





**AUCTION NO. 7** 

### **EDITIONS AND WORKS ON PAPER**

### Monday 5th December 2016, 4.00pm

The Westbury Hotel, 37 Conduit Street, London W1S 2YF

### VIEWING: 23RD - 25TH NOVEMBER

220 Queenstown Road, London SW8 4LP

(Selected Highlights Only)

Wednesday 23rd November 10.00am – 4.00pm

Thursday 24th November 10.00am – 4.00pm

Friday 25th November 10.00am – 4.00pm

### VIEWING: 1ST – 5TH DECEMBER

The Westbury Hotel, 37 Conduit Street, London W1S 2YF

Thursday 1st December 9.30am – 7.30pm

Friday 2nd December 9.30am – 5.30pm

Saturday 3rd December 12.00 noon – 4.00pm

Sunday 4th December 12.00 noon – 4.00pm

Monday 5th December 9.00am – 4.00pm

### **SPECIALISTS**

Rupert Worrall, Head of Prints and Editions

Alexander Hayter, International Head of Modern & Contemporary Art & Editions

### **BUYER'S PREMIUM (plus VAT)**

25% of hammer price up to and including £100,000 20% of hammer price from £100,001 to £1,000,000 12% of hammer price in excess of £1,000,000

### **BIDDING AND INFORMATION**

+44 (0) 20 7871 2640 info@forumauctions.co.uk www.forumauctions.co.uk

### BIDDING Assess our free live online hidding

Access our free live online bidding: forumauctions.co.uk/BidFORUM

### **Collection Arrangements**

Paid for items will be available to collect from The Westbury Hotel until 6.30pm on Monday 5th December. From Tuesday 6th December, all sold items will be available to collect from Forum Auctions' premises at 220 Queenstown Road, London SW8 4LP. Please note that parking is available and we do not fall into the London congestion zone. We can help arrange packing and shipping of your purchased lots or clients may use their own carrier. Items must be paid for and collected by Friday 23rd December otherwise interest and storage charges may apply.

### **GENERAL INFORMATION FOR BUYERS AT AUCTION**

- 1. Introduction. The following notices are intended to assist buyers, particularly those that are new to our saleroom and internet bidding platforms. Our auctions are governed by our Terms and Conditions of Business incorporating the Terms of Consignment, the Terms of Sale supplemented by any notices that are displayed in our saleroom, the online catalogue listing or announced by the auctioneer at the auction. Our Terms and Conditions of Business are available for inspection at our saleroom and online at www.forumauctions.co.uk. Our staff will be happy to help you with any questions you may have regarding our Terms and Conditions of Business. Please make sure that you read our Terms of Sale set out in this catalogue and on our website carefully before bidding in the auction. In registering to bid with us you are committing to be bound by our Terms of Sale.
- 2. Agency. As auctioneers we usually act on behalf of the seller whose identity, for reasons of confidentiality, is not normally disclosed. If you buy at auction your contract for the goods is with the seller, not with us as auctioneer.
- 3. Estimates. Estimates are intended to indicate the sum that might be involved for the purchase of a particular lot. The lower estimate may represent the reserve price (the minimum price for which a lot may be sold) and cannot be below the reserve price. Estimates do not include the buyer's premium, VAT or other taxes and fees (where chargeable). Estimates may be altered by a saleroom notice.
- 4. Buyer's Premium. The Terms of Sale oblige you to pay a buyer's premium on the hammer price of each lot purchased. Our normal rate of buyer's premium is 25% of the first £100,000 of hammer, reducing to 20% of the hammer price from £100,001 to £1,000,000 and then 12% of hammer price in excess of £1,000,000.
- 5. VAT. An amount equivalent to VAT is added to the buyer's premium under the Auctioneer's Margin Scheme and cannot be reclaimed as input VAT, even on export outside EU. Additional VAT charges may apply and are marked, by lot, in our catalogue with the following symbols:
  - a. (\*) indicates that VAT is payable by the buyer on the hammer price as well as on the buyer's premium. VAT will be charged at the standard UK rate (presently 20%) and may be reclaimed on export outside of the EU. Please note that there are time restrictions on eligibility for such reclaims.
  - b. (\*\*) indicates that the lot has been imported from outside the European Union and a reduced rate of Import VAT (presently 5%) is payable by the buyer on the hammer price and the normal rate of VAT (presently 20%) on the buyer's premium. Import VAT may be reclaimed on export outside the EU.
  - c. VAT is not payable on the buyers' premium for certain goods, such as qualifying books.
- 6. Inspection of goods by the buyer. You will have ample opportunity to inspect the goods and must do so for any lots that you might wish to bid for. Please note carefully the exclusion of liability for the condition of lots set out in Clause 11 of our Terms of Sale.
- 7. Export of goods. If you intend to export goods you must find out in advance of the sale whether an export license is needed or if there is a prohibition on exporting goods of that character e.g. because the goods contain prohibited materials such as ivory.
- 8. Bidding. Bidders will be required to register with us before bidding. Purchases will be invoiced to the buyer's registered name and address only. When first registering for an account with us you will need to provide us with proof of your identity in a form acceptable to us.
- 9. Commission bidding. You may leave commission bids with us indicating the maximum amount (excluding the buyer's premium and/or any applicable VAT, fees or other taxes) you authorise us to bid on your behalf for a lot. We will execute commission bids at the lowest price possible having regard only to the vendor reserve and competing bids. We recommend that you submit commission bids using your account on our website.

- 10. Live online bidding. When using our BidFORUM platform to participate in the auction through your account on our website there will be no additional charges. If you are using a third party live bidding platform then additional fees may be applicable. We will invoice these to you as an additional service and any applicable VAT will be separated out.
- 11. Methods of Payment. We accept payments in UK Sterling securely over our website and accept PayPal and all major debit and credit cards issued by a UK or EU bank, charging an additional 2.5% for PayPal and credit cards only. We also accept bank transfers (details below), cash payments up to €15,000, and cheques if issued by UK banks only. All funds need to have cleared into our account before items are collected. For bank transfers, please quote the Invoice Number as the payee reference.
- 12. Collection and storage. Please note what the Terms of Sale say about collection and storage. It is important that you pay for and collect your goods promptly. Any delay may result in you having to pay storage charges of at least £1.50 per Lot per day as set out in Clause 8 of our Terms of Sale.
- 13. Loss and Damage to Goods. We are not authorised by the FCA to provide insurance sevices. Liability for a lot passes to the buyer on the fall of the hammer or conclusion of an online auction (as applicable). In the event that you wish for us to continue to accept liability for your purchased lots this must be agreed with us in writing in advance of the sale and any agreed charges are payable before collection of the goods.

### 14. Other symbols within the catalogue

- a. ( $\Sigma$ ) denotes a lot in which we have a financial interest.
- b. (δ) denotes a lot where Artist's Resale Right or Droite de Suite royalty charges may be applicable. Presently these charges are levied on a sliding scale at 4% of the hammer price up to Euro 50,000; 2% from Euro 50,001 to 200,000; 1% from Euro 200,001 to 350,000; 0.5% from Euro 350,001 to 500,000; and 0.25% above Euro 500,000 subject always to a maximum royalty charge of Euro 12,500. We will collect and pay royalty charges on your behalf and calculate the £ sterling equivalent of the Euro amount.
- 15. Shipping. We can help you arrange packing and shipping of your purchases by arrangement with our shipping department. Please contact shipping@forumauctions.co.uk for a list of shippers we regularly use together with indicative pricing for packing and shipping

### Summary of additional symbols in the catalogue:

- \* VAT at 20% is payable on the hammer price
- \*\* Import VAT at 5% is payable on the hammer price
- δ Artists Resale Right or Droit de Suite royalties may be payable
- ARR [Website only] Artists Resale Right or Droit de Suite
- $\Sigma$  We have a financial interest in the lot

### Our bank details for electronic transfers are:

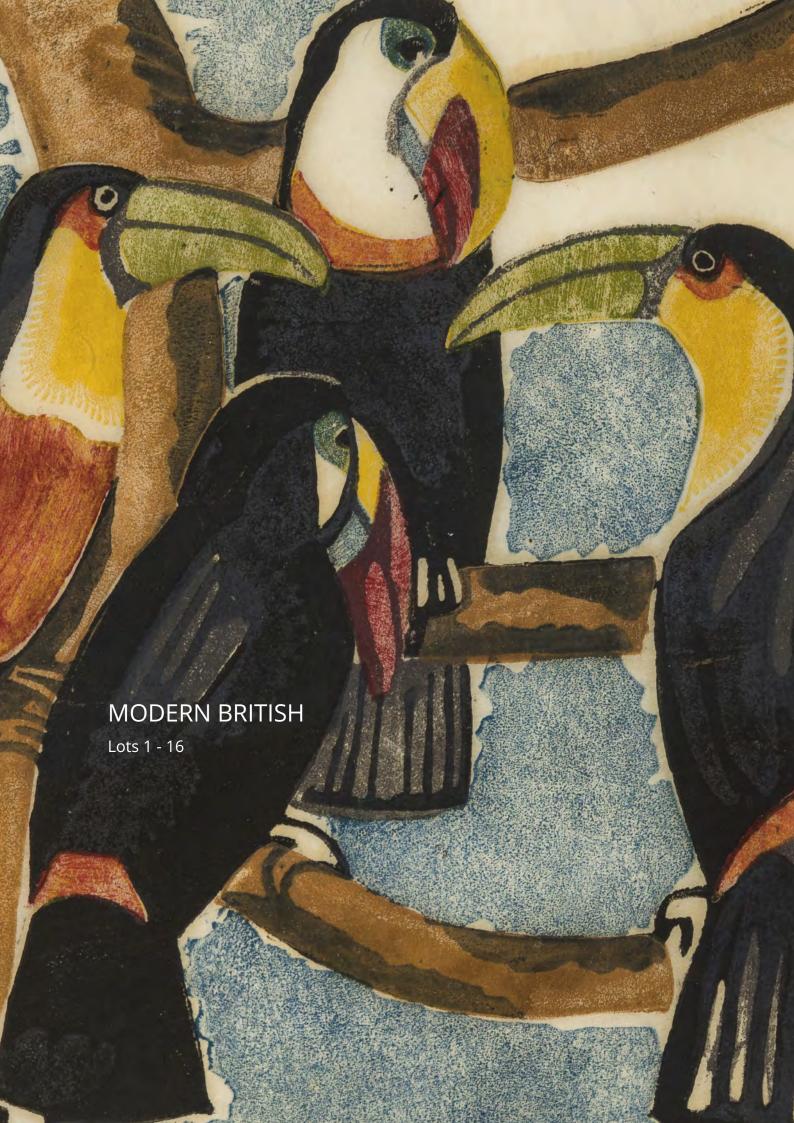
HSBC, 16 King St, London WC2E 8JF Account name: Forum Auctions Limited

Account number: 12213079

Sort Code: 40-04-09

IBAN: GB07MIDL40040912213079

BIC: MIDLGB2106D

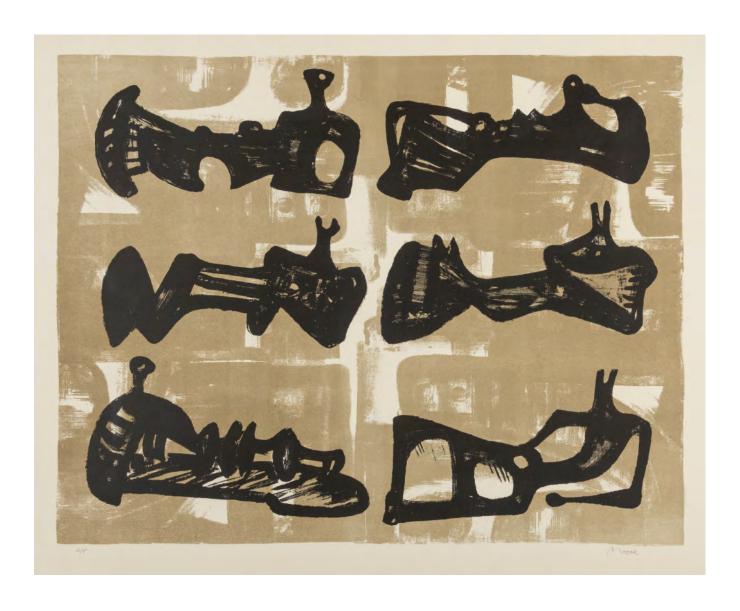




### δ Henry Moore (1896-1986)

RECLINING WOMAN IV (CRAMER 594)
Lithograph printed in colours, 1982, signed and inscribed 'S/P', a proof aside from the edition of 50 in pencil, on BFK Rives paper, printed by Curwen Prints Ltd, London, published by Raymond Spencer Company Ltd for the Henry Moore Foundation, Much Hadam, with full margins, 628 x 757mm (24% x 29¾in) (unframed)

£2,000 - 3,000



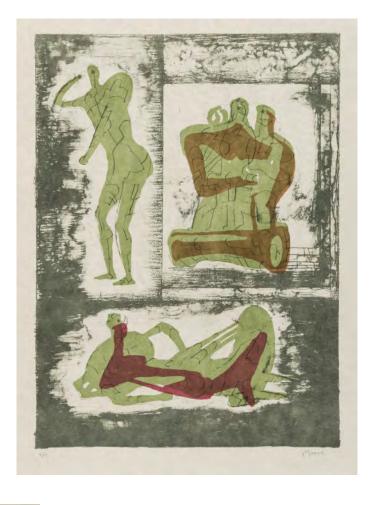
**8 Henry Moore (1896-1986)**SIX RECLINING FIGURES WITH BUFF BACKGROUND (CRAMER 50)
Lithograph printed in colours, 1963, signed in pencil and inscribed S/P, a proof aside from the edition of 50, on Arches paper, printed by Curwen Prints Ltd, London, published by Gerald Cramer, Geneva, with full margins, 608 x 735mm (24 x 29in) (unframed)

£600 - 800

## **3** δ Henry Moore (1896-1986)

RECLINING AND STANDING FIGURE AND FAMILY GROUP (CRAMER 237) Lithograph printed in colours, 1972-73, signed in pencil and inscribed 'e/a', an artist's proof aside from the edition of 50, on Japan Hosho paper, printed by Curwen Prints Ltd., London, published by Société Internationale d'Art XXe Siècle, Paris, with full margins, 672 x 510mm (26½ x 20in) (unframed)

£600 - 800





## δ Dame Barbara Hepworth (1903-1975)

SUN AND WATER (FROM THE AEGEAN SUITE) Lithograph printed in colours, 1971, signed and numbered from the edition of 60, on wove paper, co-published by Curwen Studio, London and Christies Contemporary Art, London, with their blindstamps, with margins, 820 x 519mm (32½ x 20½in) (I)

£1,000 - 1,500



δ Christopher Richard Wynne Nevinson (1889-1946)

The Road from Arras to Bapaume (Leicester Galleries 37)

The rare lithograph, 1918, an excellent impression with delicate tones, signed and dated in pencil, on watermarked Antique de luxe laid, the full sheet, 470 x 385mm (18½ x 15½in) (I)

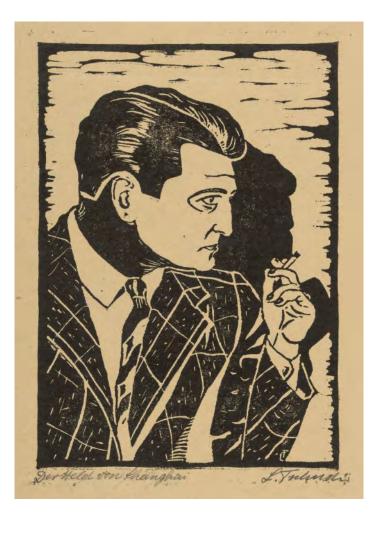
£50,000 - 70,000

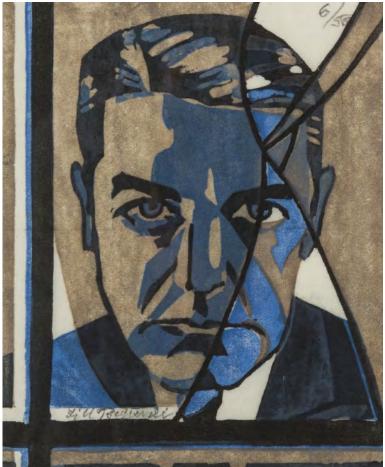
### 6 Lill Tschudi (1911-2004)

The Hero of Shanghai (Not in Coppel) Linocut printed in black, c. 1927, signed and titled in pencil, according to the artist's estate this is unique, on thin buff wove paper, with wide margins,  $172 \times 124$ mm ( $634 \times 5$ in) (unframed)

The present lot depicts silent film star Jack Trevor who famously was forced into performing in Nazi propaganda films by Joseph Goebbels.

