

245

AFTER DAVID HOCKNEY (BRITISH, BORN 1937)

A Group of Exhibition Posters: David Hockney: Dog Paintings, Salt Mills; David Hockney: A Retrospective; Igor Stravinsky, Metropolitan Opera, New York

Four posters of various media printed in colours, 1981-1995, on wove, two signed in black ink, the full sheets, 894 x 335mm (35 1/4 x 13 1/4in)(and smaller)(SH)(unframed)(4)

£500 - 700

€580 - 810

US\$650 - 910



"In the end nobody knows how it's done - how art is made. It can't be explained. Optical devices are just tools. Understanding a tool doesn't explain the magic of creation. Nothing can."

– David Hockney

246 ^{AR}

DAVID HOCKNEY (BRITISH, BORN 1937)

Soft Celia

Etching, 1998, on wove, signed, dated and inscribed 'AP IX/X' in pencil, an artist's proof aside from the edition of 35, the full sheet, 1116 x 775mm (43 7/8 x 30 1/2in)(SH)

£5,500 - 7,000

€6,400 - 8,100

US\$7,200 - 9,100

The celebrated fabric designer Celia Birtwell first met David Hockney in the 1960s and became a close friend during and after her marriage to the great fashion designer Ossie Clark, with whom she collaborated creatively and with whom she is portrayed in the Tate's highly popular painting Mr and Mrs Clark and Percy (1970-71).

Celia has been Hockney's great muse for more than forty years, the subject of some of his most delicate, affectionate and frankly seductive portrait prints and drawings since as far back as 1969.

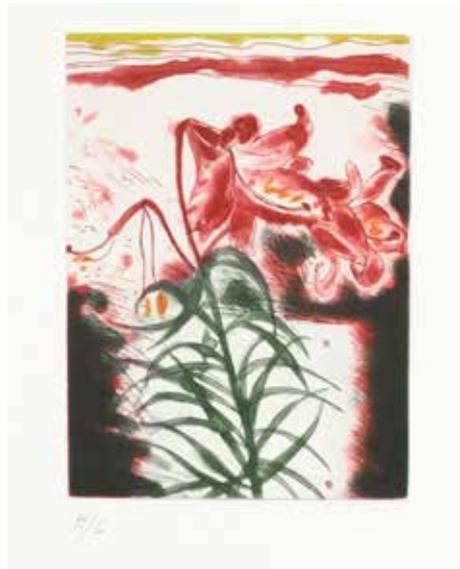
His first etched portrait of her in that year has been followed by other etchings, many on a large scale, by lithographs such as 'Celia Smoking (1973)' and a series made with a free Matissean brushed line six years later, and by some of Hockney's most accomplished coloured crayon drawings.

As the most recent etched portrait of her, Soft Celia occupies a very special place in Hockney's long-term association with a designer whose own creativity is still very much in force. This print, magisterial in scale but marked by a great tenderness and intimacy, is part of a large group of etchings made in Hockney's Los Angeles studio in 1998 with the English printer Maurice Payne, whose close association with Hockney stretches back to the mid-1960s. Hockney has made no further etchings or lithographs since 1998, and so Soft Celia may turn out to be the only etching representing his great friend in her maturity, still radiant in her beauty.

Marco Livingstone



247



247



248



249

247 † AR

DAME ELIZABETH BLACKADDER, OBE, RA (BRITISH, BORN 1931)

Orchidaceae Coelogyne Cristata
Etching and aquatint printed in colours, 1992, on wove, signed and numbered 36/40 in pencil, with full margins, 303 x 355mm (11 3/4 x 13 3/4in)(PL); together with 'Lily', etching and aquatint printed in colours, 1999, inscribed 'H/C', an hors commerce impression aside from the edition of 100, with full margins, 170 x 126mm (6 1/2 x 5in) (PL)(unframed)(2)

£700 - 1,000
€810 - 1,200
US\$910 - 1,300

The print 'Lily' was made to accompany the special edition of Duncan Macmillan's book.

248 AR

DAME ELIZABETH BLACKADDER, OBE, RA (BRITISH, BORN 1931)

Parrots
Etching and aquatint, 1987, on wove, signed and numbered 30/50 in pencil, with full margins, 230 x 300mm (9 1/8 x 11 7/8in)(PL) (unframed)

£500 - 700
€580 - 810
US\$650 - 910

249 † AR

DAME ELIZABETH BLACKADDER, OBE, RA (BRITISH, BORN 1931)

Still Life with Iris
Soft-ground etching and aquatint printed in colours with gold leaf, 1989, on Somerset wove, signed and numbered 60/75 in pencil, printed by Glasgow Print Studio, published by the National Art Collections Fund, with full margins, 430 x 530mm (17 x 20 7/8in)(PL); together with 'Orchidaceae-Masdevallia', etching and aquatint, 1987, on wove, signed and numbered 1/30 in pencil, printed and published by the Glasgow Print Studio, with full margins, 605 x 456mm (23 3/4 x 17 3/4in)(PL)(unframed)(2)

£700 - 1,000
€810 - 1,200
US\$910 - 1,300



250 AR

NICHOLAS GARLAND (BRITISH, BORN 1935)

Annabel's

The complete set of fourteen linocuts, 1985, one with hand-colouring, on Arches, each signed, titled and numbered 159/250 in pencil, with title and justification pages, list of plates and introduction by Lucian Freud, published by Mark Birley, London, the full sheets, in the original black cloth-covered portfolio case, 375 x 255mm (14 3/4 x 10in)(B)(and smaller); 505 x 380mm (19 7/8 x 15in)(SH)(14)

£4,000 - 6,000

€4,600 - 7,000

US\$5,200 - 7,800



251

251 AR

PAULA REGO (BRITISH, BORN 1935)

Life Room II (Rosenthal 229)

Lithograph printed in colours, 2005, on Somerset wove, signed and inscribed 'A/P IX/X' in pencil, an artist's proof aside from the numbered edition of 30, printed and published by the Royal College of Art, London, with full margins, 760 x 560mm (30 x 22in)(SH) (unframed)

£700 - 1,000
 €810 - 1,200
 US\$910 - 1,300

252 AR

PAULA REGO (BRITISH, BORN 1935)

The House Under Ground, from 'Peter Pan'

Etching and aquatint printed in colours, 1992, on Somerset, signed and numbered 35/50 in pencil, printed by Culford Press, London, co-published by the artist and Marlborough Graphics, London, with full margins, 275 x 270mm (10 3/4 x 10 5/8in)(PL)

£600 - 800
 €700 - 930
 US\$780 - 1,000



252



253

253 AR

PAULA REGO (BRITISH, BORN 1935)

Mary, Mary, Quite Contrary II

Etching and aquatint printed in tone, 1989, on wove, signed and numbered 28/50 in pencil, printed by Culford Press, London, with their blindstamp, co-published by the artist and Marlborough Graphics, London, with full margins, 210 x 230mm (8 1/4 x 9in)(PL)

£700 - 1,000
 €810 - 1,200
 US\$910 - 1,300

254 AR

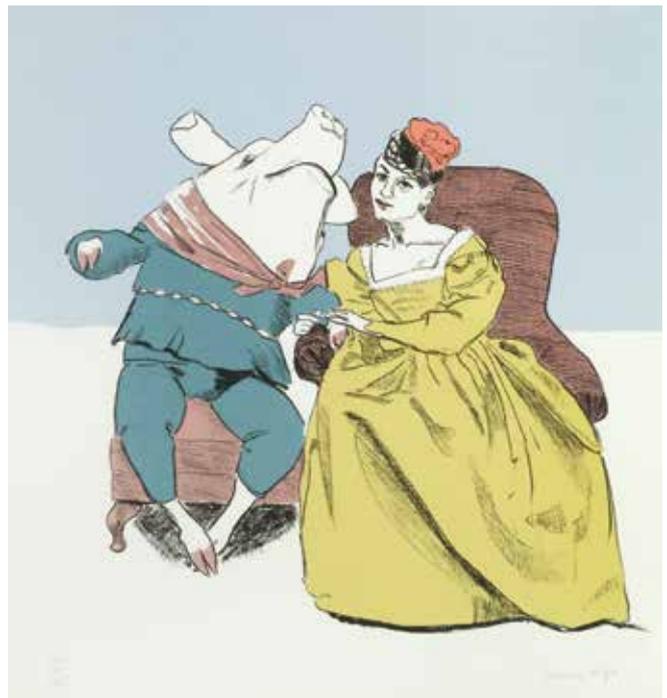
PAULA REGO (BRITISH, BORN 1935)

Prince Pig Marries the Third Sister, from the 'Prince Pig' series
Lithograph printed in colours, 2006, on wove, signed and numbered
14/35 in pencil, printed by The Curwen Studio, Isleworth, co-
published by the artist and Marlborough Graphics, London, the full
sheet printed to the edges, 490 x 470mm (19 3/8 x 18 1/2in)(SH)

£600 - 800

€700 - 930

US\$780 - 1,000



254

255 AR

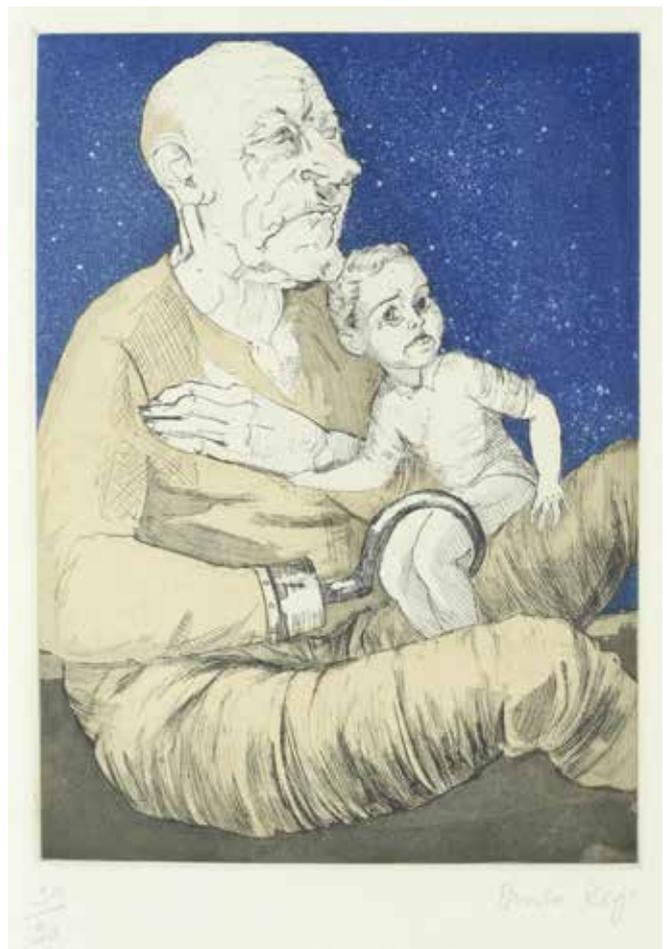
PAULA REGO (BRITISH, BORN 1935)

Captain Hook and the Lost Boy, from 'Peter Pan' (Rosenthal 80)
Etching and aquatint printed in colours, 1992, on Somerset, signed
and numbered 39/50 in pencil, printed by Culford Press, London, co-
published by the artist and Marlborough Graphics, London, with full
margins, 277 x 200mm (10 7/8 x 7 7/8in)(PL)

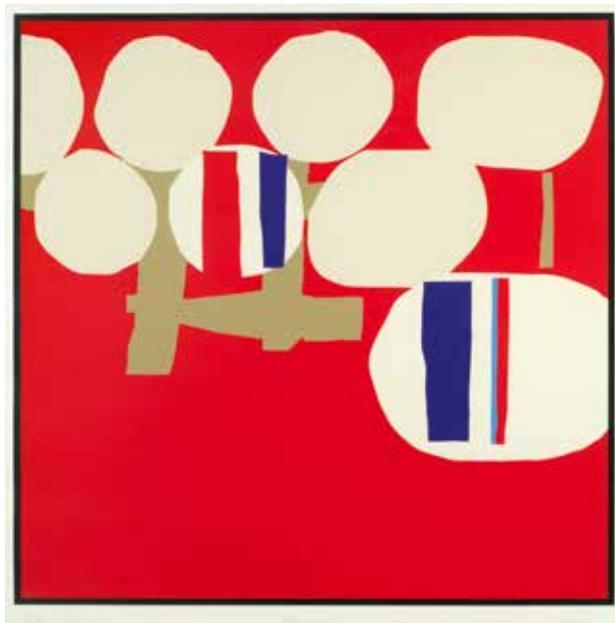
£800 - 1,200

€930 - 1,400

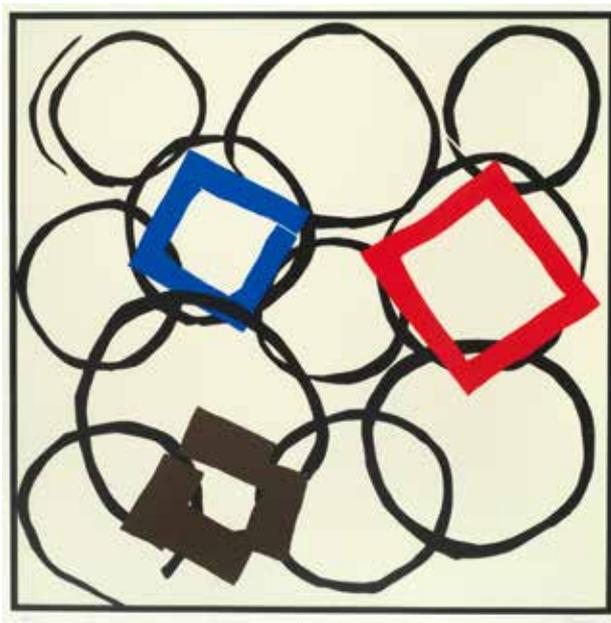
US\$1,000 - 1,600



255



256



257



258

256 AR

SANDRA BLOW R.A. (BRITISH, 1925-2006)

Red Alert

Screenprint in colours, 2000, on wove, signed, titled and inscribed 'A/P I/VII' in pencil, one of seven artist's proofs aside from the numbered edition of 75, printed by Coriander Studios, London, published by CCA, Tilford, with full margins, 720 x 723mm (28 1/4 X 28 3/8in)(l)

£600 - 800
€700 - 930
US\$780 - 1,000

257 AR

SANDRA BLOW R.A. (BRITISH, 1925-2006)

Squares in Orbit

Screenprint in colours, 2000, on wove, signed, titled and inscribed 'A/P I/VII' in pencil, one of seven artist's proofs aside from the numbered edition of 75, printed by Coriander Studios, London, published by CCA, Tilford, with full margins, 723 x 726mm (28 3/8 x 28 1/2in)(l)

