

A painting of a man in a suit and hat, looking down, with the word 'Bonhams' overlaid at the top. The man is wearing a dark hat, a white shirt, a striped tie, and a blue plaid suit jacket. He is holding a white object, possibly a hat or a bag, in his hands. The background is a blurred, blue-toned scene, possibly a street or a public space. The overall style is that of a classic oil painting.

# Bonhams

## Prints and Multiples

Including an Important Collection of Works by James Gillray

Montpelier Street, London | 18 December 2019



after This last, with may...

Homage to the French Com...

Loyalty of the British Nation

OPPOSITION

# Prints and Multiples

Including an Important Collection of Works by James Gillray

Montpelier Street, London | Wednesday 18 December 2019, at 12 noon (Lots 1-289)  
James Gillray Collection | 4pm (Lots 290-352)

## BONHAMS

Montpelier Street  
Knightsbridge  
London SW7 1HH  
[www.bonhams.com](http://www.bonhams.com)

## VIEWING

Sunday 15 December 2019  
11am to 5pm  
Monday 16 December 2019  
9am to 7pm  
Tuesday 17 December 2019  
9am to 5pm  
Wednesday 18 December 2019  
9am to 11pm

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New bidders must also provide proof of identity when submitting bids. Failure to do this may result in your bids not being processed.

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

## LIVE ONLINE BIDDING IS AVAILABLE FOR THIS SALE

Please email [bids@bonhams.com](mailto:bids@bonhams.com) with "Live bidding" in the subject line 48 hours before the auction to register for this service.

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## SALE NUMBER

25382

## CATALOGUE

£15

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

Please see back of catalogue for important notice to bidders

## ILLUSTRATIONS

Front cover: Lot 204  
Inside front: Lot 309  
Back cover: Lot 188  
Inside back: Lot 296  
Page 3: Lot 107

## IMPORTANT INFORMATION

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

## NB

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

## REGISTRATION IMPORTANT NOTICE

Please note that all customers, irrespective of any previous activity with Bonhams, are required to complete the Bidder Registration Form in advance of the sale. The form can be found at the back of every catalogue and on our website at [www.bonhams.com](http://www.bonhams.com) and should be returned by email or post to the specialist department or to the bids department at [bids@bonhams.com](mailto:bids@bonhams.com)

To bid live online and / or leave internet bids please go to [www.bonhams.com/auctions/25382](http://www.bonhams.com/auctions/25382) and click on the Register to bid link at the top left of the page.

## INTERNATIONAL PRINTS AND MULTIPLES SALE CALENDAR

Prints and Multiples  
London, New Bond Street,  
11-12 Dec 2019

Prints and Multiples Online Sale  
Deck the Walls, Holiday Prints & Multiples  
New York, 16 Dec 2019

Prints and Multiples Online Sale  
New York, 18-27 Feb 2020

Prints and Multiples  
Los Angeles, 29 March 2020

Prints and Multiples Online Sale  
Los Angeles, 6-15 April 2020

Prints and Multiples  
Knightsbridge, 29 April 2020

Prints and Multiples  
New York, 4 June 2020

Prints and Multiples  
London, New Bond Street,  
23 June 2020

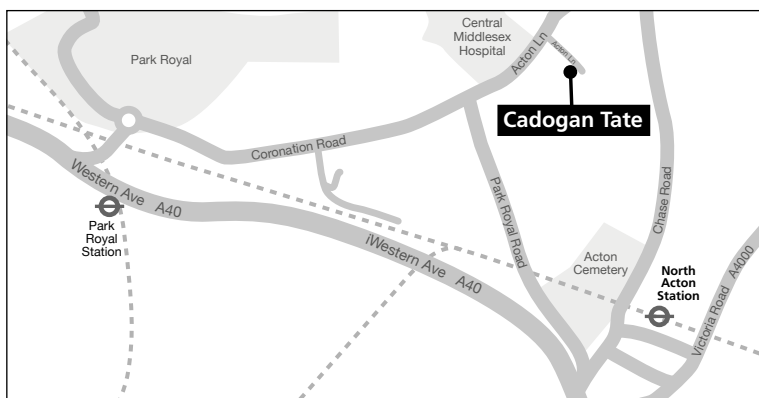
## Bonhams 1793 Limited

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# Sale Information



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Payment of sale proceeds  
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Please note that Alban Shipping will be closed from 12pm Tuesday 24 December 2019 until 8.30am Thursday 2 January 2020 for the Holiday period.

## BUYERS COLLECTION & STORAGE AFTER SALE SOLD LOTS MARKED TP

All sold lots marked TP will be removed to Cadogan Tate 241 Acton Lane, London, NW10 7NP from 9am Thursday 19 December 2019 and will be available for collection from 9am Friday 20 December 2019 and then every working day between 9am-4.30pm

### Collections are by appointment only

A booking email or phone call are required in advance to ensure lots are ready at time of collection, photographic ID will be required at time of collection & if a third party is collecting written authorisation from the successful buyer is required in advance. Photographic ID of the third party will be requested at the time of collection.

To arrange a collection time please send a booking email to: [collections@cadogantate.com](mailto:collections@cadogantate.com) or telephone call to +44 (0) 800 988 6100 to ensure lot

All other sold lots will remain in the Collections room at Bonhams Knightsbridge for a period of not less than 14 calendar days from the sale date Wednesday 18 December 2019.

Lots not collected by 5.30pm Wednesday 5 January 2020 will be returned to the department storage charges may apply.

Please note that Bonhams will be closed from 5.30pm Tuesday 24 December 2019 until 9am Thursday 2 January 2020 for the Holiday period.

## STORAGE AND HANDLING CHARGES ON SOLD LOTS RETURNED TO CADOGAN TATE Storage

Storage will be free of charge for the first 14 calendar days from and including the sale date Wednesday 18 December 2019.

### Charges will apply from 9am Thursday 9 January 2020

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)

### Handling

After the first 14 calendar days following the sale, the following handling charges apply per Lot:  
Pictures and small objects: £22.50 + VAT  
Furniture, large pictures and large objects: £45.00 + VAT

### Loss and Damage

Extended Liability cover for the 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 week

Please note that Cadogan Tate will be closed from 1pm Monday 24 December 2019 until 9am Monday 30 December 2019, they will then be closed from 1pm Tuesday 31 December 2019 until 9am Thursday 2 January 2020 for the holiday period. If buyers are planning to collect from Cadogan Tate on either 30 or 31 of December 2019, they must arrange all clearances with Bonhams by Friday 20 December 2019.

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

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

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

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

## PAYMENT IN ADVANCE

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

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





1



2



2

1

**ALBRECHT DÜRER (1471-1528)**

The Prodigal Son (Bartsch 28 )

Engraving, circa 1496, on laid, a Meder f impression, trimmed to or on the platemark, 248 x 190mm (9 3/4 x 7 1/2in)(PL); together with 'The Small Horse' (B.96), engraving, 1505, a Meder c/d impression, trimmed to the image, 163 x 108mm (6 3/8 x 4 1/4in)(SH)(2)

£2,500 - 3,500  
 €2,900 - 4,100  
 US\$3,200 - 4,500

2

**ALBRECHT ALTDORFER (GERMAN, 1480-1538)**

Lamentation; Expulsion of the Money-changers from the Temple (Hollstein W.32; E7)

Woodcut, c.1513, later impression, from the series of forty entitled 'The Fall and Salvation of Mankind', 72 x 48mm (2 7/8 x 1 7/8in)(SH); together with engraving 'Expulsion of the Money-changers', circa 1519, 62 x 42mm (2 1/2 x 1 5/8in)(SH)(2)

£500 - 700  
 €580 - 820  
 US\$640 - 900



3

3

**ADRIAEN JANSZ. VAN OSTADE (DUTCH, 1610-1685)**

The Hunchbacked Fiddler (Godefroy 44)  
 Etching, 1654, on laid, probably the fifth state (of six), trimmed inside the plate, 155 x 108mm (6 1/8 x 4 1/4in); together with seven further etchings, 'Man and Woman talking' (G37), circa 1638, 'Woman winding wool' (G25), circa 1684, 'The Peasant paying his debt' (G42), circa 1646, 'The Couple Walking' (G24), circa 1638, 'Pig-killers' (G41), circa 1642, 'The Peasants' Quarrel' (G18), 1653, 'The Organ-Grinder' (G8), 1647, all later states, on laid, (8)

£700 - 900  
 €820 - 1,100  
 US\$900 - 1,200

**Provenance**

(G.44) Bibliotheque Royale de Belgique, Cabinet des Estampes, Brussels, 1880 (Lugt 1741)



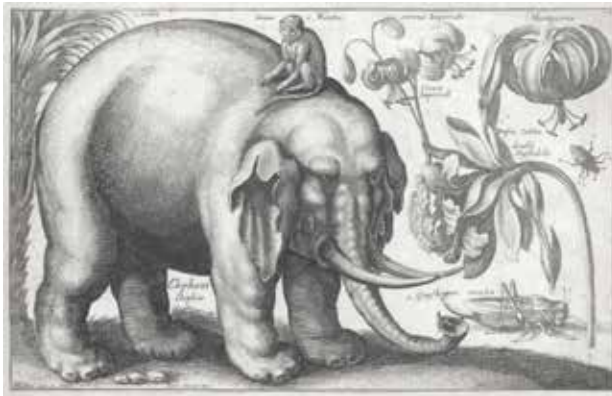
4

4

**ADRIAEN JANSZ. VAN OSTADE (DUTCH, 1610-1685)**

The Painter at his easel (Godefroy 32)  
 Etching, circa 1667, on laid, the ninth state of twelve, with thread margins, 237 x 173mm (9 1/4 x 6 7/8in)(PL)

£800 - 1,200  
 €930 - 1,400  
 US\$1,000 - 1,500



5

**WENCESLAUS HOLLAR (1607-1677)**

Study of an Elephant (Parthey 2066)  
 Engraving, circa 1663, trimmed to the borderline, 165 x 265mm (SH); together with two etchings after Dürer, 'Study of a Lion', 1645, trimmed to the plate, 94 x 125mm (PL) and 'Study of a Stag', 1649, with partial unidentified watermark, trimmed inside the platemark, 86 x 114mm (SH); etching after Leonardo, 'Naked Male Torso Seen from Behind' (P.1768; NH.791), 1645, the only state, with small margins, 78 x 52mm (PL); two etchings after Jan Bruegel the Elder, 'Landscape with an Angler' (P.1214, NH.1103), 1650, with small

margins, 122 x 177mm (PL), and 'Four Windmills' (P.1215, NH.1104), with watermark Arms of Amsterdam, trimmed to the border, 110 x 170mm (I), plus one engraving by Adriaen Collaert (1560-1618) after Hans Bol, 'August, from The Twelve Months', circa 1580, with watermark N, trimmed to the roundel, 140mm (I), all on laid (7)

**£1,000 - 1,500**  
**€1,200 - 1,800**  
**US\$1,300 - 1,900**





6



7

6

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

The Holy Family (Bartsch 62; New Hollstein 114)  
 Etching, circa 1632, on laid, a slightly later impression of the the only state, trimmed to or along platemark, 96 x 70mm (3 3/4 x 2 3/4in) (PL); together with another, 'The Presentation in the Temple with the Angel: Small Plate' (B.51; NH.54), 1630, on laid, a later impression of the final, second state, trimmed to platemark, 103 x 78mm (4 1/8 x 3 1/8in)(PL)(2)

£1,000 - 1,500  
 €1,200 - 1,800  
 US\$1,300 - 1,900

7

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

Three Heads of Women, One Asleep (Bartsch 368; New Hollstein 161)  
 Etching, 1637, on laid, a later impression, with thread margins, 143 x 97mm (5 5/8 x 3 7/8in)(PL); together with another etching, 'Beggar Woman Leaning on a Stick' (B.170; NH.229), 1646, on laid, a later impression, with small margins, 83 x 65mm (3 1/4 x 2 1/2in)(PL)(2)

£800 - 1,200  
 €930 - 1,400  
 US\$1,000 - 1,500



8



9

8

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

Peter and John Healing the Cripple at the Gate of the Temple  
(Bartsch 94; New Hollstein 312)

Etching, 1659, on laid, a later impression of the fourth state (of six),  
with narrow margins, 180 x 215mm  
(6 3/4 x 8 1/2in)(PL)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

9

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

The Rest on the Flight into Egypt: A Night Piece (Bartsch 57; New  
Hollstein 216)

Etching and drypoint, circa 1644, on heavy laid, the third state (of  
nine), trimmed on or just inside the plate, with a small margin at the  
lower edge, 92 x 59mm (3 5/8 x 2 1/4in)(PL)

£1,500 - 2,500

€1,800 - 2,900

US\$1,900 - 3,200



10

10

**SIMONE CANTARINI (ITALIAN, 1612-1648)**

The Holy Family Resting on their Flight into Egypt (Bartsch, XIX.125.5; Bellini 1980, no. 19)

Etching, circa 1637–1639, on laid, the first (final) state, with margins, 225 x 173mm (8 7/8 x 6 7/8in)(SH)(unframed)

£500 - 700

€580 - 820

US\$640 - 900



11

11

**GIUSEPPE VASI (1710-1782)**

Il Prospetto della Città Leonina che si vede colla Basilica Vaticana, Ponte e Castel S. Angelo

Etching, 1765, on three sheets of thick wove, with small margins, 1010 x 690mm (39 3/4 x 27 1/8in)(PL)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900



12 \*

**JACQUES CALLOT (FRENCH, 1592-1635)**

Les Grandes Misères de la Guerre (Lieure 1339-1344)

Six etchings from the set, 1633, on laid, the second state (of three), with small margins, 89 x 190mm (3 1/2 x 7 1/2in)(PL); together with nine etchings from 'Le Combat de la Barrière' (L576-581,582-584), L578 first state (of two), otherwise the only state, various watermarks; eleven etchings from 'Les Grands Apôtres' (L1301,1302,1304-1312), second state (of three); four etchings from 'La Petite Passion' (L542,545,547), L545 and 547 first state (of two), L543 second state (of three), another impression of L547 with number '12' added; 'Martyrdom of Saint Sebastian' (L670), second, final state; 'Saint Amond' (L406), fourth, final state; 'Les Martyrs du Japon' (L594), second, final state (unframed)(33)

£1,500 - 2,000

€1,800 - 2,300

US\$1,900 - 2,600



13 \*

**JACQUES CALLOT (FRENCH, 1592-1635)**

La Foire de Gondreville (Lieur 561)  
 Etching, 1625, on laid, the second state (of four), with watermark Double C with Cross of Lorraine (L29); together with 'Les Bohemiens' (L374-77), the complete set of four, on laid, the second, final state; ten plates from 'Les Caprices' (L222,223,240,429,442,443,449,450,455,470), plus 13 copies in reverse; 20 plates from 'Balli de Sfessania' (L353,379-82,384-86,388,389,391-96,398,399,401), copies in reverse; 'Vue du Pont Neuf' (L668), a later impression; 23 plates by Frederick de Wit after Callot 'Varie Conversationes'; four etchings by Stefano della Bella 'Divers Paysages' (V761), 'Marine Views' (V815), 'Recueil diverses piéces' (V220) 'Divers embarquements' (V805), copy in reverse, plus five etchings by Israel Silvestre after Callot and five by other artists (86)(unframed)

**£1,500 - 2,000**  
**€1,800 - 2,300**  
**US\$1,900 - 2,600**



14



15

14

**ANTONIO CANAL, CALLED CANALETTO (1697-1768)**

An Imaginary View of Padua (Bromberg 11)

Etching, circa 1740, on wove, the third, final state with the addition of 'E6' in the lower margin, with small margins, 300 x 432mm (12 x 17in)(PL)

£800 - 1,000

€930 - 1,200

US\$1,000 - 1,300

15

**JAMES GILLRAY (BRITISH, 1757-1815)**

Le Diable-Boiteux, -or- The Devil upon two sticks, conveying John Bull to the land of promise (BM 10525)

Etching with hand-colouring, 1806, on wove, published by H. Humphrey, London, 345 x 245mm (13 5/8 x 9 5/8in)(PL)

£500 - 700

€580 - 820

US\$640 - 900



16



16



17

16

**JAMES ABBOTT MCNEILL WHISTLER (AMERICAN, 1834-1903)**

Chelsea Bridge and Church (Kennedy 95)

Drypoint-etching, 1871, on laid, with margins, 100 x 168mm (3 7/8 x 6 5/8in)(PL); together with Walter Greaves (1846-1930), 'Battersea from Chelsea Church', etching, on wove, signed in pencil, with margins, 130 x 205mm (5 1/8 x 8 1/8in)(PL)(2)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

17

**JAMES ABBOTT MCNEILL WHISTLER (AMERICAN, 1834-1903)**

The Pool (Kennedy 43)

Drypoint-etching, 1859, on Japan, a good impression of the sixth and final state, with margins, 137 x 225mm (5 3/8 x 8 7/8in)(PL)

£500 - 700

€580 - 820

US\$640 - 900



18

**LILL TSCHUDI (SWISS, 1911-2004)**

Ski-joring (Coppel LT 54)

Linocut printed in black, 1937, on tissue thin laid, 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', 318mm (12 1/2in)(B) (diameter)(unframed)

£700 - 1,000

€820 - 1,200

US\$900 - 1,300

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

19 AR

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

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

Lithograph, after a linocut, printed in colours, 1937, on machine made lithographic cartridge paper, signed in pencil, from the proposed edition of approximately 400, printed by Curwen Press Ltd., London, published by Contemporary Lithographs Ltd., London, 583 x 820mm (23 x 32 1/2in)(SH)(unframed)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

18



19



20 AR

**URSULA FOOKES (BRITISH, 1906-1991)**

Boxers

Linocut printed in colours, circa 1930, on buff oriental tissue, with margins, 194 x 177mm (7 5/8 x 7in)(B)(unframed)

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

21

**ERIC WILLIAM RAVILIOUS (BRITISH, 1903-1942)**

Newhaven Harbour ((Artmsky p.38)

Autolithograph in colours, 1937, on machine made lithographic cartridge paper, unsigned as issued, from the proposed edition of approximately 400, printed by Curwen Press Ltd., London, published by Contemporary Lithographs Ltd., London, 560 x 815mm (22 x 32 1/8in)(SH)(unframed)

£1,000 - 2,000

€1,200 - 2,300

US\$1,300 - 2,600



20



21

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.



22 AR

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

Turkish Forms (La Franca 67)

Etching printed with tone, 1967, on wove, signed, dated and numbered 31/50 in pencil, published by La Franca, Locarno, with their blindstamp, the full sheet, 380 x 250mm (15 x 9 7/8in)(SH)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

22



23 AR

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

Goblet Forms (La Franca 91)

Etching and aquatint, 1967, on wove, signed, dated and numbered 33/50 in pencil, published by La Franca, Locarno, with their blindstamp, the full sheet, 444 x 274mm (17 3/8 x 10 7/8in)(SH)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

23

24<sup>AR</sup>

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

Odeon Suite I (Archeus 19)

Lithograph printed in colours, 1966, on Rives, signed, dated and numbered 29/75 in pencil, printed by Mathieu, Zurich, published by Editions Alecto, London, with full margins, 502 x 627mm (19 3/4 x 24 5/8in)(l)

£600 - 800

€700 - 930

US\$770 - 1,000

25<sup>AR</sup>

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

Abstract Composition

Lithograph printed in colours, 1935, on wove, from the edition of 90, printed by the artist and Curwen Studio, Childford, published by Penwith Galleries Ltd., St Ives as included in 'Penwith Portfolio', with margins, 570 x 685mm (22 3/8 x 27in)(l)

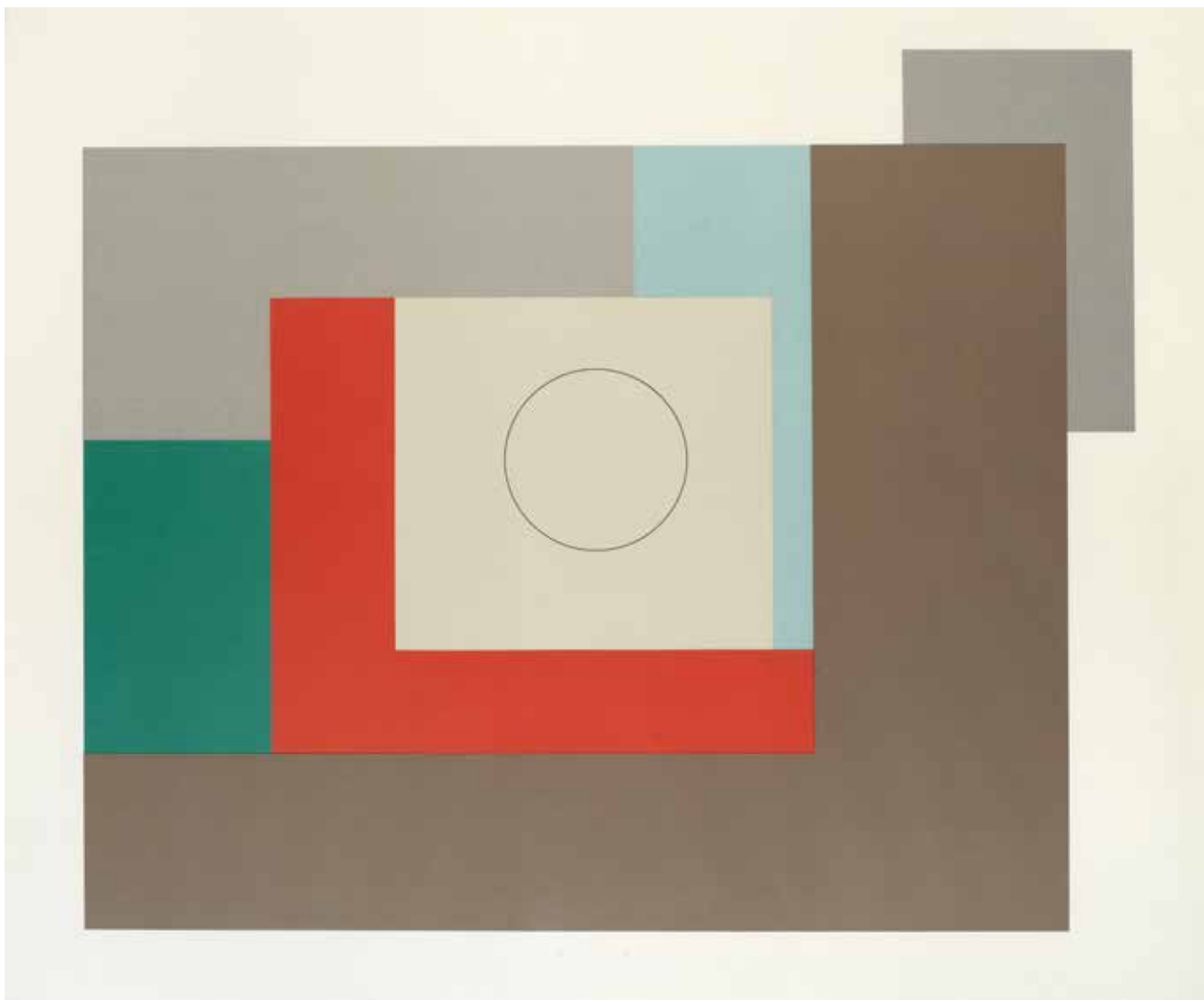
£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900



24



25



26

26 <sup>AR</sup>

**ANTHONY GROSS (BRITISH, 1905-1984)**

Large Heath; Backwater, River Lot  
Etching and drypoint with platetone, 1952, on wove, signed, titled and numbered 40/50 in pencil, with margins, 240 x 375mm (9 1/2 x 14 3/4in)(PL); together with 'Backwater, River Lot', etching and drypoint with platetone, 1974, on wove, signed, titled and numbered 14/70 in pencil, with full margins, 265 x 370mm (10 3/8 x 14 1/2in)(PL)(2)

£600 - 800  
€700 - 930  
US\$770 - 1,000



27

27

**SAMUEL PALMER (BRITISH, 1805-1881)**

Opening the Fold, or Early Morning (Lister 13)  
Etching, 1880, on laid, the sixth state (of ten), signed in pencil, with margins, 117 x 175mm (4 5/8 x 6 7/8in)(PL)

£600 - 800  
€700 - 930  
US\$770 - 1,000



28

28 <sup>AR</sup>

**BRYAN INGHAM (BRITISH, 1936-1997)**

Morning  
Etching, 1978, on Hahnemühle, signed, titled, dated and numbered 25/75 in pencil, with full margins, 490 x 635mm (19 1/4 x 25in)(PL)(unframed)

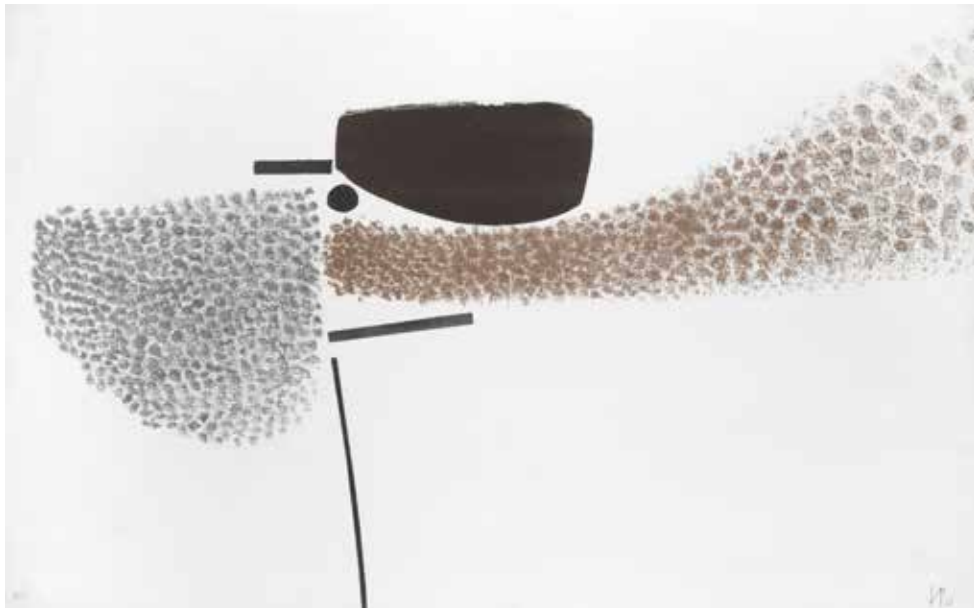
£600 - 800  
€700 - 930  
US\$770 - 1,000



29



31



30

29 AR

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

Linear Development 4, from 'Points of Contact' (Lynton 19)  
Screenprint in colours, 1970, on wove, signed, dated and inscribed 'Proof' in pencil, a proof aside from the numbered edition of 60, printed by Kelpra Studio, London, published by Marlborough Graphics Ltd., London, with the printer's inkstamp verso, with full margins, 470 x 465mm (18 1/2 x 18 1/4in)(SH)(unframed)

£600 - 800  
€700 - 930  
US\$770 - 1,000

30 AR

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

Points of Contact No.2 (Lynton 3)  
Lithograph printed in colours, 1965, on wove, signed and dated in black ink, numbered 62/70 in pencil, printed by Curwen Press, London, published by Marlborough Graphics Ltd., London, the full sheet printed to the edges, 585 x 910mm (23 x 35 3/4in) (SH)

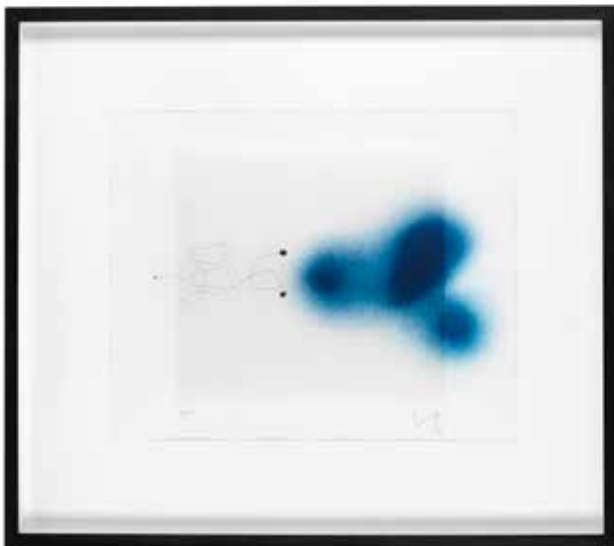
£600 - 800  
€700 - 930  
US\$770 - 1,000

31 AR

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

Points of Contact - Transformations No.2 (Lynton 21)  
Screenprint in colours, 1970, on wove, signed and dated in pencil, a proof aside from the numbered edition of 70, printed by Kelpra Studio, London, published by Marlborough Graphics Ltd., London, with the printer's inkstamp verso, with full margins, 470 x 470mm (18 1/2 x 18 1/2in)(SH) (unframed)

£600 - 800  
€700 - 930  
US\$770 - 1,000



32

32<sup>AR</sup>

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

One Plate, from 'Birthday Suite'

Etching and aquatint printed in colours, 1997, on chine collé, signed with the initials, dated and numbered 4/35 in pencil, published by Marlborough Graphics, London, the full sheet, 388 x 493mm (15 1/4 x 19 1/3in)(SH)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

33<sup>AR</sup>

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

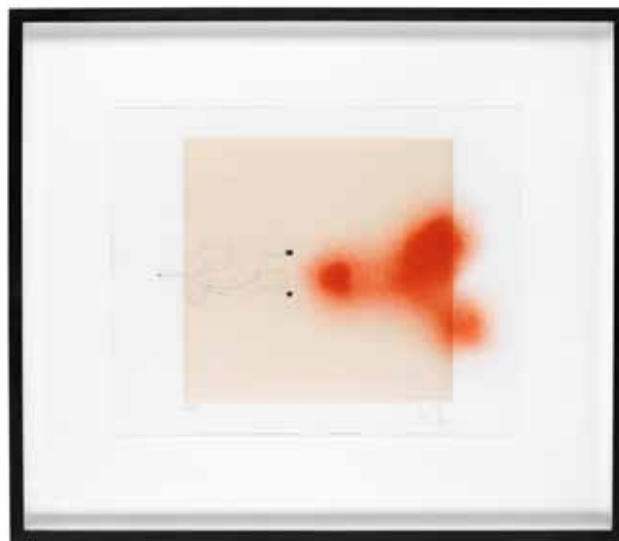
One Plate, from 'Birthday Suite'

Etching and aquatint printed in colours, 1997, on chine collé, signed with the initials, dated and numbered 4/35 in pencil, published by Marlborough Graphics, London, the full sheet, 388 x 493mm (15 1/4 x 19 1/3in)(SH)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500



33

34<sup>AR</sup>

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

One Plate, from 'Birthday Suite'

Etching and aquatint printed in colours, 1997, on chine collé, signed with the initials, dated and numbered 4/35 in pencil, published by Marlborough Graphics, London, the full sheet, 388 x 493mm (15 1/4 x 19 1/3in)(SH)

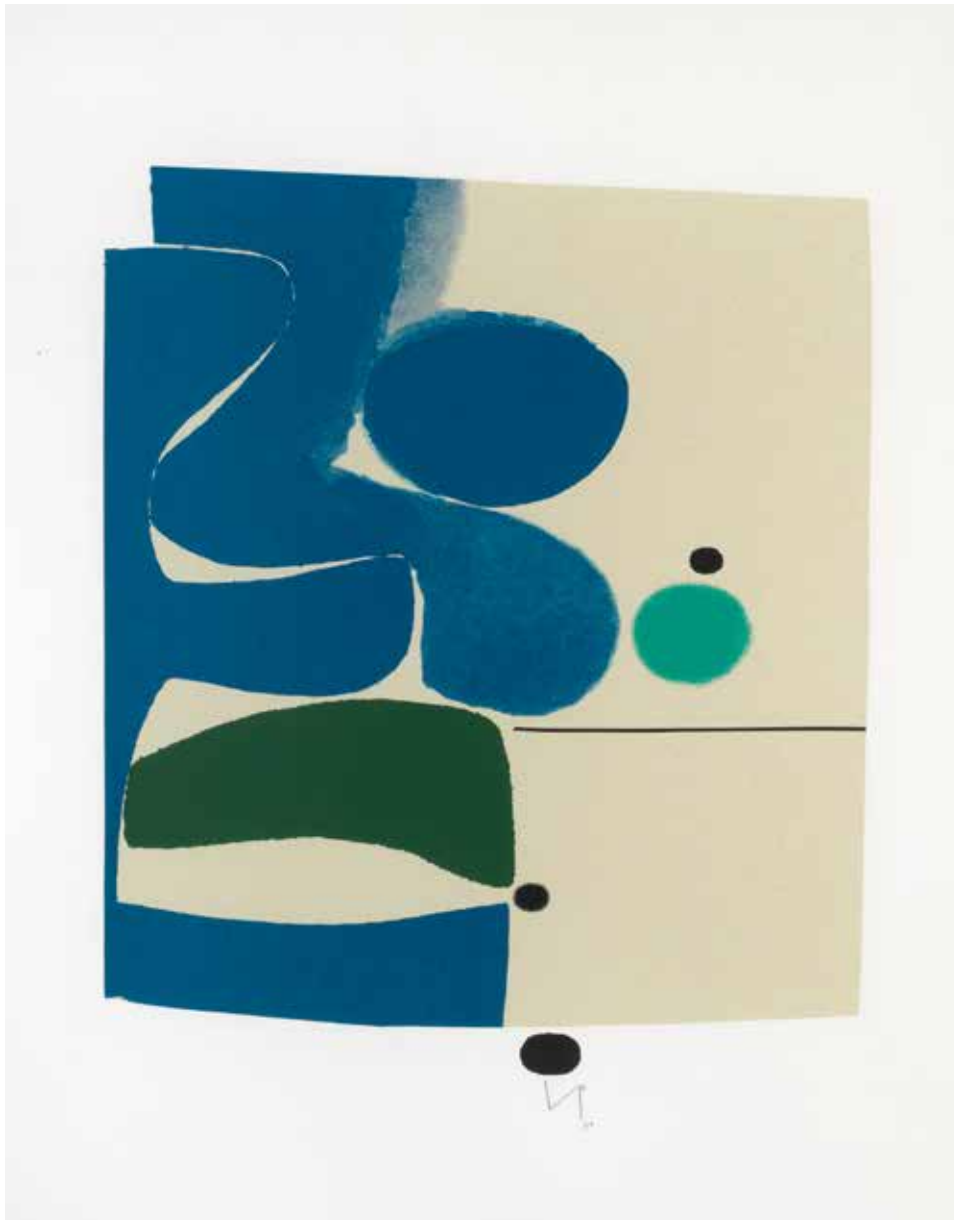
£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500



34



35

35 AR

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

Blue Movements and Green

Screenprint in colours, 1980, on wove, signed with the initials and dated in pencil, the edition was 150, printed by Kelpra Studio, with their blindstamp, 540 x 450mm (21 1/4in x 17 3/4in)(l)

£1,200 - 1,800

€1,400 - 2,100

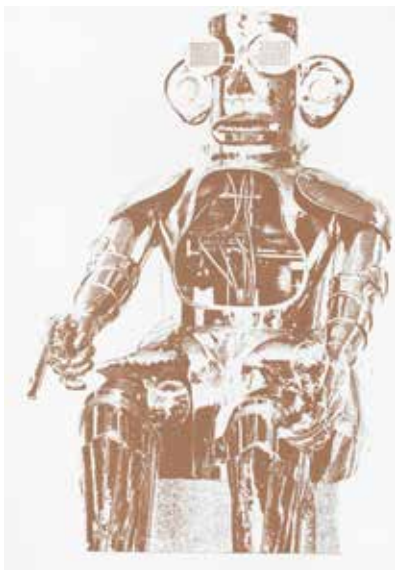
US\$1,500 - 2,300



"I like to make use of everything. I can't bear to throw things away - a nice wine bottle, a nice box. Sometimes I feel like a wizard in Toytown, transforming a bunch of carrots into pomegranates."