£1,000 - 1,500

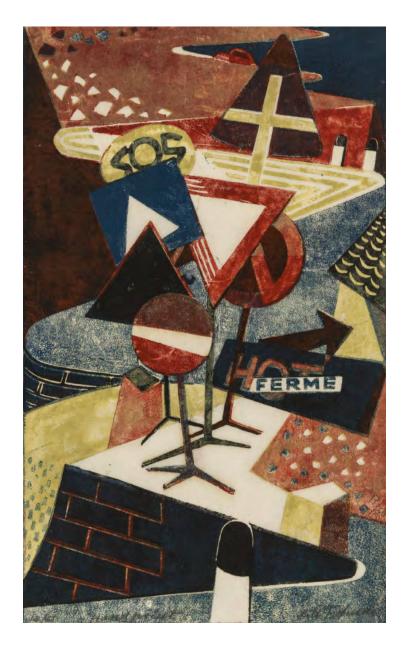




#### , Lill Tschudi (1911-2004)

The Broken Window: Portrait of Clive Brook (Coppel LT 9) The rare linocut printed in colours, 1930, signed and numbered from the edition of 50 (Coppel states only 5 prints were pulled) in pencil, with margins,  $146 \times 112 \text{mm}$  (5¾ x 4¾in) (B)

£3,000 - 5,000





## Lill Tschudi (1911-2004)

Pass Road (Not in Coppel) The rare linocut, 1952, signed twice, titled, dated inscribed 'Handprint' and numbered from the edition of 50, on tissue thin Japan paper, the full sheet  $375 \times 240 \text{ mm}$  (1434 x 9½in) (unframed)

£4,000 - 6,000

## Lill Tschudi (1911-2004)

BRETAGNE (NOT IN COPPEL)
Gouache and graphite on paper, 1952, initialled, titled and dated in pencil, sheet 435 x 325mm (17¼ x 12¾in)

£2,000 - 3,000

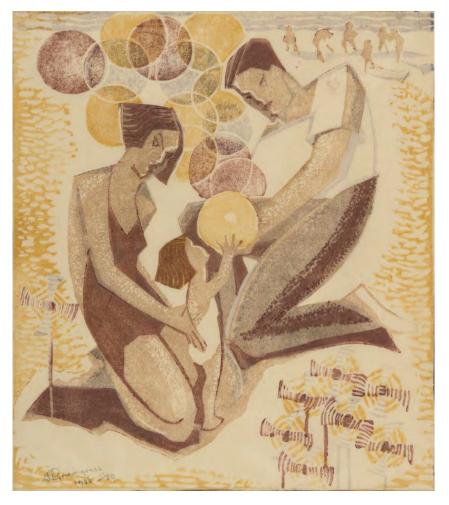
### 10 δ William Greengrass (1896-1970) Convolvulus

The rare linocut printed in colours, 1937, a richly inked impression, signed and numbered from the edition of 50 in pencil, on buff oriental tissue paper, with full margins, 247 x 261mm (9% x 10¼in) (B) (unframed)

Literature: "British Prints from the Machine Age 1914-1939", Clifford S. Ackley, Thames and Hudson, Museum of Fine Arts Boston, 2008, p.173, plate 101

£5,000 - 7,000





#### 11 δ William Greengrass (1896-1970)

Untitled (Windmills and Balloons) Linocut printed in colours, 1936, signed, dated and numbered from the edition of 50 in pencil, on buff oriental laid paper, with margins, 257 x 228mm (10% x 9in) (B) (unframed)

£2,500 - 3,500



# 12 δ Edith Mary Lawrence (1890-1973)

France

The scarce linocut printed in colours, 1931, an excellent, richly inked impression, signed and inscribed from the edition of 50 in pencil, on buff oriental laid tissue paper, with full margins, 239 x 333mm ( $9\% \times 13\%$ in) (B) (unframed)

£10,000 - 15,000

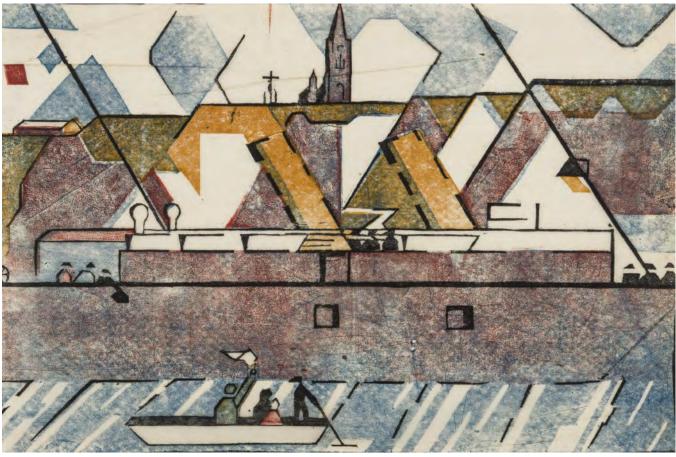


13 δ Edith Mary Lawrence (1890-1973)

Port

The rare linocut printed in colours, c.1930, an excellent, richly inked impression, signed and numbered from the edition of 50 in pencil, on buff oriental laid tissue paper, with full margins,  $310 \times 220$ mm ( $12\% \times 8\%$ in) (B) (unframed)

£8,000 - 12,000



14



### 14 δ Edith Mary Lawrence (1890-1973)

DIEPPE, FRANCE, 1929

The rare linocut printed in colours, 1929, an excellent impression, presumably one of only a few trial proofs, on buff oriental laid tissue paper, with margins, 230  $\times$  325mm (9  $\times$  12¾in) (B) (unframed)

The current lot is illustrated as number 443 in British Printmakers 1885-1955 (p.244); Provenance: Michael Parkin Gallery (also an unsigned impression).

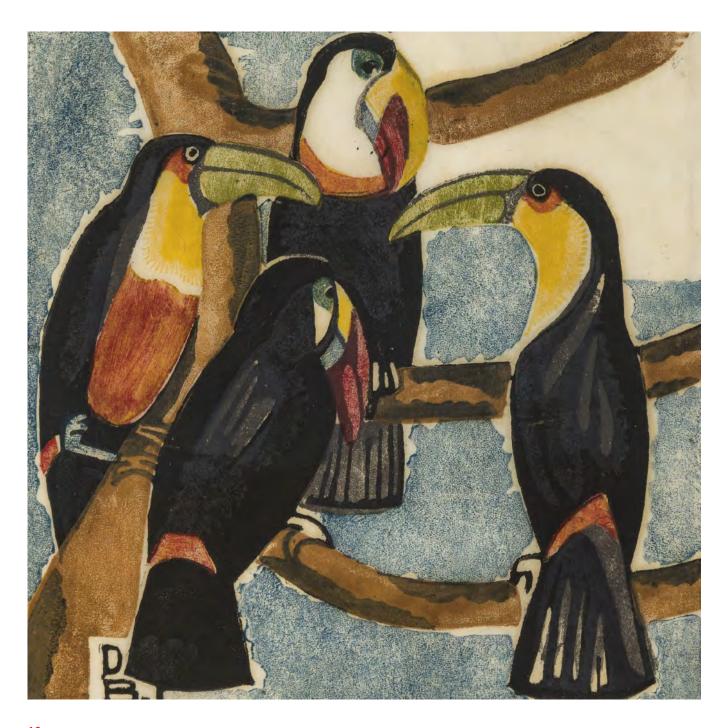
£5,000 - 7,000

## $\frac{15}{\delta}$ Edith Mary Lawrence (1890-1973)

PLANT IN A POT

Linocut printed in colours, c.1930, an excellent, richly inked impression, signed and inscribed from the edition of 50, on buff oriental tissue paper, with full margins,  $333 \times 233$ mm ( $13 \times 9\%$ in) (B) (unframed)

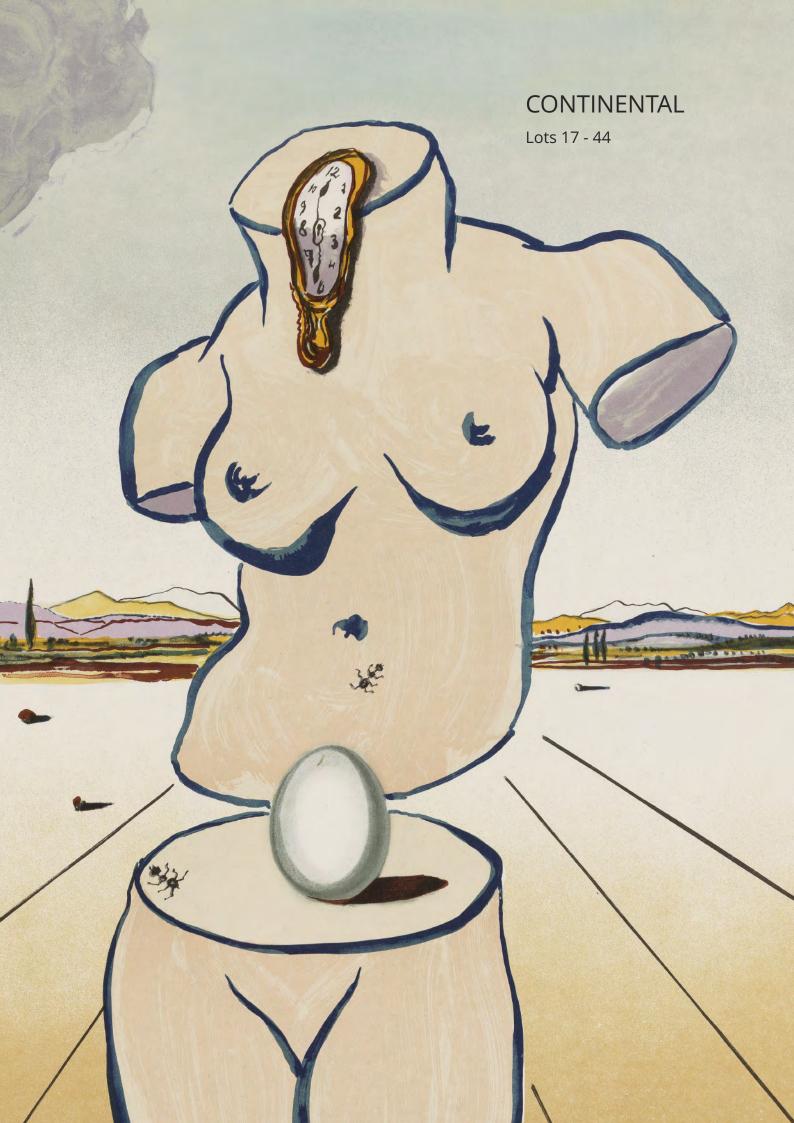
£4,000 - 6,000



Dorrit Black (1891-1951)

TOUCANS (COPPEL DB 37)
The rare linocut printed in colours, 1938, an excellent impression with strong colours, signed and numbered from the edition of 50 in pencil, with full margins, 230 x 230mm (9 x 9in) (B)

£15,000 - 20,000





## 17

δ Leonard Tsugharu Foujita (1886-1968) Pour Kimono (from Riviere Enchantee) (Buisson II.51.176) Etching, 1951, signed in pencil, from the edition of 315, on wove paper, with margins, sheet 377 x 280mm (14¾ x 11in) (unframed)

£1,000 - 1,500

### δ Kees Van Dongen (1877-1968)

DEAUVILLE LA PLAGE, 1920 (JUFFERMANS 3)
Pochoir in colours, 1920, signed in pencil, on wove paper, with margins, 260 x 335mm (10% x 13%in) (I)

£1,000 - 1,500

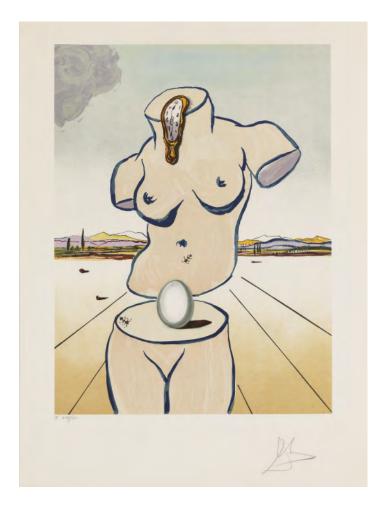




<mark>19</mark> δ Max Ernst (1891-1976)

Affiche Pour Le Surréalisme Lithograph printed in colours, 1964, signed and numbered from the edition of 180 in pencil, on wove paper, with full margins, sheet  $755 \times 535 \text{mm}$  (29\%  $\times$  21\% in)

£800 - 1,200



20 \*\* δ Salvador Dali (1904-1989)

Torso (The Birth of Venus) (Michler and Lopsinger 1585) Lithograph printed in colours, 1979-1981, signed and numbered from the edition of 350 in pencil, on wove paper, with full margins, sheet 585 x 435mm (23 x 17in)

£800 - 1,200



### **21** δ Salvador Dali (1904-1989)

PORTE SAINT-DENIS (MICHLER & LÖPSINGER 93)
Etching with aquatint printed in colours, 1963, signed, dated and numbered from the edition of 100 in pencil, on Richard de Bas paper, printed by Berggruen, Paris, published by Ateliers Rigal, Paris, with full margins, sheet 736 x 574mm (29 x 22%in) (unframed)

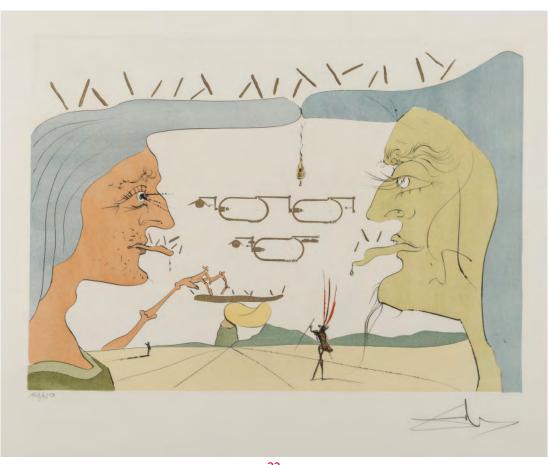
£1,800 - 2,200

### 22

### δ Salvador Dali (1904-1989)

Le Telegraphe (Michler & Löpsinger 818a)
Etching with aquatint printed in colours, 1975, signed and numbered from the edition of 450 in pencil, on Arches paper, printed by Editions Graphiques Internationales, Paris, published by Ateliers Rigal, Paris, with full margins, sheet 565 x 757mm (22¼ x 34¾in) (unframed)

£1,000 - 1,500



22

### 23 \*\*

### δ Joan Miro 1893-1983)

BARCELONA PLATE 7 (DUPIN 598)

Etching with aquatint and carborundum printed in colours, 1972, signed and numbered from the edition of 50 in pencil, on Guarro wove paper, published by Sala Gaspar Barcelona, the full sheet printed to the edges, 700 x 1058mm (27 ½ x 47 ½in) (unframed)

£3,500 - 4,500



### δ Joan Miro 1893-1983)

BARCELONA PLATE 10 (DUPIN 601)

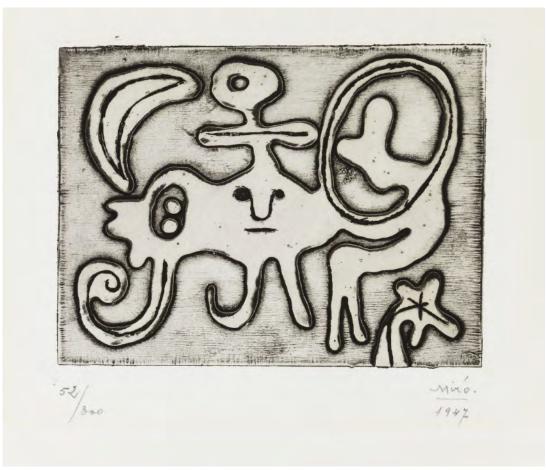
Etching with aquatint and carborundum printed in colours, 1972, signed and numbered from the edition of 50 in pencil, , on Guarro wove paper, published by Sala Gaspar Barcelona, the full sheet printed to the edges,  $700 \times 1058 \text{mm}$  (27 ½ x 47 ½in) (unframed)

£3,500 - 4,500

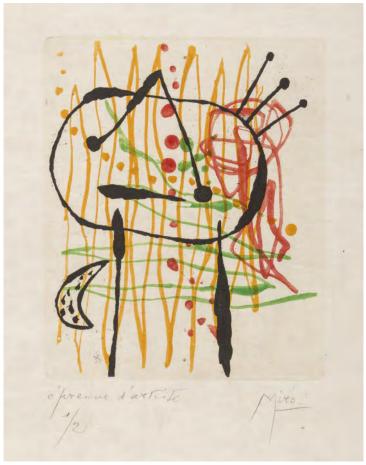


23





25



### 25 \*\*

### δ Joan Miro (1893-1983)

Femme et Oiseau Devant la Lune (Dupin 51) Etching with aquatint, 1947, signed and numbered from the edition of 300 in pencil, on wove paper, as included in the Laurels number 1 portfolio, printed at Atelier 17, New York, with full margins, 113 x 149mm (4½ x 5%in) (Plate)