£700 - 1,000
€810 - 1,200
US\$910 - 1,300

258 AR

BASIL BEATTIE (BRITISH, BORN 1935)

In, Out, Cut

Screenprint with woodblock printed in colours, 1998, on wove, signed, titled, dated and numbered 44/75 in pencil, printed and published by Advanced Graphics, London, the full sheet printed to the edges, 945 x 1150mm (37 1/4 x 45 1/4in)(SH)

£500 - 700
€580 - 810
US\$650 - 910

259 AR

SEAN SCULLY (IRISH, BORN 1945)

Green Ascending

Woodcut printed in colours, 1991, on handmade wove, signed, titled, dated and numbered 8/20 in pencil, published by Garner Tullis Workshop, New York, the full sheet, 873 x 1070mm (34 3/8 x 42 1/8in)(B)

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,600



259

260 AR

SEAN SCULLY (IRISH, BORN 1945)

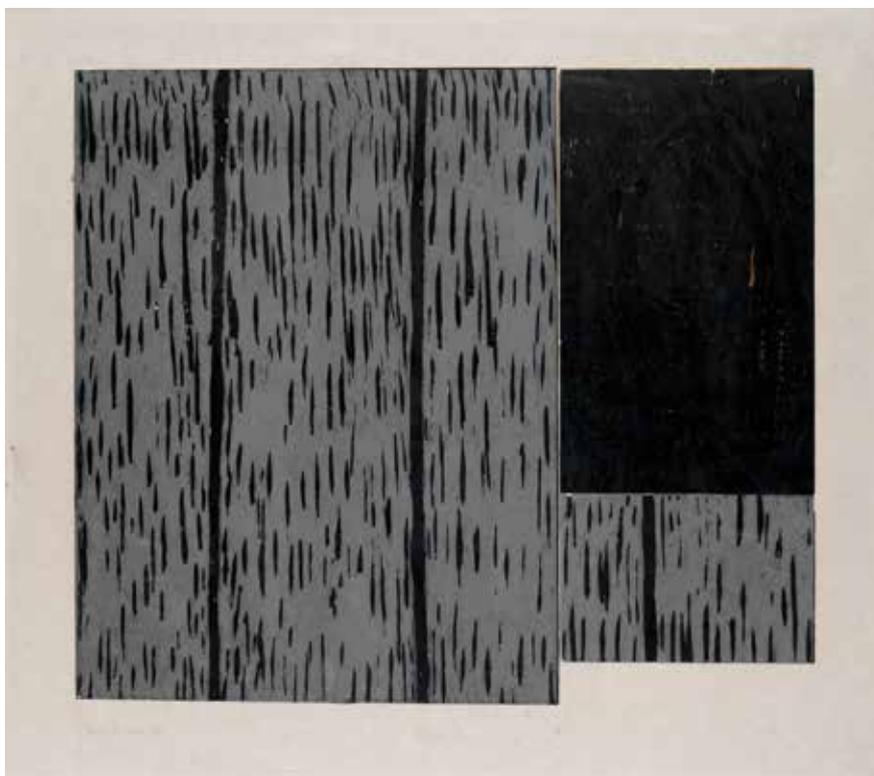
Block

Woodcut printed in colours, 1986, on Japan, signed, titled, dated and numbered 5/30 in pencil, published by Diane Villani Editions, New York, the full sheet, 765 x 890mm (30 1/8 x 35in)(B)

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,600



260



261



262



263



264

261^{AR}

CRAIGIE AITCHISON (BRITISH, 1926-2009)

Still Life with Bird Vase

Screenprint in colours, 2004, on Saunders Waterford, signed, dated and numbered 97/300 in pencil verso, with the accompanying book 'Craigie Aitchison: Pictures', printed and published by Advanced Graphics, London, the full sheet printed to the edges, 278 x 217mm (11 x 8 5/8in)(SH); 305 x 260 x 30mm (12 x 10 1/4 x 1 1/4in)(Vol)(2)

£700 - 1,000
€810 - 1,200
US\$910 - 1,300

262^{AR}

CRAIGIE AITCHISON (BRITISH, 1926-2009)

Maggie, from 'Nine London Birds' (Peck 6)

Lithograph printed in colours, 1994, on wove, signed and numbered 47/80 in pencil, published by the Byam Shaw School of Art, printed by Paupers Press, London, the full sheet printed to the edges, 410 x 315mm (16 1/8 x 12 3/8in)(SH)

£700 - 1,000
€810 - 1,200
US\$910 - 1,300

263^{AR}

CRAIGIE AITCHISON (BRITISH, 1926-2009)

Montecastelli Tree

Screenprint in colours, 2002, on wove, signed, dated and numbered 29/75 in pencil verso, printed and published by Advanced Graphics, London, the full sheet printed to the edges, 305 x 255mm (12 x 10in)(SH)

£700 - 1,000
€810 - 1,200
US\$910 - 1,300

264^{AR}

CRAIGIE AITCHISON (BRITISH, 1926-2009)

Lemon & Birds

Screenprint in colours, 2002, on wove, signed, dated and numbered 41/71 in white ink, published by Advanced Graphics, London, the full sheet, 380 x 432mm (15 x 17in)(SH)

£500 - 700
€580 - 810
US\$650 - 910

265 AR

JOHN BELLANY (BRITISH, 1942-2013)

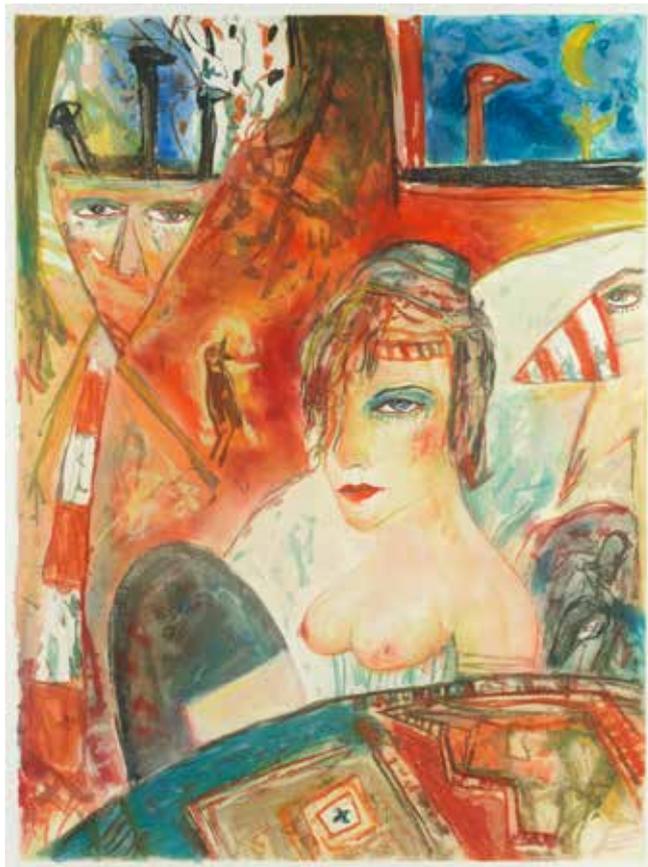
Moonlight, from 'Bellany Sextet'

Etching and aquatint printed in colours, 1993, an unsigned proof aside from the edition of 50; together with seven further etchings, 'Wild Cat from The Scottish Bestiary', 1986, signed and numbered 34/50, 'The Capercaillie sings his lament', 1986, signed and numbered 33/50, 'Raised Beach', signed and numbered 24/45, 'Self Portrait in Hospital I', 1988, signed and numbered 4/20, 'The Scapegoat', 1970, 'Confessions of a Justified Sinner', 1972, 'Skate God', 1979, the last three are unsigned proofs aside from the two editions of 50 and edition of 75 respectively, each on wove, 1080 x 800mm (42 1/2 x 31 1/2in)(unframed)(8)

£700 - 1,000

€810 - 1,200

US\$910 - 1,300



265

266 AR

JOHN BELLANY (BRITISH, 1942-2013)

Old Man and the Sea

Screenprint in colours, 1987, signed and numbered 41/80 in pencil; together with seven etchings: 'Olympia', 1988, signed and numbered 22/40, 'The Capercaillie sings his lament', 1986, signed and numbered 34/50, (both sugarlift etchings), 'Wild Cat from The Scottish Bestiary', 1986, signed and numbered 35/50, 'Self Portrait in Hospital I', 1988, signed and numbered 7/20, 'The Scapegoat', 1970, 'Confessions of a Justified Sinner', 1972, 'Skate God', 1979, the last three are unsigned proofs aside from the two editions of 50 and edition of 75 respectively, each on wove, 755 x 560mm (29 3/4 x 22 1/8in)(and smaller)(unframed)(8)

£700 - 1,000

€810 - 1,200

US\$910 - 1,300



266



267



268



269



270

267 AR

DAMIEN HIRST (BRITISH, BORN 1965)

I once was what you are You will be what I am
Etching, 2006, on wove, signed and dedicated 'For Jack' in pencil,
one from a series of unpublished proofs printed as a Christmas
present for Damien Hirst's employees at his studio, supposedly the
full sheet, 373 x 300mm (14 5/8 x 11 3/4in)(PL)

£600 - 800
€700 - 930
US\$780 - 1,000

268 AR

DAMIEN HIRST (BRITISH, BORN 1965)

Home Sweet Home
Screenprint in colours, 1996, on porcelain plate, numbered
318/1500, published by Sid Powell for Gagosian Gallery, 211mm
(8in)(diameter)

£600 - 800
€700 - 930
US\$780 - 1,000

269 AR

DAMIEN HIRST (BRITISH, BORN 1965)

The Death of God, Galguera Gallery, Mexico
Lithographic poster printed in colours, 2006, on wove, signed in
black felt-tip pen, from the edition of 100, published by Other Criteria,
London, the full sheet printed to the edges, 840 x 595mm (33 1/8 x
23 1/2in)(SH)(unframed)

£500 - 700
€580 - 810
US\$650 - 910

270 AR

DAMIEN HIRST (BRITISH, BORN 1965)

Blue Butterfly (small)
Photogravure in colours, 2008, on wove, signed and dedicated 'For
Jack' in pencil, a proof aside from the numbered edition of 75, with
red inkstamp 'Happy Christmas 2008', with wide margins, 245 x
298mm (9 5/8 x 11 3/4in)(PL)

£1,500 - 2,000
€1,700 - 2,300
US\$2,000 - 2,600

271 AR

DAMIEN HIRST (BRITISH, BORN 1965)

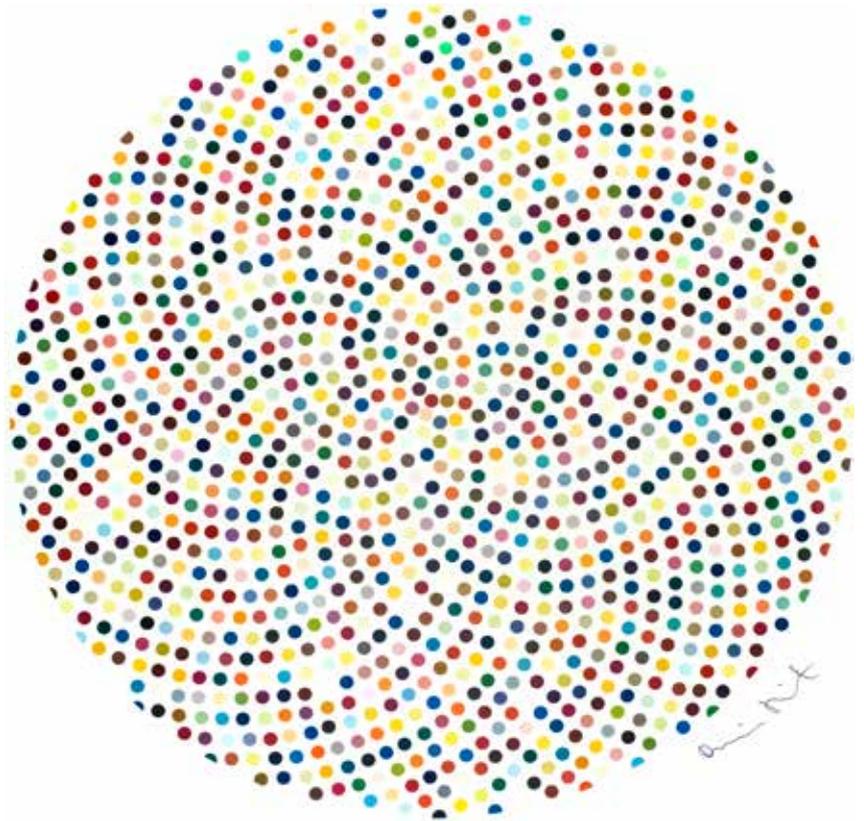
Valium

Lambda inkjet print in colours, 2000, on glossy Fujicolor Professional paper, signed in black felt-tip pen, numbered 281/500 verso, published by Eyestorm, London, the full sheet, 1270 x 1270mm (50 x 50in)(SH)

£5,000 - 7,000

€5,800 - 8,100

US\$6,500 - 9,100



271

272 AR

DAMIEN HIRST (BRITISH, BORN 1965)

Lysergic Acid Diethylamide (LSD)

Lambda inkjet print in colours, 2000, on glossy wove, signed in black felt-tip pen, numbered from the edition of 300 in black ballpoint pen verso, published by Eyestorm, London, the full sheet, 1060 x 1265mm (41 3/4 x 49 3/4in)(SH)

£5,000 - 7,000

€5,800 - 8,100

US\$6,500 - 9,100



272

ArtforEve

Lots 273-285

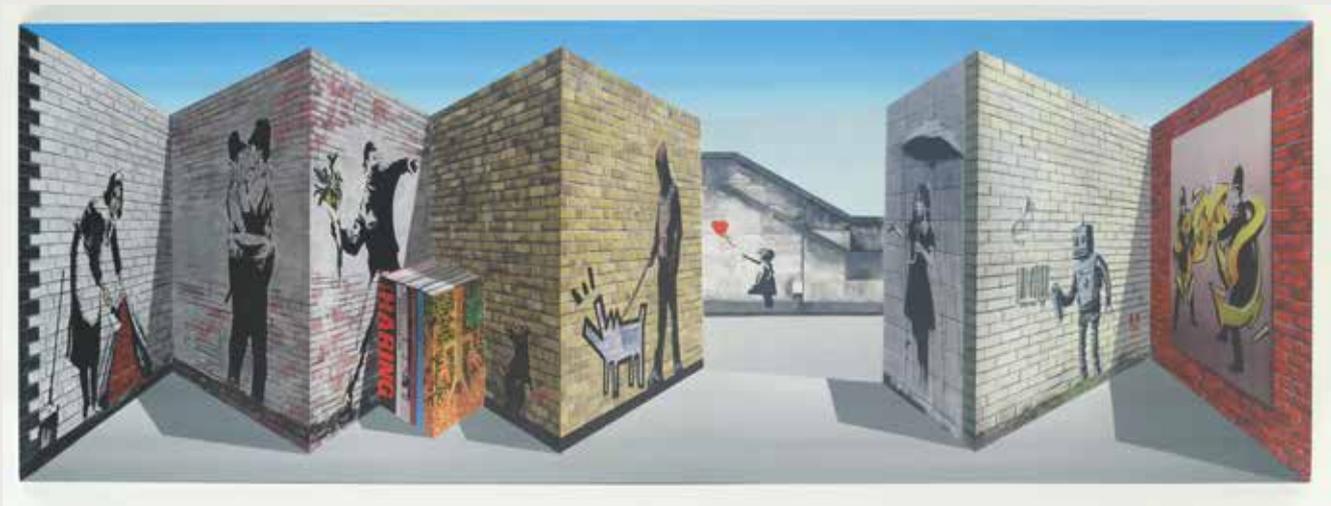


"I am so pleased to support The Eve Appeal's art auction raising much-needed funds for the charity. Please join us in supporting The Eve Appeal's mission: raising awareness of the symptoms of gynecological cancers and achieving a future where fewer women develop these. A future where more women survive gynecological cancers"

– Cate Blanchett (Actress, member of the Eve Appeal Committee)

The Eve Appeal is focussed on raising awareness of the five gynaecological cancers (cervical, ovarian, womb, vaginal & vulval) which can affect women of any age as well as funding world class research. The charity works to ensure women are empowered and stop them dying too young.

