

Bonhams



Distinguished Designs and Post-War Silver

including The Gerald and Janet Benney Collection of Silver

Wednesday 20 November 2013 at 11am
Knightsbridge, London



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Bonhams

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CITES FEES INCREASE

Re-export permit applications for
all lots marked with the symbol
'Y' being shipped outside of the
EU are now charged at £47 per
application.

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SILVER INCLUDING DESIGN AND ACCESSORIES

1

DUNHILL: An extremely rare 'Aviary' lighter

Gilt mounts, engraved and painted Perspex body, each side depicting a Grebe, in black, white and hints of red, one side with a small fish in its beak, on a pale blue watery ground, the opposite side among two flowering lily pads, the end panels with water plants, underside with unmarked screw cap, base stamped MADE IN ENGLAND, *height 7.8cm, length 10cm.*

£3,000 - 4,000

€3,600 - 4,700







2

DUNHILL: A Monopoly Set

London 1975

With 9 carat gold and silver gaming pieces, the embossed coloured leather board with gilt lettering and fitted within a Honduras rosewood (Dalbergia stevensonii) frame and case, containing: thirty two silver houses, twelve 9 carat gold hotels, six playing pieces, comprising: a silver thimble, boot and iron, a 9 carat gold purse, motor car and sailing boat, a gilt embossed leather die shaker and rule book, together with the remaining gaming equipment, height of case 12.3cm, length of board including frame 51.3cm, weight of silver pieces 7oz, weight of gold pieces 160.9gms.

£3,000 - 5,000

£3,600 - 5,900



3

3

A cased Victorian silver novelty chess-themed condiment set
by Cornelius Desormeaux Saunders & James Francis Hollings Shepherd,
Birmingham 1887, the mustard, London 1886

A pepper, salt and mustard with spoon formed as a Knight, Bishop and Rook respectively, height of Bishop salt 9cm, weight total 4oz. (4)

£500 - 700

€590 - 830



4

4

A 9 carat gold 'Yard-O-Led' pen and pencil

by E Baker & Son, Birmingham 1972

Engine turned, each with rectangular cartouche bearing initials; together with a quantity of writing and smoking accessories, comprising: a 15 carat gold-mounted pencil, Chester 1919, a propelling pencil, Birmingham 1951, two additional silver pencils, a 9 carat gold pen knife, Birmingham 1957, with detachable pencil, a silver pen knife, Sheffield 1965, a matchbook, London 1921, a cheroot case, Birmingham 1977, initialled, a 9 carat gold cigar cutter, London 1974, a 9 carat gold cigar piercer, Birmingham 1963, and another silver example, Birmingham 1956 and a German silver-mounted cigarette holder, incuse stamped STERLING GERMANY. (14)

£1,200 - 1,800

€1,400 - 2,100



5

5^Ω

A 9 carat gold snuff box

maker's mark PLS, London 1972

Rectangular form the hinged cover depicting a horse race, cast in high relief, length 4.5cm, together with a yellow metal compact, incuse stamp 14K, rectangular form with fine engine-turned lines and dots, applied simulated ribbon and bow, centred with a semi-circular ruby set surmount, interior fitted with two mirrors, 6.4cm x 5.8cm. (2)

£800 - 1,200

€950 - 1,400

6

A Waterman's 18KR rolled gold fountain pen

Italian,

Engine-turned cheque design, the cap applied and enamelled roundel depicting the order of the crown of Italy, boxed, together with a silver engine-turned fountain pen, London. (2)

£500 - 700

€590 - 830



7



10



8



9

7

A French silver black lacquered cigarette case

distorted maker's mark, with mixed gold and silver articles mark, circa 1928

Rectangular form, the front with silver-gilt geometric banded panels above a riverscape, with a mountain, building and bridge lacquered in red, side with enamelled thumb piece, gilt interior, with engraved inscription, 'Paris 1928', height 8.3cm.