£2,500 - 3,500

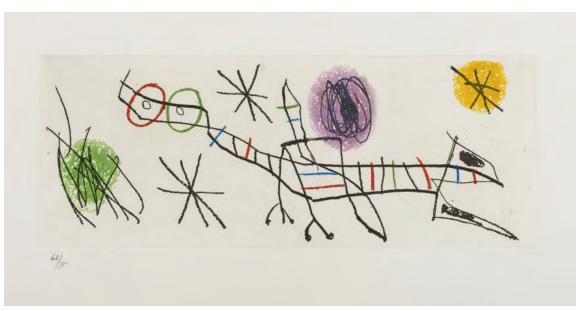
### 26

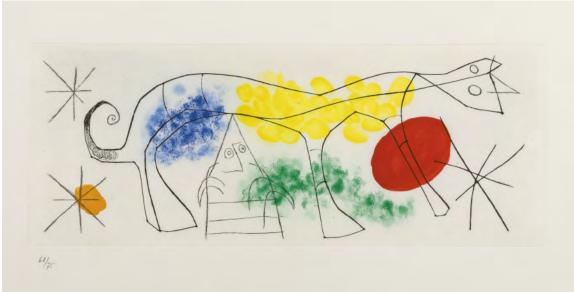
### δ Joan Miro (1893-1983)

La Bague d'Aurore (Dupin 134)

Etching with aquatint printed in colours, 1957, signed and inscribed 'epreuve d'artiste' in pencil, numbered from the edition of 2 in pencil, aside from the edition of 87, on Japon Nacre paper, printed by Crommelynck and Dutrou, Paris, published by Louis Broder, Paris, sheet 385 x 280mm (15% x 11in) (unframed)

£5,000 - 7,000







### δ Joan Miro (1983-1983)

Untitled (Eric Satie, Poemes et Chansons) (Dupin 522-524)
Three etchings with aquatint printed in colours, 1969, each numbered from the edition of 75 in pencil, printed by Morsang, Paris, published by L. Broder, Paris, each 383 x 549mm (15 x 215/min) (3) (unframed)

£1,500 - 2,000











8 Marc Chagall (1887-1985)
LE JUIF PRIANT; JUIF A LA THORA, LA MAISON,
L'HOMME AU SAC; CHEVRE ET VIOLIN;
L'ECUYERE ET LE COQ (KORNFELD 31 III B,
35c, 32 IV, 33 II B, 34 II B AND 84 III B)
Six wood engravings, 1922-23, each
signed and numbered from the edition
of 20, on Japon Nacre paper, with
full margins, each 474 x 331mm
(18% x 13in) (6) (unframed)

£10,000 - 15,000



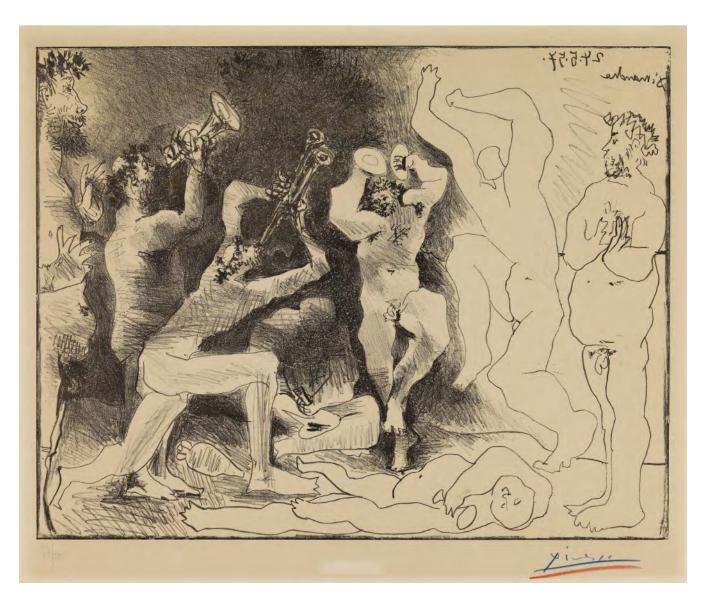


### <mark>29</mark> δ Marc Chagall (1887-1985)

JOSHUA ARMED BY THE ANGEL OF GOD (PLATE 43 FROM THE BIBLE) (SORLIER 242; CRAMER 29) Etching, 1956, a working proof with remarques before much additional work on the plate, on laid paper with H watermark, 446 x 341mm (17½ x 13¾in); with a working proof of the 2nd state with remarques, 1956, on laid paper, 442 x 329mm (17¾ x 13in) (2) (unframed)

£2,000 - 3,000



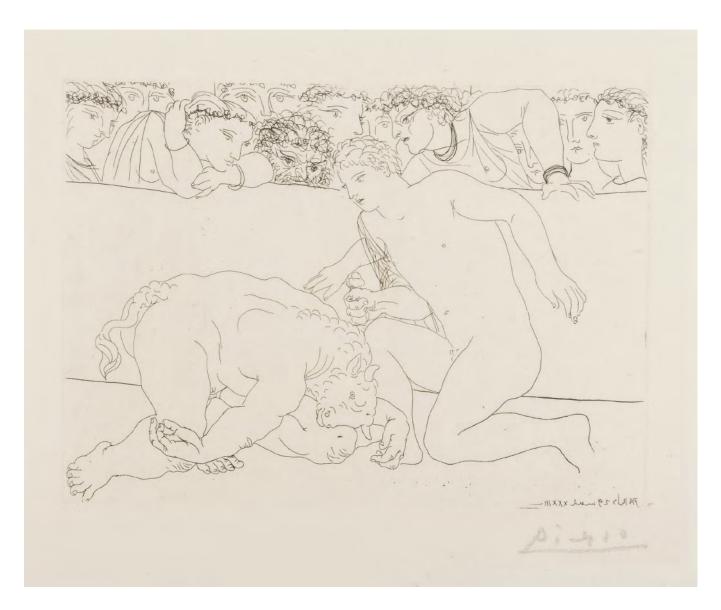


30 \*\*

δ Pablo Picasso (1881-1973) La Danse des Faunes (Mourlot 291)

Lithograph, 1957, signed in blue and red crayon, numbered from the edition of 200, on wove paper, with full margins,  $406 \times 522 \text{mm}$  ( $16 \times 20 \%$ in) (unframed)

£4,000 - 6,000

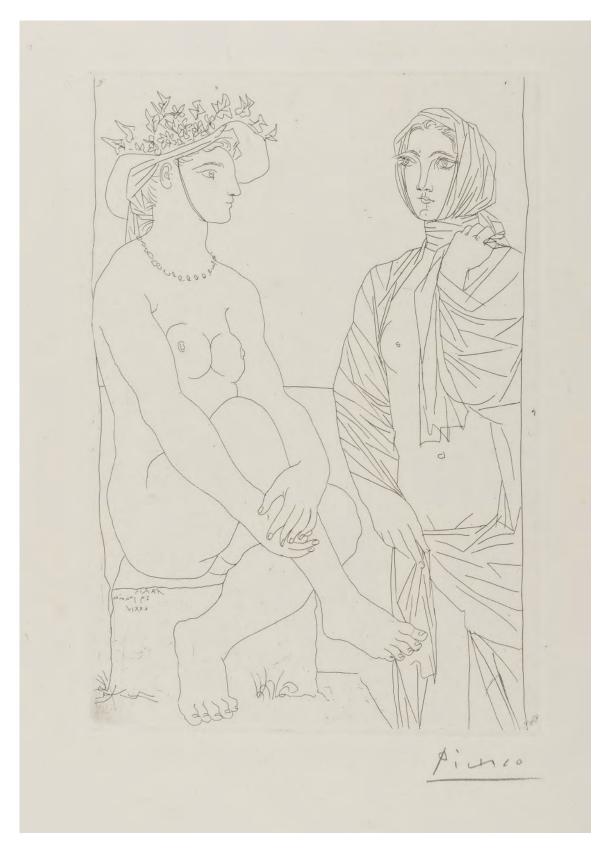


### 31

δ Pablo Picasso (1881-1973) Minotaur Vaincu (from the Vollard suite) (Bloch 197)

Etching, 1933, signed in pencil, from the edition of 260, on Montval laid paper with the Vollard watermark, published by Ambroise Vollard, Paris, with full margins, sheet 342 x 448mm (18½ x 17½in) (unframed)

£7,000 - 10,000



32

### δ Pablo Picasso (1881-1973)

FEMME ASSISE AU CHAPEAU (FROM THE VOLLARD SUITE) (BLOCH 210; BAER 408)
Etching, 1934, signed in pencil, from the edition of 260, on Montval paper with the Vollard watermark, published by Ambroise Vollard, Paris, sheet 444 x 339mm (17½ x 13¾in) (unframed)

£7,000 - 10,000

## **33** δ (after) Pablo Picasso (1881-1973)

VOLLARD ET SON CHAT

Etching with aquatint printed in colours, circa 1960, on Arches, signed and inscribed 'E.A' in pencil, an artist's proof aside from the edition of 200, with full margins, sheet 762 x 570mm (30 x 22½in)

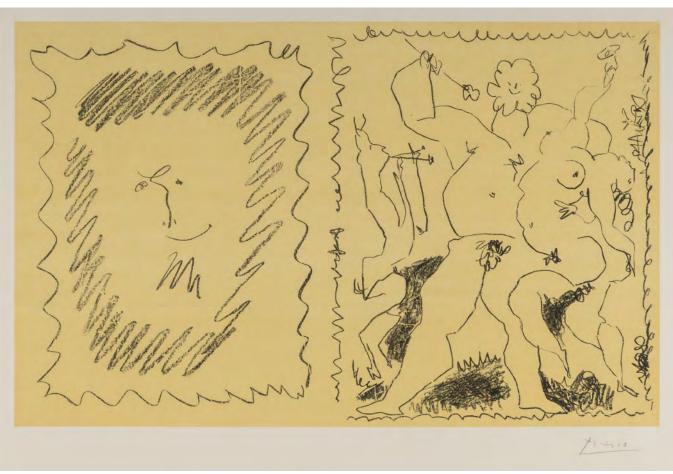
£7,000 - 9,000



# **8 Pablo Picasso (1881-1973)**BACCHANALE (BLOCH 795; MOURLOT 280)

Bacchanale (Bloch 795; Mourlot 280) Lithograph printed in colours, 1956, signed in pencil, on wove paper, printed by Mourlot Paris, with wide margins, sheet 521 x 651mm (201/2 x 25%in) (unframed)

£2,000 - 3,000



33







**35 δ Pablo Picasso (1881-1973)**HONORÉ DE BALZAC, LE CHEF D'OEUVRE INCONNU (BLOCH 82-94; BAER 123-135; CRAMER BOOKS 20)
The book, 1931, comprising 13 etchings, with title-page, text and justification, this copy numbered from the edition of 305, original Montval laid paper wrappers with wood engravings on the front and back, printed by Ambroise Vollard, Paris, the full sheets loose as issued, 330 x 260mm (13 x 10¼in) (overall)

£10,000 - 15,000



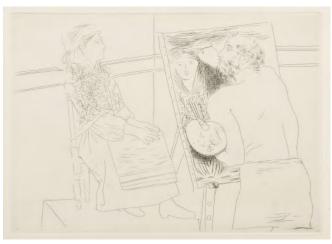
















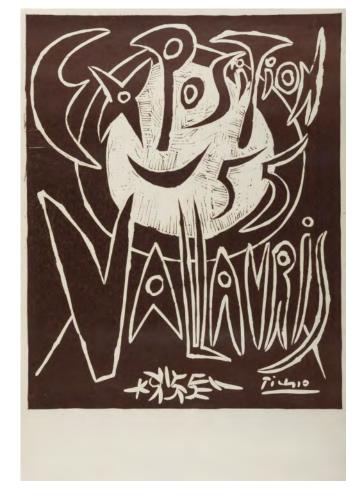




### δ Pablo Picasso (1881-1973)

EXPOSITION 55 VALLAURIS (BLOCH 1268; BAER 1032B) Linocut printed in colours, 1955, on thin wove, printed by Hidalgo Arnéra, Vallauris, published by Vallauris, sheet 895 x 597mm (35% x 23½in) (unframed)

£1,200 - 1,500



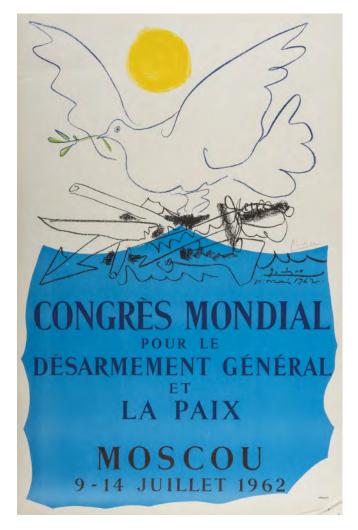


### 37

### δ Pablo Picasso (1881-1973)

Vallauris Exposition (Bloch 1263; Baer 1026B) Linocut printed in colours, 1954, from the edition of 600, printed and published by Hidalgo Arnéra, Paris, sheet 897 x 595mm (35¼ x 23¾in) (unframed)

£1,200 - 1,500



### δ (after) Pablo Picasso (1881-1973)

COLOMBE BLEU AVEC LE SOLEIL JAUNE (CZWIKLITZER 201; RODRIGO 122) Lithographic poster printed in colours, 1962, signed in red crayon, on thin wove, sheet  $1007 \times 653 \text{mm}$  (39½ x 25%in)

£1,200 - 1,500



## δ (after) Pablo Picasso (1881-1973)

Bouquet de Fleurs (Czwiklitzer 147)

Lithograph printed in colours, 1958, signed in blue crayon, on Arches paper, sheet 668 x 489mm (26¼ x 19¼in) (unframed)

£4,000 - 6,000



### 40

### δ Rene Magritte (1898-1976)

LES TRAVAUX D'ALEXANDRE (THE WORK OF ALEXANDER), FROM IL SURREALISMO TRA LE DUE GUERRE (KAPLAN AND BAUM 1) Etching, 1962, signed and numbered from the edition of 60 in pencil, on C. M. Fabriano paper, published by Galleria Schwarz, Milan, with full margins, sheet 241 x 199mm (9½ x 8in)

£8,000 - 12,000





#### δ Rene Magritte (1898-1967)

LA LECON DE MUSIQUE (FROM SIGNE DE SURVIE AU TEMPS D'AMOUR) (KAPLAN/BAUM 15B) Etching printed in colours, 1968, with the stamped

signature as issued, numbered from the edition of 150 in pencil, on Japan nacre, printed by Georges Visat, Paris, with full margins, sheet 272 x 222mm (10% x 8%in) (unframed)

£1,200 - 1,500

#### 42

#### δ (after) Henri Matisse (1869-1954)

Nu assise dan un fauteuil (Maeght 1505) Lithograph printed in colours, 1954, on Arches paper, from the edition of 300, published by Maeght, Paris, with full margins, sheet 634 x 432mm (25 x 17in)

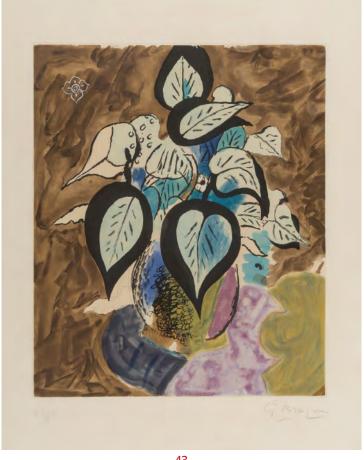
£1,000 - 1,500

#### 43

# δ Georges Braque (1882-1963)

FEUILLAGE EN COULEURS (VALLIER 105) Etching printed in colours, 1956, signed and numbered from the edition of 60 in pencil, on BFK Rives paper, printed and published by l'Atelier Crommelynck, Paris, sheet 656 x 502mm (25<sup>3</sup>/<sub>4</sub> x 19<sup>3</sup>/<sub>4</sub>in) (unframed)

£5,000 - 7,000



43



# Alberto Giacometti (1901-1966)

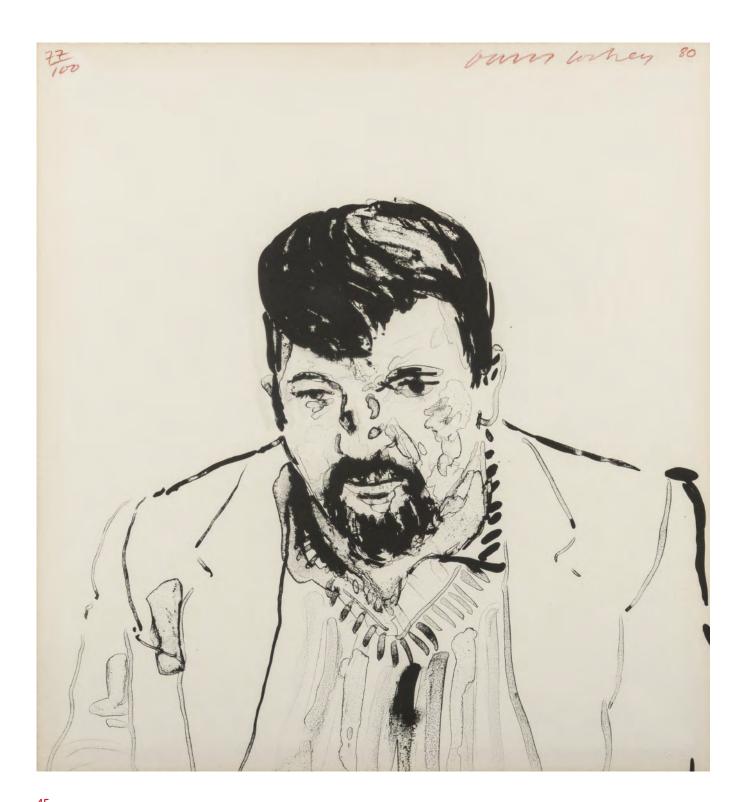
Poele dans l'atelier (Not in Lust)

The rare etching, c.1955, one of a few trial proofs, with full margins, sheet 382 x 279mm (15 x 11in) (unframed)

The bon à tirer impression sold at Hauswedell & Nolte, Hamburg, June 9, 2000, lot 1438. To be included in the forthcoming Kornfeld catalogue raisonné.

