

Bonhams



British. Cool.

New Bond Street, London | 25 February, 2021



British. Cool.

New Bond Street, London | Thursday 25 February, 2021

Lots 1 – 161: 10am

Lots 162 – 339: 2pm

BONHAMS

101 New Bond Street
London W1S 1SR
bonhams.com

SALE NUMBER

26709
Lots 1 - 339

CATALOG: £30

ILLUSTRATIONS

Front Cover: lots 80, 92, 177, 182
Inside Front Cover: lot 32
Back Cover: lot 173

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ENQUIRIES

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Thanks to:

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Kate Moss
Chris Levine
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Frank Akinsete
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We are grateful to Twenty Grosvenor Square, London, a Four Seasons Residence, for kindly providing the location for our interiors photographs.

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All sold lots marked TP will be
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Acton Lane, London, NW10 7NP
on Friday 26 February 2021
& will be available for collection
from 12pm Monday 1 March
2021 and then every working
day between 9.30am and 4.30pm
by appointment only.

Collections: Strictly by
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988 6100 to ensure lots are
ready at time of collection.

Photographic ID will be required
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party is collecting for you
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in advance from you and
photographic ID of the third
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IMPORTANT NOTICE REGARDING COLLECTION OF LOTS:

All lots will be stored at our
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otherwise in the catalogue.

All other sold lots will remain
in the Collections room at
Bonhams Knightsbridge free of
charge until 5.30pm Wednesday
10 March 2021 lots not
collected by this time will be
returned to the department
storage charges may apply.

STORAGE AND HANDLING CHARGES ON SOLD LOTS TRANSFERRED TO CADOGAN TATE

Storage will be free of charge
for the first 14 calendar days
from & including the sale dates
Thursday 25 February 2021.

**Charges will apply from 9am
Thursday 11 March 2021**

Storage Charges

Pictures & Small Objects:
£3.03 per day + VAT
Furniture, Large Pictures &
Large Objects:
£6.05 per day + VAT

**(Please note that charges
apply every day including
weekend & public holidays)**

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After the first 14 calendar days
following the sale, the following
handling charges apply:

£22.50+VAT per lot for Pictures &
Small Objects
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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 weekends
and Public Holidays).**

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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

Ω VAT on imported items at 20%
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

All charges due to Cadogan
Tate must be paid by the time of
collection from their warehouse.
back of the catalogue.

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(Telephone to ascertain amount
due) by: cash, credit or debit
card.

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Cash, credit or debit card

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Please note that as of 1 January
2021 for Margin Scheme and
Imported Lots VAT on the Buyer's
Premium will be refunded by
Bonhams on valid proof of export of
your Lot from the UK within 90
days of full payment of your invoice.
What else has changed since
1 January 2021 for EU Buyers?
If you buy a Lot in this sale and
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UK, you will need to pay local
Import Tax when you bring your Lot
into the country of destination.
What do the Star (*) and Omega (Ω)
symbols mean? If you buy in this
sale you will pay import VAT of 5%
(* symbol) or 20% (Ω symbol) on
the Hammer Price. As of 1 January
2021, for EU buyers shipping
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from the UK within 30 days of full
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British. Cool.

Lots 1 – 161

'This spring, as never before in modern times, London is switched on. Ancient elegance and new opulence are all tangled up in a dazzling blur of op and pop. The city is alive with birds and Beatles, buzzing with minicars and telly stars, pulsing with half a dozen separate veins of excitement.'

- *Time* magazine, 'London: The Swinging City', April 1966



British. Cool.

Bonhams is delighted to present *British. Cool.*, a dedicated auction celebrating the fun, dynamism and creativity across many disciplines that swept Britain from 1950 to now.

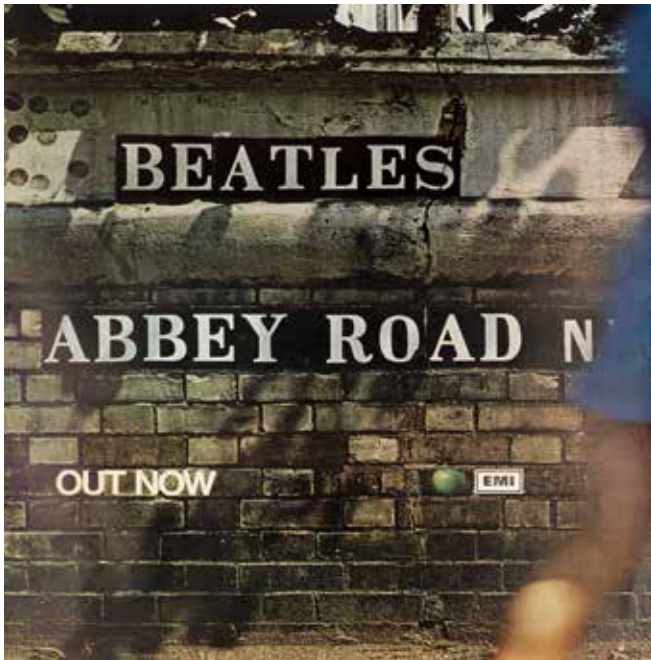
The Second World War had sown the seeds of social and economic change and created fertile ground for what became a richly dynamic cultural scene in Britain. It was the late 50s and early 60s in particular that situated Britain on the world map, becoming a centre for creativity, revolution and innovation. The Swinging Sixties emerged in technicolour glory, a largely youth-led movement which ushered in everything from The Beatles and The Who conquering the world stage, to the Aston Martin featured in James Bond, and Mary Quant's miniskirt modelled by fashion icon Twiggy taking over Carnaby Street. Music played a key role in the anti-war and sexual liberation movements with lyrics such as 'Give Peace a Chance' by John Lennon and Yoko Ono introducing a new form of political activism. Suddenly there emerged a happening scene where fashion, art, music, theatre and design met, and Swinging London became famous the world over for its hip hangouts, daring fashion, artistic developments and liberal values. Pop Art and its tendencies became the dominant artistic movements of the time, with names such as Richard Hamilton, David Hockney, Bridget Riley and Peter Blake at the forefront.

Cool Britannia and Britpop emerged later on towards the end of the century in the 1990s, with another richly creative boom in fashion, art and popular music as well as renewed economic prosperity ushering in a period of increased pride and optimism. Bands such as Oasis, Blur and the Spice Girls dominated the charts, designers Vivienne Westwood and Alexander McQueen were making waves, and the Union Jack flag adorned everything from Noel Gallagher's guitar to Geri Halliwell's dress; including what will be for many the iconic image of the time, the famous *Vanity Fair* cover from March 1997 of Liam Gallagher and Patsy Kensit emblazoned with the title: *London Swings! Again!* The Young British Artists were making their mark, most controversially with the exhibition *Sensation* in 1997 at the Royal Academy of Arts which prompted vandalism, protest and a media furore.

Today, Britain is still home to an incredibly dynamic cultural scene, with exciting contemporary artists such as Banksy, Chris Levine, Damien Hirst, and The Connor Brothers, to name a few, leading the charge of what is fresh and new. Our inaugural *British. Cool.* sale showcases art and culture in all its forms, not limited simply to one medium or genre, and seeks to present a curated selection of artworks and objects from the 1950s to now; from Twiggy to Kate Moss, Ossie Clarke to Paul Smith, The Beatles to New Order, Cecil Beaton to Richard Young, Patrick Hughes to Sara Pope, and Alan Davie to Grayson Perry. The sale also encompasses the outside influences and ideas which Britain has embraced, from émigré artists and designers to concepts and movements.

Property From The Iain Macmillan Archive

Lots 1 – 6



1

1

THE BEATLES

An Original Promotional Poster For 'Abbey Road', 1969 released by EMI for The Beatles' 1969 album Abbey Road, featuring the imagery taken by photographer Iain Macmillan that was also used on the album sleeve, unframed 63.5 x 56cm (25 x 22in)

£600 - 800

€680 - 910

US\$820 - 1,100

Provenance

Offered by The Iain Macmillan Archive

2 AR

IAIN MACMILLAN (BRITISH, 1938-2006)

Brian Jones, Carnaby Street, 1960s
original vintage photographic print of Brian Jones outside Irvine Sellars on Carnaby Street, London, stamped on the verso by the photographer, unframed
23.5 x 33cm (9 1/4 x 13in)

£300 - 400

€340 - 450

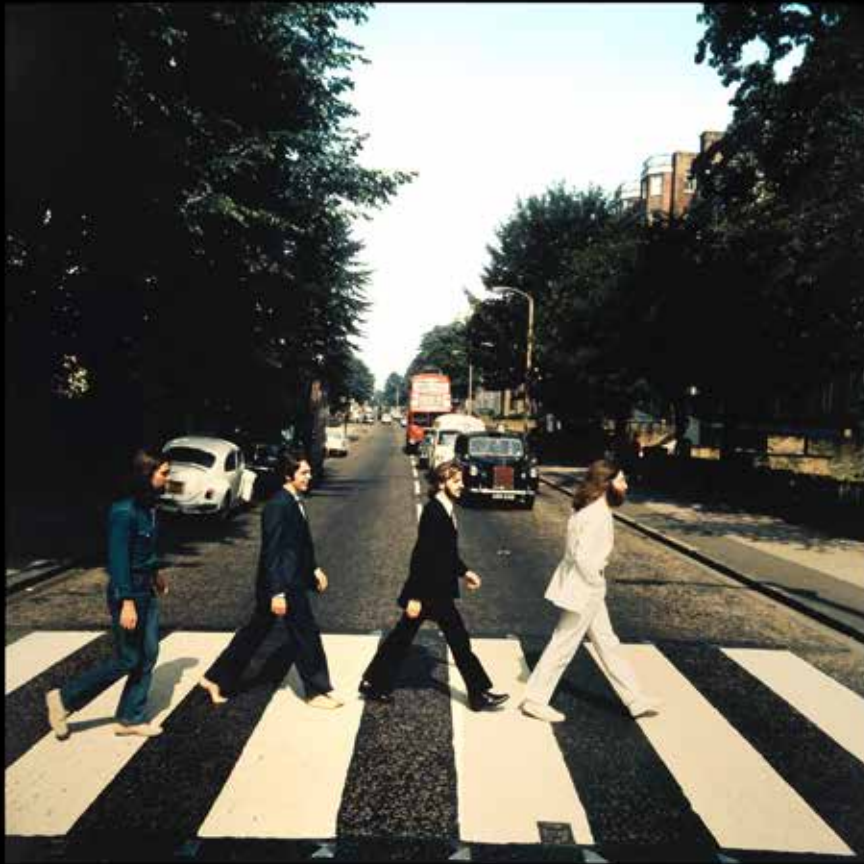
US\$410 - 550

Provenance

Offered by The Iain Macmillan Archive



2



3 AR

IAIN MACMILLAN (BRITISH, 1938-2006)

The Beatles, 'Abbey Road', 1969

original vintage chromogenic print depicting the Beatles walking left to right with Lennon at the front, this being the third frame in the sequence of six photographs taken by Iain Macmillan for the Abbey Road session with the Beatles, unsigned, unnumbered and unframed 51 x 61cm (20 x 24in)

£4,000 - 6,000

€4,500 - 6,800

US\$5,500 - 8,200

Provenance

Offered by The Iain Macmillan Archive

On the 8 August 1969, at around 11:30am, a policeman stopped the traffic outside Abbey Road Studios, Macmillan climbed up a large stepladder in the middle of Abbey Road and took just six pictures of the Beatles crossing the street. In approximately 10 minutes Macmillan shot the band in various orders, but it was frame no.5 that was used for the cover of undoubtedly one of the most iconic album covers of all time, *Abbey Road*.



4

4 AR

IAIN MACMILLAN (BRITISH, 1938-2006)

John Lennon & Yoko Ono, London, 1969

no.1 of 500, limited edition black and white photographic print, signed, titled, dated and numbered by the photographer in black ink, paper stamped *Kodak The Rock Photography Collection*, unframed

28 x 35.5cm (11 x 14in)

£500 - 600

€570 - 680

US\$680 - 820

Provenance

Offered by The Iain Macmillan Archive

Iain Macmillan grew up in Scotland, then moved to London to become a professional photographer. After using a photo of Yoko Ono in a book he published in 1966, Ono invited him to photograph her exhibit at Indica Gallery. There she introduced him to John Lennon, which led to Lennon inviting him to photograph the cover for The Beatles' album *Abbey Road*. Macmillan worked with Lennon and Ono for several years, even staying at their home in New York.

5 AR

IAIN MACMILLAN (BRITISH, 1938-2006)

Twiggy & Justin de Villeneuve, 1960s

original vintage photographic print of model Twiggy and her Manager, Justin de Villeneuve, stamped by the photographer on the verso, unframed

38 x 30.5cm (15 x 12in)

£300 - 400

€340 - 450

US\$410 - 550

Provenance

Offered by The Iain Macmillan Archive

Twiggy is considered as one of the first international supermodels and a fashion icon of the 1960s. During 1966-1973 Twiggy and de Villeneuve became a couple, and as her career as a model took off, he became her manager and helped to make her famous.



5



6 (one of six)

6 AR

IAIN MACMILLAN (BRITISH, 1938-2006)

Bridget Riley, circa 1962

two original vintage black and white photographic prints of Bridget Riley alongside one of her art installations, both stamped on the verso by the photographer, one with 'IAIN MACMILLAN' handwritten in brown ink on the verso, accompanied by four contact sheets depicting Riley in various poses, some with yellow marker around them, each numbered on the verso and one with 'MACMILLAN' handwritten in brown ink, unframed
prints 38 x 30.5cm (15 x 12in); contact sheets 20 x 25.5cm (8 x 10in) each, (6)

£600 - 800

€680 - 910

US\$820 - 1,100

Provenance

Offered by The Iain Macmillan Archive

These images appear to have been taken at Riley's first commercial painting exhibition in Victor Musgrave's Gallery One in London, 1962.

VARIOUS PROPERTIES

7 AR

CECIL BEATON (BRITISH, 1904-1980)

Fashion Study With Painting By Jackson Pollock, Vogue, 1951, printed January 1999

no.4, dye-bleach print, with 'Beaton/Sotheby's' copyright reproduction limitation stamp on the verso annotated in pencil with the title, date, and edition number, unframed
51 x 61cm (20 x 24in)

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,100

In March 1951, *Vogue* published an article titled 'American Fashion: The New Soft Look' in which famed British photographer Sir Cecil Beaton featured one of Pollock's Action Paintings as a background for some models wearing haute couture by Irene and Henri Bendel.



7



8

8

ZANDRA RHODES

Pink Chiffon Butterfly Dress, circa 1969

'Diamonds and Roses' and 'Knitted Circle' print chiffon, kimono style sleeves, low neckline edged in contrasting print, original sash belt, and floor length satin pink underskirt that hangs lower than the dress
31"/80cm chest, 143cm long

£850 - 1,000

€970 - 1,100

US\$1,200 - 1,400

From Rhodes' first collection. The dress combines two prints from this early collection: the Knitted Circle pattern on the bodice, inspired by the circular knitting patterns seen in Fair Isle sweaters, and the Diamonds and Roses pattern on the skirt.

9

ZANDRA RHODES

Blue Chiffon Butterfly Dress, circa 1969

'Diamonds and Roses' and 'Knitted Circle' print chiffon, wide cut, kimono style sleeves, low neckline edged in contrasting print, with ties at the neck

23"/20cm chest, 142cm long

£850 - 1,000

€970 - 1,100

US\$1,200 - 1,400

From Rhodes' first collection. This dress was shot by David Bailey in 1969 for a *Vogue* fashion shoot with model Natalie Wood. The dress combines two prints from this early collection: the Knitted Circle pattern on the bodice, inspired by the circular knitting patterns seen in Fair Isle sweaters, and the Diamonds and Roses pattern on the skirt.



9



10

10

JEAN VARON (JOHN BATES)

Blue and Red Wool Tartan Maxi Dress, circa 1969

Blue wool with red tartan panel design, full length with large flaring skirt
36"/92cm chest, 145cm long

£250 - 350

€280 - 400

US\$340 - 480



11 (one of two)

11 AR

RAY BELLISARIO (ITALIAN, 1936-2018)

Freedom - First Day Out of Prison, Lying in a Field, 1964

2 silver gelatin prints, printed later, each signed by photographer and Keeler and numbered '3/10' in ink in the margins, (2)

45.6 x 35.2cm (17 15/16 x 13 7/8in); 35.2 x 45.6cm (13 7/8 x 17 15/16in)

£1,000 - 1,500

€1,100 - 1,700

US\$1,400 - 2,100

12 Ω AR

NORMAN PARKINSON (BRITISH, 1913-1990)

Imperial Airways, 1950s

Gelatin silver print, printed later, signed in pencil on the verso, unframed

22.8 x 17.5cm (9 x 6 7/8in)

sheet 25.4 x 20.3cm (10 x 8in)

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,100



12



13

13 AR

DEZO HOFFMANN (1912-1986)

Young Beatles, circa 1964

Gelatin silver print

29.5 x 26.5cm (11 5/8 x 10 7/16in)

£1,200 - 1,500

€1,400 - 1,700

US\$1,600 - 2,100



14

14 Ω AR

ASTRID KIRCHHERR (GERMAN, 1938-2020)

John Lennon and George Harrison, circa 1962

Gelatin silver print, printed later, signed in pencil on the verso, unframed

17.8 x 24.1cm (7 x 9 1/2in)

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600



15

15 AR

DEZO HOFFMANN (1912-1986)

Young Beatles, circa 1964

Gelatin silver print

25.3 x 36.5cm (9 15/16 x 14 3/8in)

£1,200 - 1,500

€1,400 - 1,700

US\$1,600 - 2,100



17 (one of three)

17 AR

MICHAEL WARD (BRITISH, 1929-2011)

Beatles Audience, The Cavern, Liverpool; Paul McCartney and Ringo Starr, The Cavern, Liverpool; Beatle Paul McCartney, Liverpool, 1963

3 gelatin silver prints, each signed, titled, dated in ink and signature blindstamp in the margin, (3)

15.1 x 20.2cm (5 15/16 x 7 15/16in); 20.2 x 15.1cm (7 15/16 x 5 15/16in); 15.1 x 20.2cm (5 15/16 x 7 15/16in)

£2,500 - 3,500

€2,800 - 4,000

US\$3,400 - 4,800



18

18 AR

MICHAEL WARD (BRITISH, 1929-2011)

The Beatles, Liverpool, 1963

Gelatin silver print, signed, titled, dated, numbered '1/25' in ink, and signature blindstamp in the margin; titled, dated and credit stamp on the verso

23.7 x 35cm (9 5/16 x 13 3/4in)

sheet 30.2 x 40.5cm (11 7/8 x 15 15/16in)

£1,000 - 1,500

€1,100 - 1,700

US\$1,400 - 2,100



19

19 AR

MICHAEL WARD (BRITISH, 1929-2011)

The Beatles at the Cavern (3), Liverpool, 1963

Gelatin silver print, signed, titled, dated, numbered '3/25' in ink, and signature blindstamp in the margin; signed, titled, dated and credit stamp on the verso

33.2 x 25.4cm (13 1/16 x 10in)

sheet 40.3 x 30.5cm (15 7/8 x 12in)

£1,000 - 1,500

€1,100 - 1,700

US\$1,400 - 2,100



20 AR

WILHELMINA BARNS-GRAHAM C.B.E. (BRITISH, 1912-2004)

Whirlwind, 1968

signed and dated 'W Barns-Graham. 1968' (on artist's painted mount); further signed, titled and dated "'WHIRLWIND"/VERMILLION ON PURPLE/1968/W. Barns-Graham.' (on backboard), also signed, titled and dated 'W Barns Graham "Whirlwind" 1968' (on reverse of frame)

oil and cryla on board

painted board 35 x 35.5cm (13 3/4 x 14in); overall 50 x 50cm (19 11/16 x 19 11/16in)

£4,000 - 6,000

€4,500 - 6,800

US\$5,500 - 8,200

Provenance

Sale; Christie's, South Kensington, 14 July 2016, lot 62, where acquired by the present owner
Private Collection, U.K.

20

21 AR

ALLEN JONES R.A. (BRITISH, BORN 1937)

French Cooking, from 'Hommage à Picasso', 1973

Screenprint in colours, on wove, signed in pencil verso, a proof aside from the numbered edition of 90, printed by Kelpra Studio, London, co-published by Propyläen Verlag, Berlin and Pantheon Press, Rome, with the printer's inkstamp verso, the full sheet printed to the edges

600 x 797mm (23 5/8 x 31 3/8in)(SH)

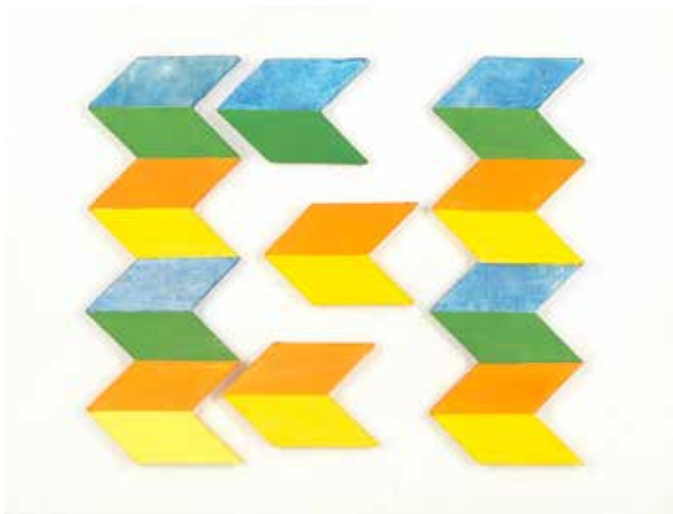
£1,000 - 1,500

€1,100 - 1,700

US\$1,400 - 2,100



21



22

22 * AR

JOE TILSON R.A. (BRITISH, BORN 1928)

Conjunction 3, Byzantium, 1965

signed, titled and dated 'CONJUNCTION 3, BYZANTIUM/1965/Joe Tilson. 1965.' (on backboard)

oil on shaped canvas and board

45.5 x 60.5cm (17 15/16 x 23 13/16in).

£6,000 - 8,000

€6,800 - 9,100

US\$8,200 - 11,000

Provenance

With Marlborough Fine Art, London, 1965

Mr and Mrs John O. Tomb, by whom gifted to

Smith College Museum of Art, Northampton, Massachusetts, 1976-2007

Private Collection, Europe

Acquired by the present owner in May 2007

Exhibited

London, Marlborough New London Gallery, *Joe Tilson*, February-March 1966, no. 33, illustrated

Northampton, Massachusetts, Smith College Museum of Art, long-term loan, 1976-2007

Literature

A. C. Quintavalle, *Tilson*, Pre-Art, Milan, 1977, illustrated on p. 204

23 AR

GEOFFREY CLARKE R.A. (BRITISH, 1924-2014)

Maquette for Sainsbury Sculpture Competition, 1965

stamped with monogram (lower right side)

aluminium

34.5cm (13 9/16in) high

Unique

£1,200 - 1,800

€1,400 - 2,000

US\$1,600 - 2,500

Provenance

With Askew Art, London, where acquired by the present owner

Literature

J. LeGrove, *Geoffrey Clarke Sculptor*, *Catalogue Raisonne*,

Pangolin & Lund Humphries, London, 2017, no. S260g, illustrated on p. 100

The present work is a maquette for a competition for a sculpture intended for a site near the King's Road, Chelsea.

24 AR

SIR PETER BLAKE R.A. (BRITISH, BORN 1932)

Bentley, 2016

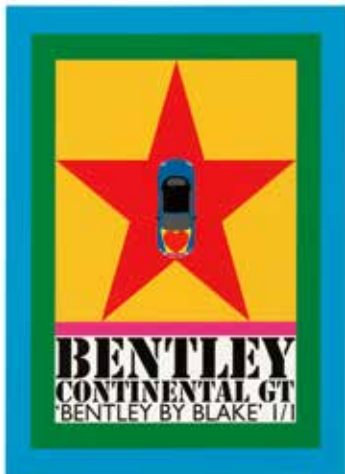
Inkjet print in colours with screenprint varnish, on wove, signed and numbered '127/150' in pencil, co-published by Coriander Studio, London and CCA Galleries, Tilford, with full margins, unframed

493 x 400mm (19 3/8 x 15 3/4in)(SH)

£500 - 700

€570 - 800

US\$680 - 960



24



25 AR

DAVID BAILEY (BRITISH, BORN 1938)

Michael Caine, 1965

Gelatin silver print, printed 1990, signed in ink in the margin, signed and dated on the verso, unframed

48.4 x 48cm (19 1/16 x 18 7/8in)

sheet 61 x 50.7cm (24 x 19 15/16in)

£4,000 - 6,000

€4,500 - 6,800

US\$5,500 - 8,200

DB

25

26 Ω AR

TERRY O'NEILL (BRITISH, 1938-2019)

David Hemmings, London, 1966

Gelatin silver print, printed later, signed, titled, dated and numbered 'AP' in ink in the margin, unframed

30.5 x 45.7cm (12 x 18in)

sheet 40.6 x 50.8cm (16 x 20in)

£3,000 - 5,000

€3,400 - 5,700

US\$4,100 - 6,800



26



27



28



29

27 AR

TERRY O'NEILL (BRITISH, 1938-2019)

The Beatles, Abbey Road Backyard, 1963

Gelatin silver print, printed later, signed and numbered '16/50' in ink in the margin

34.6 x 51cm (13 5/8 x 20 1/16in)

£3,000 - 5,000

€3,400 - 5,700

US\$4,100 - 6,800

28 AR

MICHAEL WARD (BRITISH, 1929-2011)

The Beatles, Liverpool River Front, 1963

Gelatin silver print, signed, titled, dated and numbered '1/25' in ink and signature blindstamp in the margin; titled, dated and credit stamp on the verso

33.2 x 25cm (13 1/16 x 9 13/16in)

sheet 40.5 x 30.4cm (15 15/16 x 11 15/16in)

£1,000 - 1,500

€1,100 - 1,700

US\$1,400 - 2,100

29 AR

MICHAEL WARD (BRITISH, 1929-2011)

The Beatles at the Cavern, Liverpool, 1963

Gelatin silver print, signed, titled, dated, numbered '14/25' in ink, signature blindstamp in the margin; signed, titled, dated and credit stamp on the verso

33.8 x 25.2cm (13 5/16 x 9 15/16in)

sheet 40.3 x 30.5cm (15 7/8 x 12in)

£1,000 - 1,500

€1,100 - 1,700

US\$1,400 - 2,100



30

30 AR

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

Man with a Dish of Fire (Opus 171), 1960
signed and dated 'Alan Davie 60' (upper right);
further titled and dated 'MAN WITH A DISH/OF
FIRE./July 1960' (on artist's label attached to
backboard)

oil on paper, laid on board

41 x 52.5cm (16 1/8 x 20 11/16in).

£5,000 - 7,000

€5,700 - 7,900

US\$6,800 - 9,600

Provenance

With Gimpels Fils, London

With Askew Art, London, where acquired by the
present owner

31 AR

ALAN LOWNDES (BRITISH, 1921-1978)

Ship Stores Merchant, 1973

signed and dated 'Alan Lowndes/1973' (lower left); titled and dated
'SHIP STORES MERCHANT/(TIGER BAY)/1973' (on canvas verso)

oil on canvas

76 x 51cm (29 15/16 x 20 1/16in).

£10,000 - 15,000

€11,000 - 17,000

US\$14,000 - 21,000

Provenance

With Crane Kalman Gallery, London, where acquired by

Mrs T. W. Stone, March 1976

With Crane Kalman Gallery, London, where acquired by the

present owner, July 2010

Private Collection, U.K.

Exhibited

Stockport, Stockport Museum and Art Gallery, *Alan Lowndes: A*

Retrospective Exhibition, 20 February–31 May 2010

London, Crane Kalman Gallery, 17 June–31 July 2010

Literature

J. Riley, *Alan Lowndes*, Construction Arts Ltd, 2010, illustrated on
p. 195



31

Property from an Important Private Collection



32 *

LILLIAN BASSMAN (AMERICAN, 1917-2012)

Jean Shrimpton, circa 1955

Gelatin silver print, signed and numbered '13/25' in pencil on the verso, unframed
sheet 61 x 50.8cm (24 x 20in)

£8,000 - 12,000

€9,100 - 14,000

US\$11,000 - 16,000

Literature

D. Solomon, *Lillian Bassman: Women*, Abrams, 2008, p. 88

'The women who intrigued me as models had the most beautiful necks and the most responsive hand movement. At one point, I found El Greco and that elongated look became my way of seeing.'

– Lillian Bassman



33 * AR

THURSTON HOPKINS (BRITISH, 1913-2014)

Soho Greeting, 1956

Gelatin silver print, printed later, signed, titled, dated in pencil and credit stamp on the verso, unframed
sheet 30.4 x 40.6cm (12 x 16in)

£1,500 - 2,500

€1,700 - 2,800

US\$2,100 - 3,400

‘Many photographers are naturally shy people. Hiding behind a camera helps them overcome their shyness. It’s a common experience with photographers that they never notice imminent danger when they’ve got a camera in their hands. Something sort of takes over.’

– Thurston Hopkins



34 Ω

JESSE ALEXANDER (AMERICAN, BORN 1929)

Stirling Moss, Belgian Grand Prix, 1955

Gelatin silver print, printed later, signed in ink on the recto, unframed
sheet 127 x 203cm (50 x 80in)

£12,000 - 18,000

€14,000 - 20,000

US\$16,000 - 25,000

‘I’ve always loved cars... I am part of that crowd that has had an enduring ‘love affair’ with the automobile...My interest in the cars took me to many of the races on the West Coast: Pebble Beach, Golden Gate Park in San Francisco and, of course, Santa Barbara...In 1954 I sailed to Europe with my wife and child and while exploring the continent with my camera in hand, I found myself in Reims on the 4th of July, photographing the French Grand Prix. I realized that this was what I really wanted to do with my life. So racing, cars, photography – they all came together and it really developed organically into a career.’

– Jesse Alexander



35 * AR

CECIL BEATON (BRITISH, 1904-1980)

Rudolf Nureyev, 1962

Platinum-palladium print, printed later, embossed Estate stamp in the margin; titled, dated and numbered '1/7' in an unknown hand in ink and Beaton Archive/Sotheby's Estate stamp on the verso

50.8 x 50.8cm (20 x 20in)

sheet 72.4 x 55.9cm (28 1/2 x 22in)

£7,000 - 9,000

€7,900 - 10,000

US\$9,600 - 12,000

'Be daring, be different, be impractical, be anything that will assert integrity of purpose and imaginative vision against the play-it-safers, the creatures of the commonplace, the slaves of the ordinary.'

– Cecil Beaton



36 * AR

BOB WHITAKER (BRITISH, 1939-2011)

John with Flower, Weybridge, May 1965

Archival pigment print, printed later, signed in pencil on the verso,
unframed

sheet 40.6 x 50.8cm (16 x 20in)

£3,000 - 5,000

€3,400 - 5,700

US\$4,100 - 6,800

‘It matters not who you love, where you
love, why you love, when you love, or how
you love. It matters only that you love.’

– John Lennon



37 Ω AR

TERRY O'NEILL (BRITISH, 1938-2019)

Jean Shrimpton and Terence Stamp, 1963

Gelatin silver print, printed later, signed and numbered '25/50' in ink in the margin, unframed

sheet 40.6 x 50.8cm (16 x 20in)

£4,000 - 6,000

€4,500 - 6,800

US\$5,500 - 8,200

'I look back on my life and I can't believe I did all those things.'