£500 - 700

€590 - 830

8

OLIVER BAKER FOR LIBERTY: A silver buckle

by Liberty & Co, Birmingham 1901, also impressed CYMRIC

Central rectangular section centred with a turquoise cabochon the side sections of spot-hammered stylised scrollwork, length 11cm.

£500 - 700

€590 - 830

Another example of the present lot is in the Victoria & Albert Museum collection, London.

9

An early / mid 19th century French gold and citrine set belt buckle by Antoine-Jean Lévêque, Paris, with third standard mark for gold 1819-1838

The two-tone gold rectangular ring decorated with shells and flowers and applied with six citrine stones, height 5cm, length 2.7cm.

£500 - 600

€590 - 710

10^Ω Y

A 20th century German silver and enamelled cigarette case

possibly by Louis Kuppenheim, Pforzheim circa 1920, 800 standard

Rectangular form, all-over engine-turned decoration under a white enamelled ground, the front cover with two diagonal bands of alternating green and purple enamelled four-leaf clovers, with push button and gilt interior, length 8.2cm; together with a 20th century Continental silver and enamelled compact, circa 1924, compressed cylindrical form with blue enamelled ground and silver rims, opening to reveal two small hinged compartments and a larger compartment opposite mounted with a mirror to one side and an ivory aide memoir plaque to the other, length 8.3cm. (2)

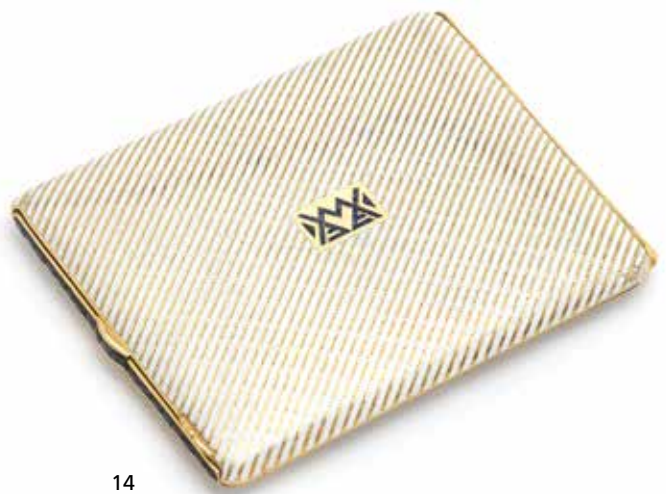
£500 - 600

€590 - 710

11



14



11

A French woven gold lighter

also engraved VAN CLEEF & ARPELS, dunhill, numbered 83717, circa 1959

Upright ovoid form with woven sides, with long roller, polished ends, base with sliding cover, *length 6.5cm.*

£1,500 - 2,000

€1,800 - 2,400

12^Ω

An 18 carat vari-coloured gold box

incuse maker's mark RCK, London 1962

Rectangular woven form with a sapphire cabochon thumbpiece, *9cm x 7.7cm x 1.8cm, weight 152.9gms.*

£2,500 - 3,500

€3,000 - 4,100

12



13

A cased 20th century French silver and gold cigarette case

by Fontana, Paris, with post-1905 boar and eagle head standard mark

Rectangular form, the exterior with alternating silver and two-tone gold horizontal strips, concealed push-button, opening to reveal a gilt interior and engraved inscription to underside of cover "6th Milestone", the leather case initialled "E.R.", *length 8.2cm, weight total 122.5gms. (2)*

£500 - 700

€590 - 830

14^Y

An 18 carat French gold and enamel Erotic cigarette case

maker's mark "CAH" in a lozenge punch, Paris, incuse stamped 750 and numbered 56238