The following lots 273-285 have been donated by an exclusive selection of British avant-garde artists raising funds for The Eve Appeal charity.



273

273

PATRICK HUGHES (BRITISH, BORN 1939)

Banksy

Hand-painted 3D multiple with archival inkjet, 2018, signed and inscribed 'H.C.' in pencil, an hors commerce aside from the numbered edition of 100, published by Flowers Gallery, London, in a perspex presentation box, overall 440 x 1020 x 170mm (17 1/4 x 40 1/8 x 6 3/4in)

£4,000 - 6,000
€4,600 - 7,000
US\$5,200 - 7,800

"I live and work in Shoreditch where Banksy has sprayed since about 2003. In this multiple I can make brick walls turn and move up and down and left to right. Banksy's graffiti is sprayed on to walls so it gives me the chance to put both walls and his art in my work. I leave room for the viewer to move around in my reverspectives, and Banksy leaves room for the onlooker to make up their own mind about his art."

Patrick Hughes





274



275

274

BAMBI (BRITISH, BORN 1982)

Give a girl the right shoes and she can conquer the World
Spray-paint, stencil, linocut and diamond dust, 2019, on wove, signed in red pencil, inscribed 'EVE & 0001' verso, a unique impression, exclusively produced on the occasion of the ArtforEve charity auction, printed and published by the artist and Endangered Editions, London, with their blindstamp, the full sheet, 1025 x 330mm (40 3/8 x 13in)(SH)

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 2,000

275

GRAYSON PERRY (BRITISH, BORN 1960)

Kateboard
Offset lithograph and screenprint in colours, 2017, on wooden skateboard deck, signed in black ink, additionally stamped-signed and marked 'Artist proof 11/25', an artist's proof aside the numbered edition of 999, co-published by the artist and The Skateroom, Brussels, overall size 800 x 200 x 10mm (31 1/2 x 7 7/8 x 3/8in)

£200 - 300
€230 - 350
US\$260 - 390

"I was a keen skateboarder for ten years or so when I was young. In the 1980s skateboarding aligned itself with punk and played up its outlaw credentials - skating in illegal spots, graffiti, thrash metal bands. Only a whiff of that edginess still clings to the sport. So when I was asked by The Skateroom to design a board I was very aware of the social context of any image I were to place on it. The Skateroom collaborates with artists on deck designs and the profits go on to help finance social projects. This combination of waning street credibility and doing 'good works' seemed to slip in easily amongst certain themes in my other work. The image is the Duchess of Cambridge in the form of a monumental church brass. She is a popular figure who does good works and a church brass might be the only context where we would get to stand on top of a member of the Royal Family."

Grayson Perry

276

JONATHAN YEO (BRITISH, BORN 1970)

Cara Study XII (Groucho)
Archival pigment print with hand-finished varnish, 2016, on Hahnemühle Photo Rag, signed and inscribed 29/45 in pencil, the full sheet printed to the edges, 495 x 495mm (19 1/2 x 19 1/2in)(SH)

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 2,000



276



277

277

SARA POPE (BRITISH, BORN 1971)

Electric

Archival inkjet with screenprint, varnish and glow, 2018, on Somerset Satin, signed and numbered 23/30 in pencil, the full sheet, 850 x 860mm (33 1/2 x 33 7/8in)(SH)

£500 - 700

€580 - 810

US\$650 - 910

278

JULIAN OPIE (BRITISH, BORN 1958)

Handbag, from 'Melbourne Statuettes Series'

Patinated black bronze on crema, grey light stone base, 2018, signed in black ink on a label affixed to the underside, one of four artist's proofs aside from the numbered edition of 25, overall size 510 x 190 x 120mm (20 1/8 x 7 1/2 x 4 3/4in)

£5,000 - 7,000

€5,800 - 8,100

US\$6,500 - 9,100

"My grandfather had a walnut and leather desk in his office and certain heavy expensive items sat on this at my eye level. Bakelite lamps and stone pen holders, leather-bound books and glass bottles of ink. We live in a mental construct like a computer game; we navigate through what we see and sense making thousands of computations and judgments to stay safe and function. I draw the people waiting to cross a busy road checking their phones and shifting their balance and bags and turn them into models, stand-ins that can be placed and played with. A person casts a shadow that is a flat drawing of themselves that can be seen, copied and rebuilt. A photograph is a cast light shadow and so is a drawing but it includes the artist, the drawer as part of that process. Anyway there on the surface of the desk the statuettes can stand and turn the surface into their surface, the desk becomes a pavement."

Julian Opie



278

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



279

279

THE CONNOR BROTHERS (BRITISH)

Every Saint has a Past and every Sinner has a Future
Giclée printed in colours with screenprint varnish, 2017, on wove, signed, dated and inscribed 'AP' in pencil, an artist's proof aside from the numbered edition of 95, with full margins, 1200 x 750mm (47 1/4 x 29 1/2in)(SH)

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 2,000

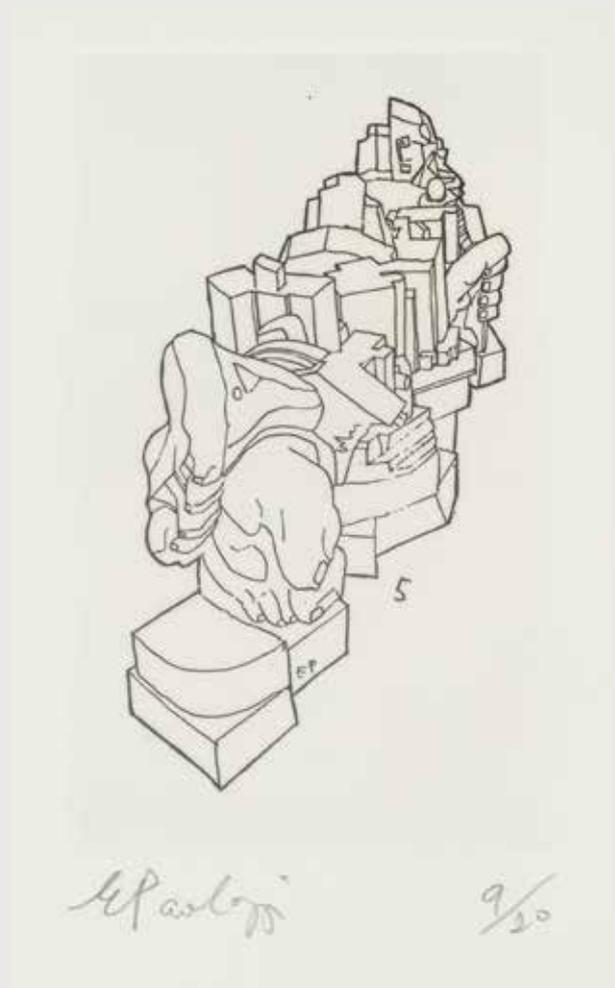
280

SIR EDUARDO PAOLOZZI (1924-2005)

Untitled

Etching, on wove, signed and numbered 9/20 in pencil, with full margins, 180 x 110mm (7 1/8 x 4 3/8in)(PL)

£500 - 700
€580 - 810
US\$650 - 910



280

281

HOWARD HODGKIN (BRITISH, 1932-2017)

Books for the Paris Review (Heenk 100)
Etching with aquatint and carborundum
printed in colours, with hand-colouring by
Jack Shirreff, 1997, on handmade cotton
paper, signed with the initials, dated and
inscribed 'AP X/X' in pencil, an artist's
proof aside from the numbered edition of
100, printed by 107 Workshop, Wiltshire,
published by The Paris Review, New York,
the full sheet, 380 x 425mm (15 x 16 3/4in)
(SH)

£2,500 - 3,500
€2,900 - 4,100
US\$3,300 - 4,600



281

282

ANISH KAPOOR (BRITISH, BORN 1954)

Untitled

Polymer gravure etching in colours, 2015, on
BFK Rives, signed and numbered 37/100 in
pencil, with full margins, 330 x 400mm (13 x
15 3/4in)(SH)

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900



282



283

MARC QUINN (BRITISH, BORN 1964)

Unique Prismatic Labyrinth

Original digital print with hand-applied oil paint, 2018, on Hahnemühle Photo Rag, signed in pencil, a unique impression, the full sheet, 700 x 500mm (27 5/8 x 19 5/8in)(SH)

£8,000 - 12,000

€9,300 - 14,000

US\$10,000 - 16,000



284

284

TERRY O'NEIL (BRITISH, BORN 1938)

Twiggy, London
 Gelatin silver print, 1975, signed and numbered 4/50 in black ink, the full sheet, 453 x 453mm (17 3/4 x 17 3/4in)(l)

£1,500 - 2,000
 €1,700 - 2,300
 US\$2,000 - 2,600

285

TOMMA ABTS (GERMAN, 1967)

Untitled (Wavy Line)
 Etching and aquatint printed in colours, 2015, on wove, signed, dated and inscribed 'AP 4' in pencil, an artist's proof aside from the numbered edition of 20, printed and published by Crown Point Press, San Francisco, with full margins, 570 x 425mm (22 1/2 x 16 3/4in) (PL)

£3,000 - 5,000
 €3,500 - 5,800
 US\$3,900 - 6,500

"I develop something without any preconceptions of what it is going to look like, so, to give it a meaning and sense of self-evidence, I try to define the forms precisely. The forms don't stand for anything else, they don't symbolize anything or describe anything outside of painting. They represent themselves."

Tomma Abts



285



Tracey Emin. LOVE IS A STRANGE
THING.
Fig 1. Monday 19th June 6-9 pm.
2-3 Foreham Street London W1V 3AJ

286



287



288

286^{AR}

TRACEY EMIN (BRITISH, BORN 1963)

Love Is a Strange Thing

Offset lithograph printed in colours, 2000, on glossy wove, signed and dated in black ink, numbered 196/250 in pencil verso, published by White Cube, London, the full sheet printed to the edges, 703 x 538mm (27 5/8 x 21 1/8in)(SH)(unframed)

£500 - 700

€580 - 810

US\$650 - 910

287^{AR}

TRACEY EMIN (BRITISH, BORN 1963)

In My Mind II

Polymer gravure, 2014, on wove, signed, titled, dated and numbered 89/100 in pencil, the full sheet, 365 x 295mm (14 1/4 x 11 5/8in)(SH)

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 2,000

288^{AR}

TRACEY EMIN (BRITISH, BORN 1963)

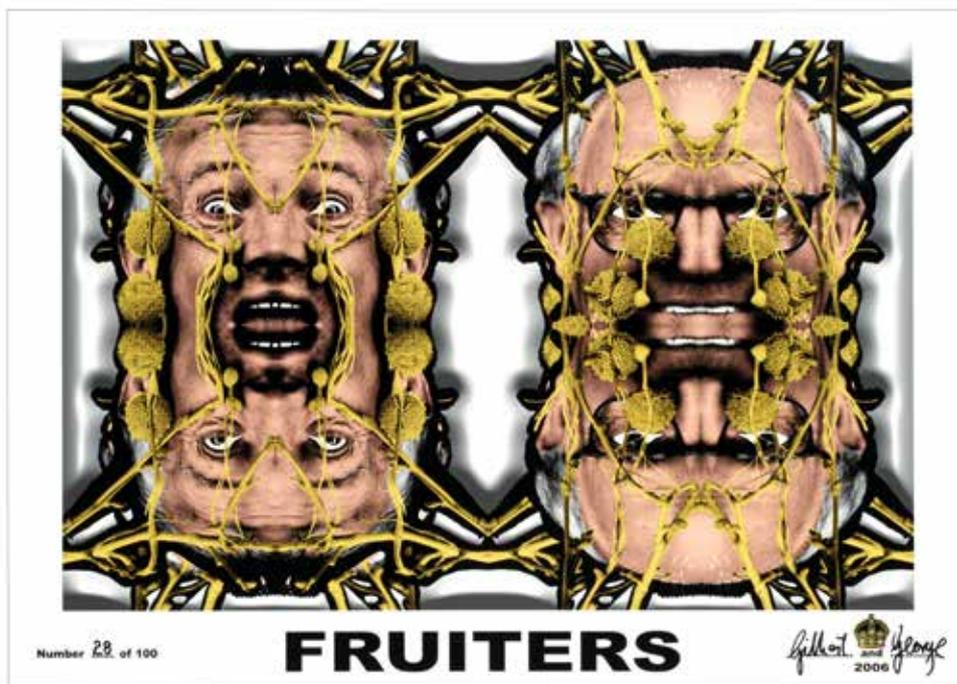
Laying Back

Linocut, 2008, on Somerset wove, signed, dated and inscribed 'A/P' in pencil, with full margins, 755 x 565mm (29 3/4 x 22 1/4in)(SH) (unframed)