- Terry O'Neill



38 Ω AR

JÜRGEN SCHADEBERG (1931-2020)

Playground, Brixton, 1968

Gelatin silver print, printed later, signed, titled, dated in ink and embossed copyright credit stamp in the margin, unframed sheet 40.6 x 50.8cm (16 x 20in)

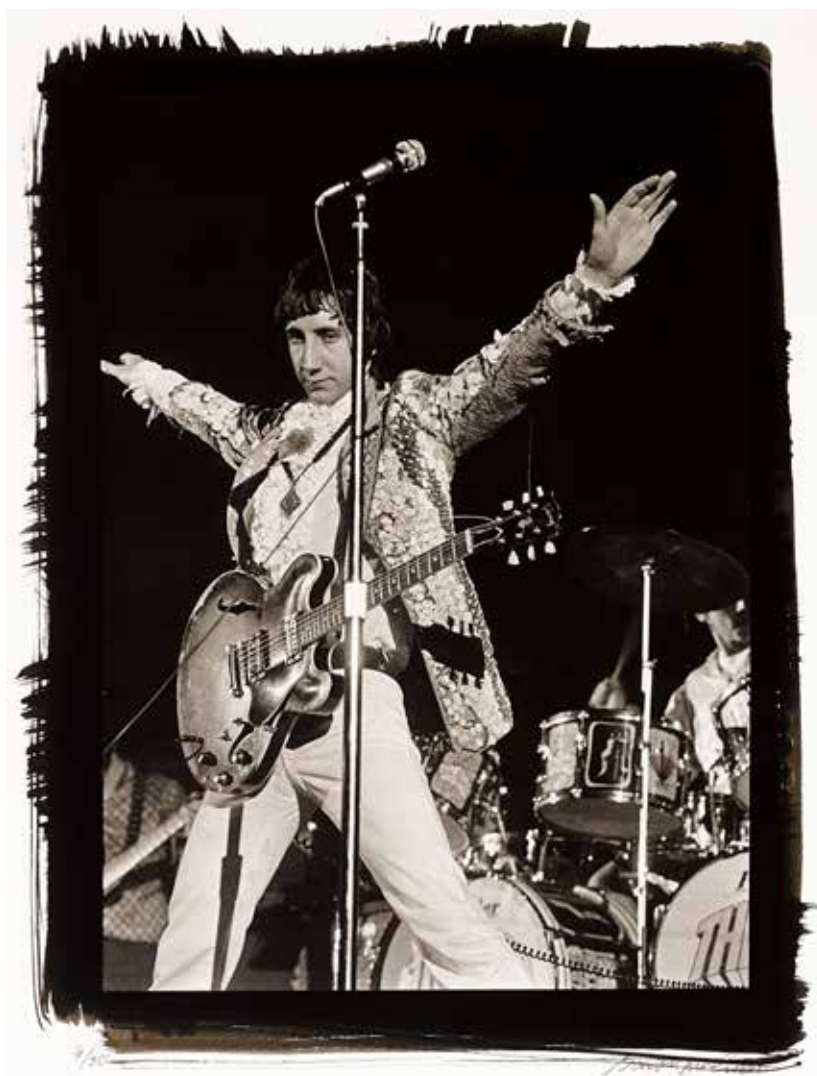
£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,100

‘The good photographer unconsciously studies people, movements, attitudes and expressions. The best pictures result when the subjects react to each other. The photographer is a witness not a participant.’

- Jürgen Schadeberg



39 Ω

BARON WOLMAN (AMERICAN, 1937-2020)

Pete Townsend, 'The Who', Cow Palace, San Francisco, 1967
 Platinum-palladium print, printed later, signed and numbered '9/35' in pencil in the margin, unframed
 51.4 x 40cm (20 1/4 x 15 3/4in)
 sheet 61 x 50.8cm (24 x 20in)

£6,000 - 8,000

€6,800 - 9,100

US\$8,200 - 11,000

Literature

B. Wolman, *Classic Rock and Other Rollers*, Square Books, U.S.A., 1992, p. 19

As *Rolling Stone's* chief photographer from the magazine's founding in 1967, Baron Wolman was able to take remarkable shots of legendary artists like Janis Joplin, The Grateful Dead, Jimi Hendrix and The Who. This is a very rare, large platinum print of The Who's Pete Townsend on their 1967 US tour.

'The music we play has to be tomorrow's,
 the things we say have to be today, and
 the reason for bothering is yesterday.'

- Pete Townsend



40 *

BURT GLINN (AMERICAN, 1925-2008)

Ball for Debut of Lady Guinness, Belvoir Castle, 1959

Gelatin silver print, printed later, signed in pencil on the verso,
unframed

sheet 50.8 x 40.6cm (20 x 16in)

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,100

Burt Glinn was one of the most influential American photojournalists and was also President of Magnum Photos. He covered many of the most significant 20th Century political events including Cuban revolutionary leader Fidel Castro's entry into Havana.

'I think that what you've got to do is
discover the essential truth of the
situation and have a point of view about it.'

- Burt Glinn



41 * AR

ROGER MAYNE (BRITISH, 1929-2014)

Southam Street, 1957

Gelatin silver print, signed, titled and dated in pencil on the verso,
unframed

16.5 x 13cm (6 1/2 x 5 1/8in)

£2,500 - 3,500

€2,800 - 4,000

US\$3,400 - 4,800

Roger Mayne was an English photographer, best known for his documentation of the children of Southam Street in West London.

‘Photography involves two main distortions - the simplification into black and white and the seizing of an instant in time. It is this particular mixture of reality and unreality and the photographer’s power to select that makes it possible for photography to be an art. Whether it is good art depends on the power and truth of the artist’s statement.’

- Roger Mayne



42 Ω AR

HARRY BENSON (BRITISH, BORN 1929)

Sir Winston Churchill at Harrow School, 1960

Gelatin silver print, printed later, signed, titled, dated and numbered
'20/35' in ink in the margin, unframed

42.5 x 56.5cm (16 3/4 x 23 1/4in)

sheet 50.8 x 61cm (20 x 24in)

£4,000 - 6,000

€4,500 - 6,800

US\$5,500 - 8,200

Literature

H. Benson, *Harry Benson: People*, Chronicle Books, 1991, p. 85

'Sir Winston Churchill was to me the most important person of the 20th Century and there are many who will agree. As a child, I listened to Churchill's speeches during the war and I remember the inspiration he gave the British people during those very hard times. Listening to him had been part of what made me want to become a photographer and to be at the center of what was happening in the world.'

– Harry Benson



43 * AR

CORNEL LUCAS (BRITISH, 1920-2012)

Moira Shearer and Robert Helpmann in 'The Red Shoes', 1948
Gelatin silver print, printed later, signed in ink and copyright credit stamp on the verso, unframed
sheet 50.8 x 61cm (20 x 24in)

£2,000 - 3,000
€2,300 - 3,400
US\$2,700 - 4,100

Cornel Lucas was a British photographer and pioneer of film portraiture in the 1940s and 1950s. *The Red Shoes* is perhaps the best-known film to feature dance. Starring Shearer and Helpmann, the subjects of this study, the film was directed by Michael Powell and produced by Emeric Pressburger in 1948.

'It could take three hours to get the lighting right. But after that I could make my subject younger than a plastic surgeon ever could.'

- Cornel Lucas



44 Ω AR

WOLFGANG SUSCHITZKY (BRITISH, 1912-2016)

Cambridge Circus, London, 1936

Gelatin silver print, printed later, signed, titled and dated in pencil on the verso, unframed
sheet 40.6 x 50.8cm (16 x 20in)

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,100

Austrian emigre Wolf Suschitzky moved to London in the 1930s and there created some of the most beautiful pre-war images of the city.

‘Photography is a combination of the right choice of detail, the elimination of all that is inessential and the right moment that makes the picture.’

- Wolfgang Suschitzky



45

VARIOUS PROPERTIES

45 Ω

RUTH ORKIN (1921-1985)

Couple in MG, Florence, Italy, 1951

Gelatin silver print, printed later, signature blindstamp in the margin; signed, titled and dated by Mary Engel, Estate Executor, in pencil and Estate copyright credit reproduction limitation stamp on the verso, unframed

33.6 x 47.6cm (13 1/4 x 18 3/4in)

sheet 40.6 x 50.8cm (16 x 20in)

£1,000 - 1,500

€1,100 - 1,700

US\$1,400 - 2,100

Literature

R. Orkin, *A Photo Journal*, Viking Press, 1981, p. 105 *Ruth Orkin: A Retrospective*, International Center for Photography, New York, 1995, exhibition catalogue, back cover

46 * AR

PATRICK WARD (BRITISH, BORN 1946)

Students Watching the Eton Wall Game, 1975

Gelatin silver print, signed, titled, dated and copyright credit in ink on the verso, unframed

20.5 x 30.4cm (8 1/8 x 12in)

sheet 30.4 x 40.6cm (12 x 16in)

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600



46



47

47 * AR

ERNST HAAS (AUSTRIAN/AMERICAN, 1921-1986)

London Reflection, 1949

Gelatin silver print, printed 1992 by Igor Bakht, signed, titled, dated and numbered '12/30' by Alexander Haas, Estate Co-executor, in pencil on the Estate copyright credit reproduction limitation stamp on the verso, unframed

36.2 x 32.2cm (14 1/4 x 13 1/8in)

sheet 50.8 x 40.6cm (20 x 16in)

£2,500 - 3,500

€2,800 - 4,000

US\$3,400 - 4,800



48

48 Ω AR

ERNST HAAS (AUSTRIAN/AMERICAN, 1921-1986)

Twins, London, 1951

Gelatin silver print, printed 1992 by Igor Bakht, signed, titled, dated and numbered '5/80' by Alexander Haas, Estate Co-executor, in pencil on the Estate copyright credit reproduction limitation stamp on the verso, unframed

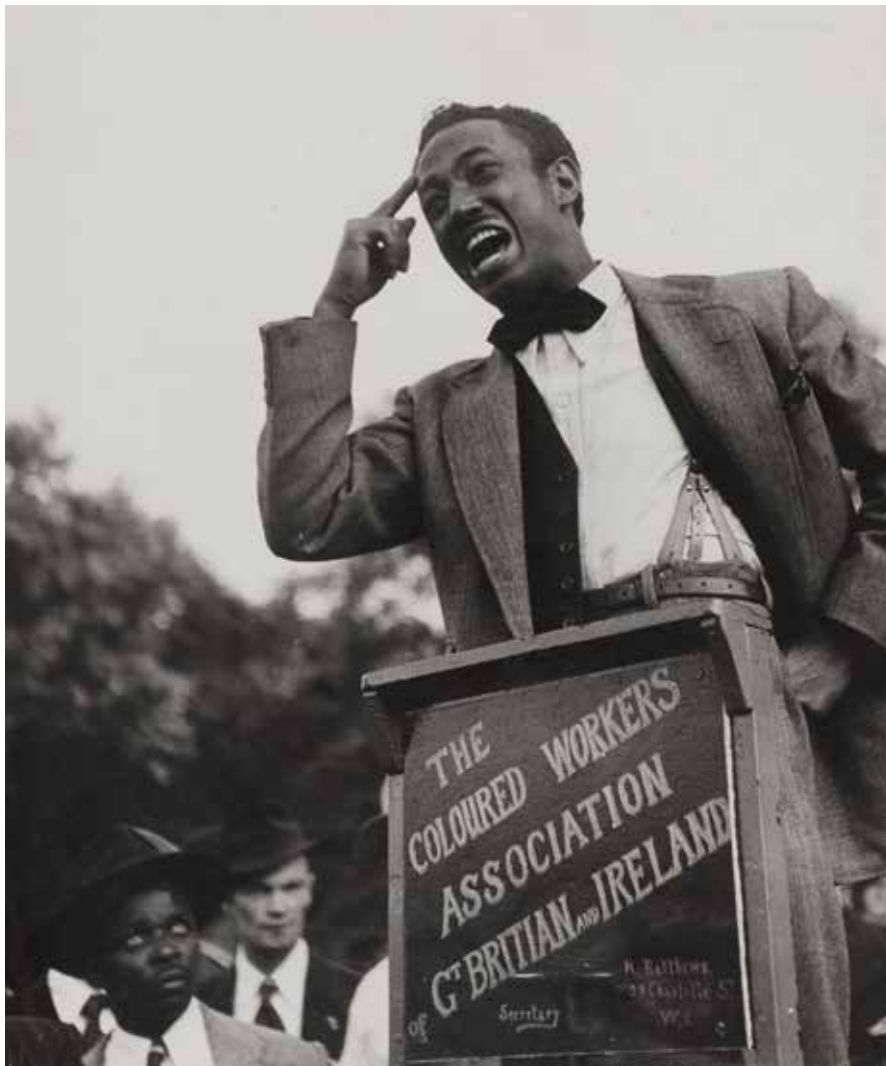
43.1 x 28.5cm (17 x 11 1/4in)

sheet 50.8 x 40.6cm (20 x 16in)

£2,500 - 3,500

€2,800 - 4,000

US\$3,400 - 4,800



49 Ω AR

ERNST HAAS (AUSTRIAN/AMERICAN, 1921-1986)

Speaker's Corner, Hyde Park, 1950s

Gelatin silver print, printed 1950s, various notations in pencil/ink, Magnum Photos, Paris credit stamp and typed caption label in German affixed on the verso, unframed

23.5 x 19.2cm (9 1/4 x 7 5/8in)

£10,000 - 15,000

€11,000 - 17,000

US\$14,000 - 21,000



50

50 Ω AR

HARRY DIAMOND (BRITISH, 1924-2009)

Lucian Freud, 1973

Gelatin silver print, signed, titled, dated in pencil and copyright credit stamp on the verso, unframed

25.4 x 17.2cm (10 x 6 3/4in)

sheet 30.5 x 25.4cm (12 x 10in)

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,100

Provenance

Acquired directly from the artist

51 Ω AR

HARRY DIAMOND (BRITISH, 1924-2009)

Francis Bacon and Lucian Freud outside the 'French' pub, London, 1973

Gelatin silver print, signed, titled, dated in pencil and copyright credit stamp on the verso, unframed

17.8 x 26.6cm (7 x 10 1/2in)

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,100

Provenance

Acquired directly from the artist



51



52 * AR

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

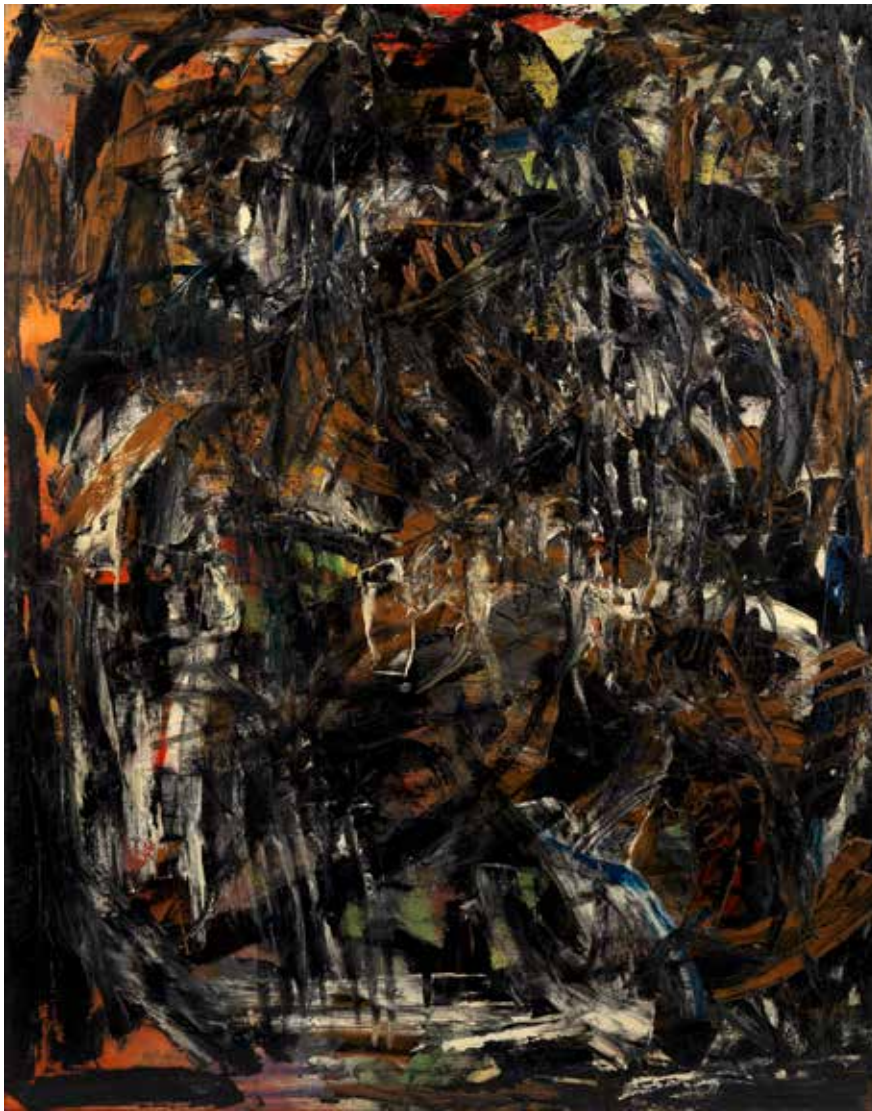
Kaisarion with all his Beauty, 1961 (MCA Tokyo 8; Scottish Arts Council 8)

Etching and aquatint printed in black and red, on wove, signed and dated in pencil, from an edition of approximately 50, printed by Ron Fuller and Peter Matthews at the Royal College of Art, London, published by the artist, with margins
490 x 273mm (19 1/4 x 10 3/4in)(PL)

£10,000 - 15,000

€11,000 - 17,000

US\$14,000 - 21,000



53 AR

BERNARD COHEN (BRITISH, BORN 1933)

Untitled, 1950s

oil on canvas

124.5 x 99.5cm (49 x 39 3/16in).

with a further abstract painting to the reverse of the canvas, by the same hand

£6,000 - 8,000

€6,800 - 9,100

US\$8,200 - 11,000

Provenance

The DANAD Design Archive

Bernard Cohen formed part of the DANAD Design collective, set up in 1958, alongside fellow artists Barry Daniels, Tom Adams, Peter Blake, Robyn Denny and Edward Wright, and the architects Colin Huntley and Peter Adams. Bernard Cohen's abstract canvases featured on the international stage, touring British Council art exhibitions as well as participating at the 1966 Venice Biennale.



54 AR

BERNARD COHEN (BRITISH, BORN 1933)

Wandering, 1958

signed, titled, dated and inscribed 'Bernard Cohen/'WANDERING'/
MARCH '58/(LONDON)' (on canvas verso), further signed, titled,
dated and inscribed "'WANDERING' 1958./BERNARD COHEN/FOR
MIDLAND GROUP/GALLERY EXHIBITION' (on artist's label verso)

oil on canvas

85.5 x 116cm (33 11/16 x 45 11/16in).

£5,000 - 7,000

€5,700 - 7,900

US\$6,800 - 9,600

Provenance

The DANAD Design Archive

Exhibited

Nottingham, Midland Group Gallery



55

55 AR

DENIS BOWEN (BRITISH, 1921-2006)

Exploded Image, 1957

signed, titled and dated 'Denis Bowen/1957/EXPLODED IMAGE' (on board verso)

oil on board

39.5 x 59.5cm (15 9/16 x 23 7/16in).

£1,500 - 2,000

€1,700 - 2,300

US\$2,100 - 2,700

Provenance

The artist, from whom acquired by the family of the present owner, circa 1978, and thence by descent Private Collection, U.K.

56

AFTER FRANCIS BACON (BRITISH, 1909-1992)

Q4 Study of a Nude, 1953/2015

Diasc-mounted giclée print in colours, on Alu Dibond support, with printed signature and numbered '461/500' in black ink on the publisher's label affixed verso, co-published by The Estate of Francis Bacon and Heni Productions, 2015, housed in the original packaging, the full sheet 610 x 510mm (24 x 20 1/8in)(SH)

£3,000 - 5,000

€3,400 - 5,700

US\$4,100 - 6,800



56



57

57 AR

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

Untitled (Opus G.4394), 2013

signed and dated 'Alan Davie 2013' (lower right)

oil on paper

18 x 26cm (7 1/16 x 10 1/4in).

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600

Provenance

The Estate of the artist, from whom acquired by the present owner



58 * AR

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

The Diploma, 1962 (MCA Tokyo 28; Scottish Arts Council 12)

The rare hard-ground etching and aquatint printed in black and red, on wove, signed, dated and numbered from the edition of 50 in pencil, printed by Ron Fuller and Peter Matthews, published at the Royal College of Art, London, with margins

402 x 280mm (16 x 11in)(PL)

£15,000 - 20,000

€17,000 - 23,000

US\$21,000 - 27,000

The legendary British Pop artist Richard Hamilton (1922-2011) created the following two works in 1967 at the request of the artist Ian Breakwell. Intended for a special double issue of *Exit Magazine*, Breakwell selected thirteen artists and assigned each artist two letters of the alphabet, asking them to produce a drawing, collage, construction or poem to answer the question 'A-Z is for ...'. *L is for Elle* and *B is for Bee* were Hamilton's intriguing contributions to 'The Exit Alphabet Box', as the issue was called, although it was never published as Breakwell intended. The present works have remained in the same collection since the early 1970s, when they were acquired from Breakwell by the present owner.

L is for Elle began as a cover of *Elle*, the still-visible magazine showing the foundations of the work in Hamilton's exploration into modern consumer culture. Applying layers of white oil and wash, Hamilton then erased the female model from the image, replacing her form with expressive brush marks that blur and abstract the scene. This act of deconstruction provided a path to the artist's *Fashion-Plate* series only two years later, when he would again manipulate, cut and collage fashion models from the pages of magazines to create twelve renowned collaged paintings. This fusion of the contrasting mediums of photography and painting, the chemical and the handmade, is on display in both *L is for Elle* and *B is for Bee*.



Elle, 7 September 1967, issue no. 1133, the original source material for lot 60

59 AR

RICHARD HAMILTON (BRITISH, 1922-2011)

B is for Bee, 1967

Oil and graphite applied to offset lithographic print, inscribed 'BEE' by the artist's hand in orange ink on a label affixed with staples recto, housed inside a plastic sleeve

overall 375 x 220mm (14 3/4 x 8 5/8in)

Unique

£7,000 - 10,000

€7,900 - 11,000

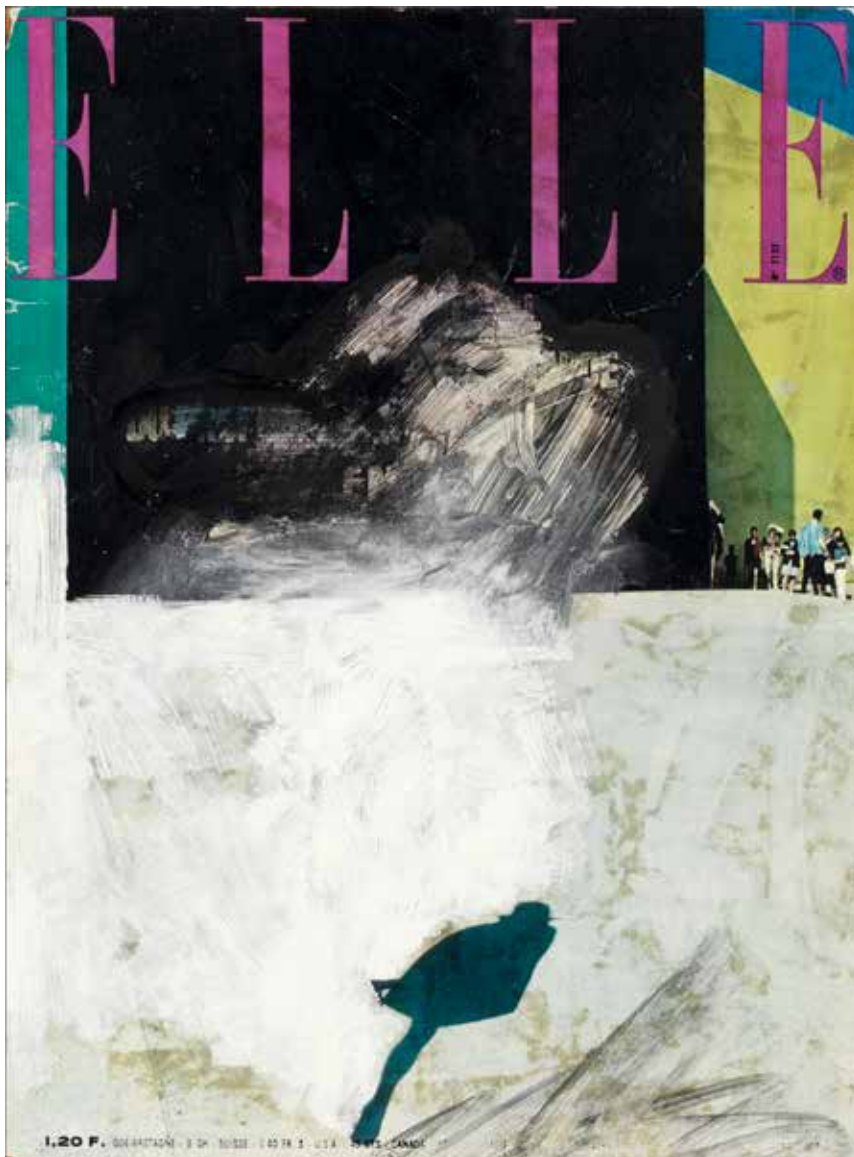
US\$9,600 - 14,000

Provenance

Ian Breakwell, from whom acquired by the present owner, circa 1970



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.



60 AR

RICHARD HAMILTON (BRITISH, 1922-2011)

L is for Elle, 1967

Oil on offset lithographic magazine cover, laid on board, inscribed
'ELLE' by the artist's hand in orange ink on a label attached verso
305 x 225mm (12 x 8 7/8in)(SH)

Unique

£20,000 - 30,000

€23,000 - 34,000

US\$27,000 - 41,000

Provenance

Ian Breakwell, from whom acquired by the present owner, *circa* 1970





61

61 AR

GERALD LAING (BRITISH, 1936-2011)

VB II (Victoria Beckham), 2008

Screenprint in colours with hand-applied gold leaf, on wove, signed and dated in pencil, a proof aside from the numbered edition of 90, printed by Artizan Editions, Hove, with full margins, unframed
720 x 583mm (28 3/8 x 23in)(SH)

£500 - 700

€570 - 800

US\$680 - 960

62

VIVIENNE WESTWOOD

'Prostitute' Shoes, Café Society Collection, Spring/Summer 1994

Pale lilac leather triple strap shoe with gilt metal hardware

6"/15cm high heel, size 39

£1,200 - 1,800

€1,400 - 2,000

US\$1,600 - 2,500

Provenance

Iconic Archive

Reputedly worn on the runway by supermodel Yasmin LeBon, whose name has been written in the sole of either shoe.



62



63

63

VIVIENNE WESTWOOD GOLD LABEL

Sequinned Diamond Jubilee Corset Gown, Red Carpet Capsule Collection, 2012

Vintage Union Jack motif in all-over sequins

Labelled size 8, 21"/54cm chest, 109cm long

£1,200 - 1,800

€1,400 - 2,000

US\$1,600 - 2,500

Provenance

Iconic Archive

64 AR

GLENN BROWN (BRITISH, BORN 1966)

Untitled, 2004

Giclée print in colours, on wove, reverse mounted to Plexiglas, signed and numbered '51/200' in black ink verso, published by The Serpentine Gallery, London, with full margins
572 x 372mm (22 1/2 x 14 5/8in)(l)

£500 - 700

€570 - 800

US\$680 - 960



64



65

65 AR

COLIN SELF (BRITISH, BORN 1941)

Study for a Leopardskin Nuclear Bomber, 1998
signed and dated 'Colin Self 1.10.1998' (lower left)
collage, pencil, acrylic and chalk on paper
55.5 x 75.5cm (21 7/8 x 29 3/4in).

£3,000 - 5,000

€3,400 - 5,700

US\$4,100 - 6,800

Provenance

The artist, from whom acquired directly by the present owner
Private Collection, U.K.

66

AGENT PROVOCATEUR

Ivory 'Emie' Lace and Silk Chemise, circa 2014
Full length with lace panel details
Labelled size 3, 26"/68cm chest, 150cm long

£300 - 500

€340 - 570

US\$410 - 680

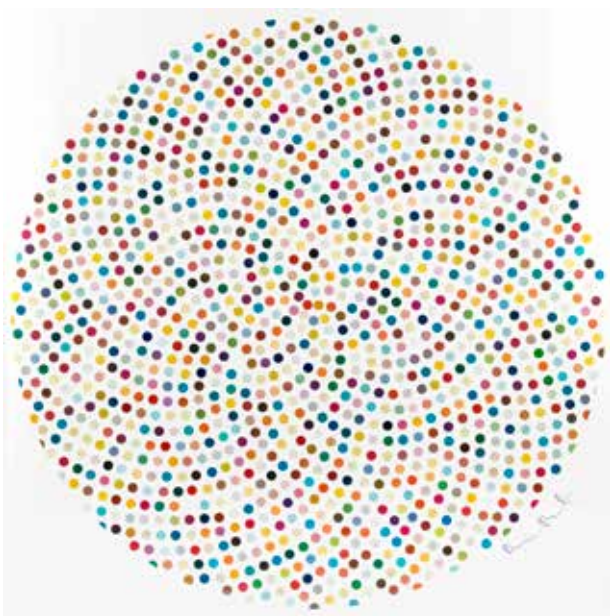
Provenance

Iconic Archive

The same style of slip was worn by Kim Kardashian at her wedding to Kanye West in 2014.



66



67

67 AR

DAMIEN HIRST (BRITISH, BORN 1965)

Valium, 2000

Lambda inkjet print in colours, on glossy Fujicolor Professional paper, signed in black felt-tip pen, numbered '40/500' verso, published by Eyestorm, London, the full sheet 1270 x 1270mm (50 x 50in)(SH)

£5,000 - 7,000

€5,700 - 7,900

US\$6,800 - 9,600

68

DAMIEN HIRST FOR MANOLO BLAHNIK

Spot Boots, circa 2002

White canvas with multi-colour spot design

Size 39, Includes original box

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,100

In 2002 seven artists were matched with seven top shoe designers who produced 20 pairs of shoes each. Damien Hirst & Manolo Blahnik were 'matched' and produced 10 pairs of 'spot boots' and 10 pairs of 'spin boots'.

Bergdorf Goodman sold them for \$650 to \$1,200 a pair, using the occasion to launch its renovated shoe salon. The New Museum of Contemporary Art benefited from the sales.



68

69

DAMIEN HIRST FOR MANOLO BLAHNIK

Spin Boots, circa 2002

Leather spun with household gloss

Size 39, Includes original box

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,100

The vendor of this pair worked as the liaison between Manolo and Damien and organised collection of the leather from Manolo Blahnik, which Damien put on the spin machine & spun with household gloss.



69

'Damien insisted I wore the spin boots to the opening of his exhibition at the new Saatchi Gallery in September 2003 - so they have been worn once! The spot boots have never been worn.'

