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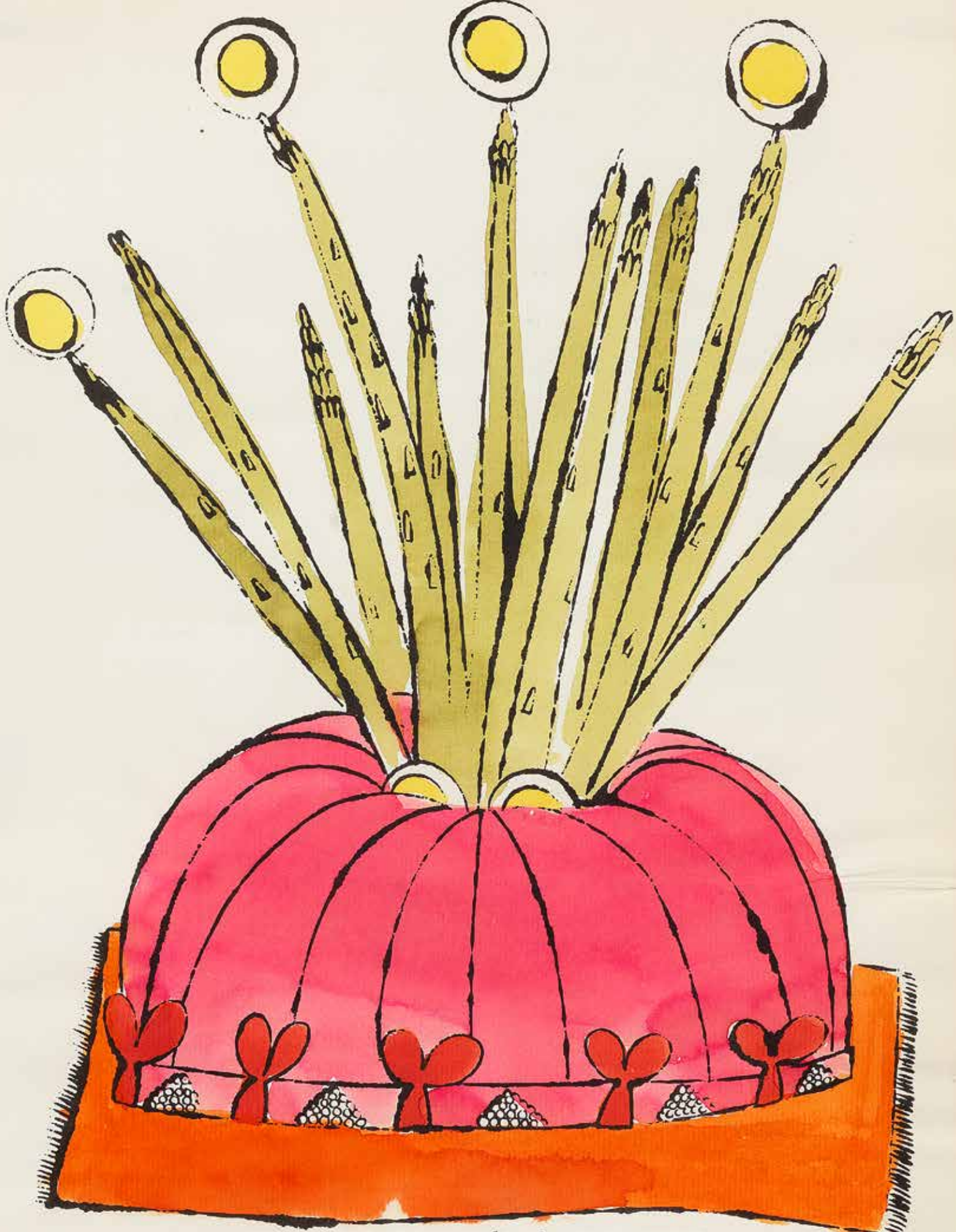
Prints & Multiples

New Bond Street, London | 13 June 2019



hie blau schütte





Prints & Multiples

New Bond Street, London | Thursday 13 June 2019 at 2pm

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25438

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Back cover: Lot 159
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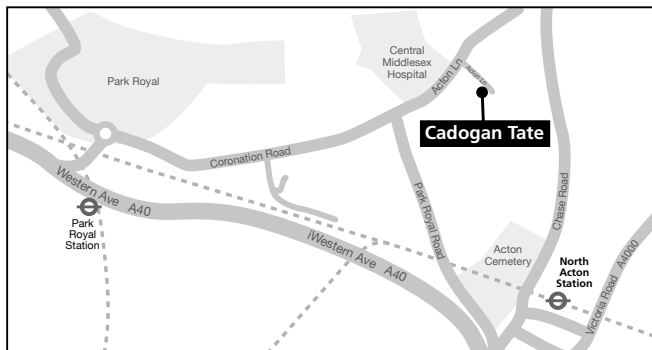
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All sold lots marked **TP** will be
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and will be available for collection
collection from 9am Monday 17 June
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between 9am-4.30pm.

Collections are by appointment only

A booking email or phone call are
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time
of collection.

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Lots not collected by this time will
be returned to the department.
Storage charges may apply.

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Charges will apply from 9am
apply from 9am Thursday 11
January 2019.

Storage

Storage will be free of charge for
the first 14 calendar days from and
including the sale date Thursday
13 June 2019.

Charges will apply from 9am Thursday 27 June 2019

After the storage-free period the
following charges apply:

Pictures and small objects:
£3.03 per day + VAT
Furniture, large pictures and large
objects: £6.05 per day + VAT
(Please note: Charges apply every
day including weekends and
Public Holidays)

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handling charges apply per Lot:
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£22.50 + VAT
Furniture, large pictures and large
objects: £45.00 + VAT

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value of the Hammer price will
be charged at 0.6% but will not
exceed the total value of all other
transfer and storage charges.

(Please note: Charges apply every day including weekends and Public Holidays)

VAT

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on all above charges

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† 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

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1

1

ALBRECHT DÜRER (1471-1528)

Hercules conquering the Molionide Twins (Bartsch 127; Meder, Hollstein 238; Schoch, Mende and Scherbaum 105)

Woodcut, circa 1496, on laid paper with watermark Crest of Augsburg (M.177; Briquet 2118), a strong richly inked impression of Meder Ila, with wide margins on all sides, with horizontal central fold, with a tear in the upper margin, other minor defects, otherwise in good condition

Block 390 x 283mm. (15 3/8 x 11 1/8in.);
Sheet 446 x 327mm. (17 1/2 x 12 7/8in.) (unframed)

£6,000 - 8,000
€7,000 - 9,300
\$7,800 - 10,000

Durer produced several large woodcuts with predominantly biblical subjects, but only one with a mythological theme. He excelled at allegorical representations, keen to provide intellectual, as well as visual, stimulation. The subject matter here has resulted in much discussion and scholars generally agree that it represents Hercules slaying the conjoined twins Eurytus and Kteatus. Their combined strength was a match for all opponents, before Hercules defeated them and the scene shows their mother discovering their bodies, accompanied by a Fury who echoes her grief.

The woodcut was executed in 1496 after Durer's first trip to Italy and shows the influence of the Italian artists he studied, with their attention to the articulation of the body. The depiction of Hercules is reminiscent of the male figure in a Pollaiuolo abduction scene, whilst the Fury is derived from Mantegna's Battle of the Sea Gods.



2

2

ALBRECHT DÜRER (GERMAN, 1471-1528)

St John the Baptist and St Onuphrius in the wilderness (Bartsch 112; Meder, Hollstein 230; Schoch, Mende and Scherbaum 135)

Woodcut, circa 1503, on laid paper with partial watermark Double Eagle with Crown, Meder D, trimmed to the borderline on three sides and unevenly inside the image at the lower left corner; together with **Death and the Knight** (B.132), woodcut, 1510, on laid paper, Meder C, trimmed inside the image on three sides and to the border on the right side, generally in good condition

Sheet 212 x 144mm. (8 3/8 x 5 3/4in.) (2) (unframed)

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

Provenance

(B.132) Sir Peter Lely, London, 1618-1680 (Lugt 2092).

3

ALBRECHT DÜRER (GERMAN, 1471-1528)

Four Naked Women (Bartsch 75; Meder, Hollstein 69; Schoch, Mende and Scherbaum 17)

Engraving, 1497, on laid paper with watermark Gothic P, a fine Meder B impression, trimmed on or just inside the borderline, a horizontal fold with skillful touches of pen and ink running across the knees of the two women on the right, a tiny rust plughole on the upper right hip of the woman on the left, other minor defects

Sheet 189 x 131mm. (7 1/2 x 5 2/8in.) (unframed)

£8,000 - 12,000

€9,300 - 14,000

\$10,000 - 16,000

Provenance

Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden (Lugt 1647) *recto* with their duplicate ink stamp *verso*.

An unidentified collector's mark.

Sotheby's, London, 12 July 1948, where acquired; thence by descent.



3

4

ALBRECHT DÜRER (GERMAN, 1471-1528)

The Promenade (Bartsch 94; Meder, Hollstein 83; Schoch, Mende and Scherbaum 19)

Engraving, circa 1498, on laid paper, a very good impression of Meder A/B, extensively trimmed inside the image on all sides, upper right and lower left corners made-up, other repairs

Sheet 180 x 110mm. (7 1/8 x 3 7/8in.) (unframed)

£1,500 - 2,500

€1,700 - 2,900

\$2,000 - 3,300



4



5

5

ALBRECHT DÜRER (GERMAN, 1471-1528)

Sudarium held by two angels

(Bartsch 25; Meder, Hollstein 26; Schoch, Mende and Scherbaum 68)

Engraving, 1513, on laid paper, a good impression of Meder B, with thread margins but trimmed to the border at the upper left corner, several skilfully made-up areas at the left and along the upper image; together with *St Peter and St John*, from *The Engraved Passion* (B.18), 1513, on laid paper, a good impression of Meder A/B, trimmed just inside the image, lower right corner made-up with touches of pen and ink, generally in good condition

Plate 101 x 139mm. (4 x 5 1/2in.) (unframed) (2)

£2,000 - 3,000

€2,300 - 3,500

\$2,600 - 3,900



6

6

ALBRECHT DÜRER (GERMAN, 1471-1528)

Frederick the Wise, Elector of Saxony

(Bartsch 104; Meder, Hollstein 102; Schoch, Mende and Scherbaum 98)

Engraving, 1524, on laid paper, Meder D, with thread or narrow margins; together with another, *Willibald Pirckheimer* (B.106), 1524, on laid paper, Meder C, trimmed to or just inside the border, with scattered foxing

Plate 191 x 125mm. (7 1/2 x 4 7/8in.);

Sheet 193 x 126mm. (7 5/8 x 5in.) (unframed)

(2)

£1,500 - 2,500

€1,700 - 2,900

\$2,000 - 3,300

7

AFTER HIERONYMUS BOSCH (DUTCH, CIRCA 1450-1516) BY PIETER VAN DER HEYDEN (DUTCH, 1530-1572)

Die Blau Schuyte (The Ship of Fools) (Hollstein 20) Engraving, 1559, on laid paper, a very good impression of the first state (of two), published by Hieronymous Cock, with the monogram 'PME' and Hieronymous Bosch Inventor lower left, trimmed to or just inside the platemark, the tip of the lower left corner made-up, touches of pen and ink in upper right corner, generally in good condition

Sheet 228 x 297mm. (9 x 11 3/4in.) (unframed)

£6,000 - 8,000
€7,000 - 9,300
\$7,800 - 10,000

The Ship of Fools is an allegory with its origins in Plato's Republic about a ship with a dysfunctional crew. A fool steers the boat of revellers absorbed with frivolous pursuits. The cherries symbolize lust and the jugs indicate the group's drunken state. For Bosch the ship represents a world populated by fools who pursue selfish and sinful acts without a thought for the consequences.

In medieval religious iconography the ship was regarded as a Christian symbol. Bosch was a staunch Catholic and obsessed with the struggle between good and evil. He sought to highlight man's folly in a humorous way which would have resonated with a contemporary audience.



7

8

AFTER PIETER BRUEGEL THE ELDER (DUTCH, 1525-1569) BY HENDRIK HONDIUS (DUTCH, 1573-1650)

The Big Fish eat the Little Fish (Basteler 140; Lari 134a) Engraving, circa 1641, on laid paper with watermark Eagle, a good, rare impression, state B, trimmed on or just outside the borderline at right and below, and to the image at left and above, in good condition; together with Two groups of peasants moving towards the left (Ba.224), engraving, 1642, final state B, on laid paper, trimmed just outside the border

Sheet 210 x 292mm. (8 1/4 x 11 1/2in.) (1 unframed) (2)

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



8



9

9
AFTER PIETER BRUEGEL THE ELDER (DUTCH, 1525-1569) BY PIETER VAN DER HEYDEN (DUTCH 1530-1572)

Desidia; Superbia, from *The Seven Deadly Sins* (Basteler 126, Lari 121; Basteler 127, Lari 122)
 Two engravings, 1558, **Desidia**, on laid paper with watermark Heart surmounted by a Crown, a good impression of the only state, with narrow to thread margins, three repaired tears; **Superbia**, on laid paper with watermark Gothic P with Trefoil on a stem (Briquet 8616) and partial countermark 'CW' (Briquet 7096, right side), a uniform impression of the only state published by Hieronymus Cock, trimmed just inside the borderline

Plate 225 x 292mm. (8 7/8 x 11 1/2in.);
 Sheet 229 x 295mm. (9 x 11 5/8in.) (2) (unframed)

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



10

10
AFTER PIETER BRUEGEL THE ELDER (DUTCH, 1525-1569) BY PHILIP GALLE (DUTCH 1537-1612)

The Parable of the Wise and Foolish Virgins (Basteler 123, Lari 118)
 Engraving, circa 1560, on laid paper with watermark Gothic P with a Trefoil on a stem, a good impression of the only state, published by Hieronymus Cock, trimmed along the platemark, a few pale stains, generally in good condition

Plate 221 x 286mm. (8 3/4 x 11 1/4in.) (unframed)

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

11

AFTER PIETER BRUEGEL THE ELDER (DUTCH, 1525-1569) BY JOHANNES & LUCAS VAN DOETECUM (DUTCH, ACTIVE 1551-1569)

Solicitudo Rustica (Basteler 12; Lari 11)
Etching and engraving, circa 1555, on laid paper, a good impression, published by Hieronymus Cock, trimmed inside the left border, with a filet of paper remaining outside the border on the other three sides, lacking the title below, made-up areas at the lower left and right sheet edges, two small repaired tears, generally in good condition

Sheet 300 x 424mm. (11 3/4 x 16 3/4in.)

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



11

12

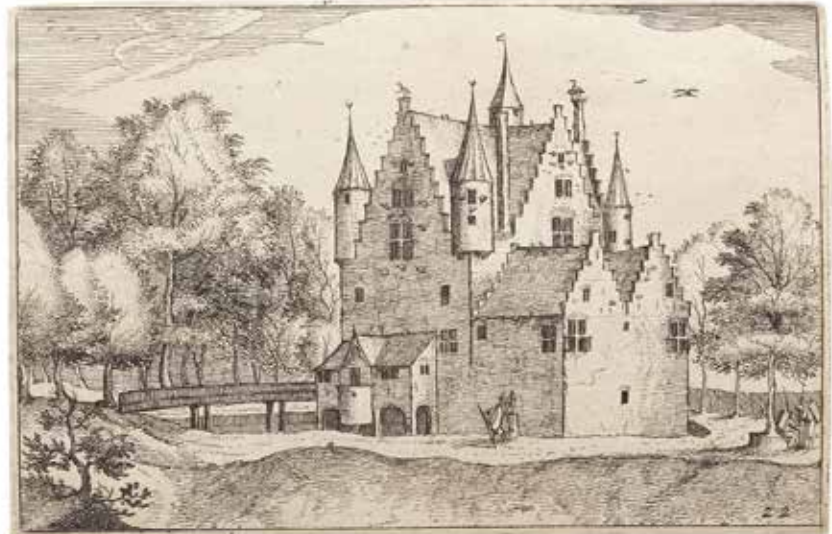
AFTER THE MASTER OF THE SMALL LANDSCAPES (FLEMISH, ACTIVE 1555-1600)

A Collection of Fourteen Dutch Landscapes (New Hollstein 120, 125, 126, 129, 131, 132, 134, 138, 143, 144, 151, 158, 236)

Two etchings from *Regiones et villae rusticae ducatus potissimum Brabantiae*, circa 1559-61, by Johannes and Lucas van Doetecum, on laid paper, from the series of forty-eight published in 1601 by Philip Galle, each trimmed to the border, laid onto a sheet of wove; eleven plates from *Regiunculae et villae aliquot ducatus Brabantiae*, 1612, by Claes Jansz. Visscher, on laid paper, with various watermarks, from the series of twenty-six, three with small margins, the rest trimmed to or just inside the plate; together with an etching and engraving after Pieter Bruegel the Elder by Jacob de Gheyn II *River Landscape with castle* (Ba. 94), 1598, on laid paper, final state B with the address of the publisher C. Visscher, with small margins, all good impressions and generally in good condition

Plate 145 x 197mm. (5 3/4 x 7 3/4in.) (and smaller) (unframed) (14)

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



12



13

13

LUCAS VAN LEYDEN (DUTCH, 1494-1533)

Cain killing Abel (Hollstein 5)

Engraving, 1529, on laid paper, a good but slightly later, uniform impression of the first state (of three), trimmed inside the image; together with **Two couples in a forest** (H.146), 1509, on laid paper, a later impression of the only state, with thread margins, and **Saint Joachim embracing Saint Anna** (H.34), 1520, on laid paper, the final, second state, trimmed on or just inside the border, generally in good condition

H.5 Sheet 161 x 114mm. (6 3/8 x 4 1/2in.) (1 unframed) (3)

£1,000 - 1,500

€1,200 - 1,700

\$1,300 - 2,000

Provenance

(H.5) Francois Debois, Paris, *circa* 1845, (Lugt 985).

(H.46) Earl of Aylesford, London and Warwickshire, 1786-1859 (Lugt 58).



14

14

HENDRICK GOLTZIUS (DUTCH, 1558-1617)

Pietà (Bartsch 41; Hollstein 50; Strauss 331; New Hollstein 31)

Engraving, 1596, on laid paper with watermark initials IP (?), a good impression of the second, final state, trimmed outside the borderline but retaining 1mm. fillet of paper, the tip of the upper left corner made-up, generally in good condition

Sheet 178 x 129mm. (7 x 5in.) (unframed)

£3,000 - 5,000

€3,500 - 5,800

\$3,900 - 6,500

15

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

The Presentation of the Virgin in the Temple,
from *The Life of the Virgin*
(Bartsch 94; New Hollstein 184)
Etching and drypoint, 1640, on laid paper with
watermark Grapes, New Hollstein's fourth state
(of five), trimmed to the plate at the upper and
right edges, otherwise with thread margins, small
repaired tear at upper right corner, generally in good
condition

Plate 213 x 290mm. (8 3/8 x 11 3/8in.);
Sheet 215 x 293mm. (8 1/2 x 11 1/2in.)

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



15

16

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

The Baptism of the Eunuch
(Bartsch 98; New Hollstein 186)
Etching, 1641, on laid paper, New Hollstein's fourth,
final state, with small margins, two tears in the upper
margin; together with *The Circumcision in the
stable* (B.47, NH.280), 1654, on laid paper, New
Hollstein's fifth, final state, with margins, and *Christ
and the Woman of Samaria among ruins* (B.71,
NH.127), 1634, on laid paper, New Hollstein's fourth
state (of five), with small margins, generally in good
condition

Plate 178 x 213mm. (7 x 8 3/8in);
Sheet 195 x 222mm. (7 5/8 x 8 7/8in.) (2 unframed)
(3)

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



16



17

17

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

Descent from the Cross by Torchlight
(Bartsch 83; New Hollstein 286)

Etching and drypoint, 1654, on laid paper, a good impression of New Hollstein's second state (of four), with thread margins, trimmed to the plate upper right edge, generally in good condition

Plate 210 x 161mm. (8 1/4 x 6 3/8in.);
Sheet 210 x 163mm. (8 1/4 x 6 3/8in.)

£3,000 - 5,000

€3,500 - 5,800

\$3,900 - 6,500



18

18

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

The Bathers (Bartsch 195; New Hollstein 258)

Etching, 1651, on laid paper, a good impression of New Hollstein's third, final state, with narrow margins, in good condition; together with **Male Nude, seated and standing** (B.194, NH.233), etching, *circa* 1646, on heavy laid paper, New Hollstein's fifth state (of eight), trimmed to the platemark on three sides with thread margin on the right

Plate 107 x 136mm. (4 1/4 x 5 3/8in.);
Sheet 113 x 140mm. (4 3/8 x 5 1/2in.)
(2) (unframed)

£2,000 - 3,000

€2,300 - 3,500

\$2,600 - 3,900

19

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

Bust of a Man wearing a high cap, three-quarters right:
The Artist's Father (?) (Bartsch 321; New Hollstein 57)
Etching and drypoint, 1630, on laid paper, a good
impression of New Hollstein's fourth state (of six),
with small margins, with pale light-staining, generally
in good condition

Plate 102 x 84mm. (40 1/8 x 33in.);
Sheet 119 x 97mm. (4 5/8 x 3 7/8in.)

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



19

20

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

Three Heads of Women, one asleep
(Bartsch 368; New Hollstein 161)
Etching, 1637, on laid paper, New Hollstein's second
state (of three), with wide margins, in good condition

Plate 142 x 96mm. (5 5/8 x 3 3/4in.);
Sheet 160 x 118mm. (6 1/4 x 4 5/8in.)

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



20



21

21

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

Sheet of Studies: Head of the Artist, a Beggar Couple, Heads of an Old Man and Old Woman (Bartsch 363; New Hollstein 115)
Etching, 1632, on laid paper, without watermark, a very good impression of New Hollstein's second, final state, with thread margins, in good condition

Plate 100 x 105mm. (3 3/4 x 4 1/8in.);
Sheet 102 x 107mm. (4 x 4 2/8in.)

£10,000 - 15,000
€12,000 - 17,000
\$13,000 - 20,000

Provenance

With a Fine Art Society label on the back of the frame, February 1942, London.



22

22

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

Self-Portrait, from *Los Caprichos* (Harris 36)
Etching with aquatint, 1799, on laid paper, a very good impression of the First edition, printed by the artist, Madrid, the full sheet, in good condition

Plate 215 x 150mm. (8 1/2 x 5 7/8in.);
Sheet 320 x 216mm. (12 5/8 x 8 1/2in.) (unframed)

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

23

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

Que se la llevaran, from *Los Caprichos* (Harris 43)
Etching with aquatint, 1799, on laid paper, a very good impression of the First edition, printed by the artist, Madrid, the full sheet, some mount staining, otherwise in good condition

Plate 215 x 150mm. (8 1/2 x 5 7/8in.);
Sheet 320 x 216mm. (12 5/8 x 8 1/2in.) (unframed)

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



23

24

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

El amor y la muerte, from *Los Caprichos* (Harris 45)
Etching with aquatint, 1799, on laid paper, a very good impression of the First edition, printed by the artist, Madrid, the full sheet, in good condition

Plate 215 x 150mm. (8 1/2 x 5 7/8in.);
Sheet 320 x 215mm. (12 5/8 x 8 1/2in.) (unframed)

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



24



25

25

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

A caza de dientes, from *Los Caprichos* (Harris 47)
Etching with aquatint, 1799, on laid paper, a very good impression of the First edition, printed by the artist, Madrid, the full sheet, some mount staining, otherwise in good condition

Plate 215 x 150mm. (8 1/2 x 5 7/8in.);
Sheet 320 x 220mm. (12 5/8 x 8 5/8in.) (unframed)

£3,000 - 5,000

€3,500 - 5,800

\$3,900 - 6,500



26

26

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

Bellos Consejos, from *Los Caprichos* (Harris 50)
Etching with aquatint, 1799, on laid paper, a very good impression of the First edition, printed by the artist, Madrid, the full sheet, in good condition

Plate 215 x 150mm. (8 1/2 x 5 7/8in.);
Sheet 320 x 217mm. (12 5/8 x 8 5/8in.) (unframed)

£3,000 - 5,000

€3,500 - 5,800

\$3,900 - 6,500

27

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

Pobrecitas!, from *Los Caprichos* (Harris 57)

Etching with aquatint, 1799, on laid paper, a very good impression of the First edition, printed by the artist, Madrid, the full sheet, in good condition

Plate 215 x 150mm. (8 1/2 x 5 7/8in.);

Sheet 320 x 218mm. (12 5/8 x 8 5/8in.) (unframed)

£3,000 - 5,000

€3,500 - 5,800

\$3,900 - 6,500



27

28

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

Mala Noche, from *Los Caprichos* (Harris 71)

Etching with aquatint, 1799, on laid paper, a very good impression of the First edition, printed by the artist, Madrid, the full sheet, in good condition

Plate 215 x 150mm. (8 1/2 x 5 7/8in.);

Sheet 320 x 220mm. (12 5/8 x 8 5/8in.) (unframed)

£3,000 - 5,000

€3,500 - 5,800

\$3,900 - 6,500



28



29

29

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

De que mal morira?, from *Los Caprichos* (Harris 75)
Etching with aquatint, 1799, on laid paper, a very good impression of the First edition, printed by the artist, Madrid, the full sheet, in good condition

Plate 215 x 150mm. (8 1/2 x 5 7/8in.);
Sheet 320 x 218mm. (12 5/8 x 8 5/8in.) (unframed)

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



30

30

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

Hasta la muerte, from *Los Caprichos* (Harris 90)
Etching with aquatint, 1799, on laid paper, a very good impression of the First edition, printed by the artist, Madrid, the full sheet, some mount staining, otherwise in good condition

Plate 215 x 150mm. (8 1/2 x 5 7/8in.);
Sheet 322 x 222mm. (12 5/8 x 8 5/8in.)