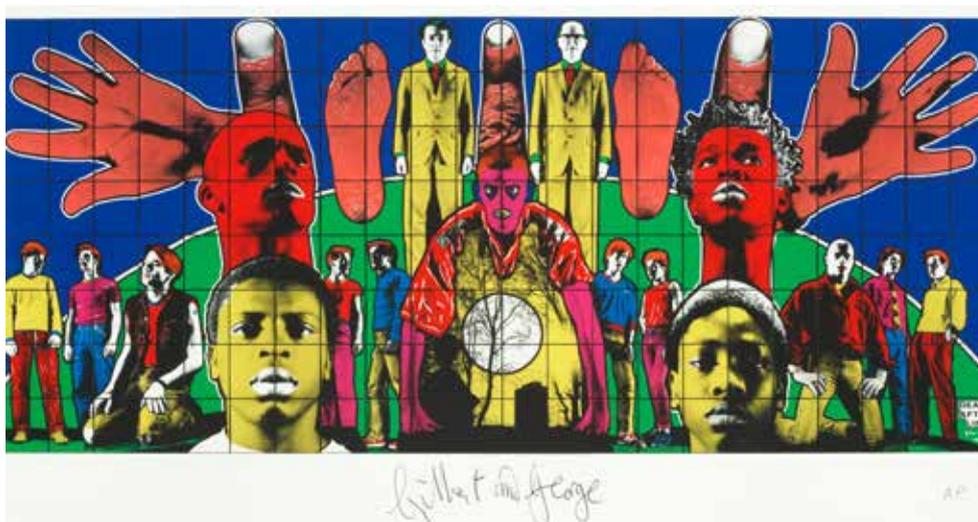
£800 - 1,200

€930 - 1,400

US\$1,000 - 1,600



289



290

289 AR

GILBERT & GEORGE (ITALIAN/BRITISH, BORN 1943 & 1942)

Fruiters

Digital pigment print in colours, 2006, on smooth wove, signed and numbered 28/100 in black felt-tip pen, the full sheet 629 x 878mm (24 3/4 x 34 1/2in)(SH); together with 'Perv Duo Desecrate Tate Modern: Pictures, Evening Standard', digital pigment print in colours, 2007, on smooth wove mounted on board, signed, dated and numbered 19/250 in black felt-tip pen, the full sheet, 679 x 487mm (26 3/4 x 19 1/4in)(SH)(2 unframed)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,600

290 AR

GILBERT & GEORGE (ITALIAN/BRITISH, BORN 1943 & 1942)

Death After Life

Archival inkjet printed in colours, 2010, on wove, signed in black ink, inscribed 'AP' in pencil, an artist's proof aside from the numbered edition of 100, the full sheet, 242 x 457mm (9 1/2 x 14in)(SH) (unframed)

£600 - 800

€700 - 930

US\$780 - 1,000



291 AR

JULIAN OPIE (BRITISH, BORN 1958)

Twenty-Six Portraits

The complete set of twenty-six prints in colours, sixteen lithographs, five Lambda prints and five screenprints, 2006, on wove, signed and numbered 79/250 in pencil on the justification page, published by Alan Cristea Gallery, London, the full sheets, the lithographs bound and the other prints tipped-in (as issued), within the original cloth cover and the navy silk-covered slipcase with lettering on the spine, 436 x 307mm (17 1/8 x 12 1/8in)(Vol)

£2,500 - 3,500

€2,900 - 4,100

US\$3,300 - 4,600

292 AR

JULIAN OPIE (BRITISH, BORN 1958)

Woman Taking Off Man's Shirt (Cristea p.244)
Screenprint in colours, 2003, on wove, from the edition of an unknown size, published by K21 Kunstsammlung Nordrhein-Westfalen, Düsseldorf, with full margins, 1000 x 600mm (39 3/8 x 23 5/8in)(SH)(unframed)

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 2,000

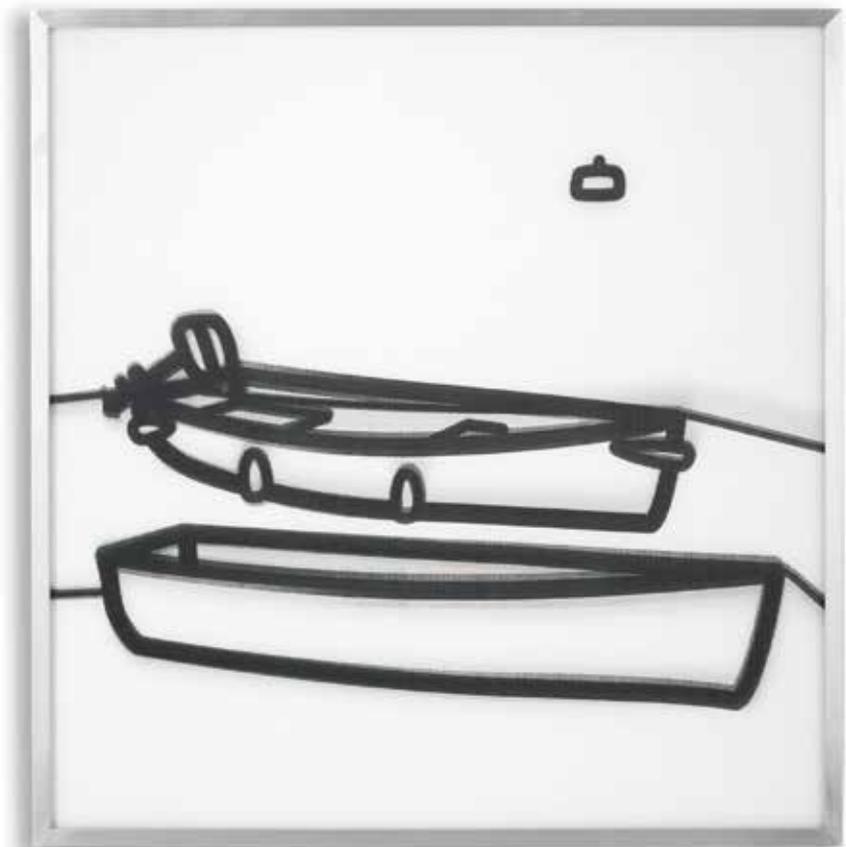


293 AR

JULIAN OPIE (BRITISH, BORN 1958)

Boats 1, from 'Nature 2'
Lenticular acrylic panel, 2015, signed and numbered 17/35 in black ink on a label verso, in the artist's brushed aluminium frame, published by Alan Cristea Gallery, London, 595 x 595mm (23 3/8 x 23 3/8in)(overall)

£3,000 - 5,000
€3,500 - 5,800
US\$3,900 - 6,500



292

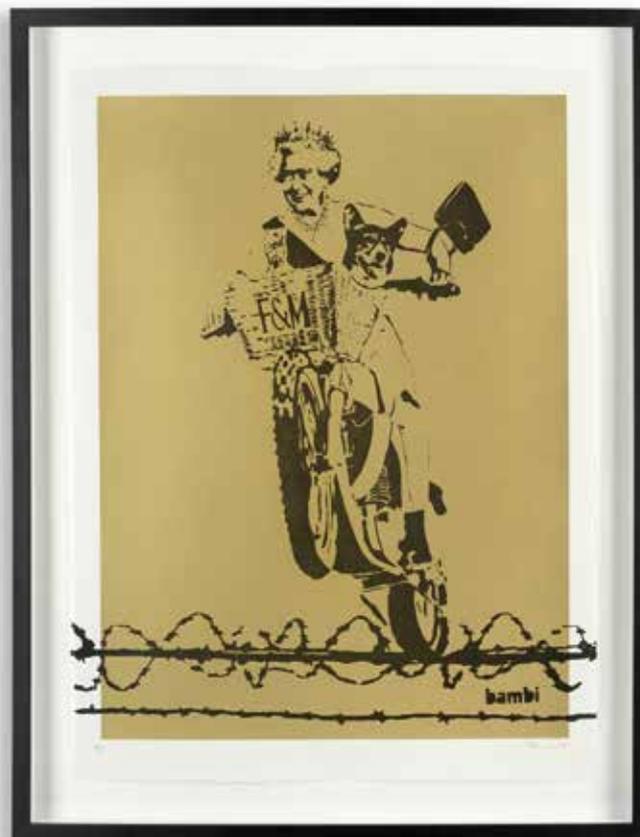
293

294 AR

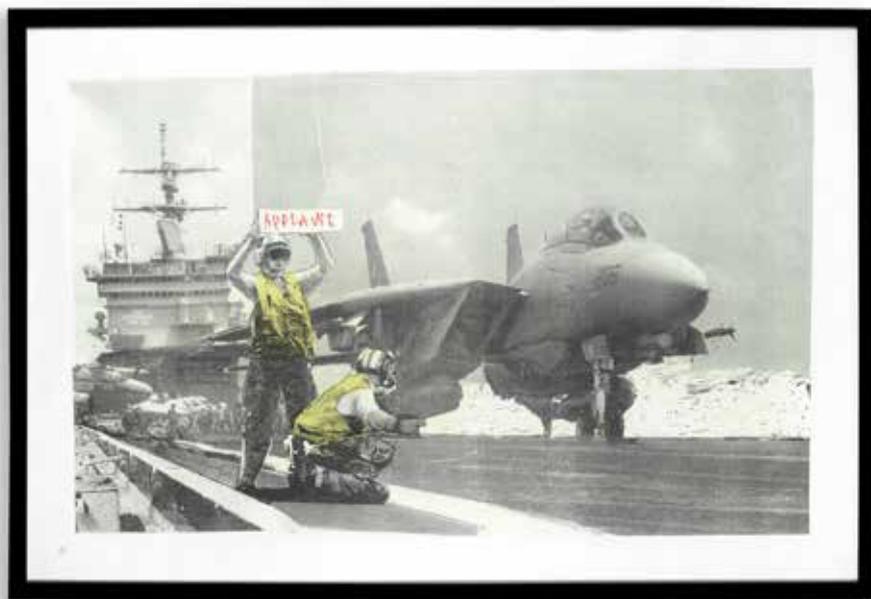
BAMBI (BRITISH, BORN 1982)

Dog Save The Queen (Gold)
Screenprint in colours, 2018, on wove,
signed and inscribed 'A/P' in pencil, an
artist's proof aside from the numbered
edition of 20, co-published by the artist and
Endangered Editions, London, with their
blindstamp, the full sheet, 760 x 560mm (29
7/8 x 22in)(SH)

£600 - 800
€700 - 930
US\$780 - 1,000



294



295

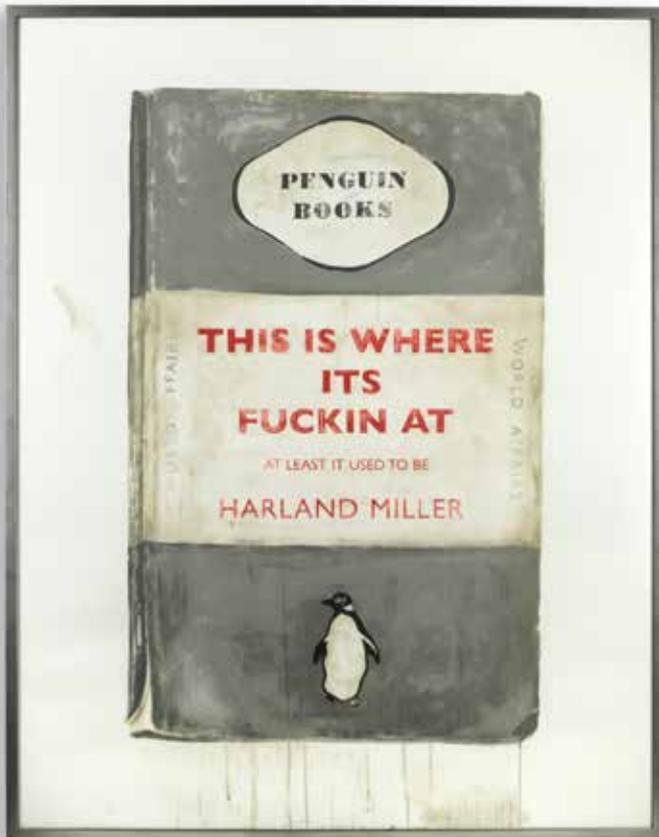
295 AR

BANKSY (BRITISH, BORN 1975)

Applause
Screenprint in colours, 2006, on wove,
numbered 473/500 in pencil, published
by Pictures on Walls, London, with their
blindstamp, with full margins, 665 x 1065mm
(26 1/8 x 41 7/8in)(I)

£5,000 - 7,000
€5,800 - 8,100
US\$6,500 - 9,100

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



296

296 AR

HARLAND MILLER (BRITISH, BORN 1964)

This Is Where It's Fucking At
Screenprint in colours, 2012, on wove,
signed, dated and numbered 45/50 in pencil,
the full sheet printed to the edges, 1400 x
1100mm (55 1/8 x 43 3/8in)(SH)

£8,000 - 12,000
€9,300 - 14,000
US\$10,000 - 16,000

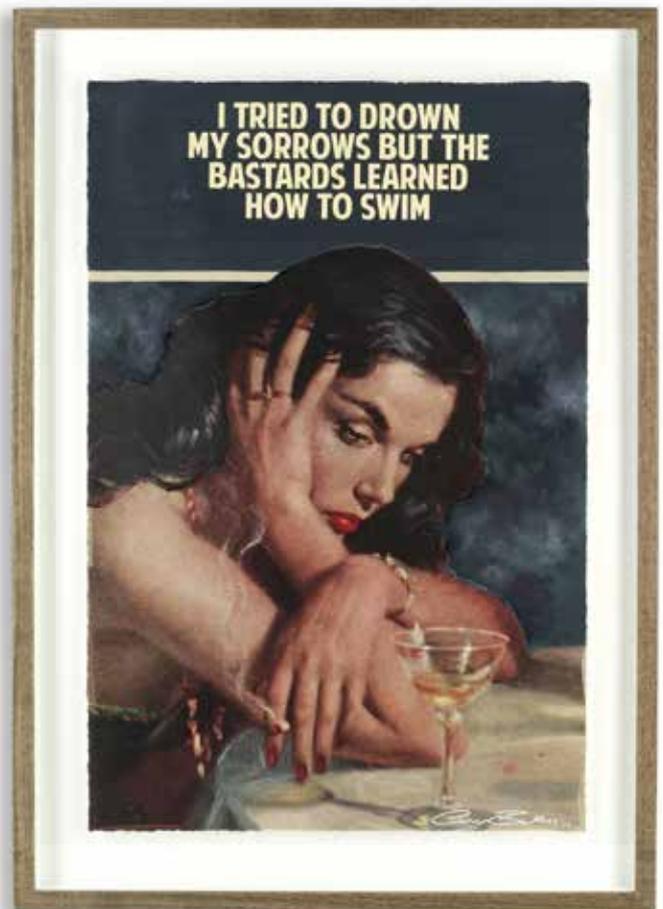
297 AR

THE CONNOR BROTHERS (BRITISH)

I tried to drown my sorrows but the bastards learnt how to swim

Giclée and screenprint with hand-applied oil,
acrylic and varnish, 2017, on heavy wove,
signed and dated in white ink, a unique
impression, the full sheet, in the artist's
designated frame, 745 x 500mm (29 3/8 x
19 3/4in)(SH)

£5,000 - 7,000
€5,800 - 8,100
US\$6,500 - 9,100



297



298

298 AR

BLEK LE RAT (FRENCH, BORN 1952)