£1,200 - 1,500





δ David Hockney (b.1937)

JOHN HOCKNEY (MCA ΤΟΚΥΟ 242)

Lithograph printed in black, 1980, signed, dated and numbered from the edition of 100 in red crayon, on Arches paper, published by Gemini G.E.L., Los Angeles, the full sheet, 407 x 376mm (16 x 14¾in) (SH)

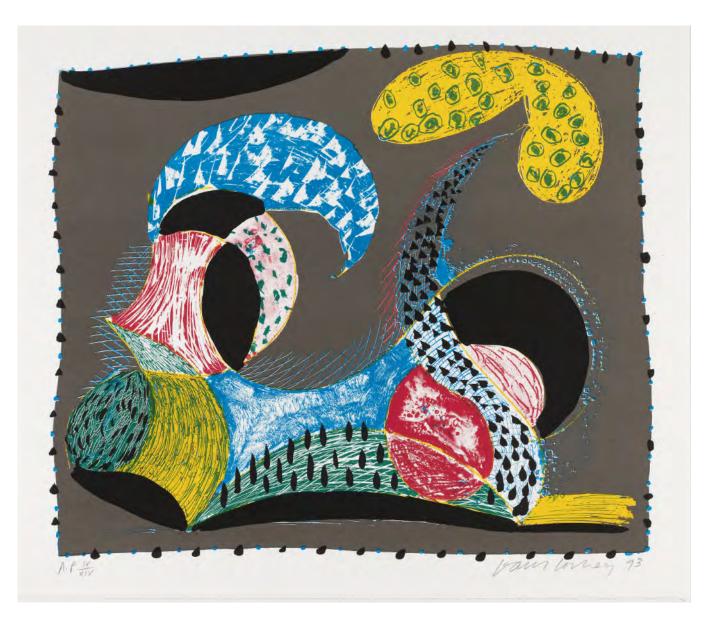
£1,000 - 1,500



# δ David Hockney (b.1937)

THE RESTAURATEUR (PETER AT ODINS) (MCA TOKYO 120)
Etching, 1972, signed, titled and dated and inscribed 'A.P.', one of 24 artists proofs aside from the edition of 80, on wove paper, printed by the Print Shop, Amsterdam, published by Petersburg Press, London, the full sheet, 420 x 335mm (16½ x 13¼in)

£6,000 - 8,000



# 47 \*\*

# δ David Hockney (b.1937)

WARM START (MCA Tokyo 337)
Screenprint with lithograph printed in colours, 1993, signed, dated and numbered from the edition of 68 in pencil, on Arches paper, with full margins, 489 x 578mm (19 ¼ x 22 ¾in)

£3,500 - 4,500

#### 48 δ Patrick Caulfield (1936-2005)

406mm (16 x 16in) (unframed)

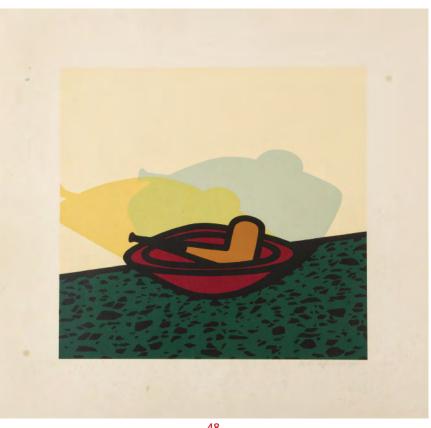
PIPE IN BOWL (CRISTEA 50) Screenprint in colours, 1976, signed and numbered from the edition of 75 in pencil, on wove paper, printed at Kelpra Studio, London, published by Leslie Waddington Prints, London, with full margins, 406 x

£1,000 - 1,500

#### 49 δ Patrick Caulfield (1936-2005)

FOUND OBJECTS (CRISTEA 10) Screenprint in colours, 1968, signed and numbered from the edition of 75 in pencil, on wove paper, printed by Kelpra Studio, London, published by Leslie Waddington Prints, London, the full sheet printed to the edges, 710 x 932mm (28 x 36%in) (unframed)

£800 - 1,200





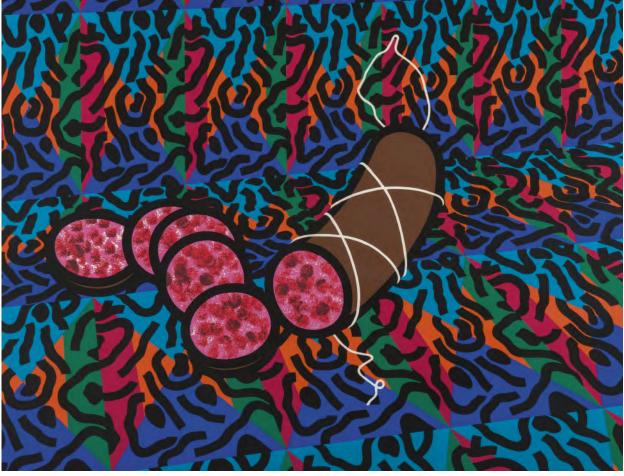


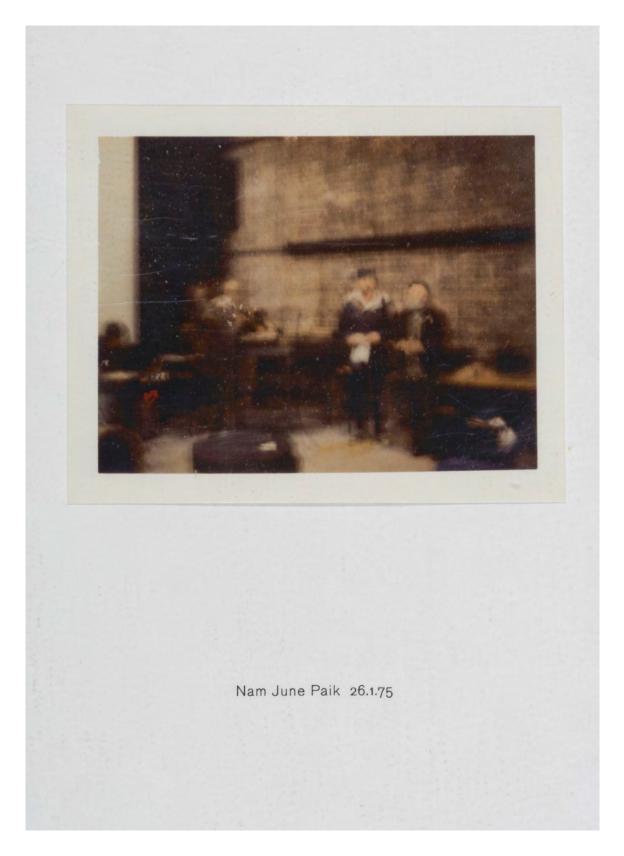
# δ Patrick Caulfield (1936-2005)

SAUSAGE; THREE SAUSAGES; BIG SAUSAGE (CRISTEA 53, 54, 55)
Three lithographs printed in colours, 1978, each signed and numbered from the edition of 75 in pencil, printed by Kelpra Studio, London, published by Waddington Graphics, London, each with full margins, various sizes (3)

£2,000 - 3,000



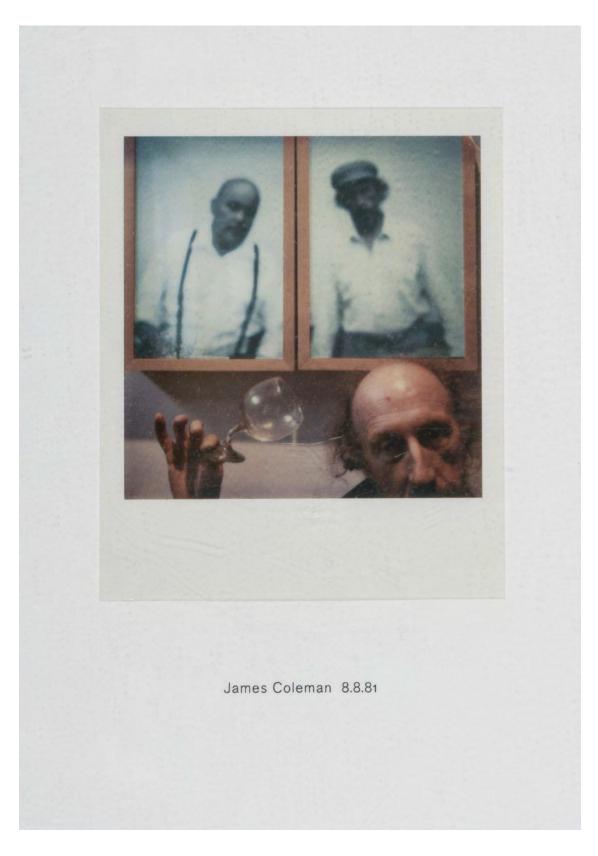




# δ Richard Hamilton (1922-2011)

POLAROID PORTRAIT, NAM JUNE PAIK 26.1.75
Digital restoration of a polaroid photograph, 2010, the edition was 2 (one reserved for the Richard Hamilton Archive), on wove paper, mounted and framed to the artists specification in a clear acrylic box frame, 182 x 131mm (7% x 5%in)

£5,000 - 7,000



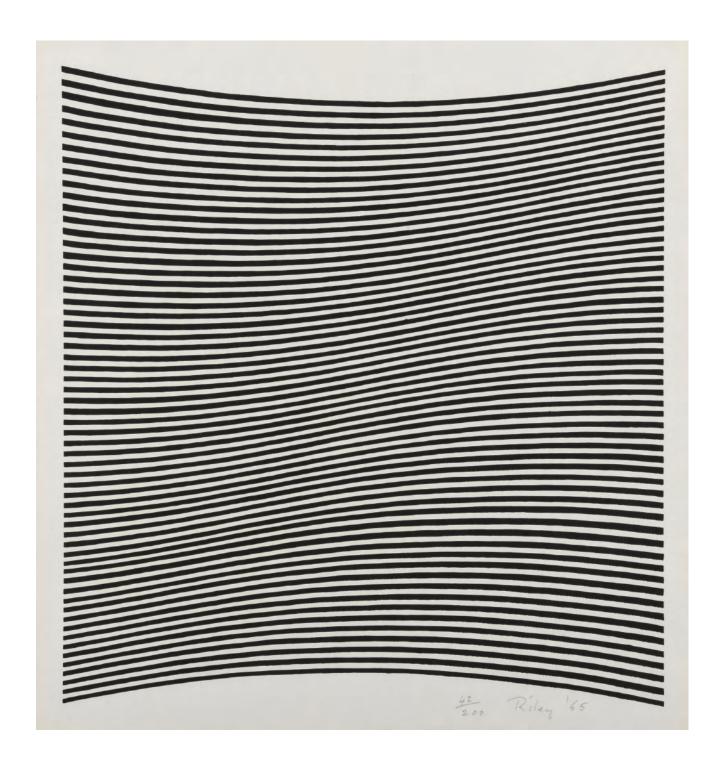
## δ Richard Hamilton (1922-2011)

Polaroid Portrait, James Coleman 8.8.81

Digital restoration of a polaroid photograph, 2010, the edition was 2 (one reserved for the Richard Hamilton Archive), on wove paper, mounted and framed to the artists specification in a clear acrylic box frame,  $182 \times 131 \text{mm}$  ( $7\% \times 5\%$ in)

The present lot not only shows Richard Hamilton in front of a double portrait of him and his long terms friend and collaborator Dieter Roth, but also he holds in his hand Gilbert and George's early multiple 'The Bent Glass'.

£5,000 - 7,000



# $\delta$ Bridget Riley (b.1931)

Untitled (La Lune en Rodage- Carlo Belloli) (Schubert 6)

Screenprint in black, 1965, signed, dated and numbered from the edition of 200 in pencil, on wove paper, printed by kelpra Studio, London, published by Editions Panderma, the full sheet 319 x 319mm (12 4/8 x 12 4/8in)

£10,000 - 15,000



δ Bridget Riley (b.1931)
UNTITLED (BASED ON BLAZE) (SCHUBERT 4)
Screenprint in black, 1964, signed, dated and numbered from the edition of 50 in pencil, on smooth wove paper, the full sheet, sheet 525 x 517mm (20¾ x 20¾in)

Estimate on request



## 55 \*\*

# $\delta$ Bridget Riley (b.1931)

PRINT FOR CHICAGO 8 (SCHUBERT 15)

Screenprint in colours, 1971, signed, dated and numbered from the edition of 150 in pencil, as included in the portfolio Conspiracy, The Artist as Witness, on wove paper, the full sheet printed to the edges, 610 x 460mm (24 x 18in) (unframed)

£3,500 - 4,500



δ Bridget Riley (b.1931)

SPLICE (SCHUBERT 21)

Screenprint in colours, 1975, signed, tiled, dated and numbered from the edition of 45 in pencil, printed by Graham Henderson, London, with full margins, sheet 753 x 540mm (29% x 21½in)

£10,000 - 15,000





57 δ Bridget Riley (b.1931)

Green Dominance, Blue Dominance, Red Dominance (Schubert 22, 23, 24)

The set of three screenprints in colours, 1977, each signed, titled, dated and numbered from the edition of 100 in pencil, each on wove paper, printed by Graham Henderson, London, published by Pace Editions, New York, each with full margins, each sheet 999 x 539mm (38% x 19%in) (3)

£20,000 - 30,000





# δ Bridget Riley (b.1931)

ELAPSE (SCHUBERT 30)
Screenprint in colours, 1982, signed, titled and dated in pencil, from the edition of 260, printed by Graham Henderson, London, published by the Print Club of Cleveland, with full margins, sheet 1190 x 797mm (47% x 31%in)

£6,000 - 8,000

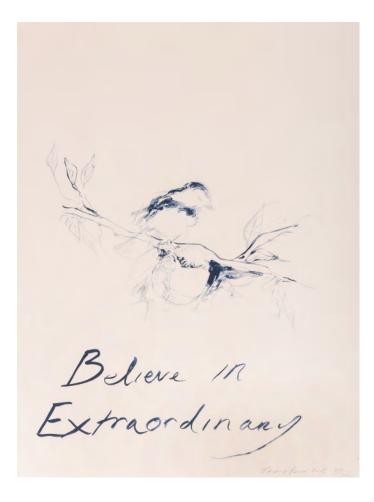


#### δ Tracey Emin (b.1963)

More of You

Lithograph printed in colours, 2015, signed, dated and numbered from the edition of 300 in pencil, on Somerset wove paper printed and published by Counter Editions, London, the full sheet printed to the edges,  $900 \times 705$ mm ( $35\% \times 27\%$ in) (unframed)

£1,500 - 2,000



### 60

# δ Tracey Emin (b.1963)

BELIEVE IN EXTRAORDINARY

Lithograph printed in colours, 2015, signed and numbered from the edition of 300 in pencil, on Somerset wove paper, printed and published by Counter Editions, London, the full sheet printed to the edges,  $760 \times 600$  mm ( $30 \times 23\%$ in) (unframed)

£1,200 - 1,800





# **61** δ Tracey Emin (b.1963)

MY FAVOURITE LITTLE BIRD; YOU LOVED ME LIKE A DISTANT STAR Two offset lithographs printed in colours, 2015, on silk finish paper, each signed in silver marker pen and inscribed X, from the unnumbered edition of 500, published by Emin International, London, the full sheet printed to the edges, 700 x 500mm (27½ x 195/sin) (2) (unframed)

£1,000 - 1,500



#### 62 δ Tracey Emin (b.1963)

THE KISS WAS BEAUTIFUL

Lithographic poster printed in colours, 2016, signed in silver ink, from the edition of 500, printed and published by Emin International, London, the full sheet printed to the edges,  $500 \times 700$ mm ( $19\frac{1}{2} \times 27\frac{1}{2}$ ) (unframed)

£800 - 1,200

#### 63 δ Julian Opie (b.1958)

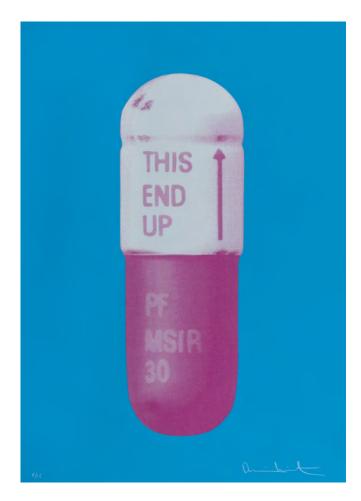
WINTER 39 (NOT IN CRISTEA)

Digital print in colours, 2012, on Epson Premium Glossy photo paper laminated to glass and mounted to a white chamfered acrylic backing designed by the artist, signed in ink and numbered from the edition of 3 on a label affixed verso, published by Alan Cristea Gallery, London, 680 x 1210mm (26¾ x 47%in) (SH)