– Vendor of the boots



70

70

SARA POPE (BRITISH, BORN 1973)

Paris Pink, 2020

signed, titled and dated 'Sara Pope/'PARIS PINK'/2020'

(on panel verso)

oil, gesso and diamond dust on circular panel

diameter 80cm (31 1/2in)

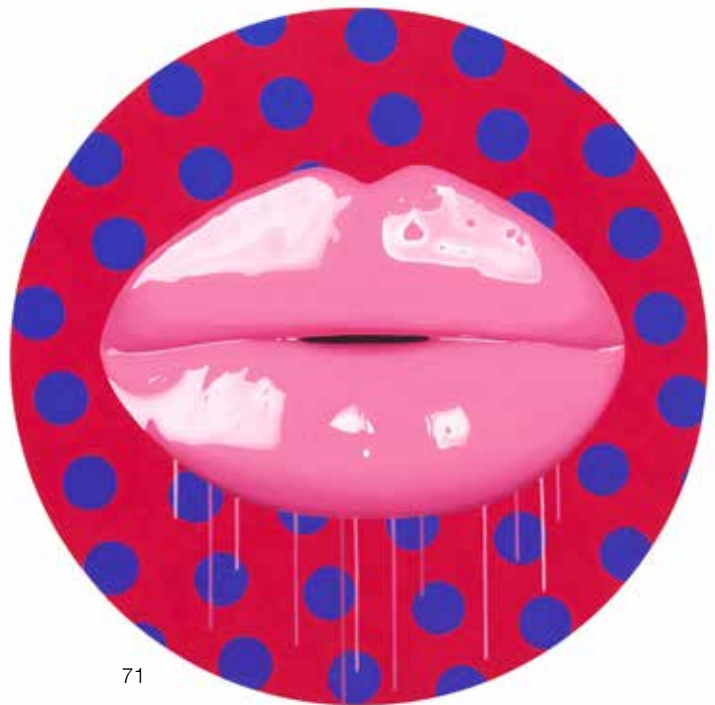
£3,000 - 5,000

€3,400 - 5,700

US\$4,100 - 6,800

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

– Sara Pope



71

71

SARA POPE (BRITISH, BORN 1973)

No Filter, 2020

signed, titled and dated 'Sara Pope/'NO FILTER'/2020'

(on panel verso)

oil and gesso on circular panel

diameter 80cm (31 1/2in)

£3,000 - 5,000

€3,400 - 5,700

US\$4,100 - 6,800



72



73



74

72 AR

JULIAN OPIE (BRITISH, BORN 1958)

Australian Statuettes, 2018

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

£1,200 - 1,800

€1,400 - 2,000

US\$1,600 - 2,500

73 AR

GERALD LAING (BRITISH, 1936-2011)

The Kiss, 2007

Screenprint in colours with hand-applied gold leaf, on wove, signed, titled, dated and inscribed 'PP 2/2' in pencil, a printer's proof aside from the numbered edition of 90, printed by Artizan Editions, Hove, co-published by the artist and ocontemporary, Brighton, with full margins, unframed

1105 x 942mm (43 1/2 x 37in)(SH)

£1,800 - 2,200

€2,000 - 2,500

US\$2,500 - 3,000

74 AR

JULIAN OPIE (BRITISH, BORN 1958)

Woman Taking Off Man's Shirt, 2003 (Cristea p.244)

Screenprint in colours, from the edition of an unknown size, published by K21 Kunstammlung Nordrhein-Westfalen, Düsseldorf, with full margins, unframed

1000 x 600mm (39 3/8 x 23 5/8in)(SH)

£1,000 - 1,500

€1,100 - 1,700

US\$1,400 - 2,100



75 AR

JASON MARTIN (BRITISH, BORN 1970)

Shangri-La, 2010

pure pigment on metal panel, unframed

62 x 47cm (24 7/16 x 18 1/2in).

£8,000 - 12,000

€9,100 - 14,000

US\$11,000 - 16,000

Provenance

The artist, from whom acquired by the present owner



76

76 AR

DAMIEN HIRST (BRITISH, BORN 1965)

Spin Heart

stamped with signature and inscription 'This painting was made by/ to celebrate the opening/of Damien Hirst, *Requiem*,/at the Pinchuk Art Centre/on April 25-26th 2009/D Hirst/Damien Hirst' (on sheet verso)
acrylic on paper, unframed
52.5 x 52cm (20 11/16 x 20 1/2in).

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,100

Provenance

The artist, from whom acquired directly by the present owner at the opening of the exhibition, *Requiem*, at the PinchukArtCentre, Kiev in 2009
Private Collection, U.K.



77

77 AR

DAMIEN HIRST (BRITISH, BORN 1965)

One plate, from 'Butterfly Etchings', 2009

Etching and aquatint printed in colours, on wove, signed and inscribed 'PP 1/2' in pencil, one of two printer's proofs aside from the numbered edition of 45, published by Other Criteria, London, with full margins, unframed
298 x 248mm (11 3/4 x 9 3/4in)(l)

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,100



78

78 AR

DAMIEN HIRST (BRITISH, BORN 1965)

Spin Skull

stamped with signature and inscription 'This painting was made by/ to celebrate the opening/of Damien Hirst, *Requiem*,/at the Pinchuk Art Centre/on/D Hirst/© Damien Hirst' (on sheet verso)
acrylic on paper, unframed
71 x 50cm (27 15/16 x 19 11/16in).

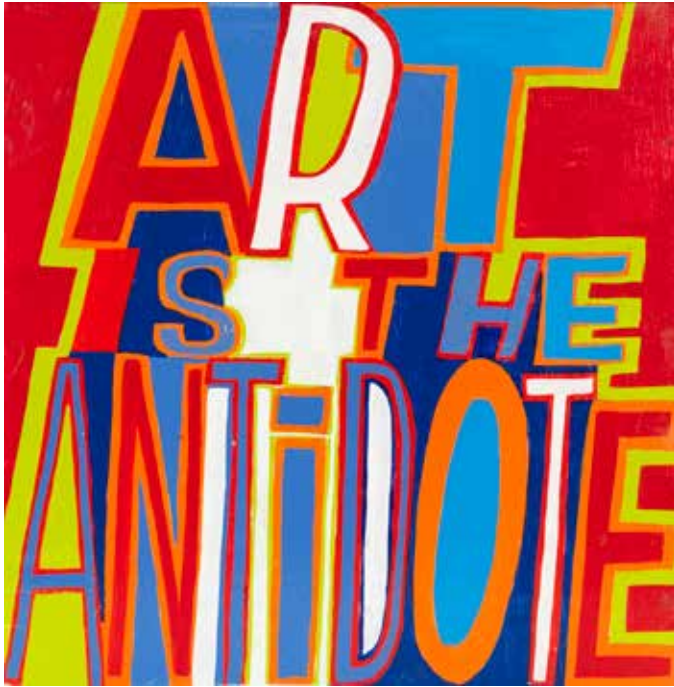
£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,100

Provenance

The artist, from whom acquired directly by the present owner at the opening of the exhibition, *Requiem*, at the PinchukArtCentre, Kiev in 2009
Private Collection, U.K.



79

79

BOB AND ROBERTA SMITH R.A. (BRITISH, BORN 1963)

Art is the Antidote, 2020

signed twice and dated 'Bob and Roberta/Smith./Bob + Roberta Smith/2020.' (on board verso)

oil on board, unframed

29 x 29 x 5cm (11 7/16 x 11 7/16 x 1 15/16in)

£3,000 - 5,000

€3,400 - 5,700

US\$4,100 - 6,800

80

ALEXANDER MCQUEEN

Birds of Paradise Gown, circa Spring/Summer 2008

Multi-colour silk chiffon printed with butterfly wing design

Labelled size 42, 28"/70cm chest, 185cm long

£1,800 - 2,200

€2,100 - 2,500

US\$2,500 - 3,000

The Spring/Summer 2008 Alexander McQueen show was a tribute to Lee McQueen's friend and muse, the late Isabella Blow, who had died the year before and for who birds and wings had been a particular inspiration.



80



81



82



83



84

81

VIVIENNE WESTWOOD COUTURE

Mint Green Corset and Evening Skirt, circa 2007

Full length skirt, with belt to waist and fitted corset top, Gold Label, (2)

Labelled size 14, 26"/66cm chest, skirt 116cm long

£1,000 - 1,500

€1,100 - 1,700

US\$1,400 - 2,100

82

VIVIENNE WESTWOOD GOLD LABEL

Printed Black Silk Cocotte Corset Dress, Autumn/Winter 2008

Black silk with doodle print, internal corset fit

Labelled size UK 12, 31"/80cm chest, 136cm long

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600

Provenance

Iconic Archive

Vivienne Westwood enlisted 7 and 8 year old students from the Portland School in Nottingham, to hand-paint most of the pieces in this collection. After briefing them on the global-warming crisis, she asked them to imagine a society of jungle-dwelling eco-warriors. The clothes that resulted are the warriors' uniform.

83

VIVIENNE WESTWOOD

Black Velvet Corset, 1990s

Boned velvet with scoop neck and zip to reverse

Labelled size 12, 29"/76cm at widest point, 47cm long

£600 - 800

€680 - 910

US\$820 - 1,100

84

ALEXANDER MCQUEEN

Black and White Silk Gown, circa Spring/Summer 2007

Black loose-fitting top with elasticated waist band and full flowing skirt

Labelled size 38, 165cm long

£1,000 - 1,500

€1,100 - 1,700

US\$1,400 - 2,100



85

85 AR

TONY BRIGGS (BRITISH, BORN 1966)

Kate Moss, 1992, printed 2006

1 of an edition of 2 with the Polaroid, black and white photographic Lambda print, signed to the mount, together with a Polaroid from the same shoot signed by Kate Moss
print 86 x 67cm (33 3/4 x 26 1/4in)

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,100

Provenance

Sale; Bonhams, Knightsbridge, *Vision 21*, 20 October 2010, lot 226

86 AR

GERALD LAING (BRITISH, 1936-2011)

KM (Kate Moss), 2008

Screenprint in colours, on wove, signed, titled, dated and inscribed 'PP 2/2' in pencil, a printer's proof aside from the numbered edition of 90, printed by Artizan Editions, Hove, published by the artist, London, with full margins, unframed
985 x 654mm (38 3/4 x 25 3/4in)(SH)

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600



86



87



88



89

87 AR

DAVID ROSS (BRITISH, BORN 1960)

Kate Moss, First Sitting 26.10.1988, 1988

Gelatin silver print, printed later, signed and numbered '6/10' in ink in the margin

55.7 x 48.2cm (21 15/16 x 19in)

£1,500 - 2,500

€1,700 - 2,800

US\$2,100 - 3,400

88 Ω

ROXANNE LOWIT (BORN 1965)

Christy Turlington and Kate Moss Laughing, Isaac Mizrahi Show, LA, 1994

Gelatin silver print, printed 1997, signed, titled, dated and numbered 'AP' in pencil on the verso, unframed

12 1/4 x 8 3/4in (31.1 x 22.2cm)

sheet 13 x 9 1/2in (33 x 24.1cm)

£1,000 - 1,500

€1,100 - 1,700

US\$1,400 - 2,100

This lot is accompanied by a certificate of authenticity, signed, titled and dated by the artist in ink.

89

ARTHUR ELGORT (AMERICAN, BORN 1940)

Kate Moss, Italian Vogue, August 1994

AP silver gelatin print, signed and titled 'Kate Moss' by the photographer in black ink to the lower edge and annotated by the photographer on the verso, unframed

28 x 35.5cm (11 x 14in)

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,100



90

90 AR

MARIO TESTINO (PERUVIAN/ITALIAN, BORN 1954)

Kate Moss, London, 2006

Chromogenic print, 2012, on Fujiflex Crystal Archive Supergloss paper, signed in black ink and numbered '150/175' on the publisher's label affixed verso, printed by Metro Imaging, London, published by Counter Editions, London

419 x 584mm (16 1/2 x 23in)(l)

£4,000 - 6,000

€4,500 - 6,800

US\$5,500 - 8,200

91 AR

MARIO TESTINO (PERUVIAN/ITALIAN, BORN 1954)

Kate in Blue Cafe, 2005

Chromogenic print, on Fujicolor Professional paper, signed, dated and numbered '61/120' in black ink, published by Counter Editions, London, with full margins, unframed

604 x 479mm (23 3/4 x 18 7/8in)(SH)

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,100



91

‘Refuge is within and meditation is the key’

– Chris Levine

92 AR

CHRIS LEVINE (CANADIAN/BRITISH, BORN 1972)

Kate Moss She's Light (Pure), 2014

Studio Proof from the artist's personal collection, lenticular 3D print
75 x 55cm (750 x 550mm)

£20,000 - 30,000

€23,000 - 34,000

US\$27,000 - 41,000

This lot is accompanied by a certificate of authenticity signed by the artist.

Provenance

A unique studio proof generously donated by both the artist Chris Levine and supermodel Kate Moss, with all proceeds going to Oxfam GB

Chris Levine is a UK based light artist who works across many mediums in pursuit of an expanded state of perception and awareness through image and form. Levine's work considers light not just as a core aspect of art, but of human experience more widely and a spiritual, meditative and philosophical edge permeates his work. Levine's status as one of the world's leading light artists has led to a number of high profile cross media collaborations from Massive Attack, Kate Moss, Grace Jones and Jon Hopkins and has produced work for Chanel, BMW and Swarovski. Levine's work has been exhibited at The National Portrait Gallery, Kensington Palace, the Science Museum, The Eden Project, The Royal Opera House, The Annenberg Space for Photography, MATE museum in Lima, New York City's Museum of Arts & Design, London's Fine Art Society and Tasmania's MONA museum.

‘We are grateful to Kate Moss for the generous donation of this striking lenticular 3D print and for her support for Oxfam over the years. All funds raised from the purchase of this item will support Oxfam's work to tackle poverty around the world.’

– Oxfam

‘This meditative piece is very special to me and it was a dream come true to create it. It speaks of inner beauty and infinite peace within us. The work draws the viewer towards stillness, which is a portal to the divine, offering a moment's refuge in a crazy world.’

– Chris Levine



‘Working with Chris was an incredible creative experience. The atmosphere on set was really calm and meditative and he has captured that stillness perfectly in this piece, I love the serenity in this image.’

– Kate Moss



93

93

ALEXANDER MCQUEEN

Black Viscose Jersey Evening Dress, 'Natural Distinction, Un-Natural Selection' collection, Spring/Summer 2009

Long draped gothic-style sleeves attaching to the skirt at the sides

Labelled size 40, bust 34"/86cm, 103cm long

£500 - 800

€570 - 910

US\$680 - 1,100



94

94

MEDIEVAL MAGICK AT HYPER HYPER

Roman Chain Mail Outfit, circa 1995

Comprising short top and skirt made from chain mail and silver faux leather panels, (2)

Small size

£600 - 800

€680 - 910

US\$820 - 1,100

Hyper Hyper was a designer collective/clothing market that opened in High Street Kensington in the early 1980s.

Sold with original receipt and letter from 'Bid' at Medieval Magick, unit B5 at Hyper Hyper, stating 'only a small part of our range is actually displayed in Hyper... and the next time you feel like something odd, you may wish to contact us direct.'



95

95

ALEXANDER MCQUEEN

Stretch T-Shirt Dress, Plato's Atlantis Collection, circa 2009

Ready-to-Wear, in shades of orange and brown, Viscose mix fabric

Labelled size 44

£150 - 200

€170 - 230

US\$210 - 270



96

96

ALEXANDER MCQUEEN

Life is Pain Mesh Top, Autumn/Winter 1996

Beige mesh tulle body with black embroidered 'Life is Pain' and monogram, cropped design

Labelled size S, 26"/66cm bust, 48cm long

£600 - 800

€680 - 910

US\$820 - 1,100

97 *

SAM HASKINS (SOUTH AFRICAN, 1926-2009)

Kate, Gun Belt (Front), 1963

Gelatin silver print, printed later, credit in pencil and Estate credit stamp in the margin; credit in ink and Estate credit stamp on the verso, unframed
33.3 x 50.8cm (13 1/8 x 20in)
sheet 58.4 x 61cm (23 x 24in)

£1,000 - 1,500

€1,100 - 1,700

US\$1,400 - 2,100



97

98 AR

BOB CARLOS CLARKE (BRITISH, 1950-2006)

Wind Me Up, 2005

Giclée print, on wove, signed, dated and numbered '8/100' in pencil, published by Eyestorm, London, with full margins
739 x 493mm (29 1/8 x 19 3/8in)(l)

£1,500 - 2,000

€1,700 - 2,300

US\$2,100 - 2,700



98

99 *

SAM HASKINS (SOUTH AFRICAN, 1926-2009)

Kate (Double rear), 1963

Gelatin silver print, printed later, credit in pencil and Estate credit stamp in the margin; credit in ink and Estate credit stamp on the verso, unframed
33.3 x 50.8cm (13 1/8 x 20in)
sheet 58.4 x 61cm (23 x 24in)

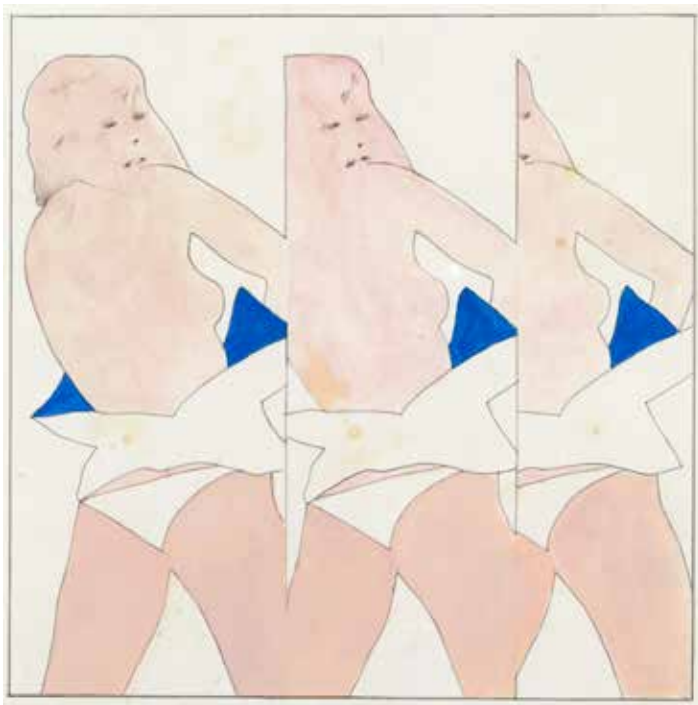
£1,000 - 1,500

€1,100 - 1,700

US\$1,400 - 2,100



99



100

100 AR

ANTONY DONALDSON (BRITISH, BORN 1939)

Crazy Horse Girl, 1963

signed twice, titled and dated 'ANTONY DONALDSON 1963/
CRAZY HORSE GIRL/Antony Donaldson' (on backboard)
pencil, gouache and watercolour on paper
26 x 26cm (10 1/4 x 10 1/4in).

£4,000 - 6,000

€4,500 - 6,800

US\$5,500 - 8,200

Provenance

The artist, from whom acquired directly by the present owner

101 Ω

CHELSEA GIRLS

An Autographed Film Poster, 1966

Andy Warhol Films, British poster, artwork by Alan Aldridge,
signed and dated in black ink 'Alan Aldridge 1971', unframed
76 x 51cm (30 x 20in)

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,100

Literature

T. Nourmand and G. March, *Film Posters of the 60s*, Aurum
Press, 1997, p. 39, illustrated



101



102

102 AR

GERALD LAING (BRITISH, 1936-2011)

B.B., from 'Baby Baby Wild Things', 1968

Screenprint in colours, on wove, signed, titled, dated and numbered '61/200' in pencil, with the title page, printed and published by the artist, with his blindstamp, the full sheets, loose as issued, in the original pink flocked portfolio case
each 586 x 890mm (23 1/8 x 35in)(SH)(2)(Folio)

£6,000 - 8,000

€6,800 - 9,100

US\$8,200 - 11,000

103 AR

ANTONY DONALDSON (BRITISH, BORN 1939)

Idea for Summer Shot, 1963

signed 'Antony Donaldson' (lower centre); further signed, titled and dated 'Antony Donaldson 1963/IDEA FOR SUMMER SHOT' (on backboard)

pencil, coloured pencil and crayon on paper

45 x 45cm (17 11/16 x 17 11/16in).

£4,000 - 6,000

€4,500 - 6,800

US\$5,500 - 8,200

Provenance

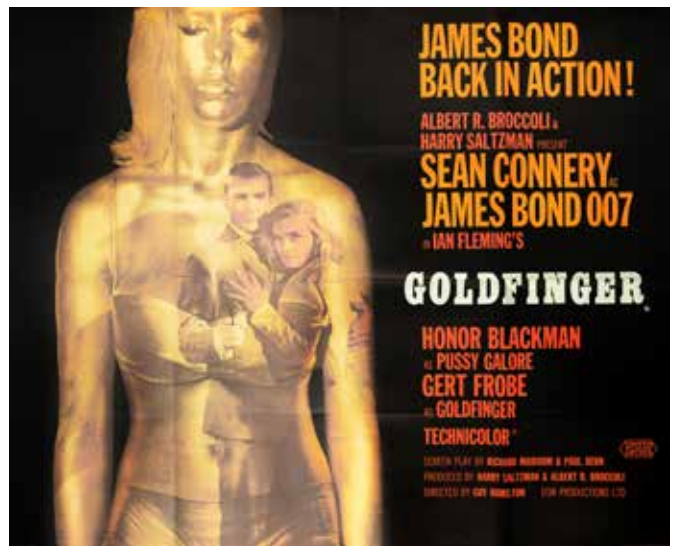
The artist, from whom acquired directly by the present owner



103



105



106



104

104 Ω

JAMES BOND

Dr. No, 1962

Eon Productions/United Artists, French poster, linen-backed, art by Boris Grisson, unframed
41 x 58cm (23 x 16in)

£1,500 - 2,000

€1,700 - 2,300

US\$2,100 - 2,700

Literature

T. Nourmand, *The Official 007 Collection James Bond Movie Posters*, Boxtree, 2001, p. 17 featuring the posters from Eon Productions archive

105

JAMES BOND

From Russia With Love, 1963

Eon Productions/United Artists

British quad poster, artwork by Renato Fratini and Eric Pulford, folded
76 x 102cm (30 x 40in)

£5,000 - 7,000

€5,700 - 7,900

US\$6,800 - 9,600

106

JAMES BOND

Goldfinger, 1964

Eon Productions/United Artists

British quad poster, Style A, artwork by Robert Brownjohn, folded
76 x 102cm (30 x 40in)

£4,000 - 6,000

€4,500 - 6,800

US\$5,500 - 8,200

107

JAMES BOND

You Only Live Twice, 1967

Eon Productions/United Artists, British quad poster, Style C (bathtub), artwork by Frank McCarthy, rolled
76 x 102cm (30 x 40in)

£2,500 - 3,500

€2,800 - 4,000

US\$3,400 - 4,800



107



108

108

JAMES BOND

You Only Live Twice, 1967

Eon Productions/United Artists, British quad poster, Style B (Little Nelly), artwork by Frank McCarthy, rolled
76 x 102cm (30 x 40in)

£800 - 1,000

€910 - 1,100

US\$1,100 - 1,400

109

JAMES BOND

You Only Live Twice, 1967

Eon Productions/United Artists, British quad poster, Style A (Volcano), artwork by Frank McCarthy, rolled
76 x 102cm (30 x 40in)

£800 - 1,000

€910 - 1,100

US\$1,100 - 1,400



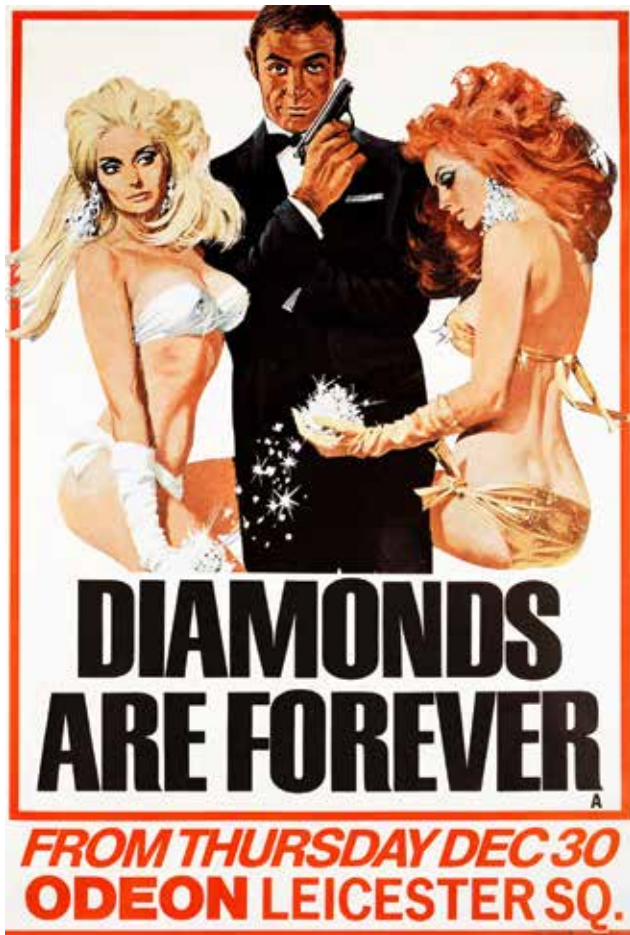
109



110



111



112

110

JAMES BOND

On Her Majesty's Secret Service, 1969

Eon Productions/United Artists, British quad poster, artwork by Robert E. McGinnis and Frank McCarthy, folded

76 x 102cm (30 x 40in)

£800 - 1,000

€910 - 1,100

US\$1,100 - 1,400

111

JAMES BOND

Dr. No / Thunderball, re-release 1970s

Eon Productions/United Artists, British quad double-bill poster, rolled

76 x 102cm (30 x 40in)

£300 - 500

€340 - 570

US\$410 - 680

112

JAMES BOND

Diamonds Are Forever, 1971

Eon Productions/United Artists, rare British advance double-crown poster, for the film premiere at the Odeon Leicester Square, London, 30 December 1971, rolled

76 x 51cm (30 x 20in)

£1,500 - 2,000

€1,700 - 2,300

US\$2,100 - 2,700



113 (one of thirty-six)

113 AR

DAVID BAILEY (BRITISH, BORN 1938)

Box of Pin-Ups, 1965

36 photographic portraits of pop-stars, actors, models, artists, gangsters, and others, loose as issued, each with descriptive notes by Francis Wyndham on verso, preserved in original box which is signed by the photographer in pencil on the verso, published by Weidenfeld & Nicolson

36.5 x 31.5cm (14 3/8in x 12 3/8in)

£3,500 - 4,500

€4,000 - 5,100

US\$4,800 - 6,200

114 Ω AR

JUSTIN DE VILLENEUVE (BRITISH, BORN 1939)

Twiggy, circa 1966

Gelatin silver print, printed later, signed in ink in the margin, AP outside the edition of 50, unframed

85.7 x 93.3cm (33 3/4 x 36 3/4in)

sheet 101.5 x 101.5cm (40 x 40in)

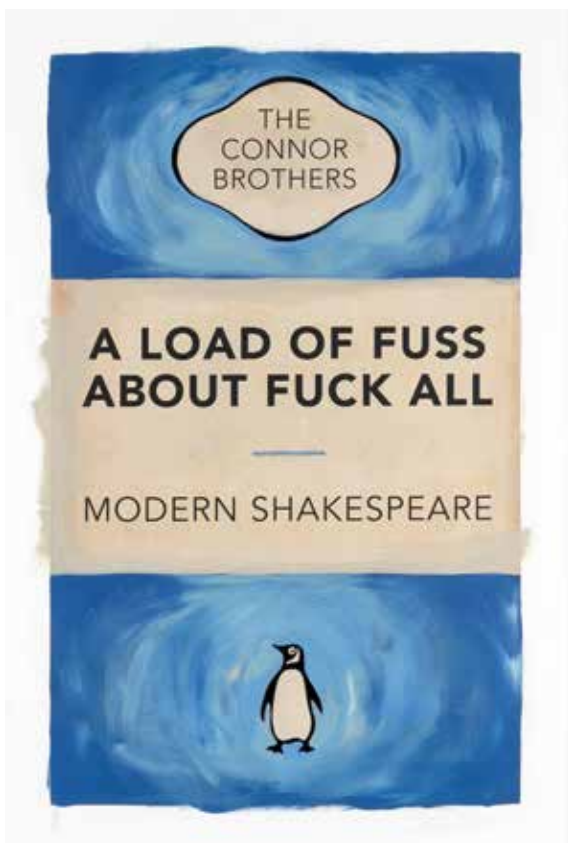
£3,000 - 5,000

€3,400 - 5,700

US\$4,100 - 6,800



114



115

115 AR

THE CONNOR BROTHERS (BRITISH)

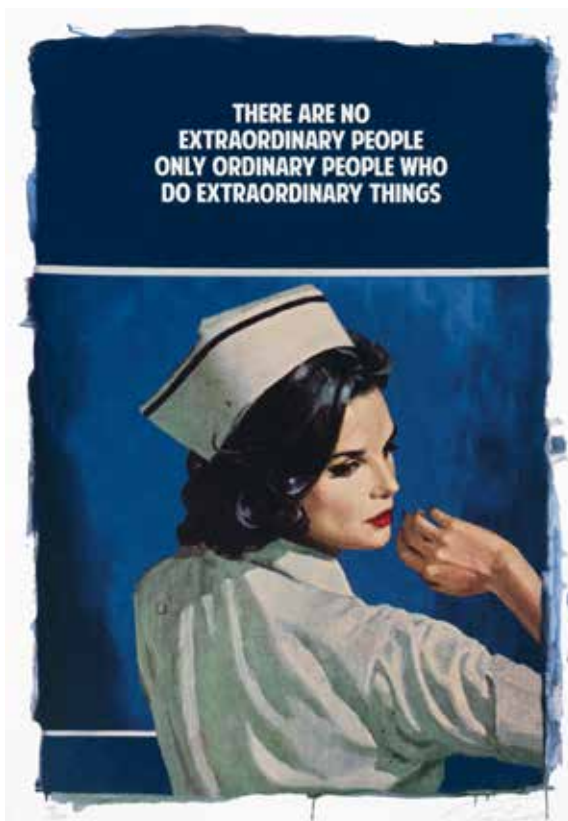
A Load of Fuss About Fuck All, 2018

Giclée print in colours with hand-applied acrylic and screenprint varnish, signed, dated and inscribed 'AP' in pencil, an artist's proof aside from the numbered edition of 50, the full sheet 750 x 500mm (29 1/2 x 19 5/8in)(SH)

£3,500 - 5,500

€4,000 - 6,200

US\$4,800 - 7,500



116

116 AR

THE CONNOR BROTHERS (BRITISH)

There Are No Extraordinary People Only Ordinary People Who Do Extraordinary Things, 2020

Giclée print in colours with screenprint varnish, on wove, signed and numbered '49/300' in pencil, printed and published by the artists, with full margins, unframed 415 x 290mm (16 3/8 x 11 3/8in)(SH)

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600

117 * AR

THE CONNOR BROTHERS (BRITISH)

All The True Things I'm About to Tell You Are Shameless Lies, 2015

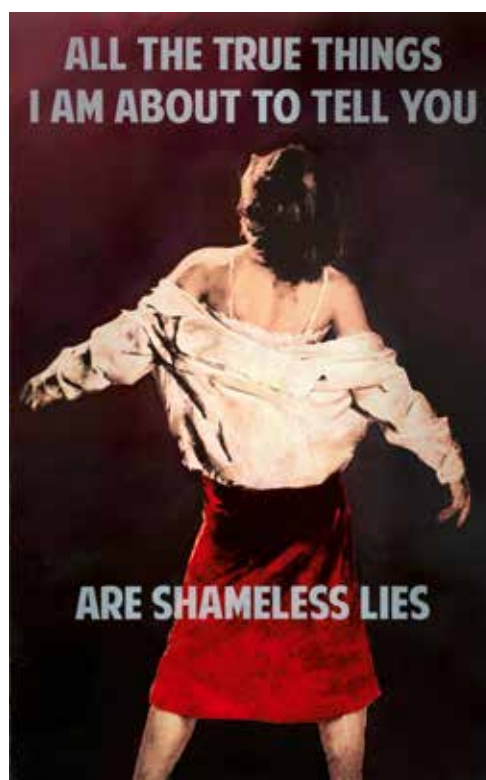
Giclée and screenprint in colours with hand-applied acrylic and oil varnish, on wove, signed, dated and inscribed 'AP 2/2' in pencil verso, an artist's proof aside from the edition of 8, the full sheet printed to the edges, unframed

1200 x 745mm (47 1/4 x 29 3/8in)(SH)

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,100



117

118 AR

THE CONNOR BROTHERS (BRITISH)

Hell Is Empty and All the Devils Are Here, 2017

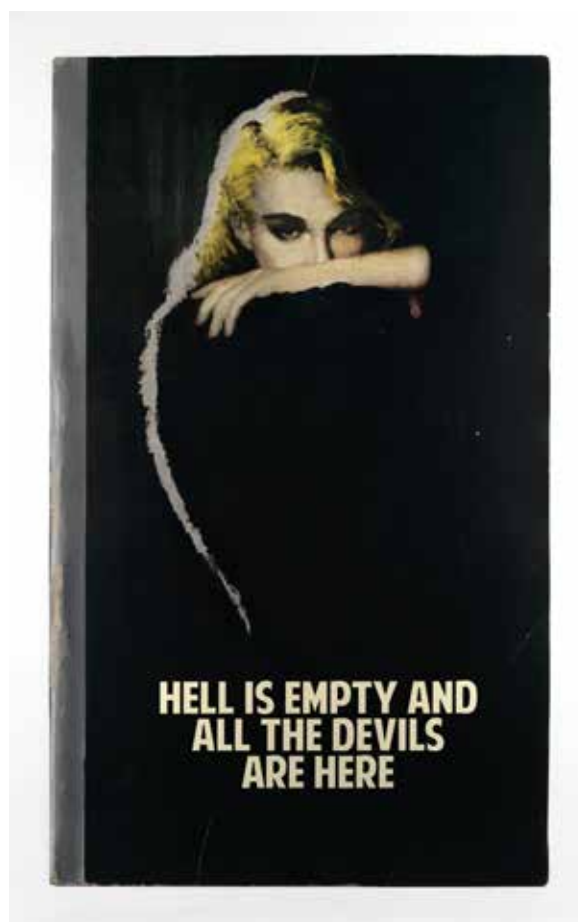
Giclée print in colours with screenprint varnish, on wove, signed, dated and numbered '30/150' in pencil, with full margins

1660 x 1060mm (26 x 41 3/4in)(SH)

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,100



118

119 TP

TIM NOBLE AND SUE WEBSTER (BRITISH)

Lucky, 1999

signed, dated and numbered 'Tim Noble/Sue Webster/AP1
1999/2018' (on reverse)

light installation (white aluminium with black pinstripe
metalwork, 222 LEDs with white UFO caps, 222 UFO
holders (6 Yellow, 96 white & 120 red), 1 NC sequence
control board)

97.5 x 180.5 x 14cm (38 3/8 x 71 1/16 x 5 1/2in)

One of two artist's proofs aside from the edition of 3,
this version was rebuilt in 2018 using upgraded electrics

£40,000 - 60,000

€45,000 - 68,000

US\$55,000 - 82,000

Photograph © Peter Mallet

Lucky

120 AR

BANKSY (BRITISH, BORN 1975)

Welcome to Hell, 2004

Screenprint in colours, on wove, signed, dated and numbered '25/75' in pencil, published by Pictures on Walls, London, with their blindstamp, the full sheet, unframed
500 x 352mm (19 5/8 x 13 7/8in)(SH)

£40,000 - 60,000

€46,000 - 69,000

US\$55,000 - 82,000

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



120



121

121 AR

BANKSY (BRITISH, BORN 1975)

Get Out While You Can, 2004

Screenprint in colours, on wove, signed, dated and numbered '26/75' in pencil, published by Pictures on Walls, London, with their blindstamp, the full sheet, unframed
500 x 353mm (19 5/8 x 13 7/8in)(SH)

£40,000 - 60,000

€46,000 - 69,000

US\$55,000 - 82,000

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



122 AR

BANKSY (BRITISH, BORN 1975)

Because I'm Worthless, 2004

Screenprint in colours, on wove, signed, dated and numbered '17/75' in pencil, published by Pictures on Walls, London, with their blindstamp, the full sheet, unframed
500 x 353mm (19 5/8 x 13 7/8in)(SH)

£40,000 - 60,000

€46,000 - 69,000

US\$55,000 - 82,000

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

'Speak softly, but carry a big can of paint.'