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

31

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

El sueño de la razón produce monstruos,
from *Los Caprichos* (Harris 78)
Etching with aquatint, 1799, on laid paper, a very
good impression of the First edition, printed by the
artist, Madrid, the full sheet, in good condition

Plate 215 x 150mm. (8 1/2 x 5 7/8in.);
Sheet 322 x 218mm. (12 5/8 x 8 5/8in.) (unframed)

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



31

32

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

El mismo vuelca un toro en la plaza de Madrid,
from *Tauromaquia* (Harris 219)
Etching, 1816, on laid paper with partial watermark
Arches, from the third edition, published 1876 by
E.Loizelet, Paris; together with two plates from
Los Proverbios: Disparate pobre and *Dos a uno*
(H.258, 266), 1824, on heavy laid paper, *Disparate
pobre* possibly from the fourth edition, *Dos a uno*
from the third edition with the title 'Que Guerreo',
published in 1877 in the volume 'L'Art'; two plates
from *Los Caprichos: Aquellos Polbos* and *No
hubo Remedio* (H.59,116), 1824, on heavy laid
paper, with watermarks Guarro and portrait of Goya
wearing a cap, from the tenth edition; and *Little
Prisoner* (H26), on heavy laid paper with watermark
Hand, a later impression, with some light staining
and minor foxing

Plate 245 x 350mm. (9 5/8 x 13 3/4in.);
Sheet 320 x 492mm. (12 5/8 x 19 3/8in.) (3 unframed) (6)

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



32



33

FRANCISCO JOSÉ DE GOYA Y LUCIENTES (1746-1828)

Los Desastres de la Guerra (Disasters of War)

(Delteil 120-199; Harris 121-200)

The complete set of eighty etchings with burnished aquatint, drypoint and engraving, 1810-20, on heavy, absorbent wove paper, with watermarks J.G.O and a Palmette, fine, early atmospheric impressions, from Harris' First Edition 1a, before corrections to the titles of plates 9, 32, 33, 34, 35, 36, 39 and 47, printed in the workshop of Laurenciano Potenciano, published by the Real Academia de Nobles Artes de San Fernando, Madrid, 1863, all full sheets, in very good condition, bound in the original eight groups of ten impressions with pale pink paper covers numbered in stencil on the front 1 to 8, with the title page and introductory text in the first bound folder

Plates 162 x 232mm. (6 5/8 x 9 1/4in.);

Sheets 248 x 345mm. (9 7/8 x 13 1/2in.)

£50,000 - 70,000

€58,000 - 81,000

\$65,000 - 91,000



San Pedro



El no sé



Madre solitaria



Scanda hazada con muertos



Cerrado en la guerra



Contra el bon general



34

34*

PAUL SIGNAC (FRENCH, 1863-1935)

Saint-Tropez: Le Port (Kornfeld & Wick 19)

Lithograph in colours, 1897-98, on wove paper, signed and numbered *n.91* in pencil, from the edition of 100 published by Ambroise Vollard, printed by Auguste Clot, Paris, with wide margins, pale mount and light-staining, the colours slightly attenuated, a repaired plughole to the centre-left of the image in the doorway, a small repaired paper split in the signature with associated slight rubbing of the 'P', otherwise in good condition

Image 438 x 330mm. (17 1/4 x 13in.);
Sheet 521 x 400mm. (20 1/2 x 15 3/4in.)

£6,000 - 8,000

€7,000 - 9,300

\$7,800 - 10,000

Provenance

Private collection, Germany.

Private collection, Israel.



35

35

HENRI DE TOULOUSE-LAUTREC (FRENCH, 1864-1901)

Mademoiselle Marcelle Lender, en buste

(Delteil 102; Adriani 115; Adhémar 131; Wittrock 99)

Lithograph in colours, 1895, on wove paper, the fourth, final state, from the regular Pan edition of 1100, printed by Ancourt, Paris, published by Pan, Berlin, the full sheet, the colours fresh and bright, in good condition

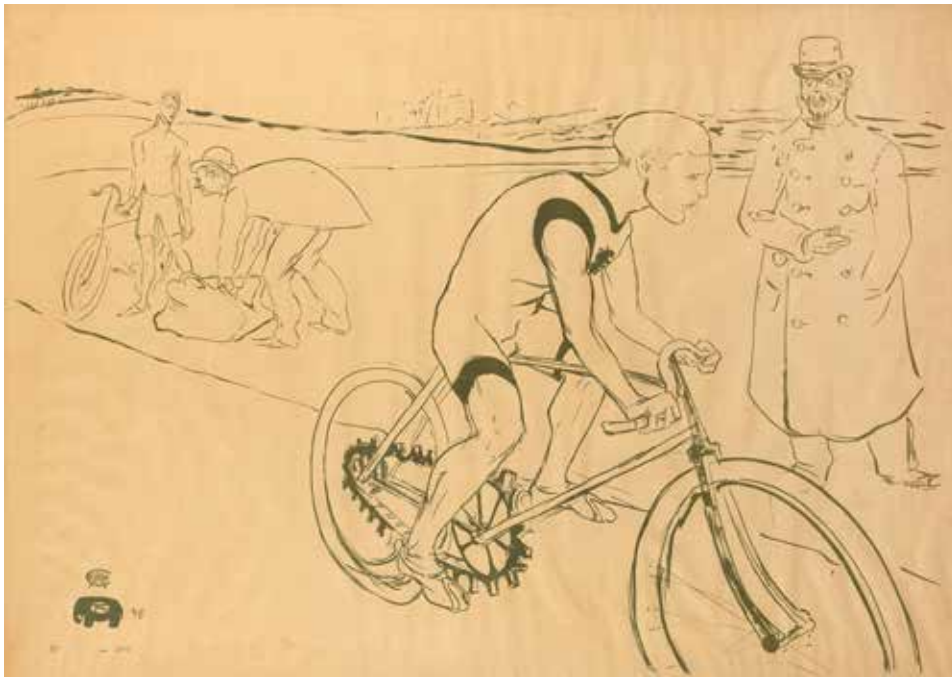
Image 329 x 242mm. (13 x 9 1/2in.);

Sheet 368 x 276mm. (14 1/2 x 10 7/8in.) (unframed)

£5,000 - 7,000

€5,800 - 8,100

\$6,500 - 9,100



36

**HENRI DE TOULOUSE-LAUTREC
(FRENCH, 1864-1901)**

Cycle Michael (Delteil 359; Adriani 188; Adhémar 184; Wittrock P25)

Lithograph in olive-green, 1896, on thin wove paper, Wittrock's only state, with the artist's monogram, from the edition of 200, printed by Imprimerie Chaix, Paris, with their inkstamp, with margins, some time staining, laid onto linen, some creasing and cockling, with paper losses to the lower left sheet corner and elsewhere, generally in good condition

Sheet 885 x 1231mm. (34 7/8 x 48 1/2in.)

£4,000 - 6,000

€4,600 - 7,000

\$5,200 - 7,800

37^{AR}

MAX BECKMANN (GERMAN, 1884-1950)

Selbstbildnis von vorn, im Hintergrund Hausgiebel (Hofmaier 125 II.B.b.)

Drypoint, 1918, on wove paper, signed and numbered 11/30 in pencil, a good impression of the second, final state, from the total edition of 100 on this paper (only the first thirty impressions were numbered), published by R. Piper, Munich, circa 1922, the full sheet with a deckle edge at right, very pale mount staining, two skillfully repaired tears at the upper sheet edge, otherwise in good condition

Plate 308 x 256 mm. (12 3/8 x 10 1/8in.);

Sheet 534 x 375mm. (21 x 14 3/4in.) (unframed)

£8,000 - 12,000

€9,300 - 14,000

\$10,000 - 16,000

Provenance

Private collection, Germany.

Christie's London 28.3.2012 (lot 25).

Private collection, Belgium.



37

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.

38^{AR}

PABLO PICASSO (SPANISH, 1881-1973)

La Suite des Saltimbanques (Bloch 1-15; Baer 2-7, 9-15, 17, 18)
The rare complete suite of 15 etchings and drypoints, 1904-05, fine impressions, from the edition of 250 on van Gelder Zonen wove paper, with the exception of *Le Saltimbanque au repos* (B. 10), one of 27 or 29 proofs on Japan laid paper and signed in red crayon, published by Ambroise Vollard and printed by Fort in 1913, Paris, all with wide margins or the full sheets, in good condition

Largest sheet (Repas Frugal) 650 x 505 mm. (25 1/2 x 19 7/8in.)

£170,000 - 250,000

€200,000 - 290,000

\$220,000 - 330,000

Provenance:

Les Pauvres (B. 3) with collector's mark of Marcel Louis Guérin 1873-1948, Paris (Lugt 1872b).

Le Saltimbanque au Repos (B. 10), with the Leicester Galleries, London;

John Richardson, by whom given to Douglas Cooper at Christmas, 1950;

Acquired by the present owner from the Douglas Cooper Collection sale at Christie's London, 30 November 1988, lot 542.

La Danse Barbare (B. 15), with collector's mark of Henri Petiet verso (Lugt 5031).

La Suite des Saltimbanques comprises :

Le Repas Frugal (B. 1; Ba. 2)

Tête de Femme (B. 2; Ba. 3)

Les Pauvres (B. 3; Ba. 4)

Buste d'Homme (B. 4; Ba. 5)

Les Deux Saltimbanques (B. 5; Ba. 6)

Tête de Femme, de Profil (B. 6; Ba. 7)

Les Saltimbanques (B. 7; Ba. 9)

L'Abreuvoir (B. 8; Ba. 10)

Au Cirque (B. 9; Ba. 11)

Le Saltimbanques au Repos (B. 10; Ba. 12)

La Famille de Saltimbanques au Macaque (B. 11; Ba. 13)

Le Bain (B. 12; Ba. 14)

La Toilette de la Mère (B. 13; Ba. 15)

Salomé (B. 14; Ba. 17)

La Danse Barbare (B. 15; Ba. 18)

The series of fifteen etchings and drypoints famously known as *La Suite des Saltimbanques* are Picasso's first printed works.

They encompass the most important subjects that preoccupied him during the beginning of his career. Bohemianism, poverty and the theatrical world are all the themes that inspired his work during the Rose and Blue periods.

In 1904, a young Picasso living in the poorest conditions at the Bateau-Lavoir in Montmartre, produced his second ever etching, and the most important and largest subject in the series, *Le Repas Frugal*. A famished-looking couple sitting in front of a table, empty but for a crust of bread and some wine. A symbolic still life with a reference to the sacraments on an altar cloth.

The worn physical expressions of these two figures are a clear identification of the artist's life at this point in his career: moving from place to place, living a 'frugal' life. Due to his poverty, Picasso re-used a copper plate that had been previously etched by his artist friend Joan Gonzales; the traces of his ghostly landscape can still be seen in the upper part of the composition. This melancholic depiction of bohemian life constitutes one of the most important works in the graphic oeuvre of the artist.

The other etchings in the series feature itinerant acrobats and harlequins. Picasso shows the performers behind the scenes, caught in the intimacy of their private moments. Some are shown rehearsing their acts and other are simply eating with their families or taking a bath.

The Paris dealer and publisher Ambroise Vollard acquired the fifteen plates of the suite after the death of his neighbour and fellow dealer Clovis Sagot. Picasso had only printed a few impressions from each plate, and so Vollard decided to print an edition after having the plates steel-faced.

This suite, so rarely found complete, includes also the rare subject *La famille de Saltimbanques au Macaque* (B. 11; Ba. 13). Vollard destroyed most of the edition due to the bad state of the copper plate. Therefore, only a few impressions have survived as it was not included when the series was commercialised.

The poet and friend of Picasso, Guillaume Apollinaire wrote about this series: *Picasso's taste for pure lines which recedes, changes and penetrates, produced almost unique examples of linear drypoints*. This set of prints had no obvious precedent, and proved not only Picasso's ability as a draftsman and printmaker, but as a gifted young artist with a unique vision.









39

39^{AR}

PABLO PICASSO (SPANISH, 1881-1973)

Au bord de la rivière. Le couple dans l'herbe (Bloch 72; Baer 116)
 Drypoint, 1925, on Arches laid paper, with stamped signature (as issued),
 numbered 18/50 in pencil (there were also twenty-one artist's proofs),
 published by Galerie Louise Leiris, Paris, 1981, the full sheet with lower
 deckle edge, pale mount staining, with backboard staining verso,
 otherwise in good condition

Plate 78 x 119mm. (3 x 4 5/8in.);
 Sheet 240 x 307mm. (9 3/8 x 12in.) (unframed)

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



40

40^{*AR}

**AFTER PABLO PICASSO BY JACQUES VILLON
 (FRENCH, 1875-1963)**

Maternité (Ginestet & Pouillon E670)
 Etching and aquatint in colours, 1930, on Arches wove paper, signed
 and numbered 85/200 in pencil, published by Galerie Bernheim-Jeune,
 Paris, some pale time and mount staining, faint scattered foxing in the
 margins, other minor defects, generally in good condition with fresh,
 bright colours

Plate 650 x 425mm. (25 3/4 x 16 4/5in.);
 Sheet 820 x 628mm. (32 1/4 x 24 3/4in.)

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



41

41^{AR}

PABLO PICASSO (SPANISH, 1881-1973)

Femme assise en tailleur: Genevieve Laporte, for *Recordant el Doctor Reventos*, 1969 (Bloch 1837; Baer 888; Cramer books 147)

Etching and drypoint, 1951, on *japon nacré* paper, signed and numbered 8/12 in pencil, one of 12 artist's proofs aside from the edition of 180; together with another unsigned and unnumbered proof on *japon nacré* paper; and an unsigned impression from the cancelled plate on Guarro paper, all published by Editorial Gustavo Gili, Barcelona, the full sheets, each with deckle edges at right and below, with very pale mount and light-staining, generally in good condition

Plate 144 x 100mm. (5 5/8 x 3 7/8in.);

Sheet 313 x 233mm. (12 1/4 x 9 1/8in.) (each) (3)

£15,000 - 25,000

€17,000 - 29,000

\$20,000 - 33,000



42^{AR}

PABLO PICASSO (SPANISH, 1881-1973)

Chevaux de Minuit (Bloch 811-820; Baer 936-945; Cramer books 73)

The set of ten drypoints, 1955, on Japan wove paper, fine impressions printed with burr and light platetone, proofs without the text, aside from the book edition of 52 with the text, published by Iliazd and printed by Lacourière, Paris, all with margins, in good condition

Plates 210 x 150mm. (8 1/4 x 6in.);

Sheets 260 x 200mm. (10 1/4 x 8in.) (unframed) (10)

£50,000 - 70,000

€58,000 - 81,000

\$65,000 - 91,000





43

43^{AR}

PABLO PICASSO (SPANISH, 1881-1973)

Deux hommes barbus avec une femme nue, from *El entierro del Conde Orgaz* (Bloch 1467; Baer 1378) Etching with drypoint and scraper, 1966, printed on a double sheet of Romani wove paper, watermark *Conde Orgaz*, signed and dated in pencil, one of only a few signed proofs aside from the unsigned book edition of 263 (there was also a suite of 12 signed impressions on *japon nacré*), published by Editorial Gustavo Gili, Barcelona, the full sheet with deckle edges at top and bottom, in very good condition

Plate 219 x 320mm. (8 5/8 x 12 5/8in.);
Sheet 360 x 458mm. (14 1/8 x 18in.)

£6,000 - 8,000
€7,000 - 9,300
\$7,800 - 10,000



44

44^{AR}

PABLO PICASSO (SPANISH, 1881-1973)

Barbu en colère, avec deux Femmes indifférentes et deux Spectateurs, from *El Entierro del Conde Orgaz* (Bloch 1470; Baer 1381)

Etching, 1966, printed on a double sheet of Romani wove paper, watermark *Conde Orgaz*, signed and dated in pencil, one of only a few signed proofs aside from the unsigned book edition of 263 (there was also a suite of 12 signed impressions on *japon nacré*), published by Editorial Gustavo Gili, Barcelona, the full sheet with upper and lower deckle edges, in very good condition

Plate 218 x 322mm. (8 5/8 x 12 5/8in.);
Sheet 360 x 460mm. (14 1/8 x 18in.)

£6,000 - 8,000
€7,000 - 9,300
\$7,800 - 10,000

45^{AR}

PABLO PICASSO (SPANISH, 1881-1973)

Femme, Faune, et hommes barbus, regardant des tableaux, from *El Entierro del Conde Orgaz* (Bloch 1476; Baer 1387)

Etching, 1966, printed on a double sheet of Romani wove paper, watermark *Conde Orgaz*, signed and dated in pencil, one of only a few signed proofs aside from the unsigned book edition of 263 (there was also a suite of 12 signed impressions on *japon nacré*), published by Editorial Gustavo Gili, Barcelona, the full sheet with upper and lower deckle edges, in very good condition

Plate 219 x 321mm. (8 5/8 x 12 5/8in.);
Sheet 360 x 460mm. (14 1/8 x 18in.)

£6,000 - 8,000

€7,000 - 9,300

\$7,800 - 10,000



45

46^{AR}

PABLO PICASSO (SPANISH, 1881-1973)

Homme en babouches menaçant d'un poignard une femme nue devant deux spectateurs âgés, from *El Entierro del Conde Orgaz* (Bloch 1466; Baer 1377)

Etching, 1966, printed on a double sheet of Romani wove paper, watermark *Conde Orgaz*, signed and dated in pencil, one of only a few signed proofs aside from the unsigned book edition of 263 (there was also a suite of twelve signed impressions on *japon nacré*), published by Editorial Gustavo Gili, Barcelona, the full sheet with upper and lower deckle edges, in very good condition

Plate 219 x 320mm. (8 5/8 x 12 5/8in.);
Sheet 362 x 456mm. (14 1/4 x 18in.)

£6,000 - 8,000

€7,000 - 9,300

\$7,800 - 10,000



46



47

47^{AR}

PABLO PICASSO (SPANISH, 1881-1973)

Mousquetaire, from *Doble ensayo sobre Picasso* (Bloch 1854; Baer 1479; Cramer Books 142)

Drypoint, 1967, printed on a double page of simili Japan paper, signed and numbered 6/120 in pencil (the total edition was 130), published by Editorial Gustavo Gili, Barcelona, 1968, the full sheet with a lower deckle edge, with pale time staining, minor scattered foxing, otherwise in good condition

Plate 160 x 130mm. (6 1/4 x 5 1/8in.);

Sheet 279 x 420mm. (11 x 16 1/2in.) (unframed)

£2,000 - 3,000

€2,300 - 3,500

\$2,600 - 3,900



48

48^{AR}

PABLO PICASSO (SPANISH, 1881-1973)

Buste d'homme barbu au chapeau, from *L'hospital de la Santa Creu i de Sant Pau* (Bloch 2014, Baer 1989, Cramer Books 151)

Aquatint, 1971, on Munné wove paper, signed in red crayon, numbered 33/182 in pencil (there were also twenty proofs on *japon nacré* numbered in Roman numerals), published by Editorial Gustau Gili, Barcelona, the full sheet with a lower deckle edge, with time and backboard staining *verso*, the image in good condition

Plate 118 x 89mm. (4 5/8 x 3 1/2in.);

Sheet 299 x 231mm. (11 3/4 x 9 1/8in.) (unframed)

£2,500 - 3,500

€2,900 - 4,100

\$3,300 - 4,600



49

49^{AR}

PABLO PICASSO (SPANISH, 1881-1973)

Picador debout avec son Cheval (Bloch 912; Baer 1237)

Linocut in brown and black, 1959, on Arches wove paper, signed in pencil, one of twenty artist's proofs aside from the numbered edition of fifty, printed by Arnéra, Vallauris, published by Galerie Louise Leiris, Paris, the full sheet, with pale mount staining, otherwise in very good condition

Block 643 x 533mm. (25 1/4 x 21in.);
Sheet 752 x 622mm. (29 5/8 x 24 1/2in.)

£7,000 - 10,000

€8,100 - 12,000

\$9,100 - 13,000

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50

50*AR

PABLO PICASSO (SPANISH, 1881-1973)

Nu Assis (Bloch 1086; Baer 1330)

Linocut in colours, 1962, on Arches wove paper, signed and numbered 37/50 in pencil, printed by Arnéra, published by Galerie Louise Leiris, Paris, the full sheet with a lower deckle edge, the colours strong, in overall good condition

Block 344 x 265mm. (13 1/2 x 10 3/8in.);

Sheet 620 x 439mm. (24 3/8 x 17 1/4in.)

£5,000 - 7,000

€5,800 - 8,100

\$6,500 - 9,100



51

51AR

PABLO PICASSO (SPANISH, 1881-1973)

Les Deux Modèles (Bloch 757; Mourlot 253)

Lithograph, 1954, on wove paper, signed in red crayon and numbered 24/50 in pencil (there were also five artist's proofs), published by Galerie Louise Leiris, Paris, the full sheet with deckle edges at left and right, with pale time and mount staining, a short tear to the upper right sheet deckle edge, otherwise in good condition

Image 495 x 630mm. (19 1/2 x 24 3/4in.);

Sheet 500 x 654mm. (19 5/8 x 25 3/4in.)

£3,000 - 5,000

€3,500 - 5,800

\$3,900 - 6,500

52^{AR}

PABLO PICASSO (SPANISH, 1881-1973)

Femme au chignon (Bloch 853; Mourlot 310)

Lithograph, 1957, on Arches wove paper, the first state, signed in red crayon, numbered 18/50 in pencil (there were also a few artist's proofs), the full sheet with upper and lower deckle edges, mount and pale light-staining, other surface defects

Image 556 x 440mm. (21 7/8 x 17 1/4in.);
Sheet 658 x 505mm. (25 7/8 x 19 7/8in.)

£8,000 - 12,000

€9,300 - 14,000

\$10,000 - 16,000



52

53^{AR}

AFTER PABLO PICASSO (SPANISH, 1881-1973)

Tête de Buffon

Lithograph in colours, 1964, on Rives wove paper, signed in blue crayon, numbered 32/200 in pencil, published by Mourlot, Paris, the full sheet with a deckle edge at right, some mount and backboard staining, the colours fresh and bright

Image 650 x 500mm. (25 5/8 x 19 3/4in.);
Sheet 738 x 545mm. (29 x 21 1/2in.) (unframed)

£3,000 - 5,000

€3,500 - 5,800

\$3,900 - 6,500



53



54

54^{AR}

PABLO PICASSO (SPANISH, 1881-1973)

Picador et Taureau (Ramié 197)
 stamped and marked *Madoura Plein Feu/Empreinte Originale de Picasso 62/200* (underneath)
 partially glazed white earthenware ceramic plate
 painted in colours, with black oxide
 Conceived in 1953 and executed in an edition of 200

Diameter 255mm. (10in.)

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



55

55^{AR}

PABLO PICASSO (SPANISH, 1881-1973)

Picador (Ramié 160)
 stamped and marked *Madoura Plein Feu/Edition Picasso* (underneath)
 partially glazed white earthenware ceramic plate with
 black oxide
 Conceived in 1952 and executed in an edition of 500

Diameter 205mm. (8 1/8in.)

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



56



57

56^{AR}

PABLO PICASSO (FRENCH, 1880-1972)

Picador (Ramié 162)

marked *Edition Picasso / Madoura* (underneath)

terracotta pitcher with black glaze

Conceived in 1952 and executed in an edition of 500

Height 140mm. (5 1/2in.)

£3,000 - 5,000

€3,500 - 5,800

\$3,900 - 6,500

57^{AR}

PABLO PICASSO (SPANISH, 1881-1973)

Taureau et Picador (Ramié 369)

marked and stamped *Edition Picasso/Madoura*

Plein Feu/D'Apres Picasso (underneath)

partially glazed white earthenware ceramic jug with black oxide

Conceived in 1956 and executed in an edition of 500

Height 132mm. (5 1/8in.)

£2,500 - 3,500

€2,900 - 4,100

\$3,300 - 4,600



58

58^{AR}

PABLO PICASSO (SPANISH, 1881-1973)

Tête de Chèvre (Ramié 112)

stamped and marked *Empreinte Originale de Picasso/Madoura Plein Feu/ K113 158/200*

(underneath)

partially glazed white earthenware ceramic plate with coloured engobe

Conceived in 1950 and executed in an edition of 200

Diameter 250mm. (9 3/4in.)

£3,000 - 5,000

€3,500 - 5,800

\$3,900 - 6,500



59

59^{AR}

PABLO PICASSO (SPANISH, 1881-1973)

Oiseau au ver (Ramié 172)

stamped and marked *Edition Picasso/Madoura*

Plein Feu/Edition Picasso (underneath)

white earthenware ceramic ashtray with black oxide

Conceived in 1952 and executed in an edition of 500

Diameter 155mm. (6 1/8in.)