£3,000 - 5,000



63



THE CURE - VIVID BLUE/CLOUDY PINK/CANDY FLOSS PINK Screenprint in colours, 2014, signed and numbered from the edition of 15 in white ink, on Somerset wove paper, printed and published by Other Criteria & Paul Stolper, London, the full sheet, 720 x 510mm (28% x 20%in) (unframed)

£3,500 - 4,500



#### 65 δ Damien Hirst (b.1965)

The Dead - Lime Green/Racing Green Screenprint in colours, 2014, signed and numbered from the edition of 15 in pencil, on Somerset wove paper, printed and published by Other Criteria, London, the full sheet, 720 x 510mm ( $28\% \times 20\%$ in) (unframed)

£3,500 - 4,500



Psii ocybin

Lenticular print in colours, 2013, signed and numbered from the edition of 100, published by Paul Stolper Gallery, London, in the artists's designated frame, the full sheet printed to the edges,  $583 \times 384$ mm ( $23 \times 15$ %in) (I)

£10,000 - 15,000



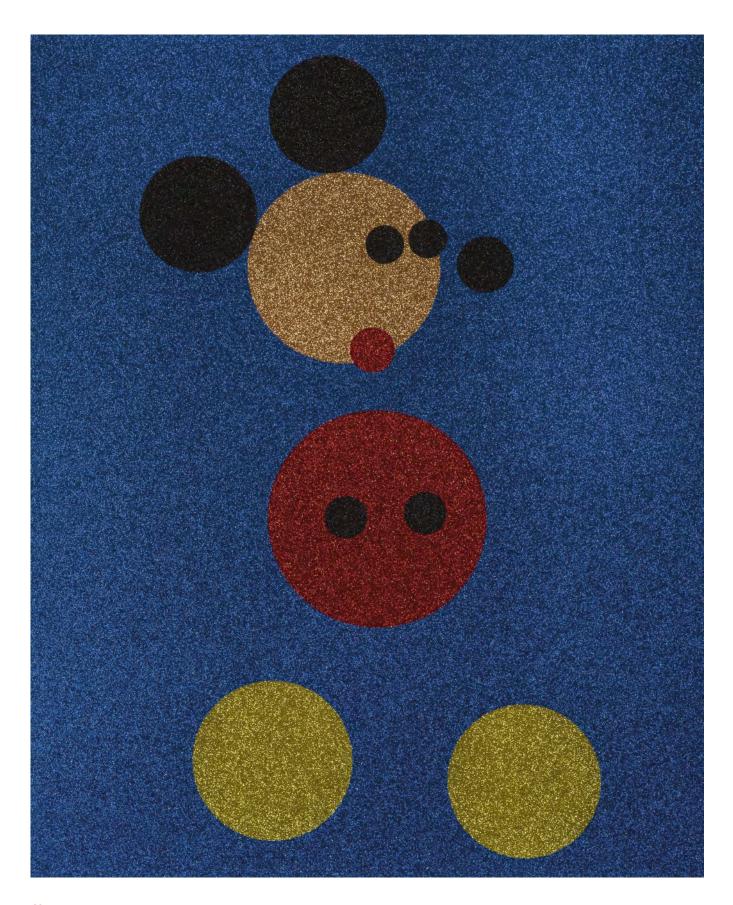
#### 67 \*\*

#### δ Damien Hirst (b.1965)

MEATBALLS (FROM THE LAST SUPPER)

Screenprint in colours, 1999, signed in pencil, from the edition of 150, on Somerset Tub-Sized Satin paper, published by Charles Booth-Clibborn under his imprint the Paragon Press, London, the full sheet 1530 x 1010mm (60 ¼ x 39 ¾in) (unframed)

£3,500 - 4,500



MICKEY (BLUE GLITTER)
Screenprint in colours with glitter, 2016, signed and numbered from the edition of 150 in pencil, on wove paper, published by Other Criteria, London, the full sheet printed to the edges, sheet 875 x 700mm (34½ x 27½in)

£12,000 - 15,000



MINNIE (PINK GLITTER)

Screenprint in colours with glitter, 2016, signed and numbered from the edition of 150 in pencil, on wove paper, published by Other Criteria , London, the full sheet printed to the edges, sheet 875 x 700mm (34½ x 27½in)

£12,000 - 15,000

# $\frac{70}{\delta}$ Gordon Cheung (b.1975)

To see a world (from Auguries of Innocence)
Archival inkjet on UV varnished newspaper collage, with hand-painting in acrylic, sand and acrylic spray, 2013, signed and numbered from the edition of 20 verso, mounted onto 300gsm Snowdon Cartridge paper, published by Alan Cristea, London, the full sheet, 820 x 574mm (32¼ x 22½in) (unframed)

£1,000 - 1,500





# δ Gordon Cheung (b.1975)

IN A GRAIN OF SAND (FROM AUGURIES OF INNOCENCE) Archival inkjet on UV varnished newspaper collage, with hand-painting in acrylic, sand and acrylic spray, 2013, signed and numbered from the edition of 20 verso, mounted onto 300gsm Snowdon Cartridge paper, published by Alan Cristea, London, the full sheet, 820 x 574mm (32½ x 22½in) (unframed)

£1,000 - 1,500





# **72** δ Gerhard Richter (b.1932)

IFRIT (P8)

Diasec mounted chromogenic print on aluminium, 2014, numbered from the edition of 500 in black felt-tip pen verso, produced by Heni Productions, London, published by Serpentine Galleries, London, within the original cardboard foam-lined box, 330 x 440mm (13 x 17¼in) (SH)

£2,500 - 3,500

# 73 δ Gerhard Richter (b.1932)

BAGDAD (P9)

Diasec mounted chromogenic print on aluminium, 2014, numbered from the edition of 500 in black felt-tip pen verso, produced by Heni Productions, London, published by Serpentine Galleries, London, within the original cardboard foam-lined box, 500 x 400mm (19% x 15¾in) (SH)

£2,500 - 3,500



#### 74 δ Gerhard Richter (b.1934)

BAGDAD (P10)

Diasec-mounted chromogenic print on aluminium, 2014, numbered from the edition of 500 in black felt-tip pen verso, produced by Heni Productions, London, published by Serpentine Galleries, London, within the original cardboard foam-lined box, 500 x 400mm (19% x 15¾in) (SH)

£2,500 - 3,500

#### 75 δ Gerhard Richter (b.1932)

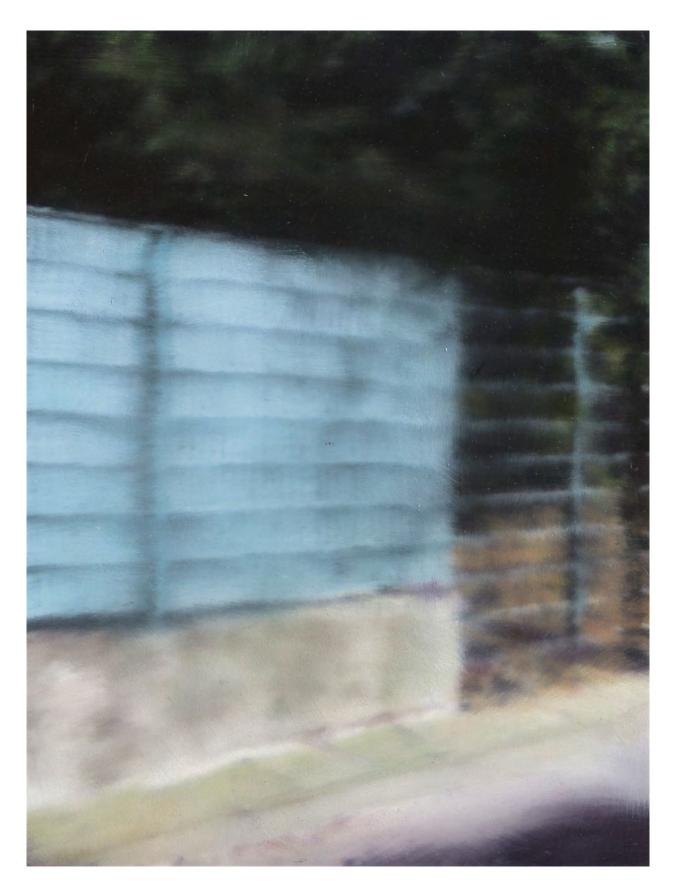
ALADIN (P11)

Diasec-mounted chromogenic print on aluminium, 2014, numbered from the edition of 500 in black felt-tip pen verso, produced by Heni Productions, London, published by Serpentine Galleries, London, within the original cardboard foam-lined box, 370 x 500mm (14½ x 19¾in) (SH)

£2,500 - 3,500



75



**76 δ Gerhard Richter (b.1932)** Fence (P13)

Diasec-mounted giclée print on aluminium, 2015, unsigned as issued and numbered from the edition of 500 in black felttip pen verso, produced by Heni Productions, London, published by Serpentine Galleries, London, within the original cardboard foam-lined box, 355 x 270mm (14 x 10%in) (SH)

£3,000 - 5,000



 $\delta$  Gerhard Richter (b.1932)

FLow (P15)

Diasec mounted chromogenic print on aluminium, 2016, numbered from the edition of 500 verso, printed by Heni publishing, London, the full sheet printed to the edges,  $1000 \times 2000$ mm ( $39\% \times 78\%$ in)

£8,000 - 12,000



# $\delta$ Gerhard Richter (b.1932)

FLow (P16)
Diasec mounted chromogenic print on aluminium, 2016, numbered from the edition of 500 verso, printed by Heni publishing, London, the full sheet printed to the edges, 1000 x 2000mm (39% x 78% in.)

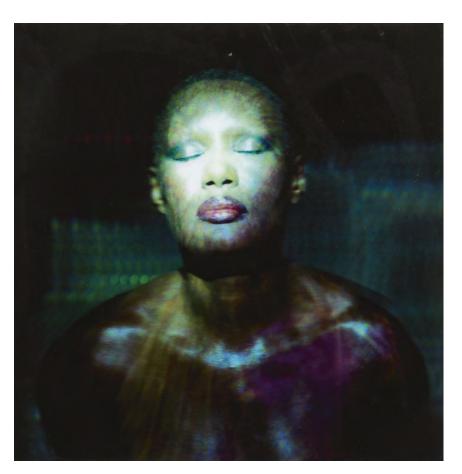
£8,000 - 12,000



79 Chris Levine (b.1972)
LIGHTNESS OF BEING

Digital print in colours, 2010, on wove, initialled and numbered in black ink, with the artist's blindstamp at lower left, with margins, 720 x 540mm (28% x 21½in)

£1,000 - 1,500



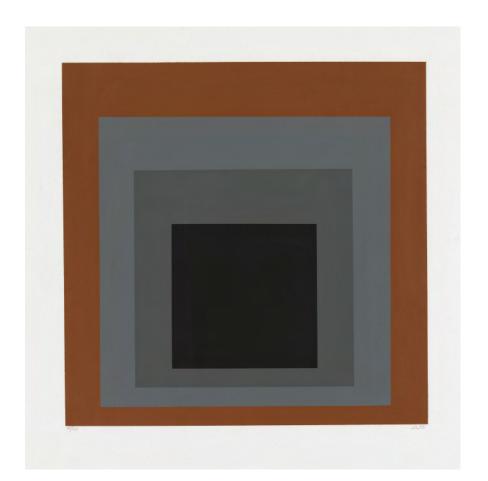
Chris Levine (b.1972) SUPERSTAR (GRACE JONES)
Lenticular, 2010, the full sheet printed to the edges, 505 x 505mm (19% x 19%in) (SH)

£1,500 - 2,000



Julie Mehretu (b.1970)
UNTITLED (PULSE)
Lithograph printed in colours, 2013, on wove, signed, dated and numbered from the edition of 100 in pencil, published by Texte de Kunst, Berlin, with full margins, sheet 560 x 650mm (22 x 251/2in)

£2,000 - 3,000



### 82 \*\*

# Josef Albers (1888-1976)

Homage a Carre (Danilowitz 160.4) Silkscreen printed in colours, 1964, signed and dated in pencil, numbered from the edition of 125, published by Editions Denise Rene, Paris, on wove paper, with full margins, 482 x 387mm (19 x 15 1/4in)

£1,200 - 1,800

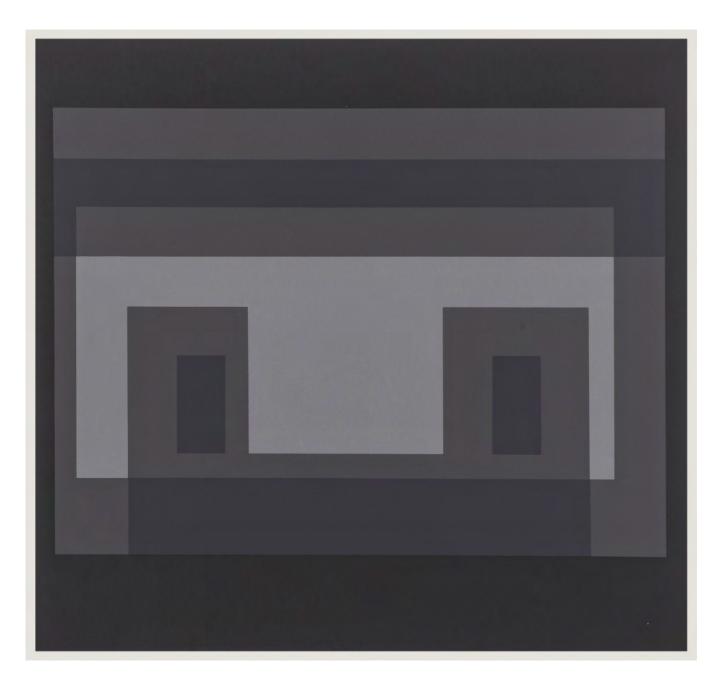


### Josef Albers (1888-1976)

EA (DANILOWITZ 222) Screenprint in colours, 1973, initialled, titled, dated and numbered from the edition of 100 in pencil, on wove, 380 x 560mm (14% x 22in) (unframed)

£500 - 700



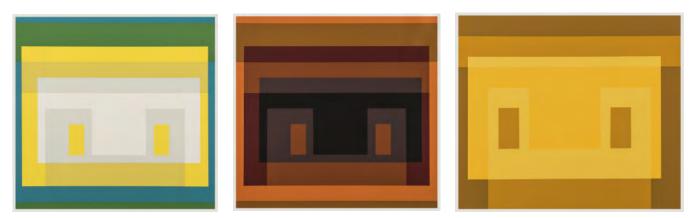


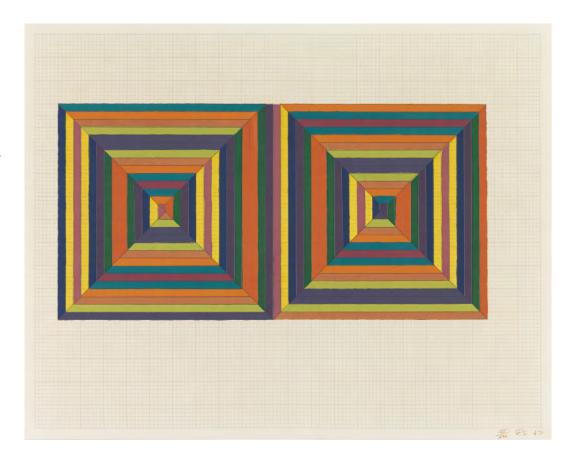
#### Josef Albers (1888-1976)

FORMULATION: ARTICULATION I & II (SEE DANILOWITZ APPENDIX C)

The double portfolio comprising the complete set of 127 screenprints in colours, 1972, numbered in black ink on the justification from the edition of 1000, on 66 sheets of wove, each folded as issued, co-published by Harry N. Abrams Inc., New York, and Ives Sillman Inc., New Haven, within the original linen-covered grey portfolios and slipcases, each 527 x 400mm (20¾ x 15¾in) (2 folios) (127) (unframed)

### £7,000 - 9,000





#### 85 \*\*

#### Frank Stella (b.1936)

FORTÍN DE LAS FLORES FROM.