– Banksy



123 AR

BANKSY (BRITISH, BORN 1975)

Laugh Now, 2004

Screenprint in colours, on wove, signed and dated in black ink, numbered '86/150' in pencil, published by Pictures on Walls, London, with their blindstamp, the full sheet printed to the edges, unframed 693 x 497mm (27 1/4 x 19 5/8in)(SH)

£60,000 - 80,000

€69,000 - 91,000

US\$82,000 - 110,000

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



124 * AR

BANKSY (BRITISH, BORN 1975)

Donuts (Chocolate), 2009

Screenprint in colours, on wove, signed and numbered '270/299' in brown pencil, published by Pictures on Walls, London, with their blindstamp, the full sheet, unframed
558 x 757mm (22 x 29 3/4in)(SH)

£40,000 - 60,000

€45,000 - 68,000

US\$55,000 - 82,000

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

125 AR

BANKSY (BRITISH, BORN 1975)

Girl with Balloon, 2004

Screenprint in black and red, on wove, numbered '597/600' in pencil,
published by Pictures on Walls, London, the full sheet

657 x 499mm (25 7/8 x 19 5/8in)(SH)

£100,000 - 150,000

€110,000 - 170,000

US\$140,000 - 210,000

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

'Some idiot from Bristol came into the office after a night
spraying the streets and showed us what he'd been up
to. "Maybe that would work as a print" - we thought,
it's only two colours, how could we screw that up?'

- Pictures on Walls on first meeting Banksy





126 AR

BANKSY (BRITISH, BORN 1975)

Stop and Search, 2007

Screenprint in colours, on Arches, signed in blue pencil, numbered '211/500' in pencil, published by Pictures on Walls, London, with their blindstamp, the full sheet, unframed
765 x 575mm (30 1/8 x 22 5/8in)(SH)

£50,000 - 70,000

€57,000 - 80,000

US\$68,000 - 96,000

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



127 AR

BANKSY (BRITISH, BORN 1975)

Trolleys, 2007

Screenprint in colours, on Arches, signed and numbered '622/750' in pencil, published by Pictures on Walls, London, with their blindstamp, with full margins, unframed

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

£30,000 - 50,000

€34,000 - 57,000

US\$41,000 - 68,000

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



128 AR

BANKSY (BRITISH, BORN 1975)

Grin Reaper, 2005

Screenprint in colours, on wove, signed, dated and numbered
'170/300' in pencil, published by Pictures on Walls, London, with their
blindstamp, the full sheet printed to the edges, unframed
697 x 440mm (27 1/2 x 17 1/4in)(SH)

£60,000 - 80,000

€69,000 - 91,000

US\$82,000 - 110,000

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



129 AR

BANKSY (BRITISH, BORN 1975)

Pulp Fiction, 2004

Screenprint in colours, on wove, numbered '387/600' in pencil, published by Pictures on Walls, London, with their blindstamp, with full margins, unframed

487 x 694mm (19 1/8 x 27 3/8in)(SH)

£40,000 - 60,000

€46,000 - 69,000

US\$55,000 - 82,000

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



130 AR

BANKSY (BRITISH, BORN 1975)

Jack and Jill, 2005

Screenprint in colours, on wove, numbered '339/350' in pencil, published by Pictures on Walls, London, with their blindstamp, the full sheet, unframed

500 x 701mm (19 5/8 x 27 5/8in)(SH)

£25,000 - 35,000

€28,000 - 40,000

US\$34,000 - 48,000

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



131 AR

BANKSY (BRITISH, BORN 1975)

Happy Chopper, 2003

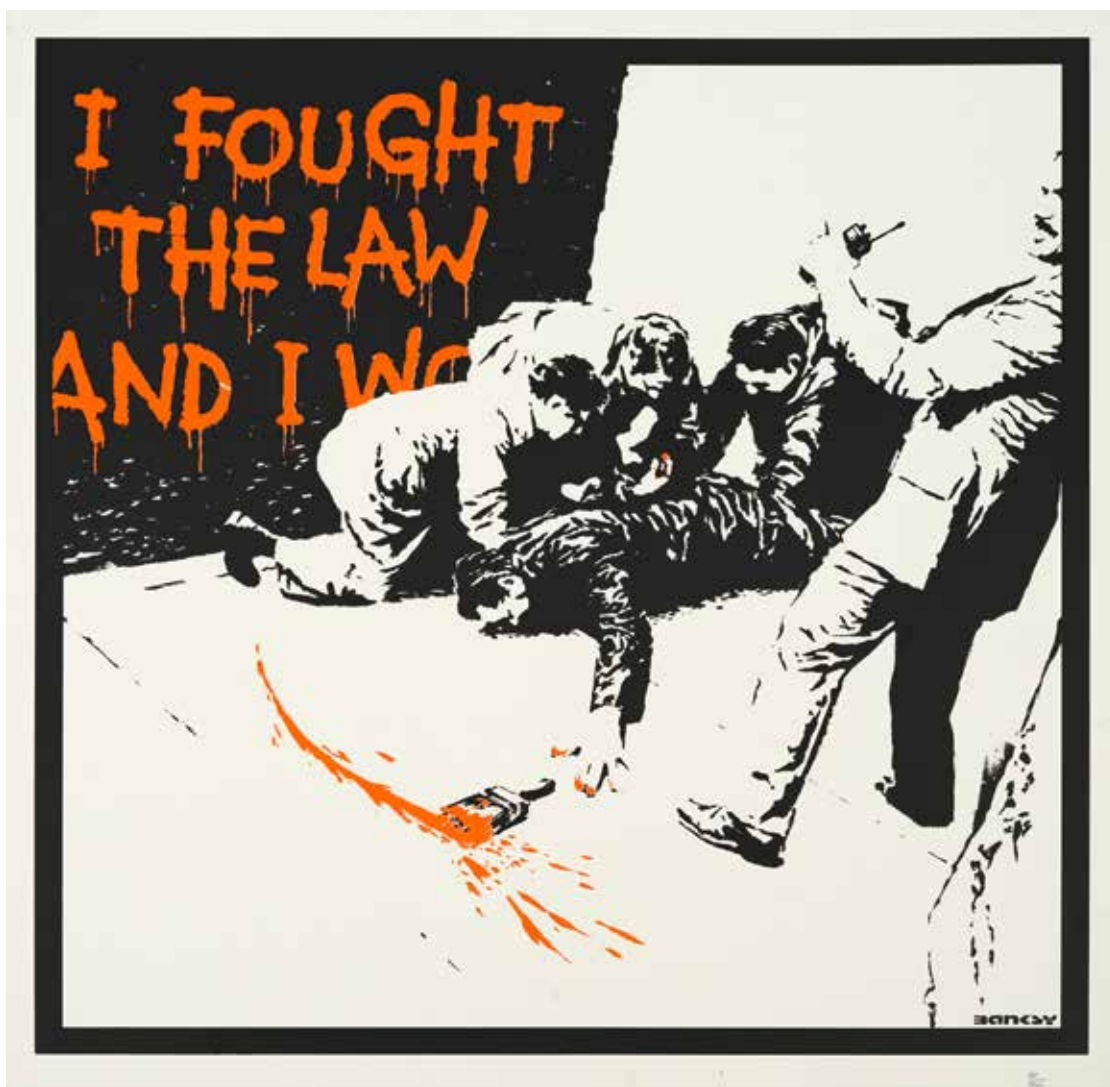
Screenprint in colours, on wove, numbered '352/750' in pencil, published by Pictures on Walls, London, the full sheet, unframed 700 x 500mm (27 1/2 x 19 5/8in)(SH)

£25,000 - 35,000

€28,000 - 40,000

US\$34,000 - 48,000

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



132 AR

BANKSY (BRITISH, BORN 1975)

I Fought the Law, 2004

Screenprint in colours, on wove, numbered '88/500' in pencil, published by Pictures on Walls, London, with their blindstamp, the full sheet, unframed

705 x 700mm (27 3/4 x 27 1/2in)(SH)

£15,000 - 20,000

€17,000 - 23,000

US\$21,000 - 27,000

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



133



134

133 AR

BANKSY (BRITISH, BORN 1975)

Grannies, 2006

Screenprint in colours, on Arches, numbered '303/500' in pencil, published by Pictures on Walls, London, with their blindstamp, with full margins, unframed

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

£25,000 - 35,000

€28,000 - 40,000

US\$34,000 - 48,000

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

134 * AR

BANKSY (BRITISH, BORN 1975)

Bomb Middle England, 2002

Screenprint in colours, on wove, numbered '194/500' in pencil, printed and published by Pictures on Walls, London, the full sheet

350 x 990mm (13 3/4 x 38 7/8in)(SH)

£15,000 - 20,000

€17,000 - 23,000

US\$21,000 - 27,000

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



135 AR

BANKSY (BRITISH, BORN 1975)

HMV, 2003

Screenprint in colours, on wove, numbered '357/600' in pencil, published by Pictures on Walls, London, with full margins
342 x 492mm (13 1/2 x 19 3/4in)(SH)

£18,000 - 25,000

€20,000 - 28,000

US\$25,000 - 34,000

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

135



136 AR

BANKSY (BRITISH, BORN 1975)

Toxic Mary, 2004

Screenprint in colours, on wove, numbered '184/600' in pencil, published by Pictures on Walls, London, with their blindstamp, the full sheet printed to the edges

703 x 505mm (27 5/8 x 19 7/8in)(SH)

£25,000 - 35,000

€28,000 - 40,000

US\$34,000 - 48,000

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

136



137 AR

BANKSY (BRITISH, BORN 1975)

Flag (Silver), 2006

Screenprint in colours, on chromolux paper, numbered '578/1000' in black felt-tip pen verso, published by Pictures on Walls, London, with their blindstamp, the full sheet

498 x 700mm (19 5/8 x 27 1/2in)(SH)

£18,000 - 25,000

€20,000 - 28,000

US\$25,000 - 34,000

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



138

138 † AR

PATRICK HUGHES (BRITISH, BORN 1939)

Banksee, 2019

Hand-painted 3D multiple with archival inkjet, signed and numbered 'AP 7/10' in pencil, an artist's proof aside from the numbered edition of 75, published by Reverspective Limited, London, in a perspex presentation box

overall 440 x 1020 x 170mm (17 1/4 x 40 1/8 x 6 3/4in)(Multiple)

£5,000 - 7,000

€5,700 - 7,900

US\$6,800 - 9,600

139 † AR

PATRICK HUGHES (BRITISH, BORN 1939)

Robotic, 2020

Hand-painted 3D multiple with archival inkjet, signed and numbered '26/60' in pencil, published by Reverspective Limited, London, in a perspex presentation box

overall 510 x 533 x 160mm (20 x 21 x 6 1/4in)(Multiple)

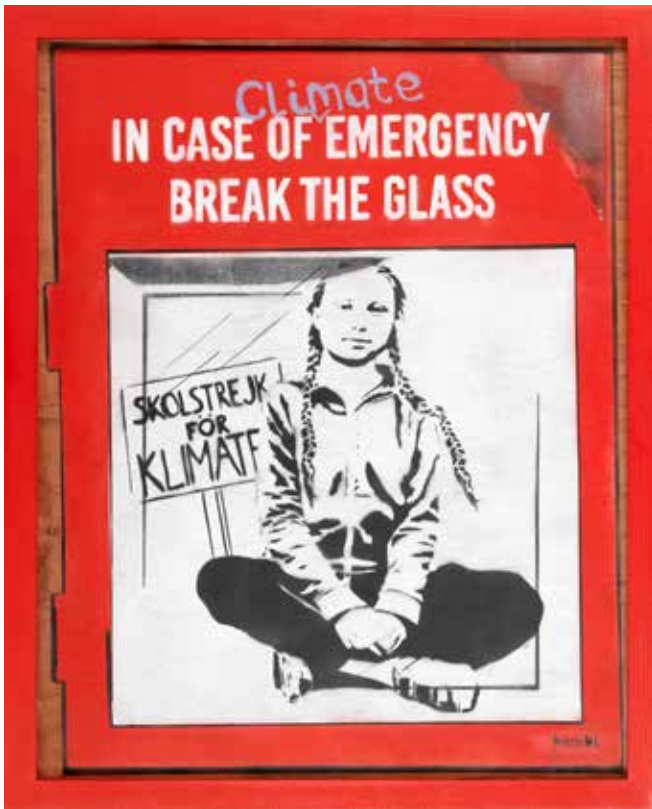
£3,000 - 5,000

€3,400 - 5,700

US\$4,100 - 6,800



139



140

140AR

BAMBI (BRITISH, BORN 1982)

Greta Box, 2019

signed with stencil and in pen 'Bambi' (lower right)

spraypaint on plywood

75 x 59.5cm (29 1/2 x 23 7/16in).

Unique

£3,000 - 5,000

€3,400 - 5,700

US\$4,100 - 6,800

Provenance

The artist, from whom acquired directly by the present owner in 2019
Private Collection, U.K.

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

141 Ω

AFTER BANKSY (BRITISH, BORN 1975)

A 'Forgive Us Our Trespassing' Promotional Poster, 2010

Paranoid Pictures, double-sided poster for *Exit Through The Gift Shop*,
design by Banksy, unframed

59 x 42cm (23.5 x 16.5in)

£500 - 700

€570 - 800

US\$680 - 960

The original artwork for this poster can be found on a wall in Salt Lake
City, USA.



'Forgive us our trespassing'

141

142 † AR

PATRICK HUGHES (BRITISH, BORN 1939)

Forking Canals, 2014

Oil on board construction with photographic collage elements, signed,
titled, dated and numbered '1/5' in black ink verso

overall 765 x 2200 x 300mm (30 1/8 x 86 5/8 x 11 3/4in)

£25,000 - 35,000

€28,000 - 40,000

US\$34,000 - 48,000





143

143 AR

DAVID BOWIE (BRITISH, 1947-2016)

Untitled (self-portrait), 2002

no.165 of 175, photo-lithographic print of Bowie in a head and shoulders pose, numbered and signed by Bowie in pencil to the lower border

25.5 x 30.5cm (10 x 12in)(l)

£2,500 - 3,000

€2,800 - 3,400

US\$3,400 - 4,100



144

144 AR

BRIAN CLARKE (BRITISH, BORN 1953)

A Volkswagen (1963), 2010

signed and dated 'Brian Clarke 2010' (lower right)

silver pen and collage on paper

84 x 59cm (33 1/16 x 23 1/4in).

£1,500 - 2,000

€1,700 - 2,300

US\$2,100 - 2,700

Provenance

The artist, by whom gifted to the present owner, 2010

Private Collection, U.K.



145

145 AR

LAWRENCE WATSON (BRITISH, BORN 1963)

Damon Albarn of Blur, London, 1990s, printed later

no.1 of 25, archival photographic print, signed and numbered by the photographer in black ink

40 x 40cm (16 x 16in)

£300 - 400

€340 - 450

US\$410 - 550

Lawrence Watson began his career at London Weekend Television, whilst contributing to the *New Musical Express*. In the early 1980s, he documented the emerging New York hip-hop scene and artists from that era, including Run DMC and Public Enemy. His interest in music led him further to working with musicians such as; Paul Weller, Morrissey, Oasis, Ian Brown, and New Order among many others.



146 AR

JULIAN OPIE (BRITISH, BORN 1958)

Imagine you are driving (fast), 2002

The complete set of six Lambda prints in colours, on Fujicouleur photographic paper dry-mounted to PVC (as issued), each signed and numbered '10/50' in black ink verso, published by Alan Cristea Gallery, London, the full sheets printed to the edges
each 560 x 1200mm (22 x 47 1/4in)(SH)(6)

£12,000 - 18,000

€14,000 - 20,000

US\$16,000 - 25,000



147

147

GEOFF POWER (BRITISH, BORN 1961)

Il Lavoretto Italiano for New Order, 1985, printed later no.2 of 43, Fuji-flex c-type print, image better known as *Shellshock*, FAC143 used on the cover for New Order's single *Shellshock* released in 1986
75 x 50cm (29 1/2 x 19 3/4in)

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,100

This work is accompanied by a certificate of authenticity and letter of provenance from the artist.

Provenance

Offered directly by the artist

Shellshock is a single released by British group New Order on 17 March 1986. The song originally appeared on the soundtrack to the movie *Pretty in Pink* one month prior to its single release (catalogue number: FAC 143). The cover artwork on the 12-inch single is by English photographer Geoff Power and is unique in that the word 'Alex' at the top of the cover (part of the found graffiti) was not added by Peter Saville, the designer.

Geoff Power is a photo based artist living and working in London. In September 1985, Power visited Florence, Italy where he shot some graffiti. Having met Peter Saville earlier that year, Power invited him to view his new graffiti images, which led to Saville choosing this image *Il Lavoretto Italiano* (The Italian Job) for New Order's new single *Shellshock* released on Factory Records the following year.

148 AR

LAWRENCE WATSON (BRITISH, BORN 1963)

New Order, Manchester, (date unknown)
no.1 of 25, archival photographic print, signed and numbered by the photographer in black ink
50 x 34cm (19 3/4 x 13 1/2in)

£300 - 400

€340 - 450

US\$410 - 550

Lawrence Watson began his career at London Weekend Television, whilst contributing to the *New Musical Express*. In the early 1980s, he documented the emerging New York hip-hop scene and artists from that era, including Run DMC and Public Enemy. His interest in music led him further to working with musicians such as; Paul Weller, Morrissey, Oasis, Ian Brown, and New Order among many others.



148



149

149

PETER ANDERSON (BORN 1954)

The Style Council, Woking, 1983, printed later marked artist's proof, silver gelatin photograph, printed by Peter Anderson, signed and blindstamped, in custom-welded steel frame
71 x 91cm (28 x 34in)

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600

Provenance

Offered directly by the photographer

150

FACTORY RECORDS

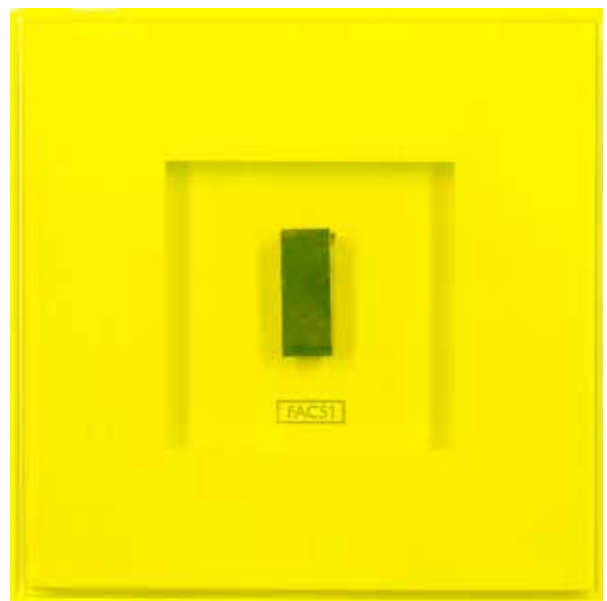
The Hacienda: How Not to Run a Club, Foruli Publications, 2010 Special Edition of Peter Hook's highly praised memoir, this 'Standard Edition' no.125 of 400, signed and numbered by Hook with exclusive previously unpublished material, an exclusive vinyl 10" record in which 'Hooky' revisits classic New Order tracks and turns in the entirely new track *The Viking*, an exclusive art print, and a mounted piece of The Hacienda's legendary dance floor; together with a limited edition print of the exhibition poster for 'Use Hearing Protection' at the Paley Centre For Media, Beverley Hills, CA, 1st April 2009, signed and numbered 190 of 200 by Peter Saville
print 43 x 53.5cm (17 x 21in), (2)

£300 - 500

€340 - 570

US\$410 - 680

The legendary Joy Division and New Order bass guitarist Peter Hook gives his unflinching account of the tumultuous fifteen year stretch of The Hacienda, the Factory Records and New Order-owned nightclub which became one of the most celebrated venues in the history of clubbing.



150 (one of two)



151

151 AR

LAWRENCE WATSON (BRITISH, BORN 1963)

Oasis Live at Manchester City Stadium, (date unknown)

no.1 of 6, archival digital C-type photographic print, the original negative having been scanned onto a high performance drum scanner and now framed in Perspex format

240 x 80cm (95 x 31 1/2in)

£1,500 - 1,800

€1,700 - 2,000

US\$2,100 - 2,500

This work is accompanied by a copy of the certificate of authenticity signed and dated by Lawrence Watson in 2008.

Lawrence Watson began his career at London Weekend Television, whilst contributing to the *New Musical Express*. In the early 1980s, he documented the emerging New York hip-hop scene and artists from that era, including Run DMC and Public Enemy. His interest in music led him further to working with musicians such as; Paul Weller, Morrissey, Oasis, Ian Brown, and New Order among many others.

152

DEPECHE MODE

An Autographed Display For The 'Violator' Album Cover

image printed on foamboard, signed by all four members of the band in silver metallic ink

33 x 33cm (13 x 13in)

£300 - 400

€340 - 450

US\$410 - 550



152



153

153

KEVIN WESTENBERG (AMERICAN, BORN 1957)

Arctic Monkeys on Arctic Street, (date unknown)
no.6 of 25, archival photographic print, signed and
numbered in black ink by the photographer
51 x 61cm (20 x 24in)

£600 - 800

€680 - 910

US\$820 - 1,100

Westenberg moved to London in 1983 and learned his trade working for UK music magazines *New Musical Express* and *Melody Maker* mainly throughout the late 80s and 90s documenting, amongst others, all the UK 'Britpop' bands.

154

KEVIN WESTENBERG (AMERICAN, BORN 1957)

The Verve, (date unknown)
no.6 of 25, archival photographic print, signed and
numbered by the photographer in black ink
51 x 61cm (20 x 24in)

£600 - 800

€680 - 910

US\$820 - 1,100



154



154



155



156



157

155

PAUL SMITH

Blackwatch Double-Breasted Tartan Coat, Autumn/Winter 2017

Cashmere and wool blend with navy, yellow, green and black check throughout, feather print lining

Labelled Size M

£350 - 550

€400 - 620

US\$480 - 750

156

PAUL SMITH

Men's Turquoise Two-Piece Suit and Red Leather Weekend Bag, Autumn/Winter 2017

The suit cut slim in turquoise wool suit, with contrasting red grained leather shoulder bag with gilt hardware, (2)

Trousers labelled size 32, jacket labelled size 38, bag

45cm wide, 30cm high, 15cm handle drop, Includes dust bag

£400 - 600

€450 - 680

US\$550 - 820

157

PAUL SMITH

Men's 'Ant' Print Ensemble, Spring/Summer 2016

Comprising a coat in black linen cloth with double-faced metallic coated interior, a tote bag in cotton with leather trim, and a scarf in wool and silk, (3)

Coat 48"/96cm chest, scarf 107cm x 112cm, bag 34cm wide, 42cm high, 20cm handle drop

£500 - 800

€570 - 910

US\$680 - 1,100

158

PAUL SMITH

Silver Lizard Print Riding Coat, Autumn/Winter 2019

Embossed leather cut long with silk lining and black embossed buttons

35"/88cm chest, 113cm long

£400 - 600

€450 - 680

US\$550 - 820

159

PAUL SMITH AND LED ZEPPELIN

Photographic Woven Scarf, circa 2014

In shades of grey

150cm x 150cm, (Includes box)

£300 - 500

€340 - 570

US\$410 - 680

To celebrate the launch of the newly re-mastered versions of Led Zeppelin's nine studio albums, Paul Smith collaborated with Led Zeppelin to produce a series of limited edition scarves. 50 scarves were produced for each of the 9 albums, with this example coming from the Led Zeppelin I album.



159

160

PAUL SMITH X ALIEN WORKSHOP

Skateboard deck, 2007

Edition of 200, crafted out of seven veneers of hard rock maple, each layer has been custom stained to match the Paul Smith stripes, in original cellophane

80cm (31 1/2in) long

£400 - 600

€450 - 680

US\$550 - 820



(front)

160

(back)

161 AR

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

Scapegoating Pictures, 2014

The set of five posters in colours, on thin wove, each signed in black ink, published by White Cube Gallery, London, unframed

900 x 615mm (35 3/8 x 24 1/4in)(SH)(5)

£500 - 700

€570 - 800

US\$680 - 960

These posters, entitled *Clad*, *Glee*, *Zeal*, *Body Poppers*, *Bigot* were created to accompany the *Scapegoating Pictures for London* exhibition at White Cube Gallery, 18 July-28 September 2014.



161 (one of five)

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.





British. Cool.

Lots 162 – 339

Yinka Ilori x British. Cool.



Yinka Ilori. Photograph © Andrew Meredith

We are thrilled to collaborate with London-based multidisciplinary artist Yinka Ilori MBE to present his curated selection for this inaugural *British. Cool.* sale. As an artist, he defies easy categorisation, with an output which encompasses furniture, painting, printmaking, design, numerous public art commissions, and even a recently-launched homewares range. Drawing on his British and Nigerian heritage, he specialises in storytelling and brings the Nigerian verbal tradition into conversation with contemporary design. His work is humorous, provocative and fun, and above all, colourful.

Having begun his artistic training studying Furniture and Product Design at London Metropolitan University, Yinka has progressed rapidly to become one of the most in-demand artists and designers working today. In summer 2019 he designed the riotously fun *Colour Palace*, the Dulwich Picture Gallery Pavilion for that year, and in the same year also won another competition to create *Happy Street*, transforming a dull and dark underpass on Thessaly Road in Wandsworth into a bright, colourful public art installation. Designing the exhibition space for *Get Up Stand Up Now*, an exhibition celebrating 50 years of Black creativity in Britain and beyond held at Somerset House in June 2019, he transformed the space with a vibrant colour scheme and bespoke furniture. Despite the pandemic, his prolific output has not diminished in the past year, which saw bright and hopeful murals emblazoned with the words 'Love Always Wins' for Harrow Council, and 'As Long As We Have Each Other We'll Be OK' and 'Better Days Are Coming I Promise', both commissioned by The Chelsea and Westminster Hospital NHS Foundation Trust with Kensington and Chelsea Art Week 2020. His work is held in the Vitra Design Museum collection, and he was recently awarded an MBE in January 2021 for services to Design.

The selection he has put together for this sale shows a characteristic delight in colour, and also in positive messages which resonate with his own similarly uplifting works. Of Bob and Roberta Smith's *Gardens Are The New Galleries*, he writes: 'I love the joyful use of colour – it really puts a smile on your face without you knowing it, and I've found myself doing that every time I look at it!'. David Shrigley's *I Am Currently on Fire* is so full of warmth, 'it makes me want to reach out and touch it, but we all know that would be a very bad idea!'. David Hockney's *Small Dogs*, meanwhile, is such a tranquil and soothing image that Yinka comments that it 'makes me feel really calm, and actually makes me want to snuggle up next to the small dogs and take a nap too!'.

The following selection of works, chosen by him, sum up the spirit of *British. Cool.*, and we couldn't think of anyone who epitomises the title of this sale more than Yinka Ilori.



'The power of art should never be questioned, because it really can make a positive impact on someone's life.'

- Yinka Ilori



162

162

BOB AND ROBERTA SMITH R.A. (BRITISH, BORN 1963)

Gardens Are The New Galleries, 2020

signed and dated 'Bob and Roberta/Smith./2020' (on board verso)

oil on board, unframed

33 x 33 x 5.5cm (13 x 13 x 2 3/16in)

£3,000 - 5,000

€3,400 - 5,700

US\$4,100 - 6,800

'At the moment I am obsessed with messages within artworks and this quote feels so relevant right now, especially with lockdown as we can't visit gallery spaces. Gardens in some sort of weird way really *are* the new galleries - I have been spending a lot of time in my garden, walking around, looking for inspiration and connecting with nature. I love the joyful use of colour - it really puts a smile on your face without you knowing it, and I've found myself doing that every time I look at it!'

163

BOB AND ROBERTA SMITH R.A. (BRITISH, BORN 1963)

Art Does Real And Permanent Good, 2020

signed and dated 'Bob and Roberta Smith/2020' (on board verso)

oil on board, unframed

43 x 43 x 4cm (16 15/16 x 16 15/16 x 1 9/16in).

£4,000 - 6,000

€4,500 - 6,800

US\$5,500 - 8,200

'I couldn't agree more with this message: public art is one of the things that has kept me going over the last few months, especially during the first lockdown - it kept me positive and hopeful in the moments that I needed it most. The power of art should never be questioned, because it really can make a positive impact on someone's life. Reading this message makes me feel good, and the eclectic colours and bold hand-painted text make it really memorable.'



163

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164

164

ROBERT HARDY (BRITISH, BORN 1952)

Dancing in the Street, 2017

signed 'HARDY' (lower right), titled 'DANCING IN THE STREET' (upper left); further signed, titled and dated 'HARDY/DANCING IN THE STREET/2017' (on canvas verso), twice stamped with artist's stamp (on canvas verso and on stretcher bar)

oil on canvas, unframed

121.5 x 91.5cm (47 13/16 x 36in).