- Eduardo Paolozzi

36



36 AR

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

Untitled Grey; Untitled, from 'Buñuel Suite'  
Two screenprints in colours, 1974 & 1996, one with additional lithographic printing, each on wove, signed, dated and numbered 38/100 and 15/20 respectively, with full margins, 640 x 485mm (25 1/4 x 19 1/8in) (and smaller)(1)(2)

£500 - 700

€580 - 820

US\$640 - 900

37 AR

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

Sixteen Plates, from 'General Dynamics F.U.N.'

Sixteen lithographs and screenprints in colours, 1965-70, on various papers and acetate, one sheet signed and numbered 329/350 in black ink, lithographs printed by Richard Davis, London and screenprints by Alecto Studios, London, published by Editions Alecto, London, in the original acrylic resin box, 400 x 280 x 50mm (15 3/4 x 11 x 2in)(Box)

£700 - 1,000

€820 - 1,200

US\$900 - 1,300



37



38 AR

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

**Zero Energy Experimental Pile I**

The complete set of six screenprints in colours, 1970, on Astrolux, laminated to clear acrylic, each signed, dated and numbered 4/100 in black ink on laminate, with justification page additionally signed, dated and numbered 4/100 in black ink, with the original silver solander box, published by Petersburg Press, London, the full sheets, each 840 x 580mm (33 1/8 x 22 7/8in)(7); 870 x 600 x 55mm (34 1/4 x 23 5/6 x 2/18in) (Box)

£3,000 - 5,000

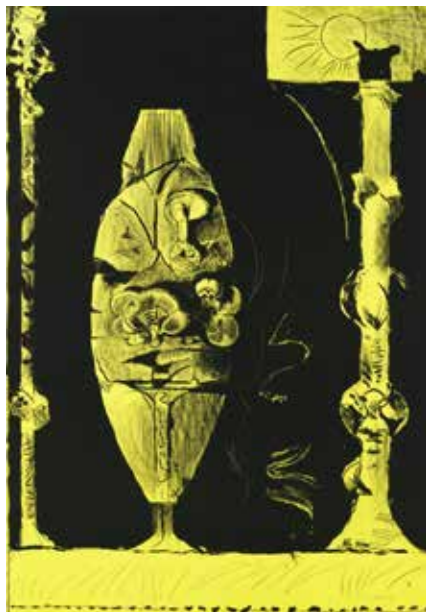
€3,500 - 5,800

US\$3,900 - 6,400





39



40



39 AR

**GRAHAM SUTHERLAND O.M. (BRITISH, 1903-1980)**

Five Lithographs (Tassi 116, 157)

'Rock Forms', on wove, initialled in pencil, with the GS and 2RC blindstamps, 'Forms', on Arches, signed and inscribed 'H.C.' in pencil, an hors commerce proof, 'Sheet of Studies', 1971, initialled in green pencil, a proof aside from the edition of 200, with the GS blindstamp, 'Fossil with Rock and Flames, First State', 1975, initialled in pencil, a proof aside from the edition of 99, with the GS blindstamp, 'Fossil with Rock and Flames', 1975, initialled in pencil, from an edition of 30, 'Sleeping Bird II', 1975, initialled in pencil, one of 15 artist's proofs, (there was no published edition), 770 x 570mm (30 1/4 x 22 3/8in)(SH)(unframed)(6)

£500 - 700  
€580 - 820  
US\$640 - 900

40 AR

**GRAHAM SUTHERLAND O.M. (BRITISH, 1903-1980)**

Six Lithographs (Tassi 115, 165)

Two entitled 'Music', 1976, on wove, one printed in black, one in yellow, proofs aside from the edition of 50, each initialled in pencil, with the artist's blindstamp, together with 'Standing Rock Form', 1971, signed and inscribed 'epreuve d'artiste' in pencil, an artist's proof aside from the edition of approximately 200, 'Beetle', signed in pencil, two entitled 'Standing Form', one printed in yellow and one in black, each signed in pencil, 770 x 525mm (30 1/4 x 20 5/8in)(SH) (and smaller)(unframed)(6)

£600 - 800  
€700 - 930  
US\$770 - 1,000

“The unknown is just as real as the known and must be made to look so.”

- Graham Sutherland



41



42



41 AR

**GRAHAM SUTHERLAND O.M. (BRITISH, 1903-1980)**

Four Lithographs (Tassi 129, 168, 169)

'Swan like form', 1971, on wove, signed and inscribed 'e.a.' in pencil, an artist's proof aside from the edition of 70, 'Three Standing Forms', signed in pencil, with the 2RC blindstamp, 'Flames in a Rock Form I', 1975, signed in pencil, a proof aside from the edition of 75, 'Flames in a Rock Form II', 1975, signed in pencil, a proof aside from the edition of 15, 757 x 560mm (29 7/8 x 22in)(SH)(and smaller) (unframed)(4)

£500 - 700

€580 - 820

US\$640 - 900

42 AR

**GRAHAM SUTHERLAND O.M. (BRITISH, 1903-1980)**

Five Lithographs (Tassi 165)

Two entitled 'Music', 1976, on wove, one printed in black and one printed in yellow, each initialed in pencil, proofs aside from the edition of 50, with the artist's blindstamp 'GS'; together with three entitled 'Standing Form', one printed in black, one in yellow and one in brown, each signed in pencil, 698 x 500mm (27 1/2 x 19 3/4in) (SH)(and smaller)(unframed)(5)

£500 - 700

€580 - 820

US\$640 - 900

“You don’t need brains to be a painter, just feelings.”

– L.S. Lowry



43

43 AR

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

Mill Scene

Offset lithograph printed in colours, on wove, signed in pencil, from the edition of 750, published by The Sunday Observer, London, with full margins, 305 x 405mm (12 x 16in)(l)

£1,000 - 1,400  
€1,200 - 1,600  
US\$1,300 - 1,800



44

44 AR

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

Our Town

Offset lithograph printed in colours, on wove, signed and numbered 384/850 in pencil, published by Grove Galleries Ltd., Manchester, with margins, 425 x 614mm (16 3/4 x 24 1/8in)(l)

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

**Provenance**

The present owners were at Grove Galleries when L.S. Lowry was signing some of the prints from this edition, and this print was signed in their presence.

45 AR

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

His family

Offset lithograph printed in colours, on wove, signed in pencil, printed by Chorley & Pickersgill Ltd., Leeds, published by the Adam Collection Ltd., with the Fine Art Trade Guild blindstamp, with full margins, 530 x 710mm (20 7/8 x 27 7/8in)(l)(unframed)

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

46 AR

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

Station Approach

Offset lithograph printed in colours, on wove, signed in pencil, from the edition of 850, printed by Max Jaffe, Vienna, published by Adam Collection Ltd., with the Fine Art Trade Guild blindstamp, with margins, 405 x 508mm (16 x 20in)(l)

£1,200 - 1,500

€1,400 - 1,800

US\$1,500 - 1,900

47

**LOWRY MARKET SCENE IN A  
NORTHERN TOWN**

Market Scene in Northern Town

Offset lithograph printed in colours, 1973, on wove, signed in pencil, published by Patrick Seale Prints Ltd., London, with their blindstamp, with margins, 460 x 605mm (18 1/8 x 23 3/4in)(l)

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900



45



46



47



48



49

48 AR

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

The Pond

Offset lithograph printed in colours, 1974, on wove, signed in pencil, from the edition of 850, printed by Beric Press, London, published by Mainstone Publications, Norwich, with the Fine Art Trade Guild blindstamp, with margins, 430 x 575mm (17 x 22 5/8in)(1)

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

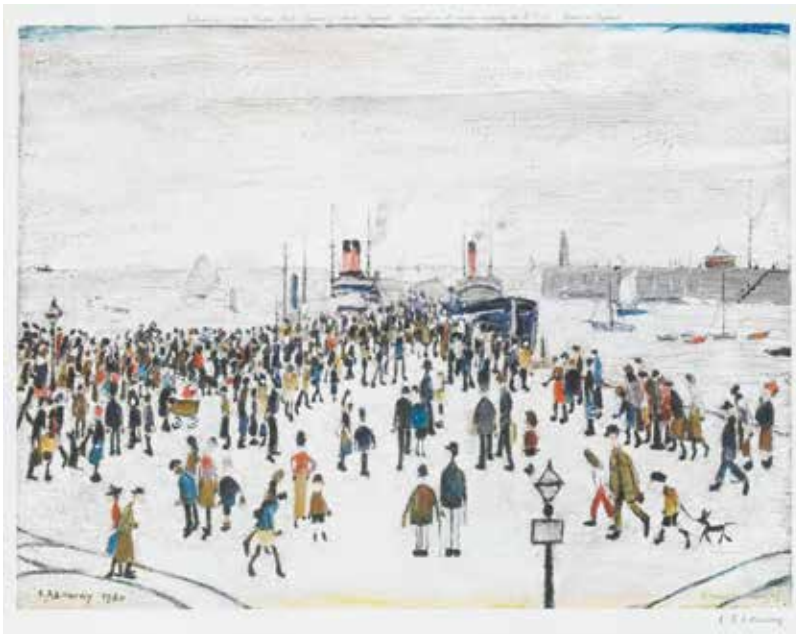
49 AR

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

Deal Beach; Deal Sketch

Two offset lithographs printed in colours, 1973, each on wove, the first signed in pencil, the second signed in blue ink, each from the edition of 850, both published by Venture Prints Ltd., Bristol, both with the Fine Art Trade Guild blindstamp, 260 x 505mm (10 1/4 x 19 7/8in)(and smaller)(1)(2)

£2,500 - 3,500  
 €2,900 - 4,100  
 US\$3,200 - 4,500



50



51

50 AR

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

Ferry Boats

Offset lithograph printed in colours, 1972, on wove, signed in pencil, published by Venture Prints Ltd., Bristol, with the Fine Art Trade Guild blindstamp, from the edition of 500, with margins, 305 x 405mm (12 x 16in)(l)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

51 AR

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

The Harbour

Offset lithograph printed in colours, 1972, on wove, signed in pencil, from the edition of 850, published by Venture Prints Ltd., Bristol, with the Fine Art Trade Guild blindstamp, with margins, 405 x 555mm (16 x 21 7/8in)(l)

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

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

– Patrick Caulfield



52<sup>AR</sup>

**PATRICK CAULFIELD R.A. (BRITISH, 1936-2005)**

Napkin and Onions (Cristea 28)

Screenprint in colours, 1972, on wove, signed and numbered 9/72  
in pencil, printed by Kelpra Studio, London, published by Leslie  
Waddington Prints, London, with full margins, 868 x 662mm (34 1/8  
x 26in)(l)

£1,800 - 2,200

€2,100 - 2,600

US\$2,300 - 2,800



53 AR

**PATRICK CAULFIELD R.A. (BRITISH, 1936-2005)**

All these confessions..., from 'Some Poems of Jules Laforgue'  
Screenprint in colours, 1973, on wove, signed and inscribed 'AP', an  
artist's proof aside from the numbered edition of 100, from Edition  
C, co-published by Petersburg Press and Waddington Galleries,  
London, with wide margins, 405 x 355mm (16 x 14in)(l)

£600 - 800  
€700 - 930  
US\$770 - 1,000



53



54

54 AR

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

Terracotta Vase (Cristea 44)  
Screenprint in colours, 1975, on wove, signed and numbered  
44/70 in pencil, printed by Kelpra Studio, London, published by  
Waddington Graphics, London, the full sheet printed to the edges,  
773 x 1026mm (30 3/8 x 40 3/8in)(SH)

£500 - 700  
€580 - 820  
US\$640 - 900

55 AR

**PATRICK CAULFIELD R.A. (BRITISH, 1936-2005)**

Dressed Lobster, from 'Kelpra/Tate Gallery Portfolio' (Cristea 63)  
Screenprint in colours, 1980, on wove, signed, dated and numbered  
99/150 in pencil, printed by Kelpra Studio, London, co-published by  
Kelpra Studio, the Tate Gallery and Waddington Graphics, London,  
with their blindstamp, the full sheet printed to the edges, 600 x  
750mm (23 5/8 x 29 1/2in)(SH)

£500 - 700  
€580 - 820  
US\$640 - 900



55

“To be an artist is to believe in life.”

– Henry Moore



56



57

56 AR

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

Six Heads Olympians (Cramer 657)

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

£700 - 1,000

€820 - 1,200

US\$900 - 1,300

57 AR

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

Four Reclining Figures, from 'Omaggio a Michelangelo' (Cramer 333)

Lithograph printed in colours, 1974-5, on wove, signed and numbered 12/200 in pencil, printed by Curwen Prints Ltd., London, published by Bruckmann Stiftung, Munich, with full margins, 495 x 594mm (19 1/2 x 23 3/8in)(I)

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

58 AR

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

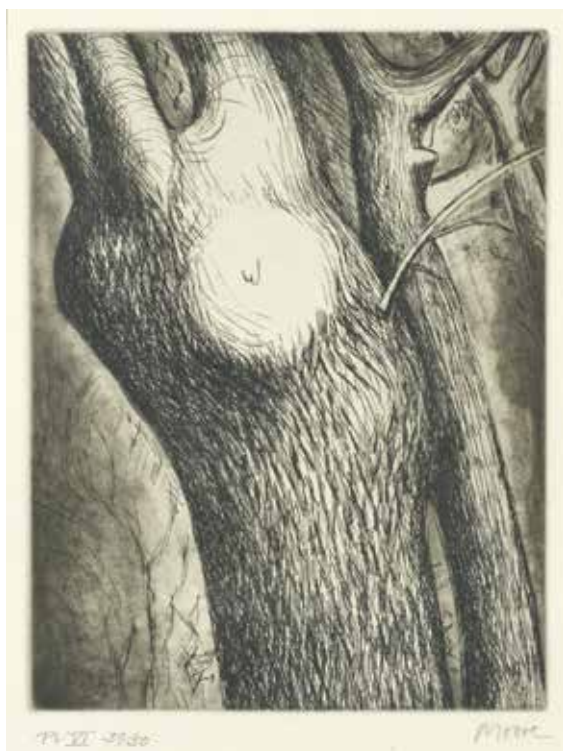
Trees VI: Dead Ash, from 'Trees' (Cramer 552)

Etching and aquatint, 1979, on wove, signed, numbered 30/50 and inscribed 'PL VI' in pencil, printed by Curwen Prints Ltd., London, published by Bruckmann Stiftung, Munich, with full margins, 220 x 165mm (8 5/8 x 6 1/2in)(PL)

£500 - 700

€580 - 820

US\$640 - 900



58

59 AR

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

Man and Horse (Wiseman 157)

Screenprint in colours, 1990, on BFK Rives, signed and numbered 5/70 in white crayon, printed by Curwen Chilford Prints, co-published by the artist and Curwen Chilford Press, Cambridge, the full sheet printed to the edges, 1000 x 688mm (39 3/8 x 27in) (SH)

£1,500 - 2,000

€1,800 - 2,300

US\$1,900 - 2,600

60 AR

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

Wensleydale

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

£500 - 700

€580 - 820

US\$640 - 900



59



60



61 AR

**SIR HOWARD HODGKIN (BRITISH, 1932-2017)**

Put Out More Flags (Heenk 90)

Lift-ground etching, aquatint and carborundum in colours, with hand-colouring, 1992, on heavy wove, signed with the initials, dated and numbered 47/75 in pencil, printed and hand-coloured by Jack Shirreff at the 107 Workshop, published by the Modern Art Museum of Fort Worth, Texas, the full sheet printed to the edges, 420 x 524mm (16 1/2 x 20 5/8in)(SH)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,400



62 AR

**SIR HOWARD HODGKIN (BRITISH, 1932-2017)**

In An Empty Room (Heenk 84)

Etching and carborundum in colours with hand-colouring, 1990-91, on Arches wove, signed with initials, dated '91 and numbered 11/55 in pencil, printed at 107 Workshop, Wiltshire, published by Waddington Graphics, London, the full sheet, 1370 x 1600mm (53 7/8 x 63in)(SH)

£5,000 - 7,000

€5,800 - 8,200

US\$6,400 - 9,000



63



64



65

63 AR

**DUNCAN GRANT (BRITISH, 1885-1978)**

Interior

Lithograph printed in colours, 1973, on T.H. Saunders, signed and numbered 38/90 in pencil, printed by Curwen Studio, Chilford, published by Penwith Galleries Ltd., St Ives as included in the 'Penwith Portfolio', with full margins, 775 x 570mm (30 1/2 x 22 3/8in) (SH)

£500 - 700  
€580 - 820  
US\$640 - 900

64 AR

**PETER LANYON (BRITISH, 1918-1964)**

Returned Seaman

Lithograph printed in colours, 1973, on T.H. Saunders, with the artist's printed signature, numbered 38/90 in pencil, printed by Curwen Studio, Chilford, published by Penwith Galleries Ltd., St Ives as included in the 'Penwith Portfolio', with full margins, 630 x 700mm (24 3/4in x 27 1/2in)(I)

£500 - 700  
€580 - 820  
US\$640 - 900

65 AR

**PAUL MORRISON (BRITISH, 1966)**

Raik

Screenprint in black, 1999, on wove, signed, titled and numbered 18/50 in pencil, with full margins, 190 x 260mm (7 1/2 x 10 1/4in)(SH)

£500 - 700  
€580 - 820  
US\$640 - 900



66 AR

**ROBIN TANNER (BRITISH, 1904-1988)**

The Memorial Portfolio

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

£700 - 1,000

€820 - 1,200

US\$900 - 1,300

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

– Robin Tanner

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.



67

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

– John Piper

67 AR

**JOHN PIPER (BRITISH, 1903-1992)**

The Annunciation to the Shepherds (Levinson 222)

Lithograph printed in colours, 1973, on wove, signed and numbered 38/90 in pencil, printed by Curwen Studio, Chilford, published by Penwith Galleries Ltd., St Ives as included in the 'Penwith Portfolio', with full margins, 580 x 795mm (22 7/8 x 31 1/4in) (SH)

£500 - 700

€580 - 820

US\$640 - 900

68 AR

**JOHN PIPER (BRITISH, 1903-1992)**

Garn Fawr, Pembrokeshire (Levinson 192)

Screenprint in colours, 1968, on wove, inscribed 'proof' in pencil, a proof aside from the numbered edition of 70, printed by Kelpra Studio, London, published by Marlborough Fine Art, London, with the printer's inkstamp verso, with full margins, 530 x 713mm (20 7/8 x 28 1/8in)(SH)(unframed)

£600 - 800

€700 - 930

US\$770 - 1,000

69 AR

**JOHN PIPER (BRITISH, 1903-1992)**

Moutou (Levinson 195)

Screenprint printed in colours, 1968, on J. Green, signed in black ink, numbered 35/70 in pencil, printed by Kelpra Studio, London, published by Marlborough Fine Art, London, with the printer's inkstamp verso, the full sheet, 514 x 702mm (21 1/4 x 27 5/8in)(SH)

£500 - 700

€580 - 820

US\$640 - 900



68



69





70



71

70 AR

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

Temple of Flora (Levinson 409)

Etching and aquatint printed in colours, 1988, on Arches, signed and numbered 40/100 in pencil, printed by Kelpra Studio, London, published by CCA Galleries, London, with margins, 395 x 595mm (15 5/8 x 23 1/2in)(PL)

£500 - 700

€580 - 820

US\$640 - 900

71 AR

**JOHN PIPER (BRITISH, 1903-1992)**

Fountains Abbey, Yorkshire (Levinson 351)

Screenprint in colours, 1983, on Arches, signed and numbered 20/150 in pencil, printed by Kelpra Studio, London, co-published by Christie's Contemporary Art and The National Trust, with the printer's and publishers' blindstamps, with margins, 450 x 623mm (17 3/4 x 24 1/2in)(I)

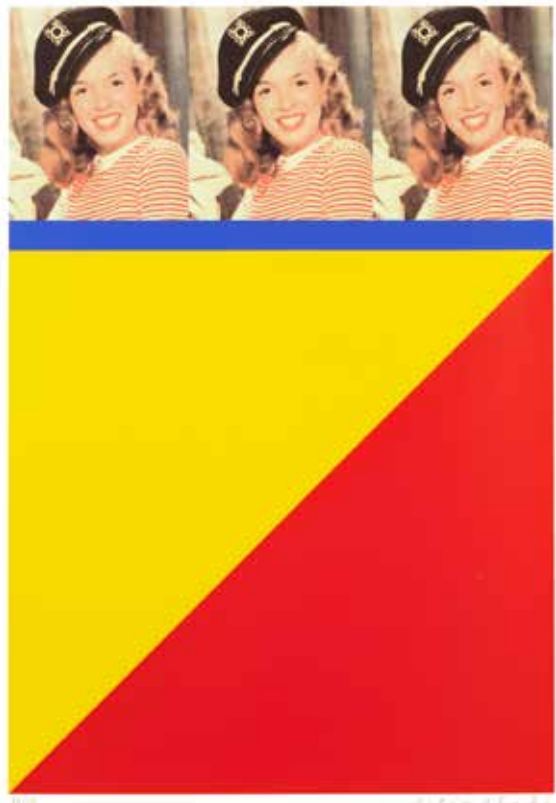
£600 - 800

€700 - 930

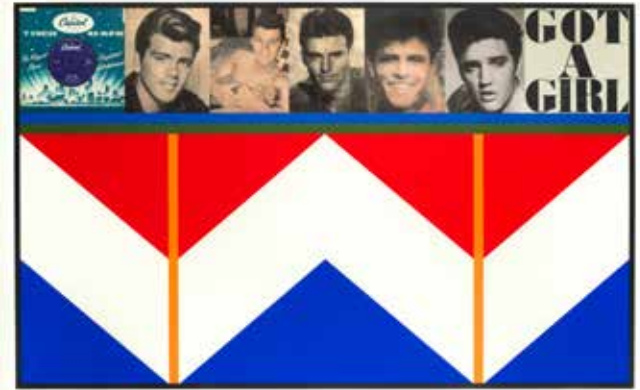
US\$770 - 1,000



72



74



73

72 AR

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

Marilyn's Door, from 'Replay Series'

Screenprint in colours with glitter, 2009, on wove, signed and numbered 138/175 in pencil, published by CCA Galleries, London, with the publisher's blindstamp, with margins, 660 x 455mm (26 x 17 7/8in)(l)

£700 - 1,000

€820 - 1,200

US\$900 - 1,300

73 AR

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

Got a Girl

Screenprint in colours, 2009, on wove, signed and numbered 40/100 in pencil, published by CCA Galleries, London, with their blindstamp, with full margins, 710 x 114mm (28 x 4 1/2in)(l)

£700 - 1,000

€820 - 1,200

US\$900 - 1,300

74 AR

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

Marilyn (Yellow & Red)

Screenprint in colours, 2008, on wove, signed and numbered 83/175 in pencil, published by CCA Galleries, London, with full margins, 655 x 450mm (25 3/4 x 17 3/4in)(l)

£500 - 700

€580 - 820

US\$640 - 900

"I believe in fairies. Although I can't prove they exist, nobody has ever managed to prove to me that they don't."

– Peter Blake

75 AR

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

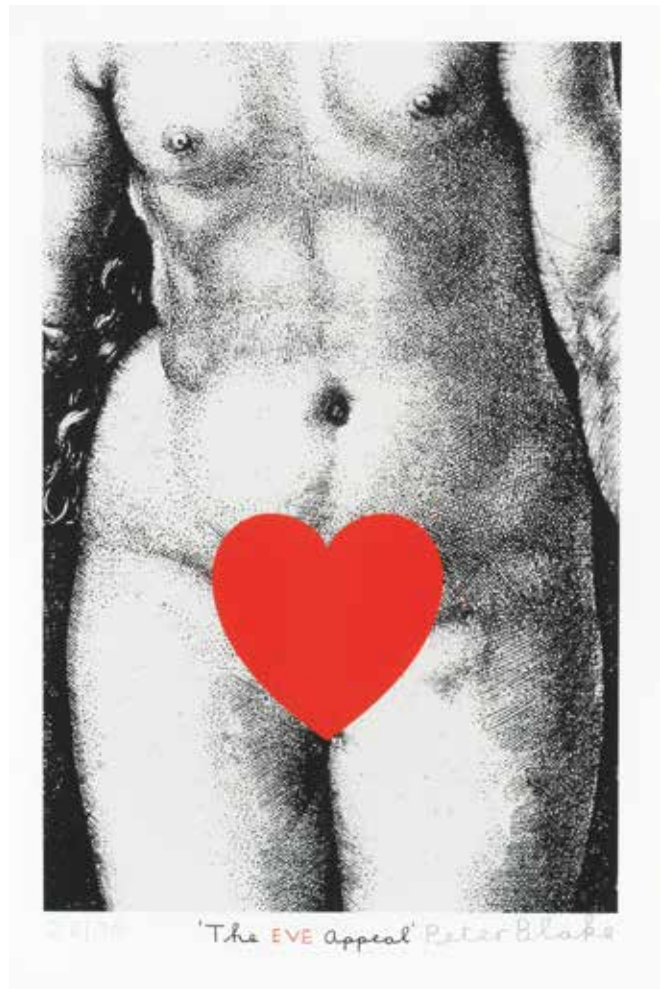
Eve

Inkjet print in colours, 2019, on Somerset Satin, signed and numbered 26/75 in pencil, printed and published by Worton Hall Studios, London, the full sheet, 420 x 293mm (16 5/8 x 11 5/8in)(SH)

£500 - 700

€580 - 820

US\$640 - 900



75

76 AR

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

American Trilogy (Black)

Screenprint in colours, 2012, with silver leaf and embossing, on wove, signed and inscribed 'A/P' in pencil, an artist's proof aside from the numbered edition of 150, published by CCA Galleries, London, the full sheet, 834 x 604mm (32 7/8 x 23 3/4in)(I)

£600 - 800

€700 - 930

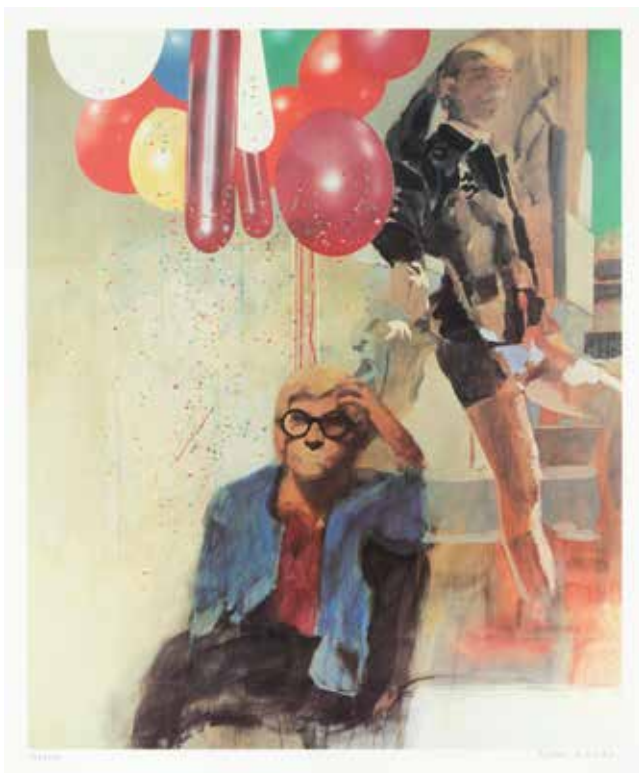
US\$770 - 1,000



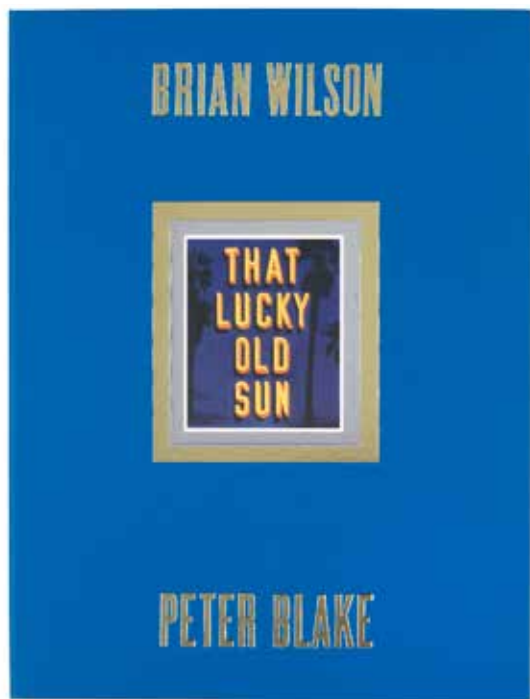
76



77



79



78

77 AR

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

Reasons to be Cheerful, Part Three/Ian Dury & The Blockheads  
 Digital print in colours, circa 1979, on wove, signed and inscribed 'A/P' in pencil, one of twenty artist's proofs presumably before the promotional advertising poster on the occasion of the album release, 'Reasons to be Cheerful, Part Three' by Ian Dury and the Blockheads, the full sheet, 420 x 290mm (16 1/2 x 11 3/8in)(SH)

£700 - 1,000  
 €820 - 1,200  
 US\$900 - 1,300

78 AR

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

That Lucky Old Sun  
 The complete portfolio comprising twelve screenprints in colours, 2009, on heavy wove, numbered 271/1000 in pencil, with accompanying book co-signed by the artist and Brian Wilson, additionally numbered 271 in black ink, from the edition of 1,000 copies, published by Genesis Publications Ltd., Guilford, housed in the original blue solander box and cardboard packaging, 495 x 390 x 55mm (19 1/2 x 15 3/8 x 2 1/8in)(overall)

£500 - 700  
 €580 - 820  
 US\$640 - 900

79 AR

**AFTER SIR PETER BLAKE**

David Hockney in a Hollywood/ Spanish Interior  
 Offset lithograph printed in colours, on smooth wove, signed and numbered 194/250 in pencil, with margins, 450 x 370mm (17 3/4 x 10 5/8in)(l)

£500 - 700  
 €580 - 820  
 US\$640 - 900



80 AR

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

Elvis & Marilyn (Unique)

An unique inkjet print in colours with glitter, on canvas, signed and titled in gold ink, 350 x 275 x 35mm (13 3/4 x 10 7/8 x 1 3/8in) (overall)

**£2,000 - 3,000**

**€2,300 - 3,500**

**US\$2,600 - 3,900**



81 AR

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

Untitled

Etching and aquatint printed in colours, 1986, on wove, signed, dated and inscribed 'A/P' in pencil, an artist's proof aside from the numbered edition, the full sheet, 870 x 680mm (34 1/4 x 26 3/4in) (SH)