10 FROM LEO CASTELLI
(AXOM 0)

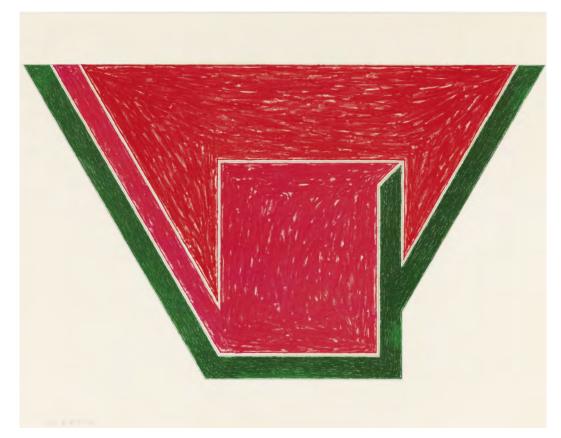
Screenprint with
graphite additions,
signed, dated and
numbered from the
edition of 200 in brown
ink, on English wove
graph paper, the full
sheet, 238 x 473mm
(9 ¼ x 18 ½in)
(unframed)

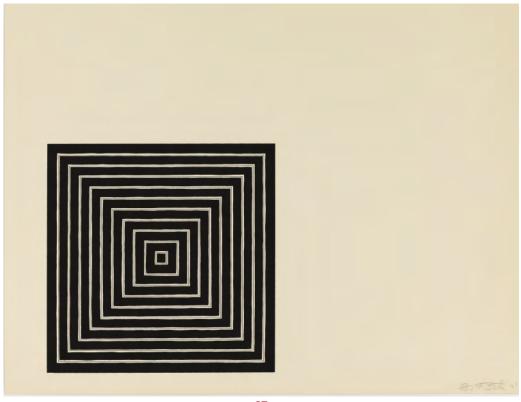
£2,500 - 3,500



UNION (FROM THE ECCENTRIC POLYGON SERIES) (AXOM 96) Lithograph with screenprint in colours, 1974, signed, dated and inscribed in pencil, a proof aside from the edition of 100, printed and published by Gemini GEL, Los Angeles, on wove paper, with full margins, 430 x 565mm (17 ½ x 22 ¼in) (unframed)

£1,800 - 2,200





### 87 \*\*

### Frank Stella (b.1936)

ANGRIFF (AXOM 56.1)
Screenprint, 1971, signed, dated and numbered from the edition of 150 in pencil, printed by Styria Studio with their blindstamp, as included in the portfolio Conspiracy, The Artist as Witness, on wove paper, the full sheet, 460 x 610mm (18 x 24in)

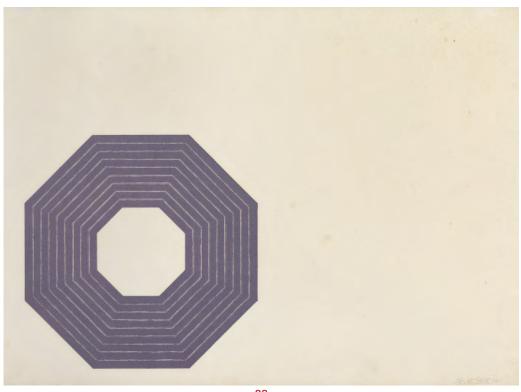
### £1,800 - 2,200

#### 88 \*\*

### Frank Stella (b.1936)

HENRY GARDEN (FROM THE PURPLE SERIES) (AXOM 66) Lithograph printed in colours, 1972, signed, dated and numbered from the edition of 100 in pencil, printed and published by Gemini GEL, Los Angeles, on wove paper, with full margins, 406 x 558mm (16 x 22in)

£1,800 - 2,200

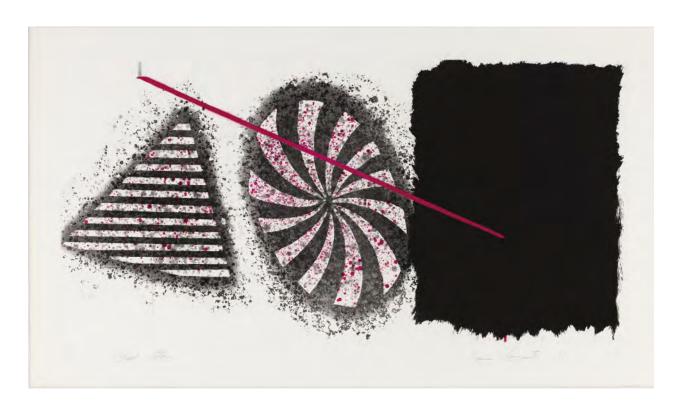




# Sol Lewitt (1928-2007)

Vertical Lines Not Touching (Black)
Lithograph 1971, signed and numbered from the edition of 150 in pencil verso, on Arches paper, as included in the portfolio Conspiracy, The Artist as Witness, the full sheet printed to the edges, 438 x 596mm (17 ¼ x 23 ½in) (unframed)

£1,500 - 2,000



90 \*\*

# James Rosenquist (b.1933)

Black Staf

Etching with aquatint printed in colours, 1978, signed, titled and dated in pencil, numbered from the edition of 78, on wove paper, with full margins,  $622 \times 1041$ mm ( $24 \% \times 41$ in) (unframed)

### £600 - 800



# 91 \*\*

# James Rosenquist (b.1933)

BLACK STAR 2ND STATE

Etching with aquatint printed in colours, 1978, signed, titled and dated in pencil, numbered from the edition of 78, on wove paper, with full margins,  $622 \times 1041$ mm ( $24 \% \times 41$ in) (unframed)

£400 - 600



92 \*\* Jim Dine (B.1935)

The Pressure from the Left from. Hearts from Nikolaistrasse Digital print with photoetching and hand-colouring in acrylic, 2009, signed, dated and numbered from the edition of 17, published by the Alan Cristea Gallery, London, on wove paper, with full margins, 1052 x 753mm (41 ¼ x 29 ½in)

£2,500 - 3,500



93 \*\* Jim Dine (b.1935)

Hand Colored Viennese Hearts V (Carpenter 34.5) Screenprint with soft-ground etching extensively handcoloured, 1990, signed and numbered from the edition of 40, on wove paper, with full margins, 1194 x 921mm (47 x 36 %in) (unframed)

£3,500 - 4,500



# Wayne Thiebaud (b.1920)

SUCKERS STATE II

Lithograph printed in red, 1968, signed and titled in pencil, numbered from the edition of 150, on BFK Rives, published by Gemini GEL, Los angeles, with their blindstamp, with full margins, 406 x 559mm (16 x 22in) (unframed)

£6,000 - 8,000



95 \*\* Ed Ruscha (b.1937) Rooster (Engberg 159)

Aquatint with hard-ground etching printed in colours, 1988, signed, dated and inscribed TPC in pencil, a proof aside from the edition of 50, on wove paper, published by Crown Point Press, San Francisco, with full margins,  $1117 \times 772$ mm ( $44 \times 30\%$ in)

£3,500 - 4,500



96 \*\* Keith Haring (1958-1990)

UNTITLED (FROM THE STORY OF RED AND BLUE) (LITTMANN 128) Lithograph printed in colours, 1989, signed, dated and numbered from the edition of 90 verso, each stamped by the Estate of Keith Haring, on wove paper, sheet 560 x 420mm (22 x 16½in) (unframed)

£1,800 - 2,200

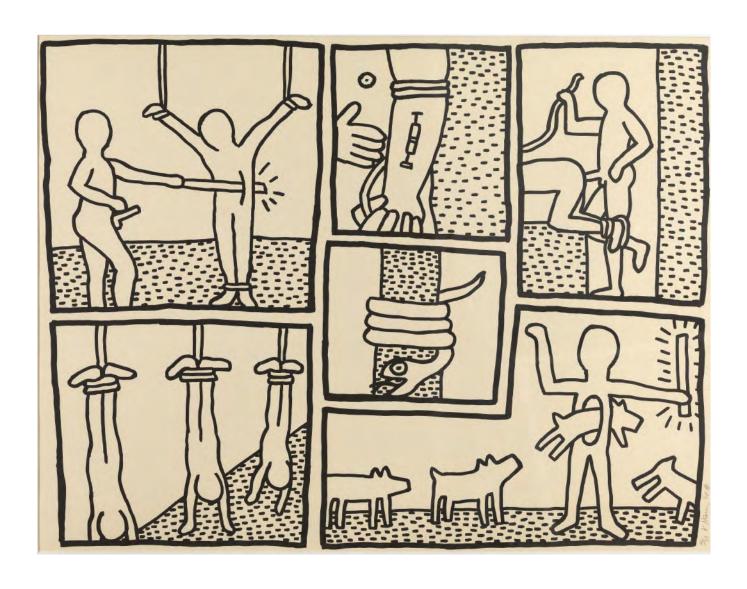


# 97 \*\*

# Keith Haring (1958-1990)

UNTITLED (FROM THE STORY OF RED AND BLUE) (LITTMANN 128) Lithograph printed in colours, 1989, signed, dated and numbered from the edition of 90, each stamped by the Estate of Keith Haring, on wove paper, sheet 560 x 420mm (22 x 16½in) (unframed)

£1,800 - 2,200



Keith Haring (1958-1990)
The Blueprint Drawings: one plate (Littmann p.177) Screenprint, 1990, signed, dated and numbered from the edition of 33 in pencil, on wove paper, published by Durham Press, Durham, Pennsylvania, with wide margins, sheet 1073 x 1365mm (42½ x 53¾in) (unframed)

£14,000 - 16,000



# Keith Haring (1958-1990)

Untitled Kutztown (Littmann 134)

Screenprint, 1989, stamped and signed on verso by Julia Green, executor of the Estate of Keith Haring, numbered from the edition of 99, sheet  $762 \times 565$ mm ( $30 \times 22\%$ in) (unframed)

£1,500 - 2,000

# 100 \*\*

# Keith Haring (1958-1990)

Untitled (FROM BAD BOYS)

Screenprint, 1986, signed, dated and numbered from the edition of 30 in pencil, on BFK Rives paper,

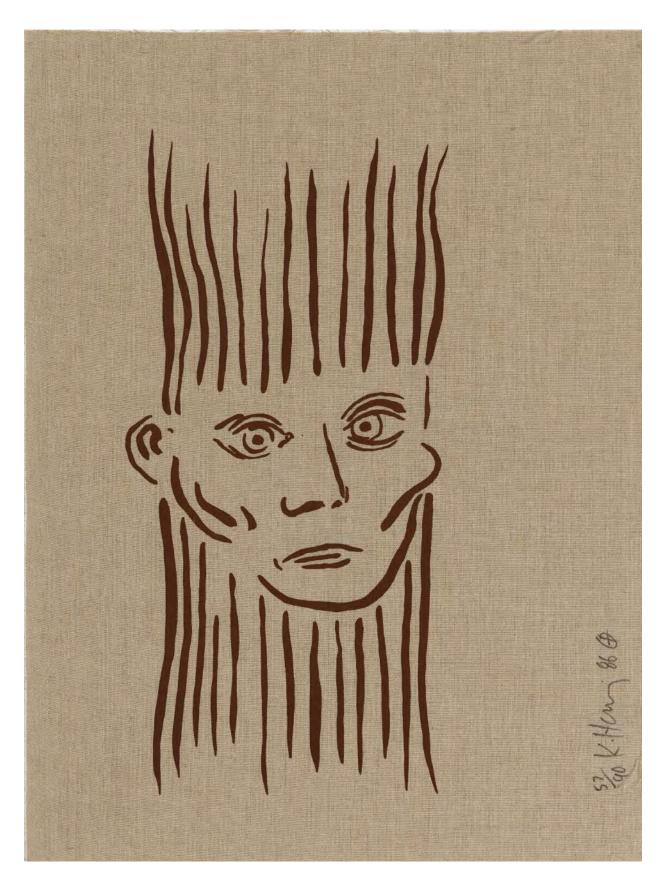
published by Bébert, Rotterdam, with full margins (508 x 660mm) (20 x 26in) (unframed)

£3,500 - 4,500

99



100



101 \*\*

# Keith Haring (1958-1990)

JOSEPH BEUYS (LITTMANN P.61)
Screenprint on canvas, 1986, signed in black felt-tip pen, dated, numbered from the edition of 90, as included in the portfolio For Joseph Beuys, co-published by Galerie Bend Kluser and Editions Schellmann, Munich and New York, sheet 790 x 603mm (31% x 23¾in)

£5,000 - 7,000



### 102 \*\* Keith Haring (1958-1990)

Untitled (FROM WHITE ICONS) Embossing, 1990, with the artist's Estate stamp and signature of executor in pencil verso, numbered from the edition of 60, on Arches Cover paper, published by Tony Shafrazi editions, Inc., New York, with full sheet 535 x 635mm (21 x 25in) (unframed)

£3,500 - 4,500



# 103 \*\*

# Keith Haring (1958-1990)

UNTITLED (FROM WHITE ICONS)
Embossing, 1990, with the artist's Estate stamp and signature of executor in pencil verso, numbered from the edition of 60, on Arches Cover paper, published by Tony Shafrazi editions, Inc., New York, with full sheet 535 x 635mm (21 x 25in) (unframed)

£4,000 - 6,000





# Keith Haring (1958-1990)

RADIANT BABY

Lithograph and silver gelatin print with a pen and ink drawing of a Radiant Baby, 1988, signed and dated in black ink, published by Martin Lawrence Gallery, sheet 292 x 216mm (11 ½ x 8½in)

Provenance:

Martin Lawrence Gallery, Los Angeles.

Private Collection Philadelphia.

£4,000 - 6,000



105 \*\* Keith Haring (1958-1990)

I INTITLED

Gouache and ink with photo collage by Herb Ritts on paper, signed, dated Nov 5 1989 and inscribed For Herb in pencil verso, on wove paper,  $622 \times 749 \text{mm}$  ( $24 \% \times 29 \% \text{in}$ )

Provenance

A gift from the artist to the photographer Herb Ritts.

Acquired by the present owner from the estate of the above.

£30,000 - 50,000

# Roy Lichtenstein (1923-1997)

ILLUSTRATION FOR PASSAGE DU NORD-OUEST (CORLETT 273) Etching with aquatint, 1992, initialled and numbered from the edition of 80 in pencil, on Arches paper, printed by Atelier Dupont-Visat, L'Inéditeur in collaboration Albert Dupont, Paris, published by Les Éditions du Solstice, Paris, with full margins, sheet 480 x 352mm (18% x 13%in)

£4,000 - 6,000



# Roy Lichtenstein (1923-1997)

ENTABLATURE IX (CORLETT 146)
Screenprint, lithograph and collage printed in colours with embossing, 1976, on BFK Rives, signed, dated and numbered from the edition of 30 in pencil, printed by Tyler Graphics, Ltd., Mount Kisco, New York, with full margins, 740 x 1140mm (29% x 44%in)

£5,000 - 7,000



106





# Roy Lichtenstein (1923-1997)

VENETIAN SCHOOL I (CORLETT 295)
Lithograph and screenprint in colours, 1996, signed, dated and numbered from the edition of 50 in pencil, on Lanaquarelle watercolor paper, published by Gemini G.E.L., Los Angeles, with full margins, sheet 1200 x 806mm (47 ¼ x 31 ¾in)

£12,000 - 15,000



109 \*\*

# Roy Lichtenstein (1923-1997)

Twin Mirrors (Corlett 102)

Screenprint in colours, 1970, signed, dated and numbered from the edition of 250 in pencil, on wove paper, published by The Solomon R. Guggenheim Museum and Fine Creations Inc., New York, with full margins, 980  $\times$  659mm (38%  $\times$  25%in) (unframed)

£5,000 - 7,000

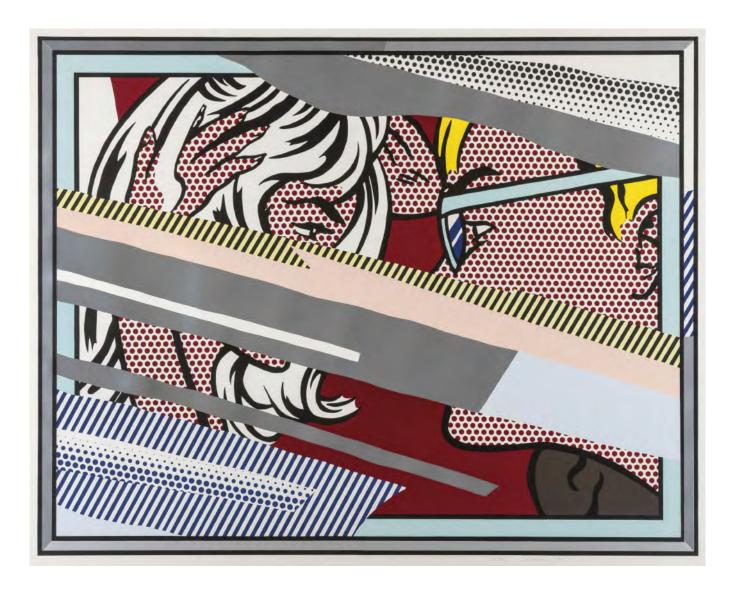


110 \*\*

# Roy Lichtenstein (1923-1997)

MAO (CORLETT 104)
Lithograph printed in colours, 1971, signed, dated and numbered from the edition of 150 in pencil, on Arches paper, published Richard Kasak and Citadel Press, Inc., New York, with full margins, sheet 668 x 505mm (16½ x 19‰in) (unframed)