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,100

'Such a beautiful and hopeful painting that feels like a celebration of people and individualism. It makes me want to dance, laugh and spread positivity. The vibrant use of colour and the different people illustrated in the painting really brings the piece to life.'

165 AR

DAVID SHRIGLEY (BRITISH, BORN 1968)

I Am Currently on Fire, 2018

Screenprint in colours, on Somerset wove, signed, dated and numbered '16/100' in pencil verso, printed and published by Jealous Print Studio, London, the full sheet printed to the edges

757 x 564mm (29 3/4 x 22 1/4in)(SH)

£1,500 - 2,000

€1,700 - 2,300

US\$2,100 - 2,700

'David Shrigley is an artist who I have always loved because he uses colour and words in a really fun and thought-provoking way. I really admire artists who can bring elements of play and wit into their work, but are also able to give us a positive message that we can take away and use within our lives. I just love the richness and warmth of the orange and red flames – it makes me want to reach out and touch it, but we all know that would be a very bad idea!'



165



166

166 AR

THE CONNOR BROTHERS (BRITISH)

Those Who Say it Cannot Be Done, 2019

signed 'Connor Brothers' (on artist's label attached to backboard)

oil on canvas

110 x 75cm (43 5/16 x 29 1/2in).

£8,000 - 12,000

€9,100 - 14,000

US\$11,000 - 16,000

Provenance

The artist, from whom acquired directly by the present owner in 2019
Private Collection, U.K.

'I really love this message, because it makes me feel empowered. It reminds of Nigerian parables and the words of wisdom that have inspired my work.'

167 AR

ANTHONY GORMLEY R.A. (BRITISH, BORN 1950)

Another Place, 2013

Etching, on BFK Rives, signed and numbered '21/100' in pencil verso, published on the occasion of the 2013 Liverpool Biennial as part of the 'Archive Editions' series, with full margins, unframed
179 x 249mm (7 x 9 3/4in)(PL)

£1,500 - 2,000

€1,700 - 2,300

US\$2,100 - 2,700

'I have always respected Anthony Gormley's work and this piece in particular allows me to dream. It makes me feel as though I'm walking through water, towards a sunset. The horizontal lines in the artwork that start off light, and get increasingly dense, provide me with some sort of comfort.'



167



168

168 AR

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

Vertical Dogs, 1995 (MCA Tokyo 345)

Etching and aquatint printed in colours, on Arches, signed, dated and numbered 'AP. IX/XV' in pencil, an artist's proof aside from the numbered edition of 80, printed by Maurice Payne, Los Angeles, co-published by Lococo Mulder Inc., St. Louis and the artist, with his blindstamp, with full margins
385 x 465mm (15 1/8 x 18 1/4in)(PL)

£6,000 - 8,000

€6,800 - 9,100

US\$8,200 - 11,000

'I'm a huge admirer of David Hockney's work, he really knows how to use colour so beautifully. I love the palette used in this artwork. The black outline really emphasises how peaceful the small dogs are, set against the baby blue cushion that they are sleeping on. This etching makes me feel really calm, and actually makes me want to snuggle up next to the small dogs and take a nap too! It's a very therapeutic and soft image.'

169 AR

LAWRENCE WATSON (BRITISH, BORN 1963)

Liam Gallagher with London bus, London, 1990s, printed later no.1 of 6, archival digital C-type photographic print, the original colour transparency having been scanned onto a high performance drum scanner and now framed in Perspex format
80 x 80cm (31 1/2 x 31 1/2in)

£600 - 800

€680 - 910

US\$820 - 1,100

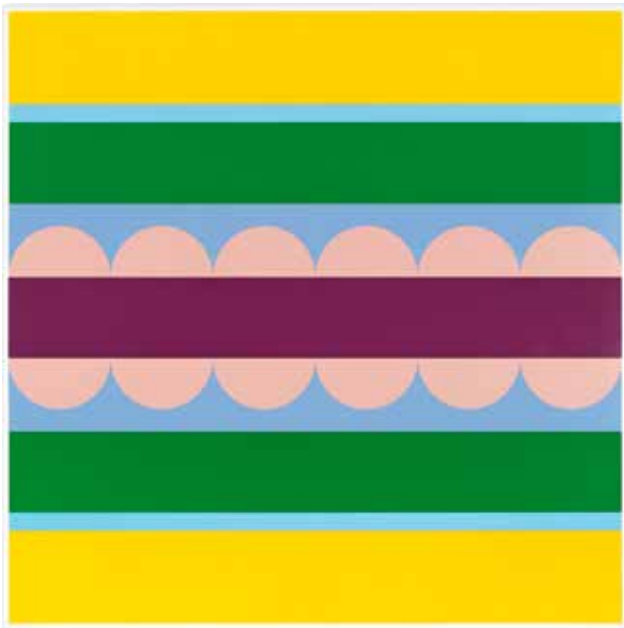
This work is accompanied by a copy of the certificate of authenticity signed and dated by Lawrence Watson in 2008.

Lawrence Watson began his career at London Weekend Television, whilst contributing to the *New Musical Express*. In the early 1980s, he documented the emerging New York hip-hop scene and artists from that era, including Run DMC and Public Enemy. His interest in music led him further to working with musicians such as; Paul Weller, Morrissey, Oasis, Ian Brown, and New Order among many others.

'There's something quite nostalgic about this bus, especially when I haven't been able to use public transport for such a long time due to the pandemic. It makes me reminisce and think about the times when things were normal, when we could travel and hang out around the city. It makes me smile, and remember good times spent by myself and with family and friends.'



169



170

170

YINKA ILORI M.B.E. (BRITISH/NIGERIAN, BORN 1987)

Ayomide, 2021

signed 'YINKA ILORI' (on panel verso), stamped with title, dated and numbered 'YINKA ILORI/Ayomide/1/1/2021' (verso)

enamel on metal panel, unframed

50 x 50cm (19 11/16 x 19 11/16in).

Unique

£3,000 - 5,000

€3,400 - 5,700

US\$4,100 - 6,800

171

YINKA ILORI M.B.E. (BRITISH/NIGERIAN, BORN 1987)

Sometimes The Grass Is Greener On The Other Side, 2021

signed 'YINKA ILORI' (on panel verso), stamped with title, dated and numbered 'YINKA ILORI/Sometimes The Grass Is Greener On The Other Side/1/1/2021' (verso)

enamel on metal panel, unframed

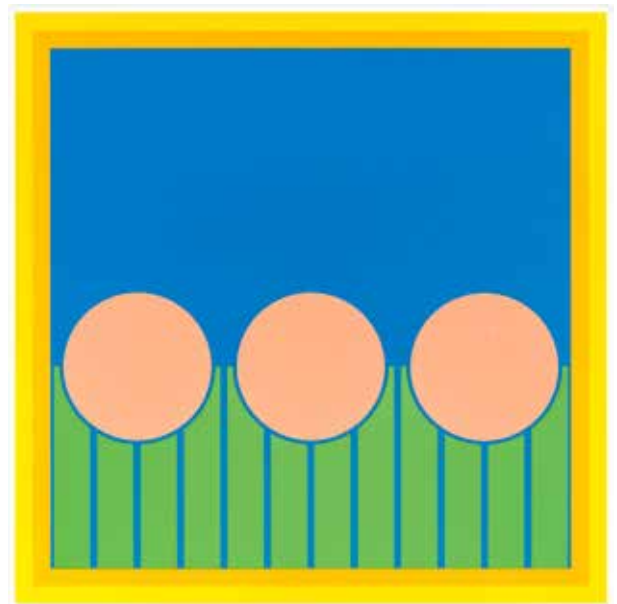
50 x 50cm (19 11/16 x 19 11/16 in).

Unique

£3,000 - 5,000

€3,400 - 5,700

US\$4,100 - 6,800



171

172

YINKA ILORI M.B.E. (BRITISH/NIGERIAN, BORN 1987)

United We Stand United We Fall, 2021

signed 'YINKA ILORI' (on panel verso), stamped with title, dated and numbered 'YINKA ILORI/United We Stand United We Fall/1/1/2021' (verso)

enamel on metal panel, unframed

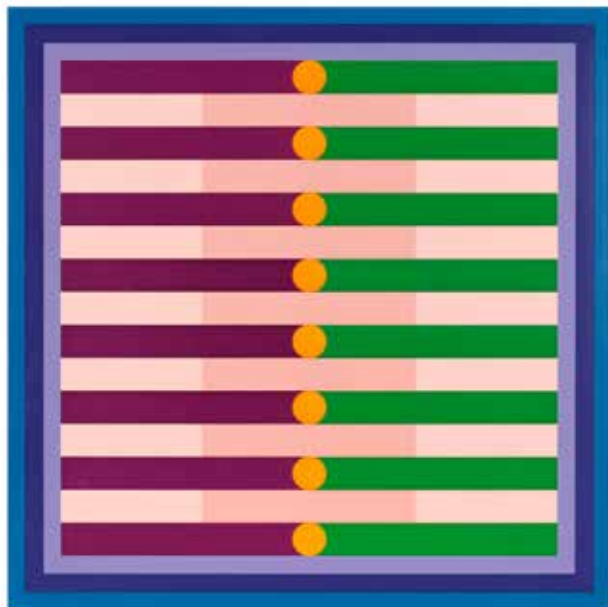
50 x 50cm (19 11/16 x 19 11/16in).

Unique

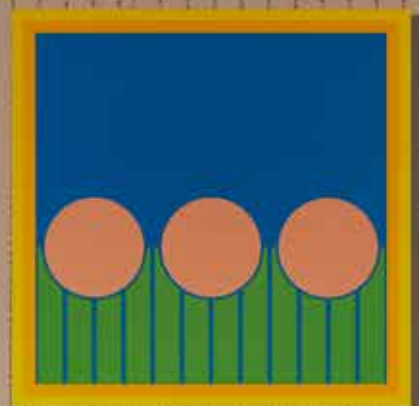
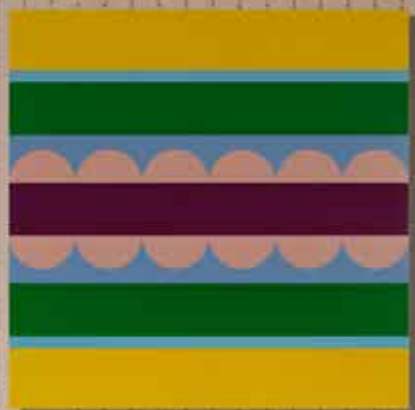
£3,000 - 5,000

€3,400 - 5,700

US\$4,100 - 6,800



172





173

173

ROSE ELECTRA HARRIS (BRITISH, BORN 1991)

A Walk in the Clouds II, 2020-21

signed 'Rose E. Harris' (lower right)

ink, acrylic and pastel on paper, unframed

111 x 77cm (43 11/16 x 30 5/16in).

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600

'London-based artist Rose Electra Harris's technicolour creations might best be described as unabashedly joyful'

– *Vogue*, 30 April 2020

174

ROSE ELECTRA HARRIS (BRITISH, BORN 1991)

A Walk in the Clouds I, 2020-21

signed 'Rose E Harris' (lower right)

ink, collage, acrylic and pastel on paper, unframed

111 x 77cm (43 11/16 x 30 5/16in).

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600



174



175

175 AR

GRAYSON PERRY (BRITISH, BORN 1960)

SAD!, 2017

signed 'Grayson Perry' (lower right)

felt-tip pen on paper, unframed

30 x 21cm (11 13/16 x 8 1/4in).

£1,500 - 2,000

€1,700 - 2,300

US\$2,100 - 2,700

Provenance

The artist, by whom gifted to

Action for Children Charity Auction, London, March 2017

Private Collection, London

Their sale; Bonhams, Knightsbridge, 10 July 2018, lot 194 (part lot)

Sale; Phillips, London, 8 March 2019, lot 184 (part lot), where acquired

by the present owner

Private Collection, U.K.

176 AR

SIR HOWARD HODGKIN (BRITISH, 1932-2017)

The Road to Rio, from 'Official Limited Edition Prints at the Rio 2016 Olympic Games', 2016

Screenprint in colours, on wove, signed with initials, dated and numbered '172/350' in pencil, printed by King & McGaw, Newhaven, published by Counter Editions, London, the full sheet printed to the edges

760 x 600mm (29 7/8 x 23 5/8in)(SH)

£2,500 - 3,500

€2,800 - 4,000

US\$3,400 - 4,800



176



177

177 AR

MARTIN CREED (BRITISH, BORN 1968)

Work No. 2852, 2017

Unique screenprint in colours, on Somerset wove, signed, titled, dated and numbered from the edition of 100 in pencil verso, each unique, printed and published by Counter Editions, London, the full sheet 430 x 355mm (16 7/8 x 14in)(SH)
Unique

£4,000 - 6,000

€4,500 - 6,800

US\$5,500 - 8,200

178 AR

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

Book, 1997

The complete portfolio, comprising ten double page screenprints in colours, on Somerset White, signed, dated and numbered '122/150' in pencil on the justification page, bound as issued in the grey-cloth covered boards, one additional double page screenprint on two separate sheets, loose as issued within a matching slipcase, signed and numbered '122/150' in pencil verso, printed by Advanced Graphics, London, co-published by Cristea Roberts Gallery, London, and Ridinghouse Editions, London, housed within the original grey-cloth covered solander box
overall 365 x 570 x 30mm (14 3/8 x 22 1/2 x 1 1/4in)(Folio)

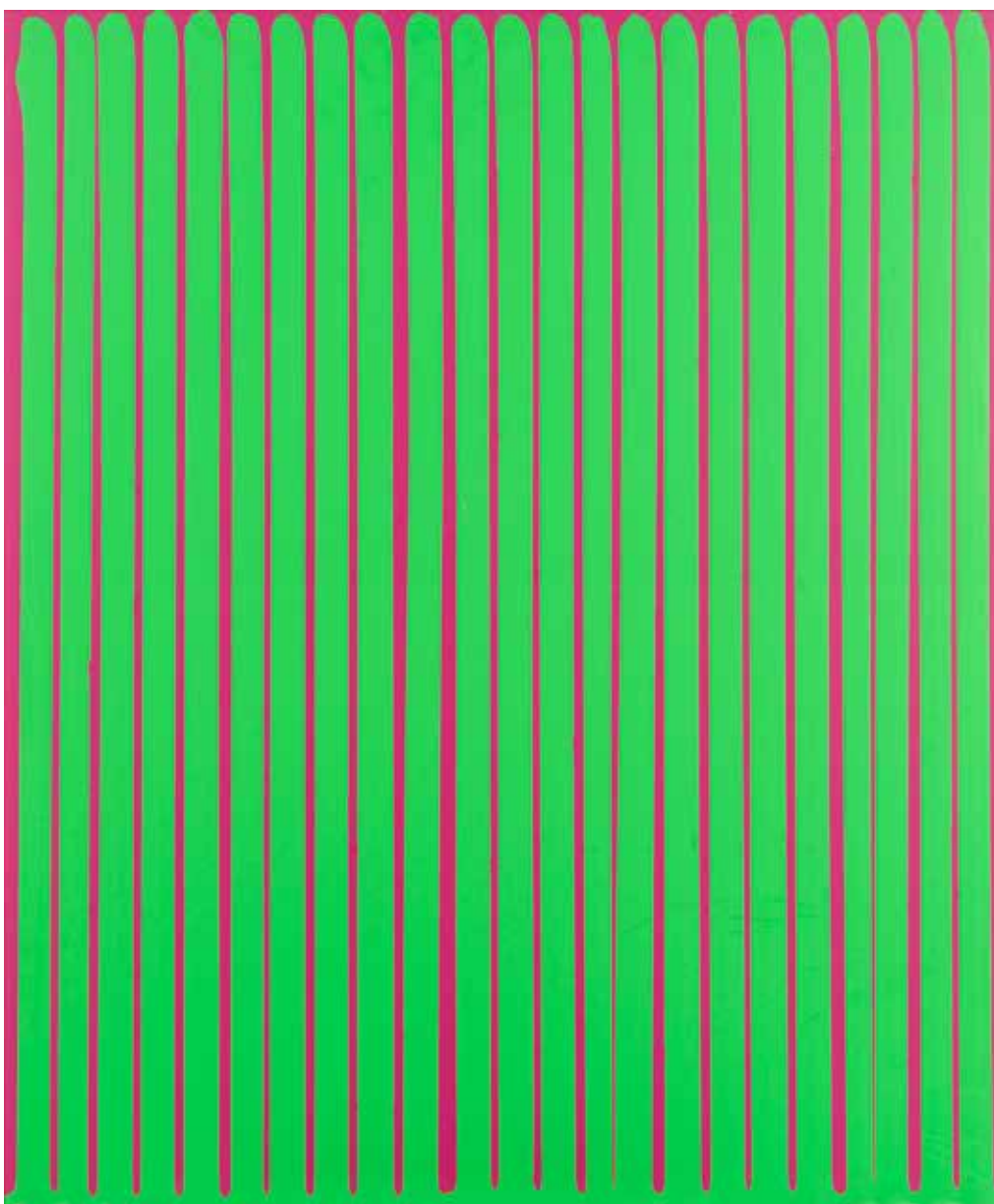
£1,000 - 1,500

€1,100 - 1,700

US\$1,400 - 2,100



178



179 AR

IAN DAVENPORT (BRITISH, BORN 1966)

Magenta and Green, 2008

acrylic on aluminium

60 x 50cm (23 5/8 x 19 11/16in).

£10,000 - 15,000

€11,000 - 17,000

US\$14,000 - 21,000

Provenance

With Waddington Custot, London, where acquired by the present owner



180

180 AR

IAN DAVENPORT (BRITISH, BORN 1966)

Poured Painting: Green/Yellow Green, 2000

signed and titled 'I. Davenport/Poured Painting/Green/Yellow/Green' (on board verso)

household paint on fibreboard, unframed

244 x 60.5cm (96 1/16 x 23 13/16in).

£8,000 - 12,000

€9,100 - 14,000

US\$11,000 - 16,000

Provenance

With Waddington Galleries, London

Private Collection, London

Sale; Christie's, South Kensington, 28 March 2012, lot 221, where acquired by the previous owner

Their sale; Sotheby's, London, 18 November 2015, lot 118, where acquired by the present owner

181 AR

MR DOODLE (BRITISH, BORN 1994)

HeartLand, 2020

Screenprint in colours, on wove, signed, dated and numbered

'130/300' in pencil, printed and published by the artist, the full sheet, unframed

480 x 900mm (18 7/8 x 35 3/8in)(SH)

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,100



181



182

182 AR

SIR HOWARD HODGKIN (BRITISH, 1932-2017)

Acquainted with the Night, 2012 (not in Heenk)

Sugar-lift aquatint printed in colours, with hand-colouring, on Moulin du Gué paper, signed with initials, dated and inscribed 'AP 11/15' in pencil, one of fifteen artist's proofs aside from the numbered edition of 50, printed by Andrew's Printworks, Poole, published by Alan Cristea Gallery, London, the full sheet printed to the edges, 387 x 495mm (15 1/4 x 19 1/2in)(SH); together with the accompanying exhibition catalogue housed within the original blue linen-covered solander box

overall 534 x 418 x 35mm (21 x 16 1/2 x 1 3/8in)(Folio)

£4,000 - 6,000

€4,500 - 6,800

US\$5,500 - 8,200

183 AR

CLIVE BARKER (BRITISH, BORN 1940)

Bomb, 1998

stamped with signature, dated and numbered 'CLIVE/BARKER/1998/BOMB/7/8' (on underside)

polished aluminium and polished brass

27cm (10 5/8in) high

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,100

Provenance

The artist, from whom acquired directly by the present owner

Literature

A. J. Fermon and M. Livingstone, *Clive Barker Sculpture Catalogue Raisonné 1958-2000*, Skira Editore S.p.A., Milan, 2002, no. 328, illustrated on p. 158



183



184

184 AR

CHRIS LEVINE (CANADIAN/BRITISH, BORN 1972)

X Marks the Spot, 2018

Screenprint in grey with glitter, on Somerset Satin, signed in pencil, from the edition of an unknown size, published by Jealous Print Studio, London, with the artist's blindstamp, the full sheet, unframed
300 x 300mm (11 3/4 x 11 3/4in)(SH)

£500 - 700

€570 - 800

US\$680 - 960



185

185 AR

DAVID NASH R.A. (BRITISH, BORN 1945)

Crack and Warp Block, 2012

eucalyptus

36.5cm (14 3/8in) high

£2,500 - 3,500

€2,800 - 4,000

US\$3,400 - 4,800

This work is accompanied by a signed certificate of authenticity from the artist.

Provenance

Acquired by the present owner from the Kew Gardens exhibition, 2013

Exhibited

London, Kew Gardens, *David Nash at Kew Gardens*, June 2012-April 2013



186

186 AR

RACHEL WHITEREAD (BRITISH, BORN 1963)

Ringmark, 2010

Laser-cut relief multiple in stained-black plywood, mounted as issued on Heritage Conservation board, signed with initials, titled, dated and numbered '18/400' in pencil, published by Counter Editions, London
overall 610 x 530mm (24 x 20 7/8in)

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600



187

187

ROBERT HARDY (BRITISH, BORN 1952)

Constellation, 2019

signed 'HARDY' (lower right), titled and dated 'Constellation/2019' (lower left); further signed, titled and dated 'HARDY/"Constellation"/Feb. 2019' (on canvas verso), twice stamped with artist's stamp (on canvas verso and on stretcher bar)

oil on canvas, unframed

100 x 80cm (39 3/8 x 31 1/2in).

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,100

188 AR

BRYAN PEARCE (BRITISH, 1929-2007)

Porthmeor Beach and the Tate Gallery, 2005

signed 'Bryan Pearce' (lower centre)

oil on board

51 x 61cm (20 1/16 x 24in).

£5,000 - 7,000

€5,700 - 7,900

US\$6,800 - 9,600

Provenance

With The Great Atlantic Gallery, St Just



188



189

189 AR

DAVID SHRIGLEY (BRITISH, BORN 1968)

Serpent, 2020

Glazed ceramic multiple, signed and numbered '243/250' in black ink on the underside, published by the artist in collaboration with AllRightsReserved, Hong Kong, housed in the original wooden box

overall 310 x 257 x 235mm (12 1/4 x 10 1/8 x 9 1/4in)

£500 - 700

€570 - 800

US\$680 - 960



190

190 AR

ANDY GOLDSWORTHY (BRITISH, BORN 1956)

Leaping Arch, 2009

signed, inscribed and dated 'MARR BURN ARCH./ANDY GOLDSWORTHY 2009.' (lower left)

pencil on paper

39 x 29cm (15 3/8 x 11 7/16in).

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600

Provenance

The artist, by whom gifted to the present owner
Private Collection, U.K.

The present lot relates to Goldsworthy's installation *Leaping Arch*, which is located in the Marr Burn at Drumlanrig Castle, Dumfriesshire.



191

191 AR

TRACEY EMIN (BRITISH, BORN 1963)

Kissing You, 2014

Polymer gravure printed in blue, chine-collé on wove, signed, titled, dated and numbered '23/100' in pencil, with full margins, unframed

370 x 443mm (14 1/2 x 17 3/8in)(SH)

£600 - 800

€680 - 910

US\$820 - 1,100



192 * AR

FRANCESCA LOWE (BRITISH, 1979-2017)

Trump, 2008

Wool and silk tapestry, signed and numbered '3/5' on a label affixed
verso

overall 2500 x 2000mm (98 3/8 x 78 3/4in)

£7,000 - 10,000

€7,900 - 11,000

US\$9,600 - 14,000



193 * AR

JULIE VERHOEVEN (BRITISH/DUTCH, BORN 1969)

Far from the Madding Crowd, 2008

Wool and silk tapestry, signed and numbered '4/5' on a label affixed verso

overall 2750 x 2050mm (108 1/4 x 80 3/4in)

£7,000 - 10,000

€7,900 - 11,000

US\$9,600 - 14,000

193



194

ZANDRA RHODES FOR JACK MULQUEEN

Pink Silk Dress, 1970s

Pale pink silk with abstract design, wide purple band to waist

Labelled size 6, 30"/76cm chest, 108cm long

£300 - 500

€340 - 570

US\$410 - 680

194



195 AR

MARC QUINN (BRITISH, BORN 1964)

Winter Garden, 2004

The complete set of eight pigment prints in colours, on Somerset velvet, each signed, dated and numbered '28/59' in pencil verso, published by The Paragon Press, London, the full sheets printed to the edges

each 825 x 1225mm (32 1/2 x 48 1/4in)(SH)(8)

£7,000 - 9,000

€7,900 - 10,000

US\$9,600 - 12,000



196

196 AR

RICHARD SMITH (BRITISH, 1931-2016)

Untitled, 1975

signed and dated 'R Smith 75' (lower left)

pastel, watercolour and paperclips on two sheets of paper
50 x 50cm (19 11/16 x 19 11/16in).

£1,200 - 1,800

€1,400 - 2,000

US\$1,600 - 2,500

Provenance

The artist, from whom acquired by the present owner



197

197

JEAN VARON

Red and White Chequerboard Dress, circa 1971

Full length with voluminous skirt

Labelled size 14

£400 - 600

€450 - 680

US\$550 - 820



198

198 AR

RICHARD SMITH (BRITISH, 1931-2016)

Untitled, 1995

signed and dated 'R Smith 95' (on canvas verso)

acrylic on canvas, unframed

72 x 74cm (28 3/8 x 29 1/8in).

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,100

Provenance

The artist, from whom acquired by the present owner



199 * AR

SIR PETER BLAKE R.A. (BRITISH, BORN 1932)

Alphabet, 2008

Wool, silk and artificial silk tapestry, signed in black ink and numbered '3/5' on a label affixed verso, commissioned by the Rug Company, London

overall 1820 x 1820mm (71 5/8 x 71 5/8in)

£8,000 - 12,000

€9,100 - 14,000

US\$11,000 - 16,000



200 AR

RICHARD SMITH (BRITISH, 1931-2016)

A Whole Year, a Half a Day 2, 1966

signed, dated and titled 'R. Smith 66/A whole year a half a day 2' (on stretcher verso)

acrylic on shaped canvas

152.5 x 152.5 x 30.5cm (60 1/16 x 60 1/16 x 12in)

£12,000 - 18,000

€14,000 - 20,000

US\$16,000 - 25,000

Provenance

With Kasmin Ltd, London

Peter Moores

With Richard Saltoun, London, 2006, where acquired by the present owner

Exhibited

London, Kasmin Gallery, 1967

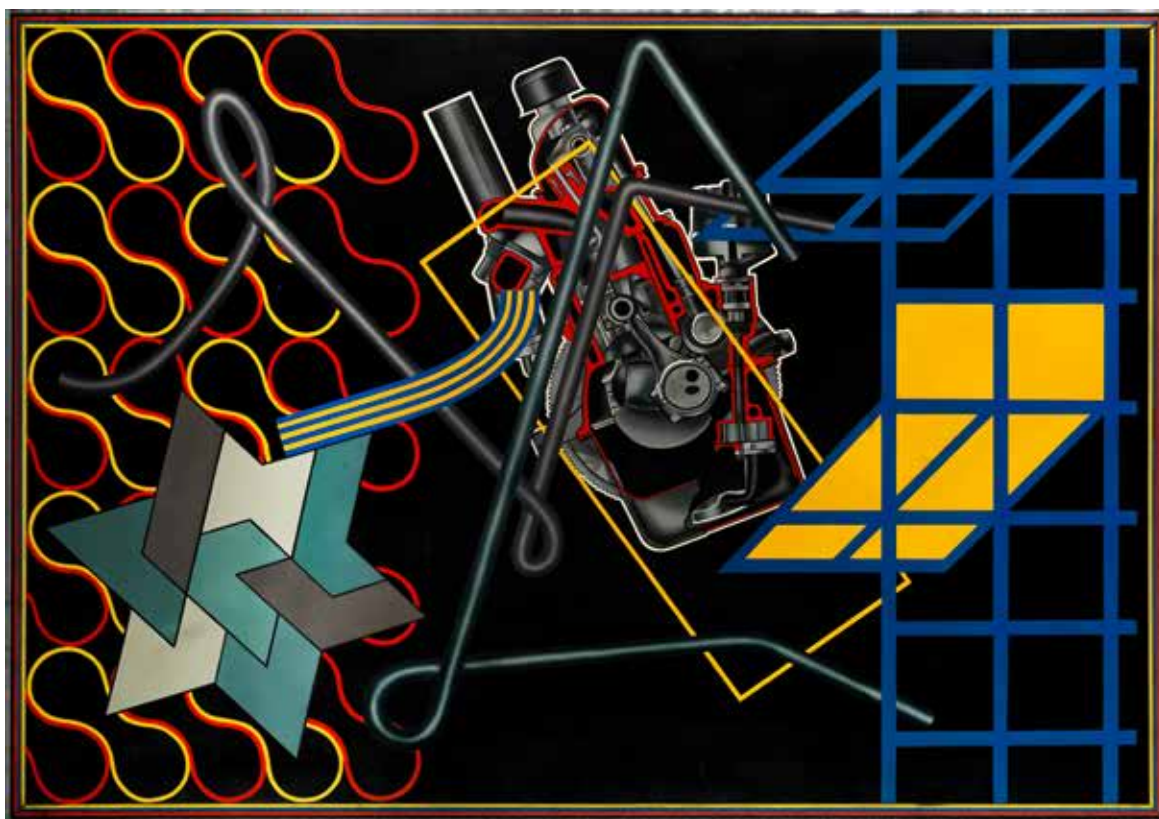
Brazil, British Council, *IX Bienal de São Paulo*, September 1967-January 1968

New York, The Jewish Museum, *Richard Smith*, March-May 1968

Liverpool, Walker Art Gallery, 1977

London, Tate, 13 August-28 September 1977, no. 20

London, Bernard Jacobson Gallery, *Caro, Denny, Smith, Vaux*, 2 February-4 March 2017



201 * AR

PETER PHILLIPS (BRITISH, BORN 1939)

Untitled, 1969

signed and dated 'Peter Phillips/1969' (on canvas verso), also signed and dated 'Peter Phillips 1969' (on stretcher bar)
acrylic on canvas, in artist's painted wooden frame
canvas 105.5 x 151.5cm (41 9/16 x 59 5/8in); overall 110 x 155.5cm (43 5/16 x 61 1/4in)

£8,000 - 12,000

€9,100 - 14,000

US\$11,000 - 16,000

Provenance

Sale; Finarte, Italy, 1976

Sale; Christie's, Italy, 23 November 1998, lot 291, where acquired by the family of the present owner, and thence by descent

Private Collection, Italy

Exhibited

Florence, Galleria Il Ponte, *Roma London Paris*, 14 February-18 April 2004, no. 19

Literature

E. Crispolti, *Peter Phillips, Works Opere 1960-1974*, Idea, Milan, 1977, no. 52, illustrated



202 (one of two)

202 AR

BARRY DANIELS (BRITISH, 1933-2010)

Untitled, 1968

watercolour on paper

38 x 55.5cm (14 15/16 x 21 7/8in).

together with a further watercolour on paper, by the same hand, unframed, (2)

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600

Provenance

The DANAD Design Archive

Barry Daniels was part of the DANAD Design collective which was set up in 1958 by six artists who lived in a dilapidated Georgian country house in Hertfordshire called Marden Hill. The collective's name derived, eponymously, from Barry Daniels and Tom Adams. Together with Peter Blake, Robyn Denny, Bernard Cohen and Edward Wright, as well as the architects Colin Huntley and Peter Adams, the artists worked collaboratively to cross the boundaries between art and design. Heralded as artistic pioneers, their use of everyday objects as a new platform to exhibit their art is considered widely by many art historians to be one of the defining features of Pop Art. Barry Daniels pursued a career as a textile designer in the 1960s Flower Power movement and collaborated with the likes of Mary Quant, Liberty and Biba amongst others. The two works offered here were part of a collection that included backdrop designs for Jimi Hendrix's gig sets.