£600 - 800

€700 - 930

US\$770 - 1,000

81

82 AR

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

Found Seal

Screenprint with woodblock in colours, 1993, on wove, signed, titled, dated and numbered 35/90 in pencil, published by Advanced Graphics, London, with their blindstamp, with full margins, 835 x 590mm (32 7/8 x 23 1/4in)(l)

£500 - 700

€580 - 820

US\$640 - 900



82

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

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

83 AR

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

Sun and Boats (Kemp 258)

Screenprint and collage in colours, 2003, on Arches, with the artist's printed signature, countersigned and dated by Lady Kathleen Frost and numbered 122/140 in pencil, printed by Coriander Studio, London, published by CCA Galleries Tilford, the full sheet, 855 x 800mm (33 5/8 x 31 1/2in)(SH)

£700 - 1,000

€820 - 1,200

US\$900 - 1,300

84 AR

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

Swing Red Newlyn (Kemp 183)

Screenprint in colours, 1998, on wove, signed and numbered 78/150 in pencil, printed by Coriander Studio, London, published by CCA Galleries, Tilford, the full sheet, 635 x 620mm (24 3/4 x 24 3/8in)(SH)

£500 - 700

€580 - 820

US\$640 - 900

85 AR

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

Development of a Square Within a Square (Orange) (Kemp 203)

Screenprint in colours, 2003, on wove, signed and numbered 49/150 in pencil, printed by Coriander Studio, London, published by CCA Galleries, Tilford, the full sheet printed to the edges, 585 x 585mm (23 x 23in)(SH)

£500 - 700

€580 - 820

US\$640 - 900



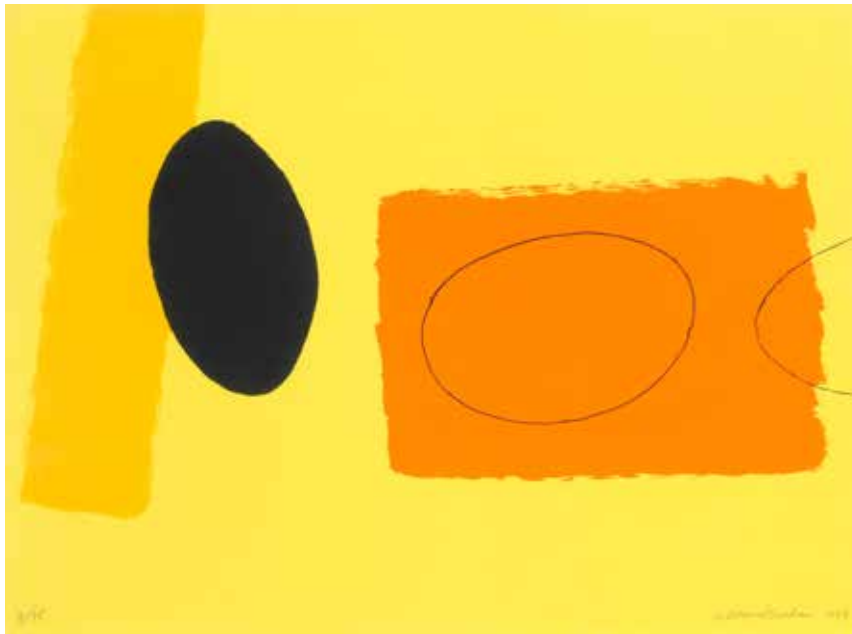
83



84



85



86



87

86 AR

**WILHELMINA BARNS-GRAHAM (BRITISH, 1912-2004)**

Orange and Lemon playing Games  
Screenprint in colours, 1999, on wove, signed, dated and numbered 2/75 in pencil, printed and published by Graal Press, Edinburgh, with their blindstamp, the full sheet printed to the edges, 290 x 400mm (11 3/8 x 15 3/4in)(SH)

£500 - 700  
€580 - 820  
US\$640 - 900

87 AR

**WILHELMINA BARNS-GRAHAM (BRITISH, 1912-2004)**

Green, from 'Millenium Series'  
Screenprint in colours, 2000, on wove, signed, dated and numbered 23/75 in pencil, printed and published by Graal Press, Edinburgh, with their blindstamp, the full sheet printed to the edges, 240 x 305mm (9 1/2 x 14in)(SH)

£500 - 700  
€580 - 820  
US\$640 - 900





88



88



89



90

88 AR

**BRUCE MCLEAN (BRITISH, BORN 1944)**

Room for a Sidecar; Room for a Mean Martini  
Two screenprints in colours, 1997, on wove,  
each signed, numbered 27/75 and dedicated  
in pencil, published by CCA Galleries, Tilford,  
with full margins, 405 x 405mm (17 1/2 x 17  
1/2in)(l)(2)

£500 - 700  
€580 - 820  
US\$640 - 900

89

**VARIOUS ARTISTS**

Founders Print  
Offset lithograph printed in colours, on wove,  
comprising of 25 postcard size images,  
signed variously by each contributing artist in  
black ink or pencil, one of 250 impressions,  
with full margins, 101 x 725mm (39 3/4 x 28  
1/2in)(SH)(unframed)

£500 - 700  
€580 - 820  
US\$640 - 900

Participating artists among others are  
Elizabeth Frink, Elizabeth Blackadder, Donald  
Hamilton Fraser and Victor Pasmore.

90 AR

**CERI RICHARDS (BRITISH, 1903-1971)**

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

£500 - 700  
€580 - 820  
US\$640 - 900



91



92



93



94

91

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

Asi sucedio, Plate 47, from 'Los Desastres de la Guerra' (Harris 167)  
Etching and aquatint, 1810, on wove, possibly the third edition, 155 x 205mm (6 1/8 x 8 1/8in)(PL)(unframed)

£500 - 700  
€580 - 820  
US\$640 - 900

92

**JAMES JACQUES JOSEPH TISSOT (FRENCH, 1836-1902)**

Le dimanche matin (Wentworth 72)  
Etching and drypoint, 1883, on laid, from an edition of unknown size, with margins, 398 x 190mm (15 5/8 x 7 1/2in)(PL)

£1,200 - 1,800  
€1,400 - 2,100  
US\$1,500 - 2,300

93

**JEAN-FRANÇOIS MILLET (1814-1875)**

Les Bêcheurs (Melot 13)  
Etching, 1855-56, on laid, a fine impression from the fourth state (of four), with margins, 326 x 416mm (12 3/4 x 16 3/8in)(SH)(unframed)

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900

94

**JOHAN BARTHOLD JONGKIND (DUTCH, 1819-1891)**

Moulins en Hollande (Delteil 14)  
Etching, 1867, on laid, the first state of three, before the vertical scratch next to the figure on the left, with margins, 146 x 195mm (5 3/4 x 7 3/4in)(PL)(unframed)

£500 - 700  
€580 - 820  
US\$640 - 900



95

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

Chats (Crauzat 182)

A rare lithograph printed in black, 1896, on thin wove, printed by Verneau, Paris, published by L'Estampe Murale, Paris, with margins, 802 x 640mm (32 1/2 x 25 1/4in)(l)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,400

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.



96



97



98



98

96 \*

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

May Belfort (Delteil 160; Adriani 270; Adhémar 175; Wittrock 252)  
Lithograph, 1898, on wove, from the total edition of around 400 after 1901; together with Marc Chagall's *Plate 70, from Les Ames Mortes* etching, 1948, bearing signature in pencil, from the total edition of 368 and Maurice de Vlaminck's *Route de village*, collotype in colours, signed and numbered 228/250 in pencil, 292 x 245mm (11 1/2 x 9 5/8in)(SH)(3)

£700 - 1,000  
€820 - 1,200  
US\$900 - 1,300

**Provenance**

Sir Warwick & Lady Fairfax Collection, Sydney.  
Thence by descent to the present owners.

97 AR

**OSKAR KOKOSCHKA (AUSTRIAN, 1886-1980)**

Oskar Kokoschka (Self-Portrait)  
Lithograph printed in black, 1967, on wove, signed, dated and dedicated in pencil, aside from the numbered edition of 50, the full sheet, 227 x 192mm (9 x 7 5/8in)(SH)

£600 - 800  
€700 - 930  
US\$770 - 1,000

98

**KÄTHE KOLLWITZ (1867-1945)**

Mother with child in her arms (Klipstein 110)  
Etching, 1910, the third state, on wove, signed by the artist and the printer Felsing in pencil, numbered out of 50 in pencil, with wide margins, 195 x 131mm (7 5/8 x 5 1/8in) (PL); together with another, 'Girl Praying' (K11), 1892, unsigned, the fourth state printed by von der Becke in 1931, 194 x 148mm (7 5/8 x 5 7/8in)(PL)(2)(unframed)

£700 - 1,000  
€820 - 1,200  
US\$900 - 1,300



99



100



99 AR

**GEORGE GROSZ (GERMAN, 1893-1959)**

'Der Mensch ist gut' & 'Ach, knallige Welt, du seliges Abnormitätenkabinett', from 'Ecce Homo'

Two offset lithographs printed in colours, 1916-21, on wove, each signed in pencil, from the deluxe edition A of 50 copies, published by Malik-Verlag, Berlin, the full sheets, 360 x 265mm (14 1/8 x 10 3/8in) (SH)(2)(unframed)

£1,500 - 2,000  
 €1,800 - 2,300  
 US\$1,900 - 2,600

100 AR

**GEORGE GROSZ (GERMAN, 1893-1959)**

'Kraft und Anmut' & 'Dämmerung', from 'Ecce Homo'

Two offset lithographs printed in colours, 1922, on wove, each signed in pencil, from the deluxe edition A of 50 copies, published by Malik-Verlag, Berlin, the full sheets, 360 x 265mm (14 1/8 x 10 3/8in) (SH)(2)(unframed)

£1,500 - 2,000  
 €1,800 - 2,300  
 US\$1,900 - 2,600



101



101 AR

**GEORGE GROSZ (GERMAN, 1893-1959)**  
 'Pappi und Mammi' & 'Soirée', from 'Ecce Homo'

Two offset lithographs printed in colours, 1922, on wove, each signed in pencil, from the deluxe edition A of 50 copies, published by Malik-Verlag, Berlin, the full sheets, 360 x 265mm (14 1/8 x 10 3/8in)(SH)(2)(unframed)

**£1,500 - 2,000**  
**€1,800 - 2,300**  
**US\$1,900 - 2,600**

102 AR

**GEORGE GROSZ (GERMAN, 1893-1959)**

Six Plates, from 'Ecce Homo'  
 Six offset lithographs printed in black, 1919-22, on wove, each signed in pencil, from the deluxe edition A of 50 copies, published by Malik-Verlag, Berlin, the full sheets, 360 x 265mm (14 1/8 x 10 3/8in)(SH)(6)(unframed)

**£1,500 - 2,000**  
**€1,800 - 2,300**  
**US\$1,900 - 2,600**

This lot comprises of the following titles: Gruß aus Sachsen; Verlobung; Louise; Studie; Garnisonsverwendungsfähig; Ausgang.



102



103 AR

**GEORGE GROSZ (GERMAN, 1893-1959)**

Five Plates, from 'Ecce Homo'  
 Five offset lithographs printed in black, 1919-22, on wove, each signed in pencil, from the deluxe edition A of 50 copies, published by Malik-Verlag, Berlin, the full sheets, 360 x 265mm (14 1/8 x 10 3/8in)(SH)(5)(unframed)

**£1,500 - 2,000**  
**€1,800 - 2,300**  
**US\$1,900 - 2,600**

This lot comprises of the following titles: Richard Wagner Gedenkblatt; Esplanade; Querschnitt; Trio; Silberne Hochzeit.



103





104

**ROBERT DELAUNAY (FRENCH, 1885-1941)**

La Fenêtre sur la Ville (Loyer & Perussiaux 4)

Lithograph printed in black, 1925, on wove, signed in pencil  
(according to L. & P. an edition of fifty was planned; it is uncertain  
whether the print run was completed), with margins, 540 x 415mm  
(21 1/2 x 16 3/4in)(l)

£4,000 - 6,000

€4,700 - 7,000

US\$5,100 - 7,700



105

105 AR

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

Young Womanhood

Etching, 1931, on wove, signed in pencil, from the edition of 111, with margins, 230 x 175mm (9 x 6 7/8in)(PL)

£500 - 600

€580 - 700

US\$640 - 770

The model was Anaïs Brockhurst, who was the wife of the artist.



106

106 AR

**EDWARD BURRA (BRITISH, 1905-1976)**

Boy with a Jug

Woodcut, circa 1928-9, on Japon, signed with the artist's initials and numbered 30/45 in pencil, with full margins, 150 x 100mm (5 7/8 x 3 7/8in)(B)

£500 - 700

€580 - 820

US\$640 - 900





107

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

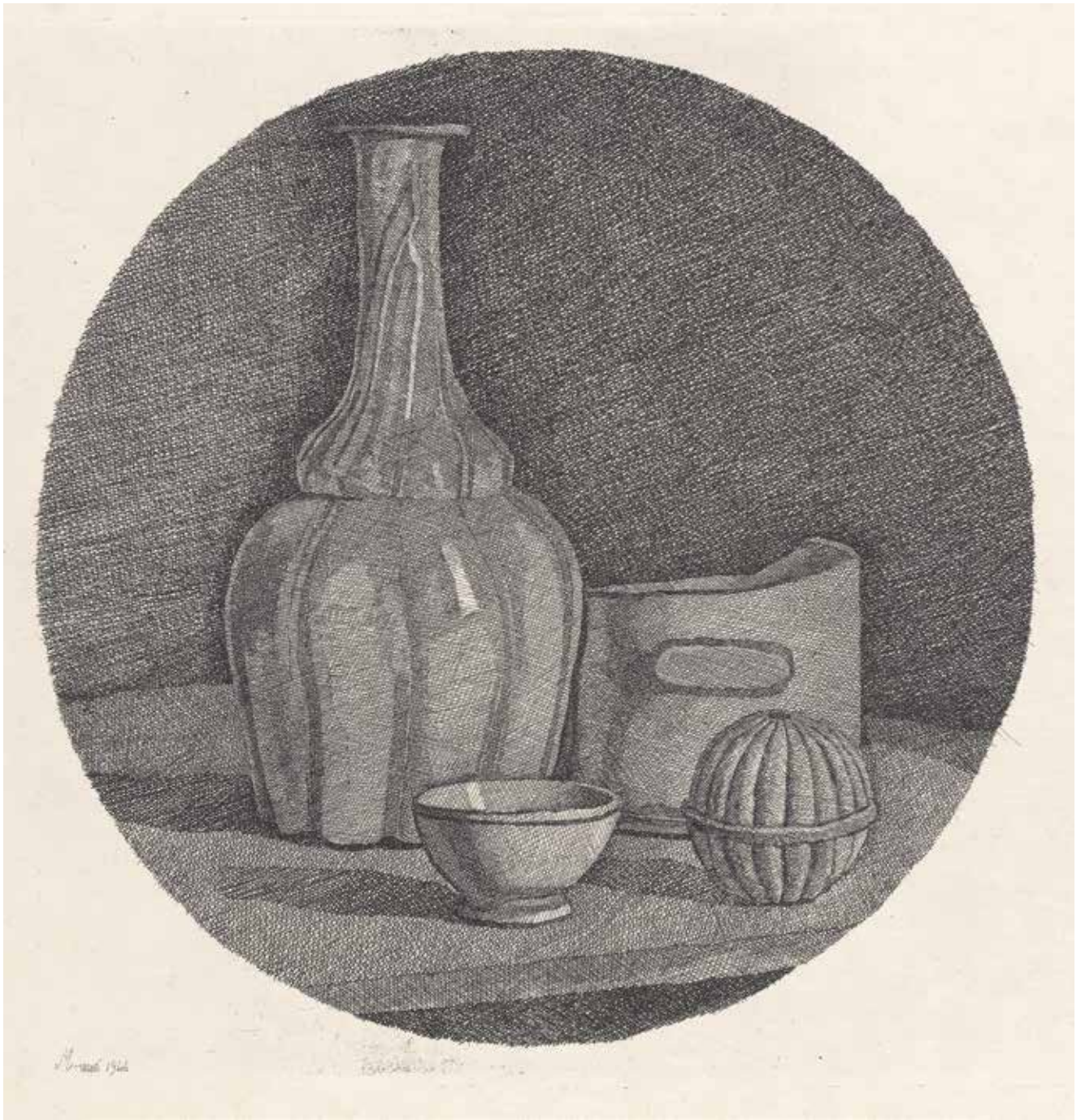
Portrait of Edith Sitwell

Etching and drypoint with platetone, 1927, on wove, signed in pencil, with margins, 189 x 152mm (7 1/2 x 6in)(PL)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900



108 AR

**GIORGIO MORANDI (ITALIAN, 1890-1964)**

Grande natura morta circolare con bottiglia e tre oggetti (Vitali 113; Cordaro 1946-1))

Etching, 1946, on Japan, signed in pencil and numbered 3/5 (Vitali cites an edition of 65 of which some were printed on Japan plus some printer's proofs), with margins, 260 x 325mm (10 1/4 x 12 5/8in)(PL); 333 x 382mm (13 x 15 in)(SH)

£6,000 - 8,000

€7,000 - 9,300

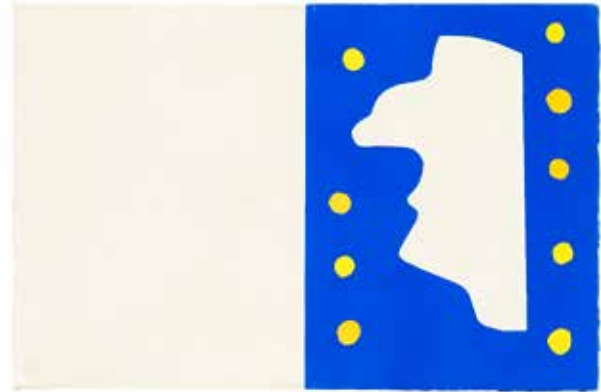
US\$7,700 - 10,000

109 AR

**HENRI MATISSE (FRENCH, 1869-1954)**

Monsieur Loyal, from 'Jazz' (Duthuit books 22)

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



109

£1,200 - 1,800

€1,400 - 2,100

US\$1,500 - 2,300

**Provenance**

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

110 AR

**MASSIMO CAMPIGLI (ITALIAN, 1895-1971)**

One Plate, from 'Marco Polo: Il Milione'

Lithograph printed in black, 1942, on wove, signed in black ink, from the edition of 150, printed by Piero Fornasetti, Milan, published by Ulrico Hoepli, Milan, with margins, 285 x 200mm (11 1/4 x 7 7/8in)(l)



110

£500 - 700

€580 - 820

US\$640 - 900

111 AR

**GINO SEVERINI (ITALIAN, 1883-1966)**

Pas de Deux; Danseuse (Meloni 22; 32)

Lithograph printed in colours, 1952, on wove, signed and numbered 90/200 in pencil, published by La Guilde de la Gravure, Paris; together with 'Danseuse', 1957, on BFK Rives, signed and numbered 31/175 in pencil, published by L'Œuvre Gravée, Paris, each with margins, 560 x 390mm (22 x 15 3/8in)(l)(and smaller)(2)



111

£700 - 1,000

€820 - 1,200

US\$900 - 1,300



112

112 •

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

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

The complete set of four volumes of the catalogue raisonné, 1949-1964, comprising eight original lithographs, one in colour, including the lithographed covers and a frontispiece in each volume, with text in French, printed by Mourlot Frères, Paris, published by André Sauret, Monte-Carlo, overall 320 x 245mm (12 5/8 x 9 7/8in)(4)(Vol)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900



113

113 •

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

A Los Toros

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

£1,200 - 1,400

€1,400 - 1,600

US\$1,500 - 1,800

114 AR

**PABLO PICASSO (1881-1973)**

L'Acrobate avec femme, et spectateurs du XVIe siecle (Bloch 1928; Baer 1937)

Etching, 1971, on wove, with the stamped signature, numbered 5/50 in pencil, with margins, 147 x 206mm (5 7/8in x 8 1/8in)(PL)

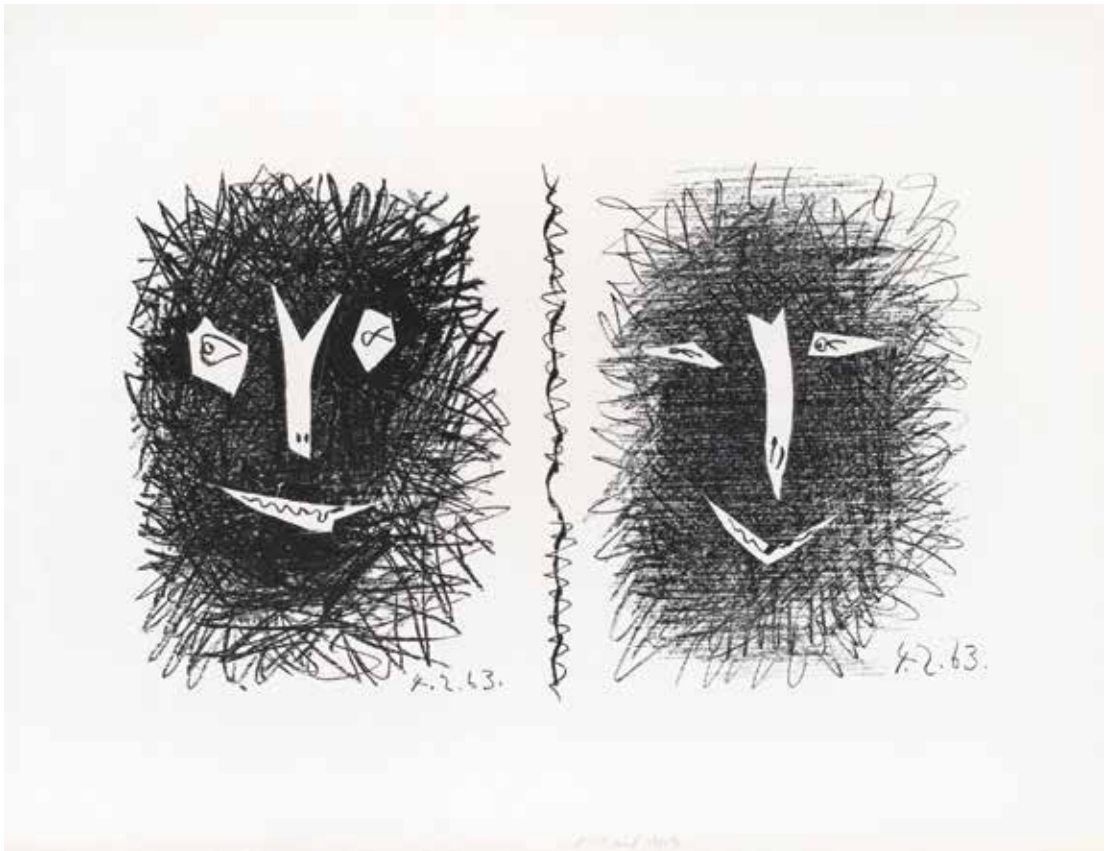
£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900



114



115

115 AR

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

Satyr I and Satyr II, from 'Picasso Lithographe IV'  
 Lithograph printed in colours, 1963, on wove, used as the cover  
 for volume IV of 'Picasso Lithographe', printed by Mourlot Frères,  
 published by André Sauret, Monte-Carlo, the full sheet, 502 x  
 650mm (19 3/4 x 25 5/8in)(SH)(unframed)

£1,200 - 1,800  
 €1,400 - 2,100  
 US\$1,500 - 2,300

116 AR

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

Profil d'Homme Barbu Regardant à Gauche (Mourlot 397)  
 Lithograph printed in black, 1963, on Arches, one of 10 artist's  
 proofs, there was no edition, with full margins, 650 x 500mm  
 (25 5/8 x 19 3/4in)(SH)(unframed)

£1,500 - 2,000  
 €1,800 - 2,300  
 US\$1,900 - 2,600



116



117 AR

**PABLO PICASSO (1881-1973)**

Oiseau Sur La Branche (Ramié 175)

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

Conceived in 1952 and executed in an edition of 500.

£700 - 1,000

€820 - 1,200

US\$900 - 1,300

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

– Pablo Picasso

118 AR

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

David (Mourlot 700)

Lithograph printed in colours, 1973, on wove, signed and numbered 76/150 in pencil, published by Musées Nationaux, Paris, the full sheet, 305 x 245mm (12 x 9 5/8in)(SH)(unframed)

£1,500 - 2,000

€1,800 - 2,300

US\$1,900 - 2,600

119 \* AR

**MARC CHAGALL (1887-1985)**

Passion (Mourlot 736)

Lithograph in colours, 1975, on Arches, signed and numbered 35/50 in pencil, published by Editions Maeght, Paris, the full sheet, 610 x 430mm (24 x 16 7/8in)(SH)(unframed)

£1,200 - 1,800

€1,400 - 2,100

US\$1,500 - 2,300

120 \* AR

**MARC CHAGALL (1887-1985)**

The Blue Fish (Mourlot 198)

Lithograph in colours, 1957, on Arches, signed and numbered 72/90 in pencil, published by Maeght, Paris, with full margins, 380 x 560mm (14 7/8 x 22in)(SH)(unframed)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500



118



119



120



121 \* AR

**MARC CHAGALL (1887-1985)**

Self-Portrait (Mourlot 697)

Lithograph in colours, 1973, on Arches, signed and numbered 13/50 in pencil (there was also an edition of 12 on Japan paper), the full sheet, 750 x 530mm (29 1/2 x 20 7/8in)(SH)(unframed)

£2,500 - 3,500

€2,900 - 4,100

US\$3,200 - 4,500

“Colour is everything, colour is vibration like music; everything is vibration.”

– Marc Chagall



122 \* AR

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

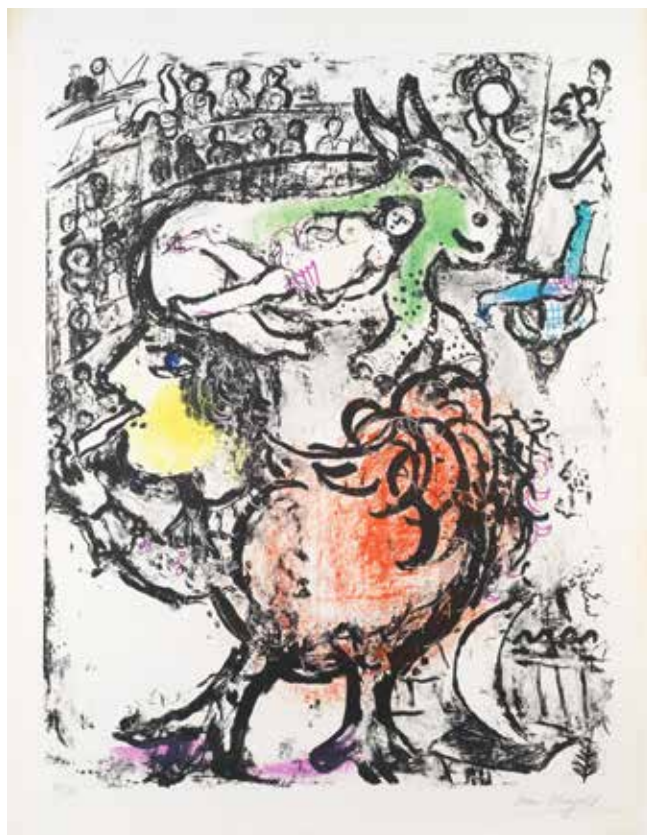
Circus Pirouette (Mourlot 306)

Lithograph printed in colours, 1961, on Arches, signed and numbered XVI/XX in pencil, one of twenty artist's proofs aside from the numbered edition of 50, the full sheet, 740 x 580mm (29 1/8 x 22 7/8in)(SH)(unframed)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900



122



123

123 \* AR

**MARC CHAGALL (1887-1985)**

Nu au Petit Bouquet (Mourlot 1027)

Lithograph in colours, 1984, on Arches, signed and numbered 14/50 in pencil (there were also 12 artist's proofs in black), the full sheet, 540 x 425mm (21 1/4 x 16 3/4in)(SH)(unframed)

£2,500 - 3,500

€2,900 - 4,100

US\$3,200 - 4,500



124

124 \* AR

**MARC CHAGALL (1887-1985)**

Jérémie (Mourlot 970)

Lithograph in colours, 1980, on Arches wove, signed and numbered 36/50 in pencil, printed by Mourlot, Paris, with the printer's blindstamp, the full sheet, 630 x 435mm (24 3/4 x 17 1/8in)(SH) (unframed)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900



125

125 AR

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

Inspiration (Mourlot 398)

Lithograph printed in colours, 1963, on wove, bearing a signature and numbering in pencil, from the edition of 10,000, printed by Mourlot and Draeger, Paris, published by André Sauret, Paris, the full sheet, 320 x 240mm (12 5/8 x 9 1/2in)(l)(unframed)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500



126

126 \* AR

**MARC CHAGALL (1887-1985)**

The Prophet and the Angel (Mourlot 942)

Lithograph in colours, 1979, on Japon nacré, signed and numbered 35/50 in pencil, the full sheet, 596 x 460mm (23 1/2 x 18 1/8in)(SH) (unframed)

£2,500 - 3,500

€2,900 - 4,100

US\$3,200 - 4,500



127<sup>AR</sup>

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

Bouquet aux Amoureux (Mourlot 842)

Lithograph printed in colours, 1976, on Arches, inscribed 'H.C. Épreuve d'exposition' and 'Edition Maeght Paris' in ink, an hors commerce impression aside from the numbered edition of 50, published by Maeght, Paris, with margins, 835 x 585mm (32 7/8 x 23in)(SH)(unframed)

£4,000 - 6,000

€4,700 - 7,000

US\$5,100 - 7,700



128



129

128 •

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

Lithograph I-VI

Six volumes, 1960-1974, comprising twenty-four lithographs printed in colours, in German, printed by Mourlot Frères, Paris, published by André Sauret, Paris, bound as issued in the original boards, overall 330 x 250mm (13 x 25 6/8in)(Vol)(4)

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

129 •

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

Verve Vol X, Nos 37-38. Dessins pour la Bible

The complete volume, 1960, comprising 24 lithographs in colours, text in French, printed by Mourlot Frères, Paris, published by Editions de la Revue Verve, Paris, bound as issued within original lithographed pictorial boards, 360 x 270mm (14 1/4 x 10 5/8in)(Vol)

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

130 \* AR

**MARC CHAGALL (1887-1985)**

Jonah II (Mourlot 660)

Lithograph in colours, 1972, on Arches, signed and numbered 40/50 in pencil, the full sheet, 590 x 415mm (23 1/4 x 16 3/8in)(SH) (unframed)

£1,500 - 2,500

€1,800 - 2,900

US\$1,900 - 3,200



130



131

131 AR

**MARC CHAGALL (1887-1985)**

Rencontre de Ruth et de Booz , from 'Dessins pour la Bible' (Mourlot 247)

Lithograph printed in colours, 1960, on Arches, signed and inscribed 'H.C.' in pencil, an hors commerce impression aside from the numbered edition of 50, printed by Mourlot Frères, Paris, published by Verve, Paris, the full sheet, 520 x 378mm (20 1/2 x 15in)(SH) (unframed)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

**Provenance**

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

132 AR

**MARC CHAGALL (1887-1985)**

Le Visage d'Israël, from 'Dessins Pour La Bible' (Mourlot 231)

Lithograph printed in colours, 1960, on Arches, signed and inscribed 'H.C.' in pencil, an hors commerce impression aside from the numbered edition of 50, printed by Mourlot Frères, Paris, published by Verve, Paris, the full sheet, 523 x 380mm (20 5/8 x 15in)(SH) (unframed)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

**Provenance**

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



132



133



134

133 AR

**JOAN MIRÓ (SPANISH, 1893-1983)**

Céramiques, from 'Céramiques de Miró et Artigas' (Mourlot 928)  
Lithograph printed in colours, 1974, on Arches, signed and  
numbered 16/50 in pencil, printed and published by Maeght, Paris,  
the full sheet, 545 x 762mm (21 1/2 x 30in)(SH)(unframed)

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

134 AR

**JOAN MIRÓ (1893-1983)**

Barcelona I (Un camí compartit) (Cramer 993; Maeght 993)  
Lithograph in colours, 1975, on wove, signed, numbered H.C. XVIII/  
XXV and dedicated 'a l'amic Barbarà, afectuosament' in pencil, an  
hors-commerce impression aside from the standard edition of 75,  
printed by Damia Caus, published by Maeght, Barcelona, 490 x  
645mm (19 1/4 x 25 3/8in)(SH)(unframed)

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

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

– Joan Miro

135<sup>AR</sup>

**JOAN MIRO (SPANISH, 1893-1983)**

One Plate, from 'Erik Satie: Poèmes et Chansons' (Dupin 524)

Etching and aquatint printed in colours, 1969, on wove, a proof aside from the numbered edition of 75, printed by Morsang, Paris, published by Louis Broder, Paris, with full margins, 137 x 358mm (5 3/8 x 14 1/8in) (PL)(unframed)