£2,000 - 3,000

€2,300 - 3,500

\$2,600 - 3,900

60^{AR}

PABLO PICASSO (SPANISH, 1881-1973)

Vase aux chèvres (Ramié 156)
dated '6.6.52.' (on the side), stamped and marked
*Madoura Plein Feu/Empreinte Originale de Picasso/
Edition Picasso* (underneath)
partially glazed ceramic vase
Conceived in 1952 and executed in an edition of 40

Height 190mm. (48 1/4in.)

£7,000 - 10,000
€8,100 - 12,000
\$9,100 - 13,000



60

61^{AR}

PABLO PICASSO (SPANISH, 1881-1973)

Petit cheval (Ramié 470)
marked *Edition Picasso/Madoura 80/150*
(underneath)
partially glazed white earthenware ceramic plaque
with coloured engobe
Conceived in 1963 and executed in an edition of 150

Diameter 255mm. (10in.)

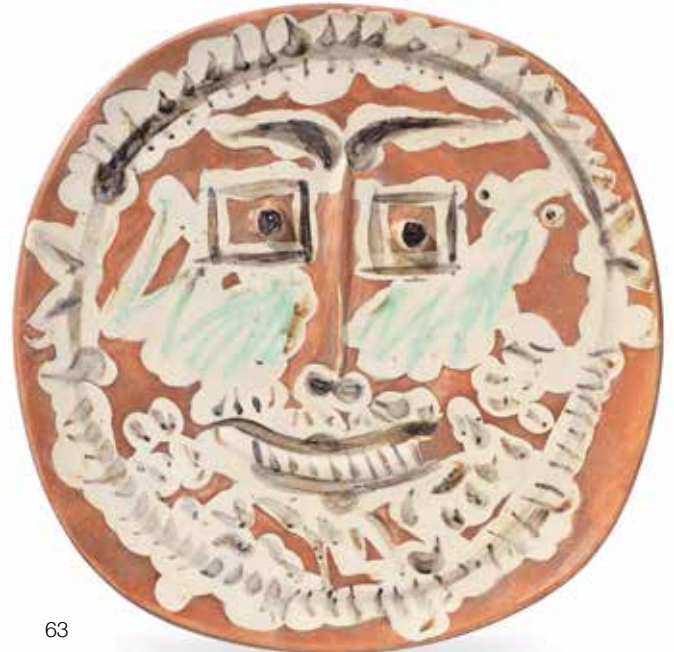
£4,000 - 6,000
€4,600 - 7,000
\$5,200 - 7,800



61



62



63

62^{AR}

PABLO PICASSO (SPANISH, 1881-1973)

Visage noir (Assiette F), from the *Visage noir* service (Ramié 41)

stamped and marked *Edition Picasso/Madoura Plein Feu/Edition Picasso F* (underneath)

glazed white earthenware ceramic plate painted in colours

Conceived in 1948 and executed in an edition of 100

Diameter 240mm. (9 1/2in.)

£3,000 - 5,000

€3,500 - 5,800

\$3,900 - 6,500

63^{AR}

PABLO PICASSO (SPANISH, 1881-1973)

Visage aux yeux carrés (Ramié 415)

stamped and numbered *Madoura Plein Feu/ Empreinte Originale de Picasso, 64/100* (underneath)

partially glazed ceramic plate

Conceived in 1959 and executed in an edition of 100

Diameter 265mm. (10 1/4in.)

£3,000 - 5,000

€3,500 - 5,800

\$3,900 - 6,500



64* AR

PABLO PICASSO (SPANISH, 1881-1973)

Visage de femme (Ramié 220)

stamped and marked *Edition Picasso/Madoura Plein Feu/Edition*

Picasso Madoura (underneath)

glazed and incised ceramic dish

Conceived in 1953 and executed in an edition of 400

387 x 320mm. (15 1/4 x 12 1/2in.)

£18,000 - 22,000

€21,000 - 26,000

\$23,000 - 29,000

Provenance

Salvador Riera Collection, owner of Dau al Set gallery, Barcelona.

Juana de Aizpuru Collection, owner of Juana Aizpuru gallery, Madrid.

Ms. Margarita Aizpuru Dominguez Collection, Spain.

Acquired from the above by the present owner.

Exhibited

Barcelona, Dau al Set gallery, Exhibition of Picasso ceramics, 1970s.



65

65^{AR}

PABLO PICASSO (SPANISH, 1881-1973)

Visage (Ramié 288)

stamped *Edition Picasso/Madoura Plein Feu*
(underneath)

white earthenware ceramic jug with coloured engobe
Conceived in 1955 and executed in an edition of 500

Height 310mm. (12 1/4in.)

£6,000 - 8,000

€7,000 - 9,300

\$7,800 - 10,000



66

66^{AR}

PABLO PICASSO (SPANISH, 1881-1973)

Scène de plage (Ramié 391)

stamped *Empreinte Originale de Picasso/Madoura
Plein Feu* (underneath)

partially glazed white earthenware ceramic plaque
painted in ivory and brown

Conceived in 1956 and executed in an edition of 450

Diameter 250mm. (9 3/4in.)

£3,000 - 5,000

€3,500 - 5,800

\$3,900 - 6,500

67^{AR}

PABLO PICASSO (SPANISH, 1881-1973)

Flamenco

Blown Murano glass, with iridescent surface, 1963,
incised *E. Costantini P. Picasso F.A. Venezia 1963*
(underneath), executed in an edition of seven unique
variants by Egidio Costantini, Venice, generally in
very good condition

Height 492mm. (19 3/8in.)

£10,000 - 15,000

€12,000 - 17,000

\$13,000 - 20,000





68

68^{AR}

MARC CHAGALL (RUSSIAN/FRENCH, 1887-1985)

Nature morte au grand oiseau (Cramer 38)

Etching with aquatint in colours, 1968, on wove paper with the artist's watermark, signed and numbered 41/50 in pencil (there was also an edition of fifty in black), the full sheet with a deckle edge at right, pale foxing in the margins, otherwise in good condition

Plate 223 x 168mm. (8 3/4 x 6 5/8in.);

Sheet 375 x 284mm. (14 3/4 x 11 1/8in.)

£2,000 - 3,000

€2,300 - 3,500

\$2,600 - 3,900



69

69^{AR}

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

L'Ange du Jugement (Sorlier 45)

Lithograph in colours, 1974, on Arches wove paper, signed and numbered 81/200 in pencil, published by Éditions des Amis du Message Biblique Marc Chagall, Nice, printed by Charles Sorlier, the full sheet with a deckle edge at right, with pale time staining, a short tear to the centre of the sheet right deckle edge, the colours strong, in good condition

Image 515 x 430mm. (20 1/4 x 16 7/8in.);

Sheet 722 x 545mm. (28 3/8 x 21 1/2in.)

£6,000 - 8,000

€7,000 - 9,300

\$7,800 - 10,000



70^{AR}

MARC CHAGALL (RUSSIAN/FRENCH, 1887-1985)

Paravent (Mourlot 390)

Lithograph in colours, 1963, printed on four sheets of wove paper mounted in a four panel folding screen, signed in black crayon, inscribed HC, an *hors commerce* proof aside from the edition of 100, published by Gerald Cramer, Geneva, the full sheets, in good condition

Overall 1461 x 1905mm. (57 1/2 x 75in.)

£20,000 - 30,000

€23,000 - 35,000

\$26,000 - 39,000



71^{AR}

JOAN MIRÓ (SPANISH, 1893-1983)

Escalade vers la Lune (Dupin 496)

Etching and aquatint in colours with carborundum, 1969, on Mandeure rag paper, signed and numbered 64/75 in pencil, published by Maeght, Paris, the full sheet with a deckle edge at right, authenticated by Rosa Maria Malet in pencil verso, Fundació Joan Miró, Barcelona, in very good condition

Sheet 1045 x 747mm. (41 1/8 x 29 3/8in.) (unframed)

£12,000 - 18,000

€14,000 - 21,000

\$16,000 - 23,000



72

72^{AR}

JOAN MIRÓ (SPANISH, 1893-1983)

L'Exilé Noir (Dupin 497)

Etching and aquatint in colours with carborundum, 1969, on Arches wove paper, signed and numbered 62/75 in pencil, published by Maeght, Paris, the full sheet with an upper deckle edge, authenticated by Rosa Maria Malet in pencil verso, Fundació Joan Miró, Barcelona, in very good condition

Sheet 1061 x 682mm. (41 3/4 x 26 3/4in.) (unframed)

£7,000 - 10,000
 €8,100 - 12,000
 \$9,100 - 13,000



73

73^{AR}

JOAN MIRÓ (SPANISH, 1893-1983)

Plate 2, from *Quatre colors aparien el mon* (Dupin 823)

Etching and aquatint in colours with embossing, 1975, on Arches wove paper, signed and inscribed H.C. in pencil, an *hors commerce* impression aside from the edition of fifty, printed by Joan Barbará, published by Editorial Gustavo Gili, Barcelona, the full sheet, deckle edges above and below, in good condition

Sheet 900 x 635mm. (35 3/8 x 25in.) (unframed)

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



74^{AR}

JOAN MIRÓ (SPANISH, 1893-1983)

Jacques Dupin *Journal d'un graveur*, Maeght, Paris, 1975
(Cramer Books 200; Dupin 768-821)

The complete portfolio in three volumes, each containing two etchings in colours and a suite of 15 drypoints, on BFK Rives wove paper, *Volume III* with justification page and text in French, copy no.5, each volume with one of the two etchings and the suite of drypoints signed and numbered 5/75 in pencil, the full sheets, loose (as issued), in very good condition, within the original paper wrappers with etching in colours on the front cover and the presentation Plexiglas box

Portfolio 604 x 480 x 45mm. (23 3/4 x 18 7/8 x 1 3/4in.)

£15,000 - 20,000

€17,000 - 23,000

\$20,000 - 26,000

75^{AR}

JOAN MIRÓ (SPANISH, 1893-1983)

Picasso i els Reventos (Dupin 588-591; Cramer Books 176)

The complete set of four etchings and aquatints with embossing, 1974, D. 588 on Guarro paper, the other three on Rives paper, each signed and inscribed P.A. in pencil, an artist's proof set aside from the edition of 45 suites with the four decomposition prints, published by Editorial Gustavo Gili, Barcelona, the full sheets, all in very good condition, with the original purple paper-covered folio case with the artist's signature on the cover

Portfolio 580 x 795mm. (22 3/4 x 31 2/8in.)

£5,000 - 7,000

€5,800 - 8,100

\$6,500 - 9,100



75

76^{AR}

JOAN MIRÓ (SPANISH, 1893-1983)

L'Écolière au Buisson (Dupin 745)

Etching, aquatint and colour wash, 1975, on Arches wove paper, signed and inscribed H.C. in pencil, an *hors-commerce* impression aside from the edition of fifty, published by Maeght, printed by Morsang, Paris, the full sheet with deckle edges above and below, in good condition

Plate 685 x 535mm. (27 x 21in.);

Sheet 920 x 630mm. (36 1/4 x 24 3/4in.) (unframed)

£4,000 - 6,000

€4,600 - 7,000

\$5,200 - 7,800



76



77

77^{AR}

JOAN MIRÓ (SPANISH, 1893-1983)

One plate, from *Les Essencíes De La Terra*

(Mourlot 574; Cramer Books 123)

Lithograph with extensive hand-colouring, 1968, on *japon nacré* paper, signed and numbered HC VI/XV in pencil, one of fifteen *hors commerce* impressions aside from the edition of 100 hand-coloured variants, printed by Mourlot, Paris, published by Polígrafa, Barcelona, the full sheet, in good condition

Sheet 500 x 360mm. (19 5/8 x 14 1/8in.) (unframed)

£7,000 - 10,000

€8,100 - 12,000

\$9,100 - 13,000



78

78^{AR}

JOAN MIRÓ (SPANISH, 1893-1983)

One plate, from *Le Léopard aux Plumes d'or*

(Mourlot 794; Cramer Books 148)

Lithograph in colours, 1971, on Kochi Japan paper, signed and inscribed VI/X in pencil, one of ten deluxe impressions on this paper (the total edition was 195), printed by Mourlot, published by Louis Broder, Paris, the full sheet, some pale staining along the upper sheet edge, otherwise in good condition

Image 337 x 483mm. (13 1/4 x 19in.);

Sheet 354 x 500mm. (14 x 19 5/8in.)

£2,000 - 3,000

€2,300 - 3,500

\$2,600 - 3,900



79^{AR}

JOAN MIRÓ (SPANISH, 1893-1983)

Défilé de mannequins au Pérou (Mourlot 631)

Lithograph in colours, 1969, on Arches wove paper, signed and numbered 52/75 in pencil, published by Maeght, Paris, the full sheet, in good condition

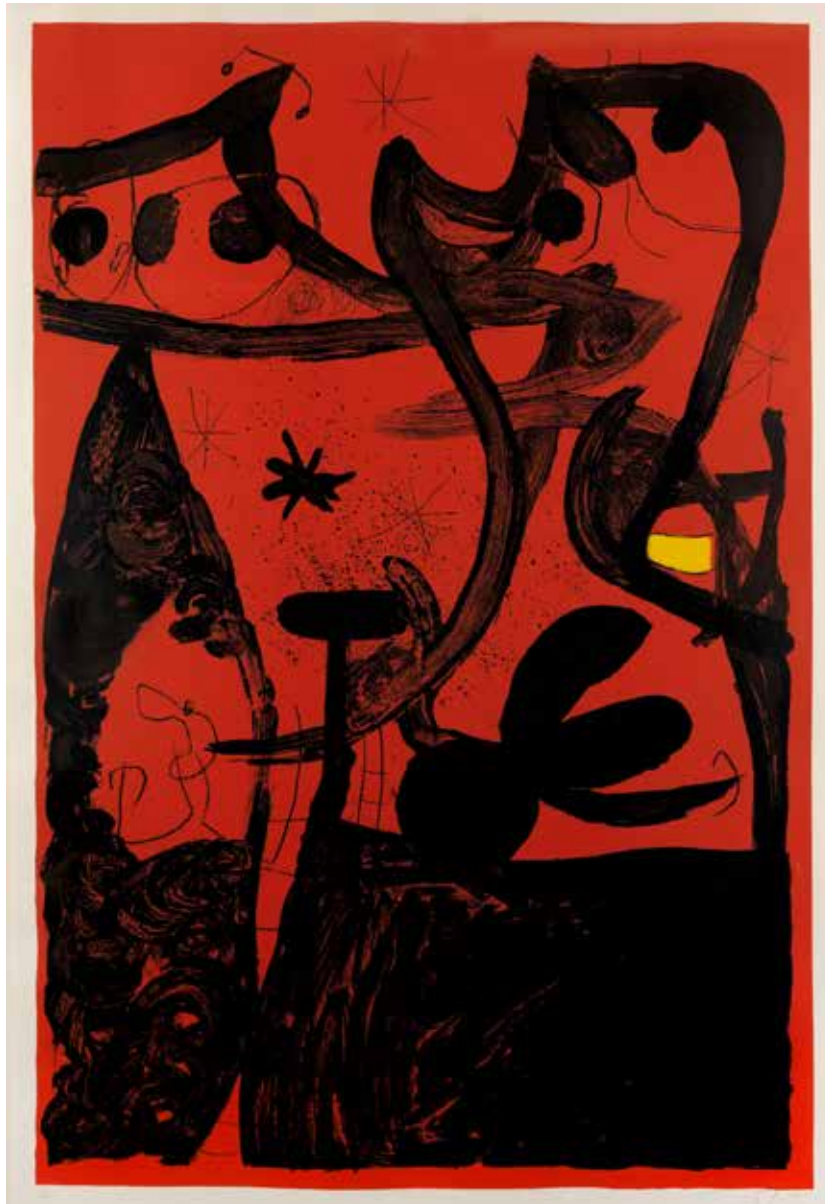
Sheet 1260 x 865mm. (49 5/8 x 34in.)

£8,000 - 12,000

€9,300 - 14,000

\$10,000 - 16,000

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



80^{AR}

JOAN MIRÓ (SPANISH, 1893-1983)

Défilé de mannequins en Chine (Mourlot 632)

Lithograph in colours, 1969, on Arches wove paper, signed and numbered 37/75 in pencil, published by Maeght, Paris, the full sheet, in good condition

Sheet 1250 x 860mm. (49 1/4 x 33 7/8in.)

£8,000 - 12,000

€9,300 - 14,000

\$10,000 - 16,000



81



81^{AR}

SALVADOR DALÍ (SPANISH, 1904-1989)

Pages choisies de Don Quichotte de la Mancha
(Michel & Lopsinger 1001-12; Field 57-1)

The complete portfolio, including the set of 12 lithographs in colours (three on double-pages), 1956-57, on Rives paper, signed, dated, dedicated and with a drawing in felt-tip pen on the first blank double-page, also signed and dedicated in pencil by the publisher on the title page, copy number 'Rives X', one of the 25 copies reserved especially for *Libreria l'Amateur*, Buenos Aires (the total edition was 197), published by Joseph Foret, Paris, the full sheets, in very good overall condition, loose (as issued), within the original paper cover wrappers with title in red and the artist's signature in gold, with the original blue-cloth folio with title in gold on the spine and leather slipcase

Portfolio 428 x 348mm. (16 6/8 x 13 3/4in.)

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

82^{AR}

SALVADOR DALÍ (SPANISH, 1904-1989)

Faust (La Nuit de Walpurgis) (Michel et Lopsinger 298-318; Field 69-1)

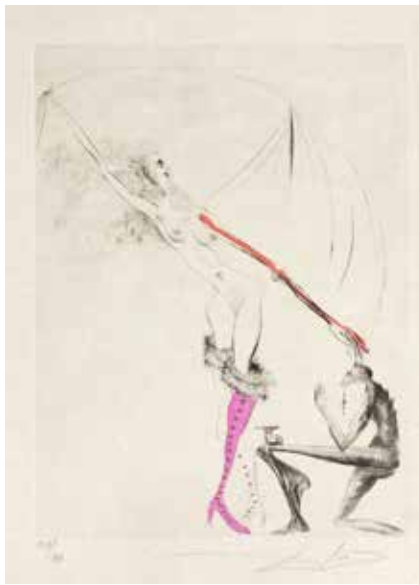
The complete set of eleven drypoints with hand-colouring in watercolour and gold paint, 1968-9, on Japan paper, each signed and numbered 61/145, from the edition without text (the total edition was 731), printed by Atelier Robbe, Paris, published by Grafik Europa Anstalt, Geneva, with the artist's blindstamp, all the full sheets but one plate reduced slightly at the upper sheet edge, loose (as issued), in good condition

Plate 320 x 240mm. (12 5/8 x 9 3/8in.);
Sheet 385 x 285mm. (15 1/8 x 11 1/4in.) (and smaller)

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



82



83^{AR}

SALVADOR DALÍ (SPANISH, 1904-1989)

Vénus aux fourrures (Michel et Lopsinger 357-376; Field 68-6)

The complete set of sixteen drypoints with hand-colouring in watercolour and gold paint, 1969, on Japan paper, each signed and numbered 107/145 in pencil (there were also 15 artist's proofs and an edition of 150 without text on Arches paper, the total edition was 604), published by Pierre Argillet, Paris, with the artist's blindstamp, the full sheets, with deckle edges on two sides, loose (as issued), in very good condition, within the original Arches paper inner wrappers and the white satin cloth-covered folder with a gold engraving on the cover

Portfolio 400 x 300mm. (15 3/4 x 11 3/4in.)

£10,000 - 15,000

€12,000 - 17,000

\$13,000 - 20,000

84^{AR}

SALVADOR DALÍ (SPANISH, 1904-1989)

Nine plates, from *Le Decameron* (Michel & Lopsinger 552-561; Field 72-8)

Drypoints in colours, 1972, on *japon nacré*, each signed and numbered 'E XVIII/XXV' in pencil, from the suite of ten accompanying the Italian text edition of 25 (the total edition was 621), printed by Ateliers Rigal, published by Michèle Broutta and Pamela Verlag, Paris, the full sheets with deckle edges on two sides, some pale foxing, generally in good condition

Plates 175 x 128mm. (6 6/8 x 5in.);
Sheet 448 x 315mm. (17 5/8 x 12 3/8in.)
(9)

£3,000 - 5,000

€3,500 - 5,800

\$3,900 - 6,500



84

85^{AR}

**LÉONARD TSUGUHARU FOUJITA
(JAPANESE/FRENCH, 1886-1968)**

Femme blonde allongée (Buisson 30.76)

Etching with aquatint in colours, 1930, on *chine appliqué* on Japan paper, signed and numbered VI/VI in pencil, one of the six proofs numbered in Roman numerals aside from the edition of 300, published by Éditions Artistiques Apollo, Paris, with margins, in good condition

Plate 406 x 588mm. (16 x 23 1/8in.);
Sheet 518 x 735mm. (20 3/8 x 28 7/8in.)

£4,000 - 6,000

€4,600 - 7,000

\$5,200 - 7,800



85



86^{AR}

MAURITS CORNELIS ESCHER (DUTCH, 1898-1972)

Convex and Concave (Bool 399)

Lithograph, 1955, on simili-Japan paper, signed and numbered
No.23/57 in pencil, with margins, some pale mount staining,
in good condition

Image 280 x 332mm. (11 x 13in.);

Sheet 308 x 357mm. (11 1/8 x 14in.)

£10,000 - 15,000

€12,000 - 17,000

\$13,000 - 20,000

The Grosvenor School of Modern Art

The Grosvenor School of Modern Art was a private British art school founded in Pimlico in 1925 by the artist Iain Macnab. He invited fellow artist Claude Flight to teach the art of linocutting and three of the school's most celebrated pupils, Cyril Power, Sybil Andrews and Lill Tschudi took up the technique with an enthusiasm which produced an immensely creative body of work during the inter-war years and beyond.

These artists wanted to convey the speeding up of modern life and the dynamism of the modern machine age. Linocut was a practical and cost effective material, a consideration for students and for collectors, and its textures were perfectly suited to the portrayal of subjects involving speed and movement. The relatively new technique required directness, simplicity and innovation. The qualities of the linoleum meant that a limited number of blocks could be used and images had to be created using clean lines and bold shapes. They used repeating patterns, sweeping lines and vibrant colours to convey the hectic pace of modern life, whether it pertained to technological advances or to the natural fluid movements of human activity.

Cyril Power practised as an architect before taking up printmaking in mid-life. He lectured at the Grosvenor School, and shared a studio with Sybil Andrews from 1930 to 1938, during which time they had successful symbiotic collaboration. The Underground held a particular fascination for Power and was the source for several iconic images depicting stairs, escalators, trains and tunnels. His sporting images of people and vehicles in motion are evocative of the age of speed, with athletes competing to set and break records.

Sybil Andrews grew up in Bury St Edmunds and worked as an airplane welder during the First World War. She acted as secretary at the Grosvenor School and worked closely with Cyril Power before emigrating to Canada in 1947. She favoured scenes of rural working life, people toiling in the fields, harvesting and hauling ropes, using the rhythm of repeated movement to evoke the cycle of the seasons. Sporting life also captured her imagination, resulting in several images celebrating sporting prowess, such as horse racing and motor racing.

Lill Tschudi came from Switzerland. After seeing an exhibition of linocuts by Viennese artist Norbertine Bresslern-Roth, Tschudi applied to spend six months at the Grosvenor School, where Flight's teaching had a profound effect on her and she would exchange ideas with him until his death in 1955. Like her fellow students, she was fond of sporting themes such as cycling, gymnastics and winter sports like skiing, which recalled her homeland. Having studied in Paris, she also favoured images of cosmopolitan city life such as the jazz club, café society and billposters pasting adverts outside the metro.

All three artists captured the essence of this age of speed, innovation and human endeavour. They created new interest in the medium of linocutting, carving a specific niche within modernism by combining dynamic vision with traditional craftsmanship.

The Table Sta
No 15/60



87

87^{AR}

CLAUDE FLIGHT (BRITISH, 1881-1955)

Spring, from *The Four Seasons* (Coppel CF 16)

Linocut printed in yellow ochre, vermilion, mauve, emerald green and cobalt blue, 1926, on oriental laid tissue paper, signed, titled and numbered 13/50 in pencil, with margins, the colours fresh and bright, with a small repair in the lower image, otherwise in good condition

Block 260 x 312mm. (10 1/4 x 12 3/8in.);

Sheet 305 x 352mm. (12 x 13 7/8in.) (unframed)

£4,000 - 6,000

€4,600 - 7,000

\$5,200 - 7,800



88

88^{AR}

CYRIL EDWARD POWER (BRITISH, 1872-1951)

Samson and the Lion (Coppel CEP 28)

Linocut printed in yellow ochre, red, viridian, dark blue, circa 1932, on buff oriental laid tissue, signed, titled and numbered 4/60 in pencil, a good impression, with margins, in good condition

Block 220 x 242mm. (8 5/8 x 9 1/2in.);

Sheet 258 x 300mm. (10 1/8 x 11 3/4in.)

£2,500 - 3,500

€2,900 - 4,100

\$3,300 - 4,600



89^{AR}

CYRIL EDWARD POWER (BRITISH, 1872-1951)

Skaters (Coppel CEP 29)

Linocut printed in spectrum red, light cobalt blue and viridian, *circa* 1932, on cream oriental laid tissue, signed, titled and numbered 58/60 in pencil, a richly inked impression, with margins, in good condition

Block 198 x 316mm. (7 3/4 x 12 3/8in.);

Sheet 222 x 379mm. (8 3/4 x 14 7/8in.)