203

203

BIBA

Two Printed Cotton Tea Dresses, circa 1972

One in orange, the other in blue, art deco style design, drawstring neckline and puff sleeves, (2)

Labelled size 10, 30"/76cm chest, 83cm long

£500 - 800

€570 - 910

US\$680 - 1,100



204

204

OSSIE CLARK AND CELIA BIRTWELL FOR RADLEY

Orange Summer Dress, 1970s

Squiggle print sheer crepe, with cross-over neckline

Labelled size 12, 36"/91cm chest, 133cm long

£500 - 800

€570 - 910

US\$680 - 1,100

205

BIBA

Gold Two Piece Outfit, circa 1973

Comprising a gold sequin halter neck bustier, and gold crepe flared trousers, (2)

Top labelled size 10, 28"/71cm chest, 26"/66cm waist

£300 - 500

€340 - 570

US\$410 - 680

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



(part lot)

206 •

OZ MAGAZINE

A complete run of the 48 issues of the London edition, illustrated throughout, some issues with folding posters (Che Guevara, Hendrix, Janis Joplin, Oz Trial, etc.) and inserts (advertisement flyers, subscription forms), publisher's pictorial wrappers, folio, Privately Printed, 1967-1973

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,100

Complete run of *Oz*, the most iconic and controversial counter-culture magazine of the sixties and early seventies, covering subjects such as feminism, gay rights, racism, sex, drugs, rock music and the Vietnam War.

The magazine's use of visually striking graphic art and innovative printing techniques (including fold-out posters, metallic foils and new fluorescent inks), and provocative photographic images, was accompanied by equally provocative editorial content. Issue 28 (the 'School Kids' issue), including a very adult Rupert Bear, led to obscenity charges being brought in 1971 against the three editors, a trial described by John Mortimer, counsel for the defense, as 'standing at the crossroads of our liberty, at the boundaries of our freedom to think and say and draw and write what we please'. The three were found guilty, but their convictions were overturned following appeal. This set includes many of the loose inserts, including the Che Guevara, Jimi Hendrix, Janis Joplin, 'Outcry! People's Park', 'Honeybunch/Jail Bait', and 'Old Bailey Trial' posters.

Provenance

C. Ball, pencil name on cover of 4 issues, who purchased them in Rickmansworth at the time of publication, and thence by descent to the present owner



207 Ω

ROWLAND SCHERMAN (AMERICAN, BORN 1937)

The Beatles' first concert in America, Washington, DC, 1964

10 gelatin silver prints, printed later, each signed and numbered

'3/40' in pencil in the margin, unframed

each 27 x 40cm (10 5/8 x 15 3/4in)

sheet each 50.8 x 40.5cm (20 x 16in)

£5,000 - 7,000

€5,700 - 7,900

US\$6,800 - 9,600



208 AR

SIR PETER BLAKE R.A. (BRITISH, BORN 1932)

Sergeant Pepper's Lonely Hearts Club Band, 2007

Screenprint in colours, on Somerset wove, signed and numbered

'113/500' in pencil, printed by Coriander Studios, London, co-

published by PierreOptique Ltd. and Apple Corps, London, with

their blindstamp, to celebrate the 40th anniversary of the artist's

Beatles album cover, with full margins

494 x 494mm (19 1/2 x 19 1/2in)(l)

£3,000 - 5,000

€3,400 - 5,700

US\$4,100 - 6,800

209



209

THE BEATLES

A Shirt Made For John Lennon, circa 1964

cream silk woven with Oriental motifs overall, labelled 'Celebrity Shirts Styled By Bob Fletcher Shirtmaker To The Stars', together with a statement of Provenance from the tailor and a copy of an article about him from the *Scottish Daily Express*, 27 March 1964

£1,500 - 2,000

€1,700 - 2,300

US\$2,100 - 2,700

Provenance

Sale; Sotheby's, Olympia, *Stage & Screen*, 3 December 2002, lot 186

The tailor states that John felt he had a long neck and was sensitive to shirts with narrow neckbands. Bob Fletcher therefore made shirts with a neckband double that of a normal shirt, allowing the collar to sit higher on the neck. This shirt, although liked by John for its material, was returned for the collar to be replaced, but a complete replacement garment was produced instead.

210 Ω AR

IAIN MACMILLAN (BRITISH, 1938-2006)

John Lennon and Yoko Ono, New York, 1971

Gelatin silver contact sheet enlargement, various notations 'NY 1-1' - 'NY 1-12' in ink or on a label affixed on the recto, unframed

sheet 50.8 x 40.6cm (20 x 16in)

£7,000 - 9,000

€7,900 - 10,000

US\$9,600 - 12,000



210



211

211Ω

RICHARD AVEDON (AMERICAN, 1923-2004)

The Beatles, 1967

Four offset lithographs on wove paper, published by Cowles Education Corporation/Richard Avedon Posters, Inc., from Maximus Enterprises Ltd., printed by Waterlow and Sons, Ltd., each flush-mounted on linen; each the full sheet, unframed, (4) sheet 68.5 x 47.9cm (27 x 19in)

£3,000 - 5,000

€3,400 - 5,700

US\$4,100 - 6,800

212

THE BEATLES

An Autographed Cover For The 1967 Album 'Sergeant Pepper's Lonely Hearts Club Band'

a US pressing, the front cover signed in black felt-tip pen by Paul McCartney and inscribed 'Best wishes', (lacking vinyl) 30.5 x 30.5cm (12 x 12in)

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,100

Provenance

According to information supplied by the vendor, this was signed by McCartney at Elstree Studios whilst rehearsing for a tour; it is thought this was *circa* 1975-80



212



213

213 Ω

POOR COW

A Promotional Poster, 1967

Vic Films Productions, advance British quad poster, artwork by Ray Youngs, unframed
76 x 105cm (30 x 40in)

£700 - 900

€800 - 1,000

US\$960 - 1,200

214

PINK FLOYD

An 'All Night Garden Party' Concert Poster, 1967

printed on paper for the concert at the Queen's Hall, Leeds, Friday 17th November 1967, rolled
76 x 50cm (30 x 19 3/4in)

£1,000 - 1,500

€1,100 - 1,700

US\$1,400 - 2,100

Pink Floyd appeared at this event after playing at the City (Oval) Hall in Sheffield as part of their UK package tour with the Jimi Hendrix Experience. Also appearing at the Queen's Hall but not listed on the poster were John Mayall's Bluesbreakers.

215

OSSIE CLARK

Canary Yellow Moss Crepe Dress, circa 1969

Button-down front with balloon sleeves and oversized collar
80cm/32" chest, 152cm long

£500 - 800

€570 - 910

US\$680 - 1,100

216

MR FREEDOM (TOMMY ROBERTS)

Donald Duck Green Towelling Dress, circa 1969

Long column dress with printed design
30"/76cm chest, 136cm long

£200 - 300

€230 - 340

US\$270 - 410



214



216

215



217



(illustrated)

217

CREAM/GINGER BAKER

A Black Collarless Cassock Worn By Ginger Baker, 1967
the three-quarter length garment of thick cotton with shoulder cape and rounded buttons to front and cuffs, labelled inside 'The House Of Vanheems', worn by Ginger Baker in publicity photographs with Cream, accompanied by an image of him wearing it, (2)

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,100

Provenance

From a member of the Ginger Baker family

218 AR

SIR PETER BLAKE R.A. (BRITISH, BORN 1932)

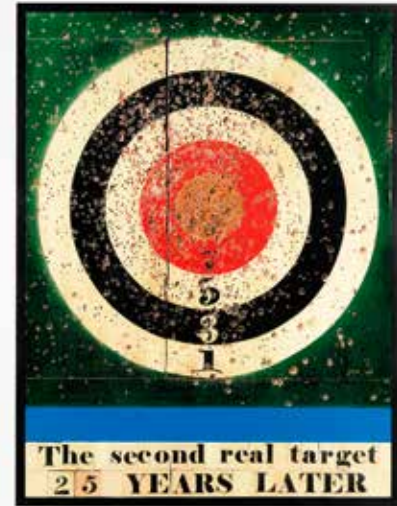
The Second Real Target 25 Years Later, 2009

Screenprint in colours with glaze and embossing, on wove, signed and numbered '30/100' in pencil, published by CCA Galleries, Tilford, with their blindstamp, with full margins 870 x 665mm (34 1/4 x 26 1/8in)(l)

£1,800 - 2,200

€2,000 - 2,500

US\$2,500 - 3,000



218

219 AR

SIR PETER BLAKE R.A. (BRITISH, BORN 1932)

Hat from Las Vegas, 2009

Polaroid in colours, signed, dated and titled in black ink; together with 'Costume Life Drawing', screenprint in colours, 1971, on wove, signed and numbered '80/125' in pencil, titled in black ink, printed by Kelpra Studios, London, with full margins

432 x 225mm (17 x 8 7/8in)(l)(and smaller)(2)

£700 - 1,000

€800 - 1,100

US\$960 - 1,400



219 (one of two)



220

ART KANE (AMERICAN, 1925-1995)

The Who With Flag, 1968, printed later no.1 from a limited edition of 3, digital C-Type print by Griffin Editions, printed on a wide format lightjet printer on archival Fuji Crystal Archive colour paper, featuring The Who asleep under a Union Jack flag taken at The Charles Schurz Monument in Morningside Park, New York, for *Life* magazine, taken from the original 1968 colour transparency, scanned on a high performance Heidelberg drum scanner with maximum optical resolution of 19,200 dpi, framed in Perspex sheet 127 x 190.5cm (50 x 75in)

£10,000 - 12,000

€11,000 - 14,000

US\$14,000 - 16,000

This work is accompanied by a copy of the certificate of authenticity signed by Jonathan Kane on behalf of The Art Kane Estate, dated 2008.

Kane described The Who as 'cute little ruffians, they made me think of Dickens, of Fagin's gang from *Oliver Twist*.'

Knowing that Pete Townshend and John Entwistle wore jackets made from the British flag, Art Kane decided to enrobe the band in two Union Jack flags sewn together. Kane instructed them to pretend to be asleep at the base of the Karl Schurz monument. He saw the image as an homage to a Henri Cartier-Bresson photograph of a vagrant asleep in London's Trafalgar Square. Originally photographed in 1968 for Art Kane's legendary *Life* magazine photo essay 'The New Rock', it was later used by The Who for the soundtrack album cover and publicity posters for their 1978 movie *The Kids Are Alright*.



221 AR

ANDREW LOGAN (BRITISH, BORN 1945)

The 'Ace' Shopfront Logo, 1970s

mirrored glass and wood

99 x 35.5cm (39 x 14in)

£5,000 - 7,000

€5,700 - 7,900

US\$6,800 - 9,600

Provenance

Fashion designer Peter Golding opened his flagship 'Ace' clothing boutique in London at 193 King's Road in 1974, followed by another branch in South Molton Street in the heart of London's West End. He commissioned sculptor Andrew Logan to design and make the distinctive logo and imagery for both of his shops. Logan used his trademark broken mirror technique and the pieces were created in his London workshop. A copy of a letter from the sculptor accompanies this lot.

In 1970 Peter Golding designed the world's first 'designer jean' for the Falmer company and, in 1973, he introduced a range of bleached denim wear. He then went on to create the first stretch denim jean in 1978. He has been described by *Fashion Weekly* as 'the Eric Clapton of denim'.

His 'Ace' stores quickly attracted a clientele that was a who's who of the 70s and 80s and included the Rolling Stones, Queen, Britt Ekland, David Bowie, Mary Quant, the Princess of Wales, Marlon Brando, Bryan Ferry, Jerry Hall, Elizabeth Taylor and Richard Burton, Ossie Clark, Jack Nicholson, Ringo Starr and Zandra Rhodes. When the business closed in 1984 Peter placed a notice, entitled 'Ace Goodbyes', in *Ritz* magazine, thanking his clients with the words: 'We ruled the Glitter Decade 1975-1984. Thanks to all you wonderful sparkling Lords and Ladies of the night.'

Fashion historian Paul Gorman has an article on his website, 'Ace: Purveyor Of Funky Elegance' and this includes a photograph of the front of the South Molton Street branch showing both the mirrored logo and lightning bolt offered in this auction in situ.



222 AR W

ANDREW LOGAN (BRITISH, BORN 1945)

The 'Ace' Shopfront Lightning Bolt Sculpture, 1970s
mirrored glass on metal plinth, signed by the artist
270cm (106 1/2in) high

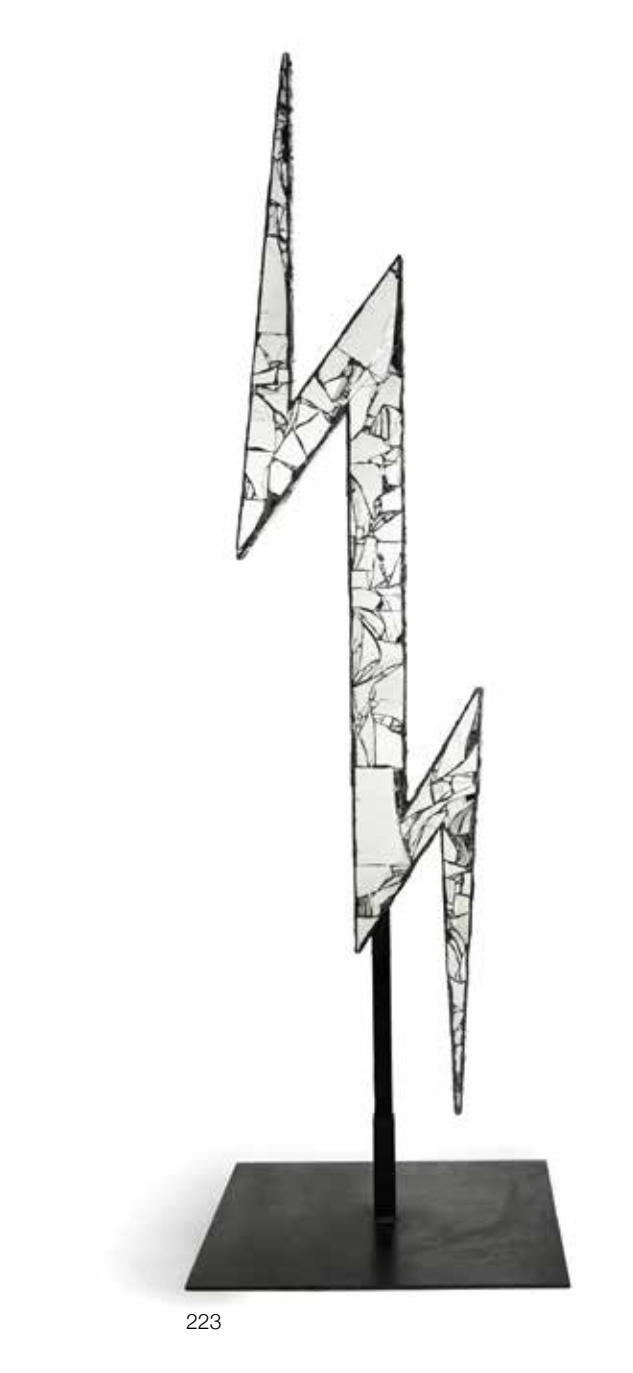
£10,000 - 15,000

€11,000 - 17,000

US\$14,000 - 21,000

Provenance

Please see details listed above.



223



223



©Michael Putland

223

CHRIS SQUIRE/YES

A Silk Chiffon Top By Zandra Rhodes, circa 1974

labelled 'Zandra Rhodes London Pure Silk', in shades of red and blue on black ground, with large open flowing sleeves with scalloped edges, thigh-length bodice, worn by Chris Squire, the bass player with progressive rock band, Yes

£3,000 - 4,000

€3,400 - 4,500

US\$4,100 - 5,500

This top appears to fit stylistically into Zandra's *Indian Feathers* collection, which was inspired by American Indian clothing designs and techniques she saw on a trip to New York in 1970.

224

MARY FRANCE FOR QUORUM

White Faux Fur Coat, 1970s

Satin band edging and peaked shoulders

Labelled size 8, 34"/86cm chest, 124cm long

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600

During the 1970s, Quorum Boutique represented the British design 'dream team' that was Ossie Clark, Celia Birtwell, Marie France and Alice Pollock.

225

ARISTOS

Multi-Coloured Rayon Velvet Maxi Coat, circa 1971

Exaggerated faux fur collar and cuffs, labelled 'Aristos'

Labelled size 12, 30"/76cm chest, 145cm long

£700 - 1,000

€800 - 1,100

US\$960 - 1,400

Aristos was founded by Greek-born London Designer Aristos Constantinou who opened his first 'Aristos' boutique on Carnaby Street in 1966. By 1971, he was joined by his brother Achilleas and together they formed Ariella Fashions Limited. They expanded from these premises into Duke Street, Oxford Street, Newburgh Street and more on Carnaby Street. In the 1970s, *Punch* magazine described them as 'the power of Carnaby Street'.



224



225

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.



226

226

OSSIE CLARK FOR RADLEY

Black Moss Crepe Bell Sleeve Top, circa 1970/71

Dramatic sleeves red stitched flower design

Labelled size 10, 34"/86cm chest, 62cm long

£400 - 600

€450 - 680

US\$550 - 820

Provenance

Karen Vintage Boutique



227

227

OSSIE CLARK FOR RADLEY

Cream Moss Crepe and Satin Trouser Suit, circa 1970

Wrap over top with short wide sleeves, high waisted trousers, (2)

Small size, 24"/60cm chest, 24"/60cm hips

£600 - 800

€680 - 910

US\$820 - 1,100

Provenance

Karen Vintage Boutique



228

228

OSSIE CLARK

Red Moss Crepe Wrap Backless Dress, 1970s

Belted waist with balloon sleeves

Labelled size 10

£700 - 1,000

€800 - 1,100

US\$960 - 1,400

Provenance

Karen Vintage Boutique



229

229

OSSIE CLARK AND CELIA BIRTWELL FOR RADLEY

Cream Floating Daisy Dress, circa 1969

Cream moss crepe with purple design, button down with tie to chest

Chest 30"/76cm, 118cm long

£600 - 800

€680 - 910

US\$820 - 1,100

Provenance

Karen Vintage Boutique



230

230

ZANDRA RHODES COUTURE

Black Mink and Fox Coat, 1980s

Cut long with dramatic fold-over collar, signature lining

30"/76cm chest, 138cm long

£1,000 - 1,500

€1,100 - 1,700

US\$1,400 - 2,100



231

231 † AR

LORENZO AGIUS (BRITISH, BORN 1962)

Helena and the Piglet, 2006

Diasc-mounted chromogenic print, signed and inscribed 'A.P.' in black ink, an artist's proof aside from the edition of 25, printed later, the full sheet printed to the edges

1025 x 768mm (40 3/8 x 30 1/4in)(SH)

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,100

232

JEAN VARON (JOHN BATES)

Cobweb Spider Dress, circa 1973

Black jersey with embroidered/applique tulle panel of web and spider to the reverse

Labelled size 12, 26"/66cm waist, 150cm long

£850 - 1,000

€970 - 1,100

US\$1,200 - 1,400



232



233



234



235



236

233

LAURA ASHLEY

White Cotton Bo Peep Dress, 1980s

Frisled design with structured bodice and ties to sleeves

Labelled size 12, 28"/70cm chest

£350 - 500

€400 - 570

US\$480 - 680

Provenance

Karen Vintage Boutique

234

BILL GIBB

Eau-de-Nil Crepe Full Length Gown, circa 1972

Full length with leg o'mutton sleeves and deep rounded lobed collar and cuffs, replacement crystal buttons

Labelled size 10, 24"/60cm chest, 140cm long

£750 - 1,000

€850 - 1,100

US\$1,000 - 1,400

An example of this dress is in the collection of the Victoria & Albert Museum. This dress was described as Bill Gibb's 'Evening Spectacular' in *Vogue*, in October 1972.

235

BILL GIBB

Oatmeal Linen Skirt Suit, circa 1972

Floral cutaway detail to the jacket, with oversized collar and tie details to the reverse, the skirt calf-length and button down, (2)

Labelled size 12, 28"/70cm hips

£400 - 600

€450 - 680

US\$550 - 820

236

BILL GIBB

Cream Nylon 'Moth' Jumpsuit, 1970s

Harem style jumpsuit with pink and blue beaded moth design to chest

Labelled size 12, 32"/82cm chest, 114cm long

£600 - 800

€680 - 910

US\$820 - 1,100



237 Ω AR

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

Still Life with Hats, from Twenty Photographic Pictures by David Hockney portfolio, 1973

Chromogenic print, initialled and numbered '77/80' (there were also 20 sets in Roman numerals) in ink in the margin, published by Sonnabend Editions, New York

23.7 x 17.7cm (9 5/16 x 6 15/16in)

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,100



238



239

238

JEAN VARON WHITE DRESS

White Chiffon Dress, 1970s

Full length with delicate blue flower trim

Waist 25"/62cm, 143cm long

£400 - 600

€450 - 680

US\$550 - 820

239

DAVID SILVERMAN

Green Printed Cotton Maxi Dress, 1970s

Dramatic angel sleeves

Labelled size 12, 24cm/60cm chest, 133cm long

£400 - 600

€450 - 680

US\$550 - 820

240

DAVID SILVERMAN

Printed Purple Cotton Maxi Dress, circa 1971

Floral yellow and pink print, large angel sleeves

24"/60cm chest, 136cm long

£400 - 600

€450 - 680

US\$550 - 820

241

ALICE POLLOCK

Moss Crepe and Chiffon Dress, circa 1971

Moss crepe in shades of brown with ethereal chiffon sleeves

Labelled size 10, chest 26"/66cm, 100cm long

£700 - 1,000

€800 - 1,100

US\$960 - 1,400

Alice Pollock was photographed by Caroline Arber for 19 magazine wearing a version of this dress.



240



241



242

242 † AR

SIR PETER BLAKE (BRITISH, BORN 1932)

London, Abbey Road Parade, 2012

no.81 of 100, signed and numbered by the artist, silkscreen print on 410gsm Somerset Tub sized paper, published by Paul Stolper, unframed

50 x 50cm (26 x 26in)

£1,200 - 1,500

€1,400 - 1,700

US\$1,600 - 2,100

A juxtaposition of images relating to politics, consumerism and pop culture, collaged on top of the famous Abbey Road crossing.

243

BAND AID

Visual Aid For Band Aid, 1985

no.149 of 500, limited edition print, published by Coriander Studios, featuring various artworks, signed and annotated in various inks and pencils by 104 artists such as; David Hockney, Bridget Riley, Howard Hodgkin, Eduardo Paolozzi, Peter Blake, Sandra Blow, Paula Rego, Patrick Heron, John Piper, Richard Hamilton, Elisabeth Frink and Patrick Caulfield - among others, rolled, accompanied by original shipping tube

£700 - 1,000

€800 - 1,100

US\$960 - 1,400

The aim of the *Visual Aid for Band Aid* prints was to raise £250,000 for the poorest people of Africa following the Live Aid broadcast.



243



244



245



246



247

244

ALICE POLLOCK

Black Crepe Blouse, circa 1971

Pink stitched border details

Labelled size 12, 26"/66cm chest, 140cm long

£400 - 600

€460 - 690

US\$550 - 820

245

JANICE WAINWRIGHT

Brown Viscose and Lace Top, circa 1972

Loose fitting form with gold and rust coloured lace trim

Labelled size UK 10, chest 31"/78cm

£250 - 350

€290 - 400

US\$340 - 480

246

CATHERINE BUCKLEY

Patchwork Dress, 1970s

Comprising of antique jacquard fabrics dating from 1905-1935, long sleeves with corset belt

Labelled size 8, 28"/71cm chest, 135cm long

£400 - 600

€460 - 690

US\$550 - 820

Provenance

Karen Vintage Boutique

247

BILL GIBB

Pale Green and Pink Cotton Ensemble, 1970s

Comprising a long jacket with frilled edges and tie waist, and a full-length skirt with pink underlayer and blue trim, (2)

Labelled size 10, 34"/86cm chest

£400 - 600

€460 - 690

US\$550 - 820

248

OSSIE CLARK AND CELIA BIRTWELL FOR RADLEY

'Pretty Woman' Sheer Cotton Blouse, circa 1970

Ruffle design, with floral pattern in shades of green and yellow, belt to reverse and crystal buttons

28"/71cm chest

£300 - 500

€340 - 570

US\$410 - 680



249

249

OSSIE CLARK AND CELIA BIRTWELL FOR RADLEY

Cream Crepe Mystic Poppy Blouse, 1970s

Tie to front and flaring form

Labelled size 8, 30"/76cm chest

£400 - 600

€460 - 690

US\$550 - 820

Provenance

Karen Vintage Boutique



248

250

OSSIE CLARK AND CELIA BIRTWELL FOR RADLEY

Cream Moss Crepe Maxi Dress, circa 1971

Full length with gathered sleeves and ties from chest with abstract floral print

Labelled size 36, 36"/90cm chest, 153cm long

£600 - 800

€690 - 910

US\$820 - 1,100



250

251

MISS MOUSE (RAE SPENCER CULLEN)

Nursey Rhyme Pinafore Dress, early 1970s

Blue cotton with scenes of animals, red polka dot trim

Labelled size 8, 28"/71cm chest, 116cm long

£200 - 300

€230 - 340

US\$270 - 410



251

Richard Young: Photographer to the Stars

Lots 252 – 267



252

252

RICHARD YOUNG (BRITISH, BORN 1947)

Paul McCartney & Linda McCartney, Party for 'Wings', London, 1979
original vintage black and white photographic print, signed by the photographer in black ink and stamped to the verso, unframed
approx. 21.5 x 30cm (8 1/2 x 12in)

£500 - 700

€570 - 800

US\$680 - 960

Provenance

Offered directly by the photographer

Richard Young (British, b.1947) is at the forefront of celebrity photography. Richard's interest in photography began purely by accident in 1974, when he was given a Nikon camera and asked to take pictures to illustrate a book written by Welsh author John Cowper-Powys. A few months later, it was through a friend that Richard met Paul Getty Jr., who had recently been released by Italian kidnappers, was missing an ear, and being sought by virtually every newspaper in the world. Paul invited Richard to take pictures of him and his girlfriend around town. The *Evening Standard* bought the photographs, and so began Richard's long and successful career as a social photographer.

With a career spanning 40 years, and no sign of stopping anytime soon, Richard's exceptional eye and unique approach has cemented him as the most trusted and prolific contemporary photographer to the stars. As both a portraitist and photojournalist, his unerring ability to capture the moment and present a candid, inside view into the world of celebrity has resulted in iconic images that are celebrated in publications throughout the world. In recognition of Richard's tremendous impact in the field of photography, over the past several years he has been honoured with multiple awards and achievements.

Richard has photographed a diverse and distinguished range of famous celebrities, capturing some genuinely unique moments over the course of his career. He took the last photograph of Keith Moon at a party with Paul and Linda McCartney, just hours before he died. Richard photographed Sting's wedding to Trudie Styler and toured the country with the Sex Pistols. He has covered parties for the Cannes film festival and the Oscars in Los Angeles. He accompanied and documented United States troops in Iraq and Fidel Castro in Cuba.

These examples are only a few of Richard's diverse achievements, and are a mark of the trust and liking that he inspires in his subjects.

For more information, please visit: The Richard Young Gallery.
www.richardyounggallery.co.uk



253 (one of three)

253

RICHARD YOUNG (BRITISH, BORN 1947)

Paul McCartney and Harvey Goldsmith, London, 1979
original vintage photographic print, together with another two prints of Barbara Bach and Ringo Starr, Langan's, London, 1981; and Tom Jones and Julian Lennon, London, 1983; all signed by the photographer in black ink and stamped to the verso, all unframed all approx. 20 x 25.5cm (8 x 10in), (3)

£600 - 800

€690 - 910

US\$820 - 1,100

Provenance

Offered directly by the photographer

254

RICHARD YOUNG (BRITISH, BORN 1947)

Jeff Beck, Robert Plant & Jimmy Page, The Old Racoon, London, 1983

original vintage photographic print, together with another of Jimmy Page, London, 1980; both signed by the photographer in black ink and stamped to the verso, unframed approx. 20 x 25.5cm (8 x 10in), (2)

£700 - 900

€800 - 1,000

US\$960 - 1,200

Provenance

Offered directly by the photographer

'Jimmy Page is one of the most well-dressed rockers I know. I love his shirt here. I have no memory of taking this photo, except I think it could have been at someone's wedding on King's Road. Interesting fact: Richard Young Gallery used to be Jimmy's Occult bookshop called Equinox in the mid 70s!'

- Richard Young



254 (one of two)

255

RICHARD YOUNG (BRITISH, BORN 1947)

Rod Stewart and Alana Stewart, London, 1979-1980

two original vintage photographic prints of Rod Stewart & Alana Stewart at Maunkberry, London 1979; and Rod Stewart & Alana Stewart at Embassy Club, London 1980; signed by the photographer in black ink and stamped to the verso, unframed both approx. 20 x 25.5cm (8 x 10in), (2)

£300 - 500

€340 - 570

US\$410 - 680

Provenance

Offered directly by the photographer



255 (one of two)



256

256

RICHARD YOUNG (BRITISH, BORN 1947)

Andy Warhol, The Factory, New York, 1979

original vintage photographic print, signed by the photographer in black ink and stamped to the verso, unframed
approx. 20 x 25.5cm (8 x 10in)

£400 - 600

€460 - 690

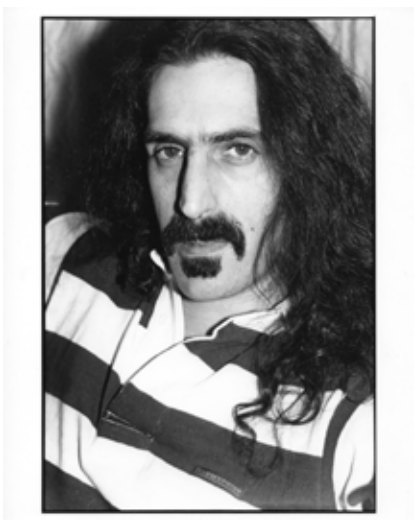
US\$550 - 820

Provenance

Offered directly by the photographer

'I started working with David Bailey's *Rizz* magazine from around 1976. He sent me off to New York to photograph Andy at The Factory. Bailey was responsible for opening many doors for me.'

- Richard Young



257

257

RICHARD YOUNG (BRITISH, BORN 1947)

Frank Zappa, London, 1979

original vintage photographic print, signed by the photographer in black ink and stamped to the verso, unframed
approx. 20 x 25.5cm (8 x 10in)

£300 - 500

€340 - 570

US\$410 - 680

Provenance

Offered directly by the photographer



258 (one of two)

258

RICHARD YOUNG (BRITISH, BORN 1947)

Roger Moore & Sean Connery, Langan's, London, 1983

original vintage photographic print, together with another of Roger Moore and Susan George, Regine's, London 1979; signed by the photographer in black ink and stamped to the verso, both unframed
both approx. 20 x 25.5cm (8 x 10in), (2)

£500 - 700

€570 - 800

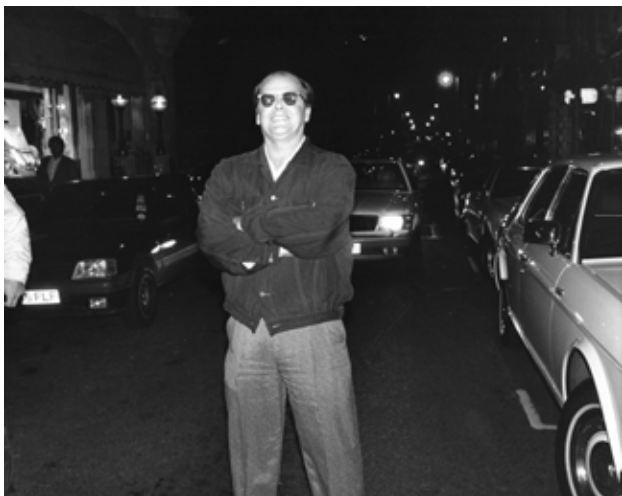
US\$680 - 960

Provenance

Offered directly by the photographer

'Another big part of my life was Langan's Brasserie. Every A List star would be there to be seen and photographed. What an iconic shot here, taken outside the infamous Langan's door, of the two best 007s!'