£500 - 700

€580 - 820

US\$640 - 900



135

136<sup>AR</sup>

**JOAN MIRO (SPANISH, 1893-1983)**

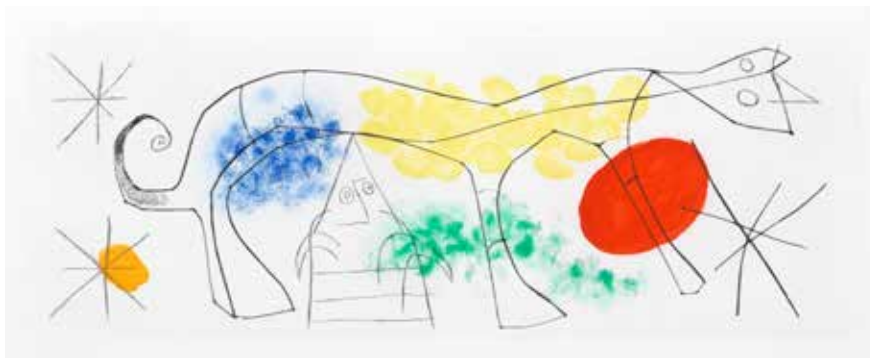
One Plate, from 'Erik Satie: Poèmes et Chansons' (Dupin 522)

Etching and aquatint printed in colours, 1969, on wove, a proof aside from the numbered edition of 75, printed by Morsang, Paris, published by Louis Broder, Paris, with full margins, 140 x 357mm (5 1/2 x 14in)(PL) (unframed)

£500 - 700

€580 - 820

US\$640 - 900



136

137<sup>AR</sup>

**JOAN MIRO (SPANISH, 1893-1983)**

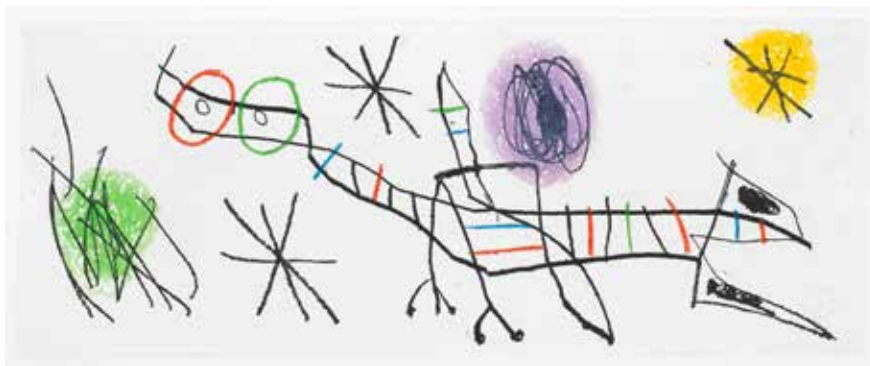
One Plate, from 'Erik Satie: Poèmes et Chansons' (Dupin 523)

Etching and aquatint printed in colours, 1969, on wove, a proof aside from the numbered edition of 75, printed by Morsang, Paris, published by Louis Broder, Paris, with full margins, 140 x 357mm (5 1/2 x 14in)(PL) (unframed)

£500 - 700

€580 - 820

US\$640 - 900



137

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

– Antoni Tàpies



138 AR

**JOAN MIRO (SPANISH, 1893-1983)**

One plate (#21), from 'Maravillas con variaciones acrósticas en el jardín de Miró'

Lithograph printed in colours, 1975, on Arches, signed and numbered 33/75 in pencil, published by Ediciones Polígrafa, Barcelona, the full sheet, 747 x 527mm (29 3/8 x 20 3/4in)(SH) (unframed)

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

139 AR

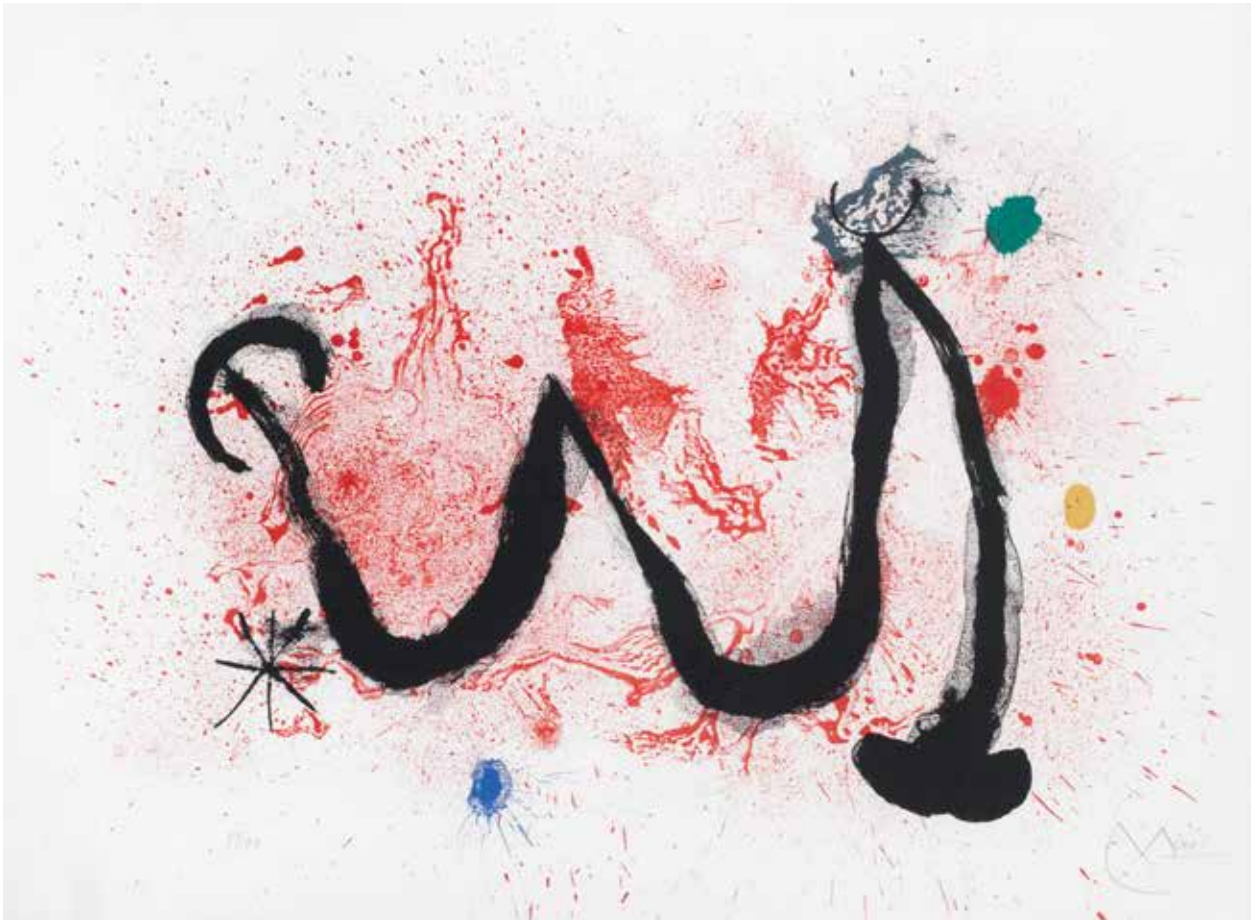
**JOAN MIRO (SPANISH, 1893-1983)**

La Danse du Feu (The Fire Dance) (Mourlot 341)

Lithograph printed in colours, 1963, on wove, signed and numbered 89/90 in pencil, printed by Mourlot, Paris, the full sheet, 472 x 655mm (18 5/8 x 25 3/4in)(SH)

£1,200 - 1,800  
€1,400 - 2,100  
US\$1,500 - 2,300

138



139



140 AR

**JOAN MIRO (SPANISH, 1893-1983)**

Five Plates, from 'L'Enfance d'Ubu' (Mourlot 1002, 1003, 1005, 1011, 1012)

Five lithographs printed in colours, 1975, on wove, printed by Mourlot, Paris, published by Tériade Éditeur, Paris, the full sheets, 503 X 325mm (19 3/4 x 12 3/4in)(SH)(unframed)(5)

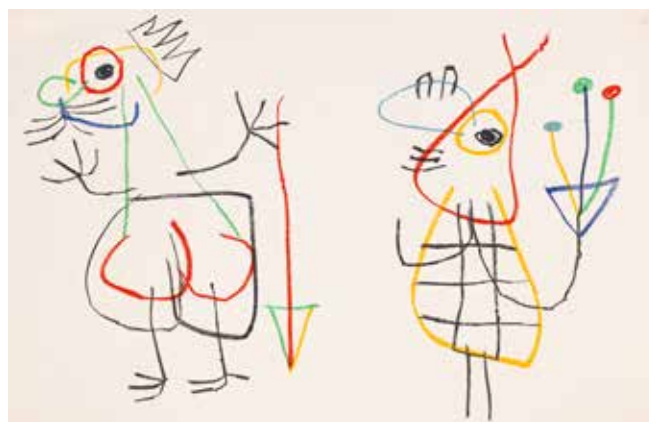
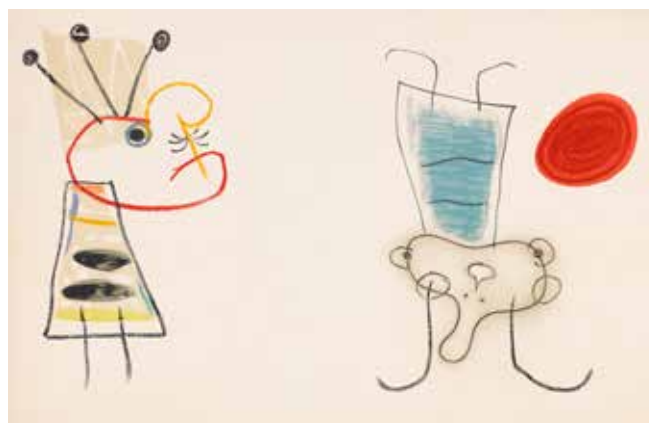
£1,500 - 2,000

€1,800 - 2,300

US\$1,900 - 2,600

**Provenance**

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





141



143



142

141 AR

**JOAN MIRÓ (SPANISH, 1893-1983)**

Quiriquibú (Mourlot 1100)

Lithograph printed in colours, 1976, on Guarro, signed and numbered 56/99 in pencil, published by La Poligrafa, Barcelona, the full sheet printed to the edges, 755 x 557mm (29 3/4 x 21 7/8in)(SH) (unframed)

£1,200 - 1,800  
 €1,400 - 2,100  
 US\$1,500 - 2,300

142 AR

**JOAN MIRÓ (SPANISH, 1893-1983)**

Le Chien Aboyant à la Lune, from 'Verve, Vol. VII' (Mourlot 189)

Lithograph printed in colours, 1972, on wove, from the unsigned edition of an unknown size, printed by Mourlot, Paris, published by Tériade Éditeur, Paris, the full sheet with the central vertical fold as issued, 355 x 533mm (14 x 21in)(SH)

£600 - 800  
 €700 - 930  
 US\$770 - 1,000

143 AR

**JOAN MIRÓ (SPANISH, 1893-1983)**

Almario (Cramer 256)

The complete portfolio comprising of five drypoints and aquatints, 1985, on Auvergne du Moulin Richard de Bas paper, with title, text and justification, stamp-signed by the artist and signed in pencil by the author on the justification, this is copy 119 of 125 (the total edition was 165), published by R.L.D., Paris, the full sheets, loose as issued, overall 330 x 262mm (13 x 10 1/4in)(Folio)

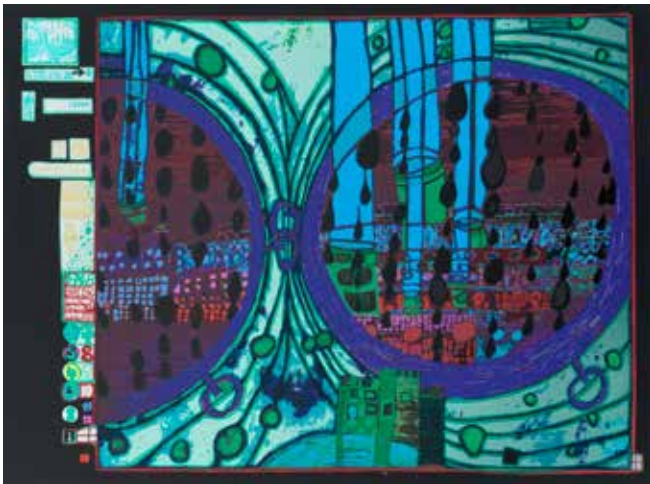
£700 - 1,000  
 €820 - 1,200  
 US\$900 - 1,300



144



145



146

144 AR

**FRIEDENSREICH HUNDERTWASSER (AUSTRIAN, 1928-2000)**

Olympische Spiele München

Screenprint in colours with metallic embossing, 1972, on thick wove, stamp-numbered 3387/3999, printed by Dietz Offizin, Lengmoos, published by Edition Olympia 1972 GmbH, Munich, with their respective embossed stamps, the full sheet printed to the edges, 1022 x 635mm (40 1/4 x 25in)(SH)(unframed)

£500 - 700

€580 - 820

US\$640 - 900

145 AR

**FRIEDENSREICH HUNDERTWASSER (AUSTRIAN, 1928-2000)**

10002 Nights Homo Humus Come Va How Do You Do

Photolithograph and screeprint in colours with metallic embossing, 1983-4, on Fabriano, stamp-numbered 1501/10002, with justification and text verso, printed by Claudio Barbato/Giuseppe Barbato and Quattrifoglio, Spinea-Venice, published by Die Galerie, Offenbach am Main, with the printers and publishers' embossed blindstamps, the full sheet, 692 x 496mm (27 1/4 x 19 1/2in)(SH)(unframed)

£600 - 800

€700 - 930

US\$770 - 1,000



147

146 AR

**FRIEDENSREICH HUNDERTWASSER (AUSTRIAN, 1928-2000)**

Regen auf Regentag

Screenprint in colours with metallic embossing, 1971, on heavy wove, stamp-numbered 523/3000, printed by Dietz Offizin, Lengmoos/Bavaria, published by Ars Viva, Zürich, with the printer and publisher's embossed blindstamps, the full sheet, 475 x 670mm (18 3/4 x 26 3/8in)(SH)(unframed)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

147 AR

**FRIEDENSREICH HUNDERTWASSER (AUSTRIAN, 1928-2000)**

Kreisverkehr der Strassengekreuzigten

Screenprint in colours with metallic embossing and glitter, 1971-2, on heavy wove, stamp-numbered 523/30000, printed by Dietz Offizin, Lengmoos/Bavaria, published by Ars Viva, Zürich, with the printer and publisher's embossed blindstamps, the full sheet, 492 x 670mm (19 3/8 x 26 3/8in)(SH)(unframed)

£500 - 700

€580 - 820

US\$640 - 900



148



150

148 AR

**MARINO MARINI (ITALIAN, 1901-1980)**

Horses and Riders: The Consecration of Spring, No. 2 (Guastalla L115)

Lithograph printed in colours, 1974, on Japon, signed and numbered 'III/X' in pencil, a proof aside from the numbered edition of 75, printed by Mourlot, Paris, co-published by XXe Siècle, Paris and Leon Amiel, Paris/New York; together with 'Two Horses', from 'Homage to Marino Marini', lithograph printed in colours, 1974, on wove, from the edition of an unknown size, published by XXe Siècle, Paris, with the central vertical fold as issued, 515 x 390mm (20 1/4 x 15 3/8in)(l)(and smaller)(2)

£1,200 - 1,800  
 €1,400 - 2,100  
 US\$1,500 - 2,300

149 AR

**MARINO MARINI (ITALIAN, 1901-1980)**

Cavaliere e Cavallo (Guastalla 345)

Etching and aquatint printed in colours, 1977, on wove, stamp-signed and numbered 12/150 in pencil, printed by Atelier Crommelynck Frères, Paris, with the Marina Marini authentication stamp verso, the full sheet, 720 x 570mm (28 3/8 x 22 1/2in)(SH)

£500 - 700  
 €580 - 820  
 US\$640 - 900

150 AR

**MARINO MARINI (ITALIAN, 1901-1980)**

Cavallo in Armonia

Etching and aquatint printed in colours, 1978, on wove, signed and numbered 124/125 in pencil, printed by Edizioni Grafica dei Greci, Rome, co-published by Edizioni Grafica dei Greci, Rome and Toninelli Arte Moderna, Milan, with full margins, 490 x 670mm (19 1/4 x 26 3/8in)(PL)(unframed)

£600 - 800  
 €700 - 930  
 US\$770 - 1,000



149



151 AR

**SALVADOR DALI (SPANISH, 1904-1989)**

The Twelve Tribes of Israel (M&L 618-630; Field 72-6)

The complete portfolio comprising thirteen etchings with pochoir in colours, 1973, on Arches, each signed and numbered 'SA 170/195' in pencil (the total edition was 460), with title-page, lacking text and justification page, with full margins, the sheets loose as issued, published by Leon Amiel, Paris/New York, within the original blue portfolio case, 680 x 525 x 10mm (26 3/4 x 20 5/8 x 1/4in)(overall)

£6,000 - 8,000

€7,000 - 9,300

US\$7,700 - 10,000



152

152<sup>AR</sup>

**VICTOR VASARELY (HUNGARIAN/  
FRENCH, 1906-1997)**

Zebra (Cinétique)

Screenprint on plexiglass and board, joined together at the sides, with printed signature, 267 x 390 x 50mm (10 1/2 x 15 3/8 x 9 7/8in)(overall size)

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

153<sup>AR</sup>

**VICTOR VASARELY (HUNGARIAN/  
FRENCH, 1906-1997)**

Tecoma

Two lithographs printed in colours, 1972, on wove, each signed, one impression additionally inscribed 'Bon à tirer le 26 VIII/72' and further annotated in black ink, a bon à tirer impression and a proof aside from the edition of 150, with full margins, 480 x 450mm (18 7/8 x 17 3/4in)(SH)(and smaller) (unframed)(2)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500



153



154 AR

**VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)**

Vaar

Screenprint in colours, 1988, on wove, signed, dated and inscribed 'Bon à tirer le 10. VI. 1988' in pencil, a bon à tirer impression before the numbered edition of 250, published by Mazo S.A., Paris, the full sheet, 700 x 620mm (27 1/2 x 24 3/8in)(SH)(unframed)

£500 - 600

€580 - 700

US\$640 - 770

155 AR

**VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)**

Sin-Hat-A - Réponses à Vasarely

Screenprint in colours, 1972, on heavy wove, signed in black ink, from the edition of 350, published by Bruckmann Kunst, Munich, the full sheet printed to the edges, 600 x 493mm (23 5/8 x 19 3/8in)(SH)(unframed)

£500 - 700

€580 - 820

US\$640 - 900

156 AR

**VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)**

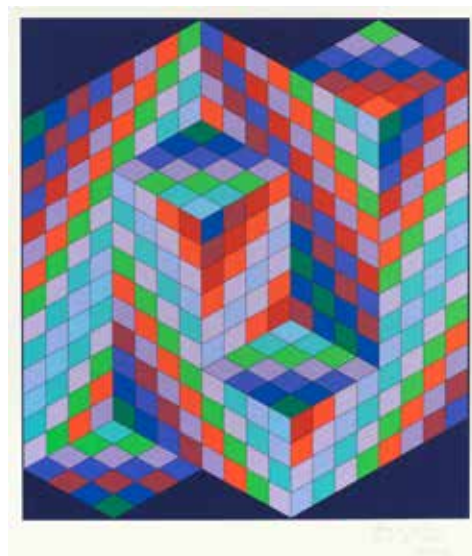
Untitled

Screenprint in colours, 1970, on wove, signed and inscribed 'F.V. IX/XXX' in pencil, aside the edition of 90 in Arabic numerals, with full margins, 700 x 500mm (27 5/8 x 19 3/4in)(SH)(unframed)

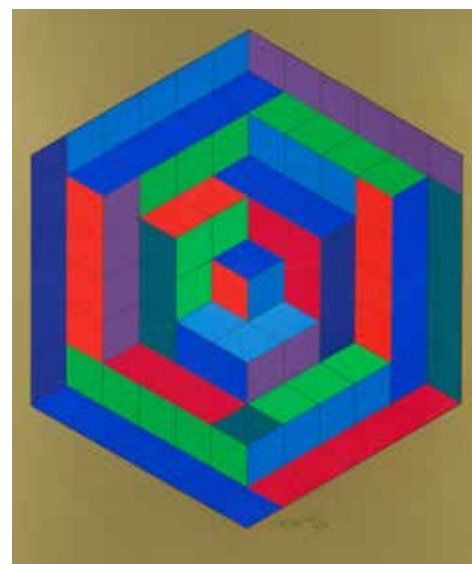
£500 - 700

€580 - 820

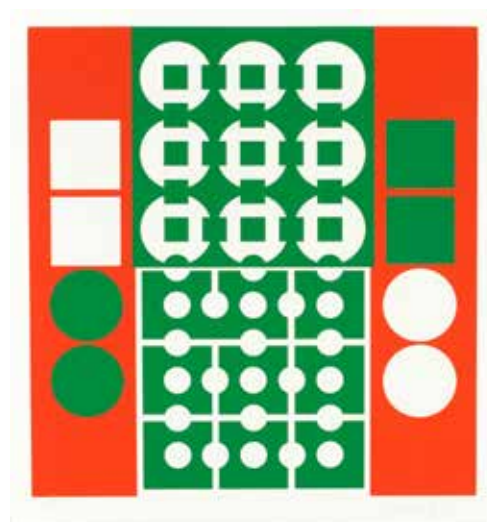
US\$640 - 900



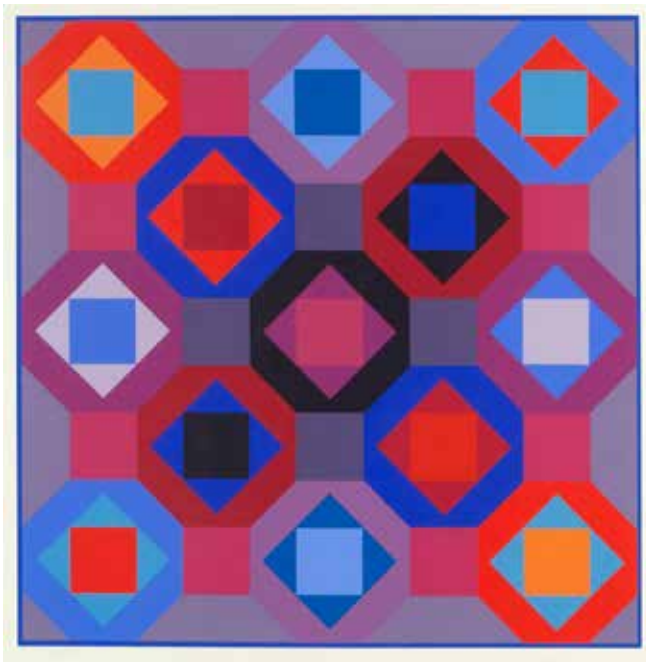
154



155



156



157

157 AR

**VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)**

Untitled

Screenprint in colours, on wove, signed and inscribed 'E.A VIII/XV' in pencil, one of fifteen épreuve d'artistes aside from the edition, with full margins, 500 x 500mm (19 5/8 x 19 5/8in)(l)

£500 - 700

€580 - 820

US\$640 - 900

158 AR

**VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)**

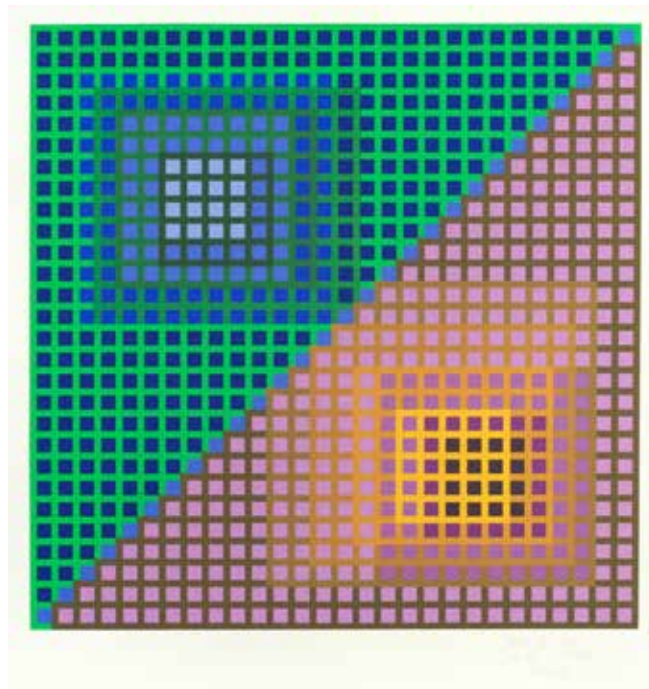
Lum

Screenprint in colours, 1982, on wove, signed, dated and inscribed 'Bon à tirer le 19. 4. 1982' in pencil, a bon à tirer impression before the numbered edition, the full sheet, 695 x 620mm (27 3/8 x 24 5/8in)(SH)(unframed)

£500 - 600

€580 - 700

US\$640 - 770



158

159 AR

**VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)**

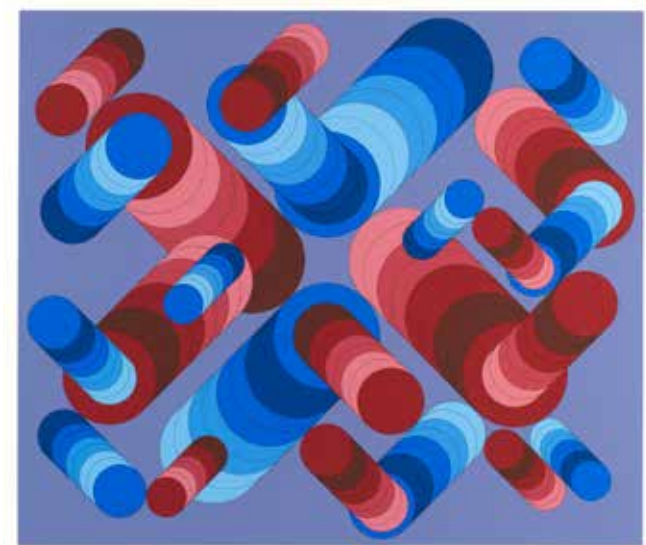
Stridim

Screenprint in colours, 1982, on wove, signed, dated and inscribed 'Bon à tirer le 12. 6. 1982' in pencil, a bon à tirer impression before the numbered edition, the full sheet, 757 x 755mm (29 3/4 x 29 3/4in)(SH)(unframed)

£500 - 600

€580 - 700

US\$640 - 770



159



160 AR

**VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)**

One plate, from 'Diam'

Screenprint in colours, 1988, on wove, signed, dated and inscribed 'Bon à tirer le 25. 10. 1988' in pencil, a bon à tirer impression before the numbered edition of 250, published by Mazo S.A., Paris, the full sheet, 700 x 620mm (27 1/2 x 24 3/8in)(SH)(unframed)

£500 - 600

€580 - 700

US\$640 - 770



160



161

161 AR

**VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)**

Hynam

Screenprint in colours, 1986, on wove, signed, dated and inscribed 'Bon à tirer le 10. 6. 1986' in pencil, a bon à tirer impression before the numbered edition of 250, the full sheet, 845 x 755mm (33 1/4 x 29 3/4)(SH)(unframed)

£500 - 700

€580 - 820

US\$640 - 900



162

162 AR

**VICTOR VASARELY (HUNGARIAN/FRENCH, 1906-1997)**

Untitled

Screenprint in colours, signed and inscribed 'FV 6/55' in pencil, with full margins, 500 x 420mm (19 5/8 x 16 1/2in)(l)(unframed)

£500 - 700

€580 - 820

US\$640 - 900



163



164



165

163 AR

**ANTONI TÀPIES (SPANISH, 1923-2012)**

III Festival Internacional de Cadaqués (Galfetti 311)

Lithograph printed in colours, 1972, on wove, signed and numbered 4/125 in pencil, published by Sala Gaspar, Barcelona, with their blindstamp, the full sheet, 760 x 460mm (29 7/8 x 18 1/8in)(SH)

£700 - 1,000  
 €820 - 1,200  
 US\$900 - 1,300

164 AR

**ANTONI TÀPIES (1923-2012)**

Frontispiece, from 'Carrer de Wagner' (Homs 1221)

Etching, 1987, on red velvet laid on Aquari, signed, dated and inscribed 'Bat 15/1/87' in pencil, the bon à tirer proof before the suite edition of 45 (there was also a book edition of 150 and 15 hors-commerce), printed by Joan Barbará, Barcelona, published by Galeria Toni Tàpies, Barcelona, the full sheet, 755 x 550mm (SH)(unframed)

£800 - 1,200  
 €930 - 1,400  
 US\$1,000 - 1,500

165 AR

**ANTONI TÀPIES (1923-2012)**

Signic (Galfetti 797)

Resins and carborundum in colours, 1981, on Arches, signed, dated and inscribed 'Bon à tirer, ajustant colors, 7 Agost 1979' in pencil, the final proof before the numbered edition of 50 (there were also 15 hors-commerce proofs), printed by Joan Barbará, Barcelona, published by Galerie Lelong, Paris, the full sheet, 630 x 900mm (24 7/8 x 35 3/8in)(SH)(unframed)

£800 - 1,200  
 €930 - 1,400  
 US\$1,000 - 1,500

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

– Antoni Tàpies

166 AR

**ANTONI TÀPIES (SPANISH, 1923-2012)**

Les Ciseaux; Nocturn Matinal (Galfetti 193; 238)

Soft-ground etching and embossing, 1969, on wove, signed and numbered 14/75 in pencil, published by Maeght Editeur, Paris, with full margins, 500 x 350mm (19 3/4 x 13 3/4in)(PL); together with 'Nocturn Matinal', lithograph printed in colours, 1970, on wove, signed and numbered 37/100 in pencil, published by La Polígrafa, Barcelona, the full sheet printed to the edges, 560 x 760mm (22 x 29 7/8in)(SH)(2)

£700 - 1,000

€820 - 1,200

US\$900 - 1,300

167

**ANTONI TÀPIES (SPANISH, 1923-2012)**

Le T renversé (Galfetti 201)

Soft-ground etching and aquatint printed in colours, 1969, on Chiffon de Mandeuire, signed and inscribed 'H.C.' in pencil, an hors commerce impression aside from the numbered edition of 75, published by Maeght, Paris, with full margins, 350 x 502mm (13 3/4 x 19 3/4in)(PL)(unframed)

£500 - 700

€580 - 820

US\$640 - 900

168 AR

**ANTONI TÀPIES (SPANISH, 1923-2012)**

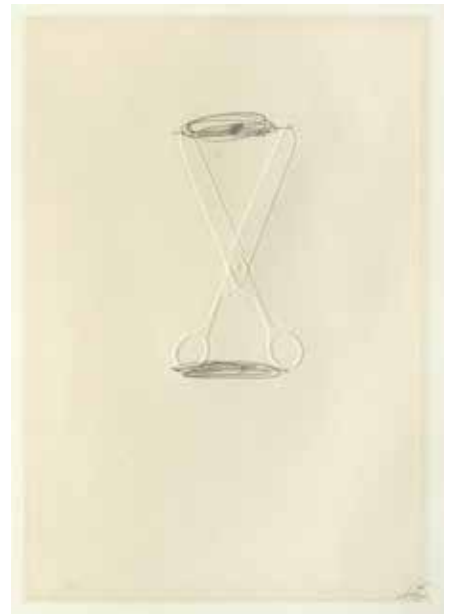
Per Alberti, Per la Spagna (Galfetti 646)

Lithograph and screenprint in colours, 1976, on wove, signed and numbered 59/90 in pencil, printed and published by Editori Riuniti, Rome, with full margins, 492 x 695mm (19 3/8 x 27 3/8in)(l)

£700 - 1,000

€820 - 1,200

US\$900 - 1,300



166



167



168



169

169 AR

**MAX ERNST (GERMAN, 1891-1976)**

Ein Mond ist guter Dinge (Spies/Leppien A 25)

Screenprint in colours, 1970, on thick wove, signed and numbered 137/150, printed by Haas, Stuttgart, published by Galerie Der Spiegel, Cologne, with margins, 546 x 460mm (21 1/2 x 18 1/8in)(I)

£500 - 700

€580 - 820

US\$640 - 900

170 AR

**MARKUS LÜPERTZ (GERMAN, BORN 1941)**

Halbzeit (Fußballschuhe)

Lithograph printed in colours, 1971, on wove, signed in pencil, from the edition of 250, the full sheet, 767 x 1065mm (30 1/4 x 41 7/8in) (SH)(unframed)

£500 - 700

€580 - 820

US\$640 - 900



170

171 AR

**HANS HARTUNG (GERMAN, 1904-1989)**

Untitled, from 'Eddy Batache: Requiem pour La Fin du Temps'

Etching and aquatint printed in colours, 1978, on wove, signed and numbered 17/100 in pencil, published by Éditions Georges Visat et Cie, Paris, with their blindstamp, with full margins, 520 x 410mm (20 1/2 x 16 1/8in)(PL)

£600 - 800

€700 - 930

US\$770 - 1,000



171



172<sup>AR</sup>

**MIMMO ROTELLA (ITALIAN, 1918-2006)**

Marilyn

Screenprint and collage in colours, 1991, on wove, signed and numbered 11/99 in pencil, the full sheet printed to the edges, 805 x 610mm (31 5/8 x 24in)(SH)

£1,200 - 1,800

€1,400 - 2,100

US\$1,500 - 2,300

# Zao Wou-Ki (French, born 1921)



173

The internationally renowned Chinese-French artist Zao Wou-Ki (1921- 2013) transcends geographical boundaries, combining eastern calligraphic techniques through a western avant-garde lens as demonstrated by this selection of prints (lots 173-176). Exploiting the fluidity of the ink in a gestural style offers an entirely expressive form of printmaking and adds a new dimension to the ancient language of calligraphy.