£10,000 - 15,000

€12,000 - 17,000

\$13,000 - 20,000

The 1920s and 1930s were the heyday for figure skating, popularized by the glamorous World Champion Norwegian skater Sonja Henie. One of her trainers was a dancer and she incorporated ballet movements into her routines, which was certainly an inspiration for Power in producing this image of three graceful skaters. Power perfectly balances the composition, using sinuous lines to show the graceful dancer-like qualities of the figures and sweeping diagonals and curves to indicate their movement.

A lot of experimentation was involved in producing this linocut as the colours could be problematic to master. Power noted that the red should not be too heavy as this could seep into the green or blue areas when the sheet was rubbed. Printing was usually done by rubbing the paper with a burnishing spoon, or with the fingers for particularly intricate areas and Power made a note to print the green over the red last to avoid the colour spreading. This fine impression is evidence of his care and attention during the printing process.



90* AR

CYRIL EDWARD POWER (BRITISH, 1872-1951)

The Tube Station (Coppel CP 32)

Linocut printed in yellow ochre, spectrum red, permanent blue, viridian and Chinese blue, circa 1932, on buff oriental laid tissue, signed, titled and numbered 15/60 in pencil, with wide margins, in very good condition

Block 258 x 295mm. (10 1/8 x 11 3/4in.);

Sheet 321 x 348mm. (12 5/8 x 13 5/8in.)

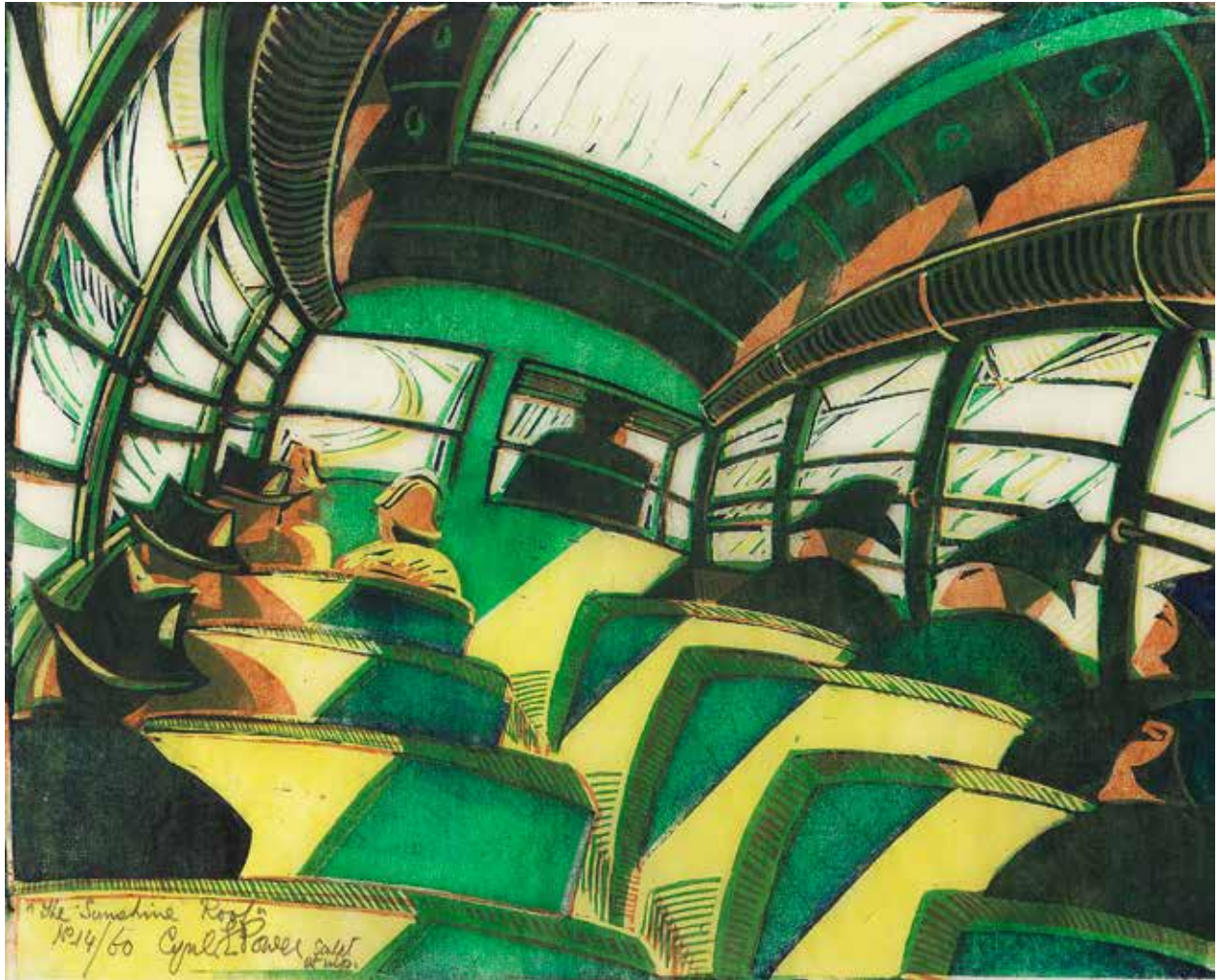
£20,000 - 30,000

€23,000 - 35,000

\$26,000 - 39,000

The Underground was a powerful symbol of the new industrial age and for Power it was a source for several images which exemplified the spirit of technological innovation and design. This image was based on Bank tube station and Power used the sweeping arc of the platform and bold colours to convey a sense of movement and drama.

In printing the linocuts by hand, the artist could vary the density of colour for the desired effect. In this image, Power specified that the red block should be printed heavily on the train doors and platform indicators, thus drawing the viewer's eye along the curve and into the picture, allowing them to feel the sensation the train rushing into the station.



91* AR

CYRIL EDWARD POWER (BRITISH, 1872-1951)

The Sunshine Roof (Coppel CEP 39)

Linocut printed in yellow, warm brown, viridian and Prussian blue, circa 1934, on buff oriental laid tissue, a fine, richly inked impression, signed, titled and numbered 14/60 in pencil, with black ink annotations by the artist in the left margin verso, with wide margins, in good condition

The artist's son, Cyril Arthur Power, worked for a time as a Green Line bus driver and this image was inspired by a trip taken by Power from London to Hertford. Power used a series of curves and diagonals to create the tilt of the bus, the curvilinear framework, the hard shadows and staccato lines of the landscape viewed through the windows, all of which convey a sense of the speeding vehicle.

Block 260 x 330mm. (10 1/4 x 13in.);
Sheet 304 x 383mm. (12 x 15 1/8in.)

£30,000 - 50,000
€35,000 - 58,000
\$39,000 - 65,000



92

92^{AR}

CYRIL EDWARD POWER (BRITISH, 1872-1951)

At Lavenham (Coppel CEP 2)

Linocut printed in black, *circa* 1926, on buff oriental laid tissue, signed, titled, inscribed 'sculp et imp' and numbered 4/100 in pencil, with margins, in good condition

Block 255 x 172mm. (10 1/8 x 6 3/4in);

Sheet 337 x 220mm. (13 1/4 x 8 5/8in.) (unframed)

£700 - 1,000

€810 - 1,200

\$910 - 1,300



93

93^{AR}

EDITH LAWRENCE (BRITISH, 1890-1973)

Landscape with a church spire

Linocut in colours, with another seven linocuts of the same subject in different colourways, three in brown, beige and blue, two in blue, yellow and brown, one in green, blue and purple and one in green and blue, on tissue thin Japan paper, unsigned impressions, unknown edition size, with margins; together with a preparatory watercolour and a pencil sketch for the linocut, on wove paper, unsigned, with pencil annotations on the watercolour, some pale light-staining and small creases, generally in good condition

Block 175 x 260mm. (6 7/8 x 10 1/4in.);

Sheet 230 x 310mm. (9 1/8 x 12 1/8in.) (unframed)

(10)

£2,000 - 3,000

€2,300 - 3,500

\$2,600 - 3,900

94^{AR}

EDITH LAWRENCE (BRITISH, 1890-1973)

Mother and Child

Linocut printed in colours, on tissue thin Japan paper, signed and numbered 1/50 in pencil, some scattered foxing; together with another linocut in colours, **Untitled**, by the same hand, on tissue thin Japan paper, unsigned, with margins, some pale scattered foxing, generally in good condition

Block 325 x 252mm. (12 3/4 x 9 3/4in.);

Sheet 230 x 270mm. (9 1/8 x 10 5/8in.) (unframed) (2)

£1,500 - 2,500

€1,700 - 2,900

\$2,000 - 3,300



94

95^{AR}

ELIZABETH TUKE JENKINS (BRITISH, 1906-1968)

Trees and aeroplanes

Linocut printed in colours, on tissue thin Japan paper, signed and numbered 2/50 in pencil, with margins, taped at each corner recto, some pale fox spots, generally in good condition

Block 380 x 270mm. (14 7/8 x 10 5/8in.);

Sheet 453 x 340mm. (17 7/8 x 13 3/8in.) (unframed)

£700 - 1,000

€810 - 1,200

\$910 - 1,300



95



96

96* AR

**SYBIL ANDREWS CPE
(BRITISH/CANADIAN, 1898-1992)**

Theatre (Coppel SA2)

Linocut printed in orange, viridian and dark blue, 1929, on buff oriental laid tissue, signed and numbered 6/50 in pencil, a very good impression of this rare subject, with margins, in very good condition

Block 275 x 205mm. (10 7/8 x 8 1/8in.);
Sheet 317 x 240mm. (12 1/2 x 9 1/2in.)

£7,000 - 10,000
€8,100 - 12,000
\$9,100 - 13,000



97

97AR

**SYBIL ANDREWS CPE
(BRITISH/CANADIAN, 1898-1992)**

Haulers (Coppel SA 4)

Linocut printed in reddish brown, viridian, Prussian blue and black, 1929, on cream oriental laid tissue, signed and numbered 35/50 in pencil, with margins, a skilfully repaired tear in the lower left margin, minor light-staining, otherwise in good condition

Block 182 x 302mm. (7 1/8 x 11 7/8in.);
Sheet 222 x 352mm. (8 3/4 x 13 7/8in.)

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



98⁺ AR

SYBIL ANDREWS CPE (BRITISH/CANADIAN, 1898-1992)

Speedway (Coppel SA 29)

Linocut printed in raw sienna, venetian red, permanent blue and Chinese blue, 1934, on cream oriental laid paper, signed, titled and numbered 34/60 in pencil, a fine, richly inked impression of this important subject, the colours strong and vibrant, with margins, in very good condition

Block 326 x 233mm. (12 7/8 x 9 1/4in.);

Sheet 371 x 266mm. (14 5/8 x 10 1/2in.)

£50,000 - 70,000

€58,000 - 81,000

\$65,000 - 91,000

Motorcycle racing was a popular sport in 1930s England, combining glamour and an appetite for the speed of the modern machine age. In one of her most iconic images, Andrews presents man and motorcycle as a single unit in three repeating forms moving in diagonal format across the page. The tight cropping of the image focusses the viewer's attention on the forward motion and the use of diagonals conveys the sense of speed and exhilaration, both for the riders and spectators alike.

Andrews carved four blocks, one for each colour and built up the image by overlaying successive blocks, resulting in overlapping patterns and tonal variety, which brings the subject to life. For this image she used a type of linoleum with a small pattern of dots on the surface which helped to blend the colours and to provide texture.

The image was originally conceived as a poster for the London Passenger Transport Board which was never realized, but it was doubtless a source of inspiration for the subsequent transport posters produced in collaboration with Cyril Power.



99* AR

SYBIL ANDREWS CPE (BRITISH/CANADIAN, 1898-1992)

Michaelmas (Coppel SA 33)

Linocut printed in raw sienna, spectrum red, viridian and Chinese blue, 1935, on buff oriental laid tissue, signed, titled and numbered 33/60 in pencil, a very richly inked impression, with margins, in good condition

Block 308 x 231mm. (12 1/8 x 9 1/8in.);

Sheet 393 x 250mm. (15 1/2 x 9 7/8in.)

£4,000 - 6,000

€4,600 - 7,000

\$5,200 - 7,800

99



100* AR

SYBIL ANDREWS CPE (BRITISH/CANADIAN, 1898-1992)

Haysel (Coppel SA 37)

Linocut printed in chrome yellow, red, permanent blue and Chinese blue, 1936, on cream oriental paper, signed, titled and numbered 4/60 in pencil, a richly inked impression, with margins, in very good condition

Block 244 x 287mm. (9 5/8 x 11 1/4in.);

Sheet 268 x 327mm. (10 1/2 x 12 7/8in.)

£6,000 - 8,000

€7,000 - 9,300

\$7,800 - 10,000

100

101 † AR

SYBIL ANDREWS CPE
(BRITISH/CANADIAN, 1898-1992)

Day's End (Coppel SA 62)

Linocut printed in raw sienna, crimson, permanent blue, Chinese blue and ivory black, 1961, on oriental laid tissue, signed and inscribed 'TP 4' in pencil, one of four trial proofs before the edition of 60, additionally signed and inscribed 'TP 4' in the lower margin, a very good impression, with margins, in good condition

Block 275 x 260mm. (10 3/4 x 10 1/4in.);
Sheet 305 x 305mm. (12 x 12in.)

£4,000 - 6,000

€4,600 - 7,000

\$5,200 - 7,800



101

102 † AR

SYBIL ANDREWS CPE
(BRITISH/CANADIAN, 1898-1992)

Six Waterpots of Stone (Coppel SA 76)

Linocut printed in yellow, red, burnt umber, purple madder, 1988, on cream oriental laid paper, signed, titled and numbered 9/30 in pencil, a good impression, with margins, in good condition

Block 220 x 280mm. (8 5/8 x 11in.);
Sheet 258 x 312mm. (10 1/8 x 12 1/4in.)

£2,000 - 3,000

€2,300 - 3,500

\$2,600 - 3,900

This represents the first miracle attributed to Christ in the Gospel of John, when Christ transformed water into wine at the Marriage at Cana.



102



103

103*

LILL TSCHUDI (SWISS, 1911-2004)

Sledging (Coppel LT 17)

Linocut printed in blue, beige and yellow ochre, 1931, on thin off-white oriental laid paper, signed, numbered 16/50 and inscribed 'Handprint' in pencil, titled in the lower margin, a richly inked impression, with margins, in good condition

Block 251 x 196mm. (9 7/8 x 7 3/4in.);

Sheet 280 x 218mm. (11 x 8 5/8in.)

£4,000 - 6,000

€4,600 - 7,000

\$5,200 - 7,800



104

104*

LILL TSCHUDI (SWISS, 1911-2004)

Skiing (Copper LT 35)

Linocut printed in crimson, grey and light orange, 1934, on heavy buff oriental paper, signed, inscribed 'USA' and numbered 19/50 in pencil, additionally signed, titled, numbered and inscribed 'Orig. Linocut' in the lower margin, a richly inked impression, with margins, in good condition

Block 362 x 262mm. (14 1/4 x 10 1/4in.);

Sheet 407 x 295mm. (16 x 11 5/8in.)

£5,000 - 7,000

€5,800 - 8,100

\$6,500 - 9,100

105*

LILL TSCHUDI (SWISS, 1911-2004)

Hors Concours (Coppel LT 16)

Linocut printed in black, 1931, on off-white oriental laid paper, signed, titled, inscribed 'Handdruck' and numbered 19/50 in pencil, with wide margins, in good condition

Block 296 x 228mm. (11 5/8 x 9in.);

Sheet 413 x 312mm. (16 1/4 x 12 1/4in.)

£3,000 - 5,000

€3,500 - 5,800

\$3,900 - 6,500



105

106*

LILL TSCHUDI (SWISS, 1911-2004)

Ski-Weekend (Coppel LT 41)

Linocut printed in black, 1935, on off-white Mulberry paper, signed, titled, inscribed 'Handdruck' and numbered 15/50 in pencil, with margins, in good condition

Block 290 x 220mm. (11 3/8 x 8 5/8in.);

Sheet 340 x 255mm. (13 3/8 x 10in.)

£1,500 - 2,500

€1,700 - 2,900

\$2,000 - 3,300



106

107

LILL TSCHUDI (SWISS, 1911-2004)

Orientierungslauf (Orienteering - Women's Military Service) (Coppel LT 72)

Linocut printed in black, 1944, on thin oriental paper, signed, titled and numbered 25/100 in pencil, with margins, in good condition

Block 194 x 175mm. (7 5/8 x 8 7/8in.);

Sheet 260 x 196mm. (10 1/4 x 7 3/4in.)

£1,500 - 2,500

€1,700 - 2,900

\$2,000 - 3,300

This is one of several works which Tschudi produced as propaganda for the Women's military service in Switzerland which she joined during the war.



107

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.



108

108*

LILL TSCHUDI (SWISS, 1911-2004)

Sticking up Posters (Coppel LT 33)

Linocut printed in dark blue, brown and viridian, 1933, on off-white mulberry paper, signed and numbered 35/50 in pencil, titled and inscribed 'Handprint' in the lower margin, a richly inked impression, with margins, in very good condition

Block 302 x 200mm. (11 7/8 x 7 7/8in.);

Sheet 345 x 255mm. (13 1/2 x 10in.)

£6,000 - 8,000

€7,000 - 9,300

\$7,800 - 10,000



109

109*

LILL TSCHUDI (SWISS, 1911-2004)

Waiters (Coppel LT 47)

Linocut printed in dark blue, light blue and reddish brown, 1936, on white mulberry paper, signed and numbered 4/50 in pencil, titled in the lower margin, a strong and vibrant impression, with margins, in good condition

Block 278 x 262mm. (10 7/8 x 10 3/8in.);

Sheet 332 x 284mm. (13 1/8 x 11 1/8in.)

£5,000 - 7,000

€5,800 - 8,100

\$6,500 - 9,100



110



111

110[†]

LILL TSCHUDI (SWISS, 1911-2004)

Tour de Suisse (Coppel LT 43)

Linocut printed in black, 1935, on oriental laid paper, signed, titled, inscribed 'Handdruck' and numbered 41/50 in pencil, an impression printed after the decorative border was removed from the block in 1965, with wide margins, in good condition

Block 250 x 500mm. (9 7/8 x 19 3/4in.);
Sheet 335 x 588mm. (13 1/4 x 23 1/8in.)

£6,000 - 8,000
€7,000 - 9,300
\$7,800 - 10,000

111[†]

LILL TSCHUDI (SWISS, 1911-2004)

Jazz Orchestra (Coppel LT 45)

Linocut printed in black, 1935, on thin off-white wove paper, signed, titled and numbered 1/50 in pencil, with wide margins, in good condition

Block 273 x 519mm. (10 3/4 x 20 3/8in.);
Sheet 353 x 575mm. (13 7/8 x 11 1/8in.)

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



112

112

LILL TSCHUDI (SWISS, 1911-2004)

Sunday Morning, or Bear-pit (Coppel LT 12)

Linocut printed in cobalt blue, red, yellow ochre, 1930, on thin oriental laid paper, signed and numbered 8/50 in pencil, additionally numbered, titled 'Bear Pit' and 'Bärengaben' and inscribed 'Handprint' in pencil in the lower margin, a richly inked impression, with margins, in good condition

Block 188 x 214mm. (7 3/8 x 8 3/8in.);

Sheet 225 x 240mm. (8 7/8 x 9 3/8in.) (unframed)

£4,000 - 6,000

€4,600 - 7,000

\$5,200 - 7,800



113

113

LILL TSCHUDI (SWISS, 1911-2004)

Ziegen (Goats II) (not in Coppel)

Linocut printed in black, circa 1943, on thin oriental paper, signed, titled, inscribed 'Handdruck' and numbered 4/50 in pencil, with margins, in good condition

Block 298 x 212mm. (11 3/4 x 8 3/8in.);

Sheet 327 x 254mm. (12 3/4 x 10in.)

£1,000 - 1,500

€1,200 - 1,700

\$1,300 - 2,000

114

LILL TSCHUDI (SWISS, 1911-2004)

Ski-joring (Coppel LT 54)

Linocut printed in black, 1937, on tissue thin laid paper, signed, titled and inscribed 'hand print VIII/XXX' in pencil, from the second edition printed in 1992 to accompany the deluxe edition of the catalogue raisonné 'Linocuts of the Machine Age', in good condition

Block diameter 318mm. (12 1/2in.);

Sheet 628 x 470mm. (24 3/4 x 18 1/2in.) (unframed)

£1,000 - 1,500

€1,200 - 1,700

\$1,300 - 2,000

This has a circular format as the image was originally conceived for a cushion cover.



114

115

LILL TSCHUDI (SWISS, 1911-2004)

Swiss Battle 1388 (Coppel LT 61)

Linocut printed in black, 1938, on cream oriental fibrous paper, signed and numbered 20/50, titled in German *Schlacht bei Näfels* and inscribed 'Handdruck' in pencil, with wide margins, in good condition

Block 400 x 280mm. (15 3/4 x 11in.);

Sheet 497 x 380mm. (19 5/8 x 14 7/8in.)

£2,000 - 3,000

€2,300 - 3,500

\$2,600 - 3,900

The Battle of Näfels is famous in Swiss history for the success of a small force of 600 soldiers in defending their home against an invading army of thousands from Austria.



115

116

LILL TSCHUDI (SWISS, 1911-2004)

Gardisten (Guards) (not in Coppel)

Linocut printed in black to the sheet edges, on tissue thin laid paper laid onto a sheet of wove paper, signed, titled and numbered 4/50 in pencil, in good condition

Sheet 224 x 216mm. (8 3/4 x 8 1/2in.) (unframed)

£1,000 - 1,500

€1,200 - 1,700

\$1,300 - 2,000



116

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117

117

CY TWOMBLY (AMERICAN, 1928-2011)

Natural History Part I, No. III, Mushrooms (Bastian 44)

Lithograph with collotype in colours, with hand-collage and touches of crayon, 1974, on Richard de Bas paper, signed with the initials 'CT' and numbered 32/98 in pencil (there were also seventeen artist's proofs), published by Propulaen Verlag, Berlin, printed by Mathieu Studio, Zurich-Dielsdorf, with their blindstamp, the full sheet, with light and backboard staining, a small repaired and backed tear at the lower left sheet edge, other minor defects, generally in good condition

Sheet 760 x 554mm. (30 x 21 3/4 in.)

£4,000 - 6,000

€4,600 - 7,000

\$5,200 - 7,800



118

118^{AR}

PIERRE SOULAGES (FRENCH, BORN 1919)

Eau-Forte XXXIV (Encrevé 36)

Etching, 1978, on Arches wove paper, signed and numbered XXIX/XXXV in pencil, a proof aside from the edition of 200, printed by Alain Lambilliotte, Paris, published by Éditions du Regard, Genève, the full sheet, with pale mount staining, otherwise in very good condition

Plate 225 x 210mm. (8 6/8 x 8 1/4in.);

Sheet 433 x 374mm. (8 3/4 x 14 3/4in.)

£3,000 - 5,000

€3,500 - 5,800

\$3,900 - 6,500

119^{AR}

EDUARDO CHILLIDA (SPANISH, 1924-2002)

Aldikatu III (Koelen 72011)

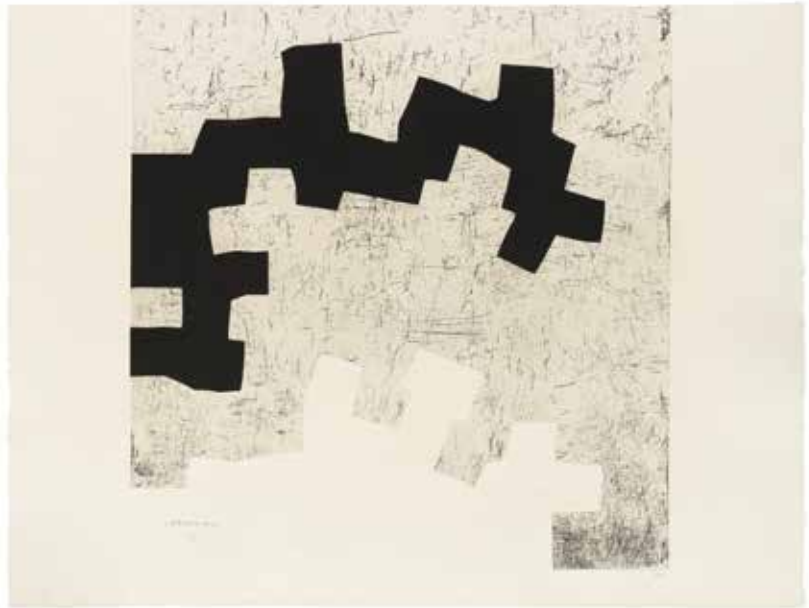
Etching and aquatint, 1972, on Guarro paper, signed and inscribed P.A. in pencil, one of four artist's proofs aside from the edition of 75, printed and published by Editorial Gustavo Gili, Barcelona, the full sheet, in good condition

Plate 710 x 690mm. (27 3/4 x 27 1/8in.);
Sheet 765 x 1010mm. (30 x 39 6/8in.) (unframed)

£4,000 - 6,000

€4,600 - 7,000

\$5,200 - 7,800



119

120^{AR}

EDUARDO CHILLIDA (SPANISH, 1924-2002)

Aldikatu IV (Koelen 72012)

Etching and aquatint, 1972, on Guarro paper, signed and inscribed P.A. in pencil, one of four artist's proofs aside from the edition of 75, printed and published by Editorial Gustavo Gili, Barcelona, the full sheet, in good condition

Plate 460 x 696mm. (18 1/8 x 27 3/8in.);
Sheet 1005 x 765mm. (39 1/2 x 30in.) (unframed)

£4,000 - 6,000

€4,600 - 7,000

\$5,200 - 7,800



120



121

121^{AR}

LE CORBUSIER (SWISS/FRENCH, 1887-1965)

Entre-deux ou propos toujours reliés, Éditions Forces-Vives, Paris, 1964
The complete set of seventeen lithographs, *hors-texte*, on Arches paper, with cover and title page in colours, text in French and justification, numbered 161/200 in pencil on the justification (the total edition was 300), the full sheets, loose (as issued), in very good condition, within the original colour lithographic wrappers, the glassine dust jacket, red cloth-covered box and cardboard slip-case

Portfolio 461 x 385mm. (18 1/8 x 15 1/8in.)