Rectangular form with curved corners, the exterior enamelled with alternate diagonal white enamel stripes, the centre pierced with a symmetric cypher inset with cabochon sapphires, the thumbpiece and side panel inset with nineteen cabochon sapphires, the interior with false hinged base and swivel panel; inset with an erotic miniature on ivory depicting an amorous Mars and a nude Venus, signed 'Dier, 1918', sprung cigarette strap pierced with laurel and berries, *length 11cm, weight total 260gms.*

£5,000 - 7,000

€5,900 - 8,300

13





15

15

An Art Deco 9 carat gold and enamelled compact

by Ramsden & Roed, London 1939, also engraved 'Boucheron London'
Reeded rectangular form with curved sides, the ends enamelled in mottled green to simulate jade, hidden catch release, the cover opening to reveal a split section of two compartments, *length 8cm, weight total 118gms.*

£1,400 - 1,800

€1,700 - 2,100



16

16

An Italian cased 18 carat gold cigarette case

by Rulli Oscar for Bulgari, Florence, 1934 - 1944 period marks, incuse stamped 750 numbered 73

All-over plain rectangular form with push button and hinge cover, the inside cover engraved Giuseppe Saragat, contained in a fitted box, gilt tooled "BVLGARI ROMA", *length 8.7cm, weight 173.7gms.*

£4,000 - 6,000

€4,700 - 7,100



Giuseppe Saragat (1898-1988) became a member of the United Socialist Party in 1922, joining the Italian Socialist Party in 1930 after spending time in both France and Vienna. In 1947, he split with the Italian Socialist Party out of concern over its close alliance with the communists, to found the Socialist Party of Italian Workers.

As Minister without portfolio for the Italian Socialist Party of Proletarian Unity in 1944, Saragat became ambassador in Paris from 1945-6. He was later appointed as President of the Constituent Assembly of Italy and subsequently nominated as Foreign minister from 1963 to 1964. He became President of the Italian Republic in 1964.

The present lot by repute gifted by the former Italian president.



17

17

A Greek yellow metal mounted agate dish

incuse stamped VOURAKIS, 750

Oval agate dish, with leaf motifs issuing from the applied yellow metal rim with bead band between ropetwists, the foot with similarly formed bands, boxed, *length 12cm.*

£800 - 1,200

€950 - 1,400

18

An gilt mounted agate and amethyst pen

unmarked

Faceted stem, engraved scroll gilt mounts and terminal set with an amethyst, *length 16.8cm.*

£500 - 600

€590 - 710



18



19

22



19

A silver cigarette case

maker's mark for A Wilcox, Birmingham 1935, incuse mark ASPREY LONDON

Rectangular form, with engraved map of the United Kingdom on one side and Ireland on the opposite side, each with engraved town names, the interior engraved with the towns and distances from London, engine-turned sides and thumbpiece, *length 14.2cm x 8.3cm, weight 7.5oz.*

£300 - 400

€360 - 470

20

BOUCHERON: An unusual tri-colour 9 carat gold cigarette case and cigarette lighter

marks for Boucheron Manufacturing Company, the cigarette case also stamped 'BOUCHERON' to the rim, London 1951-52

The cigarette box; rectangular form, the cover engraved in three-colour gold with a scene of the Swiss Bernese Alps, the body profusely engraved with memories including: "Butterfly at 9000ft", "Look out Max", "Monopole 1943", "Belmark Bindings" and "The Sound of the Bell", *length 8cm*; the lighter, plain rectangular form, the body profusely engraved with memories including: "Aston Martin DB2", "Soissons 9 Kilos" and "Hurray Hurray Its Whitsun Today", *height 5.3cm, weight of cigarette case 122.2gms. (2)*

£2,000 - 3,000

€2,400 - 3,600

Cigarette case and lighter was given by William Maxwell "Max" Aitken, Lord Beaverbrook, on a skiing trip, thence by descent.