- Richard Young



259 (one of eight)

259

RICHARD YOUNG (BRITISH, BORN 1947)

American Actors, London, 1978-1988

a group of original vintage photographic prints of: Dustin Hoffman and Elaine Paige (on board), London, 1978; Robert De Niro, London, 1981; John Travolta, London, 1982; Sylvester Stallone, London, 1982; Mickey Rourke, Café de Paris, London, 1986; Jack Nicholson leaving Tramp, London, 1988; Jack Nicholson leaving Tramp, London, 1988; and Prince at the Purple Rain show, Camden Palace, 1988; all signed by the photographer in black ink and stamped to the verso, all unframed

all approx. 20 x 25.5cm (8 x 10in), (8)

£1,200 - 1,500

€1,400 - 1,700

US\$1,600 - 2,100

Provenance

Offered directly by the photographer

‘I spent a lot of time outside Tramp capturing all the celebrities arriving – or leaving late at night! Jack was a frequent visitor there and always played up to my camera.’

- Richard Young

260

RICHARD YOUNG (BRITISH, BORN 1947)

The Sex Pistols, Buckingham Palace, London, 1979

original vintage photographic print, together with two other prints of: Billy Idol at Stringfellow's, London 1980; and Patti Smith in Concert New York 1982, all signed by the photographer in black ink and stamped to the verso, all unframed

all approx. 21.5 x 30cm (8 1/2 x 12in), (3)

£600 - 800

€690 - 910

US\$820 - 1,100

Provenance

Offered directly by the photographer

‘I took this at the Regent Palace Hotel, Piccadilly, which was the press conference after The Sex Pistols signed their record contract outside Buckingham Palace. It was mayhem! Sid finished off a couple bottles of vodka for lunch!’

- Richard Young



260 (one of three)



261 (one of two)

261

RICHARD YOUNG (BRITISH, BORN 1947)

Jerry Hall, Marianne Faithfull and Keith Richards, Venue, London, 1980

original vintage photographic print, together with another of: Keith Richards, Roof Gardens, London, 1986; both signed by the photographer in black ink and stamped to the verso, unframed

both approx. 20 x 25.5cm (8 x 10in), (2)

£400 - 600

€460 - 690

US\$550 - 820

Provenance

Offered directly by the photographer



262 (one of three)

262

RICHARD YOUNG (BRITISH, BORN 1947)

Wham!, London, 1985-1986

three original vintage photographic prints of: George Michael and Andrew Ridgeley, Zandra Rhodes party, London 1985; George Michael and Andrew Ridgeley, Le Beat Route Club, London 1985; and George Michael leaving Langan's, London 1986; all signed by the photographer in black ink and stamped to the verso, all unframed

all approx. 20 x 25.5cm (8 x 10in), (3)

£700 - 900

€800 - 1,000

US\$960 - 1,200

Provenance

Offered directly by the photographer

263

RICHARD YOUNG (BRITISH, BORN 1947)

George Harrison and Robert Plant, The Royal Albert Hall, London, 1987

original vintage photographic print, signed by the photographer in black ink and stamped to the verso, unframed

approx. 20 x 25.5cm (8 x 10in)

£400 - 600

€460 - 690

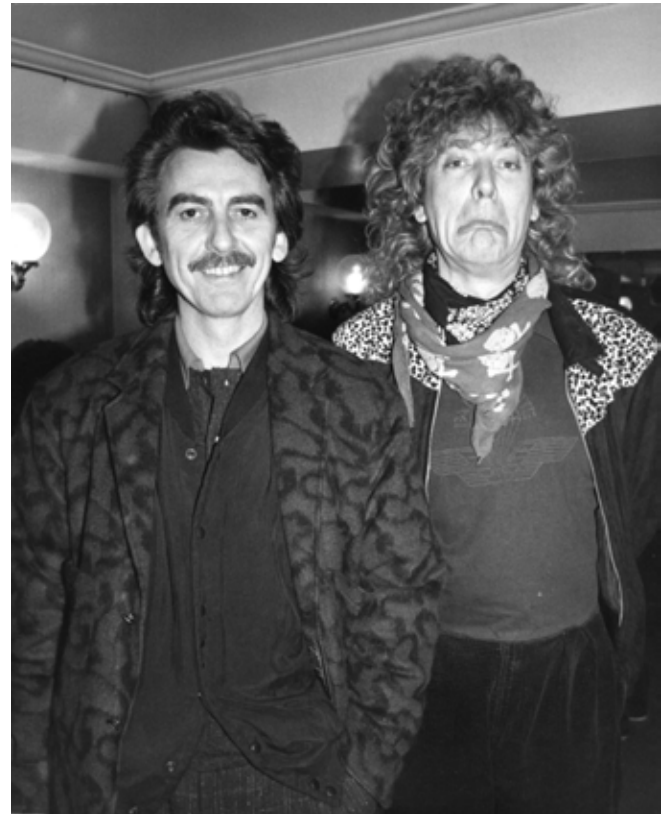
US\$550 - 820

Provenance

Offered directly by the photographer

'George was my favourite Beatle and a good friend. I was fortunate enough to be invited to his house many times and took some incredible portraits of him and his family. I just love Robert's expression in this image too!'

- Richard Young



263



264 (one of six)

264

RICHARD YOUNG (BRITISH, BORN 1947)

Leading Ladies, London, 1979-1989

a group of original vintage photographic prints, comprising; Liza Minnelli, Halston and Bianca Jagger, Embassy Club, London, 1979; Liza Minnelli, Regine's, London, 1979; Sophia Loren, London, 1979; Elizabeth Taylor and John Warner, London, 1979; Elizabeth Taylor and Rock Hudson, London, 1980; Liza Minnelli, Richard Dreyfuss and Shirley MacLaine, Langan's, London, 1989; all signed by the photographer in black ink and stamped to the verso, all unframed all approx. 20 x 25.5cm (8 x 10in), (6)

£1,000 - 1,500

€1,100 - 1,700

US\$1,400 - 2,100

Provenance

Offered directly by the photographer

'The Embassy Club was my favourite hangout during the late 70s and early 80s. This shot reminds me more of Studio 54 in New York. You have Liza partying with Halston and Bianca. Love the girls looking on in the background! If it wasn't for Elizabeth Taylor, I wouldn't be where I am right now. I took my first world exclusive of her in 1974. Here she is some years later with her best friend Rock Hudson. Whenever she was in town, I would be there to capture her.'

- Richard Young

265

RICHARD YOUNG (BRITISH, BORN 1947)

Princess Diana, Odeon Leicester Square, London, for the premiere of 'Ghandi', 1982

original vintage photographic print, together with another of The Queen Mother, The Old Vic, London, 1983, both signed by the photographer in black ink and stamped to the verso, unframed approx. 20 x 25.5cm (8 x 10in), (2)

£600 - 800

€690 - 910

US\$820 - 1,100

Provenance

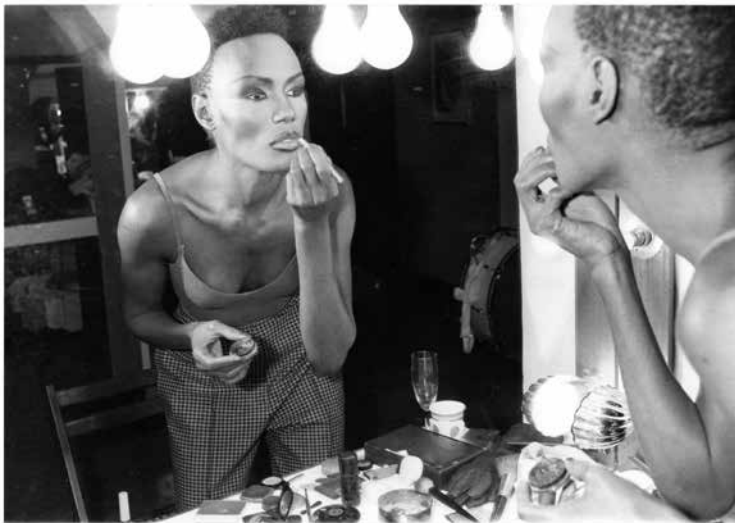
Offered directly by the photographer

'No words. Diana was one of the most enigmatic, beautiful and complex icons I have ever worked with in my life as a photographer. I had a lovely relationship with her and she was always so kind to me. This shot says it all.'

- Richard Young



265 (one of two)



266 (one of two)

266

RICHARD YOUNG (BRITISH, BORN 1947)

Grace Jones, London, 1984

original vintage photographic print, together with another of: Grace Jones at The Royal Albert Hall, London, 1985; both signed by the photographer in black ink and stamped to the verso, all unframed

approx. 20 x 25.5cm (8 x 10in) and 21.5 x 30cm (8 1/2 x 12in), (2)

£300 - 500

€340 - 570

US\$410 - 680

Provenance

Offered directly by the photographer

267

RICHARD YOUNG (BRITISH, BORN 1947)

Keith Moon and Amanda Lear, Embassy Club, London, 1981

original vintage photographic print, signed by the photographer in black ink and stamped to the verso, unframed

approx. 21.5 x 30cm (8 1/2 x 12in)

£300 - 500

€340 - 570

US\$410 - 680

Provenance

Offered directly by the photographer

'Keith was always on the scene; wild, funny, drunk! An incredible rock n roll character. The night this photo was taken, Keith was madly flirting with Amanda.'

- Richard Young



267



268

VARIOUS PROPERTIES

268

PETER ANDERSON (BORN 1954)

Mick Jagger, Le Beat Route, 1982, printed later marked artist's proof, silver gelatin photograph printed by Peter Anderson, signed and blindstamped, in custom-welded aluminium frame

33 x 61cm (13 x 24in)

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600

Provenance

Offered directly by the photographer

269

OSSIE CLARK FOR RADLEY

Bright Red Crepe Balloon Sleeve Dress, 1970s
Button down front with oversized collar
Labelled size 34, 32"/82cm chest, 145cm long

£500 - 800

€570 - 910

US\$680 - 1,100

Provenance

Karen Vintage Boutique

270

OSSIE CLARK AND CELIA BIRTWELL

Tulip Dress, circa 1971
Bias cut with chiffon slashes running diagonally
Bust 24"/60cm, 150cm long

£1,200 - 1,800

€1,400 - 2,100

US\$1,600 - 2,500

The Tulip print was one of Celia Birtwell's most iconic creations.



270



271



272



273



274

271

OSSIE CLARK AND CELIA BIRTWELL FOR RADLEY

Red Patterned Viscose Dress, 1970s

Red with black and yellow design, balloon sleeves and gathered waistline

Labelled size 14, 16"/66cm chest, 136cm long

£500 - 800

€570 - 910

US\$680 - 1,100

272

OSSIE CLARK FOR RADLEY

Red and Black Moss Crepe Dress, 1970s

Button down front with peplum detail, short sleeves with ties to neck

27"/68cm chest, 108cm long

£400 - 600

€450 - 680

US\$550 - 820

273

OSSIE CLARK

Bright Red Moss Crepe Dress, 1970s

Bell sleeves with satin detail

30"/76cm chest, 150cm long

£600 - 800

€680 - 910

US\$820 - 1,100

Provenance

Karen Vintage Boutique

274

JANICE WAINWRIGHT

Black Beaded Viscose Dress, circa 1972

Flapper-style layered dress

Labelled size 14, 30"/76cm chest, 150cm long

£300 - 500

€340 - 570

US\$410 - 680



275

275 * AR

JOHN BRATBY R.A. (BRITISH, 1928-1992)

Upstanding Yellow Roses and Buds

signed 'JOHN/BRATBY' (lower right)

oil on canvas

122.5 x 89cm (48 1/4 x 35 1/16in).

£5,000 - 7,000

€5,700 - 7,900

US\$6,800 - 9,600

Provenance

With The Furneaux Gallery, London, where acquired by the present owner, 27 January 1969

Private Collection, U.K.

276 * AR

JOHN BRATBY R.A. (BRITISH, 1928-1992)

Starfish, a Sou'wester, Shells and Crabs

signed 'JOHN/BRATBY' (lower left)

oil on canvas

91 x 122cm (35 13/16 x 48 1/16in).

£4,000 - 6,000

€4,500 - 6,800

US\$5,500 - 8,200

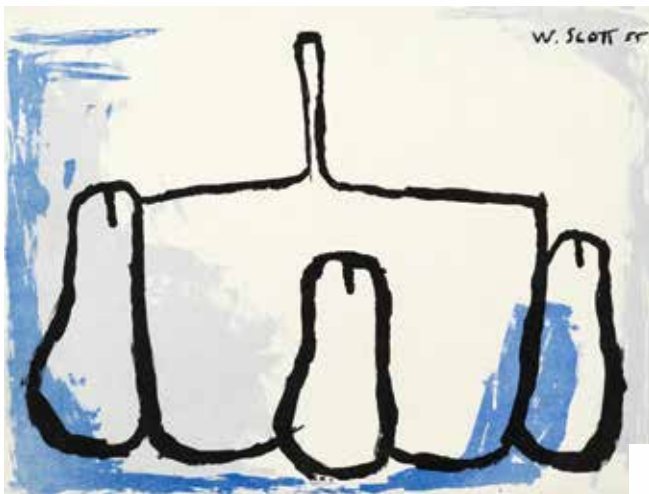
Provenance

With The Furneaux Gallery, London, where acquired by the present owner, 20 March 1971

Private Collection, U.K.



276



277

277 AR

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

Three Pears and a Pan, 1955 (Archeus 11)

Lithograph printed in colours, on wove, with printed signature and date, printed by Bath Academy of Art, Corsham, the full sheet printed to the edges, unframed
250 x 335mm (9 7/8 x 13 1/8in)(SH)

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600

278

JEAN MUIR

Blue Viscose Cape Dress, 1970s

Subtle gold lace pattern, with loose sleeves and tie to neck
Labelled size 8, 160cm long

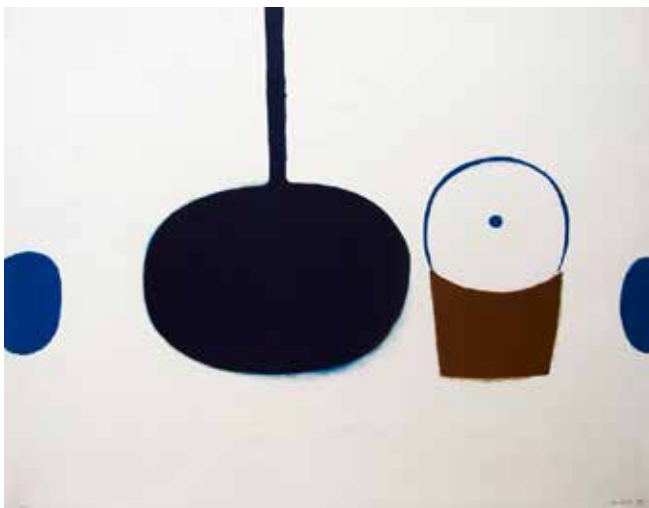
£400 - 600

€450 - 680

US\$550 - 820



278



279

279 AR

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

Composition, from 'Thirty-Five Artists', 1982 (Archeus 59)

Lithograph printed in colours, on wove, signed, dated and inscribed 'H.C.' in pencil, an hors commerce impression aside from the numbered edition of 50, published by the Royal College of Art, London, the full sheet printed to the edges, unframed
500 x 650mm (19 5/8 x 25 5/8in)(SH)

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,100



280 AR

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

Wall Plate, 1986

signed 'Patrick Caulfield' (lower left)

acrylic on thick card

73 x 51cm (28 3/4 x 20 1/16in).

£15,000 - 20,000

€17,000 - 23,000

US\$21,000 - 27,000

Provenance

With Waddington Custot, London, where acquired by the present owner



281

281 AR

PATRICK HUGHES (BRITISH, BORN 1939)

Weather Cock, 1979

Screenprint in colours, on wove, signed, titled, dated and numbered '51/100' in white pencil, with full margins

570 x 395mm (22 1/2 x 15 1/2in)(l)

£500 - 700

€570 - 800

US\$680 - 960

282 AR

SIR EDUARDO PAOLOZZI (1924-2005)

Newton (After Blake), 1994

signed, inscribed and dated 'For Rex/Eduardo/Paolozzi/1994' (on plaster verso)

plaster relief

15.5 x 21.5cm (6 1/8 x 8 7/16in).

together with two further plaster reliefs, by the same hand, (3)

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600

Provenance

The artist, by whom gifted to the present owner in 1994
Private Collection, U.K.

Please note that this work is offered with a copy of a letter dated 3 October 1994 from the artist to the present owner, recalling meeting following the gift of the plaster reliefs.



282 (one of three)

283 AR

ANDY GOLDSWORTHY (BRITISH, BORN 1956)

Slate Cairn, 2017

signed, titled and dated 'SLATE CAIRN. ANDY GOLDSWORTHY 2017' (lower left)

pencil on paper

29 x 39cm (11 7/16 x 15 3/8in).

£800 - 1,200

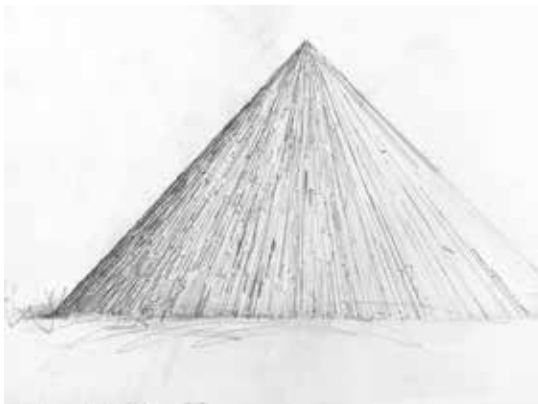
€910 - 1,400

US\$1,100 - 1,600

Provenance

The artist, by whom gifted to the present owner
Private Collection, U.K.

The present lot relates to Goldsworthy's installation *Slate Cairn*, built outside the the main gate to his home in Penpont, Scotland. It is constructed from several tons of Welsh slate, recycled from old buildings, and took several years to complete.



283

284 AR

MICHAEL CANNEY (BRITISH, 1923-1999)

Squarefold No 4, 1985

signed, titled and dated 'michael canney '85/Squarefold No 4' (on backboard)

alkyd and pencil on board

23 x 23.5cm (9 1/16 x 9 1/4in).

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,100

Provenance

The Estate of the artist



284

285 AR

MICHAEL CANNEY (BRITISH, 1923-1999)

One-Two-Three, 1965

signed and dated 'michael canney '65-' (on backboard)

alkyd on board

25 x 25cm (9 13/16 x 9 13/16in).

£1,500 - 2,500

€1,700 - 2,800

US\$2,100 - 3,400

Provenance

The Estate of the artist



285

286 AR

MICHAEL CANNEY (BRITISH, 1923-1999)

Mine on a Cliff, 1965

signed and dated 'michael canney '65' (on backboard)

alkyd and pencil on board

22.5 x 19.5cm (8 7/8 x 7 11/16in).

£1,800 - 2,500

€2,000 - 2,800

US\$2,500 - 3,400

Provenance

The Estate of the artist



286

287



287

THE RITVA MAN

David Hockney Jumper, circa 1970

Purple acrylic jumper with 'Pico BVD' patch to front, numbered '106' to the label and embroidered to the neckline

Labelled size 34, chest approx. 30"/76cm

£600 - 800

€680 - 910

US\$820 - 1,100

The 'Ritva Man' label was launched in 1969 by Mike and Ritva Ross whose knitwear was a fusion of fashion with pop culture, their aim being to turn fashion into wearable art. They collaborated with contemporary artists such as David Hockney, Elisabeth Frink, Patrick Hughes and Allen Jones.

288 AR

STEPHEN BUCKLEY (BRITISH, BORN 1944)

Turkey Dance, 1981

signed, titled and dated 'Stephen Buckley 1981/TURKEY DANCE' (on canvas verso)

oil on canvas construction, unframed

222 x 94cm (87 3/8 x 37in).

£1,500 - 2,500

€1,700 - 2,800

US\$2,100 - 3,400

Provenance

Sale; Bonhams, Knightsbridge, 26 April 2006, lot 322, where acquired by the present owner
Private Collection, U.K.



288



289

289 Ω

LONDON FILM FESTIVAL '80

A Promotional Poster, 1980

printed on paper for the 24th London Film Festival held at the National Theatre, South Bank, London, 14-30 November 1980, unframed
38 x 25cm (15 x 10in)

£600 - 800

€680 - 910

US\$820 - 1,100



290 AR

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

Shifts of Sand, Porthmeor, 1996

signed, titled and dated 'SHIFTS OF SAND/PORTHMEOR/BLOW 1996' (on canvas overlap)

oil and collage on canvas, unframed

249 x 274cm (98 1/16 x 107 7/8in).

£10,000 - 12,000

€11,000 - 14,000

US\$14,000 - 16,000

Provenance

The Artist's Studio Sale; Barnes Thomas County Auctioneers, Penzance, 24 June 2019, lot 25, where acquired by the present owner Private Collection, U.K.



291

291 AR

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

Untitled, 1981

signed and dated 'John Hoyland 81.' (lower right)

acrylic on paper, unframed

56 x 76cm (22 1/16 x 29 15/16in).

£3,000 - 5,000

€3,400 - 5,700

US\$4,100 - 6,800

Provenance

The artist, from whom acquired by the present owner

292 AR

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

Untitled, 1981

signed and dated 'John Hoyland 81.' (lower right)

acrylic on paper, unframed

76 x 56cm (29 15/16 x 22 1/16in).

£3,000 - 5,000

€3,400 - 5,700

US\$4,100 - 6,800

Provenance

The artist, from whom acquired by the present owner



292



293 AR

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

Zansa 8.4.86, 1986

signed, titled and dated 'ZANSA John Hoyland/8.4.86' (on canvas verso)

acrylic on canvas

61.5 x 135cm (24 3/16 x 53 1/8in).

£8,000 - 12,000

€9,100 - 14,000

US\$11,000 - 16,000

Provenance

Robin Boyle Esq

With Waddington Galleries, London

The Provost and Scholars of King's College, Cambridge

Their sale; Christie's, London, 24 May 2012, lot 150, where acquired

by

Keith William Sleeman

In 1986 John Hoyland designed the sets and costumes for *Zansa*, choreographed by Richard Alston for Ballet Rambert, with music by Nigel Osborne. It premiered at Alhambra Theatre, Bradford, then was performed at Sadler's Wells, London.

Hoyland made the acrylic on canvas *Zansa 8.4.86* especially for the backdrop, although he admitted he'd been listening to Aretha Franklin while working rather than Osborne's piece! The painting was turned into a series of semi-transparent gauzes, which were overlain during the performance, revealing the whole image at the ballet's finale.

We are grateful to Sam Cornish, The John Hoyland Estate for compiling this catalogue entry.

294 AR

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

Ormolu, 31.9.72, 1972

signed and dated '31.9.72 HOYLAND' (on canvas overlap)

acrylic on canvas, unframed

183.5 x 137.5cm (72 1/4 x 54 1/8in).

£40,000 - 60,000

€45,000 - 68,000

US\$55,000 - 82,000

Provenance

With André Emmerich, New York

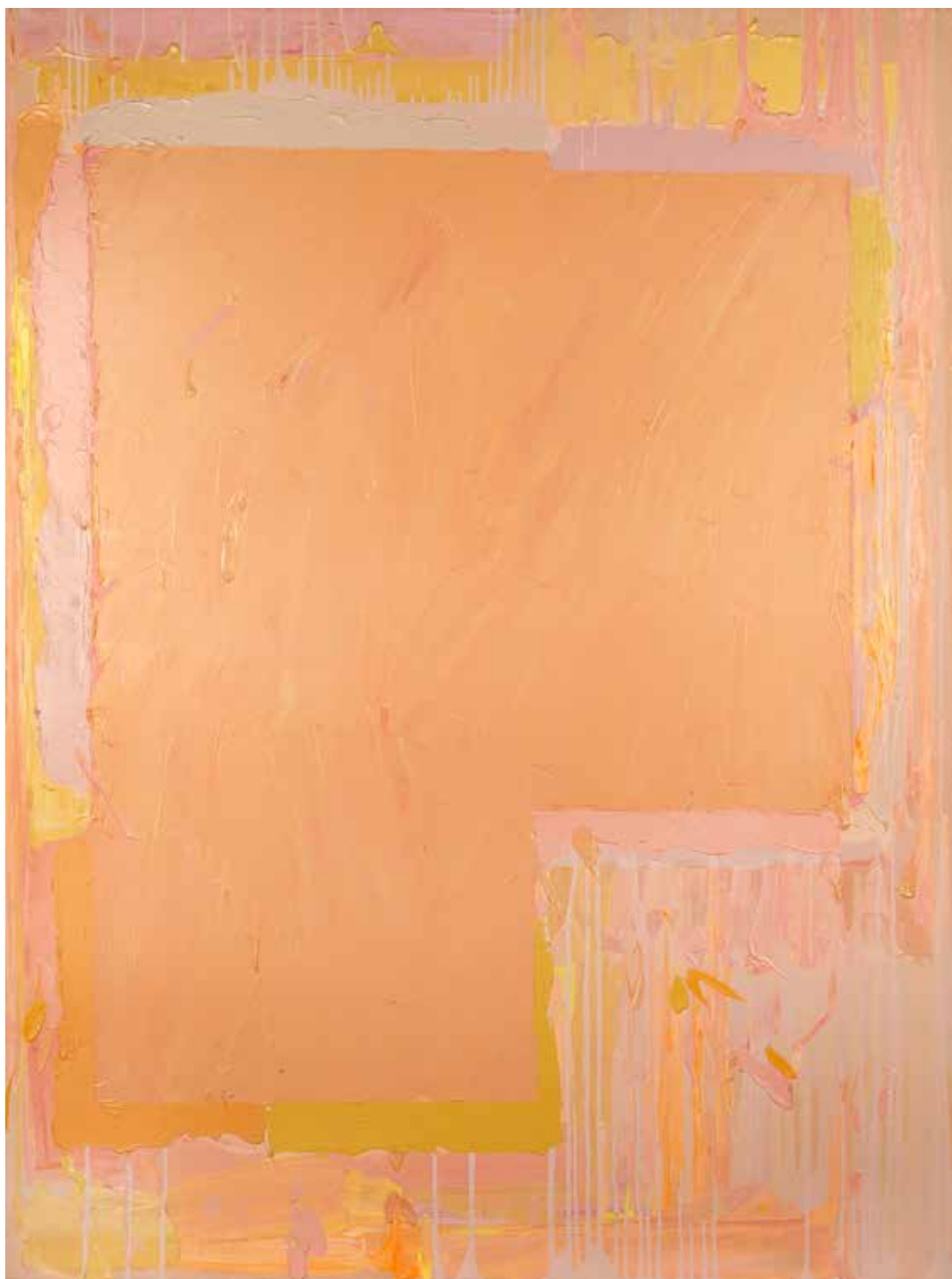
Sale; Christie's, London, 9 June 1989, lot 438, where acquired by the present owner

Exhibited

New York, André Emmerich, *John Hoyland: New Paintings*, 18 November-6 December 1972

‘This is life in Britain. As you will see, the only sanctuary left for the artist, or anyone else for that matter, is to escape into the imagination – in my case, through art.’

– John Hoyland, ‘Invisible Artist or Performing Bear’, Tate Gallery talk, 1994





295

295

**VIVIENNE WESTWOOD/ MALCOLM MCCLAREN
'NOSTALGIA OF MUD'**

Cream Cotton Top, circa 1982/83

Padded cropped design with full sleeves and hoop details
36"/92cm chest

£300 - 500

€340 - 570

US\$410 - 680

Vivienne Westwood and Malcom McLaren opened their second shop 'Nostalgia of Mud' in St Christopher's Place, W1, in March 1982. The shop closed at the end of 1983 and signalled the end of Westwood and McLaren's partnership.



296

296

**VIVIENNE WESTWOOD/ MALCOLM MCCLAREN
'NOSTALGIA OF MUD'**

Striped Crochet Shorts, circa 1982/83

Blue, yellow, red and pink striped wool on natural cotton
28"/71cm hips, 42cm long

£350 - 450

€400 - 510

US\$480 - 620



297

297

**VIVIENNE WESTWOOD/ MALCOLM MCCLAREN
'NOSTALGIA OF MUD'**

Cream Striped Cotton Skirt/Culottes, circa 1982/83

Natural cotton with brown stripe design
26"/66cm waist, 58cm long

£500 - 800

€570 - 910

US\$680 - 1,100

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.



298

298 AR

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

Lancaster II, 1992

signed and dated 'Irvin '92' (on canvas overlap)

acrylic on canvas, unframed

61 x 61cm (24 x 24in).

£4,000 - 6,000

€4,500 - 6,800

US\$5,500 - 8,200

Provenance

With Gimpel Fils, London, where acquired by the present owner in 1992

Private Collection, U.K.

Exhibited

London, Gimpel Fils, *Three Score and Ten*, 13 October-21 November 1992

299 AR

SIR EDUARDO PAOLOZZI (BRITISH, 1924-2005)

Study for Pearson Tapestry, 1996

Screenprint in colours, on wove, signed, titled, dated, inscribed 'A/P' and dedicated 'For Sue & Terry' in pencil, an artist's proof aside from the edition, with margins

343 x 478mm (13 1/2 x 18 3/4in)(l)

£500 - 700

€570 - 800

US\$680 - 960



299



300

TONY MCGEE (BRITISH, BORN 1954)

David Bowie, 1983

Gelatin silver print, signed and inscribed 'A/P' in ink in the margin, with the photographer's blindstamp, unframed

81.4 x 64cm (32 1/16 x 25 3/16in)

sheet 100 x 72.4 (39 3/8 x 28 1/2in)

£6,000 - 8,000

€6,800 - 9,100

US\$8,200 - 11,000

This work is accompanied by a certificate of authenticity and registration issued by the photographer.



301 AR

BRIAN DUFFY (BRITISH, 1933-2010)

David Bowie 'Aladdin Sane' Contact Sheet, 1973, printed later no.35 of 75, archival pigment print, signed and numbered in ink by the photographer, blindstamped in the margin by the Duffy archive; also signed and dated by Chris Duffy, Archive Administrator on the verso, unframed
53.5 x 54.5cm (21 x 21 1/2in)

£8,000 - 12,000

€9,100 - 14,000

US\$11,000 - 16,000

This work is accompanied by a certificate of authenticity.

Brian Duffy first came to prominence in London during the 1960s alongside fellow fashion photographers David Bailey, Terence Donovan and Norman Parkinson.

Duffy worked on his first assignment with David Bowie in 1972, during the musician's Ziggy Stardust period. Bowie and Duffy had an instant rapport and so collaborated on various other projects until around 1980, during which time Duffy photographed and sometimes even helped shape Bowie's various extraordinary stage personae. It was Duffy, for example, who carved the red and blue lightning bolt in lipstick across Bowie's face for his iconic *Aladdin Sane* album, and this extraordinary contact sheet enlargement dates from this session.



302

302

BILL GIBB

Orange Wool Mini Dress and Hat, circa 1977

Long jacket/short dress with hood and matching circular hat, (2)

Labelled size M, 32"/82cm chest, 77cm long

£400 - 600

€450 - 680

US\$550 - 820



303

303

BILL GIBB

Printed Acrylic Three-Piece Ensemble, circa 1976

Comprising long jacket, short sleeve top, and hareem pants, (3)

Labelled size L

£750 - 1,000

€850 - 1,100

US\$1,000 - 1,400



304

304

JEAN VARON (JOHN BATES)

Red and Orange Abstract Print Dress, circa 1971

Full length with button down front

Labelled size 14, 32"/82cm chest, 155cm long

£400 - 600

€450 - 680

US\$550 - 820

Provenance

Karen Vintage Boutique



305

305

JEFF BANKS

Floral Loose Fitted Smock Dress, circa 1971

Printed heavy Rayon with orange cotton yoke collar and balloon sleeves

Labelled size M, 60cm long, includes original tag

£200 - 300

€230 - 340

US\$270 - 410



David

David Bowie '15

306

306

GEOFF MACCORMACK (ENGLISH, BORN 1947)

David Bowie While Filming 'The Man Who Fell To Earth', 1975, printed later

no.2 of 25, a black and white silver gelatin print of David Bowie while filming *The Man Who Fell To Earth*, signed and dated to bottom right corner in black pen 'David Bowie '15', also with photographer's signature and blindstamp, unframed
51 x 61cm (20 x 24in)

£5,000 - 6,000

€5,700 - 6,800

US\$6,800 - 8,200

This work is accompanied by a certificate of authenticity.