£3,000 - 5,000

€3,500 - 5,800

\$3,900 - 6,500

122^{AR TP}

HENRY MOORE (BRITISH, 1898-1986)

Reclining Figure Terra Cotta (Cramer 566)

Etching, aquatint and drypoint, 1979/80, on Magnani wove paper, signed, dated and numbered 8/10 in pencil (there were also four artist's proofs), published by Raymond Spencer Company Ltd for The Henry Moore Foundation, Much Hadham, printed by 2 RC Edizione d'Arte, Rome, with their blindstamp, 1980, the full sheet, in good condition

Plate 694 x 1075mm. (27 1/4 x 42 1/4in.);

Sheet 885 x 1435mm. (34 7/8 x 56 1/2in.)

£4,000 - 6,000

€4,600 - 7,000

\$5,200 - 7,800



122

123^{AR}

MANOLO VALDÉS (SPANISH, BORN 1942)

La Dama de Argel

Etching with unique colour collage, 1997, on wove paper, signed and numbered 10/50 in pencil, the full sheet, in very good condition

Image 775 x 530mm. (30 3/4 x 21in.);

Sheet 989 x 700mm. (39 1/4 x 27 1/2in.)

£3,000 - 5,000

€3,500 - 5,800

\$3,900 - 6,500



123

124

JIM DINE (AMERICAN, BORN 1935)

The Astra Series

The complete set of five lithographs in colours, 1985, on wove paper, each signed, dated and numbered 17/400 in pencil (there were also fifty artist's proofs), the full sheets, each with an upper deckle edge, in good condition

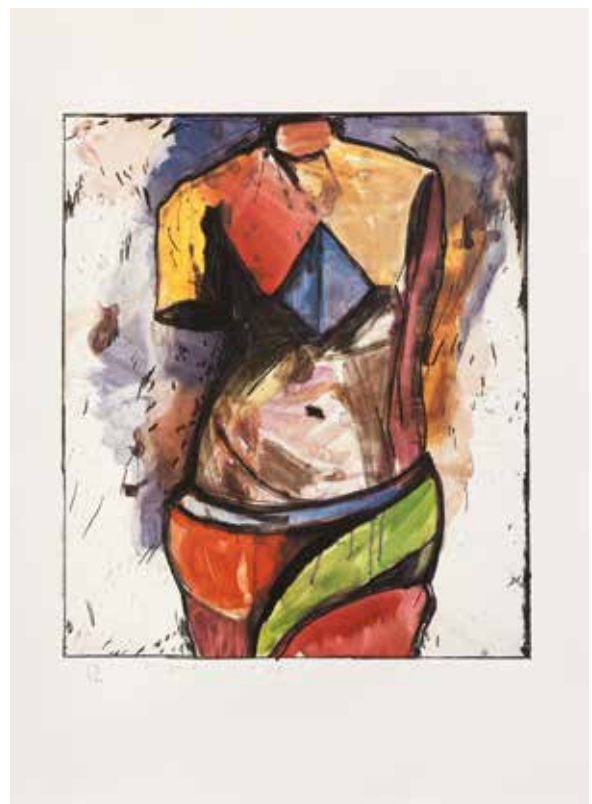
Images 600 x 500mm. (23 5/8 x 19 5/8in.);

Sheets 890 x 633mm. (35 x 24 7/8in.) (unframed) (5)

£3,000 - 5,000

€3,500 - 5,800

\$3,900 - 6,500



124



125^{AR}

FRANCIS BACON (BRITISH, 1909-1992)

Triptyque Août 1972 (Sabatier 23)

The set of three lithographs in colours, 1979, on wove paper, each signed and numbered 71/180 in pencil, printed and published by Galerie Lelong, Paris, with wide margins, in good condition

Images 655 x 485mm. (25 3/4 x 19in.);

Sheets 831 x 622mm. (32 3/4 x 24 1/2in.)

£15,000 - 20,000

€17,000 - 23,000

\$20,000 - 26,000



126^{AR}

FRANCIS BACON (BRITISH, 1909-1992)

Metropolitan Triptych (Sabatier 4)

The set of three etchings and aquatints in colours, 1980, on Arches wove paper, the central panel signed twice, inscribed *Pour impression des Trois*, and dated 4/11/80 in felt-tip pen, the *Bon à tirer* proof set before the edition of 99 (there were also fifteen artist's proofs), published by Polígrafa, Barcelona, the full sheets, the colours fresh and bright, in good condition

Images 385 x 295mm. (15 1/8 x 11 5/8in.);

Sheets 657 x 500mm. (25 6/8 x 19 5/8in.) (3)

£15,000 - 20,000

€17,000 - 23,000

\$20,000 - 26,000



127

ANDY WARHOL (AMERICAN, 1928-1987)

Wild Raspberries (Feldman & Schellmann IV.126A-143A)

The complete set of eighteen offset lithographs, of which seventeen with hand-colouring, one printed on a double sheet, *in-texte*, with recipes by Suzie Frankfurt, 1959, on laid paper, with title page, from the edition of unknown size, the full sheets, colours fresh and bright, in good condition

Sheets 432 x 276mm. (17 x 10 7/8in.);
the double sheet 435 x 556mm. (17 x 21 7/8in.)

£12,000 - 18,000
€14,000 - 21,000
\$16,000 - 23,000

Wild Raspberries is the last self-published book Warhol produced in the 1950s. The absurd recipes were imagined by Warhol's friend Suzie Frankfurt to counteract the seriousness of cooking books and the supposedly perfect housewife they depicted. Warhol's mother was also involved in the production, hand-writing the recipes and sometimes dedicating the books.

The intent behind *Wild Raspberries* was personal rather than commercial which explains the lack of strict records for the edition numbers. It also explains the variations between the number of plates hand-coloured from one edition to the next. Warhol would organise 'colouring parties' where together with friends and his assistants they would hand-apply bright watercolours to each or some of the individual sheets. The set presented here is a particularly good and rare example where all 17 lithographs are hand-coloured and beautifully preserved.

128

ANDY WARHOL (AMERICAN, 1928-1987)

Details of Renaissance Paintings (Leonardo da Vinci, The Annunciation, 1472) (Feldman & Schellmann IIB.320)
Unique screenprint in colours, 1984, on Arches Aquarelle paper, signed and inscribed TP 11/36 in pencil, one of 36 unique colour combination trial proofs (there were also 15 artist's proofs and the standard edition of sixty), published by Editions Schellmann & Klüser, Munich and New York, with their inkstamp *verso*, printed by Rupert Jasen Smith, New York, the full sheet, in very good condition

Image 635 x 940mm. (25 x 37in.);
Sheet 814 x 1118mm. (32 x 44in.)

£25,000 - 35,000
€29,000 - 41,000
\$33,000 - 46,000



128

129

ANDY WARHOL (AMERICAN, 1928-1987)

Electric Chair (Feldman & Schellmann II.76)
Screenprint in colours, 1971, on heavy wove paper, signed, dated in black ballpoint pen and stamp numbered 165/250 *verso* (there were also fifty artist's proofs), printed by Silkprint Kettner, published by Bruno Bischofberger, Zurich, with the artist and publisher's copyright inkstamp *verso*, the full sheet, several nicks and small ink losses along the sheet edges, other minor surface defects

Sheet 885 x 1215mm. (34 3/4 x 47 3/4in.)

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



129



130

130

ANDY WARHOL (AMERICAN, 1928-1987)

Karen Kain (Feldman & Schellmann II.236)

Screenprint in colours with diamond dust, 1980, on Lenox Museum Board, signed by Andy Warhol and Karen Kain, and numbered 141/200 in pencil (there were also thirty artist's proofs), published by William Hechter, Toronto, printed by Rupert Jasen Smith, New York, with his blindstamp, the full sheet, in very good condition

Sheet 1014 x 811mm. (39 6/8 x 32in.)

£20,000 - 30,000

€23,000 - 35,000

\$26,000 - 39,000



131

131

ANDY WARHOL (AMERICAN, 1928-1987)

Queen Margrethe II, from *Reigning Queens* (Feldman & Schellmann IIB.342)

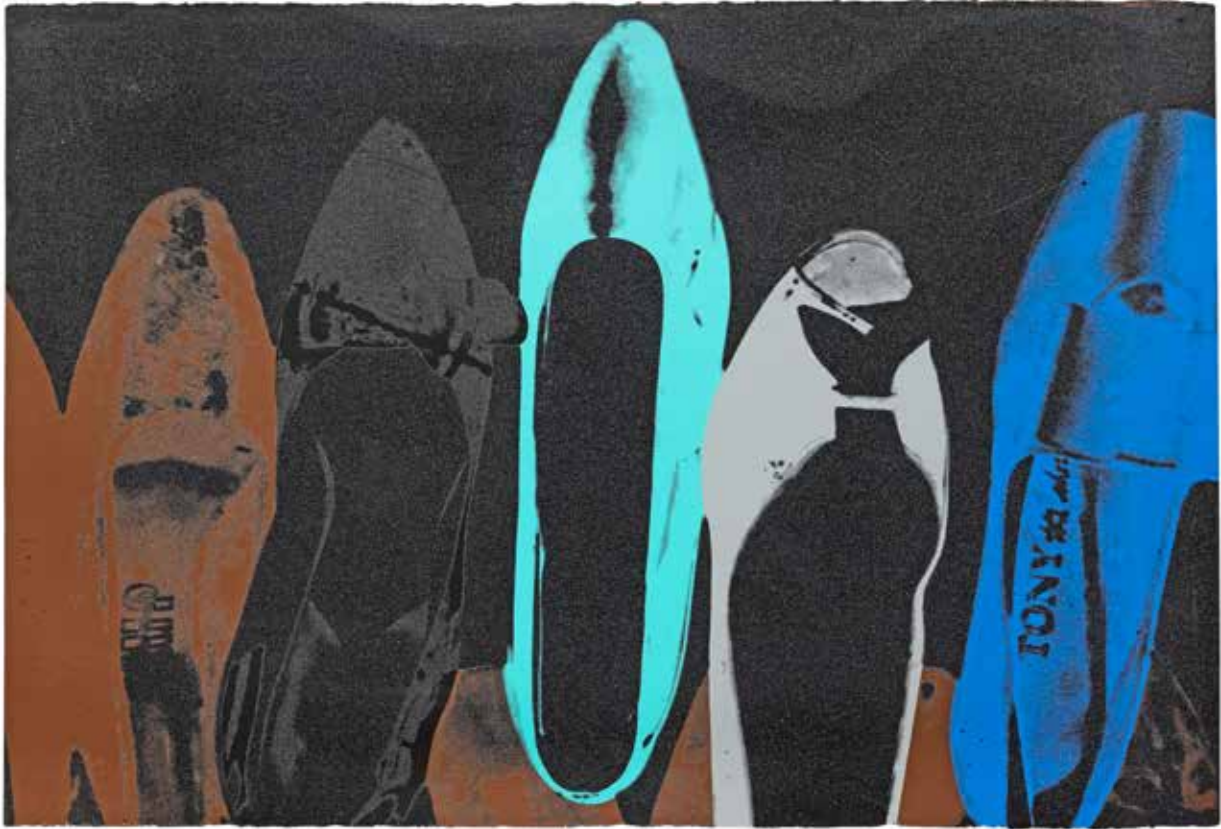
Unique screenprint in colours, 1985, on Lenox Museum Board, signed and numbered TP 1/30, one of 30 unique colour combination trial proofs (there were also ten artist's proofs, the standard edition of forty, and the Royal edition of thirty), published by George C. P. Mulder, Amsterdam, printed by Rupert Jasen Smith, New York, with his blindstamp, with the artist's copyright inkstamp verso, the full sheet, in good condition

Sheet 997 x 798mm. (39 3/8 x 31 1/2in.)

£15,000 - 20,000

€17,000 - 23,000

\$20,000 - 26,000



132

ANDY WARHOL (AMERICAN, 1928-1987)

Shoes (Feldman & Schellmann II.257)

Screenprint in colours with diamond dust, 1980, on Arches Aquarelle paper, signed and numbered 30/60 in pencil verso (there were also ten artist's proofs), published by the artist, printed by Rupert Jasen Smith, New York, with his blindstamp, the full sheet, in very good condition

Sheet 1022 x 1512mm. (40 2/8 x 59 1/2in.)

£50,000 - 70,000

€58,000 - 81,000

\$65,000 - 91,000

I'm doing shoes because I'm going back to my roots. In fact, I think maybe I should do nothing but shoes from now on.

- Andy Warhol



133

ANDY WARHOL (AMERICAN, 1928-1987)

Truck (Feldman & Schellmann IIB.367)

Unique screenprint in colours, 1985, on Lenox Museum Board, signed in pencil, one of 73 unique colour combination trial proofs (there were also 15 artist's proofs and the standard edition of sixty), published by Hermann Wünsche, Bonn, printed by Rupert Jasen Smith, New York, with his blindstamp, the full sheet, a 40mm. vertical scuff to the gold ink surface with associated rubbing in the centre of the image, finger marks mainly at the edges, generally in good condition

Image 1000 x 1000mm. (39 3/8 x 39 3/8in.);

Sheet 1017 x 1017mm. (39 1/2 by 39 1/2in.)

£25,000 - 35,000

€29,000 - 41,000

\$33,000 - 46,000

134*

ANDY WARHOL (AMERICAN, 1928-1987)

Truck 1985 (Feldman & Schellmann II.370)
Screenprint in colours, 1985, on Arches Aquarelle paper, signed and numbered 41/60 in pencil (there were also fifteen artist's proofs), published by Hermann Wünsche, Bonn, printed by Rupert Jasen Smith, New York, with his blindstamp, the full sheet, in very good condition

Sheet 1000 x 1000mm. (39 3/8 x 39 3/8in.)

£15,000 - 20,000
€17,000 - 23,000
\$20,000 - 26,000



134

135

ANDY WARHOL (AMERICAN, 1928-1987)

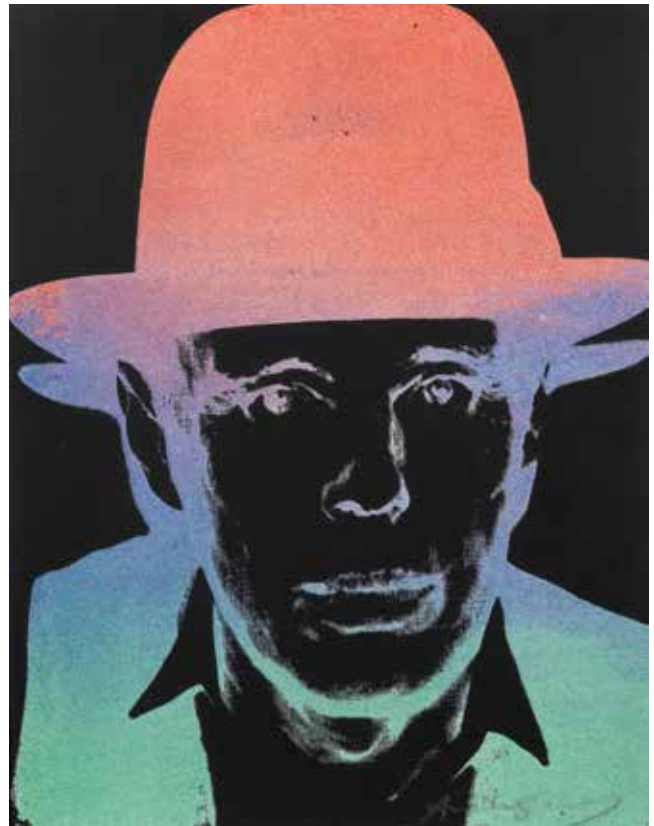
Joseph Beuys (Schellmann II.243)
Unique screenprint in colours printed on rayon flock, 1980-83, on Lenox Museum Board, a unique trial proof of the second state (of three), signed in pencil, published by Editions Schellmann & Küser, Munich and New York, with their ink stamp verso, printed by Rupert Jasen Smith, New York, with the artist's ink copyright verso, the full sheet, in very good condition

Sheet 510 x 395mm. (20 x 15 1/2in.)

£15,000 - 20,000
€17,000 - 23,000
\$20,000 - 26,000

Provenance

Editions Schellmann, Munich.
Private Collection, Germany.
Acquired from the above by the present owner.



135



136

ROY LICHTENSTEIN (AMERICAN, 1923-1997)

Bull Head series (Corlett 123-125)

The complete set of three lithographs, screenprints and linocuts in colours, 1973, on Arjomari paper, each signed, dated and numbered 15/100 in pencil (there were also ten artist's proofs), printed and published by Gemini G.E.L., Los Angeles, with their blindstamps *recto*, inkstamp and inventory number in pencil *verso* (RL 73-510-513-511), the full sheets, very pale time staining at sheet edges, in very good condition

Images 541 x 749mm. (21 1/4 x 29 1/2in.);

Sheets 633 x 837mm. (24 7/8 x 33in.) (3)

£25,000 - 35,000

€29,000 - 41,000

\$33,000 - 46,000



137

ROY LICHTENSTEIN (AMERICAN, 1923-1997)

Nude Reading, from *Nude series* (Corlett 288)

Relief print in colours, 1994, on Rives BFK paper, signed, dated and numbered 59/60 in pencil (there were also twelve artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp, the full sheet, in very good condition

Image 606 x 768mm. (23 7/8 x 30 1/4in.);

Sheet 775 x 921mm. (30 1/2 x 36 1/4in.)

£60,000 - 80,000

€70,000 - 93,000

\$78,000 - 100,000

Provenance

Alan Cristea Gallery, *Roy Lichtenstein: Nudes*, 15 February - 11 March 1995, London; where purchased by the current owner.

The *Nudes series* is one of three emblematic series Lichtenstein worked on towards the end of his life. Inspired by the same comic book imagery from the early 1960s, when he first ventured into the subject, his return to the nude was also said to have been inspired by Pablo Picasso's later work that focused on the female nude. Two exhibitions held in New-York at the time might have had an effect on Lichtenstein: *Picasso and the Weeping Women: Marie-Thérèse Walter and Dora Mar* (Metropolitan Museum, 1994), and *Picasso and Portraiture* (Museum of Modern Art, 1996).

In this series, Lichtenstein also returned to the Benday dots that made his name, and for *Nude Reading* experimented with a contemporary form of chiaroscuro. Printers at Tyler Graphics cut out stencils in irregular shapes and, for the first time, the artist introduced digital technology in his art, working with dye-cut stencils generated by a computer.

The comic-strip nudes, deceptively simple and somehow voyeuristic at first were in fact, as often with Lichtenstein, a way to address a more complex pictorial problem: that of composition in the relationship between sinuous forms and rigid lines. As he famously said:

My purpose is entirely aesthetic, and relationships and unity are the thing I'm really after.



138

138^{TP}

TOM WESSELMANN (AMERICAN, 1931-2004)

Monica with Tulips 1989

Screenprint in colours, 1989, on wove paper, signed and numbered 79/100 in pencil, published by International Images, Inc., Vermont, with their blindstamps, printed by Screened Images, New York, the full sheet, in very good condition

Sheet 1135 x 1359mm. (44 3/4 x 53 1/2in.)

£5,000 - 7,000

€5,800 - 8,100

\$6,500 - 9,100



139

139

TOM WESSELMANN (AMERICAN, 1931-2004)

Helen Nude

Screenprint in colours, 1981, on wove paper, signed, dated and numbered 9/150 in pencil, published by Transworld Art Inc., New York, with their blindstamp, the full sheet, in good condition

Sheet 910 x 935mm. (35 3/4 x 36 3/4in.)

£5,000 - 7,000

€5,800 - 8,100

\$6,500 - 9,100

140^{AR}

RUSSELL YOUNG (BRITISH, BORN 1960)

Marilyn Desire

Unique screenprint with acrylic and diamond dust on canvas, 2010, signed, titled, dated and annotated AV11 2010 B+W in pencil on the reverse, in very good condition

Overall 1575 x 1205mm. (620 x 47 1/2in.)

£5,000 - 7,000

€5,800 - 8,100

\$6,500 - 9,100



140

141^{AR}

RUSSELL YOUNG (BRITISH, BORN 1960)

Elvis TCB Gun

Silver enamel screenprint with diamond dust, 2008, on black Somerset paper, signed and inscribed PP 2/2 in pencil, a printer's proof aside from the edition of 5, published by Bankrobber, Ltd., Los Angeles, the full sheet, in good condition

Sheet 770 x 1125mm. (30 1/4 x 44 1/4in.)
(unframed)

£4,000 - 6,000

€4,600 - 7,000

\$5,200 - 7,800



141



142

142^{AR}

DAVID HOCKNEY (BRITISH, BORN 1937)

The Hypnotist (MCA Tokyo 32)

Etching and aquatint printed in black and red, 1963, on handmade paper, signed, dated and numbered 15/50 in pencil, printed at the Royal College of Art, published by the artist, London, the full sheet, some pale mount staining, generally in good condition

Plate 500 x 500mm. (19 5/8 x 19 5/8in.);
Sheet 782 x 572mm. (30 3/4 x 22 1/2in.)

£5,000 - 7,000

€5,800 - 8,100

\$6,500 - 9,100



143

143^{AR}

DAVID HOCKNEY (BRITISH, BORN 1937)

Celia seated on an office chair (MCA Tokyo 161)

Etching, softground etching and aquatint, 1974, on BFK Rives paper, signed, dated and numbered 20/20 in pencil, printed by Maurice Payne, published by Petersburg Press, London, the full sheet, in very good condition

Plate 680 x 540mm. (26 3/4 x 21 1/4in.);
Sheet 908 x 749mm. (35 3/4 x 29 1/2in.)

£5,000 - 7,000

€5,800 - 8,100

\$6,500 - 9,100



144^{AR}

DAVID HOCKNEY (BRITISH, BORN 1937)

Lillies (Scottish Arts Council 118)

Lithograph in colours, 1971, on Arches paper, signed, dated and numbered 16/25 in pencil, printed at Curwen Studios, London, published by Galerie Wolfgang Ketterer, Munich, the full sheet, in very good condition

Sheet 650 x 505mm. (25 5/8 x 19 7/8in.)

£10,000 - 15,000

€12,000 - 17,000

\$13,000 - 20,000

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



145

145^{AR}

DAVID HOCKNEY (BRITISH, BORN 1937)

White Porcelain, from *Moving Focus* series
(MCA Tokyo 285)

Lithograph, etching and aquatint in colours,
1985-86, on handmade paper, signed, dated
and numbered 51/80 in pencil, published by Tyler
Graphics Ltd, New York, with their blindstamp, the
full sheet, two short, fine surface scratches in the
lower right of the image, otherwise in good condition

Sheet 477 x 560mm. (18 3/4 x 22in.)

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



146

146^{AR}

DAVID HOCKNEY (BRITISH, BORN 1937)

Slow Rise, from *Some More New Prints* (MCA Tokyo 342)
Lithograph and screenprint in colours, 1993, on
Arches 88 paper, signed, dated and numbered 31/68
in pencil, published by Gemini G.E.L., Los Angeles,
with their blindstamps and their inkstamps verso, the
full sheet, in good condition

Image 585 x 740mm. (23 x 29 1/8in.);
Sheet 635 x 775mm. (25 x 30 1/2in.)

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

147^{AR}

RICHARD HAMILTON (BRITISH, 1922-2011)

I'm dreaming of a black Christmas (Lullin 82)
Screenprint on collotype in colours with collage,
1971, on Schoeller Elfenebein-Karton paper, signed
and numbered 148/150 in pencil, published by the
Petersburg Press, London, with their blindstamp,
with margins, pale mount staining and minor foxing
in the margins, the colours fresh and bright

Sheet 658 x 915mm. (25 7/8 x 36in.)

£6,000 - 8,000

€7,000 - 9,300

\$7,800 - 10,000



147

148

ROBERT LONGO (AMERICAN, BORN 1955)

Men in the Cities: Untitled 1

Pigment print in colours, 2005, on wove paper,
signed, dated and numbered 8/15 in pencil,
published by Adamson Editions, Washington,
the full sheet, in very good condition

Sheet 1118 x 775mm. (44 x 30 1/2in.)

£3,000 - 5,000

€3,500 - 5,800

\$3,900 - 6,500



148



149^{AR}

GERHARD RICHTER (GERMAN, BORN 1932)

Kerze II (Candle II) (Butin 66)

Offset print in colours, 1989, on white offset card, signed in ink, one of eight trial proofs without the black oil paint, aside from the edition of fifty with black oil paint, published by Achenbach Art edition, Düsseldorf, the full sheet, in good condition

Sheet 910 x 910mm. (36 x 36in.)