The Man who walks through Walls
Screenprint in colours, 2007, on Somerset wove, signed and numbered 81/250 in pencil, the full sheet, 733 x 535mm (28 3/4 x 21in)(SH); together with 'The Last Tango', screenprint, 2007, on Somerset wove, signed and numbered 86/145 in pencil, the full sheet, 594 x 566mm (23 3/8 x 22 1/4in) (2 unframed)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,600



299

299 AR

RALPH IDRIS STEADMAN (BRITISH, BORN 1936)

Savage Journey to the Heart of the American Dream

Screenprint in colours, 2006, on wove, signed and numbered 202/250 in pencil, printed by Petro III Graphics, Lexington, Kentucky, with full margins, 432 x 631mm (17 x 24 7/8in)(l)

£500 - 700

€580 - 810

US\$650 - 910



300

300

FAILE (AMERICAN, ACTIVE SINCE 1999)

Bad Seed (l)

Screenprint, spraypaint and acrylic in colours, 2007, on wove, signed and inscribed '1986' in pencil, further stamp-numbered 01/12 and dated 2007 verso, published by the artists, with their blindstamp, the full sheet, 456 x 606mm (18 x 23 7/8in)(SH); together with 'Butterfly Girl (Pink and Creme)', screenprint and acrylic, 2006, on wove, signed and inscribed '1987' in pencil, stamp-numbered 02/11 and dated 2006 verso, published by the artists, with their blindstamp, the full sheet, 895 x 638mm (35 1/4 x 25 1/8in)(SH) (2 unframed)

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,600



301

301

FAILE (AMERICAN)

Bunny Girl; Sinful Pleasures

Screenprint in colours, 2006, on wove, signed, dated and numbered 39/150 in pencil, printed and published by Pictures on Walls, London, with their blindstamp, 695 x 500mm (27 3/8 x 19 5/8in) (SH); together with 'Sinful Pleasures', screenprint in colours, 2003, on wove, signed and inscribed '1986' in pencil, date-stamped verso, printed and published by the artist, with their blindstamp, 912 x 634mm (36 x 25in)(SH)(unframed)(2)

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,600

302

FAILE (AMERICAN)

Bunny Boy II

Screenprint and mixed media, 2006, on wove, signed and inscribed '1986' in pencil, published by the artist, with the artist's blindstamp, the full sheet printed to the edges, 500 x 380mm (19 5/8 x 15in)(SH)

£1,800 - 2,200

€2,100 - 2,600

US\$2,300 - 2,900

303

FAILE (AMERICAN)

Macbeth

Screenprint in colours, 2006, on wove, signed, dated and numbered 158/250 in pencil, printed and published by Pictures on Walls, London, with the artist's and the publisher's blindstamp, with full margins, 660 x 475mm (26 x 18 3/4in)(l)

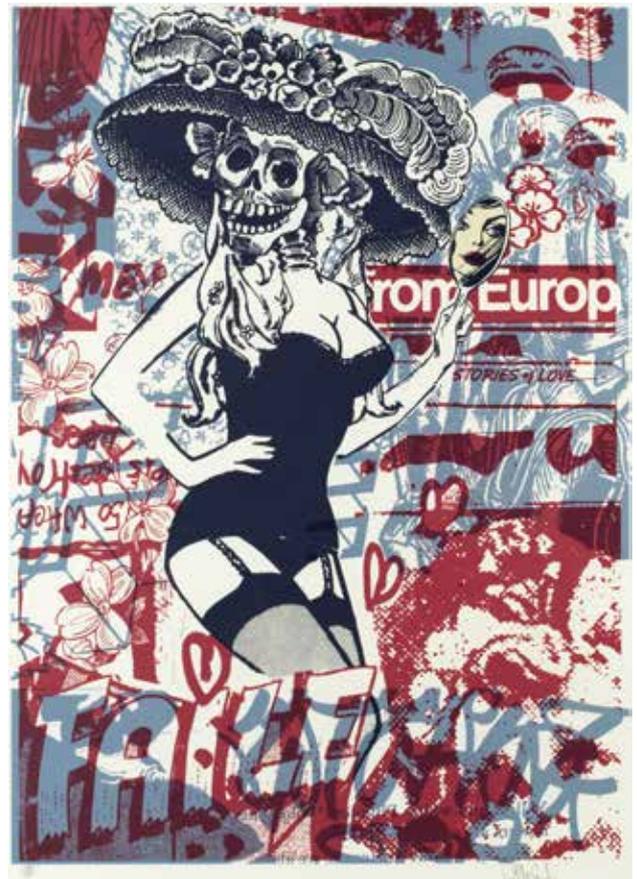
£700 - 1,000

€810 - 1,200

US\$910 - 1,300



302

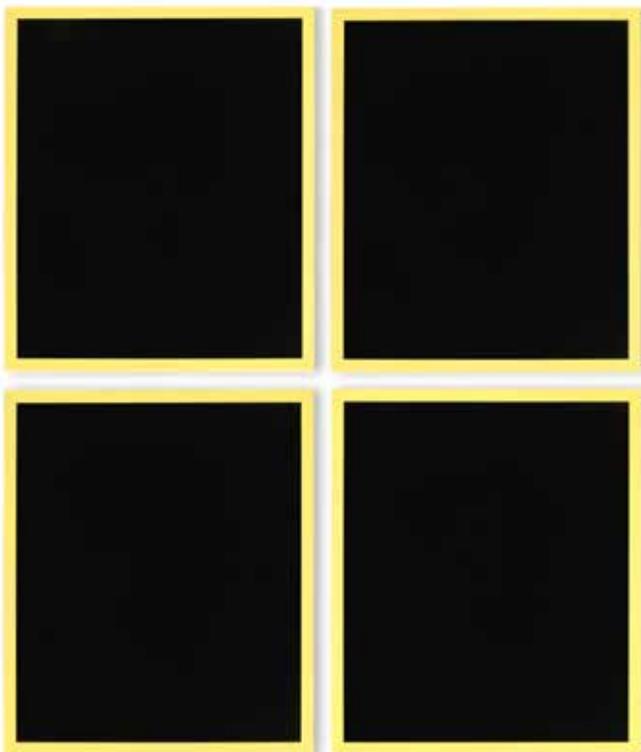


303

AAAAARRR
 RRRRRRRGGG
 GGGGGGHH
 YHHHHHHH
 HHHH!!!



304



305

304

VARIOUS ARTISTS

Other Men's Flowers

The complete portfolio, 1994, comprising fifteen works of various media, on various papers, with title and justification pages, signed in pencil or ink by the participating artists and numbered 16/20 on the justification, aside the standard edition of 100, the full sheets, loose as issued, in original blue solander box with title printed on the uppers, overall 620 x 490mm (23 1/2 x 19 1/4in)(15)(overall)(Folio)

£1,000 - 1,500
 €1,200 - 1,700
 US\$1,300 - 2,000

305 AR

GARY HUME RA (BRITISH, BORN 1962)

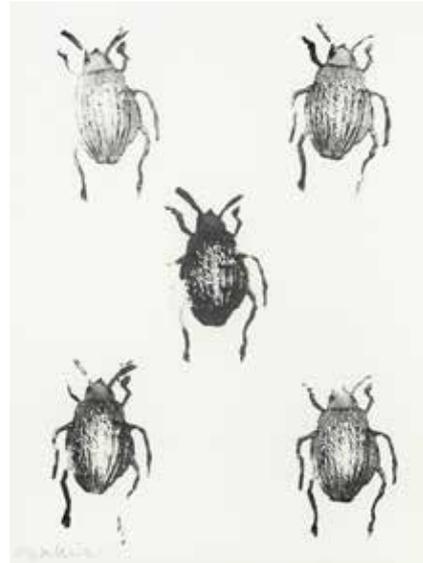
One Thousand Windows

Four works in acrylic on paper, 2013, signed, titled, dated and numbered respectively 513, 514, 556, 558 from the edition of 1000 verso, in frames designed by the artist, 370 x 315mm (14 5/8 x 12 3/8in)(overall)(4)

£1,000 - 1,500
 €1,200 - 1,700
 US\$1,300 - 2,000



306



307



308



309

306 AR

GAVIN TURK (BRITISH, BORN 1967)

Metamorphosis, from 'Bugs: A Portfolio'
Lithograph printed in colours, 2000, on wove, signed, titled, dated and numbered 12/90 in pencil, published by the Byman Shaw School of Art, London, the full sheet, 405 x 255mm (16 x 10 1/8in)(SH)

£500 - 700
€580 - 810
US\$650 - 910

307 AR

MARK WALLINGER (BRITISH, BORN 1959)

King Edward and the Colorado Beetle, from 'Bugs: A Portfolio'
Potato print in black, 2000, on wove, signed in pencil, from the edition of 105, published by the Byman Shaw School of Art, London, the full sheet, 405 x 305mm (15 7/8 x 12in)(SH)

£700 - 1,000
€810 - 1,200
US\$910 - 1,300

308 AR

PETER DOIG (BRITISH, BORN 1959)

King's Cross Mosquito, from 'Bugs: A Portfolio'
Drypoint-etching, sugar-lift and aquatint printed in colours, 2000, on wove, signed and numbered 4/90 in pencil, published by the Byman Shaw School of Art, London, with full margins, 140 x 189mm (5 1/2 x 7 1/2in)(PL)

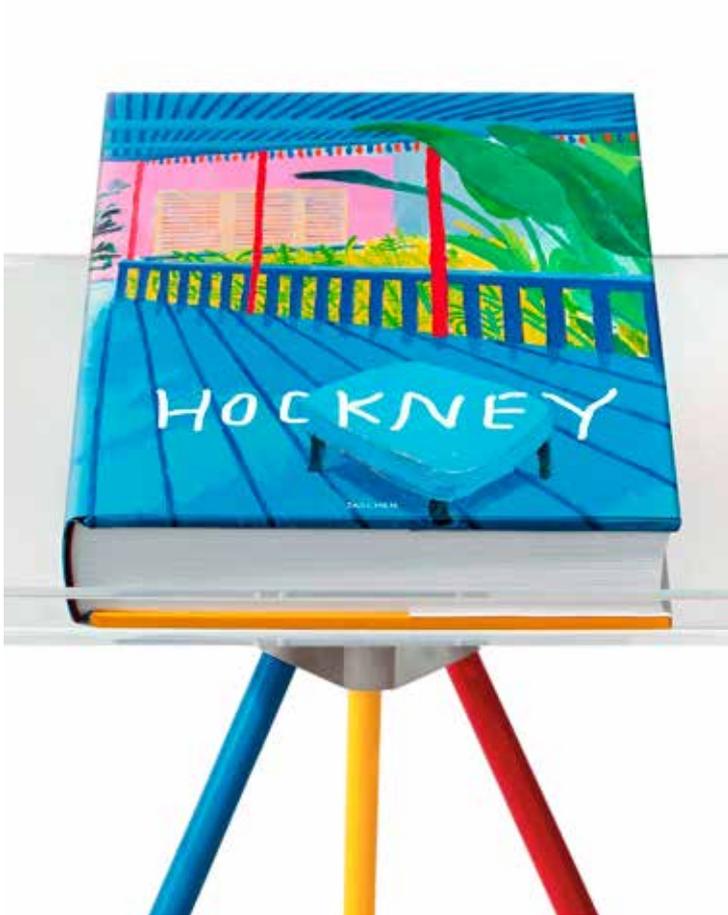
£1,500 - 2,000
€1,700 - 2,300
US\$2,000 - 2,600

309 AR

PETER DOIG (BRITISH, BORN 1959)

Canoe
Aquatint printed in colours, 2008, on wove, signed and numbered 266/500 in pencil, the full sheet printed to the edges, 593 x 750mm (23 3/8 x 29 1/2in)(SH)(unframed)

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,600



310

310 ^{AR}

DAVID HOCKNEY (BRITISH, BORN 1937)

A Bigger Book

The book, 2016, signed on the title-page in black ink, from the total edition of 10,000, with title-page text and reproductions, bound as published, with the painted metal bookstand designed by Marc Newson, overall size 700 x 500mm (27 1/2 x 19 1/2in)

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 2,000

311 ^{AR}

PATRICK HUGHES (BRITISH, BORN 1939)

Jazz

Hand-painted 3D multiple with archival inkjet, 2016, signed and numbered 50/50 in pencil, published by Flowers Gallery, London, in a perspex presentation box, 430 x 910 x 185mm (17 x 35 7/8 x 7 1/4in)(overall)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,500

312 ^{AR}

PATRICK HUGHES (BRITISH, BORN 1939)

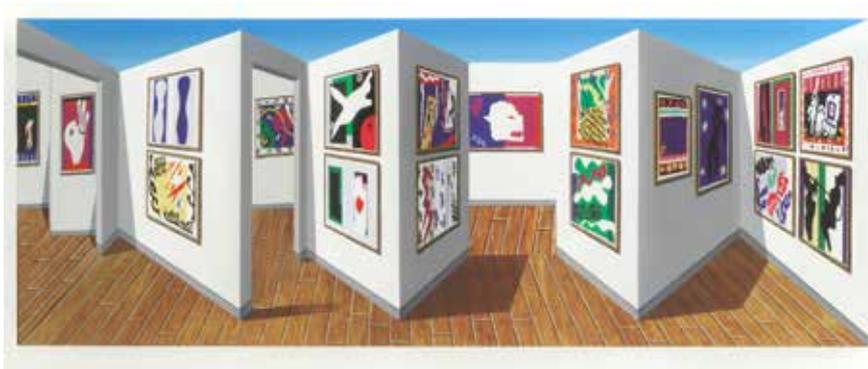
Great Wall

Hand-painted 3D multiple with archival inkjet, 2016, signed and numbered 19/50 in pencil, published by Flowers Gallery, London, in a perspex presentation box, 455 x 1130 x 157mm (18 x 44 1/2 x 6 1/4in)(overall)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,500