174

173<sup>AR</sup>

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

Gravure V (Ågerup 130)

Etching and aquatint printed in colours, 1961, on wove, signed, dated and numbered 82/90 in pencil, published by L'Oeuvre Gravée, Zurich, with wide margins, 390 x 375mm (15 3/8 x 14 3/4in)(PL)

£1,500 - 2,000

€1,800 - 2,300

US\$1,900 - 2,600

174<sup>AR</sup>

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

Untitled (Ågerup 131)

Lithograph printed in colours, 1961, on wove, signed, dated and numbered 69/125 in pencil, published by L'Oeuvre Gravée, Zurich, with margins, 385 x 545mm (15 1/8 x 21 1/2in)(I)

£2,500 - 3,500

€2,900 - 4,100

US\$3,200 - 4,500



175

175<sup>AR</sup>

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

Untitled (Agerup 128)

Lithograph printed in colours, 1960, on wove, signed, dated and numbered 103/140 in pencil, published by L'Oeuvre Gravée, Zurich, with margins, 475 x 445mm (18 3/4 x 17 1/2in)(l)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,400

176<sup>AR</sup>

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

Nocturne (Agerup 93)

Lithograph printed in colours, 1955, on wove, signed, dated and numbered 117/150 in pencil, printed by E. & J. Desjobert, Paris, published by L'Oeuvre Gravée, Zurich, with full margins, 375 x 488mm (14 3/4 X 19 1/4in)(l)

£2,500 - 3,500

€2,900 - 4,100

US\$3,200 - 4,500



176



177



178



179



179

177 AR

**MARY MARTIN (BRITISH, 1907-1969)**

Rotation

Injection moulded polystyrene and mirrors multiple, 1969, stamp-numbered 468 on a label affixed verso, from the edition of an unknown size, published by Unlimited, Bath, housed in a perspex presentation box, 135 x 135 x 102mm (5 1/4 x 5 1/4 x 4in)(overall); together with the exhibition catalogue 'Mary Martin: Kenneth Martin: An Arts Council Touring Exhibition 1970-71'(2)

£500 - 700  
 €580 - 820  
 US\$640 - 900

**VARIOUS ARTISTS**

One-Cent Life

The portfolio, 1964, comprising 62 lithographs and screenprints in colours, on wove, with text, list of contents, from the unsigned edition of 2000, published by E.W. Kornfeld, Bern, the full sheets loose as published in the original portfolio with screenprinted covers, within dustjacket and cloth-covered slipcase, 425 x 305mm (16 3/4 x 12in)(Vol)

£800 - 1,200  
 €930 - 1,400  
 US\$1,000 - 1,500

178

**ROBERT RAUSCHENBERG (AMERICAN, 1925-2008)**

Test Stone #6 (Blue Cloud), from 'Booster and 7 Studies'

Lithograph printed in colours, 1967, on wove, signed, dated and numbered 18/44 in pencil, printed and published by Gemini, G.E.L., Los Angeles, with their blindstamp, the full sheet, 1195 x 895mm (43 1/9 x 35 1/4in)(SH)

£1,500 - 2,000  
 €1,800 - 2,300  
 US\$1,900 - 2,600

Contributing artists include Pierre Alechinsky, Karel Appel, Enrico Baj, Alan Davie, Jim Dine, Oyvind Fahlstrom, Sam Francis, Robert Indiana, Alfred Jensen, Asger Jorn, Allan Kaprow, Alfred Leslie, Roy Lichtenstein, Joan Mitchell, Kiki O.K., Claes Oldenburg, Mel Ramos, Robert Rauschenberg, Reinhold, Jean-Paul Riopelle, James Rosenquist, Antonio Saura, Kimber Smith, K.R.H. Sonderborg, Walasse Ting, Bram van Velde, Andy Warhol and Tom Wesselmann.





180



181

180

**TOM WESSELMANN (AMERICAN, 1931-2004)**

Cynthia Nude

Screenprint in colours, 1981, on Arches, signed, dated and numbered 14/100 in pencil, printed by Maurel Studios, New York, published by Multiples Inc., New York, with their blindstamp, with full margins, 735 x 977mm (28 7/8 x 38 1/2in)(SH)(unframed)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,400

181

**SAM FRANCIS (AMERICAN, 1923-1994)**

Plate 7, from 'Pasadena Suite' (L63; SF-71)

Lithograph in colours, 1963, on Rives BFK, signed in pencil and numbered 68/100, printed by Joseph Zirker, Los Angeles, published by the Pasadena Art Museum, Pasadena, California, with the printer and publisher's blindstamps, the full sheet, 380 x 565mm (15 x 22 1/4in)(SH)

£1,500 - 2,500

€1,800 - 2,900

US\$1,900 - 3,200



182



183

182 \* AR

**DAVID HOCKNEY R.A. (BRITISH, BORN 1937)**

Prisoner

Offset lithograph, 1975, on wove, signed and numbered 13/100 in pencil, published for Amnesty International, Prisoners of Conscience Year 1977, the full sheet printed to the edges, 735 x 600mm (29 x 23 5/8in)(SH)(unframed)

£500 - 700

€580 - 820

US\$640 - 900

Please note this lot is sold in aid of the Prisoners of Conscience charity, UK.

183 \* AR

**MICHELANGELO PISTOLETTO (ITALIAN, BORN 1933)**

The Noose

Screenprint in black and yellow, circa 1977, on Mylar, a proof aside from the numbered edition of 100, published for Amnesty International, Prisoners of Conscience Year 1977, with full margins, 825 x 595mm (32 1/2 x 23 3/8in)(SH)(unframed)

£500 - 700

€580 - 820

US\$640 - 900

Please note this lot is sold in aid of the Prisoners of Conscience charity, UK.

184 \*

**ALEXANDER CALDER (AMERICAN, 1898-1976)**

Flight from Tyranny

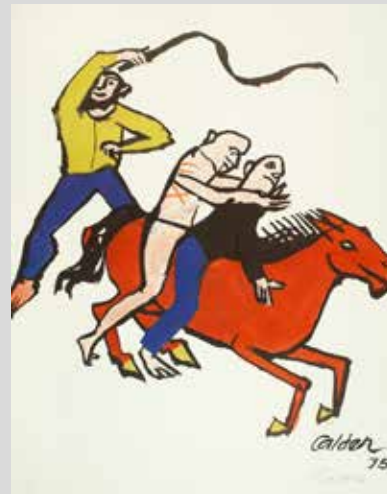
Offset lithograph, 1975, on wove, signed, inscribed 'HC' and numbered 9/XXII in pencil, an hors commerce impression aside from the edition published for Amnesty International, Prisoners of Conscience Year 1977, with full margins, 755 x 580 (29 3/4 x 22 3/4in)(unframed)

£600 - 800

€700 - 930

US\$770 - 1,000

Please note this lot is sold in aid of the Prisoners of Conscience charity, UK.



184

185 \* AR

**ARMAN (FRENCH, 1928-2005)**

Amnesty International

Offset lithograph printed in colours, 1976, signed and numbered 15/100 in pencil, published for Amnesty International, Prisoners of Conscience Year 1977, the full sheet, 745 x 505mm (29 1/4 x 19 7/8in)(SH)(unframed)

£500 - 700

€580 - 820

US\$640 - 900

Please note this lot is sold in aid of the Prisoners of Conscience charity, UK.



185

186 \* AR

**JOAN MIRÓ (SPANISH, 1893-1983)**

Amnesty International (M. 991)

Lithograph printed in colours, 1977, on Arches, signed and numbered 11/75 in pencil, published for Amnesty International, Prisoners of Conscience Year 1977, the full sheet, 890 x 610mm (35 x 24in)(SH)(unframed)

£1,500 - 2,000

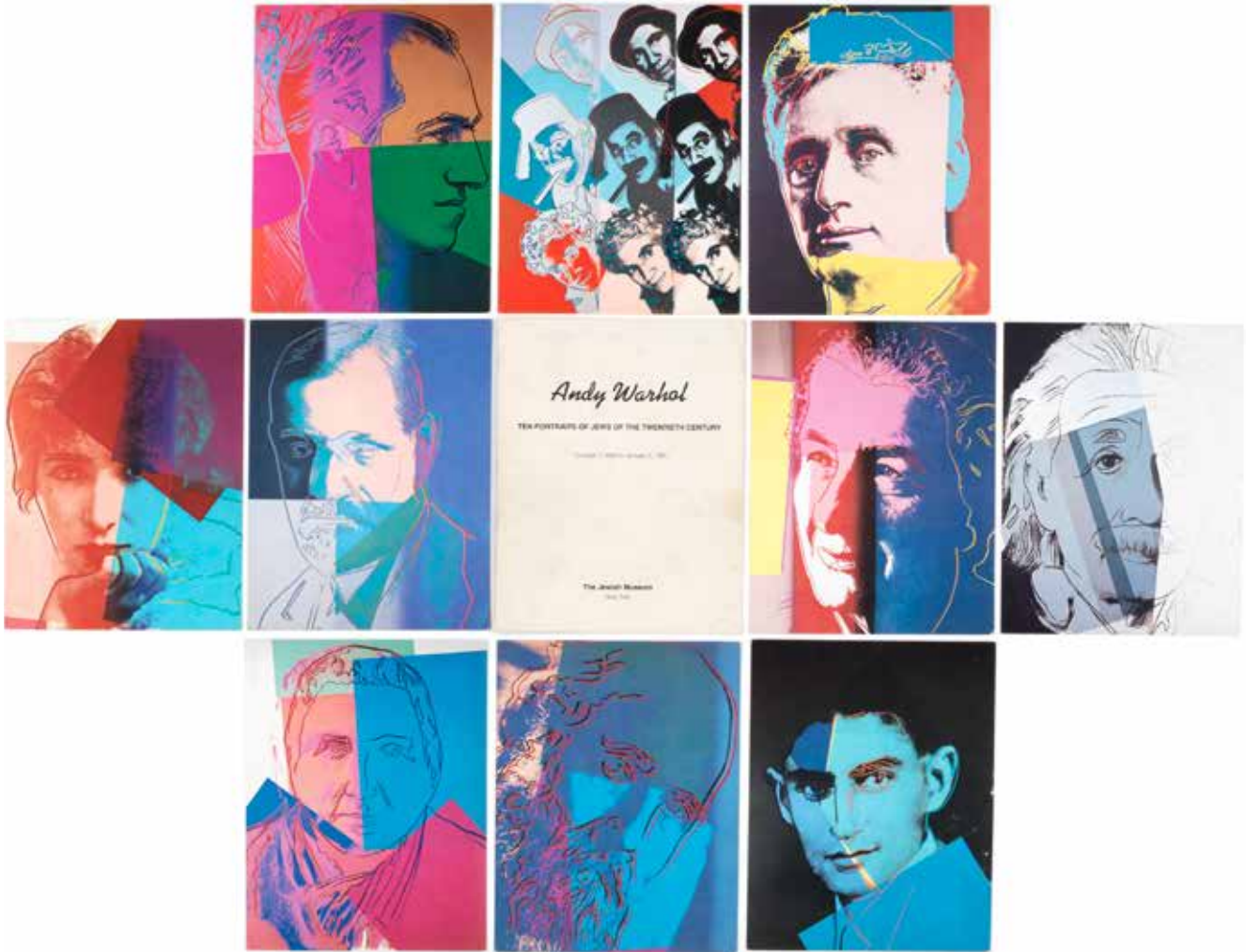
€1,800 - 2,300

US\$1,900 - 2,600

Please note this lot is sold in aid of the Prisoners of Conscience charity, UK.



186



187

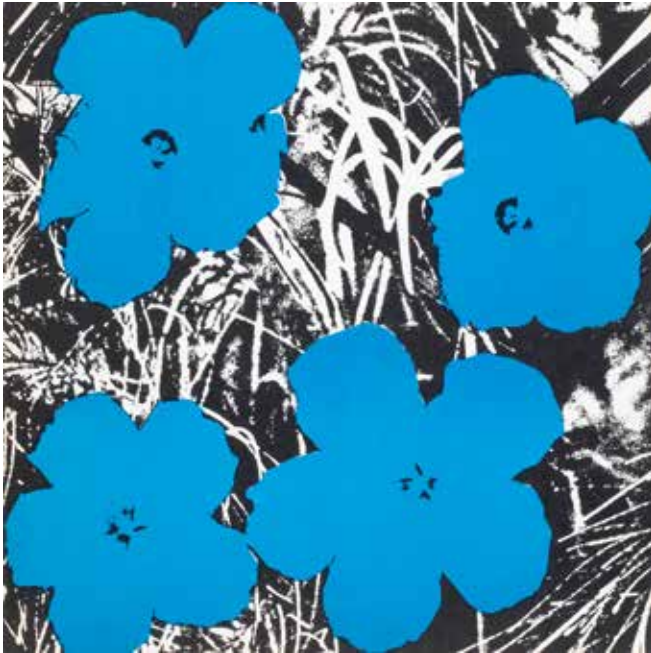
**ANDY WARHOL (AMERICAN, 1928-1987)**

Ten Portraits of Jews of the Twentieth Century (Exhibition Catalogue)  
 The complete set of ten promotional cards, 1981, ten offset lithographs printed in colours, on heavy wove, from the edition of an unknown size, with justification page and text, published on the occasion of the exhibition at the Jewish Museum, New York, with the original cover, the full sheets, loose as issued, 156 x 104mm (6 1/8 x 4 1/8in)(overall)

£500 - 700

€580 - 820

US\$640 - 900



188

188

**ANDY WARHOL (AMERICAN, 1928-1987)**

Flowers (Exhibition Catalogue)

A rare exhibition catalogue 'Flowers', 1965, published on the occasion of the exhibition at Galerie Ileana Sonnabend, Paris, comprising of one lithograph printed in colours, 'Four Blue Flowers', 1965, on wove, the full sheet printed to the edges, bound as issued, 145 x 145mm (5 3/4 x 5 3/4in)(overall)

£700 - 1,000  
€820 - 1,200  
US\$900 - 1,300



189

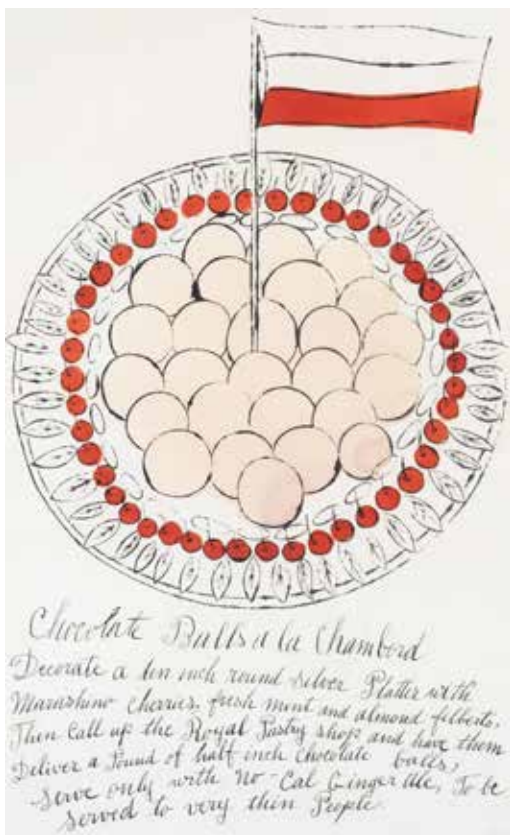
189 •

**ANDY WARHOL (AMERICAN, 1928-1987)**

Andy Warhol: Portraits of the 70s

The exhibition catalogue 'Andy Warhol: Portraits of the 70s', signed in black ink and numbered 7 in pencil, one of 200 copies, published by Random House, Inc., New York, on the occasion of the exhibition at the Whitney Museum of American Art, New York, housed in the original offset lithographic slipcase, 245 x 225 x 25mm (9 5/8 x 8 7/8 x 1in)(Vol); together with 'John Lennon', C-print in colours, on glossy wove, 110 x 190mm (4 3/8 x 7 1/2in)(SH)(unframed)(2)

£1,500 - 2,000  
€1,800 - 2,300  
US\$1,900 - 2,600



190

190

**ANDY WARHOL (AMERICAN, 1928-1987)**

Chocolate Balls à la Chambord, from 'Wild Raspberries' (Feldman & Schellmann IV.128.A)

Offset lithograph with hand-colouring, 1959, on laid, with the Estate of Andy Warhol inkstamp verso, the full sheet, 435 x 277mm (17 1/8 x 10 7/8in)(SH)

£1,500 - 2,000  
 €1,800 - 2,300  
 US\$1,900 - 2,600

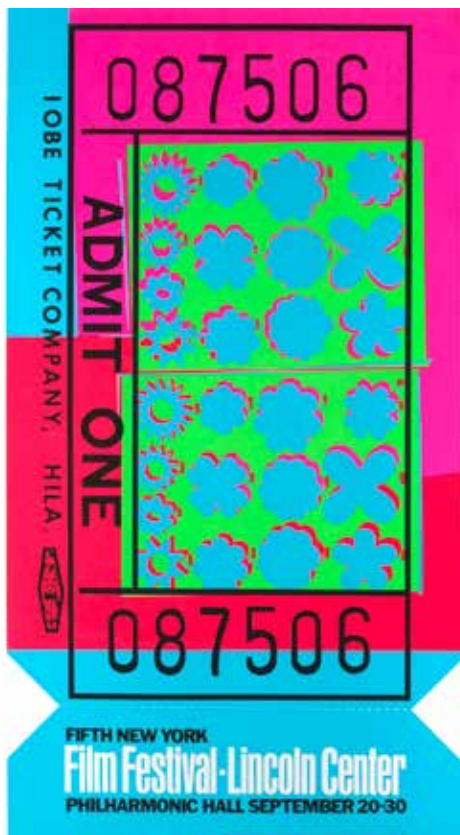
191

**ANDY WARHOL (AMERICAN, 1928-1987)**

Lincoln Center Ticket (Feldman & Schellmann II.19)

Screenprint in colours, 1967, on wove, from an unsigned edition of 500, (there was also a signed edition of 200 on opaque acrylic), published by Lincoln Center poster and print program, New York, the full sheet, 1143 x 610mm (45 x 24in)(SH)(unframed)

£1,000 - 1,500  
 €1,200 - 1,800  
 US\$1,300 - 1,900



191

192

**ANDY WARHOL (AMERICAN, 1928-1987)**

Mick Jagger (Promotional Cards)

The complete set of ten promotional cards, 1975, ten offset lithographs printed in colours, 1975, on heavy wove, eight signed in black ink, printed plate number on verso, from the edition of an unknown size, co-published by Multiples, Inc., New York, and Castelli Graphics, New York, with the original paper folio cover, the full sheets, loose as issued, 156 x 104mm (6 1/8 x 4 1/8in)(overall)

£1,200 - 1,800  
 €1,400 - 2,100  
 US\$1,500 - 2,300



*Andy Warhol*  
*Mick Jagger, 1975*

Multiples, Inc.  
 25 East 80th Street  
 New York, N.Y. 10021  
 (212) 885-2700

Corneli Graphics  
 4 East 77th Street  
 New York, N.Y. 10021  
 (212) 344-2012



193

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

Blue (For Leo), from 'The Leo Castelli 90th Birthday Portfolio'  
Screenprint in colours, 1997, on heavy wove, signed and numbered  
'XXVI/XC' in pencil, printed by Noblet Serigraphie Inc., New York,  
published by Jean-Christophe Castelli, New York, the full sheet, 937  
x 685mm (36 7/8 x 27in)(SH)(unframed)

**£2,000 - 3,000**

**€2,300 - 3,500**

**US\$2,600 - 3,900**



194

**CLAES OLDENBURG (SWEDISH/AMERICAN, BORN 1929)**

Pizza/Palette (A. & P. 264)

Lithograph printed in colours, 1996, on Somerset, signed and numbered 24/100 in pencil, published by Pace Editions, New York, with full margins, 750 x 967mm (29 1/2 x 38 7/8in)(SH)(unframed)

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900



194

195

**CLAES OLDENBURG (SWEDISH/AMERICAN, BORN 1929)**

Balloons, from 'The Landfall Press 30th Anniversary Portfolio'

Lithograph printed in colours, 2000, on Rives, signed and inscribed 'L.P. 4/5' in pencil, one of five proofs aside from the numbered edition of 30, printed and published by Landfall Press Inc., Chicago, with their copyright inkstamp verso, with full margins, 640 x 710mm (25 1/4 x 28in)(SH)(unframed)

£700 - 1,000

€820 - 1,200

US\$900 - 1,300



195

196

**JAMES ROSENQUIST (AMERICAN, BORN 1933)**

The Flame Still Dances on Leo's Book, from 'The Leo Castelli 90th Birthday Portfolio'

Lithograph printed in colours, 1997, on heavy wove, signed, titled, dated and numbered 'XXIV/XC' in pencil, printed by Universal Limited Art Editions, New York, published by Jean-Christophe Castelli, New York, with the printer's blindstamp, the full sheet, 935 x 685mm (36 3/4 x 27in)(SH)(unframed)

£600 - 800

€700 - 930

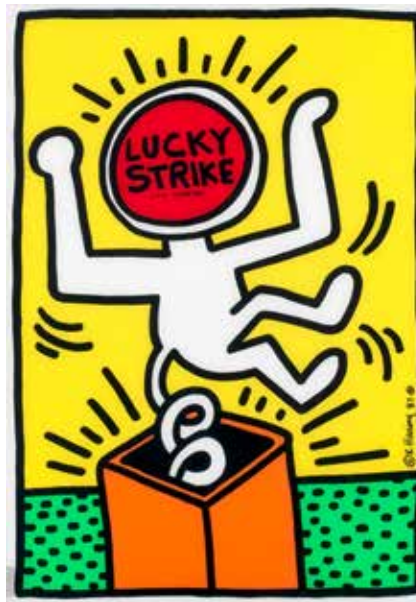
US\$770 - 1,000



196



197



198



199

197

**KEITH HARING (AMERICAN, 1958-1990)**

Montreux Jazz Festival (Three works)  
Three screenprints in colours, 1983, each on wove, printed by Serigraphie Uldry Bern, Switzerland, published for the Montreux Jazz Festival, the full sheets printed to the edges, 1000 x 700mm (39 3/8 x 27 5/8in)(SH) (unframed)(3)

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900

198

**KEITH HARING (AMERICAN, 1958-1990)**

Lucky Strike It's Toasted  
Screenprint in colours, 1987, on Foamex and Perspex panel, from the edition of an unknown size, printed by Albin Uldry, Berne, 596 x 420 x 15mm (23 1/2 x 16 1/2 x 1/2in) (overall)

£800 - 1,200  
€930 - 1,400  
US\$1,000 - 1,500

Produced by the artist for Lucky Strike, Switzerland.

199

**KEITH HARING (AMERICAN, 1958-1990)**

Radiant Baby Dog; Love; Leaping Dog; Flying Angel; Pyramid; Party  
Six lithographs printed in black, 1982, on wove, from the edition of 2000, printed by Fleetwood Press, New York, published by Tony Shafrazi Gallery, New York, the full sheets, 227 x 217mm (9 x 8 1/2in)(SH)(6)

£1,200 - 1,800  
€1,400 - 2,100  
US\$1,500 - 2,300

200

**ALEX KATZ (AMERICAN, BORN 1927)**

Laura 5

Archival pigment print, 2018, on Crane Museo Max, signed and numbered 71/125 in pencil, the full sheet printed to the edges, 585 x 600mm (23 x 23in)(SH)(unframed)

£1,800 - 2,200

€2,100 - 2,600

US\$2,300 - 2,800

201

**DONALD SULTAN (AMERICAN, BORN 1951)**

One plate, from 'Blues'

Screenprint with flocking in colours, 2008, on 2-ply Museum Board, signed, titled, dated and numbered 22/75 in pencil, printed by Fine Art Printing, Ltd., Long Island City, published by Lococo Fine Art Publisher, St. Louis, the full sheet, 560 x 560mm (22 x 22in)(SH)

£1,500 - 2,000

€1,800 - 2,300

US\$1,900 - 2,600



200



201



202

202 AR

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

Flower-piece A

Collotype and screenprint in colours, 1974, on Schoeller Elfenbein-Karton paper, signed, titled and numbered 3/75 in pencil, with full margins, 650 x 500mm (25 5/8 x 19 3/4in)(SH)

£600 - 800

€700 - 930

US\$770 - 1,000



203

203 AR

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

Trichromatic flower-piece

Etching with engraving, scraper and aquatint printed in colours, 1973-74, on wove, signed and inscribed 'AP 15/15', one of fifteen artist's proofs aside from the numbered edition of 150, printed and co-published by Atelier Crommelynck, Paris and Petersburg Press S.A., with full margins, 650 x 506mm (25 5/8 x 19 7/8in)(SH)

£600 - 800

€700 - 930

US\$770 - 1,000



204 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 Elfenbein-Karton paper, signed and numbered 1/150 in pencil, published by the Petersburg Press, London, the full sheet, 746 x 1000mm (20 3/8 x 39 1/4in)(SH)

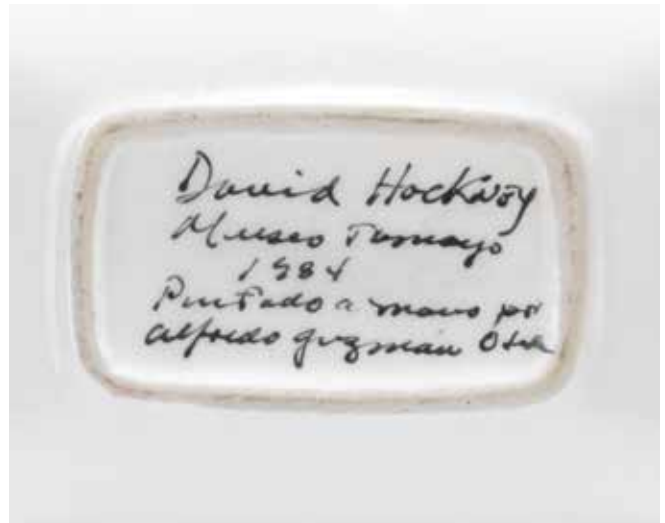
£6,000 - 8,000

€7,000 - 9,300

US\$7,700 - 10,000



205



205



206

205 AR

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

Untitled (Ashtray for Museo Tamayo Exhibition)

Painted and glazed ceramic ashtray, 1984, signed with initials in red ink, from the edition of an unknown size, published on the occasion of the artist's exhibition at Museo Tamayo, Mexico City, 85 x 130 x 30mm (3 3/8 x 5 1/8 x 1 1/8in)(overall)

£500 - 700

€580 - 820

US\$640 - 900

206 AR

**KENNETH ARMITAGE (BRITISH, 1916-2002)**

Daydream

Polyester resin and screenprint, 1973, published by Editions Alecto Collector's Club, from the edition of unknown size, 280 x 120 x 98mm (11 x 4 3/4 x 3 7/8in)(overall)

£500 - 700

€580 - 820

US\$640 - 900

**Provenance**

Editions Alecto, London, where acquired by the family of the present owner in 1973, and thence by descent  
Private Collection, U.K.

**Literature**

James Scott and Claudia Milburn, *The Sculpture of Kenneth Armitage*, Lund Humphries, London, 2016, p.65

The present work was produced as a multiple version of the larger sculpture from 1969, *Big Doll*, and was the first sculpture multiple published by the Editions Alecto Collectors' Club.



207 AR

**GRAYSON PERRY (BRITISH, BORN 1960)**

Piggy Bank

Painted and glazed ceramic multiple, 2017, with the artist's monogram on the underside, from the edition of an unknown size, published by the Serpentine Gallery, London, housed in the original box, 130 x 260 x 125mm (5 1/8 x 10 1/4 x 4 7/8in)(overall)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900



208 AR

**ANTONY GORMLEY (BRITISH, BORN 1950)**

Extent

Etching, 2008, on Arches, signed, titled, dated and numbered 31/60 in pencil verso, published by White Cube, London, the full sheet, 455 x 550mm (17 7/8 x 21 5/8in)(SH)

£1,500 - 2,000

€1,800 - 2,300

US\$1,900 - 2,600

208

209 AR

**ANTONY GORMLEY (BRITISH, BORN 1950)**

Body

Giclée print in colours, 2014, on Hahnemühle paper, signed, titled, dated and numbered '22/250' in pencil verso, published by Oak Tree Fine Press, Fyfield, with full margins, 279 x 216mm (11 x 8 1/2in)(SH)(unframed)

£600 - 800

€700 - 930

US\$770 - 1,000



209



210 AR

**ANTONY GORMLEY (BRITISH, BORN 1950)**

Untitled, from 'The King's College Portfolio'  
Lithograph printed in colours, 1999, on  
wove, signed and numbered 42/100  
in pencil, published by King's College,  
Cambridge, with full margins, 374 x 374mm  
(14 3/4 x 14 3/4in)(SH)

£500 - 700  
€580 - 820  
US\$640 - 900



210



211

211 AR

**ANTONY GORMLEY (BRITISH, BORN 1950)**

Extend

Etching, 2008, on Arches, signed, titled,  
dated and numbered 47/60 in pencil verso,  
published by White Cube, London, the full  
sheet, 615 x 810mm (24 1/4 x 31 7/8in)(SH)

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



212<sup>AR TP</sup>

**CHRIS BRACEY (BRITISH, 1954-2014)**

SEXY

Sculpture with neon lettering, reflector caps, lightbulbs, foamex and electronics, 2001, signed, dated and numbered from the edition of two on a label affixed verso, overall 1828 x 609 x 152mm (72 x 24 x 6in)

£10,000 - 15,000

€12,000 - 18,000

US\$13,000 - 19,000



213<sup>AR TP</sup>

**CHRIS BRACEY (BRITISH, 1954-2014)**

FUN

Sculpture with neon lettering, reflector caps, lightbulbs, aluminium mount and electronics, 2000, signed, dated and numbered from the edition of two in black ink verso, overall 940 x 1780 x 900mm (37 x 70 x 3 1/2in)

£10,000 - 15,000

€12,000 - 18,000

US\$13,000 - 19,000



214



215



216



217

214 AR

**TRACEY EMIN (BRITISH, BORN 1963)**

The Kiss

Polymer gravure printed in blue, 2011, on white Zerkall, signed and numbered 533/1000 in pencil, printed and published by Emin International, London, the full sheet, 340 x 310mm (13 3/8 x 12 1/4in)(SH)(unframed)

£600 - 800

€700 - 930

US\$770 - 1,000

215 AR

**TRACEY EMIN (BRITISH, BORN 1963)**

In My Mind II

Polymer gravure, 2014, on wove, signed, titled, dated and numbered 33/100 in pencil, the full sheet, 365 x 295mm (14 1/4 x 11 5/8in)(SH)

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

216 AR

**TRACEY EMIN (BRITISH, BORN 1963)**

My Heart is With You Always (Red/Pink)

Embroidered thread in red and pink, 2014, on linen napkin, signed, dated and inscribed 'with you in mind' in black ink on an attached label, from the edition of an unknown size, published by Emin International, London, 415 x 425mm (16 3/8 x 16 3/4in)(SH)(unframed)

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

217 AR

**TRACEY EMIN (BRITISH, BORN 1963)**

Cunnilingus

Etching, 2013, on Somerset, signed, titled, dated and numbered 80/100 in pencil, 355 x 370mm (14 x 14 1/2in)(SH)(unframed)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500



218 AR

**TRACEY EMIN (BRITISH, BORN 1963)**

Two deck chairs

Two multiples, 2007, each screenprint in colours on fabric with wood support, 2007, from the edition of 250, printed by Eyes Wide Digital for The Royal Parks Foundation, London, 1300 x 530 x 110mm (51 1/4 x 20 3/4 x 4 3/8in)(overall, folded)(2)

£500 - 700

€580 - 820

US\$640 - 900



219

219 AR

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

Anarchy, from 'Eat the Rich Series'  
Screenprint in colours, 2017, on wove,  
signed and numbered 5/150 in pencil,  
published by Other Criteria, London, with the  
artist's and publisher's blindstamps, the full  
sheet, 762 x 1016mm (30 x 40in)(SH)

£5,000 - 7,000  
€5,800 - 8,200  
US\$6,400 - 9,000

220 AR

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

Fuckoff, from 'Eat the Rich Series'  
Screenprint in colours, 2017, on wove,  
signed and numbered 5/150 in pencil,  
published by Other Criteria, London, with the  
artist's and publisher's blindstamps, the full  
sheet, 762 x 1016mm (30 x 40in)(SH)

£5,000 - 7,000  
€5,800 - 8,200  
US\$6,400 - 9,000



220



221

221 AR

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

Mondrian

Hand-painted 3D multiple with lithography, 1998, signed and numbered 13/35 in pencil, published by Flowers Gallery, London, in a perspex presentation box, 398 x 742 x 193mm (15 5/8 x 29 1/4 x 7 5/8in)(overall)

£4,000 - 6,000

€4,700 - 7,000

US\$5,100 - 7,700



222

222 AR

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

Robotski

Hand-painted 3D multiple with archival inkjet, 2017, signed and numbered 22/50 in pencil, published by Flowers Gallery, London, in a perspex presentation box, 450 x 1000 x 160mm (17 3/4 x 39 3/8 x 6 1/4in)(overall)

£2,500 - 3,500

€2,900 - 4,100

US\$3,200 - 4,500



223

223 AR

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

Palazzo

Hand-painted 3D multiple with archival inkjet, 2017, signed and numbered 35/50 in pencil, published by Flowers Gallery, London, in a perspex presentation box, 630 x 780 x 210mm (24 3/4 x 30 3/4 x 8 1/4in)(overall)

£2,500 - 3,500

€2,900 - 4,100

US\$3,200 - 4,500

# David Spiller (British, 1942-2018)

Lots 224-226

David Spiller's artistic practice, which blends popular culture with childhood memories, is no fluke. Rather, his pop-meets-graffiti artworks - for which he is best known - convey a sense of collectivity. Laced with references to popular culture, from American Pop Art through to boyhood comics and Disney cartoons, his love for recycling and recontextualising imagery find their roots in the defining period of post-war British Pop Art.