21

An Indian silver and enamelled cigarette case

incuse marked DILL ALLAHABAD, with cancelled marks and stamped with London Assay Office incuse mark and case number LAO 8963

Convex rectangular form, the enamelled cover depicting a jungle scene with two huntsmen riding an elephant shooting at a tiger, push button release, gilt interior, *length 8.5cm.*

£500 - 600

€590 - 710

The cancelled transposed marks were import marks for Birmingham 1906 and with importers mark for Steinhart & Co.

22^Y

A 20th century silver and guilloche enamelled five piece vanity set

by J. W. Benson, Birmingham 1948 - 49, one comb by Adie Bros Ltd

With blue enamel over engine-turning and silver rims, comprising: a hinged compact, two tortoiseshell combs, one with fitted protector case and two lipsticks, each applied with a silver crown for the Royal Navy, *height of lipstick 5cm, length of longest comb 18cm, diameter of compact 7.5cm. (5)*

£500 - 600

€590 - 710



21

24



23



24



23

A Rolls Royce Ruddspeed chrome plated radiator decanter
Marked on back, RUDDSPEED LTD. (ENGLAND) REG. DESIGN No 910435
Bearing enamel 'R-R' badge and complete with cap, height 19.5cm.
£600 - 800
€710 - 950

24^Y

A brown crocodile leather case, with tortoiseshell-mounted part
dressing table set

the mounts by Harry Synyer & Charles Joseph Beddoes, Birmingham
1919

Comprising: two hairbrushes, two clothes brushes, two combs, a hand
mirror, a shoe horn, a button hook, a manicure set, a pin holder, a
leather wallet, address book, card holder, blotting book, tray, six various
glass containers and a quantity of additional later added items, with an
initialled canvas foul weather cover, length 56cm. (31)

£600 - 800

€710 - 950



25



LOUIS VUITTON

25^W

LOUIS VUITTON: An impressive early 20th century travelling 'Malle Armoire' trunk
circa 1920

In L.V 'Monogramme' canvas with applied studded wooden bands, brass hardware and leather carrying handle, the brass locks stamped 'L.V', the central lock stamped '70 Champs Elysee Paris, Louis Vuitton, London', with the lock-plate stamped '080754', the tanned leather interior with two folding horizontal steel hanging rails with detachable steel locking bars, a total of fourteen various wooden clothes hangers, five of which are housed behind a leather strap to the interior base, each side of the case features a beechwood and crinkled linen retaining screen with two steel mounted spring loaded wooden retaining bars, all stamped 'Made in France by Louis Vuitton, Paris-London', each side of the base fitted with a removable tanned rexine travel case with leather straps and handles, one, applied with a leather plaque stamped "Louis Vuitton, Paris, 70, Champs Elysees. Nice, 12, Av De Verdun. Cannes, 10 Rue Des Belges. Vichy, 1 Rue Du Parc. London, 149, New Bond St. Modele Depose", length 111cm, width 55cm, depth 55.5cm.

£5,000 - 7,000

€5,900 - 8,300



25





26



26

LOUIS VUITTON: An early 20th century tan leather travelling case circa 1920

Rectangular form with studded leather capped corners, brass mounts, rivets, clasps and lock-plate, leather carrying handle, the clasps both stamped 'L.V', the central lock impressed '149 New Bond Street, London' and '70 Champs Elysees, Paris' as well as the number '067563', the cream linen interior with removable dual strap canvas lined tray, the original serial label to the inside cover reading 'Louis Vuitton 780439' with exterior canvas foul weather cover, length 72cm, width 44cm, depth 22cm.