£30,000 - 50,000

€35,000 - 58,000

\$39,000 - 65,000



150^{TP}

CHUCK CLOSE (AMERICAN, BORN 1940)

Kate

Archival watercolour pigment print in colours, 2013, on Hahnemühle rag paper, signed, dated and numbered 4/10 in pencil, printed and published by Magnolia Editions, Oakland, with their blindstamp, the full sheet, in very good condition

Sheet 1905 x 1524mm. (75 x 60in.)

£45,000 - 65,000

€52,000 - 75,000

\$59,000 - 85,000

The 'watercolour print' was invented by Chuck Close and the printer Donald Farnsworth at Magnolia Editions, Oakland, as a new medium and process to allow Close to explore yet another pictorial dimension in his work. The process starts in a similar way to Close's photorealist paintings: with an existing large photograph and a grid, this time manipulated both physically and digitally to render a digital print that resembles watercolour in its look and effect.

To create such an effect, Close has assembled and matched more than ten thousand unique and hand-painted monochromatic watercolour marks on paper to the gridded scanned photograph, digitally manipulating and layering no less than twelve colours of ink through multiple passes on a large-scale printer to generate the colour-blending and wetness effect of a watercolour. Rag paper and water-based inks are used to complete the general result.

If his painting technique had been seen by some as reminiscent of digital printing, the watercolour prints in turn blur the boundary between painting and printmaking, and between the physical and the digital. All the while, the work is instantly recognisable as from the artist's hand and inscribes itself within Close's lifelong interest in colour-separation innovation.



151

151

SOL LEWITT (AMERICAN, 1928-2007)

Arcs from four corners (Krakow 1986.01)

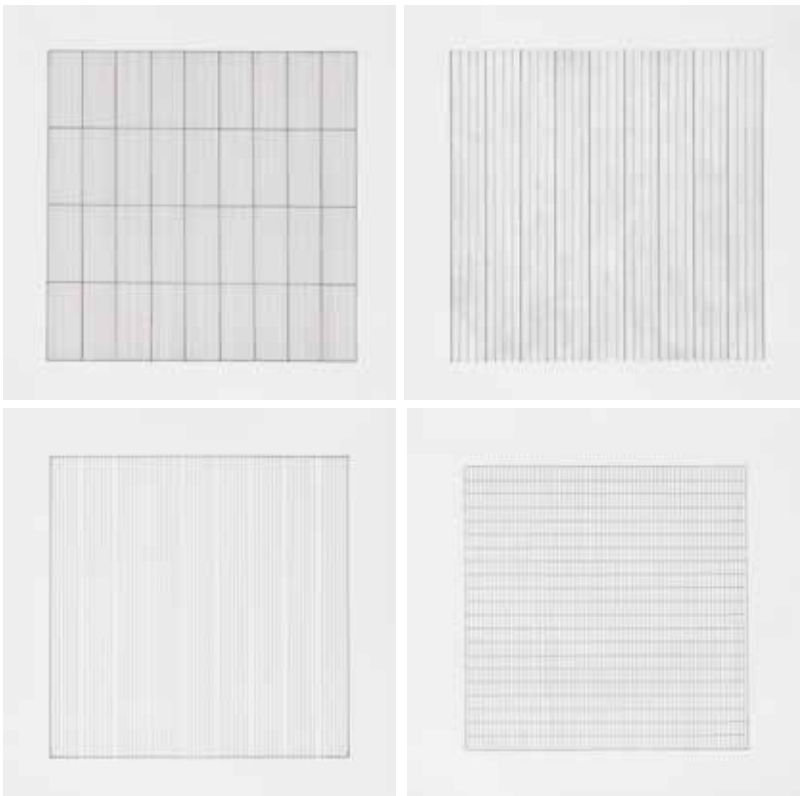
Woodcut in colours, 1986, on Echizen Torinoko paper, signed and numbered 166/200 in pencil (there were also twenty artist's proofs), further inscribed in pencil, published by Crown Point Press, San Francisco, with their blindstamp, the full sheet, in good condition

Block 472 x 723mm. (18 1/2 x 28 1/2in.);
Sheet 582 x 824mm. (22 7/8 x 32 3/8in.)

£1,500 - 2,500

€1,700 - 2,900

\$2,000 - 3,300



152

152

AGNES MARTIN (AMERICAN, 1912-2004)

Paintings and Drawings 1974-1990

The complete set of ten lithographs in colours, *hors-texte*, 1991, on transparency wove paper, with text in Dutch, English, French and German, from the edition of 2500 published by Nemela & Lenzen GmbH, Monchengladback and Stedelijk Museum, Amsterdam at the occasion of Agnes Martin's 1991 retrospective at the Stedelijk Museum, the sheets loose (as issued), in very good condition, within the original grey card portfolio with printed upper, accompanied by the catalogue of the exhibition

Portfolio 305 x 305mm. (12 x 12in.)

£2,000 - 3,000

€2,300 - 3,500

\$2,600 - 3,900

153^{AR}

BRIDGET RILEY (BRITISH, BORN 1931)

Serpentine Print (Schubert 39)

Screenprint in colours, 1999, on wove paper, signed, titled, dated and numbered 13/200 in pencil, printed by Artizan Editions, Hove, the full sheet, in very good condition

Sheet 255 x 255mm. (10 x 10in.)

£4,000 - 6,000

€4,600 - 7,000

\$5,200 - 7,800



153

154^{AR}

BRIDGET RILEY (BRITISH, BORN 1931)

Large Fragment (Schubert 64)

Screenprint in colours, 2006, on wove paper, signed, dated, titled and numbered 27/50 in pencil, printed at Artizan Editions, Hove, published by the artist, the full sheet, in very good condition

Image 1066 x 914mm. (42 x 36in.);

Sheet 1283 x 1092mm. (50 1/2 x 43in.)

£5,000 - 7,000

€5,800 - 8,100

\$6,500 - 9,100



154



155

155^{AR TP}

SIR HOWARD HODGKIN (BRITISH, 1932-2017)

Venice Evening, from *Venetian Views* (Heenk 95)
Etching and aquatint in colours with carborundum,
1995, on sixteen sheets of Arches wove paper,
signed with initials, dated and inscribed AP 8/14
in pencil, one of 14 artist's proofs aside from the
standard edition of 60, hand-coloured by Jack
Shirreff, printed by 107 Workshop, Wiltshire,
published by Alan Cristea Gallery, London, the full
sheets, in good condition

Each sheet 400 x 490mm. (15 3/4 x 19 1/4in.)
Overall 1579 x 1964mm. (61 3/4 x 76 2/3in.)

£7,000 - 10,000

€8,100 - 12,000

\$9,100 - 13,000

156^{AR}

DAMIEN HIRST (BRITISH, BORN 1965)

Orange Butterfly

Unique etching and aquatint in colours, 2008, on
wove paper, signed and inscribed *U.P.* in pencil,
unique proof, with the Damien Hirst archive number
DHP 11248 in pencil *verso*, the full sheet, in very
good condition

Plate 935 x 855mm. (36 3/4 x 33 5/8in.);
Sheet 1190 x 1074mm. (46 7/8 x 42 1/4in.)

£18,000 - 22,000

€21,000 - 26,000

\$23,000 - 29,000



156

157^{AR} TP

DAMIEN HIRST (BRITISH, BORN 1965)

The Soul on Jacob's Ladder

Screenprint in colours, 2005, on Somerset Satin paper, signed and numbered 28/55 in white crayon, co-published by Paul Stolper and Other Criteria, London, the full sheet, in very good condition

Sheet 1500 x 990mm. (59 x 39in.)

£8,000 - 12,000

€9,300 - 14,000

\$10,000 - 16,000



157

158^{AR}

DAMIEN HIRST (BRITISH, BORN 1965)

Victory over Death

Photogravure etching with hand-colouring, 2008, on wove paper, signed in pencil, numbered 26/58 in pencil on the reverse, published by Paragon Press, London, the full sheet, in good condition

Plate 935 x 855mm. (36 3/4 x 33 5/8in.);

Sheet 1190 x 1075mm. (47 x 42 1/5in.)

£8,000 - 12,000

€9,300 - 14,000

\$10,000 - 16,000



158



159

159

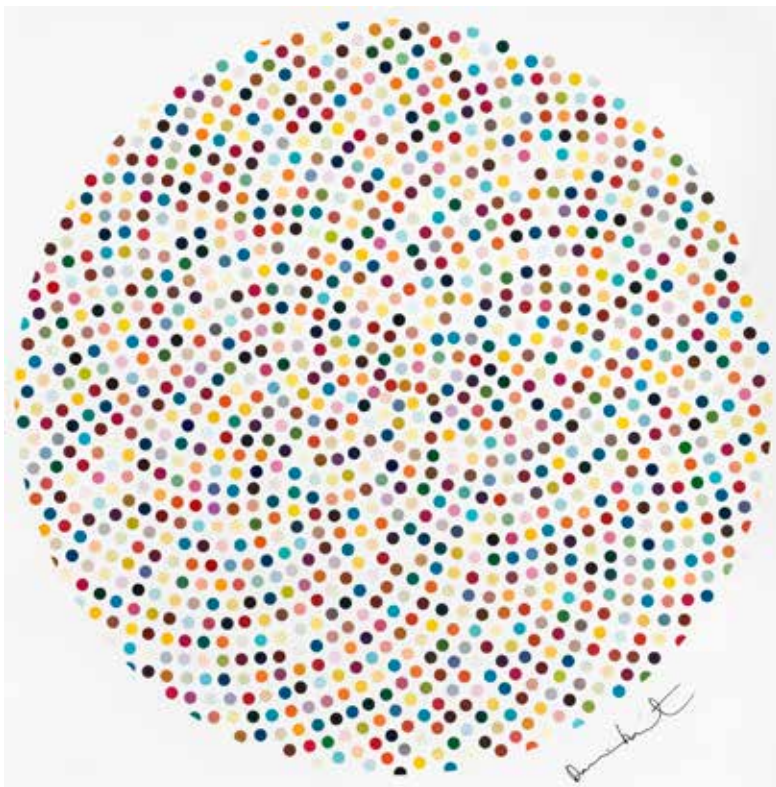
YAYOI KUSAMA (JAPANESE, BORN 1929)

Pumpkin 2000 (yellow) (Kusama 298)

Screenprint in colours, 2000, on wove paper, signed, titled, dated and numbered 21/200 in pencil, published by Serpentine Gallery, London, the full sheet, in good condition

Image 299 x 350mm. (11 3/4 x 13 3/4in.);
Sheet 481 x 640mm. (18 7/8 x 25 1/4in.)

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



160

160^{AR TP}

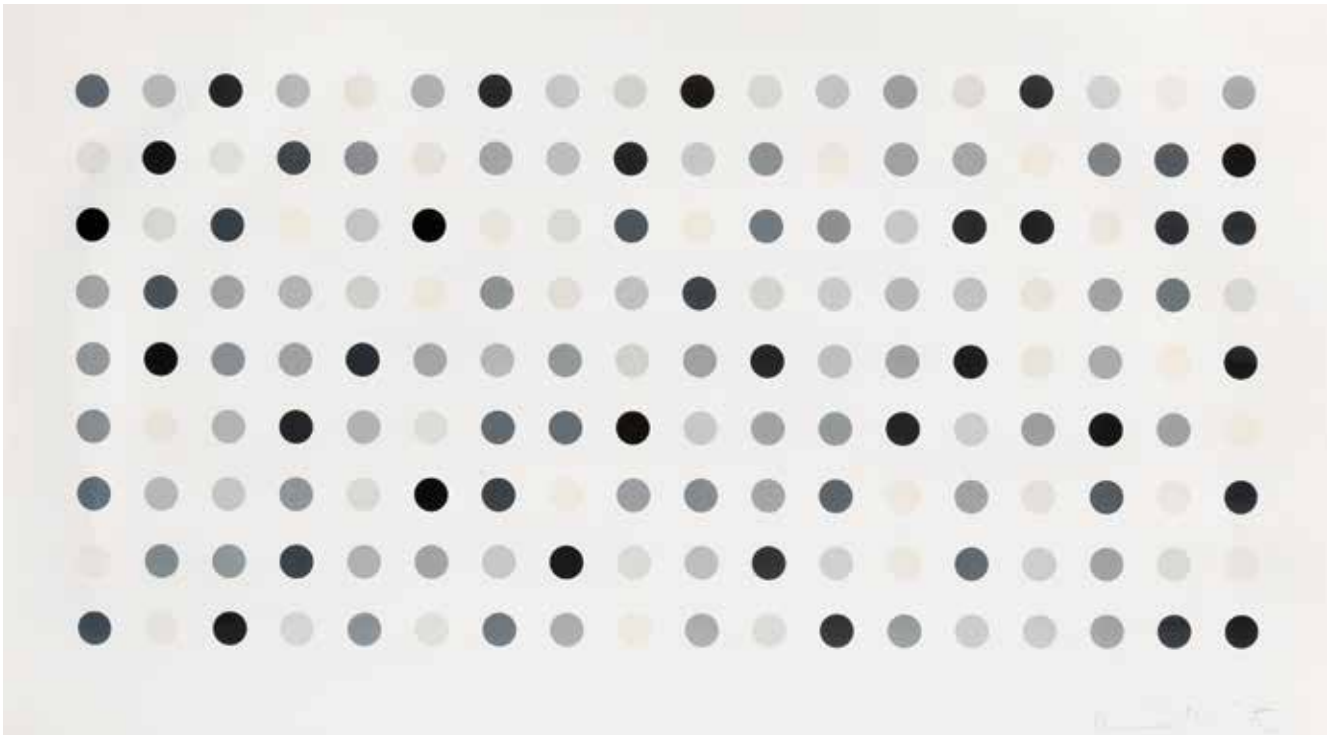
DAMIEN HIRST (BRITISH, BORN 1965)

Valium

Lambda inkjet print in colours, 2000, on glossy Fujicolor Professional paper, signed in black pen, numbered 231/500 *verso*, published by Eyestorm, London, the full sheet, in good condition

Sheet 1270 x 1270mm. (50 x 50in.)

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



161

161^{AR TP}

DAMIEN HIRST (BRITISH, BORN 1965)

Diacetoxyscirpenol
Etching in colours, 2005, on Hahnemühle etching paper, signed and numbered 67/115 in pencil (there were also thirty artist's proofs), published by The Paragon Press, London, the full sheet, in very good condition

Sheet 1119 x 2070mm. (79 x 44in.)

£12,000 - 18,000

€14,000 - 21,000

\$16,000 - 23,000

162^{AR}

DAMIEN HIRST (BRITISH, BORN 1965)

Proctolin
Screenprint in colours with gold glitter, 2008, on wove paper, signed, dedicated *For Simon Thanks xxx*, and numbered 53/100 in pencil, published by Other Criteria, London, the full sheet, in very good condition

Image 560 x 760mm. (22 x 29 7/8in.);

Sheet 745 x 945mm. (29 3/8 x 37 1/4in.)

£4,000 - 6,000

€4,600 - 7,000

\$5,200 - 7,800



162



163

163^{AR}

SIR PETER BLAKE (BRITISH, BORN 1932)

Replay

The complete portfolio of twelve screenprints in colours, 2009, on wove paper, each signed and numbered 24/175 in pencil, published by CCA Galleries International, Isleworth, with the original cover stamped with the artist's signature, and the dark-green portfolio box with the title and name of the artist printed in red and blue, in overall very good condition

Images 660 x 455mm. (26 x 17 6/8in.);
Sheets 820 x 596mm. (32 1/4 x 23 1/2in.)

£10,000 - 15,000

€12,000 - 17,000

\$13,000 - 20,000

The portfolio includes: La Vern Baker, Girly Door, Tuesday Weld, Kim Novak, Marilyn's Door, Marilyn, I Love I Love You, Billy Rainbow, Fine Art Bits, Kandy, Milk Maids and Wink.



164

164^{AR}

GRAYSON PERRY (BRITISH, BORN 1960)

House of Love

Brass shrine multiple with two figures, 2017, from an edition of twenty, produced by Kit Grover Retail Culture, published by the Serpentine Galleries, London, together with a Certificate of Authenticity signed in black ink by the artist, in good condition

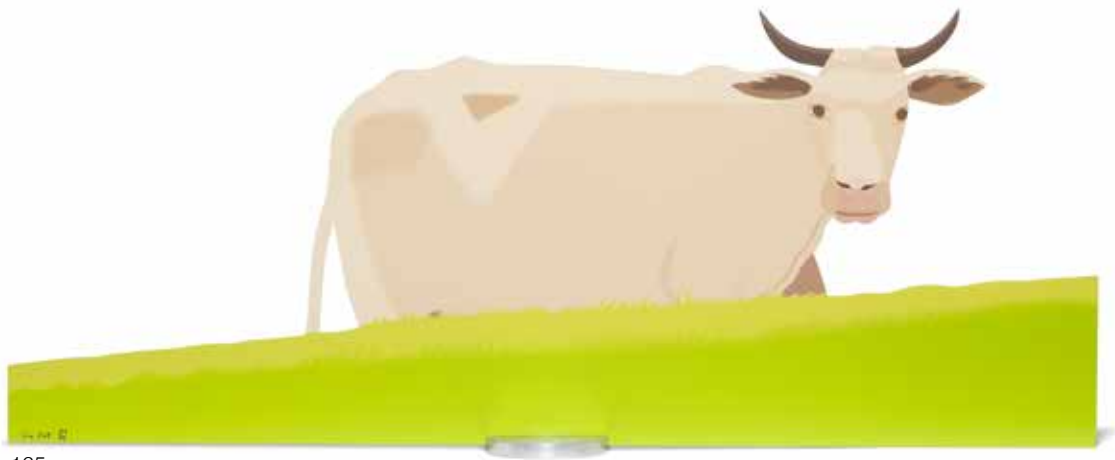
Overall 600 x 300 x 175mm. (23 5/8 x 11 3/4 x 6 7/8in.)

£5,000 - 7,000

€5,800 - 8,100

\$6,500 - 9,100

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



165



166

165

ALEX KATZ (AMERICAN, BORN 1927)

Cow (Small) (Schröder 384)

Screenprint in colours, 2004, printed on two sides of aluminum cut-out, signed and numbered 39/99 in felt-tip pen (there were also 15 artist's proofs), published by Arte y Naturaleza, Madrid, in very good condition

Overall 422 x 1055mm. (16 5/8 x 41 1/2in.)

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

166^{AR}

DAMIEN HIRST (BRITISH, BORN 1965)

The Golden Calf

Screenprint in colours with gold leaf, 2009, on thick wove paper, signed and numbered 11/100 in pencil, published by Other Criteria, London, the full sheet, in very good condition

Sheet 645 x 1240mm. (25 3/8 x 48 3/4in.)

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

167^{AR}

TRACEY EMIN (BRITISH, BORN 1963)

Untitled

Monoprint, 1990, on lined wove paper, signed and dated in pencil, the full sheet, in good condition

Sheet 235 x 210mm. (9 1/4 x 8 1/4in.)

£1,000 - 1,500

€1,200 - 1,700

\$1,300 - 2,000

Provenance

Acquired directly from the artist by the present owner at the artist's exhibition in Habitat, London, 1996.

168^{AR}

PATRICK HUGHES (BRITISH, BORN 1939)

Banksy

Hand-painted 3D multiple with archival inkjet, 2018, signed and numbered 'AP 15/20' in pencil, an artist's proof aside from the edition of 100, published by Flowers Gallery, London, in a perspex presentation box, in very good condition

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

\$5,200 - 7,800

Living in Shoreditch, Patrick Hughes has witnessed the proliferation of Banksy's murals and of their raise to fame first hand. In this work he pays homage to the artist by depicting some of his most famous works, including 'Nola', 'Love is in the air', 'Girl with balloon' and 'Choose your weapon'.



167



168



169^{AR}

BANKSY (BRITISH, BORN 1975)

Stop and Search

Screenprint in colours, 2007, on Arches wove paper, signed in blue crayon and numbered 247/500 in pencil, published by Pictures on Walls, London, with their blindstamp, the full sheet, occasional pale foxing, otherwise in good condition

Sheet 765 x 575mm. (30 1/8 x 22 5/8in.)

£20,000 - 30,000

€23,000 - 35,000

\$26,000 - 39,000

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



170^{AR}

BANKSY (BRITISH, BORN 1975)

Donuts (Chocolate)

Screenprint in colours, 2009, on Arches wove paper, signed and numbered 120/299 in brown pencil, published by Pictures on Walls, London, with their blindstamp, the full sheet, a few very soft handling creases to the margins, otherwise in very good condition

Sheet 560 x 760mm. (22 x 29 7/8in.) (unframed)

£12,000 - 18,000

€14,000 - 21,000

\$16,000 - 23,000

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



171^{AR}

BANKSY (BRITISH, BORN 1975)

Choose Your Weapon (Dark Purple)

Screenprint in colours, 2010, on wove paper, signed and inscribed with symbols of a present, heart, CND and dedicated 't' in purple crayon, a proof aside from the edition of 58, published by Pictures on Walls, London, the full sheet, in very good condition

Sheet 700 x 700mm. (27 1/2 x 27 1/2in.)

£25,000 - 35,000

€29,000 - 41,000

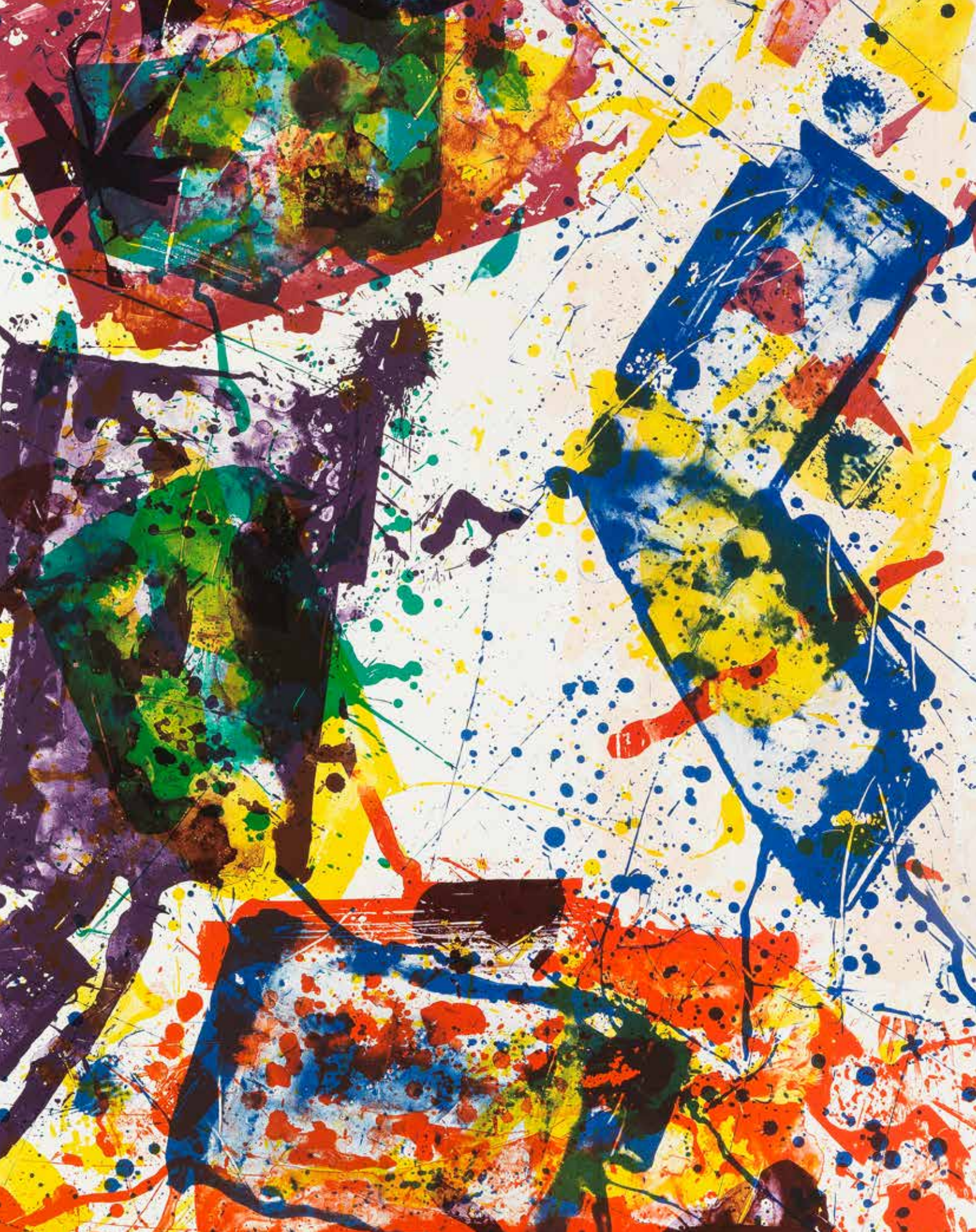
\$33,000 - 46,000

Provenance

Gifted by the artist.

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

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.