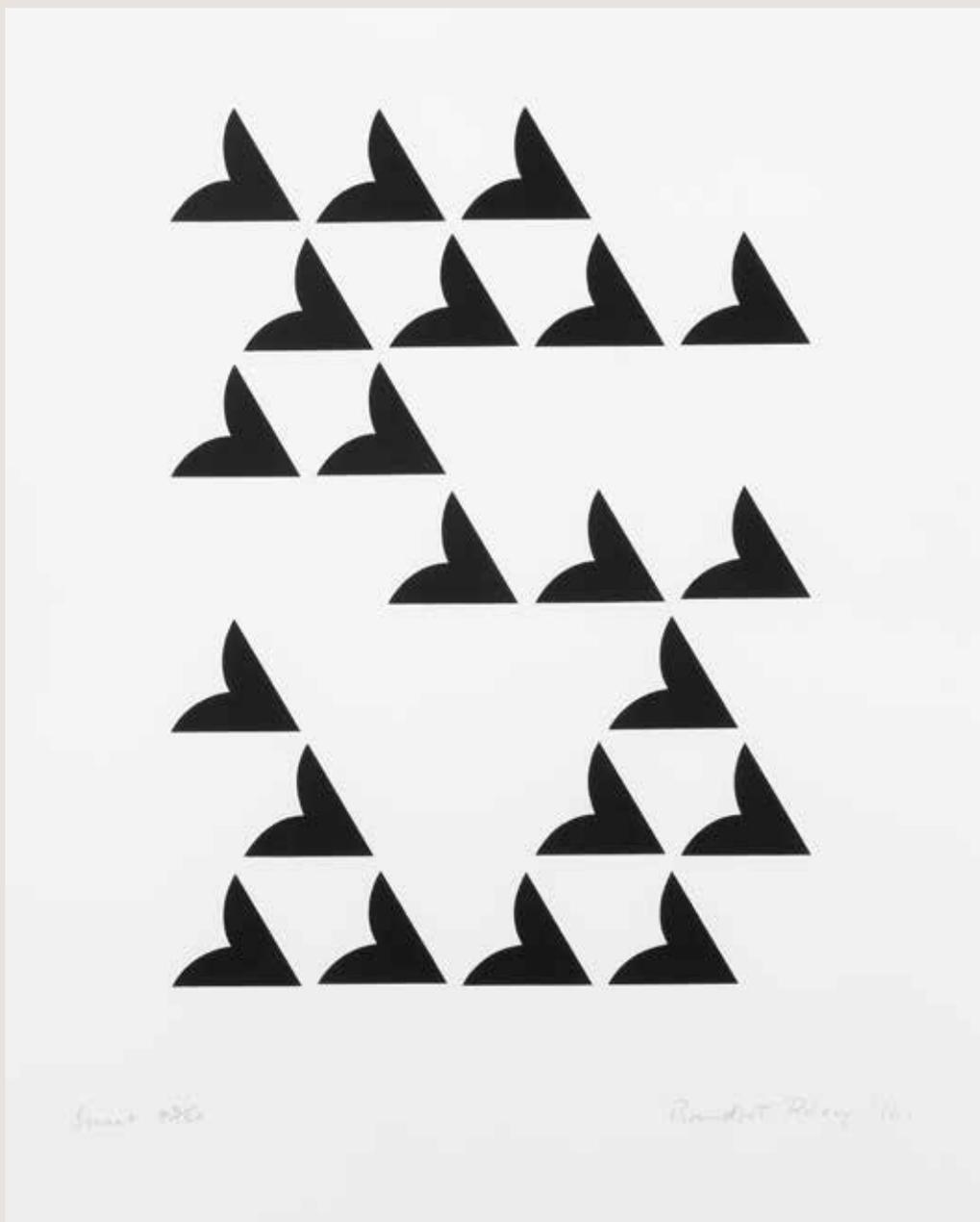
311



312

"The word 'paradox' has always had a kind of magic for me, and I think my pictures have a paradoxical quality, a paradox of chaos and order in one."

– Bridget Riley



313^{AR}

BRIDGET RILEY (BRITISH, BORN 1931)

Sonnet

Screenprint, 2016, on wove, signed, titled, dated and numbered
42/150 in pencil, printed by Artizan Editions, Gloucester, published
by Karsten Schubert Gallery, London, the full sheet, 690 x 557mm
(27 1/8 x 21 7/8in)(SH)

£2,500 - 3,500

€2,900 - 4,100

US\$3,300 - 4,600



314

314

JONAS WOOD (AMERICAN, BORN 1977)

Large Shelf Still Life

Offset lithograph printed in colours, 2017, on wove, stamped with the artist's name, title, date and exhibition verso, from an edition of unknown size, this poster is published on the occasion of 'Shio Kusaka & Jonas Wood' exhibition by Voorlinden Museum, Netherlands, the full sheet printed to the edges, 595 x 595mm (23 3/8 x 23 3/8in)(SH) (unframed)

£700 - 1,000

€810 - 1,200

US\$910 - 1,300

315 AR

DAVID SHRIGLEY (BRITISH, BORN 1968)

Another Task For You

Screenprint in colours, 2017, on Somerset Satin, signed with the initials, dated and numbered 'AP 2/10' in pencil verso, one of ten artist's proofs aside from the numbered edition of 100, co-published by Jealous Gallery and Enitharom Editions, London, the full sheet, 750 x 560mm (29 1/2 x 22in)(SH) (unframed)

£2,500 - 3,500

€2,900 - 4,100

US\$3,300 - 4,600

YOU MUST DIVE DOWN INTO THE OCEAN DOWN DOWN YOU MUST SWIM
DOWN TO THE DEPTHS YOU MUST GO DOWN TO THE VERY BOTTOM
TO THE OCEAN BED WHERE THERE IS NO LIGHT AND WHERE CREATURE
LIVE THAT HAVE NEVER BEEN TOUCHED BY THE SUN AND DOWN
THERE YOU MUST FIND MY SUNGLASSES AND YOU MUST BRING
THEM UP TO THE SURFACE AND YOU MUST GIVE THEM TO ME BECAUSE
I NEED THEM



315

316 AR

DAVID SPILLER (BRITISH, BORN 1942)

With Love (Mickey)

Screenprint in colours, 2016, on wove, signed, titled and numbered 57/95 in pencil, with full margins, 890 x 880mm (35 x 34 5/8in)(SH)

£2,500 - 3,500

€2,900 - 4,100

US\$3,300 - 4,600

317 AR

DAVID SPILLER (BRITISH, BORN 1942)

Love (Minnie)

Screenprint in colours, 2017, on wove, signed, titled and numbered 2/95 in pencil, with full margins, 890 x 880mm (35 x 34 5/8in)(SH)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

316



317



317



318 AR

GRAYSON PERRY (BRITISH, BORN 1960)

Gay Black Cats M.C.

Hand-made cotton fabric and embroidery appliqué flag, 2017, from an edition of 150, produced by Kit Grover Retail Culture, published by the Serpentine Galleries, London, in the original card box with printed lid, 965 x 1425mm (38 x 56 1/8in)(overall)

£2,500 - 3,500

€2,900 - 4,100

US\$3,300 - 4,600

Produced for The Most Popular Art Exhibition Ever ! at the Serpentine Gallery, 8 June - 10 September 2017.

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



319



320



321



322

319 AR

CHRIS OFILI (BRITISH, BORN 1968)

Afro Lunar Lovers I

Giclée with embossing and gold leaf, gouache and felt tip digitally merged, 2003, on wove, signed, titled, dated and numbered 292/350 in gold pen, published by Victoria Miro Gallery, London, the full sheet printed to the edges, 318 x 489mm (12 x 19 1/2in)(SH) (unframed)

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 2,000

320 AR

CHRIS OFILI (BRITISH, BORN 1968)

Regal

Lithograph printed in colours, with screenprint in luminous ink, 2000, on Colorplan paper, published by Counter Editions, London, the full sheet, 241 x 189mm (9 1/2 x 7 1/2in)(l); 400 x 290mm (15 3/4 x 11 3/8in)(SH)

£500 - 700

€580 - 810

US\$650 - 910

321 AR

DAN BALDWIN (BRITISH, BORN 1972)

Halfway Between the Gates of Hell and the Garden of Eden

Screenprint, giclée and mixed media, 2011, on wove, signed and numbered 33/50 in white ink, the full sheet printed to the edges, 900 x 900mm (35 3/8 x 35 3/8in)(SH)

£500 - 700

€580 - 810

US\$650 - 910

322 AR

GILLIAN AYRES O.B.E., R.A. (BRITISH, BORN 1930)

Pheasant Tail

Etching with carborundum and acrylic in colours, 1999, on BFK Rives, signed, dated and numbered 15/30 in pencil, with full margins, 625 x 665mm (24 5/8 x 26 1/8in)(SH)

£700 - 1,000

€810 - 1,200

US\$910 - 1,300



323



325

323

VARIOUS ARTISTS

Three works

Cecil Collins (British, 1908–1989), 'A Midsummer Night's Dream (from Shakespeare)', lithograph, 1964, on wove, signed, titled, dated and inscribed 'a/p' in pencil, with full margins, 625 x 580mm (24 5/8 x 22 7/8in)(SH); together with Bruce McLean (British, born 1944), 'Cactus Head', screenprint in colours, 1996, on wove, signed, titled and numbered 50/100 in pencil, with full margins, 770 x 560mm (30 1/4 x 22 1/8in)(SH); together with Ivor Abrahams (British, 1935 -2015), 'Untitled (Divers)', lithograph printed in colours, 1983, on wove, signed, dated and numbered 20/50 in pencil, the full sheet printed to the edges, 645 x 500mm (25 3/8 x 19 5/8in)(SH)(unframed)(3)

£500 - 700

€580 - 810

US\$650 - 910

324 AR

BRUCE MCLEAN (BRITISH, BORN 1944)

Vertical Dusk & Horizontal Dawn

Two screenprints in colours, on wove, each signed and numbered 57/60 and 59/60 respectively, the full sheets printed to the edges; together with 'Untitled', screenprint in colours, on wove, signed and numbered 60/75 in pencil, the full sheet, 1530 x 1155mm (60 1/4 x 45 1/2in)(SH)(and smaller)(3 unframed)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

325 AR

PETER COKER R.A. (BRITISH, 1926-2004)

The Parisian Suite

The complete set of ten soft-ground etchings and aquatints, and one lithograph, 2002, on Fabriano Tiepolo cotton mould-made paper (the lithograph on Arches), each signed and numbered 21/25 in pencil, with signed title and hand-written justification pages, published by the artist, printed by Linda Richardson, Shetland (the lithograph printed by the Curwen Studio, London) with their blindstamp, the full sheets, loose as issued, in the original blue portfolio, 686 x 583mm (27 x 23in)(overall)(Folio)

£800 - 1,200

€930 - 1,400

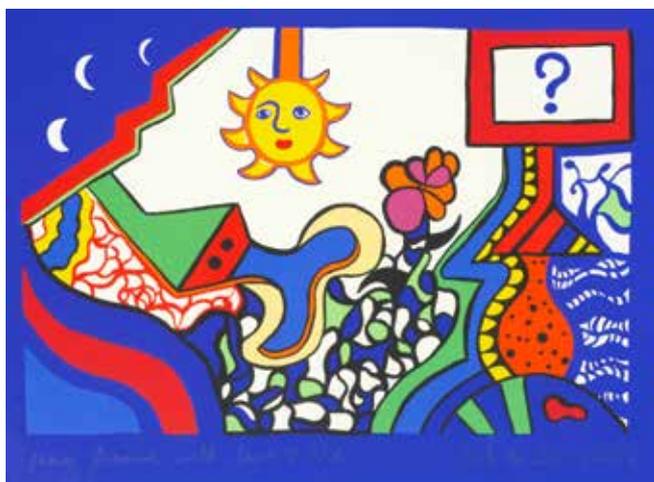
US\$1,000 - 1,600



324



326



327



328

326

AFTER NIKI DE SAINT PHALLE

Four fashion accessories
Bangle and clip earrings, 1980s, gilt metal and enamel, in the original presentation box; together with two silk scarves, various sizes

£700 - 1,000
€810 - 1,200
US\$910 - 1,300

327 AR

NIKI DE SAINT PHALLE (FRENCH, 1930-2002)

A collection of four prints
'La Question', screenprint in colours, 1988, on wove, signed and inscribed 'For Yvonne with love Niki' in pencil, the full sheet printed to the edges, 425 x 500mm (16 3/4 x 19 3/4in)(SH); together with 'Carte No. XVII', offset lithograph printed in colours, 1986, on wove, inscribed 'For Yvonne 86 a wonderful year' in pen, numbered 28/52 in pencil, the full sheet printed to the edges, 225 x 315mm (8 7/8 x 12 3/8in)(SH); together with 'Borrego Desert', screenprint in colours, on wove, the full sheet printed to the edges, 280 x 250mm (11 x 9 7/8in)(SH); together with 'Samson and Goliath', etching with hand-colouring, 1998, on wove, signed and numbered 35/40 in pencil, with full margins, 170 x 150mm (6 3/4 x 5 7/8in)(PL)(4)

£700 - 1,000
€810 - 1,200
US\$910 - 1,300

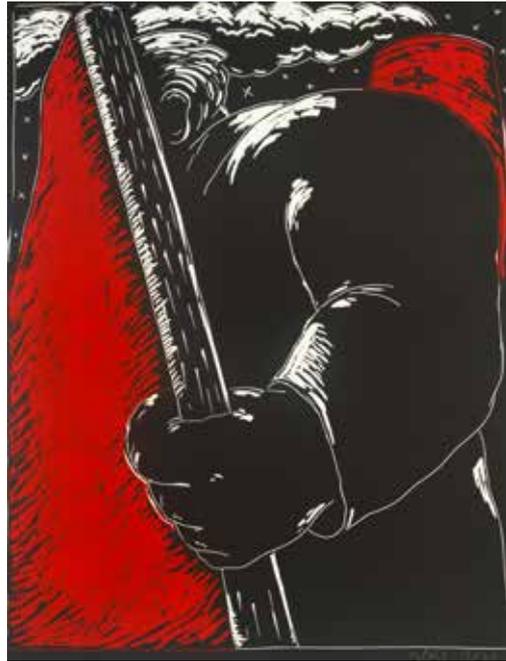
328

VARIOUS ARTISTS

A Collection of Munich Olympic posters
Nine offset lithographic posters printed in colours, 1968-1972, on wove, each 1185 x 838mm (46 5/8 x 33in)(SH)(unframed)(9)

£600 - 800
€700 - 930
US\$780 - 1,000

Designer Otl Aicher (German, 1922-1991) and his team created the iconic official posters of the 1972 Munich Olympic Games, including these nine. Aicher's pictograms, designed specially to communicate information to the multicultural Munich audiences, set the universal standard for subsequent information design.