£700 - 900

€830 - 1,100

27



28



27

LOUIS VUITTON: A vanity case

Monogrammed leather, with two internal compartments and leather strapping, and a small removable case, with padlock and keys, *height 25cm, width 35cm, depth 21cm.*

£1,100 - 1,500

€1,300 - 1,800

28

LOUIS VUITTON: A soft sided case

Monogrammed leather, with side-opening curved zip, monogrammed 'J.T.D.', retailed by Saks Fifth Avenue, labelled internally 'Louis Vuitton, Paris, France, Manufactured by The French Co., USA, Under Special License', (lacking key), *height 33cm, width 53cm, depth 20cm.*

£500 - 600

€590 - 710

29

LOUIS VUITTON: A large soft sided suitcase

Monogrammed leather, lined with cream canvas, stamped internally 'SP1917', *height 48cm, width 70cm, depth 21cm.*

£500 - 700

€590 - 830

29

**HERMÈS**

30

A Hermès dark brown box leather Plume Elan bag, 2003

With gilt hardware and dust cover, *28cm wide.*

£800 - 1,200

€950 - 1,400

30



31



31^Ω

A Hermès brown box leather Kelly bag, 1964
With gilt hardware and padlock (no keys), 28cm wide.
£1,000 - 1,500
€1,200 - 1,800

32



32

A Hermès tan togo leather Kelly bag, 1985
With gilt hardware, padlock and keyfob, 33cm wide.
£1,500 - 2,000
€1,800 - 2,400

33



33

A Hermès black togo leather Birkin bag, 1986
With gilt hardware, padlock and keyfob, 40cm wide.
£3,000 - 4,000
€3,600 - 4,700

34



34

A Hermès black togo leather Kelly bag, 1997
With gilt hardware, padlock, keyfob and shoulder strap, dust cover and box, 35cm wide.
£1,500 - 2,000
€1,800 - 2,400

35



35

A Hermès tan togo leather Kelly bag with white stitching, 1994
With gilt metal hardware, padlock, keyfob, shoulder strap and dust
cover, 30cm wide.

£3,000 - 5,000

€3,600 - 5,900

36

A Hermès tan ostrich Birkin bag, 2002

With gilt hardware, padlock and keyfob, rain cover, dust cover and box,
35cm wide.

£12,000 - 16,000

€14,000 - 19,000



36



37

37
A Hermès black togo leather Birkin bag, 2007
 With palladium hardware, padlock and keyfob, dust cover, rain cover,
 box and carrier bag, 34cm wide.
 £3,000 - 5,000
 €3,600 - 5,900



38

38
A Hermès khaki canvas and brown box leather Birkin bag, 2009
 With palladium hardware, padlock and keyfob, dust cover, box and
 carrier bag, 38cm wide.
 £5,000 - 6,000
 €5,900 - 7,100



39

39
A Hermès midnight blue ostrich shoulder bag, 2001
 With gilt zip fastening, 32cm wide.
 £2,000 - 3,000
 €2,400 - 3,600



LIN SPROULE - GOLD BUTTERCUP SCULPTURE

40

An 18 carat gold buttercup sculpture

by Lin Sproule, London 2008

A sculpture in 18 carat gold, 120 cm / 4 feet high with approximately 100 flowers and seed heads in varying stages of development. Applied with a snail and two caterpillars on the stems.

This sculpture sways gently issuing from a marble plinth, approx 120cm / 4 feet not including the marble base.

£40,000 - 45,000

€47,000 - 53,000

Exhibited: Goldsmith's Hall, *Gold, Power and Allure*, London 2012

This is a unique sculpture created by Lin Sproule, follows on from her flower and grasses which have been exhibited at the Victoria and Albert Museum.

Lin Sproule trained in painting and drawing at Colchester School of Art, and jewellery at The Central School of Arts and Crafts and The Royal College of Art, where she received a First Class Honours and a Silver Medal.

Sproule has worked in London and New York, where she exhibited at MOMA. She was at the Slade School of Art for three years as the guest student of Ron Bowen, where she studied life painting and drawing.

Notable commissions include an 18 carat gold tiara for Norman Parkinson to photograph on occasion of H.R.H Princess Anne's 21st birthday, two large murals for John Aspinall's club in Curzon Street, London, as well as gold grasses, similar to those offered in the consequent lot, which are in the collection at Goldsmith's Hall, London.