Born in 1942 in Kent, England, the young artist completed his graphic design course at the age of 15, before continuing his training at The Slade School of Art in London, where he was taught under the direction of Frank Auerbach and William Coldstream.

Reminiscent of Auerbach's thickly layered works, Spiller's own practice features an array of surface textures from overlapping shapes to sketch-like doodles.

And yet, he is often considered today as an Urban artist. His bold outlined forms covering his large-format works, recall the lines of graffiti art. Borrowed lyrics from the likes of Bob Dylan and the Beatles fill the flat fields of colour and the carefully stencilled forms.

As demonstrated by the selection of prints available for sale here below, Spiller's work is ultimately a celebration of love.

*"I really want to make paintings that put some magic on the wall. Some of them are straightforward things. Some are wild things. But underneath, it says I love you."*



224 <sup>AR</sup>

**DAVID SPILLER (BRITISH, 1942-2018)**

Hold Me (Sylvester)

Screenprint in colours, 2016, on wove, signed, titled and numbered 15/95 in pencil, printed and published by Harwood King Studio, Sussex, with their blindstamp, with full margins, 935 x 940mm (36 7/8 x 37in) (SH)

£1,500 - 2,000  
€1,800 - 2,300  
US\$1,900 - 2,600



225 AR

**DAVID SPILLER (BRITISH, 1942-2018)**

Young Love (Daisy)  
Screenprint and mixed media in colours,  
2011, on wove, signed, numbered 45/75 and  
inscribed 'Young Love' in pencil, printed and  
published by Harwood King Studio, Sussex,  
with their blindstamp, with full margins, 880 x  
880mm (34 5/8 x 34 5/8in)(SH)

£3,000 - 5,000  
€3,500 - 5,800  
US\$3,900 - 6,400



226 AR

**DAVID SPILLER (BRITISH, 1942-2018)**

Forever Young (Donald)  
Screenprint and mixed media in colours,  
2011, on wove, signed, numbered 45/75 and  
inscribed 'Forever Young' in pencil, printed  
and published by Harwood King Studio,  
Sussex, with their blindstamp, with full  
margins, 880 x 880mm (34 5/8 x 34 5/8in)  
(SH)

£3,000 - 5,000  
€3,500 - 5,800  
US\$3,900 - 6,400

# Julian Opie (British, born 1958)

Lots 227 - 233

*"I draw the people waiting to cross a busy road checking their phones and shifting their balance and bags and turn them into models, stand-ins that can be placed and played with."*

– Julian Opie



227 AR

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

Walking in the City (Woman with Phone)  
Lacquered Axson multiple with screenprinting in black, 2012, signed and numbered 18/25 in black ink on the underside, published by Alan Cristea Gallery, London, 267 x 121 x 44mm (10 1/2 x 4 3/4 x 1 3/4in)(overall)

£1,500 - 2,500  
€1,800 - 2,900  
US\$1,900 - 3,200



228 AR

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

Walking in the City (Woman with Belted Coat)  
Lacquered Axson multiple with screenprinting in black, 2012, signed and numbered 18/25 in black ink on the underside, published by Alan Cristea Gallery, London, 257 x 127 x 44mm (10 1/8 x 5 x 1 3/4in)(overall)

£1,500 - 2,500  
€1,800 - 2,900  
US\$1,900 - 3,200



229 AR

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

Walking in the City (Woman with Shopping Bag)  
Lacquered Axson multiple with screenprinting in black, 2012, signed and numbered 18/25 in black ink on the underside, published by Alan Cristea Gallery, London, 260 x 159 x 44mm (10 1/4 x 6 1/4 x 1 3/4in)(overall)

£1,500 - 2,500  
€1,800 - 2,900  
US\$1,900 - 3,200





230



231

230 AR

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

Australian Statuettes

The complete series of seven statuettes, 2018, laser-cut acrylic, two-part statuettes, from the edition of an unknown size, each 260 x 115 x 20mm (10 1/4 x 4 1/2 x 3/4in)(Box)(7)

£1,000 - 1,500  
 €1,200 - 1,800  
 US\$1,300 - 1,900

231 AR

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

Head Series (the complete set of six)

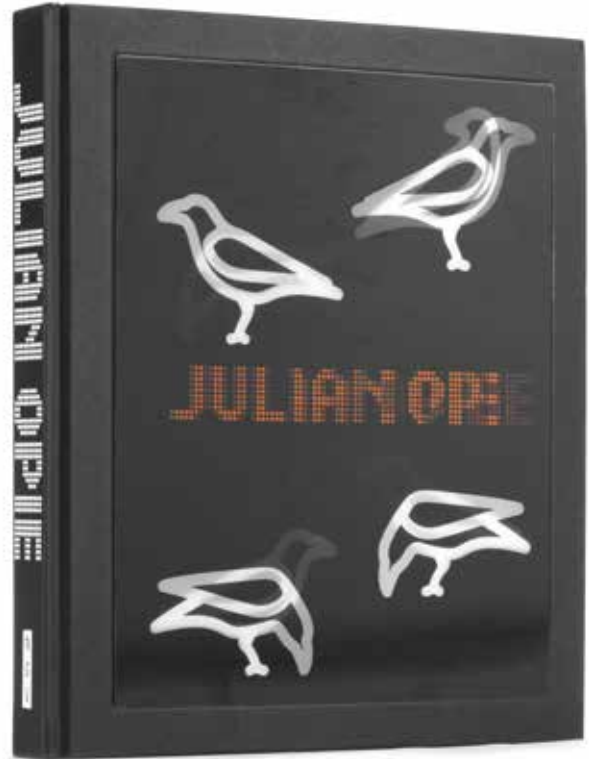
The complete set of six multiples, 2016/2017, each screenprint on acrylic, with the original publisher's packaging, published by the artist's studio, London, dimensions variable, each circa 165 x 140 x 50mm (6 3/8 x 5 3/8 x 3/16in)(6)

£800 - 1,200  
 €930 - 1,400  
 US\$1,000 - 1,500

Titles include: Danielle, Zhiyun, Tina, Ian, Faime, Bobby.



232



232

232 AR

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

Amelia

Lenticular acrylic panel comprising of four inkjet prints in colours, 2018, on lenticular animating lenses, mounted on card, enclosed in an envelope accompanying the exhibition catalogue with lenticular cover, loose as issued, signed in black ink and stamp-numbered 29/50 on the title page, printed by Riot of Colour, London, published on the occasion of the exhibition 'Julian Opie' at the National Gallery of Victoria, Melbourne; 270 x 150mm (10 5/8 x 5 7/8in)(SH); 291 x 258 x 27mm (11 1/2 x 10 1/8 x 1 1/8in)(overall)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,400

233 AR

**JULIAN OPIE (B.1958)**

Woman Taking Off Man's Shirt (Cristea p.244)

Screenprint in colours, 2003, from the edition of an unknown size, published by K21 Kunstmuseum Nordrhein-Westfalen, Düsseldorf, with full margins, 1000 x 600mm (39 3/8 x 23 5/8in)(SH)(unframed)

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900



233



234

234 AR

**DAVID SHRIGLEY (BRITISH, BORN 1968)**

Don't make wild promises which you can't keep  
Offset lithograph, 2004, on archival paper, signed and dated in pencil verso, from the edition of 100, published by Iconoclast Editions, Oakley, California, the full sheet printed to the edges, 580 x 400mm (22 7/8 x 15 3/4in)(SH)(unframed)

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

235 AR

**DAVID SHRIGLEY (BRITISH, BORN 1968)**

Fucking Ace

Screenprint in colours, 2018, on wove, signed, dated and numbered from the edition of 125 verso, published by Jealous Print Studio, London, the full sheet, 760 x 560mm (29 7/8 x 22in)(SH)

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



235



236

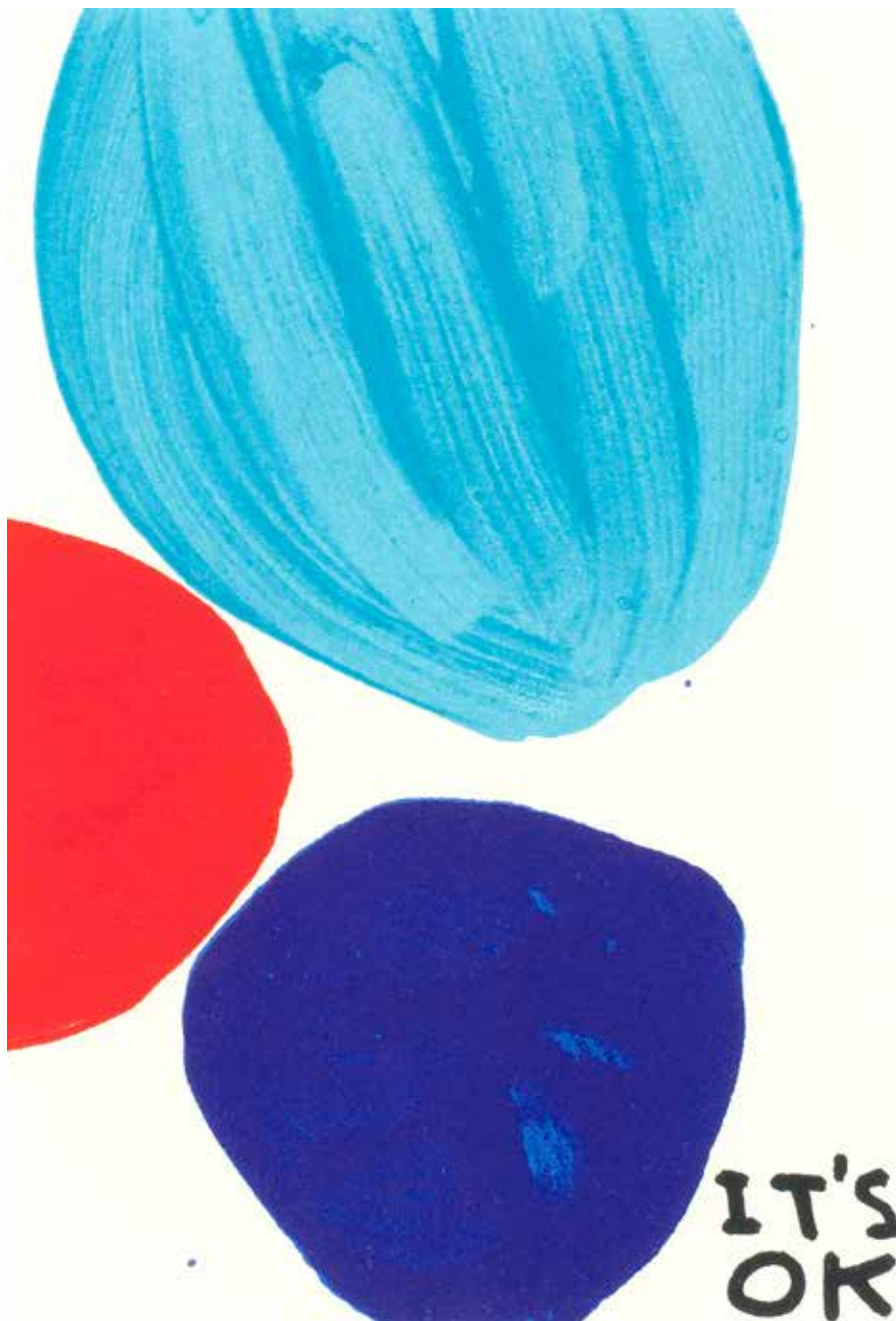
236 AR

**DAVID SHRIGLEY (BRITISH, BORN 1968)**

Sell Your Soul

Screenprint in colours, 2012, on Arches, signed, dated and numbered 82/100 in pencil, published by Hayward Gallery, London, the full sheet, 763 x 575mm (30 x 22 5/8in)(SH)(unframed)

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900



237<sup>AR</sup>

**DAVID SHRIGLEY (BRITISH, BORN 1968)**

It's OK

Screenprint in colours, 2016, on Fabriano, signed and numbered 72/100 in pencil verso, printed and published by Jealous Print Studio, London, the full sheet printed to the edges, 208 x 145mm (8 1/4 x 5 3/4in)(SH)

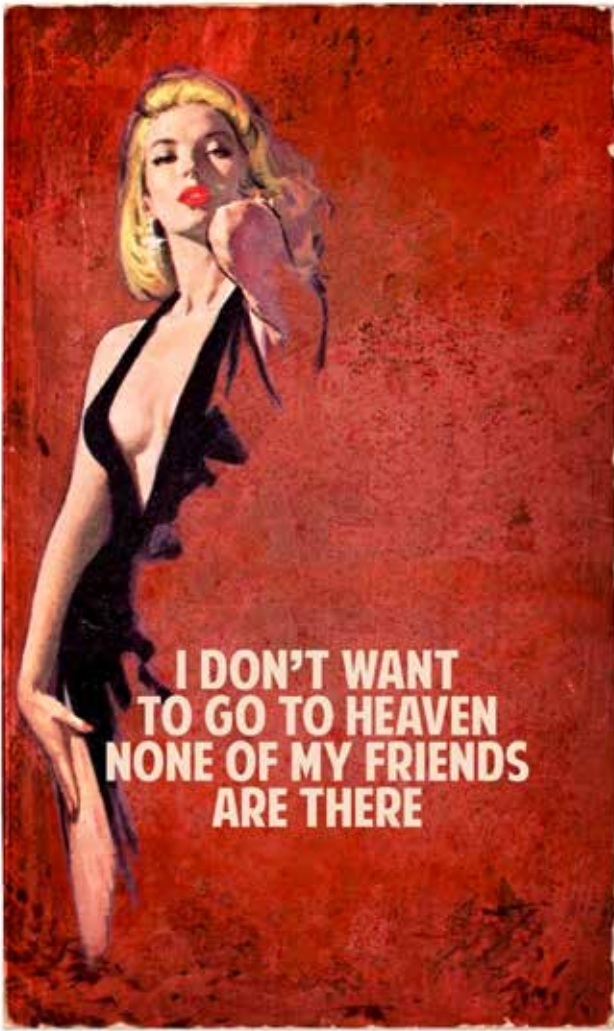
£600 - 800

€700 - 930

US\$770 - 1,000

"I don't think I've ever made any conscious decision to be a comic artist, but to me there's something quite anarchic about comedy."

– David Shrigley



238

238 AR

**THE CONNOR BROTHERS (BRITISH)**

I Don't Want To Go To Heaven

Giclée print in colours with screenprint varnish, 2017, on wove, signed, dated and inscribed 'AP 16/20' in pencil, one of 20 artist's proof aside from the numbered edition of 150, with full margins, 1660 x 1060mm (65 3/8 x 41 3/4in)(SH)(unframed)

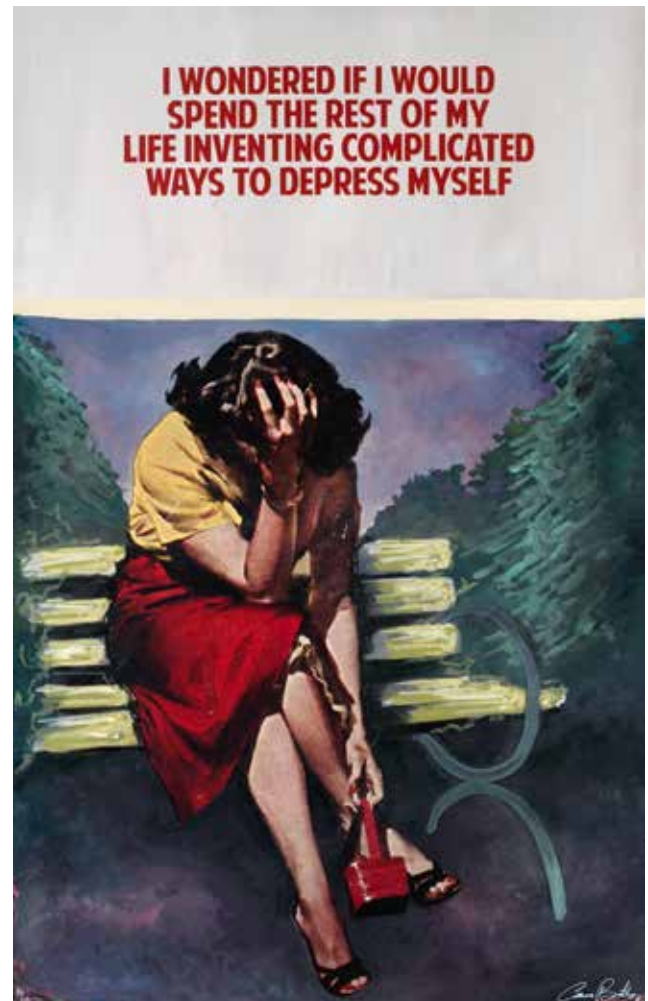
£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

**Provenance**

Hang-Up Gallery, London.



239

239 \* AR

**THE CONNOR BROTHERS (BRITISH)**

Complicated Ways to Depress Myself

Giclée and screenprint in colours with hand-applied acrylic and oil varnish, 2016, on heavy wove, signed, dated and numbered 10/10 in white ink, the full sheet printed to the edges, 112 x 670mm (40 1/8 x 26 3/8in)(SH)(unframed)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,400



240 AR

**THE CONNOR BROTHERS (BRITISH)**

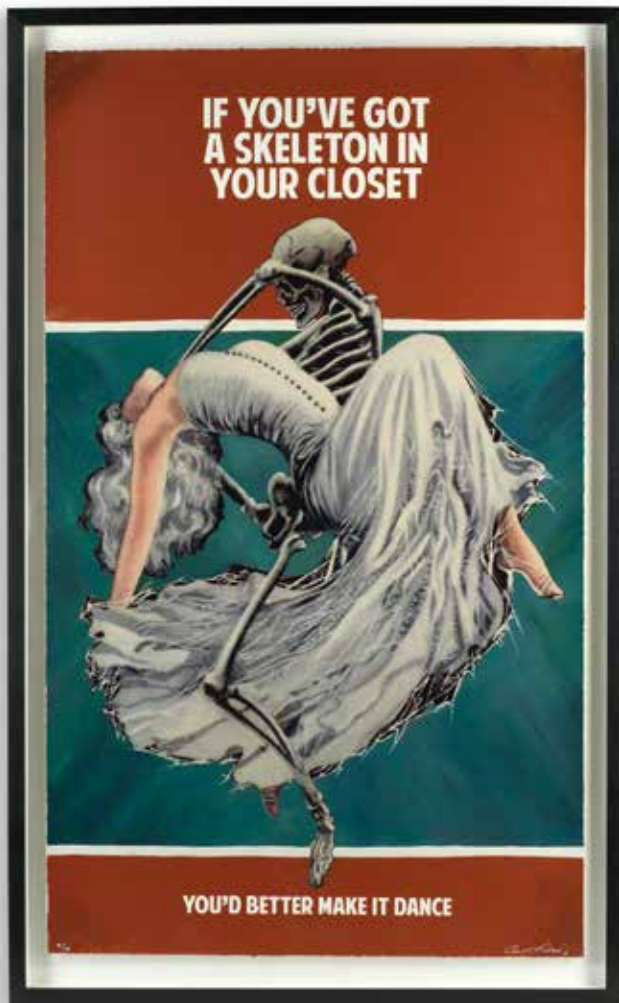
If You've Got a Skeleton

Hand-painted vintage paperback with acrylic and screenprint in colours, 2019, signed in black ink on a label affixed verso, an unique impression from the edition of two, housed in the artist's designated frame, 270 x 205 x 30in (10 5/8 x 8 1/8 x 1 1/4in)(overall)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,400



241 AR

**THE CONNOR BROTHERS (BRITISH)**

If You've Got A Skeleton In Your Closet You'd Better Make It Dance Archival inkjet, screenprint and hand-colouring, 2016, on Somerset, signed, dated and numbered 4/10 in white ink, published by Jealous Print Studio, London, the full sheet printed to the edges, 1120 x 680mm (44 1/8 x 26 3/4in)(SH)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,400



242 AR

**HARLAND MILLER (BRITISH, BORN 1964)**

Penguin Plays – The Me I Never Knew

Screenprint in colours, 2013, on wove, signed, dated and numbered 40/50 in pencil, published by Other Criteria, London, with their blindstamp, the full sheet printed to the edges, 1250 x 1000mm (49 1/4 x 39 3/8in)(SH)

£8,000 - 12,000

€9,300 - 14,000

US\$10,000 - 15,000



243 AR

**HARLAND MILLER (BRITISH, BORN 1964)**

Overcoming Optimism

Screenprint in colours, 2014, on wove, signed and inscribed 'original proof' in white chalk, with further annotations in pencil, a proof aside from the numbered edition of 50, published by Ingleby Gallery, London, the full sheet printed to the edges, 137 x 109mm (54 x 43in) (SH)

£12,000 - 18,000

€14,000 - 21,000

US\$15,000 - 23,000



244



245

244 AR

**BANKSY (BORN 1975)**

Jack and Jill (Police Kids)  
Screenprint in colours, 2005, on wove, numbered 131/350 in pencil, published by Pictures on Walls, London, with their blindstamp, the full sheet, 500 x 700mm (19 5/8 x 27 1/2in)(SH)(unframed)

£7,000 - 10,000  
€8,200 - 12,000  
US\$9,000 - 13,000

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

245 AR

**BANKSY (BRITISH, BORN 1975)**

Grannies  
Screenprint in colours, 2006, on wove, numbered 159/500 in pencil, published by Pictures on Walls, London, with their blindstamp, with full margins, 575 x 765mm (22 5/8 x 30 1/8in)(SH)(unframed)

£6,000 - 8,000  
€7,000 - 9,300  
US\$7,700 - 10,000

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



246<sup>AR</sup>

**BANKSY (BRITISH, B. 1975)**

Girl with Balloon

Screenprint in black and red, 2004, on wove, numbered 409/600 in pencil, published by Pictures on Walls, London, with their blindstamp, the full sheet, 700 x 500mm (27 5/8 x 19 5/8in)(SH)

**£50,000 - 70,000**

**€58,000 - 82,000**

**US\$64,000 - 90,000**

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

# Bambi (British, born 1982)

Lots 247-249

The pseudonym Bambi comes from her childhood nickname 'Bambino'. After studying Fine Arts at Saint Martin's School of Art, Bambi pursued street art as the best forum for her work. Made from detailed hand-drawn, hand-cut stencils, her work is primarily dedicated to spray paints but also screenprints, linocuts and mixed media works. The first piece to gain notoriety featured Amy Winehouse painted in a Camden doorway in 2011. Since then her popularity has continued to grow and she is now one of the UK's most renowned Urban artists. The anonymous artist, who is often dubbed by the press as "The Female

Banksy" mainly focuses her work on contemporary female identity and its relationship to patriarchal culture. Most of her work takes the form of social commentary with a humorous twist, drawing attention to political and social topics.

For example, in the unique screenprint with gold-leaf 'God Save Ma'Queen', Bambi parodies Steve McQueen's 'The Great Escape' featuring Queen Elizabeth II riding a motorcycle with one of her corgis (lot 247).



247

## **BAMBI (BRITISH, BORN 1982)**

God Save Ma'Queen (Unique)  
Unique screenprint in colours with goldleaf, 2019, on Saunders Waterford, signed and inscribed 'U/P' in pencil, an unique impression, printed and published by the artist and Endangered Editions, London, with their blindstamp and an additional authentication ink stamp verso, the full sheet, 760 x 560mm (29 7/8 x 22 1/8in)(SH)

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900

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



248

248

**BAMBI (BRITISH, BORN 1982)**

Weapon of Voice (Unique)

Spray-paint and stencil in colours, 2019, signed and inscribed 'U/P' in pencil, an unique impression, printed and published by the artist and Endangered Editions, London, with their blindstamp and an additional authentication ink stamp verso, the full sheet, 840 x 840mm (33 x 33in)(SH)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

**PLEASE NOTE THIS LOT IS SOLD IN AID OF THE EVE APPEAL CHARITY, UK.**

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

The Eve Appeal, UK:

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

This work includes the names of 22 influential women who the artist feels have used their popularity for positive messaging. In the artist's eyes, the work is about empowering the female voice and highlighting women who have used their voices to contribute and enhance society.

"Art which celebrates women's voices is a perfect way to raise funds and awareness for cutting-edge research in female health. There's a huge equality issue to address in medical research that leaves gynaecological cancers under profiled and underfunded. Bambi sums it up so well with 'Weapon of Voice' - we can't and won't be silenced. The Eve Appeal is honoured to add our voice alongside Bambi's other amazing women and are thrilled that this work is being sold in aid of medical research." – Athena Lamnisos, CEO, The Eve Appeal

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.



249

249

**BAMBI (BRITISH, BORN 1982)**

Beehive With Hummingbird (Amy Winehouse)(Unique)

Spray-paint and stencil in colours with gold leaf, 2019, on wove, signed and inscribed 'U/P' in pencil, an unique impression, printed and published by the artist and Endangered Editions, London, with their blindstamp, the full sheet, 760 x 560mm (29 7/8 x 22in)(SH)

£700 - 1,000

€820 - 1,200

US\$900 - 1,300

**PLEASE NOTE THIS LOT IS SOLD IN AID OF THE WALK THE WALK CHARITY, UK.**

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

Walk the Walk, UK:

This unique artwork depicts Amy Winehouse with a hummingbird which according to the artist symbolizes healing and love.

Walk the Walk is a grant-making breast cancer charity, famous for organising the MoonWalks in London, Scotland and Iceland, and helps to fund research into breast cancer by helping to improve the lives of those with cancer now. Thousands of women and men take part in these iconic night-time walking marathons, wearing the charity's unique brightly decorated bras.

# Sara Pope (British, Born 1973)

Lots 247-249



Contemporary artist Sara Pope is best known for her bold, seductive paintings of voluptuous lips. Taking inspiration from a successful career in the fashion industry as a shoe designer for brands such as Paul Smith, and also her work in magazines as a designer and art director, Sara aims to capture the sensuality and seductive power conveyed by the lips and mouth. Interested in questions of beauty, communication, and the rise of image perfectionism, Sara uses the perspective of her commercial experience to explore these themes.

The starting point is a makeup brush and a lipstick. She paints the models' lips, then, using tricks and techniques of makeup and lighting, she begins the process of creating the perfect lips. She asks the model, to express

different emotions which she captures photographically. Using these shots as inspiration she begins the artwork. The painting process involves several layers of thin oil-diluted paint being overlaid, blending and smoothing the colours extensively at every stage, sometimes also mixing lipstick into the paint. Emulating the stylistic slickness of advertising, the result is glossy, perfect and irresistible.

Pope's work has been shown in numerous exhibitions and art fairs across London and internationally, including Next Street Gallery, Paris, The Saatchi Gallery, London, and The London Original Print Fair at the Royal Academy of Arts. Sara is also the first British female artist in over 70 years to have a piece of work accepted into the Vatican collection.



*"The names for all my pieces are inspired by the names of lipstick shades"*

250 AR

**SARA POPE (BRITISH, BORN 1973)**

Decadence (Pink)

Archival inkjet and white diamond dust, 2017, on Somerset Satin, signed and inscribed 'A/P' in pencil, an artist's proof aside from the numbered edition of 25, printed and published by Jealous Print Studio, London, the full sheet, 103 x 810mm (40 1/2 x 31 7/8in)(SH)

£600 - 800

€700 - 930

US\$770 - 1,000





251 AR

**SARA POPE (BRITISH, BORN 1973)**

Scarlet Starlet (Unique)

An unique screenprint in colours with gold leaf, varnish and hand-painted elements, 2019, on Birch Plywood, signed and titled in red ink verso, from the edition of three, published by Jealous Print Studio, London, 1500mm (59in)(diameter)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,400



252

252 AR

**CHRIS LEVINE (CANADIAN/BRITISH, BORN 1972)**

Marks the Spot (Unique)  
Screenprint in pink with diamond dust, 2018, on Somerset Satin, signed in pencil, an unique impression, published by Jealous Print Studio, London, with the artist's blindstamp, the full sheet, 500 x 500mm (19 5/8 x 19 5/8in)(SH)

£1,500 - 2,000  
€1,800 - 2,300  
US\$1,900 - 2,600

253 AR

**MISS BUGS (BRITISH, ACTIVE 2007)**

Do No Harm: Effective Pain Ingestant (3 works)  
A set of three resin lolly multiples with encapsulated pills and syringes in colours, 2019, from the edition of 900, housed in their original packaging, 180 x 80 x 450mm (7 1/8 x 3 1/8 x 17 3/4in)(Box)(3)

£500 - 700  
€580 - 820  
US\$640 - 900



253

254 AR

**WILLIAM KINGETT (BRITISH)**

Love Affair  
Screenprint in colours with varnish, 2015, on Somerset Tub, signed and inscribed 'AP', an artist's proof aside from the numbered edition of 50, published by Jealous Print Studio, London, 420 x 10250mm (16 1/2 x 40 3/8in) (SH)

£500 - 700  
€580 - 820  
US\$640 - 900



254

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.