Sam Francis Prints: A Colour Sensation

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1

1

SAM FRANCIS (AMERICAN, 1923-1994)

An Other Set - Y, the right panel of the triptych, from the *Pasadena Box* (Lembark 66; SF-76)

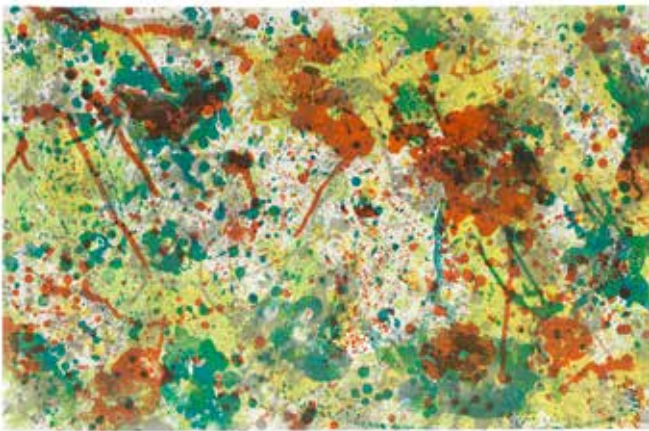
Lithograph in colours, 1964, on Kochi rice paper, signed and inscribed *artist's proof* in pencil, aside from the edition of 100, published by Pasadena Art Museum, California

Sheet 395 x 585mm. (15 1/2 x 23in.)

£1,000 - 1,500

€1,200 - 1,700

\$1,300 - 2,000



2

2

SAM FRANCIS (AMERICAN, 1923-1994)

and Pink (Lembark 163; SF-143)

Lithograph in colours, 1973, on Rives BFK wove paper, signed and inscribed 'CTP I' in pencil, one of three unique colour trial proofs aside from the edition of 28, published by The Litho Shop Inc., Santa Monica, California

Sheet 662 x 1034mm. (26 x 40 3/4in.)

£3,500 - 5,500

€4,000 - 6,300

\$4,500 - 7,100



3

3

SAM FRANCIS (AMERICAN, 1923-1994)

Damp (Lembark 104; SF-90)

Lithograph in colours, 1969, on Rives BFK wove paper, signed and inscribed 'color trial proof #5' in pencil, one of seven unique colour trial proofs aside from the edition of 20, published by Tamarind Lithography Workshop, Los Angeles

Sheet 660 x 940mm. (26 x 37in.)

£1,500 - 2,500

€1,700 - 2,900

\$2,000 - 3,300

4

SAM FRANCIS (AMERICAN, 1923-1994)

Veiled Sail (Lembark 105; SF-91)

Lithograph in colours, 1969, on Rives BFK wove paper, signed and inscribed 'colour trial proof IA' in pencil, one of ten unique colour trial proofs aside from the edition of 20, published by Tamarind Lithography Workshop, Los Angeles

Sheet 767 x 561mm. (30 1/4 x 22 1/8in.)

£1,000 - 1,500

€1,200 - 1,700

\$1,300 - 2,000



4

5

SAM FRANCIS (AMERICAN, 1923-1994)

Seal Sail (Lembark 106; SF-92)

Lithograph in colours, 1969, on Rives BFK wove paper, signed and inscribed 'color trial proof #3' in pencil, a unique colour trial proof aside from the edition of 20, published by Tamarind Lithography Workshop, Los Angeles

Sheet 915 x 640mm. (36 x 25 1/4in.)

£1,500 - 2,500

€1,700 - 2,900

\$2,000 - 3,300



5

6

SAM FRANCIS (AMERICAN, 1923-1994)

Sulfur Sail (Lembark 107; SF-93)

Lithograph in colours, 1969, on Rives BFK wove paper, signed and inscribed 'colour trial proof I' in pencil, one of seven unique colour trial proofs aside from the edition of 20, published by Tamarind lithography Workshop, Los Angeles

Sheet 975 x 663mm. (38 3/8 x 26 1/8in.)

£1,500 - 2,500

€1,700 - 2,900

\$2,000 - 3,300



6



7

7

SAM FRANCIS (AMERICAN, 1923-1994)

Untitled (SF-88s)

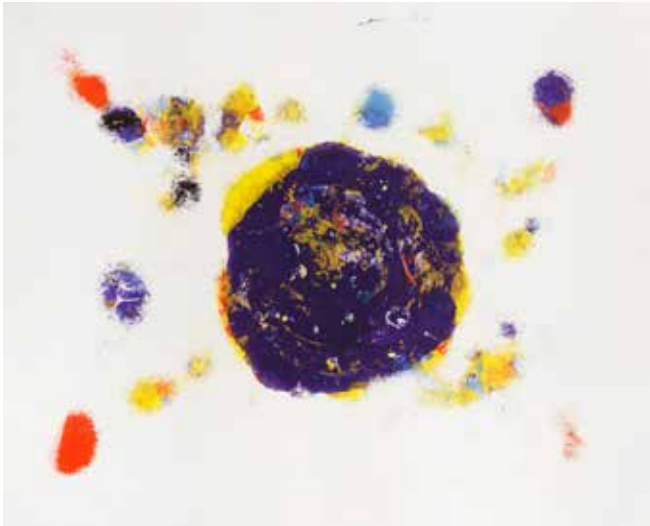
Monotype in colours, *circa* 1973, on wove paper, with the Sam Francis Archive stamp on the reverse

Sheet 570 x 760mm. (22 1/2 x 30in.)

£6,000 - 8,000

€5,800 - 8,100

\$6,500 - 9,100



8

8

SAM FRANCIS (AMERICAN, 1923-1994)

Untitled (SF58s)

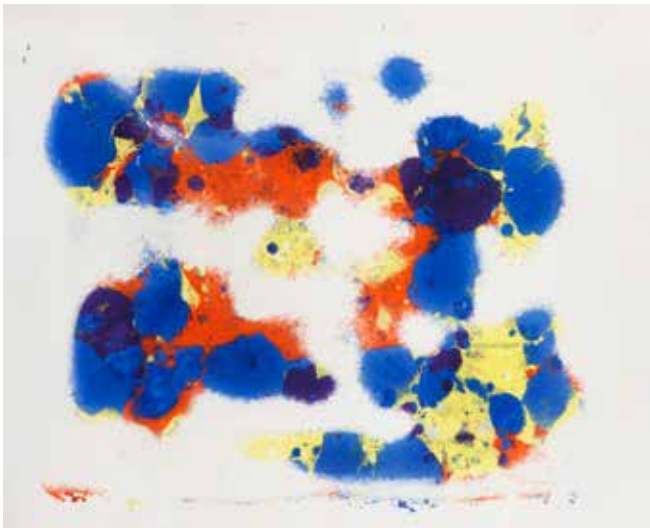
Monotype in colours, *circa* 1973, on BFK Rives wove paper, with the Sam Francis Archive stamp on the reverse

Sheet 640 x 795 mm. (25 x 31 1/4in.)

£4,500 - 6,500

€5,800 - 8,100

\$6,500 - 9,100



9

9

SAM FRANCIS (AMERICAN, 1923-1994)

Untitled (SF-56s)

Monotype in colours, *circa* 1973, on BFK Rives wove paper, with the Sam Francis Archive ink stamp on the reverse

Sheet 635 x 790mm. (25 x 31in.)

£4,500 - 6,500

€5,800 - 8,100

\$6,500 - 9,100

10

SAM FRANCIS (AMERICAN, 1923-1994)

Untitled (SFM 66-001)

Monotype in colours, 1966, on wove paper, with the Sam Francis Archive ink stamp on the reverse

Sheet 850 x 560mm. (33 1/2 x 22in.)

£6,000 - 8,000

€5,800 - 8,100

\$6,500 - 9,100



10

11

SAM FRANCIS (AMERICAN, 1923-1994)

Freshet (Lembark S2; SFS-131)

Screenprint in colours, 1972, on Arches wove paper, signed and inscribed 'AP I' in pencil, one of 11 artist's proofs aside from the edition of 100, published by Gemini G.E.L., Los Angeles

Sheet 970 x 748mm. (38 1/4 x 29 1/2in.)

£2,000 - 3,000

€2,300 - 3,500

\$2,600 - 3,900



11

12

SAM FRANCIS (AMERICAN, 1923-1994)

Metal Line (Lembark 120; SF-111)

Lithograph in colours, 1971, on Rives BFK wove paper, signed and inscribed 'CTP II' in pencil, one of three unique colour trial proofs aside from the edition of 19, published by The Litho Shop Inc., Santa Monica, California

Sheet 889 x 635mm. (35 x 25in.)

£1,000 - 1,500

€1,200 - 1,700

\$1,300 - 2,000



12



13

13

SAM FRANCIS (AMERICAN, 1923-1994)

Untitled (Lembark 240; SF-259)

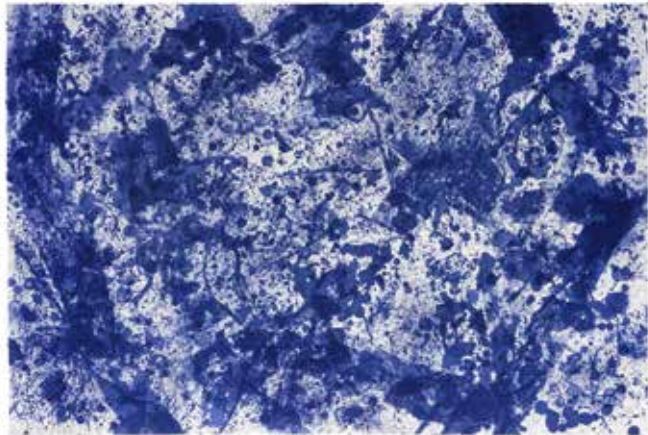
Lithograph in colours, 1980, on Rives BFK wove paper, signed and inscribed 'CTP III' in pencil, one of eight unique colour trial proofs aside from the edition of 32, published by The Litho Shop Inc., Santa Monica, California

Sheet 700 x 1010mm. (27 1/2 x 39 3/4in.)

£1,800 - 2,200

€2,100 - 2,600

\$2,300 - 2,900



14

14

SAM FRANCIS (AMERICAN, 1923-1994)

Dark Blue Cup (Lembark 161; SF-141A)

Lithograph in colours, 1973, on Rives BFK wove paper, signed and numbered 1/4 in pencil, one of four state proofs aside from the edition of 30, published by The Litho Shop Inc., Santa Monica, California

Sheet 700 x 1050mm. (27 1/2 x 41 3/8in.)

£1,500 - 2,500

€1,700 - 2,900

\$2,000 - 3,300



15

15

SAM FRANCIS (AMERICAN, 1923-1994)

Red Coral (Lembark I8; SFE-3A)

Etching and aquatint in colours, 1973, on Fabriano paper, signed and inscribed 'AP 9/10' in pencil, an artist's proof aside from the edition of 45, published by 2RC Edizioni d'Arte, Rome; together with another, **Green Coral** (Lembark I10; SFE5A), 1973, on Fabriano paper, inscribed 'TP 1/2' in pencil, an unsigned trial proof aside from the edition of 43, published by 2RC Edizioni d'Arte, Rome

Images 444 x 498mm. (17 1/2 x 19 5/8in.);

Sheets 696 x 990mm. (27 3/8 x 39 3/8in.)

(2)

£2,500 - 3,500

€2,900 - 4,100

\$3,300 - 4,600

16

SAM FRANCIS (AMERICAN, 1923-1994)

Untitled (Lembark 234; SF-256)

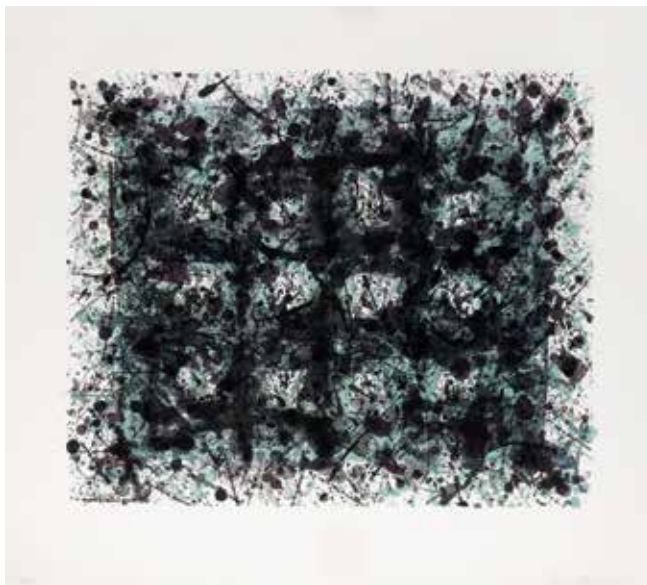
Offset lithograph in colours, 1979, on Fabriano wove paper, signed and numbered 66/75 in pencil, published by Brooke Alexander Gallery, New York

Sheet 635 x 720mm. (25 x 28 3/8in.)

£800 - 1,200

€930 - 1,400

\$1,000 - 1,600



16

17

SAM FRANCIS (AMERICAN, 1923-1994)

Untitled (Lembark 237; SF-255)

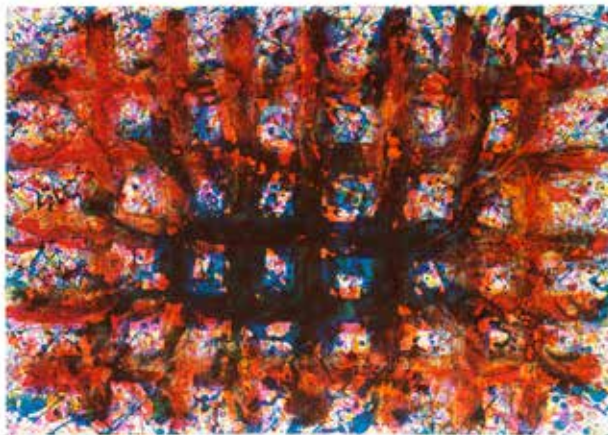
Lithograph in colours, 1979, on Rives BFK wove paper, signed and numbered 17/20 in pencil, published by The Litho Shop Inc., Santa Monica, California

Sheet 755 x 1062mm. (29 3/4 x 41 5/8in.)

£1,800 - 2,200

€2,100 - 2,600

\$2,300 - 2,900



17

18

SAM FRANCIS (AMERICAN, 1923-1994)

Concert Hall Set III (Lembark 225; SF-232)

Lithograph in colours, 1977, on Rives BFK wove paper, signed and inscribed *AP* in pencil, one of 11 artist's proofs aside from the edition of 75, published by Louisiana Museum of Modern Art, Denmark

Sheet 749 x 1035mm. (29 1/2 x 40 3/4in.)

£1,000 - 1,500

€1,200 - 1,700

\$1,300 - 2,000



18



19

19

SAM FRANCIS (AMERICAN, 1923-1994)

Untitled (Lembark 207; SF-220)

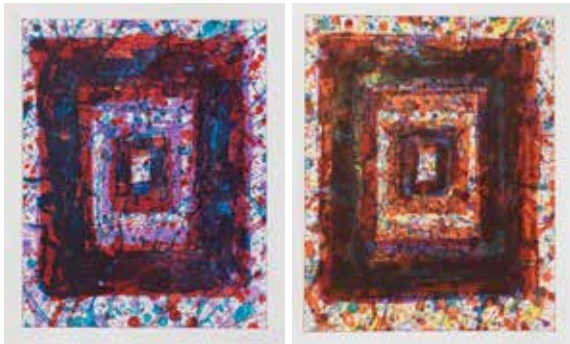
Lithograph in colours, 1976, on Rives BFK wove paper, signed and numbered 19/20 in pencil, published by The Litho Shop Inc., Santa Monica, California

Sheet 760 x 557mm. (30 x 22in.)

£1,000 - 1,500

€1,200 - 1,700

\$1,300 - 2,000



20

20

SAM FRANCIS (AMERICAN, 1923-1994)

Untitled (Lembark 235; SF-257)

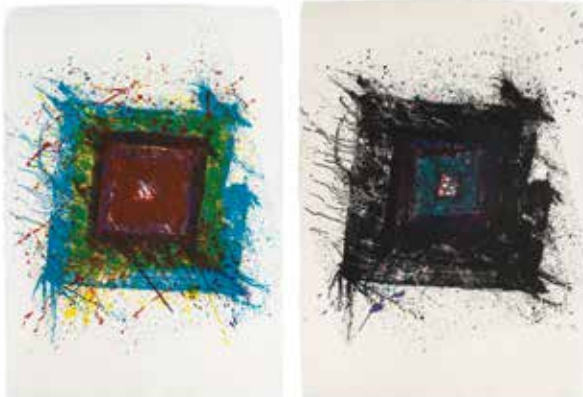
Three lithographs in colours, 1979, on Rives BFK wove paper, each signed and inscribed *CTP*, three of the ten unique colour trial proofs aside from the edition of 100, published by The Litho Shop Inc., Santa Monica, California

Sheets 561 x 464mm. (22 1/8 x 18 1/4in.) (3)

£5,000 - 7,000

€5,800 - 8,100

\$6,500 - 9,100



21

21

SAM FRANCIS (AMERICAN, 1923-1994)

Paradise of Ash (two panels) (Lembark 247; SF-276)

Two lithographs in colours, 1981, on John Koller HMP paper, signed and inscribed 'AP 3/11', one of eleven artist's proofs aside from the edition of 43, published by Gemini G.E.L., Los Angeles

Sheet 1165 x 815mm. (45 7/8 x 32 1/8in.) (left panel);

Sheet 1165 x 798mm. (45 7/8 x 31 3/8in.) (right panel)

(2)

£1,500 - 2,500

€1,700 - 2,900

\$2,000 - 3,300

22

SAM FRANCIS (AMERICAN, 1923-1994)

Untitled (Lembark 253; SF-268)

Unique lithograph in colours, 1982, on Rives BFK wove paper, signed and numbered 4/18 in pencil (each print in the edition is a unique colour variant), published by The Litho Shop Inc., Santa Monica, California

Sheet 1062 x 755mm. (41 3/4 x 29 3/4in.)

£1,500 - 2,500

€1,700 - 2,900

\$2,000 - 3,300



22

23

SAM FRANCIS (AMERICAN, 1923-1994)

Untitled (Lembark I60; SFE-026)

Aquatint in colours, 1985, on Rives BFK wove paper, signed and inscribed *CTP* in pencil, one of six unique colour trial proofs aside from the edition of 17, published by The Litho Shop Inc., Santa Monica, California

Image 1001 x 615mm. (39 3/8 x 24 1/4in.);

Sheet 1010 x 712mm. (39 3/4 x 28in.);

£1,500 - 2,500

€1,700 - 2,900

\$2,000 - 3,300



23

24

SAM FRANCIS (AMERICAN, 1923-1994)

Untitled (Lembark 254; SF-269)

Offset lithograph in colours, 1982, on Arches wove paper, signed and inscribed 'AP 3/25' in pencil, one of 25 artist's proofs aside from the edition of 250, published by Brooke Alexander Gallery, New York

Sheet 1250 x 872mm. (49 1/4 x 34 3/8in.)

£2,500 - 3,500

€2,900 - 4,100

\$3,300 - 4,600



24



25

25

SAM FRANCIS (AMERICAN, 1923-1994)

Untitled (Lembark I41; SFE-009)

The set of three aquatints in colours, 1983, on Somerset wove paper, each signed and inscribed *CTP*, the three colour trial proofs aside from the edition of nine variants, published by The Litho Shop Inc., Santa Monica, California

Images 606 x 450mm. (23 7/8 x 17 3/4in.);
Sheets 800 x 632mm. (31 1/2 x 24 7/8in.) (3)

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



26

26

SAM FRANCIS (AMERICAN, 1923-1994)

Untitled (Lembark I48; SFE-015)

The set of three aquatints in colours, 1984, on Somerset wove paper, each signed and inscribed *CTP* in pencil, three of the five colour trial proofs aside from the edition of 40, published by The Litho Shop Inc., Santa Monica, California

Images 606 x 450mm. (23 7/8 x 17 3/4in.);
Sheets 797 x 632mm. (31 3/8 x 24 7/8in.) (3)

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

27

SAM FRANCIS (AMERICAN, 1923-1994)

Untitled (Lembark 263; SF-272)

Offset Lithograph in colours, 1984, on Rives BFK wove paper, signed and inscribed *TP* in pencil, a trial proof aside from the edition of 250, published by Museum of Contemporary Art, Los Angeles

Sheet 1070 x 730mm. (42 1/8 x 28 3/4in.)

£2,000 - 3,000

€2,300 - 3,500

\$2,600 - 3,900



27

28

SAM FRANCIS (AMERICAN, 1923-1994)

Untitled (Lembark 265; SF-271)

Lithograph in colours, 1986, on Rives BFK wove paper, signed and numbered 21/55 in pencil, published by The Litho Shop Inc., Santa Monica, California

Sheet 642 x 495mm. (25 1/4 x 19 1/2in.)

£1,500 - 2,500

€1,700 - 2,900

\$2,000 - 3,300



28

29

SAM FRANCIS (AMERICAN, 1923-1994)

Untitled (Lembark 264; SF-270)

Lithograph in colours, 1986, on Rives BFK wove paper, signed and inscribed *CTP* in pencil, one of five unique colour trial proofs aside from the edition of 45, published by The Litho Shop Inc., Santa Monica, California

Sheet 763 x 568mm. (30 x 22 3/8in.)

£1,500 - 2,500

€1,700 - 2,900

\$2,000 - 3,300



29



30

30

SAM FRANCIS (AMERICAN, 1923-1994)

Untitled (Lembark 279; SF-330)

Lithograph in colours, 1988, on waterleaf wove paper, signed and numbered 9/48 in pencil, published by The Litho Shop Inc., Santa Monica, California

Sheet 1130 x 750mm. (44 1/2 x 29 1/2in.)

£3,000 - 5,000

€3,500 - 5,800

\$3,900 - 6,500



31

31

SAM FRANCIS (AMERICAN, 1923-1994)

Untitled (Lembark 281; SF-340)

Lithograph in colours, 1989, on waterleaf wove paper, signed and numbered 46/50 in pencil, published by The Litho Shop Inc., Santa Monica, California

Sheet 1145 x 738mm. (45 1/8 x 29in.)

£3,500 - 5,500

€4,000 - 6,300

\$4,500 - 7,100



32

32

SAM FRANCIS (AMERICAN, 1923-1994)

Untitled (Lembark S19; SFS-332)

Screenprint in colours, 1988, on waterleaf wove paper, signed and inscribed 'AP I' in pencil, an artist's proof aside from the edition of 114, published by Sam Francis, Santa Monica, California

Sheet 761 x 559mm. (30 x 22in.)

£800 - 1,200

€930 - 1,400

\$1,000 - 1,600

33

SAM FRANCIS (AMERICAN, 1923-1994)

Untitled (Lembark 283; SF-342)

Lithograph in colours, 1990, on waterleaf wove paper, signed and inscribed *CTP* in pencil, the unique colour trial proof aside from the edition of ten, published by The Litho Shop Inc., Santa Monica, California

Sheet 1181 x 762mm. (46 1/2 x 30in.)

£1,500 - 2,500

€1,700 - 2,900

\$2,000 - 3,300



33

34

SAM FRANCIS (AMERICAN, 1923-1994)

Untitled (Lembark 284; SF-343)

Lithograph in colours, 1990, on waterleaf wove paper, signed and numbered 25/50 in pencil, published by The Litho Shop Inc., Santa Monica California

Sheet 1180 x 756mm. (46 1/2 x 29 3/4in.)

£1,500 - 2,500

€1,700 - 2,900

\$2,000 - 3,300



34

35

SAM FRANCIS (AMERICAN, 1923-1994)

Untitled (Lembark 285; SF-344)

Lithograph in colours, 1990, on waterleaf wove paper, signed and numbered 49/50 in pencil, published by The Litho Shop Inc., Santa Monica, California

Sheet 1175 x 762mm. (46 1/4 x 30in.)

£1,500 - 2,500

€1,700 - 2,900

\$2,000 - 3,300



35



36

36

SAM FRANCIS (AMERICAN, 1923-1994)

Senza Titolo II (Untitled II) (Lembark I88; SFE-065)

Etching and aquatint in colours, 1987, on Fabriano wove paper, signed and numbered 54/66 in pencil, published by 2RC Edizioni d'Arte, Rome

Image 595 x 725mm. (23 3/8 x 28 1/2in.);
Sheet 857 x 1070mm. (33 3/4 x 42 1/8in.)

£2,000 - 3,000

€2,300 - 3,500

\$2,600 - 3,900



37

37

SAM FRANCIS (AMERICAN, 1923-1994)

Untitled (SFE-079)

Etching in colours, 1991, on Rives BFK wove paper, signed and numbered 1/20, published by The Litho Shop Inc. Santa Monica, California

Image 910 x 455mm. (35 7/8 x 17 7/8in.);
Sheet 1190 x 712mm. (46 7/8 x 28in.)

£3,000 - 5,000

€3,500 - 5,800

\$3,900 - 6,500



38

38

SAM FRANCIS (AMERICAN, 1923-1994)

Untitled (SFE-085)

Etching in colours, 1992, on Rives BFK wove paper, signed and inscribed 'AP IV', an artist's proof aside from the edition of 28, published by The Litho Shop, Inc., Santa Monica, California

Image 660 x 365mm. (26 x 14 3/8in.);
Sheet 810 x 542mm. (31 7/8 x 21 3/8in.)

£2,500 - 3,500

€2,900 - 4,100

\$3,300 - 4,600

39

SAM FRANCIS (AMERICAN, 1923-1994)

Untitled (SF-357)

Lithograph in colours, 1992, on waterleaf wove paper, signed and numbered 'AP X' in pencil, one of ten artist's proofs aside from the edition of fifty, published by The Litho Shop Inc., Santa Monica

Sheet 1190 x 762mm. (46 7/8 x 30in.)