£15,000 - 25,000



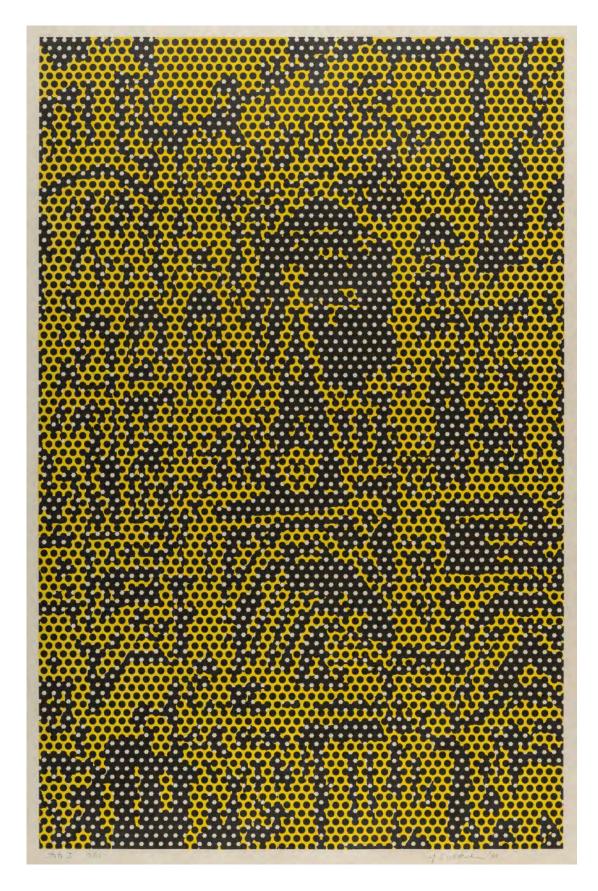
# 111

# Roy Lichtenstein (1923-1997)

REFLECTIONS ON A CONVERSATION (CORLETT 240)

Lithograph with screenprint and woodcut printed in colours, with metalized silver PVC collage and embossing, 1990, signed, dated and numbered from the edition of 68 in pencil, printed and published by Tyler Graphics, Ltd, Mount Kisco, New York, with margins, 1197 x 1543mm (47% x 60¾in) (I)

£40,000 - 60,000



# 112

Roy Lichtenstein (1923-1997)

CATHEDRAL #5 (CORLETT 79)

Lithograph in black and yellow, 1969, signed and dated in pencil, numbered from the edition of 75, on Special Arjomari paper, published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, with full margins, sheet 1063 x 686mm (41% x 27in) (I)

£6,000 - 8,000

Soup Soup Soup Soup

Campbelli Campb

113 \*\*

# (after) Andy Warhol (1928-1987)

THE SOUPER DRESS Screenprint in colours on cellulose and cotton, circa 1968, 952 x 546mm (37½ x 21½in)

£1,000 - 1,500

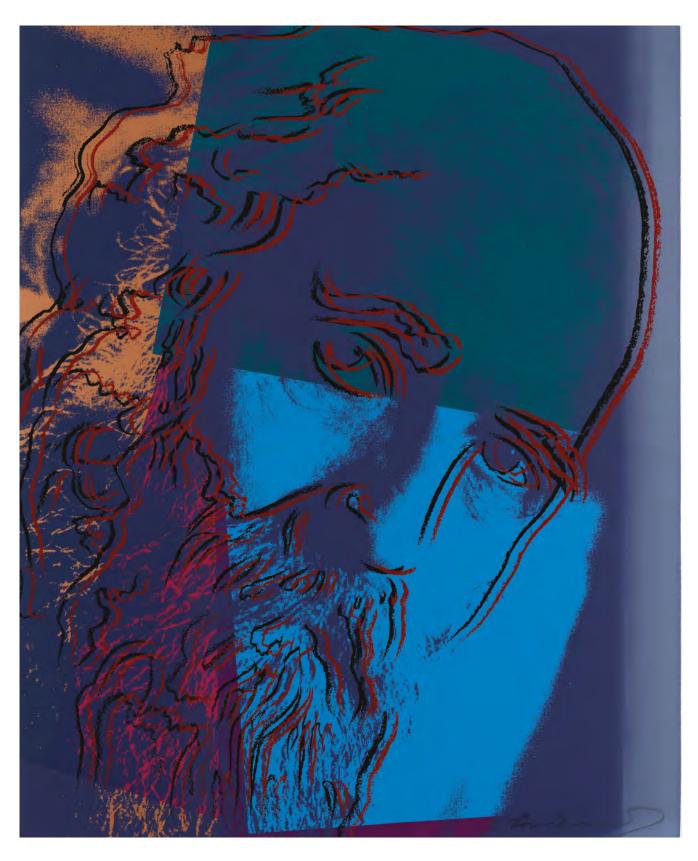


# 114 \*\*

# Andy Warhol (1928-1987)

Ladies and Gentleman (Feldman & Schellmann II.132) Screenprint in colours, 1975, signed and numbered from the edition of 350 in pencil, on Arches paper, published by Luciano Anselmino, Milan, sheet  $1114 \times 730$ mm ( $43\% \times 28\%$ in) (unframed)

£5,000 - 7,000



115 \*\*

# Andy Warhol (1928-1987)

MARTIN BUBER (FELDMAN AND SCHELLMANN II.228)
Screenprint in colours, 1980, signed and numbered from the edition of 200 in pencil, on Lenox Museum Board, co-published by Ronald Feldman Fine Arts, Inc., New York and Jonathan A Editions, Tel Aviv, with the artist's copyright inkstamp verso, the full sheet 1016 x 813mm (40 x 32in)

£8,000 - 12,000



116 \*\*

# Andy Warhol (1928-1987)

LOUIS BRANDEIS (FROM TEN PORTRAITS OF JEWS OF THE TWENTIETH CENTURY) (FELDMAN & SCHELLMANN II.230)
Screenprint in colors, 1980, on Lenox Museum Board, signed and numbered from the edition was 200 in pencil, co-published by Ronald Feldman Fine Arts, Inc., New York, and Jonathan A Editions, Tel Aviv, Isreal, with the artist's copyright inkstamp verso, the full sheet 1013 x 813mm (39% x 32in)

£14,000 - 16,000

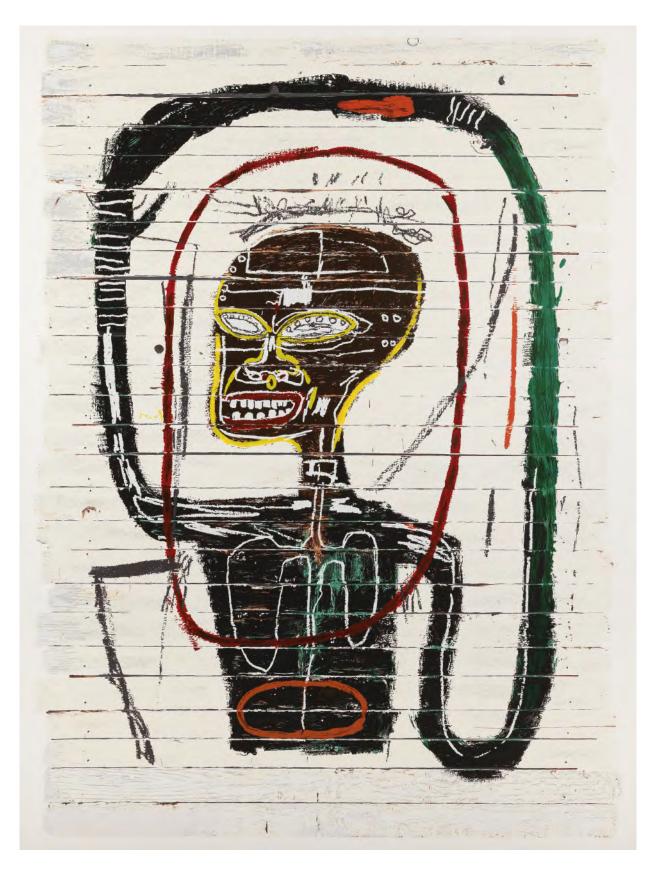


# Andy Warhol (1928-1987)

SHOES (F.&S.II.253)

Screenprint in colours with diamond dust, 1980, signed in pencil, numbered from the edition of 60, printed by Rupert Jasen Smith, published by Andy Warhol, New York, on Arches paper, the full sheet printed to the edges, sheet 1022 x 1511 mm (40¼ x 59½in)

£80,000 - 120,000



# (after) Jean-Michel Basquiat (1960-1988)

FLEXIBLE (1984/2016)
Screenprint in colours, 2016, stamped by the administrators of the Estate of Jean-Michel Basquiat, numbered from the edition of 85, on wove paper, published by Flatiron Editions, New York, the full sheet 1537 x 1155mm (60 ¼ x 45 ½in) (unframed)

£40,000 - 60,000

#### 119

### Jean-Michel Basquiat (1960-1988)

Main Platform

Graphite with silver pencil and yellow crayon on wove paper, 1986, signed in pencil at lower right, sheet  $1030 \times 720$ mm ( $40\% \times 28\%$ in)

Provenance

The Artist

Galerie Thaddeus Ropac, acquired directly from the above Acquired from the above by the present owner.

At the centre of the brain is a structure called the Thalamus, it is often referred to as the "Main Station" or the "Grand Central Station" of the brain. This is because virtually all incoming information from both within and outside of the body goes through it to the cortex, and in turn virtually all areas of the cortex project through it. For Basquiat a resident New Yorker the concept of the brain as a grand train station ties together multiple influences on him: his mother had given him a copy of Grey's Anatomy and this along with a fascination with the anatomical drawings of Leonardo da Vinci was often a source of inspiration for his work. In Main Platform Basquiat acknowledges the concept of the brain as a station, and maps out his "platforms" he splits the brain laterally positioning the two halves almost as if they were two separate islands, a map which in many respects mirrors that of his home the New York Subway map's division of Manhattan Island and Long Island.

£100,000 - 150,000



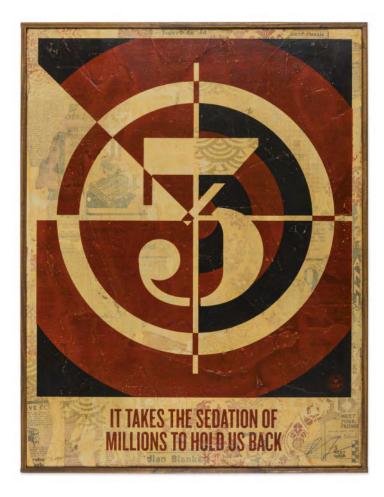


# Kaws (1974)

Paper Smile

Screenprint in colours, 2012, signed and numbered from the edition of 100 in pencil, on wove paper, the full sheet printed to the edges, sheet 508 x 635mm (20 x 25in) (unframed)

£3,500 - 4,500



#### 121

# Shepard Fairey (b.1970)

SEDATION OF MILLIONS

Hand painted multiple, 2012, signed, dated, inscribed 'HPM' and numbered from edition of 6 in pencil, on wood,  $624 \times 474$ mm ( $24\frac{1}{2} \times 18\frac{1}{5}$ sin) (overall)

£2,000 - 3,000



122 δ Jonathan Yeo (b.1970) Erin (From Some People)

Archival inkjet printed in colours, 2012, signed and numbered from the edition of 60 verso, on Somerset Sating paper, printed by Coriander Studio, London, published by Charles Booth-Clibborn under his imprint the Paragon Press, London, the full sheet, 634 x 365mm (25 x 14¾in) (unframed)

£1,500 - 2,000



### 123 δ Jonathan Yeo (b.1970) NICOLE (FROM SOME PEOPLE)

Archival inkjet printed in colours, 2012, signed and numbered from the edition of 60 verso, on Somerset Satin paper, printed by Coriander Studio, London, published by Charles Booth-Clibborn under his imprint the Paragon Press, London, the full sheet,  $520 \times 355 \text{mm}$  ( $20\% \times 14 \text{in}$ ) (unframed)

£1,500 - 2,000



124

# δ Jonathan Yeo (b.1970)

SCARLETT (FROM SOME PEOPLE)

Digital C-print, 2012, signed and numbered from the edition of 60 verso, on Fuji Crystal Archive paper, printed by Artful Dodgers Imaging, London, published by Charles Booth-Clibborn under his imprint the Paragon Press, London, the full sheet printed to the edges, 178 x 328mm (7 x 12%in)

# £500 - 700



# 125

# δ Jonathan Yeo (b.1970)

SIENNA (FROM SOME PEOPLE)

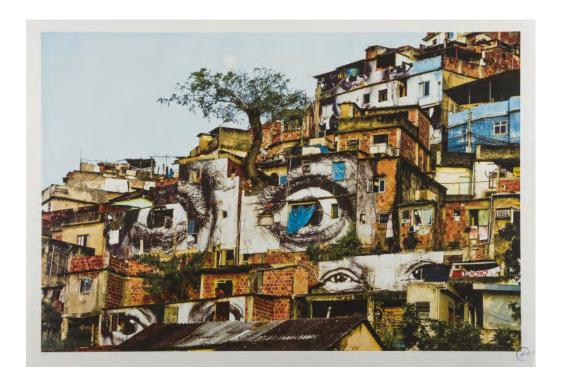
Digital C-print in colours, 2012, signed and numbered from the edition of 60 verso, on Fuji Crystal Archive paper, printed by Artful Dodgers Imaging, London, published by Charles Booth-Clibborn under his imprint the Paragon Press, London, the full sheet, 219 x 327mm (8% x 12%in)

£500 - 700

# 126 JR (b.1983)

Women are Heroes: Favela Morro da Providencia Lithograph printed in colours, 2009, signed and numbered from the edition of 180 in pencil, on wove paper, sheet 710 x 1034mm (28 x 40¾in) (unframed)

£2,000 - 3,000





# 127 δ Alison Jackson (b.1970)

ROYAL FELFIE

C-print in colours, 2015, signed and numbered from the edition of 5 verso, printed and published by the artist, in the artist's designated frame, with full margins,  $800 \times 1100$ mm ( $31\% \times 43\%$ in)

£4,000 - 6,000



# 128 δ (after) Banksy (b.1974) Tesco Value Petrol Bomb

Offset lithograph printed in colours, 2011, on thin wove paper, from the edition of 2000, the full sheet, 470 x 375mm ( $18\frac{1}{2}$  x  $14\frac{3}{4}$ in) (I)

£700 - 900

# $\delta$ (after) Banksy (b.1974)

Monkey Parliament
Offset lithograph printed in colours, 2009, on thin wove, 840 x 530mm (33% x 21in) (unframed)

£700 - 900



129



# 130

# δ Banksy (b.1974) Toxic Mary

Screenprint in colours, 2003, numbered from the edition of 600 in pencil, on wove paper, printed and published by Pictures on Walls, London, with their blindstamp at lower left, with full margins, sheet  $700 \times 500$ mm ( $27\% \times 19\%$ in) (unframed)

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

£4,000 - 6,000



131 δ Banksy (b.1974)

Monkey Queen Screenprint in colours, 2004, numbered from the edition of 750 in pencil, on wove paper, printed and published by Pictures on Walls, London, the full sheet, 493 x 342mm (193/8 x 13½in)

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

£3,000 - 5,000



# 132

# **δ Banksy Chocolate (B.1974)** Donuts (Chocolate)

Screenprint in colours, 2009, signed and numbered from the edition of 299, on Arches 88 wove paper, printed and published by Pictures on Walls, London, with their blindstamp at lower left, the full sheet, 560 x 755mm (22 x 29¾in)

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

£6,000 - 8,000



# 133 δ Banksy (b.1974)

Flying Copper

Screenprint in colours, 2003, numbered from the edition of 600 in pencil, printed and published by Pictures on Walls, London, with full margins, sheet  $997 \times 700$ mm ( $39\% \times 27\%$ ) (unframed)

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

£6,000 - 8,000



134 δ Banksy (b.1974)

Rude Copper

Screenprint in black, 2002, stamped Banksy in red ink as issued, numbered from the edition of 250 in pencil, on wove paper, printed and published by Pictures on Walls, London, sheet 560 x 410mm (22 x 16%in) (unframed)

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

£4,000 - 6,000



### 135

# $\delta$ Banksy (b.1974)

STOP AND SEARCH

Screenprint in colours, 2011, signed in blue crayon, numbered from the edition of 500 in pencil, on Arches 88 wove paper, printed and published by Pictures on Walls, London, with their blindstamp at lower left, 750 x 550mm (29½ x 21¾in) (I)

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

£10,000 - 15,000



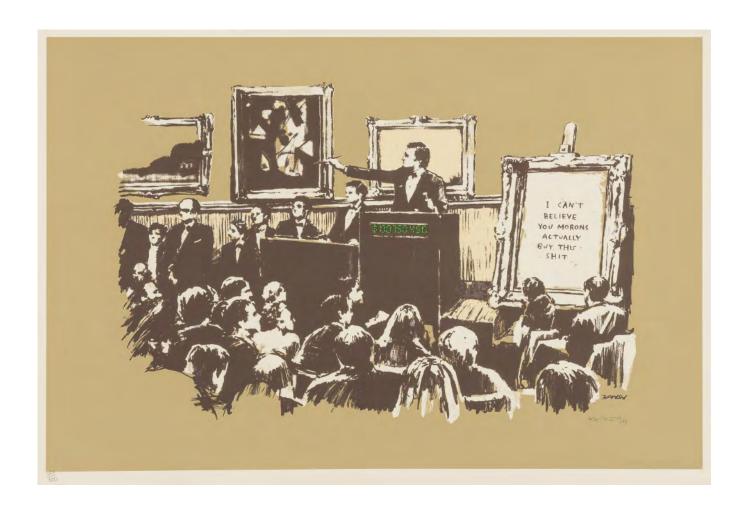
# $\delta$ Banksy (b.1974)

Morons

Screenprint in colours, 2007, numbered from the edition of 500 in pencil, printed and published by Pictures on Walls, London, with their blindstamp at lower left, with full margins, sheet  $560 \times 755 \text{mm}$  (22 x 28%in) (unframed)

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

£3,000 - 5,000



# $\delta$ Banksy (b.1974)

Morons

Screenprint in colours, 2007, signed and numbered from the edition of 300 in pencil, on wove paper, printed and published by Pictures on Walls, London, with their blindstamp at lower left, with full margins, sheet  $560 \times 755$ mm ( $22 \times 28\%$ in) (unframed)

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

£5,000 - 7,000



#### δ Pax Britannica

The complete portfolio, 2004, comprising 22 prints of various media, on various papers, each signed, from the edition of 100, published by Aquarium Gallery, London, in the original black portfolio box, overall 235 x 325mm (9¼ x 12¾in) (folio)

Artists include Banksy, Steve Bell, James Boswell, Alexander de Cadenet, Sir Anthony Caro, James Cauty, Billy Childish, David Gentleman, Richard Hamilton, Clifford Harper, Brian Jones, John Keane, Peter Kennard, Alan Kitching, Jenny Matthews, Paul Mattson, Antonio Pacitti, Jamie Reid, Martin Rowson, Ralph Steadman, STOT21stC and Gee Vaucher.