Provenance

Offered directly by the photographer

According to MacCormack, 'this is an image chosen by David for publicity use. One of my favourite shots: taken with a zoom lens, he was completely unaware (as with most of my images) the moment was being captured.'

307

DAVID BOWIE

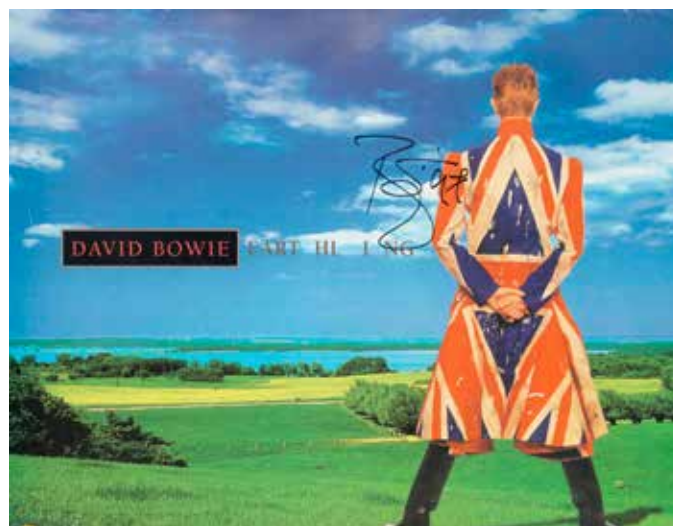
A Signed Promotional Poster For 'EARTH LING (Earthling)', 1997

released by Arista and Virgin, signed and dated 1997 in black ink by Bowie, unframed
61 x 46cm (24 x 18 1/2in)

£500 - 700

€570 - 800

US\$680 - 960



307

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308

308 † AR

JOHN DOVE & MOLLY WHITE (BRITISH)

Bowie (Face No.1), 2010

no.58 of 100, signed, titled and numbered on the verso, screenprint on hand-made Rag paper, made from recycled t-shirts, published by Paul Stolper, unframed

76 x 56cm (30 x 22in)

£600 - 800

€690 - 910

US\$820 - 1,100

The 'Face' prints were first introduced at KITSCH-22, London from 1976–78. The images were about urban tribal make-up and adornment, and celebrated a new kind of face paint of the tribes of London.

In '73 the image of Bowie from the *Aladdin Sane* album was an archetype that 70s Disco fans religiously followed to create their own styles of dress and make-up. The warehouse parties that grew from 1975 created the perfect setting for the new breed of flamboyant Punks and New Romantics who would be inspired by Bowie's unique face painting created by Brian Duffy and Pierre Le Roche. The Disco Kids would adopt that Ziggy schizophrenia and live out their own version of a Ziggy Stardust fashion fantasy in a rush to become someone else for the weekend. Some would stay with Ziggy for the duration.

In September 2012 The Paul Stolper Gallery held a mini-retrospective of drawings, collages and prints on paper from John Dove & Molly White. The 'Face' prints were then included in the exhibition *TWO-FACED FAME* at The Studio 3 Gallery at Kent University in 2013, and in 2015 the *Face No.1* T-shirt and prints were chosen for the *BOWIE /S* exhibition at the Victoria & Albert Museum. The original is included in the Victoria & Albert Museum British Collection.

309

DAVID BOWIE

The Rise of David Bowie 1972-1973, published by Taschen 2015 Collector's Edition no.1502 of 1972 copies signed by David Bowie and Mick Rock to the inside page, 300 pages in a hardcover volume in box, lenticular cover, accompanied by a pigment print of Bowie called 'UK Summer tour', image from 1973, signed by Mick Rock, this version is unopened and remains in its factory seal and original box (image just for illustration)

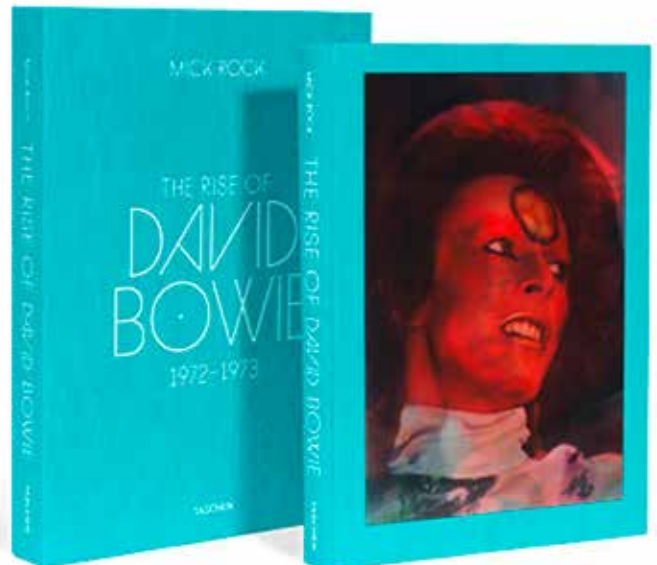
32 x 45cm (12 1/2 x 17 3/4in)

£1,500 - 2,000

€1,700 - 2,300

US\$2,100 - 2,700

A tribute to David Bowie from the artist's official photographer and creative partner, Mick Rock. Compiled in 2015 with Bowie's blessing, this electrifying collection includes stage shots, backstage photographs, album images, and more, to chart the musical, theatrical, and sexual revolution of the ground-breaking 1972–73 Ziggy Stardust world tour, and to celebrate the eternal inspiration of a fearless, outstanding artist.



309



310

310 † AR

JOHN DOVE & MOLLY WHITE (BRITISH)

Siouxsie (Face No.2), 2009

AP from an edition of 100, signed on the verso, screenprint on hand-made Rag paper, made from recycled t-shirts, published by Paul Stolper

76 x 56cm (30 x 22in)

£500 - 700

€570 - 800

US\$680 - 960

Siouxsie is a favourite British female singer of the Punk era. In September 1976, at the 100 Club Punk Rock Festival, Siouxsie and the Banshees performed for the first time. Siouxsie's voice has a dreamy eeriness always on the edge of sweetness contrasted with sudden waves of real vocal power. She looked like a beautiful victim from club land of the Labyrinth.

The Siouxsie print was part of a set of three 'Face' T-shirts made for the opening of KITSCH-22 in 1976. It was a mass media image transferred onto film with black over-painting so the effect was the same as a discharge print. In 1979, the T-shirt formed part of the BOY Blackmail Collection and was shot by the distinguished photographer, Sheila Rock. In November 1994, the Siouxsie T-shirt was shown at the *Street Style* exhibition at the Victoria & Albert Museum and is now included in the Victoria & Albert Museum British Collection. The print on paper was included in Paul Stolper's curated mini-retrospective for John Dove and Molly White called *FACE TO FACE* in 2012, and at the exhibition *TWO-FACED FAME* at The Studio 3 Gallery, Kent University in 2013.



311

311 † AR

JOHN DOVE & MOLLY WHITE (BRITISH)

Jordan (Face No.3), 2008

no.1 of 100, signed, titled and dated on verso, screenprint on hand-made Rag paper, made from recycled t-shirts, published by Paul Stolper, unframed

76 x 56cm (30 x 22in)

£500 - 700

€570 - 800

US\$680 - 960

Jordan worked at Vivienne Westwood's SEX boutique. A 16 year-old rubber-clad real-live punk protagonist from the suburbs, Malcolm (McLaren) referred to her as the first Sex Pistol. Artists Dove and White offered her a 'Face no.3' T-shirt, but she said she'd rather have some money. Very forthright and good humoured, her provincial nonchalance gave her stark appearance a softer edge. She was stripped bare by Johnny Rotten at The El Paradiso club gig, and her part in Derek Jarman's JUBILEE as Amyl Nitrate made her a cult star. She caused such a stir while she travelled from Sussex to Kings Road, British Rail had to put her in a First Class compartment. The Jordan 'Face' print on paper was included in the John Dove and Molly White mini-retrospective *FACE TO FACE* at the Paul Stolper gallery in 2012, and at the exhibition *TWO-FACED FAME* at The Studio 3 Gallery at Kent University in 2013. Jordan retired from the Chelsea scene in the 80s to return to Sussex where she breeds Burmese cats.

312 Ω

ART ZELIN (AMERICAN, 1941-2016)

David Bowie at the Carlyle Hotel, New York, 1982

Archival pigment print, printed later, titled, dated and numbered '1/50' in ink in the margin, signed in ink by Stephen Zelin, Estate Executor and Estate stamp on the verso, unframed

58.4 x 39cm (23 x 15 3/8in)

sheet 61 x 50.8cm (24 x 20in)

£1,500 - 2,500

€1,700 - 2,900

US\$2,100 - 3,400



312

313 AR

DAVID BOWIE (BRITISH, 1947-2016)

Ziggy 2002, 2002

no.1240 of 2002, limited edition lithograph signed and numbered in pencil by artist Rex Ray along the bottom edge, and signed and dated 2003 by Bowie in pencil

43 x 28cm (17 x 11in)

£800 - 1,000

€910 - 1,100

US\$1,100 - 1,400

The artwork was created by Rex Ray and commissioned by Bowie for the 30th anniversary of his album *The Rise and Fall of Ziggy Stardust and the Spiders from Mars*.



313

314

DAVID BOWIE

Speed of Life, Genesis Publications, 2012

Deluxe Edition no.276 of 300, by David Bowie and Masayoshi Sukita, signed by Bowie and Sukita, quarter bound in pink leather onto a turquoise cloth cover, silver page edging, with 7-inch vinyl single, parts 1 and 2 of Bowie's 1980 recording, 'It's No Game', attached to inside back cover, encased in box sleeve with embossed lettering and dust bag

£800 - 1,000

€910 - 1,100

US\$1,100 - 1,400

314



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315

315

OSSIE CLARK FOR RADLEY

Canary Yellow Moss Crepe Trouser Suit, 1970s

Comprising a button down top with flared design, and a pair of high-waisted trousers, (2)

Small size, 30"/76cm chest, 30"/76cm hips

£700 - 1,000

€800 - 1,100

US\$960 - 1,400

Provenance

Karen Vintage Boutique

316 AR

RUSSELL YOUNG (BRITISH, BORN 1959)

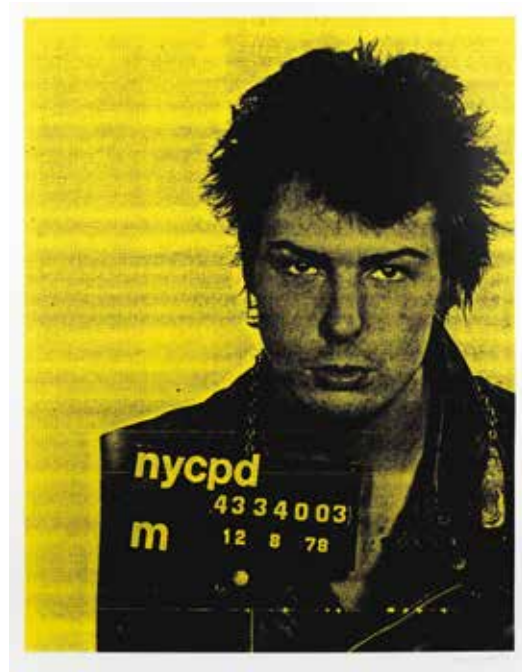
Sid Vicious, from 'Mugshot Series', 2006

Screenprint in colours, on wove, signed and numbered '17/50' in pencil, published by Bankrobber Gallery, London, with full margins 1130 x 890mm (44 1/2 x 35in)(SH)

£600 - 800

€680 - 910

US\$820 - 1,100



316



317

317

OSSIE CLARK AND CELIA BIRTWELL FOR RADLEY

Canary Yellow Moss Crepe Halter-Neck Dress, 1970s

Floor length with contrasting black printed floral design under bust

Labelled size 12, 28"/72cm chest

£500 - 800

€570 - 910

US\$680 - 1,100

THE SEX PISTOLS

£400 - 500
€450 - 570
US\$550 - 680



JANETTE BECKMAN (BRITISH, BORN 1959)

£700 - 900
€800 - 1,000
US\$960 - 1,200

319 AR

JANETTE BECKMAN (BRITISH, BORN 1959)

Punks, London, circa 1979
limited edition photographic print no.15 of 20, signed and numbered
on the verso, unframed
17 x 25.5cm (6 3/4 x 10in)

£500 - 700
€570 - 800
US\$680 - 960





321

321 Ω

THE CLASH

An Original 'Radio Clash' Tour Poster, 1981

printed on paper for The Clash at the Apollo Theatre, Manchester, October 5th & 6th, 1981, part of the band's UK tour, artwork by Futura 2000, unframed

76 x 102cm (30 x 40in)

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600

Provenance

Private Collection

322 Ω

THE CLASH

A Promotional Poster For 'The Clash Live at the Lyceum', 1981

printed on paper, for the band's UK gigs at the Lyceum, London, 18-26 October 1981, unframed

38 x 50cm (15 x 20in)

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600

Provenance

Private Collection

323 Ω

THE CLASH

A Promotional Poster For 'This Is England', 1985

printed on paper, British quad poster (green version), together with a smaller version of the poster 38 x 50cm (15 x 20in), both for the 'brand new 7" & 12" record from The Clash', unframed

larger poster 76 x 102cm (30 x 40in), (2)

£500 - 600

€570 - 680

US\$680 - 820

Provenance

Private Collection



322



323 (one of two)



324

324

PINK FLOYD

A Large Overhead Banner Used During Pink Floyd's Tour For 'The Wall', 1980-1981

banner with hand-painted iconic crossed hammer design to white and red canvas background, one of eight tacked on to black drapes and hung above the audience in various venues

345cm (136in) diameter

£5,000 - 6,000

€5,700 - 6,800

US\$6,800 - 8,200

The album *The Wall* was released in 1979 as a rock opera and a tour followed in 1980-1981, encompassing 31 dates. The group performed in Los Angeles, New York, Dortmund and London. It featured dramatic theatrical staging and effects, including a twelve meter high white wall made of cardboard bricks separating the band and their audience. As the show progressed areas of the wall would dismantle letting the audience view the scenes taking place, all adding to the drama of the music. As well as Gerald Scarfe's animations being projected onto the areas of intact wall there were giant inflatables including the recognisable pig and the band's iconic crossed hammers logo.

Images of the banner in use available on request.



325

325

PETER ANDERSON (BORN 1954)

Paul Weller, Marble Arch, 1983, printed later

marked artist's proof, silver gelatin photograph, printed by Peter Anderson, signed and blindstamped, in custom-welded steel frame

71 x 91cm (28 x 34in)

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600

Provenance

Offered directly by the photographer

326 AR

JOHN SQUIRE (BRITISH, BORN 1962)

Cryptic Diptych, 1995

two prints consisting of postal stamps applied to graph paper, one with text stencilled 'Sounion Sunset on doric pillar box' and the other 'Chateaux mondriolson / hock / '95', both signed and dated 'Oct '95' by the artist in black ink

both approx. 51 x 71cm (20 x 28in), (2)

£500 - 700

€570 - 800

US\$680 - 960



326 (one of two)

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.



327

PETER ANDERSON (BORN 1954)

John Lydon, Notting Hill, 1986, printed later
marked artist's proof, silver gelatin photograph, printed by Peter Anderson, signed and blindstamped, custom-welded steel frame
91 x 71cm (34 x 28in)

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600

Provenance

Offered directly by the photographer

327



328 † AR

SIR PETER BLAKE (BRITISH, BORN 1932)

Mr Love Pants, 2005

no.32 from edition of 75, signed, numbered and titled, silkscreen on bright white Colorplan 700gsm, with diamond dust, published by Paul Stolper, unframed
100 x 66.7cm (39 1/4 x 26in)

£800 - 1,000

€910 - 1,100

US\$1,100 - 1,400

From Peter Blake's *Love Portfolio* in which each piece in the series is inspired by a song that features the word 'love' in it, and the musician responsible for that song. Featured here is English singer-songwriter Ian Dury, who rose to fame during the late 1970s punk and new wave era. He was the lead singer of Ian Dury and the Blockheads and before that of Kilburn and the High Roads.

328



329

PETER ANDERSON (BORN 1954)

Joe Strummer, Shoreditch, 1987, printed later

marked no.10/25, silver gelatin photograph printed by Peter Anderson, signed and blindstamped, in custom-welded steel frame
56 x 51cm (22 x 20in)

£600 - 800

€680 - 910

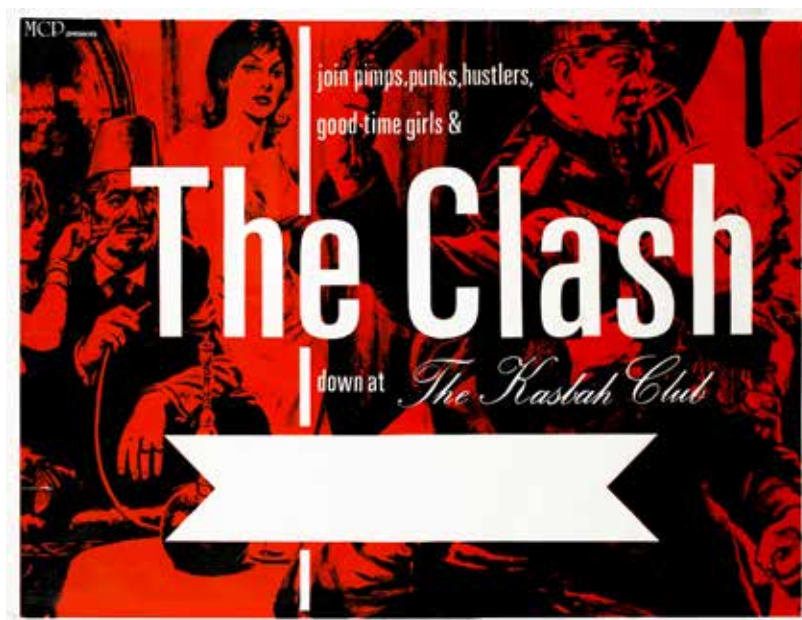
US\$820 - 1,100

Provenance

Offered directly by the photographer

329

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.



330

330 Ω

THE CLASH

A Promotional Poster For 'Down at the Casbah Club', 1982
printed on paper, for The Clash's album release, British quad poster
(red version) with blank space at the bottom for date and venue of
performance, unframed
76 x 102cm (30 x 40in)

£800 - 1,000

€910 - 1,100

US\$1,100 - 1,400

Provenance

Private Collection

331 † AR

SIR PETER BLAKE (BRITISH, BORN 1932)

Lover's Rock, 2004
no.75 from an edition of 75, signed, numbered and titled, silkscreen on
bright white Colorplan 700gsm, with diamond dust, published by Paul
Stolper, unframed
75 x 57.8cm (29 1/2 x 22 1/2in)

£800 - 1,000

€910 - 1,100

US\$1,100 - 1,400

From Peter Blake's *Love Portfolio* in which each piece in the series is
inspired by a song that features the word 'love' in it, and the musician
responsible for that song. Featured here is British punk band The
Clash.

332 Ω

THE CLASH

A Promotional Poster For 'This Is England', 1985
printed on paper, British quad poster (red version), together with a
smaller version of the poster 38 x 50cm (15 x 20in), both for the brand
new 7" & 12" record from *The Clash*, unframed
larger poster 76 x 102cm (30 x 40in), (2)

£500 - 600

€570 - 680

US\$680 - 820

Provenance

Private Collection



331



332 (one of two)



333



334



335



336



337

333

VIVIENNE WESTWOOD

Metro Tartan Swing Coat, Autumn/Winter 1994

Blue wool tartan with black velvet collar and over-sized Orb buttons

Labelled size 40, 35"/90cm chest, 94cm long

£500 - 800

€570 - 910

US\$680 - 1,100

Provenance

Iconic Archive

334

VIVIENNE WESTWOOD

'Putti' Mackintosh, 'Dressing Up' Collection, Autumn/Winter 1992

Cotton 'rubber-proofed' printed fabric, includes original tags
35"/90cm chest, 95cm long

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,100

Provenance

Iconic Archive

335

VIVIENNE WESTWOOD

Chico Mountain Jacket, mid-1990s

Black shearling, with large collar and orb buttons, Gold Label
Labelled size M, 38"/96cm, 64cm long

£500 - 800

€570 - 910

US\$680 - 1,100

336

BURBERRYS

Nova Check Coat, early 1980s

Classic print coated cotton, with black velvet collar and cuffs
and gilt metal logo buttons

Labelled size 38, 38"/96cm chest, 82cm long

£400 - 600

€450 - 680

US\$550 - 820

337

KATHARINE HAMNETT

Beige Cotton Velvet Jacket, circa 1987-88

New-Romantic military style with flared design with gilt metal
round 'anchor' buttons

Labelled size 12, 32"/82cm chest, 80cm long

£300 - 500

€340 - 570

US\$410 - 680



338

338

VIVIENNE WESTWOOD

'Harris Tweed' Crown, Autumn/Winter 1987-88

Multi-coloured tweed with faux ermine band, lined in peach satin
22cm diameter, 15cm high

£2,500 - 3,500

€2,800 - 4,000

US\$3,400 - 4,800

339

VIVIENNE WESTWOOD

An Interesting Jewellery Group, early 1990s onwards

To include an early Orb ring, a mother-of-pearl Orb signet ring, an
'Active Resistance' enamelled necklace, a silver metal Orb dog tag
necklace, and a silver metal double dog tag necklace, (5)

£500 - 800

€570 - 910

US\$680 - 1,100

END OF SALE



339

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FOUR SEASONS

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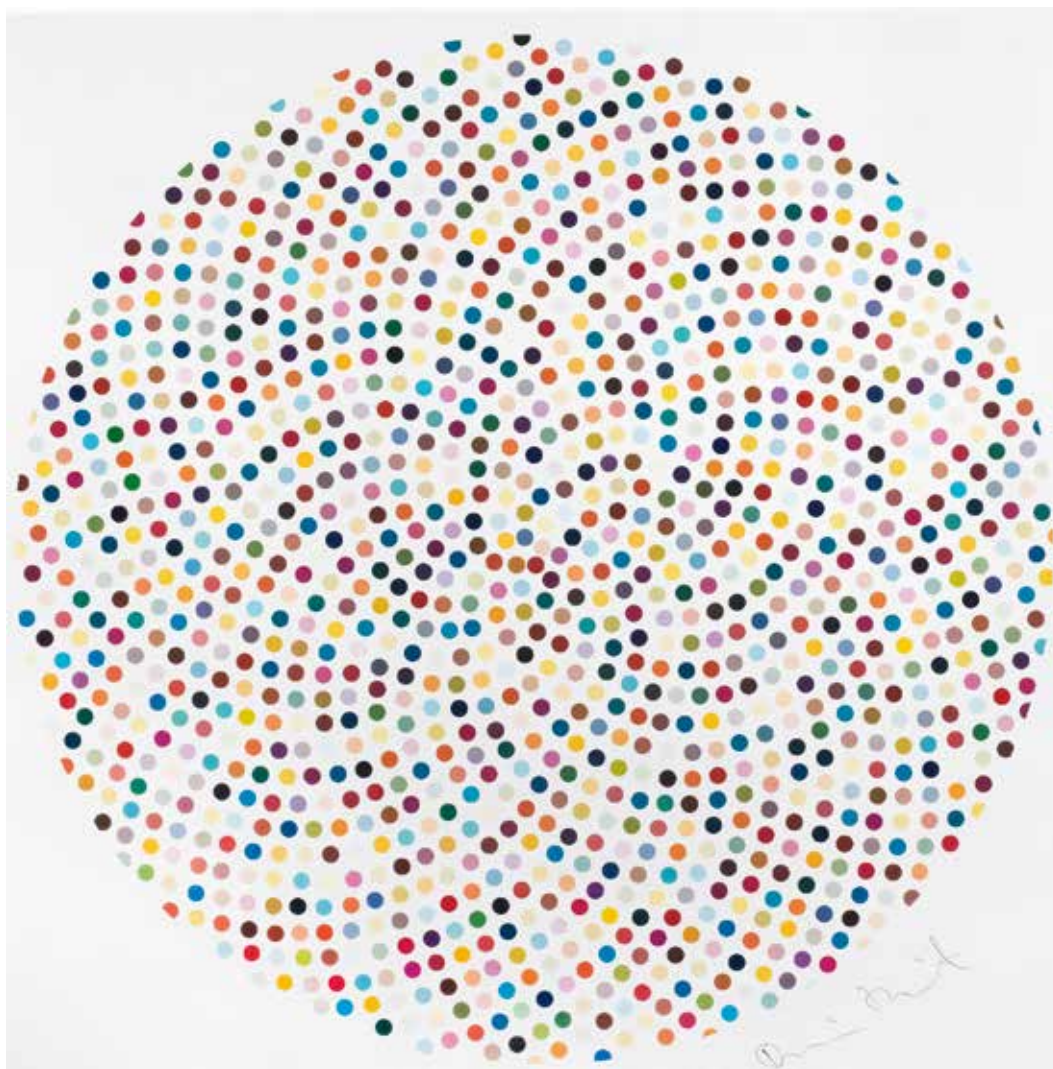
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Bonhams

AUCTIONEERS SINCE 1793



Entries now invited Prints & Multiples

Knightsbridge, London | 28 April 2021



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ENQUIRIES

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bonhams.com/prints

DAMIEN HIRST (BRITISH, BORN 1965)

Valium

Lambda inkjet print in colours, 2000,
signed and numbered from the edition
of 500 in black ink
£6,000 - 8,000 *

* For details of the charges payable in addition to the final hammer price, please visit bonhams.com/buyersguide

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, and to all persons participating in the auction process including auction attendees, *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as “*Bidders*” or “you”. Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics. IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as *Auctioneer* of *Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams’* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller’s* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with you as the *Buyer*. The terms of that contract are set out in our *Buyer’s Agreement*, which you will find at Appendix 2 at the back of the *Catalogue*, and this will govern *Bonhams’* relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an “as is” basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical items or parts are sold for their artistic, historic or cultural interest and may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details. Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams’* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams’* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer’s Premium* payable 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. Bonhams undertakes Customer Due Diligence (CDD) into its *Sellers* and *Buyers* as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). Bonhams' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by *Buyers* into *Sellers* at Bonhams auctions or vice versa.

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% of the *Hammer Price* on the first £10,000; plus
25% of the *Hammer Price* from £10,001 and up to £450,000; plus
20% of the *Hammer Price* from £450,001 and up to £4,500,000; plus
14.5% of the *Hammer Price* above £4,500,000

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 or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

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

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

The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any *Sale*, nor allow any delay in making full payment for the *Lot*.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

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

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good

condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary.

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 DEBRA 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 a cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years

to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

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

Signatures

1. A diamond brooch, by Kutchinsky

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

2. A diamond brooch, signed Kutchinsky

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

3. A diamond brooch, mounted by Kutchinsky

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

20. PHOTOGRAPHS

Explanation of Catalogue Terms

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

21. PICTURES

Explanation of Catalogue Terms

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

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

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we attempt to detail, as far as practicable, all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*.

Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

It is occasionally possible to provide a pre-Sale tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details. It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine.

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

Under 15 years old – into neck or less than 4cm

15 to 30 years old – top shoulder (ts) or up to 5cm

Over 30 years old – high shoulder (hs) or up to 6cm

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

Options to buy parcels

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

Wines in Bond

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

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

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

Bottling Details and Case Terms

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

CB – Château bottled

DB – Domaine bottled

EstB – Estate bottled

BB – Bordeaux bottled

BE – Belgian bottled

FB – French bottled

GB – German bottled

OB – Oporto bottled

UK – United Kingdom bottled

owc – original wooden case

iwc – individual wooden case

oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on

a successful Sale or a financial loss if unsuccessful.

- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.

- Ⓞ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

BUYERS SALE CONTRACT WITH SELLER

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 WARRANTIES AND 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 items consigned for sale by the *Seller* are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist financing or breach of any applicable international trade sanctions;
- 2.1.6 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*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.
- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*, or upon collection of the *Lot* if earlier. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* beyond 7 days from the day of the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until: (i) the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full and received in cleared funds by *Bonhams*, and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

6 PAYMENT

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

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when: (i) *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams* and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not, until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You should note that *Bonhams* has reserved the right not to release the *Lot* to you until its investigations under paragraph 3.11 of the *Buyers' Agreement* set out in Appendix 2 have been completed to *Bonhams'* satisfaction.
- 7.4 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.5 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.6 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, expenses and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

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

- 8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
- 8.1.3 to retain possession of the *Lot*;
- 8.1.4 to remove and store the *Lot* at your expense;
- 8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;
- 8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;
- 8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;
- 8.1.9 to retain possession of, and on three months' written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and
- 8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.
- 8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.
- 8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

9 THE SELLER'S LIABILITY

- 9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the Sale of Goods Act 1979 or otherwise.
- 9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,
- 9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*;
- 9.3.2 the *Seller* will not be liable for any loss of *Business*, *Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;
- 9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.
- 9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any

- person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.
- 10 MISCELLANEOUS**
- 10.1 You may not assign either the benefit or burden of the *Contract for Sale*.
- 10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.
- 10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
- 10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents and to any subsidiary of *Bonhams* Holdings Limited and to its officers, employees and agents.
- 10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the *Contract for Sale* "including" means "including, without limitation".
- 10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.
- 10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams*, *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
- 11 GOVERNING LAW**
- All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes place and the *Seller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Seller* may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

APPENDIX 2

BUYER'S AGREEMENT WITH BONHAMS

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

1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions

- are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
- 1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller* and following completion of our enquiries pursuant to paragraph 3.11;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all our obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

3 PAYMENT AND BUYER WARRANTIES

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

- 3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:
- 3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;
- 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;
- 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;
- 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
- 3.10.5 that you consent to *Bonhams* 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.
- 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-terrorist financing, anti-money laundering or other financial and identity checks concerning either you or the *Seller*, to our satisfaction at our discretion, we shall be entitled to retain *Lots* and/or proceeds of *Sale*, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.

4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us; in cleared funds, everything due to the *Seller* and to us, and once we have completed our investigations under paragraph 3.11, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
- 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.
- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders*, on the *Sale* Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 3, 6 and 10, to be responsible as bailee to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If

you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

6.1 Title (ownership) in the *Lot* passes to you (i) on payment of the *Purchase Price* to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.

6.2 Please note however, that under the *Contract for Sale*, the **risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the *Lot* if earlier, and you are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.**

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

7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will (without further notice to you 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 *Seller*):

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

7.1.2 to retain possession of the *Lot*;

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

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

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

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

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

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

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

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

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

7.1.12 having made reasonable efforts to inform you, to release your name and address to the *Seller*, so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.

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

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

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

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

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

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

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

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

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

8.2 The discretion referred to in paragraph 8.1:

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

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

9 FORGERIES

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

9.2 Paragraph 9 applies only if:

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

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

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

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

9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or it can be established that the *Lot* is a *Forgery* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.

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

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

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

9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph 9 will cease.

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

10 OUR LIABILITY

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

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

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

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

10.2.3 damage to tension stringed musical instruments; or

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

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

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances

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

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

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

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*. but not if: the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are 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 (including without limitation governmental intervention, industrial action, insurrection, warfare (declared or undeclared), terrorism, power failure, epidemic or natural disaster) 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

"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.

"warranty": a legal assurance or promise, upon which the person to whom the warranty was given has the right to rely.

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."

Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

Bonhams

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