329 AR

JEAN-CHARLES BLAIS (FRENCH, BORN 1956)

Catastrophe

The complete portfolio comprising three etchings printed in black and three linocuts printed in colours, 1984, each signed and numbered 13/25 in pencil and additionally on the cover, published by Galerie Buchmann, Basel, the full sheets, loose as issued within the original paper wrapper and portfolio case with title and justification, overall 674 x 527mm (26 1/2 x 20 3/4in)(Folio)(6)

£1,500 - 2,000

€1,700 - 2,300

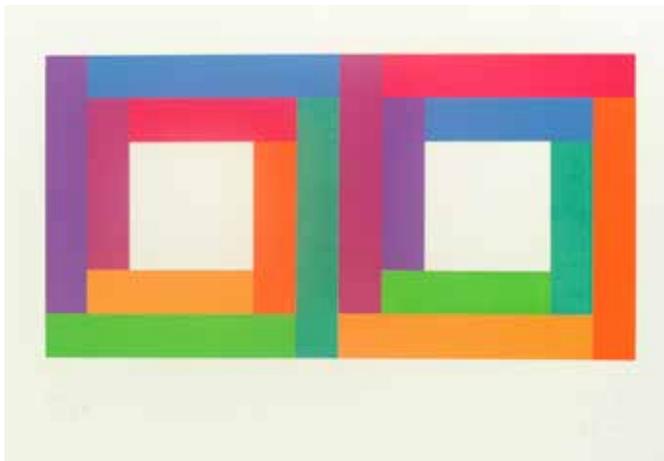
US\$2,000 - 2,600



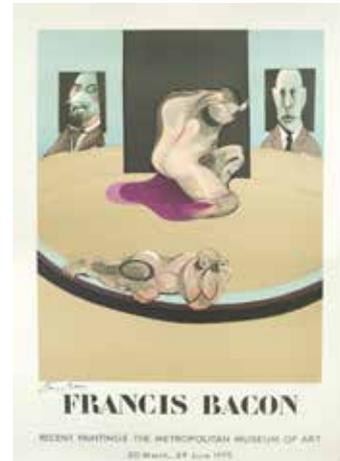
330



331



332



333

330

AFTER BERT STERN (AMERICAN, 1929-2013)

Marilyn Monroe, from The Last Sitting, for Vogue, 1962
 Lambda print, 1962, on wove, printed later, signed, dated and inscribed 'Vogue' in black crayon verso, the full sheet, 605 x 505mm (23 3/4 x 19 7/8in)(SH)(unframed)

£700 - 1,000
 €810 - 1,200
 US\$910 - 1,300

331

KUMI SUGAI (JAPANESE, 1919-1996)

Untitled, from 'The International Association of Art Portfolio'
 Screenprint in colours, 1971, on handmade Japan, signed, dated and numbered 43/75 in pencil, printed by the 2RC Workshop, Rome, published by the International Association of Art, Paris, with the printer's and publisher's blindstamps, the full sheet, 635 x 468mm (25 x 18 1/2in)(SH); together with Fritz Wotruba (Austrian, 1907 -1975), 'Untitled', lithograph, 1971, signed and numbered 43/75, printed by the 2RC Workshop, Rome, published by the International Association of Art, Paris, with the printer's and publisher's blindstamps, the full sheet, 475 x 638mm (18 3/4 x 25in)(SH)(2 unframed)

£700 - 1,000
 €810 - 1,200
 US\$910 - 1,300

332

MAX BILL (SWISS, 1908-1994)

Untitled, from 'The International Association of Art Portfolio'
 Screenprint in colours, 1971, on handmade Japan, signed, dated and numbered 43/75 in pencil, printed by the 2RC Workshop, Rome, published by the International Association of Art, Paris, with the printer's and publisher's blindstamps, 457 x 634mm (25 1/4 x 18in)(SH)(unframed)

£500 - 700
 €580 - 810
 US\$650 - 910

333 AR

FRANCIS BACON (BRITISH, 1909-1992)

Poster for the Metropolitan Museum of Art (Exhibition Poster) (Sabatier 11)

Lithograph printed in colours, 1975, on Arches, signed in green ink, numbered 50/70 in pencil, printed by Alexis Manaranche, Paris, published by the Metropolitan Museum of Art, New York, with the printer's inkstamp, the full sheet, 1588 x 1105mm (62 1/2 x 43 1/2in)(SH)(unframed)

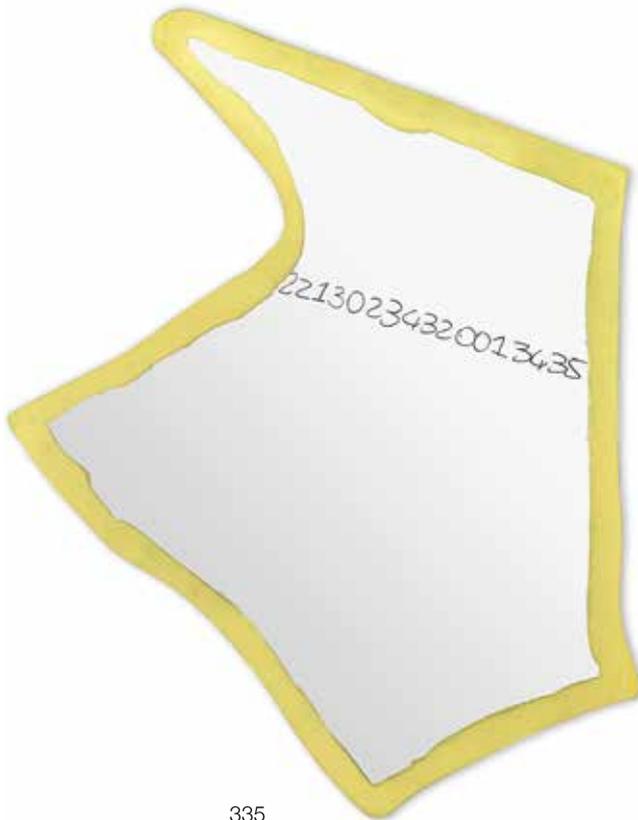
£2,000 - 3,000
 €2,300 - 3,500
 US\$2,600 - 3,900



334



336



335

334

ELAD LASSRY (ISRAELI, BORN 1977)

Circles and Squares (A Tasteful Organic Melons Arrangement) 1 C-print, 2007, signed in black pen and numbered 5/5 (on a label affixed to the reverse), from the edition of five, in the artist's designated frame, 279 x 368mm (11 x 14 1/2in)(overall)

£1,500 - 2,000
 €1,700 - 2,300
 US\$2,000 - 2,600

335 AR

VLADIMIR PRECLIK (CZECH, 1929-2008)

Paraboles

Wooden book-sculpture, 1973, signed and numbered IV/XXV in black ink on the multiple, comprising three lithographs printed in colours, each signed, dated and numbered IV/XXV in pencil, together with the book, additionally signed and numbered IV/XXV in pencil on the justification page, with title and text, published by Edition Rousseau, Geneva, loose as issued, in the original linen-covered portfolio, 296 x 288 x 20mm (11 5/8 x 7 1/2 x 7/8in)(Folio); 400 x 390 x 65mm (15 3/4 x 15 3/8 x 2 5/8in)(Sculpture)

£700 - 1,000
 €810 - 1,200
 US\$910 - 1,300

336 AR

MICHELANGELO PISTOLETTO (ITALIAN, BORN 1933)

Frattali

Acrylic on mirrored glass, 1999-2000, signed, dated and inscribed 'Pistoletto 1999/2000 Frattali' in white pen on the reverse, 1150 x 910mm (45 3/8 x 35 3/4in)(overall)

£2,000 - 3,000
 €2,300 - 3,500
 US\$2,600 - 3,900

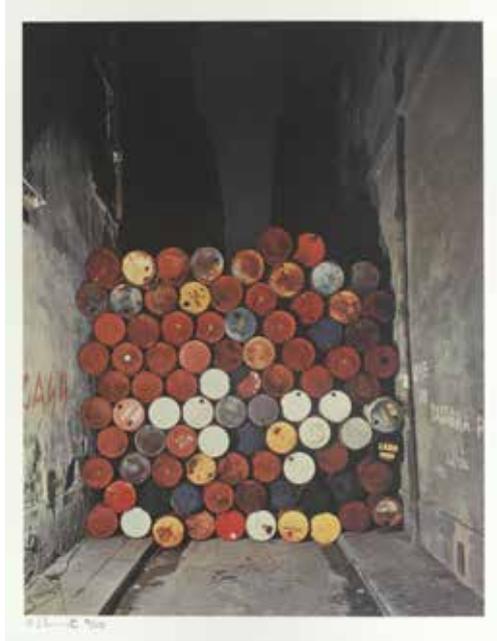
This work is accompanied by a certificate of authenticity issued by SPAZIA Studio d'Arte, Bologna.



337



338



338



339

337

YAYOI KUSAMA (JAPANESE, BORN 1929)

Pumpkin (Red & Yellow)

Two multiples, 2013, painted cast resin housed in their original boxes, stamped on the underside, published by Benesse Holdings, Inc., Naoshima, Japan, each 100 x 85 x 85mm (3 7/8 x 3 3/8 x 3 3/8in)(overall)(2)

£1,000 - 1,500
 €1,200 - 1,700
 US\$1,300 - 2,000

338

YAYOI KUSAMA (JAPANESE, BORN 1929)

Pumpkin Multiple (Yellow)

Multiple, 2013, painted cast resin housed in its original box, stamped on the underside, published by Benesse Holdings, Inc., Naoshima, Japan, 100 x 85 x 85mm (3 7/8 x 3 3/8 x 3 3/8in)(overall)

£500 - 700
 €580 - 810
 US\$650 - 910

339

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

Wall of Oil Barrels - The Iron Curtain, Rue Visconti, Paris, 1961-62 (Schellmann 151)

Offset lithograph printed in colours, 1990, on wove, signed and numbered 14/150 in pencil, printed by Richard Larsen, Copenhagen, published by Edition Blondal, Copenhagen, the full sheet, 888 x 608mm (35 x 24in)(SH)(unframed)

£1,000 - 1,500
 €1,200 - 1,700
 US\$1,300 - 2,000

340

YOSHITOMO NARA (JAPANESE, BORN 1960)

Cosmic Girl (Eyes Open)

Offset lithographic poster printed in colours, 2008, on wove, from the edition of 500, published by Baltic Centre for Contemporary Art, Gateshead, UK, at the occasion of the artist's exhibition, with full margins, 720 x 520mm (28 3/8 x 20 1/2in)(SH)

£500 - 700
 €580 - 810
 US\$650 - 910

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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.

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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

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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*.

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

Condition Reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you. However, any written *Description* of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

The Seller's responsibility to you

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

Bonhams' responsibility to you

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

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

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

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams'* behalf which is in any way descriptive of any *Lot*

or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement*.

Alterations

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

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

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots for Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer's* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

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

Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder* Registration Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone

If you wish to bid at the *Sale* by telephone, please complete a Telephone *Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

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

Bidding via the internet

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

Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and

Buyer's Premium and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

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

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable *VAT*. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

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

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

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

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

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

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

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

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

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

8. VAT

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

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

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

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

9. PAYMENT

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

Bonhams' preferred payment method is by bank transfer.

You may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust Accounts* 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: 25663009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25663009

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

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

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

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

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

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

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

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

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

10. COLLECTION AND STORAGE

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

11. SHIPPING

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

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export 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 'SS8' 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

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.

Olt 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.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓞ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

CONTRACT FOR SALE

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

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

1 THE CONTRACT

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

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

2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8	FAILURE TO PAY FOR THE LOT	9	THE SELLER'S LIABILITY		
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.9	to retain possession of, and on seven days written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	11	GOVERNING LAW
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	10	MISCELLANEOUS		All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

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

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	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):			9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.1	to terminate this agreement immediately for your breach of contract;	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	to retain possession of the <i>Lot</i> ;				
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;				
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.5	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;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.9	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;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.		
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2	The discretion referred to in paragraph 8.1:	10	OUR LIABILITY
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	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.	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
		9	FORGERIES	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
		9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.2	changes in atmospheric pressure; nor will we be liable for:
		9.2	Paragraph 9 applies only if:	10.2.3	damage to tension stringed musical instruments; or
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		

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

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

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

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

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

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

but not if:

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

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

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

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

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

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

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

12 MISCELLANEOUS

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

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

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

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

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

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

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

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

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

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

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

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

13 GOVERNING LAW

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 3

DEFINITIONS AND GLOSSARY

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

LIST OF DEFINITIONS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"New Bond Street" means *Bonhams's* 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's* 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's* 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's* instructions to sell a *Lot*.

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

GLOSSARY

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

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

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

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

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

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

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

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

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

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

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Bonhams Specialist Departments

19th Century Paintings

London
Charles O' Brien
+44 20 7468 8360
New York
Madalina Lazen
+1 212 644 9108

20th Century British Art

London
Matthew Bradbury
+44 20 7468 8295

20th Century Fine Art

San Francisco
Sonja Moro
+1 415 503 3412

Aboriginal Art

Australia
Francesca Cavazzini
+61 2 8412 2222

African, Oceanic & Pre-Columbian Art

Los Angeles
Fredric W. Backlar
+1 323 436 5416 •

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New York
Jennifer Jacobsen
+1 917 206 1699

Antiquities

London
Francesca Hickin
+44 20 7468 8226

Antique Arms & Armour

London
David Williams
+44 20 7393 3807

Art Collections, Estates & Valuations

London
Harvey Cammell
+44 (0) 20 7468 8340
New York
Sherri Cohen
+1 917 206 1671
Los Angeles
Leslie Wright
+1 323 436 5408
Joseph Francaviglia
+1 323 436 5443
Lydia Ganley
+1 323 436 4496
San Francisco
Victoria Richardson
+1 415 503 3207
Celeste Smith
+1 415 503 3214

Australian Art

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

Australian Colonial Furniture and Australiana

+61 2 8412 2222

Books, Maps & Manuscripts

London
Matthew Haley
+44 20 7393 3817
New York
Ian Ehling
+1 212 644 9094
Darren Sutherland
+1 212 461 6531
Los Angeles
Catherine Williamson
+1 323 436 5442
San Francisco
Adam Stackhouse
+1 415 503 3266

British & European Glass

London
John Sandon
+44 20 7468 8244

British Ceramics

London
John Sandon
+44 20 7468 8244

California & Western Paintings & Sculpture

Los Angeles
Scot Levitt
+1 323 436 5425
Kathy Wong
+1 323 436 5415
San Francisco
Aaron Bastian
+1 415 503 3241

Carpets

London
Helena Gumley-Mason
+44 20 8393 2615

Chinese & Asian Art

London
Asaph Hyman
+44 20 7468 5888
Rosangela Assennato
+44 20 7393 3883
Edinburgh
Ian Glennie
+44 131 240 2299
New York
Bruce MacLaren
+1 917 206 1677
Los Angeles
Rachel Du
+1 323 436 5587
San Francisco
Dessa Goddard
+1 415 503 3333
Hong Kong
Xibo Wang
+852 3607 0010
Sydney
Yvett Klein
+61 2 8412 2231

Chinese Paintings

Hong Kong
Iris Miao,
+852 3607 0011

Clocks

London
James Stratton
+44 20 7468 8364
New York
Jonathan Snellenburg
+1 212 461 6530

Coins & Medals

London
John Millensted
+44 20 7393 3914
Los Angeles
Paul Song
+1 323 436 5455

Entertainment Memorabilia

London
Katherine Schofield
+44 20 7393 3871
Los Angeles
Catherine Williamson
+1 323 436 5442
Dana Hawkes
+1 978 283 1518