£7,000 - 9,000



# δ Banksy (b.1974)

WESTON SUPER MARE

Screenprint in colours, 2004, signed and dated in black ink, from the edition of 150, numbered from the total edition of 750 in pencil, on wove paper, printed and published by Pictures on Walls, London, with full margins,  $998 \times 350 \text{mm}$  ( $39\% \times 13\%$ in) (Unframed)

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

£7,000 - 9,000



140 δ Banksy (b.1974) Love Rat

Screenprint in colours, 2004, numbered from the edition of 600 in pencil, on wove paper, printed and published by Pictures on Walls, London, with their blindstamp at lower left, the full sheet, 493 x 344mm (19% x 13½in)

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

£6,000 - 8,000



# Where collectors meet.

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- d. any artist's resale right royalty payable on the sale of the Lot; and

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- 7.3 If you do not collect the Lot within this time period, you will be responsible for removal, storage and insurance charges in relation to that Lot which will be no less than £1.50 per Lot per day.
- 7.4 Risk of loss or damage to the Lot will pass to you at the fall of the Hammer or when you have otherwise purchased the Lot.
- 7.5 If you do not collect the Lot that you have paid for within forty-five days after the auction, we may sell the Lot. We will pay the proceeds of any such sale to you, but will deduct any storage charges or other sums that we have incurred in the storage and sale of the Lot. We reserve the right to charge you a selling commission at our standard rates on any such resale of the Lot.

#### 8. Remedies for non-payment or failure to collect purchases

- 8.1 Please do not bid on a Lot if you do not intend to buy it. If your bid is successful, these Terms of Sale will apply to you. This means that you will have to carry out your obligations set out in these Terms of Sale. If you do not comply with these Terms of Sale, we may (acting on behalf of the Seller and ourselves) pursue one or more of the following measures:
  - 8.1.1 take action against you for damages for breach of contract;
  - 8.1.2 reverse the sale of the Lot to you and/or any other Lots sold by us to you;
  - 8.1.3 resell the Lot by auction or private treaty (in which case you will have to pay any difference between the Total Amount Due for the Lot and the price we sell it for as well as the charges outlined in Clause 9.5). Please note that if we sell the Lot for a higher amount than your winning bid, the extra money will belong to the Seller;
  - 8.1.4 remove, store and insure the Lot at your expense;
  - 8.1.5 if you do not pay us within 10 business days of your successful bid, we may charge interest at a rate not exceeding 1.5% per month on the Total Amount Due;
  - 8.1.6 keep that Lot or any other Lot sold to you until you pay the Total Amount Due;
  - 8.1.7 reject or ignore bids from you or your agent at future auctions or impose conditions before we accept bids from you; and/or
  - 8.1.8 if we sell any Lots for you, use the money made on these Lots to repay any amount you owe us.
- 8.2 We will act reasonably when exercising our rights under Clause 10.1. We will contact you before exercising these rights and try to work with you to correct any non- compliance by you with these Terms of Sale.

# 9. Health and safety

Although we take reasonable precautions regarding health and safety, you are on our premises at your own risk. Please note the lay-out of the premises and security arrangements. Neither we nor our employees or agents are responsible for the safety of you or your property when you visit our premises, unless you suffer any injury to your person or damage to your property as a result of our, our employees' or our agents' negligence.

### 10. Warranties

- 10.1 The Seller warrants to us and to you that:
  - 10.1.1 the Seller is the true owner of the Lot for sale or is authorised by the true owner to offer and sell the lot at auction;
  - 10.1.2 the Seller is able to transfer good and marketable title to the Lot, subject to any restrictions set out in the Lot description, to you free from any third party rights or claims; and
  - 10.1.3 as far as the Seller is aware, the main characteristics of the Lot set out in the auction catalogue (as amended by any notice displayed in the saleroom or announced by the Auctioneer at the auction) are correct. For the avoidance of doubt, you are solely responsible for satisfying yourself as to the condition of the Lot in all respects.
- 10.2 If, after you have placed a successful bid and paid for a Lot, any of the warranties above are found not to be true, please notify us in writing. Neither we nor the Seller will be liable, under any circumstances, to pay you any sums over and above the Total Amount Due and we will not be responsible for any inaccuracies in the information provided by the Seller except as set out below.
- 10.3 Please note that many of the Lots that you may bid on at our auction are second- hand.

- 10.4 If in an Exclusively Online Auction a Lot is not second-hand and you purchase the Lot as a Consumer from a Seller that is a Trader, a number of additional terms may be implied by law in addition to the Seller's warranties set out at Clause 11.1 (in particular under the Consumer Rights Act 2015). These Terms of Sale do not seek to exclude your rights under law as they relate to the sale of these Lots.
- 10.5 Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by statue, common law or otherwise are excluded.

#### 11. Descriptions and condition

- 11.1 Our descriptions of the Lot will be based on: (a) information provided to us by the Seller of the Lot (for which we are not liable); and (b) our opinion (although we do not warrant that we have carried out a detailed inspection of each Lot).
- 11.2 We will give you a number of opportunities to view and inspect the Lots before the auction. You (and any consultants acting on your behalf) must satisfy yourself about the accuracy of any description of a Lot. We shall not be responsible for any failure by you or your consultants to properly inspect a Lot.
- 11.3 Representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion will be honestly and reasonably held, subject always to the limitations in 11.1, and accept liability for opinions given negligently or fraudulently.
- 11.4 Please note that Lots (in particular second-hand Lots) are unlikely to be in perfect condition.
  - 11.4.1 Lots are sold "as is" (i.e. as you see them at the time of the auction). Neither we nor the Seller accept any liability for the condition of second-hand Lots or for any condition issues affecting a Lot if such issues are included in the description of a Lot in the auction catalogue (or in any saleroom notice) and/or which the inspection of a Lot by the Buyer ought to have revealed.
  - 13.4.2 In the case of Exclusively Online Auctions the provisions of Clauses 17 and 18 may apply

## 12. Deliberate Forgeries

- 12.1 You may return any Lot which is found to be a Deliberate Forgery to us within twelve months of the auction provided that you return the Lot to us in the same condition as when it was released to you, accompanied by a written statement identifying the Lot from the relevant catalogue description and a written statement of defects prepared by an accredited expert.
- 12.2 If we are reasonably satisfied that the Lot is a Deliberate Forgery, we will refund the money paid by you for the Lot (including any Premium and applicable VAT) provided that if:
  - 12.2.1 the catalogue description reflected the accepted view of experts as at the date of the auction; or
  - 12.2.2 you personally are not able to transfer good and marketable title in the Lot to us, you will have no right to a refund under this Clause 12.2.
- 12.3 If you have sold the Lot to another person, we will only be liable to refund the Total Amount Due for the Lot. We will not be responsible for repaying any additional money you may have made from selling the Lot or any other costs you have incurred in relation to the Lot save for those Lots purchased in exclusively online auctions from a Trader.
- 12.4 Your right to return a Lot that is a Deliberate Forgery does not affect your legal rights and is in addition to any other right or remedy provided by law or by these Terms of Sale.

#### 13. Our liability to you

- 13.1 We will not be liable for any loss of opportunity or disappointment suffered as a result of participating in our auction.
- 13.2 In addition to the above, neither we nor the Seller shall be responsible to you and you shall not be responsible to the Seller or us for any other loss or damage that any of us suffer that is not a foreseeable result of any of us not complying with the Conditions of Business. Loss or damage is foreseeable if it is obvious that it will happen or if at the time of the sale of the Lot, all of we, you and the Seller knew it might happen.
- 13.3 Subject to Clause 13.4, if we are found to be liable to you for any reason (including, amongst others, if we are found to be negligent, in breach of contract or to have made a misrepresentation), our liability will be limited to the Total Amount Due as paid by you to us for any Lot.
- 13.4 Notwithstanding the above, nothing in these Terms of Sale shall limit our liability (or that of our employees or agents) for:

- 13.4.1 death or personal injury resulting from negligence (as defined in the Unfair Contract Terms Act 1977);
- 13.4.2 fraudulent misrepresentation; or
- 13.4.3 any liability which cannot be excluded by law.

#### 14. Notices

- 14.1 All notices between you and us regarding these Terms of Sale must be in writing and signed by or on behalf of the party giving it.
- 14.2 Any notice referred in these Terms of Sale may be given:
  - 14.2.1 by delivering it by hand;
  - 14.2.2 by first class pre-paid post or Recorded Delivery; or
  - 14.2.3 by email, provided that a copy is also sent by pre-paid post or Recorded Delivery.
- 14.3 Notices must be sent as follows:
  - 14.3.1 by hand or registered post:
    - b. to us, at our address set out in these Terms of Sale or at our registered office address appearing on our Website; and
    - a. to you, at the last postal address that you have given to us as your contact address in writing; or
  - 14.3.2 by email:
    - a. to us, at the following email addresses: info@forumauctions.co.uk and office@forumauctions.co.uk
    - b. to you, by sending the notice to any email address that you have given to us as your contact email address.
- 14.4 Notices will be deemed to have been received:
  - 14.4.1 if delivered by hand, on the day of delivery;
  - 14.4.2 if sent by first class pre-paid post or Recorded Delivery, two business days after posting, exclusive of the day of posting; or
  - 14.4.3 if sent by email, at the time of transmission unless sent after 17.00 in the place of receipt in which case they will be deemed to have been received on the next business day in the place of receipt (provided that a copy has also been sent by pre-paid post or Recorded Delivery).
- 14.5 Any notice or communication given under these Terms of Sale will not be validly given if sent by fax, email (unless also delivered Recorded Delivery), any form of messaging via social media or text message.

#### 15. Data Protection

We will hold and process any personal data in relation to you in accordance with the principles underlying the Data Protection Act. Our registration number with the Information Commissioner is ZA178875.

### 16. Conditional Right to cancel following an Exclusively Online Auction only

- 16.1 If you are contracting as a Consumer and the Seller of a Lot is a Trader, you will have a statutory right to cancel your purchase of that Lot if you change your mind for any reason. The provisions below set out your legal right to cancel. Further advice about your legal right to cancel your purchase is available from your local Citizens Advice Bureau or Trading Standards office.
- 16.2 You may cancel your purchase at any time from the date of the Order Confirmation up to the end of the fourteenth day after the day of collection of the Lot by you or the person specified by you for collection (e.g. if you receive an Order Confirmation on 1 January and you collect a Lot on 10 January, you may cancel at any time between 1 January and the end of the day on 24 January).
- 16.3 To cancel your purchase, you must inform us of your intention to cancel it. The easiest way to do so is to complete the model cancellation form attached to your Order Confirmation. If you use this method, we will email you to confirm that we have received your cancellation. Alternatively, you can email us at office@forumauctions.co.uk. If you send us your cancellation notice by email or by post, then your cancellation is effective from the date you send us the email or post the letter to us.
- 16.4 If you exercise your right to cancel your purchase, you will receive a refund of the Total Amount Due paid for the Lot in accordance with Clause 17. When exercising the cancellation right, you must return the Lots to us immediately at your own cost (as set out below).
- 16.5 Following purchasing of Lots, you are entitled to a reasonable opportunity to inspect the Lots (which will include removing them from their packaging and inspecting them). At all times, you must take reasonable care of the Lots and must not let them out of your possession. If you are in breach of your obligations to take reasonable care of the Lots in this Clause 18.5, we will have a claim against you and may deduct from the refund costs incurred by us as a result of the breach.

- 16.6 Details of this statutory right, and an explanation of how to exercise it, are also provided in the Order Confirmation. This provision does not affect your statutory rights.
- 16.7 The cancellation right described in this Clause is in addition to any other right that you might have to reject a Lot, for instance because it is a Deliberate Forgery as set out in Clause 12.

#### Exercising the right to cancel following an Exclusively Online Auction only

- 17.1 Where you have validly returned a Lot to us under your right of cancellation described in Clause 16, we will refund the full amount paid by you for the Lot.
- 17.2 Please note that we are permitted by law to reduce your refund to reflect any reduction in the value of the Lot, if this has been caused by your handling of the Lot in a way contrary to the conditions specified in these terms or which would not be permitted during a pre-sale exhibition held prior to an auction. If we refund you the price paid before we are able to inspect the Lot and later discover you have handled the Lot in an unacceptable way, you must pay us an appropriate amount.
- 17.3 You will be responsible for returning the Lot to us at your own cost.
- 17.4 We will process any refund due to you within the deadlines below:
  - 17.4.1 if you have collected the Lot but have not returned it to us: fourteen days after the day on which we receive the Lot back from you or, if earlier, the day on which you provide us with evidence that you have sent the Lot back to us; or
  - 17.4.2 if you have not collected the Lot or you have already returned the Lot to us: fourteen days after you inform us of your decision to cancel the Contract.
- 17.5 We will refund you using the same means of payment that you used for the transaction.
- 17.6 Legal ownership of a Lot will immediately revert to the Seller if we refund any such payment to you.
- 17.7 For further information on how to return Lots to us, please get in touch with us using the contact details provided on our Website.

#### 18. General

- 18.1 We may at our sole discretion, though acting reasonably, refuse admission to our premises or attendance at our auctions by any person.
- 18.2 We act as an agent for our Sellers. The rights we have to claim against you for breach of these Terms of Sale may be used by either us, our employees or agents, or the Seller, its employees or agents, as appropriate. Other than as set out in this Clause, these Terms of Sale are between you and us and no other person will have any rights to enforce any of these Terms of Sale.
- 18.3 We may use special terms in the catalogue descriptions of particular Lots. You must read these terms carefully along with any glossary provided in our auction catalogues.
- 18.4 Each of the clauses of these Terms of Sale operates separately. If any court or relevant authority decides that any of them are unlawful, the remaining clauses will remain in full force and effect.
- 18.5 We may change these Terms of Sale from time to time, without notice to you. Please read these Terms of Sale for every sale in which you intend to bid carefully, as they may be different from the last time you read them.
- 18.6 Except as otherwise stated in these Terms of Sale, each of our rights and remedies are: (a) are in addition to and not exclusive of any other rights or remedies under these Terms of Sale or general law; and (b) may be waived only in writing and specifically. Delay in exercising or non-exercise of any right under these Terms of Sale is not a waiver of that or any other right. Partial exercise of any right under these Terms of Sale will not preclude any further or other exercise of that right or any other right under these Terms of Sale. Waiver of a breach of any term of these Terms of Sale will not operate as a waiver of breach of any other term or any subsequent breach of that term.
- 18.7 These Terms of Sale and any dispute or claim arising out of or in connection with them (including any non-contractual claims or disputes) shall be governed by and construed in accordance with the laws of England and Wales and the parties irrevocably submit to the exclusive jurisdiction of the English courts.

Forum Auctions Ltd November 2016



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#### www.forumauctions.co.uk



# ABSENTEE/PHONE BID FORM

AUCTION NO. 7

DATE:

Please note you can submit bids securely through ou	ar website at i	orumauctions.co.uk		
Mr/Mrs/Ms (please circle) PRIVATE BUYER DEALER				
Forename		Surname		
Company		VAT No		
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Post Code/Zip	Country _	Country		
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Fax	Email	Email		
<b>Notice to new bidders:</b> Please attach a copy of identificati a utility bill or bank statement issued within the last six mon				
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For companies: please attach a copy of legal represe	entative			
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To allow time for the processing of bids, they should be received confirmation by email within one working day Auctions to bid on the above listed lot(s) on my behalf. I bidding contract to purchase the individual lots if my bit purchase price, including the Buyer's Premium and all a Sale listed in printed catalogues and Forum Auctions' we	please contact understand the ds are success pplicable taxes	t info@forumauctions.co.uk. at by submitting these bids I h ful. I understand that I will be	I authorise Forum have entered into a obliged to pay the	
SIGNATURE	DATE			

**Shipping and export:** In the event that an item requires an export license we would be pleased to assist you with the application. We can help you arrange packing and shipping of your purchased lots or you can use your own carrier. For more information, please contact shipping@forumauctions.co.uk.

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