In addition, Sproule's work is housed in various collections in England and New York.

Five grasses are included in the Goldsmiths Hall Collection and are illustrated in the publication *Treasures of the 20th Century*, exhibition catalogue, 2000. page 100.





41

Five 18 carat gold grasses and four flowers in a glass vase
 by *Lin Sproule, London 2010 - 2013*
 Realistically modelled, height of vase 11cm, length of longest grass
 28.1cm, weight 40gms. (5)
 £4,000 - 6,000
 €4,700 - 7,100



Enigmatic: Princess Anne strikes a regal pose on her 21st birthday

Image of Princess Anne, copyright Norman
 Parkinson Ltd/courtesy Norman Parkinson
 Archive www.normanparkinson.com



41



42



43

STUART DEVLIN AO CMG

Stuart Devlin, was born in Geelong, Australia in 1931. He trained at the Royal Melbourne Institute of Technology and, in 1958, won a number of scholarships including one to study silversmithing under Professor Robert Goodden at the Royal College of Art, London.

By 1963, Devlin was respected enough to be asked to design the new Australian decimal coinage.

After spending two years in America he returned to Australia.

On his return to London, in 1965, Devlin set up a workshop in Clerkenwell and the following year he employed his first craftsman. Devlin created new techniques and produced a wide variety of textures and filigree forms.

Between 1975 and 1985, he had a prestigious showroom in Conduit Street London.

He was Prime Warden of the Goldsmiths Company 1996 – 97.

42

STUART DEVLIN: A set of seven silver and silver-gilt champagne flutes

London 1977 - 1980

Each with a polished tapering bowl, with silver-gilt textured stems, on spread circular foot, five with impressed falcon mark, two with falcon mark over 10, *weight 45.5oz. (7)*

£1,600 - 2,200

€1,900 - 2,600

43

STUART DEVLIN: A rare silver-gilt box

London 1974

Rectangular form the sides and hinged cover with a continuous graduating rippled circular design of polished bands and radiating textured surface in between, wood lined interior, *height 4.8cm, length 16.5cm.*

£500 - 700

€590 - 830





44

44
STUART DEVLIN: A rare silver and silver-gilt musical box

London 1975

Rectangular form, wood lined interior fitted with a cylinder musical movement, 11cm, playing two ballet airs, signed Reuge, the flush hinged cover with a light textured silver-gilt surface, polished silver rim, the sides applied with a continuous band of standing male and female figures among small flowers all over a textured ground, polished silver band below, the underside wood base with integral winding mechanism, *height 4.6cm, length 19cm.*

£1,000 - 1,500

€1,200 - 1,800



46

46
STUART DEVLIN: A pair of silver and silver-gilt goblets

London 1969

The polished bowls with light spot hammered surface, the silver-gilt stems and circular foot with textured surface, the bowls with gilt interiors, *height 17.7cm, weight 18.8oz. (2)*

£500 - 600

€590 - 710



45

45
STUART DEVLIN: A pair of silver and silver-gilt coasters

London 1969

Circular form with open-work silver-gilt filigree sides, polished silver-gilt band above and a lower polished silver band, on turned wood bases with ribbed edge, central unmarked boss to the bases, *diameter 11.4cm.*

£500 - 600

€590 - 710



A PRIVATE COLLECTION OF STUART DEVLIN SURPRISE BOXES AND EGGS

47

STUART DEVLIN: Two silver and silver-gilt 'Twelve Days of Christmas' surprise boxes

'The First Day of Christmas - A Partridge in a Pear Tree',
London 1970, limited edition numbered 59 of 100,

the hinged rectangular box with matted textured surface and simulated ribbon and tied bow, the interior reveals a silver bird perched on an patinated branch and tree, with gilt fruit and hardstone leaves

'The Second Day of Christmas - Two Calling Birds'