£3,000 - 5,000

€3,500 - 5,800

\$3,900 - 6,500



39

40

SAM FRANCIS (AMERICAN, 1923-1994)

Untitled (SF-358)

Lithograph in colours, 1993, on wove paper, signed and numbered 46/50 in pencil, published by The Litho Shop Inc., Santa Monica, California

Sheet 1185 x 765mm. (46 5/8 x 30 1/8in.)

£3,000 - 5,000

€3,500 - 5,800

\$3,900 - 6,500



40

41

SAM FRANCIS (AMERICAN, 1923-1994)

Untitled (SF-345)

Lithograph in colours, 1991, on wove paper, signed and inscribed AP in pencil, an artist's proof aside from the edition of 50, published by The Litho Shop Inc., Santa Monica, California

Sheet 1180 x 760mm. (46 1/2 x 29in.)

£4,000 - 6,000

€4,600 - 7,000

\$5,200 - 7,800



41



42

42

SAM FRANCIS (AMERICAN, 1923-1994)

Trio I (SFE-074RC)

Etching and aquatint in colours, 1991, on Fabriano wove paper, signed and numbered 40/66 in pencil, published by 2RC Edizioni d'Arte, Rome

Image 975 x 1200mm. (38 3/8 x 47 1/4in.);
Sheet 1343 x 1658mm. (52 7/8 x 65 1/4in.)

£5,000 - 7,000

€5,800 - 8,100

\$6,500 - 9,100



43

43

SAM FRANCIS (AMERICAN, 1923-1994)

Trio II (SFE-075RC)

Etching and aquatint in colours, 1991, on Fabriano wove paper, signed and numbered 60/66 in pencil, published by 2RC Edizioni d'Arte, Rome

Image 683 x 979mm. (26 7/8 x 37 1/2in.);
Sheet 960 x 1335mm. (37 3/4 x 52 1/2in.)

£4,000 - 6,000

€4,600 - 7,000

\$5,200 - 7,800

44

SAM FRANCIS (AMERICAN, 1923-1994)

Trietto III (SFE-076RC)

Etching and aquatint in colours, 1991, on Fabriano wove paper, signed and inscribed 'AP VI/XIV' in pencil, one of fourteen artist's proofs aside from the edition of 66, published by 2RC Edizioni d'Arte, Rome

Image 683 x 979mm. (26 7/8 x 37 1/2in.);
Sheet 960 x 1335mm. (37 3/4 x 52 1/2in.)

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



44

45

SAM FRANCIS (AMERICAN, 1923-1994)

Trietto IV (SFE-077RC)

Etching and aquatint in colours, 1991, on Fabriano wove paper, signed and numbered 55/66, published by 2RC Edizioni d'Arte, Rome

Image 975 x 1200mm. (38 3/8 x 47 1/4in.);
Sheet 1343 x 1658mm. (52 7/8 x 65 1/4in.)

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



45



46

46

SAM FRANCIS (AMERICAN, 1923-1994)

Untitled (Lembark I106; SFE-072)

Unique aquatint in colours, 1989, signed and inscribed 'AP 3/11' in pencil, one of eleven artist's proofs aside from the edition of 18 variants, published by The Litho Shop Inc., Santa Monica, California

Image 451 x 502mm. (17 3/4 x 19 3/4in.);
Sheet 705 x 756mm. (27 3/4 x 29 3/4in.)

£1,500 - 2,500

€1,700 - 2,900

US\$2,000 - 3,300



47

47

SAM FRANCIS (AMERICAN, 1923-1994)

Untitled (SF-356)

Lithograph in colours, 1992, on waterleaf wove paper, signed and numbered 27/50 in pencil, published by The Litho Shop Inc., Santa Monica, California

Sheet 762 x 1181mm. (30 x 46 1/2in.)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

48

SAM FRANCIS (AMERICAN, 1923-1994)

Untitled (SF-361)

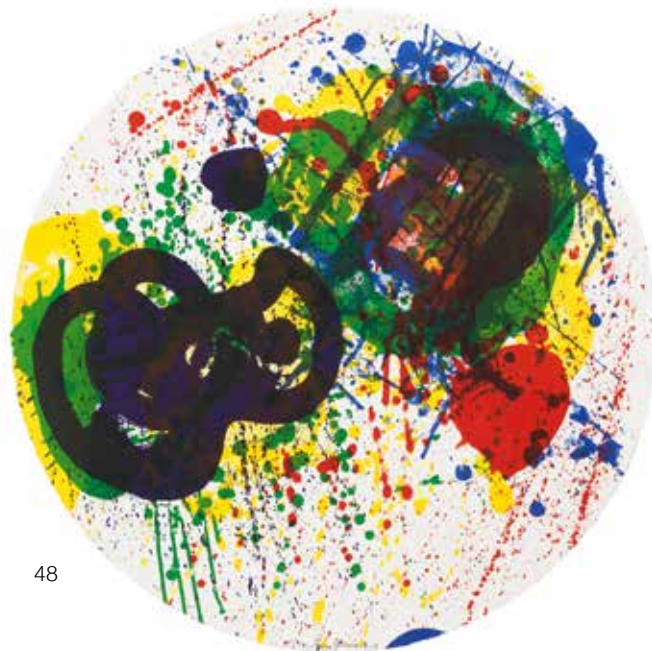
Lithograph in colours, 1993, on wove paper, signed and inscribed *AP* in pencil, an artist's proof aside from the edition of 50, published by The Litho Shop Inc., Santa Monica, California

Sheet 590mm. (23 1/4in.) (diameter)

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 2,000



48

49

SAM FRANCIS (AMERICAN, 1923-1994)

Untitled (SF-363)

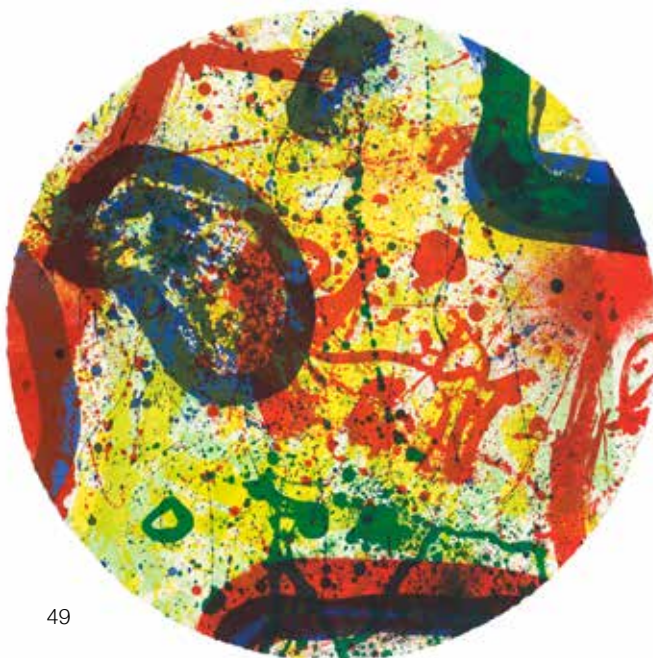
Lithograph in colours, 1993, on wove paper, signed and inscribed *AP* in pencil, an artist's proof aside from the edition of 50, published by The Litho Shop Inc., Santa Monica, California

Sheet 590mm. (23 1/4in.) (diameter)

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 2,000



49



The British
Museum

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'beautiful'
The Guardian

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Munch Museum, Oslo, Norway

Edvard Munch (1863–1944),
The Scream. Lithograph, 1895.
Private collection, Norway.
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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. Prices depend upon bidding and lots can sell for *Hammer Prices* below and above the *Estimates*, so *Estimates* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

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

The Seller's responsibility to you

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

Bonhams' responsibility to you

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

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

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

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

Alterations

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

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

4. CONDUCT OF THE SALE

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

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" Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

GLOSSARY

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

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

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

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

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

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

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

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

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

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

SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (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."

5. BIDDING

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

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

We may also request a financial reference and /or deposit from you before allowing you to bid.

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

Bidding in person

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

Bidding by telephone

If you wish to bid at the *Sale* by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and Bidding Form, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service offered at no additional charge and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

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

Bidding via the internet

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

Bonhams will not be liable for service delays, interruptions or other failures to make a bid caused by losses of internet connection, fault or failure with the website or bidding process, or malfunction of any software or system, computer or mobile device.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the Buyer, which are contained in paragraph 3 of the Buyer's Agreement, set out at Appendix 2 at the back of the Catalogue.

Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid.

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

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

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

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

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

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

27.5% 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 Account* details are as follows:

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

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

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

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

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

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

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

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

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

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

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

10. COLLECTION AND STORAGE

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

11. SHIPPING

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

12. EXPORT/TRADE RESTRICTIONS

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

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the 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 Licensing
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB
Tel: +44 (0) 117 372 8774
The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any Sale, nor allow any delay in making full payment for the *Lot*.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the Sale. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any Sale in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

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

16. CLOCKS AND WATCHES

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

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

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

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

Guns Sold as Parts

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

Condition of Firearms

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

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

Taxidermy and Related Items

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

18. FURNITURE

Upholstered Furniture

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

19. JEWELLERY

Gemstones

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

Estimated Weights

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

Signatures

1. A diamond brooch, by Kutchinsky

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

2. A diamond brooch, signed Kutchinsky

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

3. A diamond brooch, mounted by Kutchinsky

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

20. PHOTOGRAPHS

Explanation of Catalogue Terms

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

21. PICTURES

Explanation of Catalogue Terms

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

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

22. PORCELAIN AND GLASS

Damage and Restoration

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

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

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

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

Corks and Ullages

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

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

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

Options to buy parcels

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

Wines in Bond

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

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

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

Bottling Details and Case Terms

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

CB – 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 on Bonhams' website, and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

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

1 THE CONTRACT

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

2 SELLER'S 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* or on the *Bonhams* website, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue*.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in

	<p>the <i>Catalogue</i> which is not printed in bold letters, the remainder of which <i>Entry</i> merely sets out (on the <i>Seller's</i> behalf) <i>Bonhams'</i> opinion about the <i>Lot</i> and which is not part of the <i>Contractual Description</i> upon which the <i>Lot</i> is sold. Any statement or representation other than that part of the <i>Entry</i> referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any <i>Description</i> or <i>Estimate</i>, whether made orally or in writing, including in the <i>Catalogue</i> or on <i>Bonhams' Website</i>, or by conduct, or otherwise, and whether by or on behalf of the <i>Seller</i> or <i>Bonhams</i> and whether made prior to or during the <i>Sale</i>, is not part of the <i>Contractual Description</i> upon which the <i>Lot</i> is sold.</p>	<p>not later than 4.30pm on the second working day following the <i>Sale</i> and you must ensure that the funds are cleared by the seventh working day after the <i>Sale</i>. Payment must be made to <i>Bonhams</i> by one of the methods stated in the <i>Notice to Bidders</i> unless otherwise agreed with you in writing by <i>Bonhams</i>. If you do not pay in full any sums due in accordance with this paragraph, the <i>Seller</i> will have the rights set out in paragraph 8 below.</p>
<p>3.2 Except as provided in paragraph 2.1.5, the <i>Seller</i> 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 <i>Description</i> of the <i>Lot</i> or any <i>Estimate</i> in relation to it, nor of the accuracy or completeness of any <i>Description</i> or <i>Estimate</i> which may have been <i>Bonhams</i>. No such <i>Description</i> or <i>Estimate</i> is incorporated into this <i>Contract for Sale</i>.</p>	<p>7 COLLECTION OF THE LOT</p> <p>7.1 Unless otherwise agreed in writing with you by <i>Bonhams</i>, the <i>Lot</i> will be released to you or to your order only when <i>Bonhams</i> has received cleared funds to the amount of the full <i>Purchase Price</i> and all other sums owed by you to the <i>Seller</i> and to <i>Bonhams</i>.</p> <p>7.2 The <i>Seller</i> is entitled to withhold possession from you of any other <i>Lot</i> he has sold to you at the same or at any other <i>Sale</i> and whether currently in <i>Bonhams'</i> possession or not, until payment in full and in cleared funds of the <i>Purchase Price</i> and all other sums due to the <i>Seller</i> and/or <i>Bonhams</i> in respect of the <i>Lot</i>.</p>	<p>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;</p> <p>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;</p> <p>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;</p> <p>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;</p>
<p>4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY</p> <p>4.1 The <i>Seller</i> 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 <i>Lot</i> or its fitness for any purpose.</p> <p>4.2 The <i>Seller</i> 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 <i>Lot</i> or its fitness for any purpose.</p>	<p>7.3 You should note that <i>Bonhams</i> has reserved the right not to release the <i>Lot</i> to you until its investigations under paragraph 3.11 of the <i>Buyers'</i> agreement set out in Appendix 2 have been completed to <i>Bonhams'</i> satisfaction.</p> <p>7.4 You will collect and remove the <i>Lot</i> at your own expense from <i>Bonhams'</i> custody and/ or control or from the <i>Storage Contractor's</i> custody in accordance with <i>Bonhams'</i> instructions or requirements.</p> <p>7.5 You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i>.</p>	<p>8.1.9 to retain possession of, and on three months' 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</p> <p>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.</p>
<p>5 RISK, PROPERTY AND TITLE</p> <p>5.1 Risk in the <i>Lot</i> passes to you after 7 days from the day upon which it is knocked down to you on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i>, or upon collection of the <i>Lot</i> if earlier. The <i>Seller</i> will not be responsible thereafter for the <i>Lot</i> prior to you collecting it from <i>Bonhams</i> or the <i>Storage Contractor</i>, with whom you have separate contract(s) as <i>Buyer</i>. You will indemnify the <i>Seller</i> and keep the <i>Seller</i> fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the <i>Lot</i> beyond 7 days from the day of the fall of the <i>Auctioneer's</i> hammer until you obtain full title to it.</p>	<p>7.6 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the <i>Seller</i> if you do not remove the <i>Lot</i> in accordance with this paragraph 7 and will indemnify the <i>Seller</i> against all charges, costs, including any legal costs and fees, expenses and losses suffered by the <i>Seller</i> by reason of your failure to remove the <i>Lot</i> including any charges due under any <i>Storage Contract</i>. All such sums due to the <i>Seller</i> will be payable on demand.</p> <p>8 FAILURE TO PAY FOR THE LOT</p>	<p>8.2 You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other expenses 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.</p>
<p>5.2 Title to the <i>Lot</i> remains in and is retained by the <i>Seller</i> until the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i> in relation to the <i>Lot</i> have been paid in full to, and received in cleared funds by, <i>Bonhams</i>.</p>	<p>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):</p>	<p>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.</p>
<p>6 PAYMENT</p> <p>6.1 Your obligation to pay the <i>Purchase Price</i> arises when the <i>Lot</i> is knocked down to you on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i>.</p> <p>6.2 Time will be of the essence in relation to payment of the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i>. Unless agreed in writing with you by <i>Bonhams</i> on the <i>Seller's</i> behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to <i>Bonhams</i> by you in the currency in which the <i>Sale</i> was conducted by</p>	<p>8.1.1 to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;</p> <p>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;</p> <p>8.1.3 to retain possession of the <i>Lot</i>;</p> <p>8.1.4 to remove and store the <i>Lot</i> at your expense;</p>	<p>9 THE SELLER'S LIABILITY</p> <p>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>.</p> <p>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</p>

that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the Sale of Goods Act 1979 or otherwise.

- 9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,
- 9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*;
- 9.3.2 the *Seller* will not be liable for any loss of *Business*, *Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;
- 9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.
- 9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

10 MISCELLANEOUS

- 10.1 You may not assign either the benefit or burden of the *Contract for Sale*.
- 10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.
- 10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial

cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.

- 10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents and to any subsidiary of *Bonhams Holdings Limited* and to its officers, employees and agents.
- 10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the *Contract for Sale* "including" means "including, without limitation".
- 10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.
- 10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams*, *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

11 GOVERNING LAW

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

APPENDIX 2

BUYER'S AGREEMENT WITH BONHAMS

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

1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
- 1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;
- 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*.

<p>2 PERFORMANCE OF THE CONTRACT FOR SALE</p> <p>You undertake to us personally that you will observe and comply with all your obligations and undertakings to the <i>Seller</i> under the <i>Contract for Sale</i> in respect of the <i>Lot</i>.</p> <p>3 PAYMENT AND BUYER WARRANTIES</p> <p>3.1 Unless agreed in writing between you and us or as otherwise set out in the <i>Notice to Bidders</i>, you must pay to us by not later than 4.30pm on the second working day following the <i>Sale</i>:</p> <p>3.1.1 the <i>Purchase Price</i> for the <i>Lot</i>;</p> <p>3.1.2 a <i>Buyer's Premium</i> in accordance with the rates set out in the <i>Notice to Bidders</i> on each lot, and</p> <p>3.1.3 if the <i>Lot</i> is marked [AR], an <i>Additional Premium</i> which is calculated and payable in accordance with the <i>Notice to Bidders</i> 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 <i>Sale</i>.</p> <p>3.2 You must also pay us on demand any <i>Expenses</i> payable pursuant to this agreement.</p> <p>3.3 All payments to us must be made in the currency in which the <i>Sale</i> was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the <i>Notice to Bidders</i>. Our invoices will only be addressed to the registered <i>Bidder</i> unless the <i>Bidder</i> 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.</p> <p>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.</p> <p>3.5 We may deduct and retain for our own benefit from the monies paid by you to us the <i>Buyer's Premium</i>, the <i>Commission</i> payable by the <i>Seller</i> in respect of the <i>Lot</i>, any <i>Expenses</i> and VAT and any interest earned and/or incurred until payment to the <i>Seller</i>.</p> <p>3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the <i>Purchase Price</i>, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.</p> <p>3.7 Where a number of <i>Lots</i> have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the <i>Purchase Price</i> of each <i>Lot</i> and secondly pro-rata to pay all amounts due to <i>Bonhams</i>.</p> <p>3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:</p> <p>3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Department of State, the United Nations Security Council, the European Union, Her Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or</p> <p>3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan and Syria.</p> <p>3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion</p>	<p>or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.</p> <p>3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:</p> <p>3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;</p> <p>3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;</p> <p>3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;</p> <p>3.10.4 items purchased by you and your Principal through Bonhams are not being purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and</p> <p>3.10.5 that you consent to <i>Bonhams</i> relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.</p> <p>3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the <i>Seller</i>, to our satisfaction at our discretion, we shall be entitled to retain <i>Lots</i> and/or proceeds of <i>Sale</i>, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.</p> <p>4 COLLECTION OF THE LOT</p> <p>4.1 Subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, once you have paid to us; in cleared funds, everything due to the <i>Seller</i> and to us, and once we have completed our investigations under paragraph 3.11 we will release the <i>Lot</i> to you or as you may direct us in writing. The <i>Lot</i> will only be released on production of a buyer collection document, obtained from our cashier's office.</p> <p>4.2 You must collect and remove the <i>Lot</i> at your own expense by the date and time specified in the <i>Notice to Bidders</i>, or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i>.</p> <p>4.3 For the period referred to in paragraph 4.2, the <i>Lot</i> can be collected from the address referred to in the <i>Notice to Bidders</i> for collection on the days and times specified in the <i>Notice to Bidders</i>. Thereafter, the <i>Lot</i> 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 <i>Notice to Bidders</i>.</p> <p>4.4 If you have not collected the <i>Lot</i> by the date specified in the <i>Notice to Bidders</i>, you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the "<i>Storage Contract</i>") with the <i>Storage Contractor</i> for the storage of the <i>Lot</i> on the then current standard terms and conditions agreed between <i>Bonhams</i> and the <i>Storage Contractor</i> (copies of which are available on request). If the <i>Lot</i> is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per <i>Lot</i> per day) will be payable from the expiry of the period referred to in</p>	<p>paragraph 4.2. These storage fees form part of our <i>Expenses</i>.</p> <p>4.5 Until you have paid the <i>Purchase Price</i> and any <i>Expenses</i> in full the <i>Lot</i> will either be held by us as agent on behalf of the <i>Seller</i> or held by the <i>Storage Contractor</i> as agent on behalf of the <i>Seller</i> and ourselves on the terms contained in the <i>Storage Contract</i>.</p> <p>4.6 You undertake to comply with the terms of any <i>Storage Contract</i> and in particular to pay the charges (and all costs of moving the <i>Lot</i> into storage) due under any <i>Storage Contract</i>. You acknowledge and agree that you will not be able to collect the <i>Lot</i> from the <i>Storage Contractor's</i> premises until you have paid the <i>Purchase Price</i>, any <i>Expenses</i> and all charges due under the <i>Storage Contract</i>.</p> <p>4.7 You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i>.</p> <p>4.8 You will be wholly responsible for any removal, storage, or other charges for any <i>Lot</i> not removed in accordance with paragraph 4.2, payable at our current rates, and any <i>Expenses</i> we incur (including any charges due under the <i>Storage Contract</i>), all of which must be paid by you on demand and in any event before any collection of the <i>Lot</i> by you or on your behalf.</p> <p>5 STORING THE LOT</p> <p>We agree to store the <i>Lot</i> until the earlier of your removal of the <i>Lot</i> or until the time and date set out in the <i>Notice to Bidders</i>, 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 <i>Sale</i>) and, subject to paragraphs 3, 6 and 10, to be responsible as <i>bailee</i> to you for damage to or the loss or destruction of the <i>Lot</i> (notwithstanding that it is not your property before payment of the <i>Purchase Price</i>). If you do not collect the <i>Lot</i> before the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i>) we may remove the <i>Lot</i> to another location, the details of which will usually be set out in the relevant section of the <i>Catalogue</i>. If you have not paid for the <i>Lot</i> in accordance with paragraph 3, and the <i>Lot</i> is moved to any third party's premises, the <i>Lot</i> will be held by such third party strictly to <i>Bonhams'</i> order and we will retain our lien over the <i>Lot</i> until we have been paid in full in accordance with paragraph 3.</p> <p>6 RESPONSIBILITY FOR THE LOT</p> <p>6.1 Title (ownership) in the <i>Lot</i> pass to you on payment of the <i>Purchase Price</i> to us in full in cleared funds, although we reserve the right not to release the <i>Lot</i> to you until our investigations have been completed to our satisfaction under paragraph 3.11.</p> <p>6.2 Please note that under the <i>Contract for Sale</i>, the risk in the <i>Lot</i> passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the <i>Lot</i> if earlier, and you are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</i>.</p> <p>7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</p> <p>7.1 If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):</p>
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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
		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> .
		8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.		
		9	FORGERIES		
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	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:
7.1.12	having made reasonable efforts to inform you, to release your name and address to the <i>Seller</i> , so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.	9.2	Paragraph 9 applies only if:	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
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.	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	10.2.2	changes in atmospheric pressure; nor will we be liable for:
		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	10.2.3	damage to tension stringed musical instruments; or
		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> .	10.2.4	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.
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:	10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.
		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		

Bonhams Specialist Departments

19th Century Paintings

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New York
Madalina Lazen
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20th Century British Art

London
Matthew Bradbury
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20th Century Fine Art

San Francisco
Sonja Moro
+1 415 694 9002

Aboriginal Art

Australia
Francesca Cavazzini
+61 2 8412 2222

African, Oceanic & Pre-Columbian Art

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Fredric W. Backlar
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American Paintings

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Jennifer Jacobsen
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Antiquities

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Francesca Hickin
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Antique Arms & Armour

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Australian Art

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+61 3 8640 4088

Australian Colonial Furniture and Australiana

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Books, Maps & Manuscripts

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Matthew Haley
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New York
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British & European Glass

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British Ceramics

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California & Western Paintings & Sculpture

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Chinese & Asian Art

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Rosangela Assennato
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Edinburgh
Ian Glennie
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New York
Bruce MacLaren
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Rachel Du
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San Francisco
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Yvett Klein
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Jonathan Snellenburg
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Coins & Medals

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Paul Song
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Entertainment Memorabilia

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Katherine Schofield
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Catherine Williamson
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Dana Hawkes
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European Ceramics

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European Paintings

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Madalina Lazen
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Los Angeles
Mark Fisher
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Rocco Rich
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European Sculptures & Works of Art

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Furniture and Decorative Art

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Thomas Moore
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Los Angeles
Angela Past
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Anna Hicks
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San Francisco
Jeffrey Smith
+1 415 215 7385

Greek Art

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Anastasia Orfanidou
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Golf Sporting Memorabilia

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Kevin McGimpsey
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Hamish Wilson
+44 131 240 0916

Irish Art

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Penny Day
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Impressionist & Modern Art

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India Phillips
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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

Islamic & Indian Art

London
Oliver White
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Japanese Art

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Suzannah Yip
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New York
Jeff Olson
+1 212 461 6516

Jewellery

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Jean Ghika
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Emily Barber
+44 20 7468 8284
New York
Brett O'Connor
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Caroline Morrissey
+1 212 644 9046
Camille Barbier
+1 212 644 9035
Los Angeles
Emily Waterfall
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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**

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Mark Oliver
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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
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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
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Phillip Kantor
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Automobilia

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Toby Wilson
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Adrian Pipiros
+44 20 8963 2840

Motorcycles

London
Ben Walker
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James Stensel
+44 20 8963 2818
Los Angeles
Craig Mallery
+1 323 436 5470

Museum Services

San Francisco
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Native American Art

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Ingmars Lindbergs
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Natural History

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Claudia Florian
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Thomas E. Lindgren
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Old Master Pictures

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