European Ceramics

London
Sebastian Kuhn
+44 20 7468 8384

European Paintings

London
Charles O' Brien
+44 20 7468 8360
New York
Madalina Lazen
+1 212 644 9108
Los Angeles
Mark Fisher
+1 323 436 5488
Rocco Rich
+1 323 436 5410

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London
Michael Lake
+44 20 8963 6813

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+44 20 8963 2816
Los Angeles
Angela Past
+1 323 436 5422
Anna Hicks
+1 323 436 5463

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London
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+44 20 7468 8356

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Kevin McGimpsey
+44 131 240 2296
Hamish Wilson
+44 131 240 0916

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London
Penny Day
+44 20 7468 8366

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London
India Phillips
+44 20 7468 8328
New York
Caitlyn Pickens
+1 212 644 9135
Los Angeles
Kathy Wong
+1 323 436 5415

Indian, Himalayan & Southeast Asian Art

New York
Mark Rasmussen
+1 917 206 1688
Hong Kong
Edward Wilkinson
+852 2918 4321

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London
Oliver White
+44 20 7468 8303

Japanese Art

London
Suzannah Yip
+44 20 7468 8368
New York
Jeff Olson
+1 212 461 6516

Jewellery

London
Jean Ghika
+44 20 7468 8282
Emily Barber
+44 20 7468 8284
New York
Brett O'Connor
+1 212 461 6525
Caroline Morrissey
+1 212 644 9046
Camille Barbier
+1 212 644 9035
Los Angeles
Dana Ehrman
+1 323 436 5407
Emily Waterfall
+1 323 436 5426
San Francisco
Shannon Beck
+1 415 503 3306
Hong Kong
Paul Redmayne
+852 3607 0006

Marine Art

London
Veronique Scorer
+44 20 7393 3962

**Mechanical Music
London**

Jon Baddeley
+44 20 7393 3872

**Modern & Contemporary
African Art**

London
Giles Peppiatt
+ 44 20 7468 8355

New York
Hayley Grundy
+1 917 206 1624

**Modern & Contemporary
Middle Eastern Art**

London
Nima Sagharchi
+44 20 7468 8342

**Modern & Contemporary
South Asian Art**

London
Tahmina Ghaffar
+44 207 468 8382

**Modern Decorative
Art + Design**

London
Mark Oliver
+44 20 7393 3856

New York
Benjamin Walker
+1 212 710 1306
Dan Tolson
+1 917 206 1611

Los Angeles
Jason Stein
+1 323 436 5466

**Motor Cars
London**

Tim Schofield
+44 20 7468 5804

New York
Rupert Banner
+1 212 461 6515
Eric Minoff
+1 917 206 1630
Evan Ide
+1 917 340 4657

Los Angeles
Jakob Greisen
+1 415 503 3284
Michael Caimano
+1 929 666 2243

San Francisco
Mark Osborne
+1 415 503 3353

Europe
Philip Kantor
+32 476 879 471

**Automobilia
London**

Toby Wilson
+44 20 8963 2842
Adrian Pipiros
+44 20 8963 2840

**Motorcycles
London**

Ben Walker
+44 20 8963 2819
James Stensel
+44 20 8963 2818
Los Angeles
Craig Mallery
+1 323 436 5470

**Museum Services
San Francisco**

Laura King Pfaff
+1 415 503 3210

**Native American Art
San Francisco**

Ingmars Lindbergs
+1 415 503 3393

**Natural History
Los Angeles**

Claudia Florian
+1 323 436 5437
+1 310 469 8567 •
Thomas E. Lindgren
+1 310 469 8567 •

**Old Master Pictures
London**

Andrew Mckenzie
+44 20 7468 8261
Los Angeles
Mark Fisher
+1 323 436 5488

**Orientalist Art
London**

Charles O'Brien
+44 20 7468 8360

**Photography
New York**

Laura Paterson
+1 917 206 1653
Los Angeles & San Francisco
Morisa Rosenberg
+1 323 436 5435
+1 415 503 3259

**Post-War and
Contemporary Art
London**

Ralph Taylor
+44 20 7447 7403

New York
Muys Sniijders,
+ 212 644 9020
Jeremy Goldsmith,
+ 1 917 206 1656
Jacqueline Towers-Perkins,
+1 212 644 9039
Lisa De Simone,
+1 917 206 1607

Los Angeles
Sharon Squires
+1 323 436 5404
Laura Bjorstad
+1 323 436 5446

**Prints and Multiples
London**

Lucia Tro Santafe
+44 20 7468 8262

New York
Deborah Ripley
+1 212 644 9059

Los Angeles
Morisa Rosenberg
+1 323 447 9374

**Russian Art
London**

Daria Khristova
+44 20 7468 8334

New York
Yelena Harbick
+1 212 644 9136

**Scientific Instruments
London**

Jon Baddeley
+44 20 7393 3872
New York
Jonathan Snellenburg
+1 212 461 6530

**Scottish Pictures
Edinburgh**

Chris Brickley
+44 131 240 2297

**Silver & Gold Boxes
London**

Ellis Finch
+44 20 7393 3973

**Sporting Guns
London**

Patrick Hawes
+44 20 7393 3815

**Space History
San Francisco**

Adam Stackhouse
+1 415 503 3266

**Travel Pictures
London**

Veronique Scorer
+44 20 7393 3962

**Watches &
Wristwatches**

London
Jonathan Darracott
+44 20 7447 7412
New York
Jonathan Snellenburg
+1 212 461 6530
Hong Kong
Tim Bourne
+852 3607 0021

Whisky

Edinburgh
Martin Green
+44 131 225 2266
Hong Kong
Daniel Lam
+852 2918 4321

**Wine
London**

Richard Harvey
+44 20 7468 5811
San Francisco
Christine Ballard
+1 415 503 3221
Hong Kong
Daniel Lam
+852 2918 4321

Client Services Departments

U.S.A.

San Francisco
(415) 861 7500
(415) 861 8951 fax
Monday - Friday, 9am to 5pm

Los Angeles

(323) 850 7500
(323) 850 6090 fax
Monday - Friday, 9am to 5pm

New York

(212) 644 9001
(212) 644 9009 fax
Monday - Friday, 9am to 5pm

Toll Free

(800) 223 2854

U.K.

Monday to Friday 8.30 to 6.00
+44 (0) 20 7447 7447

Bids

+44 (0) 20 7447 7447
+44 (0) 20 7447 7401 fax
To bid via the internet please
visit bonhams.com

• Indicates independent contractor

Bonhams Global Network

International Salerooms

London

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

New York

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

Hong Kong

Suite 2001
One Pacific Place
88 Queensway
Admiralty
Hong Kong
+852 2918 4321
+852 2918 4320 fax

London

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

Offices and Associated Companies

AFRICA

Nigeria

Neil Coventry
+234 (0)8110 033 792
+27 (0)7611 20171
neil.coventry@bonhams.com

South Africa - Johannesburg

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

AUSTRALIA

Sydney

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

Melbourne

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

ASIA

Beijing

Jessica Zhang
Unit S102A, Beijing
Lufthansa Center,
50 Liangmaqiao Road,
Chaoyang District,
Beijing 100125, China
+86 (0) 10 8424 3188
beijing@bonhams.com

Singapore

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

Taiwan

37th Floor, Taipei 101
Tower
No. 7 Xinyi Road,
Section 5
Taipei, 100
+886 2 8758 2898
+886 2 8758 2897 fax
taiwan@bonhams.com

EUROPE

Austria

Thomas Kamm
+49 (0) 89 2420 5812
austria@bonhams.com

Belgium

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

France

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

Germany - Cologne

Katharina Schmid
+49 (0) 221 9865 3419
+49 (0) 157 9234 6717
cologne@bonhams.com

Germany - Hamburg

Marie Becker Lingenthal
+49 (0) 17 4236 0022
hamburg@bonhams.com

Germany - Munich

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

Germany - Stuttgart

Neue Brücke 2
New Bridge Offices
70173 Stuttgart
+49 (0) 711 2195 2640
+49 (0) 157 9234 6717
stuttgart@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
ireland@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 06 485 900
rome@bonhams.com

The Netherlands

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

Portugal

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

Spain - Barcelona

Teresa Ybarra
+34 930 156 686
+34 680 347 606
barcelona@bonhams.com

Spain - Madrid

Núñez de Balboa no
4-1C
28001 Madrid
+34 915 78 17 27
madrid@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

NORTH AMERICA

USA

Representatives:
Arizona
Terri Adrian-Hardy
+1 (602) 859 1843
arizona@bonhams.com

California Central Valley

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

California Palm Springs

Brooke Sivo
+1 (760) 350 4255
palmsprings@bonhams.com

California San Diego

Brooke Sivo
+1 (760) 567 1744
sandiego@bonhams.com

Colorado

Lance Vigil
+1 (720) 355 3737
colorado@bonhams.com

Florida

April Matteini
+1 (305) 978 2459
Miami@bonhams.com
Alexis Butler
+1 (305) 878 5366
Miami@bonhams.com

Georgia

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

Illinois & Midwest

Natalie B. Waechter
+1 (773) 267 3300
Shawn Marsh
+1 (773) 680 2881
chicago@bonhams.com

Edinburgh

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

Los Angeles

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

San Francisco

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

Massachusetts

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

Nevada

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

New Mexico

Terri Adrian-Hardy
+1 (602) 859 1843
newmexico@bonhams.com

Oregon

Sheryl Acheson
+1 (971) 727 7797
oregon@bonhams.com

Texas – Dallas

Mary Holm
+1 (214) 557 2716
dallas@bonhams.com

Texas – Houston

Lindsay Davis
+1 (713) 855 7452
texas@bonhams.com

Virginia

Gertraud Hechl
+1 (202) 422 2733
virginia@bonhams.com

Washington

Heather O'Mahony
+1 (206) 566 3913
seattle@bonhams.com

**Washington DC
Mid-Atlantic Region**

Gertraud Hechl
+1 (202) 422 2733
washingtonDC@bonhams.com

Canada**Toronto, Ontario**

Kristin Kearney
340 King St East
2nd Floor, Office 213
Toronto ON
M5A 1K8
+1 (416) 462 9004
info.ca@bonhams.com

Montreal, Quebec

+1 (514) 209 2377
info.ca@bonhams.com

MIDDLE EAST**Israel**

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

SOUTH AMERICA**Brazil**

+55 11 3031 4444
+55 11 3031 4444
fax

UNITED KINGDOM**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
Charlotte Street
Bath BA1 2LL
+44 1225 788 988
+44 1225 446 675
fax

Cornwall – Truro

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

Exeter

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

Tetbury

Eight Bells House
14 Church Street
Tetbury
Gloucestershire
GL8 8JG
+44 1666 502 200
+44 1666 505 107
fax

Representatives:

Dorset
Matthew Lacey
+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**

The West Wing
Bowcliffe Hall
Bramham
Leeds
LS23 6LP
+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**Bonhams West
of Scotland**

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

Wales**Representatives:**

Cardiff
Jeff Muse
+44 2920 727 980

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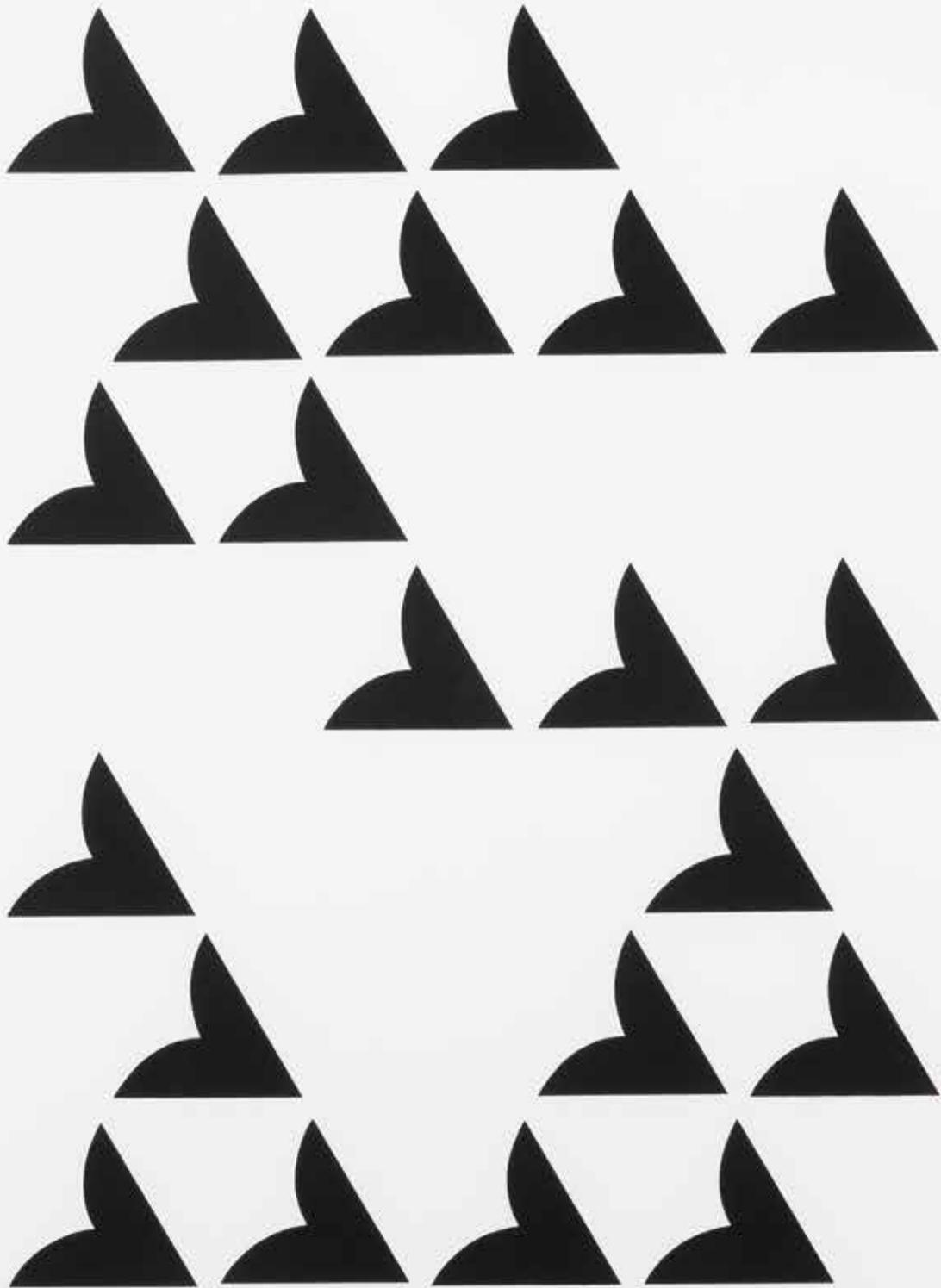
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Bonhams
Montpelier Street
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+44 (0) 20 7393 3900
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