255 AR

**CHARMING BAKER (BRITISH, BORN 1964)**

Study for a Portrait of an Unknown Woman  
Archival inkjet and screeprint in colours,  
with varnish and hand-applied acrylic,  
on Somerset Satin, signed and inscribed  
'A/P' in pencil, an artist's proof aside from  
the numbered edition of 80, co-published  
by Jealous Print Studio, London and Paul  
Stolper, London, with the artist's and  
publishers' blindstamps, the full sheet, 940 x  
760mm (37 x 29 7/8in)(SH)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500



255



256

256 AR

**CHARMING BAKER (BRITISH, BORN 1964)**

The Only Thing I'm Sure Of Is That I'm Sure  
Of Nothing

Screenprint with hand-routed elements and  
laser cutting in colours, 2013, on birch ply,  
housed in the artist's designated frame,  
signed in black pencil, numbered 29/35 in  
black ink, printed by the artist, published by  
Jealous Print Studio, London, with the artist's  
and publisher's carved stamps, the full sheet  
printed to the edges, 1260 x 1030mm (49  
5/6 x 40 1/2in)(overall)

£1,500 - 2,000

€1,800 - 2,300

US\$1,900 - 2,600



257 AR

**MICHAEL CRAIG-MARTIN R.A. (IRISH, BORN 1941)**

Book, from 'Drawing'  
 Letterpress printing in colours, 2015, on white Zerkall, signed, dated and numbered 22/50 in pencil, with the accompanying deluxe edition cloth-bound book comprising of 300 letterpress illustrations, printed by Thumbprint Editions, London, published by Enitharmon Editions, London, the full sheet, loose as issued, both housed in the original solander box, 500 x 475mm (19 3/4 x 18 3/4in)(SH); 535 x 504 x 90mm (21 1/8 x 21 1/4 x 3 3/8in)(Box)

£1,000 - 1,500  
 €1,200 - 1,800  
 US\$1,300 - 1,900

257

258

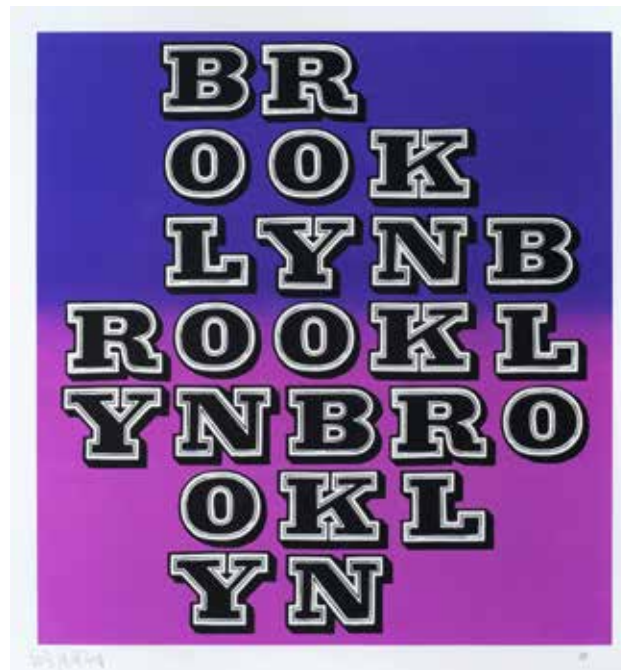
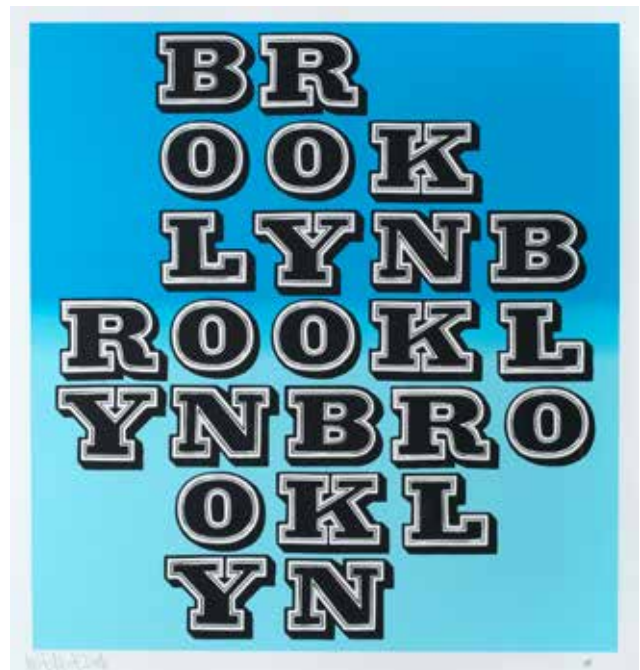
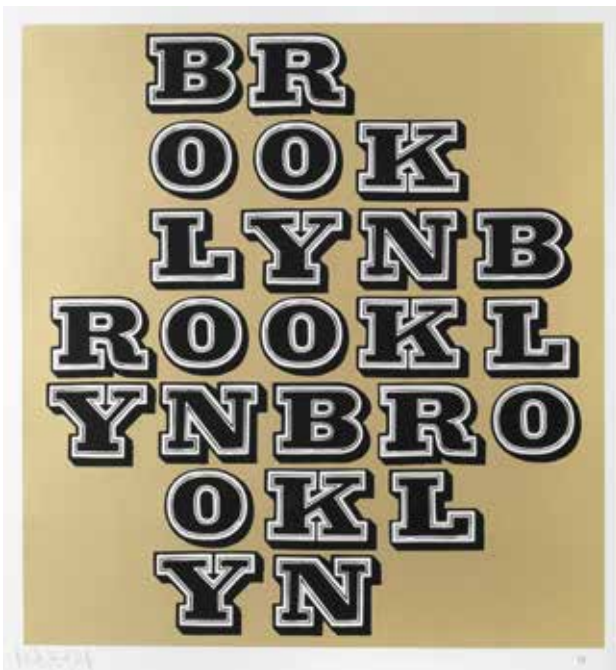
**JONAS WOOD (AMERICAN, BORN 1977)**

Large Shelf Still Life  
 Offset lithograph printed in colours, 2017, on wove, stamped with the artist's name, title, date and exhibition verso, from an edition of unknown size, this poster is published on the occasion of 'Shio Kusaka & Jonas Wood' exhibition by Voorlinden Museum, Netherlands, the full sheet printed to the edges, 585 x 585mm (23 x 23in)(SH) (unframed)

£500 - 700  
 €580 - 820  
 US\$640 - 900



258



259 AR

**BEN EINE (BRITISH, BORN 1970)**

Brooklyn Series

The complete set of ten screenprints in colours, 2016, on Somerset Satin, signed, dated and inscribed 'P/P' in pencil, ten printer's proofs aside from the numbered edition of 15, published by Jealous Print Studio, London, with the artist and publisher's blindstamps, the full sheets, 812 x 765mm (31 7/8 x 30 1/8in)(SH)(seven unframed)(10)

£2,500 - 3,500

€2,900 - 4,100

US\$3,200 - 4,500



260 AR

**JAKE & DINOS CHAPMAN (BRITISH BORN 1962 AND 1966)**

Drawing IV, from 'The Chapman Family Collection'  
Etching with platetone, 2002, on wove, signed and inscribed 'ed  
1/3' in pencil', a rare impression of only three produced, printed and  
published by White Cube, London, with full margins, 1190 x 990mm  
(42 7/8 x 39in)(PL)

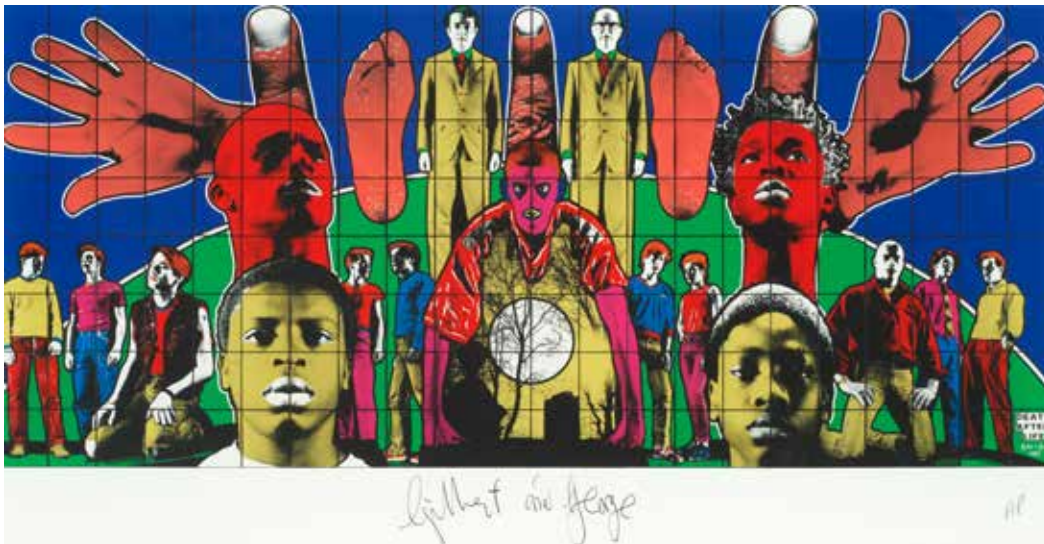
£4,000 - 6,000  
€4,700 - 7,000  
US\$5,100 - 7,700



261



262



263

261 AR

**CRAIGIE AITCHISON (BRITISH, 1926-2009)**

Indian Crucifixion  
Screenprint in colours, 2003, on wove, signed, dated and inscribed 'A/P VI/X' and 'Indian print' verso, one of ten artist's proofs aside from the numbered edition of 75, additionally signed and dated in black ink recto, published by Advanced Graphics, London, the full sheet printed to the edges, 752 x 600mm (29 5/8 x 23 5/8in)(SH)

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

**Provenance**

Gifted by the artist to the present owner.

262 AR

**CRAIGIE AITCHISON (BRITISH, 1926-2009)**

Candy Dead  
Screenprint in colours, 2002, on wove, signed, dated and numbered 26/75 in pencil verso, printed and published by Advanced Graphics, London, the full sheet printed to the edges, 305 x 255mm (12 x 10in)(SH)

£700 - 1,000  
€820 - 1,200  
US\$900 - 1,300

263 AR

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

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

£600 - 800  
€700 - 930  
US\$770 - 1,000



A/P

'The Booking Hall'

Ussell 83

264 AR

**LEON KOSSOFF (BRITISH, 1926-2019)**

The Booking Hall

Etching, 1983, on wove, signed, titled, dated and inscribed 'A/P' in pencil, an artist's proof aside from the numbered edition of 100, printed by Studio Prints, London, with their blindstamp, with full margins, 413 x 362mm (16 1/4 x 14 1/4in)(SH)(unframed)

£600 - 800

€700 - 930

US\$770 - 1,000



265 AR

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

The Independent (Red)

Screenprint in colours, 2008, signed by the artist and Bono, numbered 12/300 in pencil, co-published by Other Criteria, London and The Independent in aid of the Global Fund, the full sheet, 580 x 445in (22 7/8 x 17 1/2in)(l)

£1,500 - 2,000

€1,800 - 2,300

US\$1,900 - 2,600

This edition was published on the occasion of World Aids Day, 1st December 2007, and is a replica of the front page of The Independent newspaper from 16th May 2006. The frontpage was designed by Hirst while Bono was a guest editor for the RED edition.

266 AR

**ANISH KAPOOR (BRITISH, BORN 1954)**

Untitled

Polymer gravure etching in colours, 2014, on BFK Rives, signed and numbered 20/150 in pencil, with full margins, 320 x 380mm (12 5/8 x 15in)(SH)

£1,200 - 1,800

€1,400 - 2,100

US\$1,500 - 2,300



265



266

AAAAARR  
 RRRRRRGG  
 GGGGGHH  
 YHHHHHH  
 HHHH!!!



267



268



267

**VARIOUS ARTISTS**

Other Men's Flowers

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

£500 - 700  
 €580 - 820  
 US\$640 - 900

268

**VARIOUS ARTISTS**

Chelsea Arts Club Centenary Portfolio

The complete portfolio, 1991, comprising 16 screenprints in colours, on wove, each signed, dated and numbered 95/100 in pencil (one in pen), with title-page and artists' biographies, this copy numbered 95 in brown ink on commemorative stickers, published by Coriander Press for the Chelsea Arts Club centenary, with their blindstamp, the full sheets, loose as issued, within the original green linen covered box, overall 635 x 480mm (25 x 18 7/8in)(Folio)

£1,200 - 1,800  
 €1,400 - 2,100  
 US\$1,500 - 2,300

Contributing artists include Ivor Abrahams, Peter Blake, Shelagh Cluett, Barry Flanagan, Paul Huxley, Gwyther Irwin, Barry Martin, Peter Sedgley, Niel Bally, Sandra Blow, Jeffrey Edwards, Patrick Hughes, Albert Irwin, Tim Mara, Patrick Procktor and Stan Smith.



269

269 AR

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

Wild Duck (Rosenthal 72)  
Etching and aquatint, 1990, on Arches, signed and inscribed '25/25 AP' in pencil, one of twenty-five artist's proofs aside from the numbered edition of 75, printed by Culford Press, London, published by the National Art Collections Fund, London, with the printer's blindstamp, with full margins, 610 x 500mm (24 x 19 5/8in)(SH)

£500 - 700  
€580 - 820  
US\$640 - 900

270 AR

**TONY BEVAN R.A. (BRITISH, BORN 1951)**

Portrait Head and Neck  
Woodcut printed in black, 1994, on Japon, signed, dated and numbered 88/98 in pencil, with full margins, 730 x 545mm (28 3/4 x 21 1/2in)(B)(unframed)

£500 - 700  
€580 - 820  
US\$640 - 900

271 AR

**FIONA RAE R.A. (BRITISH, BORN 1963)**

Untitled, from '500 Paintings for Witte de With'  
Set of four works, 1990, oil and acrylic on plastic, each a unique variation, numbered from the edition of 500 on a label affixed verso, 120 x 100mm (4 3/4 x 4in)(and smaller)(4)

£800 - 1,200  
€930 - 1,400  
US\$1,000 - 1,500



270



271



272<sup>AR</sup>

**ANSELM REYLE (GERMAN, BORN 1970)**

Untitled (Unique)

An unique multiple, 2009, acrylic on canvas, from the edition of 100 with unique colour variations, signed and numbered 70/100 in black ink on the justification page of the accompanying book 'The Art of Anselm Reyle', published by DuMont Verlag, Cologne, housed in original cloth-covered case, 404 x 682 x 30mm (15 7/8 x 26 7/8 x 1 1/8in)(Multiple)

£1,800 - 2,200

€2,100 - 2,600

US\$2,300 - 2,800



273 AR

**ERIKA HEGEWISCH (BORN 1937)**

Vom Licht ins Dunkel

The complete portfolio of nine etchings, some with hand-colouring, 2000, on Somerset, each signed, dated and numbered 12/35 in pencil, with text and justification page, printed by Till Verclas, Hamburg, published by Merlin Verlag, Gifkendorf, with full margins, housed in the original grey portfolio case, 520 x 410mm (20 1/2 x 16 1/8in)(overall); together with three exhibition catalogues (4)

**£1,000 - 1,500**

**€1,200 - 1,800**

**US\$1,300 - 1,900**



274 AR

**MARLENE DUMAS (SOUTH AFRICAN/BRITISH, BORN 1953)**

Alan Turing  
Piezographic print, 2015, on wove, signed, dated and numbered 39/100 in pencil, printed by Bernard Ruijgrok Piezografie, Amsterdam, published by Tate, London, with the printer's blindstamp, with full margins, 440 x 350mm (17 3/8 x 13 3/4in)(SH)

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900

274



275

**SHEPARD FAIREY (AMERICAN, BORN 1970)**

Bob Marley: Slave Driver  
Screenprint in colours, 2015, on wood, signed, dated and inscribed 'AP' in pencil, an artist's proof aside from the numbered edition of 6, additionally signed, dated and inscribed 'AP' in pencil verso, housed in the artist's designated frame, 623 x 470 x 30mm (24 1/2 x 18 1/2 x 1 1/8in)(overall)

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

275

276

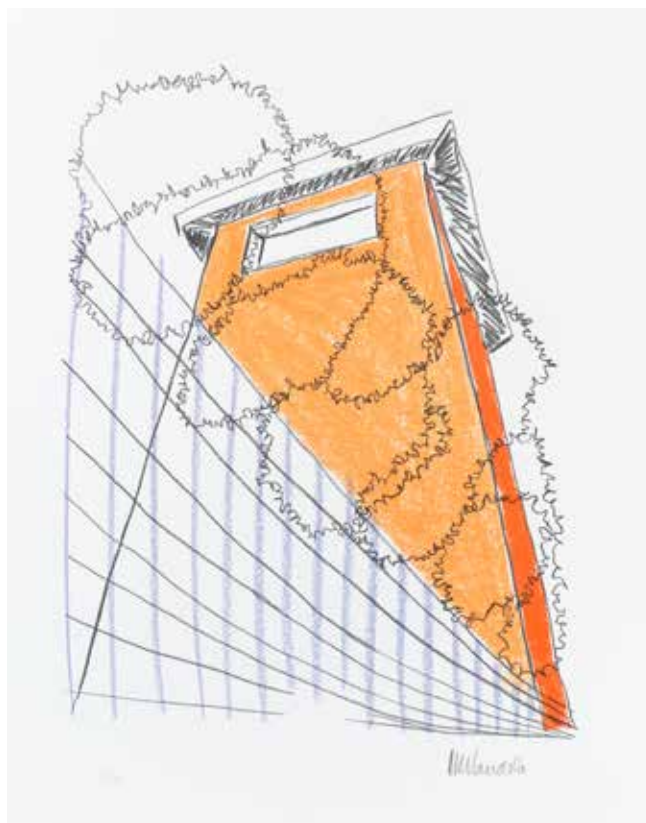
**NELSON MANDELA, THE GUARD TOWER**

The Guard Tower, from 'Reflections of Robben Island'  
Lithograph printed in colours, on wove, signed and numbered  
66/350 in pencil, printed by Michaelis School of Fine Art, University  
of Cape Town, South Africa, published by Touch of Mandela, Cape  
Town, with the publisher's blindstamp, the full sheet, loose as issued,  
housed in the original black cloth-covered case together with another  
print by Grant Warren, 510 x 403mm (20 x 15 7/8in)(SH)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900



276



277

277

**NELSON ROLIHLAHLA MANDELA (SOUTH AFRICAN, 1918-2013)**

Hand of Africa (Right Hand), from 'Impressions of Nelson Mandela'  
Lithograph printed in black, on BFK Rives, signed and numbered  
590/1000 in pencil, printed by Michaelis School of Fine Art, University  
of Cape Town, South Africa, published by Touch of Mandela, Cape  
Town, with the publisher's blindstamp, the full sheet, loose as issued,  
housed in the original black cloth-covered slipcase, 660 x 500mm  
(26 x 19 3/4in)(SH)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900



278

**VARIOUS ARTISTS**

20 Jahre Vogue (1979-1999)

A portfolio comprising of 36 offset lithographs printed in colours, 1999, on glossy wove, numbered 1115/2000 in black ink, with justification and title page, published by Condé Nast, Verlag GmbH, Munich, on the occasion of Vogue Germany's 20th anniversary, the full sheets loose as issued, housed in the original black cloth-covered portfolio case, 615 x 440 x 32mm (24 1/4 x 17 1/4 x 1/4in)(overall)

£500 - 700

€580 - 820

US\$640 - 900





279

**HIROSHI SUGIMOTO (JAPANESE, BORN 1948)**

South Pacific Ocean, Maraenui, #328, from 'Time Exposed Series'  
Offset photo-lithograph, 1990-91, on glossy wove, with embossed  
title, date and series number, from the edition of 500, published by  
Kyoto Shoin Intl., Tokyo, the full sheet, 238 x 308mm (9 3/8 x 12  
1/8in)(SH)

£600 - 800

€700 - 930

US\$770 - 1,000



279

280

**HIRSCH PERLMAN (AMERICAN, BORN 1960)**

Apparatum Armorum Ineptum #10

Silver gelatin print, 2003-4, on glossy wove, signed with the artist's  
initials and numbered 1/5 in black ink verso, with margins, 572 x  
700mm (22 1/2 x 27 1/2)(l)

£700 - 1,000

€820 - 1,200

US\$900 - 1,300



280

281 AR

**GILLIAN WEARING (BRITISH, 1963)**

Olia

C-print in colours, 2003, on glossy wove, signed and numbered  
54/100 in black ink verso, printed by Goldenshot, London, published  
by Counter Editions, London, with full margins, 607 x 505mm (23 7/8  
x 19 7/8in)(SH)

£500 - 700

€580 - 820

US\$640 - 900



281



282



283



284



285

282

**KAWS (AMERICAN, BORN 1974)**

Small Lie (Brown); Small Lie (Black); Small Lie (Grey)  
Set of three multiples, 2017, painted vinyl housed in original Medicom packaging, each printed with the artist's name, date, fabricator and title 'KAWS..17 SMALL LIE MEDICOM TOY CHINA' on the underside, fabricated by Medicom Toy, Japan, each 129 x 122 x 275mm (5 1/8 x 4 7/8 x 10 7/8in)(3)

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900

283

**KAWS (AMERICAN, BORN 1974)**

BFF Companion (MoMA)  
Painted cast vinyl multiple, 2017, printed with the artist's name, date and fabricator on the underside, from the edition of an unknown size, fabricated by Medicom Toy, Japan, housed in original Medicom packaging, 360 x 170 x 100mm (14 1/8 x 6 3/4 x 4in)(overall)

£500 - 700  
€580 - 820  
US\$640 - 900

284<sup>AR</sup>

**GORDON CHEUNG (BRITISH, BORN 1975)**

Tree  
Pyrographic laser etching with newspaper collage and spray paint on board, 2010, signed, titled, dated and numbered 2/10 in black ink on reverse of the frame, 395 x 296mm (15 5/8 x 11 5/8in)(SH)

£700 - 1,000  
€820 - 1,200  
US\$900 - 1,300

285<sup>AR</sup>

**ERRÓ (ICELANDIC, BORN 1932)**

One Plate, from 'L'ultima visita di Mao a Venetia'  
Lithograph printed in colours, 2002, on wove, signed, dated and inscribed 'MAO 2/6' in pencil, a proof aside from the numbered edition of 120, published by Edition Cercle d'Art, Paris, with their blindstamp, the full sheet, 590 x 450mm (23 1/4 x 17 3/4in)(SH) (unframed)

£500 - 700  
€580 - 820  
US\$640 - 900



286



287



288



289

286

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

Pumpkin (Red & Yellow)

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

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

287

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

Pumpkin Multiple (Yellow)

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

£500 - 700

€580 - 820

US\$640 - 900

288

**JOHN GIORNO (AMERICAN, BORN 1936)**

Sex with Strangers

Screenprint in colours, 1991, on wove, signed, dated and numbered 67/75 in pencil, with the artist's copyright inkstamp verso, the full sheet, 1017 x 762mm (40 x 30in)(SH)(unframed)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

289

**AFTER LOUISE BOURGEOIS**

Untitled (I Have Been To Hell and Back)

Embroidered thread in red, on cotton handkerchief, 1996, printed signature and numbered 104/1000 in black ink recto, published by Third Drawer Down, Melbourne for Tate Modern, London, folded as issued in the original envelope, 298 x 298mm (11 3/4 x 11 3/4in)(SH)

£500 - 700

€580 - 820

US\$640 - 900

# An Important Collection of Works by James Gillray

Wednesday 18 December at 4pm (Lots 290-352)

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## **JAMES GILLRAY (BRITISH, 1756 – 1815)**

The following private collection features a selection of etchings by the leading 18th century caricaturist James Gillray (1756 – 1815) who continues to inspire satirists today. Spanning the last three decades of the late 18th and early 19th centuries, this impressive display of works by Gillray represents an outstanding body of political satire etched in comic obscenity and savage wit. The sheer quantity of Gillray's artistic output reflects the British public's thirst for politics at a historical moment of journalistic decline. Not only were the papers heavily taxed, but their content appeared as both dry and lacking in political opinion to the contemporary reader. For access to newspapers, one turned to the coffee-house, and it is precisely in these dwellings where Gillray's artistic career fully flourished, developing his figures on those whom entered and passionately took part in debate. Capitalising on the upper-class's demand and curiosity for engaging content, Gillray's uniquely hand-coloured etchings in vivid pigments and complex imagery, offered an alternative form of social and political criticism to the conservative newspaper format. Posted daily on the shopfront window of Gillray's publisher-printseller Hannah Humphrey's print shop, as illustrated in Gillray's famous 'Very Slippery-Weather' etching of 1808 (lot 249), his illustrations today can be regarded as precursors for the modern illustrated press, utilising the full potential of the printed medium to sway public opinion. In more recent times, Gillray's etchings offer a rich catalogue of images for political cartoonists to reference as demonstrated by globally renowned cartoonists, Ralph Steadman and Steve Bell.

The collection, arranged in chronological order, illustrates Gillray's ability to spread propagandist imagery through a humorous lens, leaving it up to

the viewer to uncover the hidden messages. Whilst Gillray's etchings first appear fantastical in subject matter, on close reading, it soon becomes apparent their significance as historical images, offering political snapshots of 18th century British politics. The artist himself was actively involved in the politics of the day and was closely tied to the political leaders of the ruling government. By 1795 Gillray met with George Canning, then a close friend of William Pitt, Britain's prime minister, and began contributing to Canning's Tory magazine, the *Anti-Jacobin*, founded in opposition to the radicalism of the French Revolution. In fact, Canning arranged for Gillray to receive regular payments from the government as a reward for any form of criticism aimed at the opposition party of the day, the Whigs. A case in point is, 'L'Assemblée Nationale; - or - Grand co-operative meeting at St. Ann's Hill' (Lot 325), a particularly rare print, showing Charles James Fox, a prominent British Whig statesman, holding a reception with friends including a rare depiction of the Prince Regent, on the far right margin, all opposed to the government. In another one, titled 'Visiting the Sick' (Lot 335), Gillray portrays Charles Fox again, this time in a somewhat less favourable light, sitting in an arm chair and obviously in ill health. It is these exaggerated forms of satirised expressions that were particularly powerful as images and subsequently helped to shape public opinion, all veiled through a comic lens. The complexity of Gillray's subjects often reveal the artist's ability to use artistic licence in order to dramatize representations of political figures, and in a sense, speak more emphatically than any other form of contemporary media. Some of these works have an added layer of significance since they originate from the esteemed Minto Wilson collection.



290



291



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293

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**JAMES GILLRAY (BRITISH, 1757-1815)**

The Grand-Signor Retiring (BM 8807)

Etching with hand-colouring, 1769, on wove, published by H. Humphrey, London, with trimmed margins, 235 x 335mm (9 1/4 x 13 1/4in)(PL)(unframed)

£500 - 700

€580 - 820

US\$640 - 900

291

**JAMES GILLRAY (BRITISH, 1757-1815)**

Nightly Visitors, at St. Ann's Hill (BM 9244)

Etching and aquatint with hand-colouring, 1778, on wove published by H. Humphrey, London, with margins, 360 x 257mm (14 1/8 x 10 1/8in)(PL)(unframed)

£700 - 1,000

€820 - 1,200

US\$900 - 1,300

292

**JAMES GILLRAY (BRITISH, 1757-1815)**

Guy-Vaux & Judas-Isariot (BM 6022)

Etching with hand-colouring, 1782, on laid, published by E. D'Achery, London, with trimmed margins, 250 x 355mm (9 7/8 x 13in)(PL)(unframed)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

293

**JAMES GILLRAY (BRITISH, 1757-1815)**

Billy Lackbeard and Charley Blackbeard playing at Football; The Introduction (BM 6406)

Etching with hand-colouring, 1784, on wove, published by W. Humphrey, London, with trimmed margins, 247 x 333mm (9 3/4 x 13 1/8in)(SH)(unframed); together with 'The Introduction', etching with hand-colouring, 1797, on laid, published by H. Humphrey, London, with margins, 265 x 365mm (10 3/8 x 14 3/8in)(PL)(unframed)(2)

£500 - 700

€580 - 820

US\$640 - 900



294

**JAMES GILLRAY (BRITISH, 1757-1815)**

The National Assembly Petrified. The National Assembly Revivified  
(BM 7883)

Etching with hand-colouring, 1791, on wove, published by S. W.  
Fores, London, with full margins, 415 x 295mm (16 3/8 x 11 5/8in)  
(PL)(unframed)

£700 - 1,000

€820 - 1,200

US\$900 - 1,300

295

**JAMES GILLRAY (BRITISH, 1757-1815)**

Patriots amusing themselves; - or Swedes Practising at a Post (BM 8082)  
Etching with hand-colouring, 1792, on laid, published by H. Humphrey, London, with trimmed margins, 257 x 345mm (10 1/8 x 12 5/8in)(SH)(unframed)

£500 - 700  
€580 - 820  
US\$640 - 900



295

296

**JAMES GILLRAY (BRITISH, 1757-1815)**

The Power of Beauty;—St. Cecilia Charming the Brute;—or—the Seduction of the Welch Ambassador (BM 8158)  
Etching with hand-colouring, 1792, on laid, published by H. Humphrey, London, with margins, 265 x 365mm (10 3/8 x 14 3/8in) (SH)(unframed)

£500 - 700  
€580 - 820  
US\$640 - 900



296

297

**JOHN BOYNE (BRITISH, 1750-1810)**

Banditti  
Etching with hand-colouring, 1793, on wove, published by Edward Hedges, with margins, 270 x 355mm (10 5/8 x 14in)(SH)(unframed)

£500 - 700  
€580 - 820  
US\$640 - 900



297



298

298

**JAMES GILLRAY (BRITISH, 1757-1815)**

Polonius (BM 8649)

Etching with hand-colouring, 1795, on wove, published by H. Humphrey, London, with margins, 245 x 348mm (9 5/8 x 13 5/8in)(PL) (unframed)

£500 - 700

€580 - 820

US\$640 - 900



299

299

**JAMES GILLRAY (BRITISH, 1757-1815)**

Promis'd Horrors of the French Invasion, - or - Forcible Reasons for negotiating a Regicide Peace (BM 8826)

Etching and with hand-colouring, 1796, on heavy wove, published by H. Humphrey, with margins, 335 x 445 (13 1/4 x 17 1/2in)(SH) (unframed)

£1,200 - 1,800

€1,400 - 2,100

US\$1,500 - 2,300



300

300

**JAMES GILLRAY (BRITISH, 1757-1815)**

Hackney Meeting (BM 8782)

Etching with hand-colouring, 1796, on wove, published by H. Humphrey, with trimmed margins, 247 x 248mm (9 3/4 x 9 3/4in)(PL) (unframed)

£500 - 700

€580 - 820

US\$640 - 900





301

301

**JAMES GILLRAY (BRITISH, 1757-1815)**

The Hustings (BM 8804)  
 Etching with hand-colouring, 1796, on wove, published by H. Humphrey, London, with margins, 350 x 255mm (13 3/4 x 10in)(SH) (unframed)

£500 - 700  
 €580 - 820  
 US\$640 - 900

302

**JAMES GILLRAY (BRITISH, 1757-1815)**

Democratic Levelling; -alliance a la Françoise;-or-the Union of the Coronet & Clister-pipe (BM 878)  
 Etching with hand-colouring, 1796, on wove, published by H. Humphrey, London, with trimmed margins, 350 x 260mm (13 3/4 x 10 1/4in)(SH)(unframed); together with 'Thomas Rowlandson (London 1756-1827), The Fall of Dagon - or Rare News for Leadenhall Street', etching with hand-colouring, on laid, 1784, published by W. Humphrey, London, with trimmed margins laid onto wove, 215 x 296mm (8 1/2 x 11 5/8in)(PL)(unframed)(2)

£500 - 700  
 €580 - 820  
 US\$640 - 900



302



303

303

**JAMES GILLRAY (BRITISH, 1757-1815)**

Glorious Reception of the Ambassador of Peace, on his Entry into Paris (BM 8828)  
 Etching with hand-colouring, 1796, on wove, published by H. Humphrey, London, with narrow margins, 260 x 365mm (10 1/4 x 14 3/8in)(SH)(unframed)

£500 - 700  
 €580 - 820  
 US\$640 - 900



304

**JAMES GILLRAY (BRITISH, 1757-1815)**

The Daily-Advertiser (BM 8981.B)

Etching with hand-colouring, 1797, on wove published by H.

Humphrey, London, with narrow margins, 365 x 260mm (14 3/8 x 10 1/4in)(PL)(unframed)

£500 - 700

€580 - 820

US\$640 - 900

305

**JAMES GILLRAY (BRITISH, 1757-1815)**

Pigs Meat;-or-The Swine Flogg'd out of the Farm Yard (BM 9230)

Etching with hand-colouring, 1798, on wove, published by H.

Humphrey, London, with margins, 350 x 250mm (13 3/4 x 9 7/8in) (PL)(unframed)

£500 - 700

€580 - 820

US\$640 - 900

304



306

**JAMES GILLRAY (BRITISH, 1757-1815)**

French Habits (BM 9196-9201, 9210-9213)

Eleven etchings with aquatint and hand-colouring, 1798, on various

papers, published by H. Humphrey, London, with trimmed margins, 260 x 195mm (10 1/4 x 7 5/8in)(and similar)(PL)(unframed)(11)

£3,000 - 5,000

€3,500 - 5,800

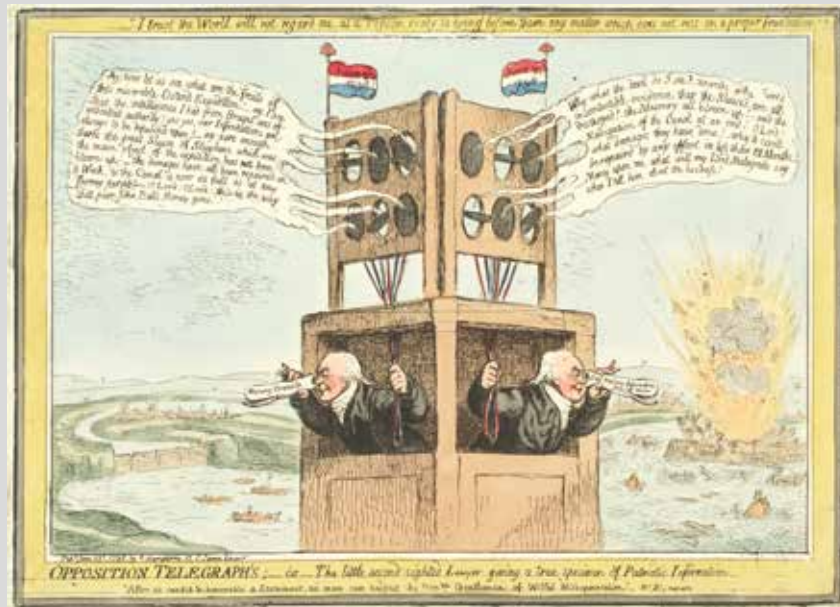
US\$3,900 - 6,400

305





307



308

307

**JAMES GILLRAY (BRITISH, 1757-1815)**

Horrors of the Irish-Union; -Botheration of poor Pat-or-a Whisper across the Channel (BM 9284)  
 Etching with hand-colouring, 1798, on wove, published by H. Humphrey, London, with trimmed margins, 226 x 346mm (8 7/8 x 13 5/8in)(PL)(unframed); together with 'Elegance Democratique', etching with hand-colouring, 1799, on wove, published by H. Humphrey, London, with full margins, 365 x 257mm (14 1/2 x 10 1/8in)(PL)(unframed) (2)

£600 - 800  
 €700 - 930  
 US\$770 - 1,000

308

**JAMES GILLRAY (BRITISH, 1757-1815)**

Opposition Telegraph's; -or-The little Second-Sighted Lawyer Giving a True Specimen of Patriotic Information (BM 9232)  
 Etching with hand-colouring, 1798, on wove, published by H. Humphrey, London, with narrow margins, 257 x 361mm (10 1/8 x 14 1/8in)(PL)(unframed)

£700 - 1,000  
 €820 - 1,200  
 US\$900 - 1,300



309



310

309

**JAMES GILLRAY (BRITISH, 1757-1815)**

Stealing Off; -or- Prudent Secession (BM 9263)

Etching and aquatint with hand-colouring, 1798, on wove, published by H. Humphrey, London, with narrow margins, 255 x 362mm (10 x 14 1/4in)(PL)(unframed)

£500 - 700

€580 - 820

US\$640 - 900

310

**JAMES GILLRAY (BRITISH, 1757-1815)**

A Peep into the Cave of Jacobinism (BM 9243)

Etching with hand-colouring, 1798, on wove, published by J. Wright, London, with margins, 193 x 263mm (7 5/8 x 10 3/8in)(PL)(unframed)

£700 - 1,000

€820 - 1,200

US\$900 - 1,300



311

**JAMES GILLRAY (BRITISH, 1757-1815)**  
 Egyptian Sketches; Mamlouk et Hussard Republican; L'infanterie Française en Egypt; Buonaparté Leaving Egypt, from 'The Expedition to Egypt' (BM 9355)  
 Four etchings with hand-colouring, 1799, on wove, published by H. Humphrey, London, 265 x 376mm (10 x 14 3/4in)(and smaller) (PL)(unframed)(4)

£1,200 - 1,800  
 €1,400 - 2,100  
 US\$1,500 - 2,300





312



313



314

312

**JAMES GILLRAY (BRITISH, 1757-1815)**

A Man of Importance (BM 9386 )  
 Etching with hand-colouring, 1799, on wove,  
 published by H. Humphrey, London, with  
 narrow margins, 360 x 255mm (14 1/8 x 10)  
 (SH)(unframed)

£500 - 700  
 €580 - 820  
 US\$640 - 900

313

**JAMES GILLRAY (BRITISH, 1757-1815)**

The High German Method of Destroying  
 Vermin at Rat-stadt (BM 9389)  
 Etching with hand-colouring, 1799, on wove,  
 published by H. Humphrey, London, with  
 margins, 272 x 373mm (10 3/4 x 14 3/4in)  
 (SH)(unframed)

£600 - 800  
 €700 - 930  
 US\$770 - 1,000

314

**JAMES GILLRAY (BRITISH, 1757-1815)**

The State of the War -or- the Monkey-Race in  
 Danger (BM 9388)  
 Etching with hand-colouring, 1799, on wove,  
 published by H. Humphrey, London, with  
 trimmed margins, 262 x 365mm (10 3/8 x 14  
 3/8in)(SH)(unframed)

£700 - 1,000  
 €820 - 1,200  
 US\$900 - 1,300



315



315



316

315

**JAMES GILLRAY (BRITISH, 1757-1815)**

Lilliputian-Substitutes, Equipping for Public Service (BM 9722)  
 Etching with hand-colouring, 1801, on wove, published by H. Humphrey, London, with margins, 253 x 358mm (10 x 14 1/8in) (PL)(unframed); together with 'Preparing for the Grand Attack. Or a Private Rehearsal of "The ci-devant Ministry in Danger (BM 9739)', etching and aquatint with hand-colouring, 1801, on wove, published by H. Humphrey, London, with narrow margins, 363 x 261mm (14 2/8 x 10 1/4in)(SH)(unframed)(2)

£800 - 1,200  
 €930 - 1,400  
 US\$1,000 - 1,500

316

**JAMES GILLRAY (BRITISH, 1757-1815)**

Hope  
 Etching and aquatint with hand-colouring, 1802, on wove, published by H. Humphrey, London, with trimmed margins, 252 x 202mm (9 7/8 x 8in)(PL)(unframed)

£500 - 700  
 €580 - 820  
 US\$640 - 900





317

317

**JAMES GILLRAY (BRITISH, 1757-1815)**

Maniac Raving's-or-Little Boney in a Strong Fit (BM 9998)  
 Etching with hand-colouring, 1803, on wove, published by J. Gillray, London, with margins, 260 x 350mm (10 1/4 x 13 3/4in)(PL) (unframed)

£500 - 700  
 €580 - 820  
 US\$640 - 900

318

**JAMES GILLRAY (BRITISH, 1757-1815)**

German-Nonchalance; -or-, the Vexation of Little-Boney (BM 9961)  
 Etching and aquatint with hand-colouring, 1803, on wove, published by J. Gillray, London, with trimmed margins, 255 x 355mm (10 x 14in)(SH)(unframed); together with 'Fortune-Hunting (BM 10301)', etching with hand-colouring, 1804, wove onto laid, published by H. Humphrey, London, with trimmed margins within the platemark, 249 x 376mm (9 7/8 x 14 3/4in)(SH)(unframed)(2)

£600 - 800  
 €700 - 930  
 US\$770 - 1,000

319

**JAMES GILLRAY (BRITISH, 1757-1815)**

Boney and Talley. The Corsican Carcase-Butcher's Reckoning Day (BM 10091)  
 Etching with hand-colouring, 1803, on wove, with text, published by H. Humphrey, London, with wide margins, 315 x 325mm (12 3/8 x 12 3/4in)(PL)

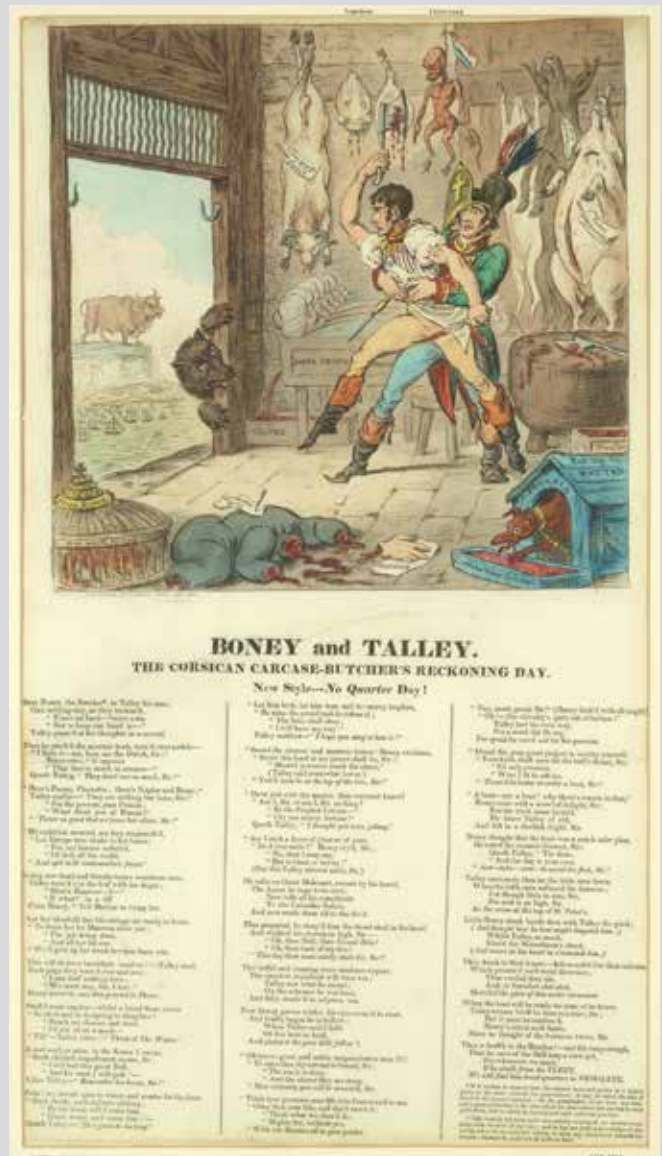
£1,000 - 1,500  
 €1,200 - 1,800  
 US\$1,300 - 1,900

**Provenance**

Minto Wilson Collection.  
 Mrs H. Blaker Tyler; Sotheby's, Belgravia, 25 April 1973, lot 64.



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**JAMES GILLRAY (BRITISH, 1757-1815)**

Buonapartè, 48 Hours after Landing! (BM 10041)

Etching with hand-colouring, 1803, on wove, published by H. Humphrey, London, with wide margins, 440 x 297mm (17 1/4 x 11 3/4in)(SH)(unframed)

£500 - 700

€580 - 820

US\$640 - 900

**Provenance**

Minto Wilson Collection.

Mrs H. Blaker Tyler; Sotheby's, Belgravia, 25 April 1973, lot 64



321

321

**JAMES GILLRAY (BRITISH, 1757-1815)**

The Hand-Writing upon the Wall (BM 10072)

Etching and aquatint with hand-colouring, 1803, on wove, published by J. Gillray, London, with wide margins, 285 x 392mm (11 1/4 x 15 3/8in)(SH)(unframed)

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

**Provenance**

Minto Wilson Collection.

Mrs H. Blaker Tyler; Sotheby's, Belgravia, 25 April 1973, lot 64



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322

**JAMES GILLRAY (BRITISH, 1757-1815)**

The State Waggoner and John Bull.-or-The Waggon too much for the Donkeys! (BM 10232)

Etching with hand-colouring, 1804, on wove, published by H. Humphrey, London, with margins, 268 x 381mm (10 5/8 x 15in)(SH)(unframed)

£500 - 700

€580 - 820

US\$640 - 900



323



323



324



325

323

**JAMES GILLRAY (BRITISH, 1757-1815)**

The Reconciliation  
Etching with hand-colouring, 1804, wove onto laid, published by H. Humphrey, London, with narrow margins, 252 x 360mm (9 7/8 x 14 1/8in)(SH)(unframed); together with 'Charles Williams (British, active 1797-1830), after James Gillray (British, 1757-1815), 'The Patriot Turned Plagiarist, or the Petty Tax Gatherers Hunting', etching with hand-colouring, 1806, on laid, published by S W Fores, London, with margins, 355 x 257mm (14 x 10 1/8in)(SH)(unframed)(2)

£500 - 700  
€580 - 820  
US\$640 - 900

324

**JAMES GILLRAY (BRITISH, 1757-1815)**

Confederated-Coalition-or-The Giants Storming Heaven;-with, the Gods Alarmed for their Everlasting-Abodes (BM 10240)  
Etching with hand-colouring, 1804, on wove, published by H. Humphrey, London, with margins, 443 x 330mm (17 1/2 x 13in)(SH)(unframed)

£500 - 700  
€580 - 820  
US\$640 - 900

325

**JAMES GILLRAY (BRITISH, 1757-1815)**

L'Assemblée Nationale; - or - Grand Co-Operative Meeting at St. Ann's Hill (BM 10253)  
Etching with hand-colouring, 1804, on wove, published by H. Humphrey, London, with trimmed margins, 336 x 482mm (13 1/4 x 19in)(SH)(unframed)

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

**Provenance**

Minto Wilson Collection.  
Mrs H. Blaker Tyler; Sotheby's, Belgravia, 25 April 1973, lot 64



326

**JAMES GILLRAY (BRITISH, 1757-1815)**

Ci-Devant Occupations-or-Madame Talian and the Empress Josephine Dancing Naked Before Barrass in the Winter of 1797.-a Fact! (BM 10369)

Etching with hand-colouring, 1805, on wove, published by H. Humphrey, London, with trimmed margins affixed to additional paper mount, 315 x 470mm (12 3/4 x 18 1/2in)(SH)(unframed)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

**Provenance**

Minto Wilson Collection.

Mrs H. Blaker Tyler; Sotheby's, Belgravia, 25 April 1973, lot 64



327

327

**JAMES GILLRAY (BRITISH, 1757-1815)**

The Guardian-Angel (BM 10389)  
Etching and aquatint with hand-colouring,  
1805, on wove, published by H. Humphrey,  
London, with trimmed margins, 425 x  
290mm (16 3/4 x 11 3/8in)(SH)(unframed)

£600 - 800

€700 - 930

US\$770 - 1,000

328

**JAMES GILLRAY (BRITISH, 1757-1815)**

End of the Irish Farce of Catholic-  
Emancipation (BM 10404)  
Etching with aquatint with hand-colouring,  
1805, on wove, published by H. Humphrey,  
London, with trimmed margins, 377 x  
463mm (17 7/8 x 18 1/4in)(SH)(unframed)

£500 - 700

€580 - 820

US\$640 - 900

329

**JAMES GILLRAY (BRITISH, 1757-1815)**

The Wounded Lion (BM 10421)  
Etching with hand-colouring, 1805, on wove,  
published by H. Humphrey, with margins,  
260 x 362mm (10 1/4 x 14 1/4in)(PL)  
(unframed)

£500 - 700

€580 - 820

US\$640 - 900



328



329



330

**JAMES GILLRAY (BRITISH, 1757-1815)**

The Grand Coronation of Napoleone the 1st Emperor of France, from the Church of Notre Dame (BM 10362)  
 Etching with hand-colouring, 1805, on wove, the sheet with a central vertical fold, published by H. Humphrey, London, with margins, 240 x 770mm (9 1/2in x 30 1/4in)(PL)

**Provenance**

Minto Wilson Collection.  
 Mrs H. Blaker Tyler; Sotheby's, Belgravia, 25 April 1973, lot 64

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

331

**JAMES GILLRAY (BRITISH, 1757-1815)**

Political-Candour;-i.e.-Coalition-"Resolutions" of June 14th 1805 (BM 10414)

Etching with hand-colouring, 1805, on wove, published by H. Humphrey, London, with trimmed margins, 355 x 275mm (14 x 10 7/8in)(PL)(unframed)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500



331

332

**JAMES GILLRAY (BRITISH, 1757-1815)**

The Triumph of Quassia; Bruin in his Boat, -or-The Manager (BM 10574)

Etching with hand-colouring, 1806, on wove, printed by H. Humphrey, London, with trimmed margins, 245 x 345mm (9 5/8 x 13 5/8in)(SH)(unframed); together with 'Bruin in his boat, -or-The Manager in Distress', etching with hand-colouring, 1806, on wove, published by H. Humphrey, London, with trimmed margins, 380 x 300mm (15 x 11 7/8in)(PL)(unframed)(2)

£500 - 700

€580 - 820

US\$640 - 900



332



333



334



334



334

333

**JAMES GILLRAY (BRITISH, 1757-1815)**

Le Diable-Boiteux, -or- The Devil upon Two Sticks, Conveying John Bull to the Land of Promise (BM 10525)  
Etching with hand-colouring, 1806, on wove, published by H. Humphrey, London, with margins, 350 x 255mm (13 6/8 x 10in)(SH) (unframed)

£500 - 700  
€580 - 820  
US\$640 - 900

334

**JAMES GILLRAY (BRITISH, 1757-1815)**

The Cabinet-Balance (BM 10530)  
Etching with hand-colouring, 1806, on wove, published by H. Humphrey, London, with trimmed margins, 352 x 252mm (13 3/4 x 9 7/8in)(SH)(unframed); together with 'Venus a la coquille: Venus a la coquille, or The Swan-sea Venus: Mrs Jones of Swansea (BM 11405)', etching with aquatint and hand-colouring, 1809, on wove, published by H. Humphrey, London, with trimmed margins, 257 x 358mm (10 1/8 x 14 1/8in)(SH)(unframed); together with Thomas Rowlandson (London 1756-1827), 'Every Man has his Hobby Horse (BM 6566)', etching with hand-colouring, 1784, on laid, published by W. Humphrey, London, with trimmed margins, 236 x 340mm (9 1/4 x 13 3/8in)(SH)(unframed)(3)

£600 - 800  
€700 - 930  
US\$770 - 1,000





335



336



336



336

335

**JAMES GILLRAY (BRITISH, 1757-1815)**

Visiting the Sick (BM 10589)  
Etching with hand-colouring, 1806, on heavy wove, published by H. Humphrey, with trimmed margins, 267 x 375mm 10 1/2 x 14 3/4in) (SH)(unframed)

£600 - 800  
€700 - 930  
US\$770 - 1,000

336

**JAMES GILLRAY (BRITISH, 1757-1815)**

A Great Stream from a Petty-Fountain;-or-John Bull Swamped in the Flood of New-Taxes:-Cormorants Fishing in the Stream (BM 10564)  
Etching with hand-colouring, 1806, on wove, published by H. Humphrey, London, with trimmed margins, 243 x 350mm (9 5/8 x 13 3/4in)(PL)(unframed); together with 'A Plumper for Paul-or-The Little Taylor Done Over! (BM 10708.A)', etching with hand-colouring, 1806, on wove, published by H. Humphrey, London, with trimmed margins, 243 x 350mm (9 5/8 x 13 3/4in)(PL)(unframed); together with 'Triumphal Procession of Little-Paul-The Taylor upon his new-Goose (BM 10608)', etching with hand-colouring, 1806, on wove, published by H. Humphrey, London, with trimmed margins, 245 x 345mm (9 5/8 x 13 5/8in)(unframed)(3)

£600 - 800  
€700 - 930  
US\$770 - 1,000



337

**JAMES GILLRAY (BRITISH, 1757-1815)**  
 'More Pigs than Teats',—or—the New Litter of Hungry Grunters, Sucking John-Bull's-Old-Sow to Death (BM 10540)  
 Etching with hand-colouring, 1806, on wove, published by H. Humphrey, London, with trimmed margins, 247 x 350mm (9 3/4 x 13 3/4in)(SH)(unframed)

£500 - 700  
 €580 - 820  
 US\$640 - 900

337



338

**JAMES GILLRAY (BRITISH, 1757-1815)**  
 Making-Decent; -i.e.- Broad-Bottomites Getting into the Grand Costume (BM 10531)  
 Etching with hand-colouring, 1806, on wove, published by H. Humphrey, London, with trimmed margins, 252 x 360mm (9 7/8 x 14in)(SH)(unframed)

£600 - 800  
 €700 - 930  
 US\$770 - 1,000

338



339

**JAMES GILLRAY (BRITISH, 1757-1815)**  
 John Bull and the Sinking-fund-a Pretty scheme for Reducing the Taxes & Paying-Off the National Debt! (BM 10704)  
 Etching with hand-colouring, 1807, on wove, published by H. Humphrey, London, with margins, 245 x 347mm (9 5/8 x 13 5/8in)(PL)(unframed)

£600 - 800  
 €700 - 930  
 US\$770 - 1,000

339



340

340

**JAMES GILLRAY (BRITISH, 1757-1815)**

Political Mathematician's, Shaking the Broad bottom'd Hemispheres (BM 10697)

Etching with hand-colouring, 1807, on wove, published by H. Humphrey, London, with margins, 325 x 435mm (12 3/4 x 17 1/8in) (SH)(unframed)

£600 - 800

€700 - 930

US\$770 - 1,000



341

341

**JAMES GILLRAY (BRITISH, 1757-1815)**

The Fall of Icarus (BM 10721)

Etching with hand-colouring, 1807, on wove, published by H. Humphrey, London, with margins, 366 x 243mm (14 3/8 x 9 5/8in) (SH)(unframed)

£1,500 - 2,000

€1,800 - 2,300

US\$1,900 - 2,600

342

**JAMES GILLRAY (BRITISH, 1757-1815)**

The Pigs Possessed:—or—the Broad Bottom'd Litter Running Headlong into Ye Sea of Perdition (BM 10719)

Etching with hand-colouring, 1807, on wove, published by H. Humphrey, London, with margins, 295 x 410mm (11 5/8 x 16 1/8in) (PL)(unframed)

£500 - 700

€580 - 820

US\$640 - 900



342



343

343

**JAMES GILLRAY (BRITISH, 1757-1815)**

A Kick at the Broad-Bottoms!-i.e.- Emancipation of "All the talents." (BM 10709)  
 Etching with hand-colouring, 1807, on wove, published by H. Humphrey, London, with trimmed margins, 362 x 273mm (14 1/4 x 10 3/4in)(SH)(unframed)

£500 - 700

€580 - 820

US\$640 - 900



344

344

**JAMES GILLRAY (BRITISH, 1757-1815)**

The Valley of the Shadow of Death (BM 11031)  
 Etching and aquatint with hand-colouring, 1808, on wove, published by H. Humphrey, with margins, 390 x 266mm (15 3/8 x 10 1/2in)(PL)(unframed)

£500 - 700

€580 - 820

US\$640 - 900



345

345

**JAMES GILLRAY (BRITISH, 1757-1815)**

L'Enfant Trouvé:-a Sample of Roman Charity!-or-the Misfortune of Not Being Born with Marks of "the Talents" (BM 10986)  
 Etching with hand-colouring, 1808, on wove, published by H. Humphrey, London, with trimmed margins, 291 x 353mm (11 3/8 x 13 7/8in)(SH)(unframed)

£500 - 700

€580 - 820

US\$640 - 900



346



347

346

**JAMES GILLRAY (BRITISH, 1757-1815)**

The Loyal Address  
Etching with hand-colouring, 1808, on wove, published by H. Humphrey, London, with trimmed margins, 385 x 245mm (15 1/8 x 9 5/8in)(SH)(unframed)

£600 - 800  
€700 - 930  
US\$770 - 1,000

347

**JAMES GILLRAY (BRITISH, 1757-1815)**

Patriotic-Petitions on the Convention (BM 11048)  
Etching with hand-colouring, 1808, on wove, published by H. Humphrey, London, with margins, 286 x 412mm (19 1/8 x 16 1/4in) (PL)(unframed)

£500 - 700  
€580 - 820  
US\$640 - 900



348

**JAMES GILLRAY (BRITISH, 1757-1815)**

Fine Bracing Weather; Sad Sloppy Weather; Windy Weather; Delicious Weather; Dreadful-Hot-Weather; Raw-Weather; Very Slippery Weather, from 'Weather' (BM 11094-11100)

Complete set of seven etchings with hand-colouring, 1808, on wove, published by H. Humphrey, London, 235 x 180mm (9 1/4 x 7in)(and similar)(1)(7)

£1,000 - 1,500  
 €1,200 - 1,800  
 US\$1,300 - 1,900



349



350



351



352

349

**JAMES GILLRAY (BRITISH, 1757-1815)**

An Old English-Gentleman Pester'd by Servants Wanting Places (BM 11330)  
 Etching with hand-colouring, 1809, wove on laid, published by H. Humphrey, London, with trimmed margins, 261 x 369mm (10 1/4 x 14 1/2in)(SH)(unframed)

£500 - 700  
 €580 - 820  
 US\$640 - 900

351

**JAMES GILLRAY (BRITISH, 1757-1815)**

The Introduction of the Pope to the Convocation at Oxford, by the Cardinal Broad-Bottom (BM 11338)  
 Etching with hand-colouring, 1809, on wove, published by H. Humphrey, London, with margins, 270 x 372mm (10 5/8 x 14 5/8in) (PL)(unframed)

£500 - 700  
 €580 - 820  
 US\$640 - 900

350

**JAMES GILLRAY (BRITISH, 1757-1815)**

True Reform of Parliament, - i.e. - patriots lighting a revolutionary-bonfire in New Palace Yard (BM 11338)  
 Etching with hand-colouring, 1809, on wove, published by H. Humphrey, London, with trimmed margins, 295 x 407mm (11 5/8 x 16in)(SH)(unframed)

£500 - 700  
 €580 - 820  
 US\$640 - 900

352

**JAMES GILLRAY (BRITISH, 1757-1815)**

Overthrow of the Republican-Babel (BM 11327)  
 Etching with hand-colouring, 1809, on wove, published by H. Humphrey, London, with trimmed margins, 398 x 320mm (15 5/8 x 12 5/8in)(SH)(unframed)

£800 - 1,200  
 €930 - 1,400  
 US\$1,000 - 1,500

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# Bonhams

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Tuesday 10 December 9.30am-5pm  
Wednesday 11 December 9am to 12pm

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### 3. DESCRIPTIONS OF LOTS AND ESTIMATES

#### **Contractual Description of a Lot**

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

#### **Estimates**

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

#### **Condition Reports**

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

#### **The Seller's responsibility to you**

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

#### **Bonhams' responsibility to you**

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

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

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

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

#### **Alterations**

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

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

### 4. CONDUCT OF THE SALE

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

## 5. BIDDING

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

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

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

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

### Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *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 *Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Account* details are as follows:

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

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

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

**Sterling personal cheque drawn on a UK branch of a bank or 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 would be detrimental to *Bonhams'* reputation.

## 10. COLLECTION AND STORAGE

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

## 11. SHIPPING

For information and estimates on domestic and international shipping as well as export 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 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 *Buyer's Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

## 16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *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.
- Φ 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 any part of the *Entry* in the *Catalogue* which is not printed in bold letters, the remainder of which *Entry* merely sets out (on the *Seller's* behalf) *Bonhams' opinion* about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

<b>4</b>	<b>FITNESS FOR PURPOSE AND SATISFACTORY QUALITY</b>	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> .	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;
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.	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' Agreement</i> set out in Appendix 2 have been completed to <i>Bonhams'</i> satisfaction.	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
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.	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.	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.
<b>5</b>	<b>RISK, PROPERTY AND TITLE</b>	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> .	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.
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.	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.		
5.2	Title to the <i>Lot</i> remains in and is retained by the <i>Seller</i> until: (i) 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> , and (ii) <i>Bonhams</i> has completed its investigations pursuant to clause 3.11 of the <i>Buyer's Agreement</i> with <i>Bonhams</i> set out in Appendix 2 in the catalogue.	<b>8</b>	<b>FAILURE TO PAY FOR THE LOT</b>	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.
<b>6</b>	<b>PAYMENT</b>	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):		
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> .	8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	<b>9</b>	<b>THE SELLER'S LIABILITY</b>
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 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.	8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.1	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> .
<b>7</b>	<b>COLLECTION OF THE LOT</b>	8.1.3	to retain possession of the <i>Lot</i> ;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.
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) <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> and (ii) <i>Bonhams</i> has completed its investigations pursuant to clause 3.11 of the <i>Buyer's Agreement</i> with <i>Bonhams</i> set out in Appendix 2 in the catalogue.	8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,
		8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;
		8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;		
		8.1.7	to repossess the <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>9.3.2 the <i>Seller</i> will not be liable for any loss of <i>Business</i>, <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;</p> <p>9.3.3 in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i>, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.</p> <p>9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.</p>	<p>10.5 If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.</p> <p>10.6 References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents and to any subsidiary of <i>Bonhams</i> Holdings Limited and to its officers, employees and agents.</p> <p>10.7 The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.</p> <p>10.8 In the <i>Contract for Sale</i> "including" means "including, without limitation".</p> <p>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.</p> <p>10.10 Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i>.</p> <p>10.11 Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i>.</p> <p>10.12 Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i>, it will also operate in favour and for the benefit of <i>Bonhams</i>, <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.</p>	<p><b>1 THE CONTRACT</b></p> <p>1.1 These terms govern the contract between <i>Bonhams</i> personally and the <i>Buyer</i>, being the person to whom a <i>Lot</i> has been knocked down by the <i>Auctioneer</i>.</p> <p>1.2 The Definitions and Glossary contained in Appendix 3 to the <i>Catalogue</i> for the <i>Sale</i> 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 <i>Notice to Bidders</i>, printed in the <i>Catalogue</i> for the <i>Sale</i>, and where such information is referred to it is incorporated into this agreement.</p> <p>1.3 Except as specified in paragraph 4 of the <i>Notice to Bidders</i> the <i>Contract for Sale</i> of the <i>Lot</i> between you and the <i>Seller</i> is made on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i>, when it is knocked down to you. At that moment a separate contract is also made between you and <i>Bonhams</i> on the terms in this <i>Buyer's Agreement</i>.</p> <p>1.4 We act as agents for the <i>Seller</i> and are not answerable or personally responsible to you for any breach of contract or other default by the <i>Seller</i>, unless <i>Bonhams</i> sells the <i>Lot</i> as principal.</p> <p>1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:</p> <p>1.5.1 we will, until the date and time specified in the <i>Notice to Bidders</i> or otherwise notified to you, store the <i>Lot</i> in accordance with paragraph 5;</p> <p>1.5.2 subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, we will release the <i>Lot</i> to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the <i>Seller</i> and following completion of our enquiries pursuant to paragraph 3.11;</p> <p>1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.</p> <p>1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, <i>Guarantee</i>, warranty, representation of fact 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 made by us or on our behalf or by or on behalf of the <i>Seller</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 made before or after this agreement or prior to or during the <i>Sale</i>. No such <i>Description</i> or <i>Estimate</i> is incorporated into this agreement between you and us. Any such <i>Description</i> or <i>Estimate</i>, if made by us or on our behalf, was (unless <i>Bonhams</i> itself sells the <i>Lot</i> as principal) made as agent on behalf of the <i>Seller</i>.</p>
<p><b>10 MISCELLANEOUS</b></p> <p>10.1 You may not assign either the benefit or burden of the <i>Contract for Sale</i>.</p> <p>10.2 The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i>.</p> <p>10.3 If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.</p> <p>10.4 Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i>, addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.</p>	<p><b>11 GOVERNING LAW</b></p> <p>All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.</p>	<p><b>2 PERFORMANCE OF THE CONTRACT FOR SALE</b></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><b>3 PAYMENT AND BUYER WARRANTIES</b></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><b>APPENDIX 2</b></p> <p><b>BUYER'S AGREEMENT WITH BONHAMS</b></p> <p><b>IMPORTANT:</b> These terms may be changed in advance of the <i>Sale</i> of the <i>Lot</i> to you, by the setting out of different terms in the <i>Catalogue</i> for the <i>Sale</i> and/or by placing an insert in the <i>Catalogue</i> and/or by notices at the <i>Sale</i> venue and/or by oral announcements before and during the <i>Sale</i> at the <i>Sale</i> venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.</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 [AF], 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 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>4.7 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>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 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</p>	<p>5 <b>STORING THE LOT</b></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 <b>RESPONSIBILITY FOR THE LOT</b></p> <p>6.1 Title (ownership) in the <i>Lot</i> passes to you (i) on payment of the <i>Purchase Price</i> to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.</p> <p>6.2 Please note however, that under the <i>Contract for Sale</i>, the <b>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>.</b></p> <p>7 <b>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b></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> <p>7.1.1 to terminate this agreement immediately for your breach of contract;</p> <p>7.1.2 to retain possession of the <i>Lot</i>;</p> <p>7.1.3 to remove, and/or store the <i>Lot</i> at your expense;</p> <p>7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;</p>

7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	<b>8</b>	<b>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>	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> .
7.1.6	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	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> .
7.1.7	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;	8.1.1	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.
7.1.8	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;	8.1.2	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 9 will cease.
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;	8.1.3	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> .
7.1.10	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;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	<b>10</b>	<b>OUR LIABILITY</b>
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	8.2	The discretion referred to in paragraph 8.1:	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.12	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.	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	10.2	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:
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2.1	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
7.3	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.	<b>9</b>	<b>FORGERIES</b>	10.2.2	changes in atmospheric pressure; nor will we be liable for:
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.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.3	damage to tension stringed musical instruments; or
		9.2	Paragraph 9 applies only if:	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
		9.2.1	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	10.3.1	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.
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		
		9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:		
		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		
		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.		

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

"Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

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

"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**"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](http://www.bonhams.com)

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

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

## GLOSSARY

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

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

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

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

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

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

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

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

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

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

## SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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

# Bonhams Specialist Departments

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## 19th Century Paintings

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

## 20th Century British Art

London  
Matthew Bradbury  
+44 20 7468 8295

## 20th Century Fine Art

San Francisco  
Sonja Moro  
+1 415 694 9002

## Aboriginal Art

Australia  
Francesca Cavazzini  
+61 2 8412 2222

## African, Oceanic & Pre-Columbian Art

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

## American Paintings

New York  
Jennifer Jacobsen  
+1 917 206 1699

## Antiquities

London  
Francesca Hickin  
+44 20 7468 8226

## Antique Arms & Armour

London  
David Williams  
+44 20 7393 3807

## Art Collections, Estates & Valuations

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

## Australian Art

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

## Australian Colonial Furniture and Australiana

+61 2 8412 2222

## Books, Maps & Manuscripts

London  
Matthew Haley  
+44 20 7393 3817  
New York  
Ian Ehling  
+1 212 644 9094  
Darren Sutherland  
+1 212 461 6531  
Los Angeles  
Catherine Williamson  
+1 323 436 5442  
San Francisco  
Adam Stackhouse  
+1 415 503 3266

## British & European Glass

London  
Fergus Gambon  
+44 20 7468 8245

## British Ceramics

London  
Fergus Gambon  
+44 20 7468 8245

## California & Western Paintings & Sculpture

Los Angeles  
Scot Levitt  
+1 323 436 5425  
Kathy Wong  
+1 323 436 5415  
San Francisco  
Aaron Bastian  
+1 415 503 3241

## Carpets

London  
Helena Gumley-Mason  
+44 20 8393 2615

## Chinese & Asian Art

London  
Asaph Hyman  
+44 20 7468 5888  
Rosangela Assennato  
+44 20 7393 3883  
Edinburgh  
Ian Glennie  
+44 131 240 2299  
New York  
Bruce MacLaren  
+1 917 206 1677  
Los Angeles  
Rachel Du  
+1 323 436 5587  
San Francisco  
Dessa Goddard  
+1 415 503 3333  
Hong Kong  
Xibo Wang  
+852 3607 0010  
Sydney  
Yvett Klein  
+61 2 8412 2231

## Chinese Paintings

Hong Kong  
Iris Miao  
+852 3607 0011

## Clocks

London  
James Stratton  
+44 20 7468 8364  
New York  
Jonathan Snellenburg  
+1 212 461 6530

## Coins & Medals

London  
John Millensted  
+44 20 7393 3914  
Los Angeles  
Paul Song  
+1 323 436 5455

## Entertainment Memorabilia

London  
Katherine Schofield  
+44 20 7393 3871  
Los Angeles  
Catherine Williamson  
+1 323 436 5442  
Dana Hawkes  
+1 978 283 1518

## European Ceramics

London  
Sebastian Kuhn  
+44 20 7468 8384

## European Paintings

London  
Charles O' Brien  
+44 20 7468 8360  
New York  
Madalina Lazen  
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