London 1971, limited edition numbered 59 of 100,

the cylindrical box with a matted textured surface with simulated ribbon and tied bow, the interior reveals a wire-work dome bird cage, with a silver bird on a swinging perch, a silver-gilt bird below on a patinated ground, with a red enamelled water bowl and a silvered branch with a hardstone leaf

both with numbered booklets. (2)

£600 - 800

€710 - 950

47



48



47

48

STUART DEVLIN: Two silver and silver-gilt 'Twelve Days of Christmas' surprise boxes

'The Third Day of Christmas - Three French Hens',
London 1972, limited edition numbered 59 of 100,

the silver-gilt filigree work trapezoidal hinged cover with a silver ribbon and bow, interior reveals a silver, gilt and patinated nesting hens each on an enamel panel of the tricolore

'The Fourth Day of Christmas - Four calling birds'

London 1973, limited edition numbered 65 of 100,

the hexagonal hinged box with a matted textured surface, with ribbon and tied bow, the interior reveals four squawking chicks in a nest

both with numbered booklets. (2)

£600 - 800

€710 - 950

48



49

STUART DEVLIN: Two silver and silver-gilt 'Twelve Days of Christmas' surprise boxes

'The Fifth Day of Christmas - Five Gold Rings',
London 1974, limited edition numbered 59 of 100,
 the silver-gilt rectangular hinged box with matted textured circular decoration and silver simulated rope ribbon & bow, opening to reveal a green velvet lining with five varying silver-gilt rings
 'The Sixth Day of Christmas - Six Geese a Laying',
London 1975, limited edition numbered 59 of 100,
 the silver-gilt cylindrical pull-off cover with matted textured decoration and with applied polished silver simulated bow, the interior reveals six silver Geese and two silver eggs on a patinated filigree nest both with numbered booklets. (2)

£600 - 800

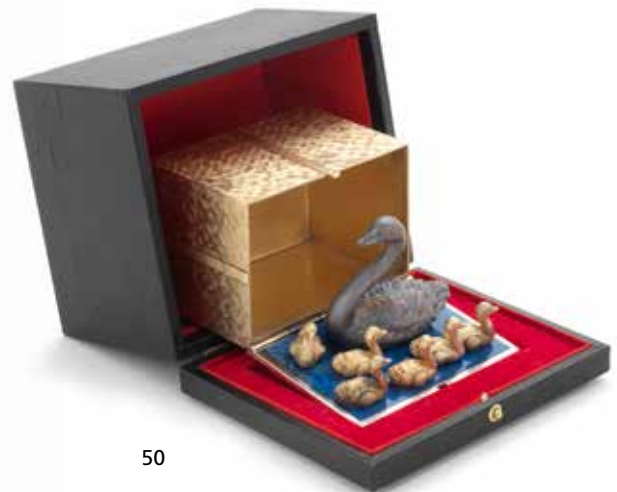
€710 - 950



49



49



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STUART DEVLIN: Two silver and silver-gilt 'Twelve Days of Christmas' surprise boxes

'The Seventh Day of Christmas - Seven Swans a Swimming',
London 1976, limited edition numbered 59 of 100,
 the silver-gilt rectangular hinged cover with geometric textured decoration and simulated ribbon and bow, the interior reveals a patinated silver with her six silver-gilt cygnets on a translucent blue enamel surface over a machine-turned ground
 'The Eighth Day of Christmas - Eight Maids a Milking',
London 1977, limited edition numbered 59 of 100,
 the polished silver bee hive shaped pull-off cover with silver-gilt rope bow, the interior reveals a patinated cow with an exaggerated silver udder and eight attendant silver-gilt maids, on an engraved silver stepped base both with numbered booklets. (2)

£600 - 800

€710 - 950



50



51

51

STUART DEVLIN: Two silver, silver-gilt and enamelled 'Twelve Days of Christmas' surprise boxes
'The Ninth Day of Christmas - Nine Ladies Dancing', London 1978, limited edition numbered 59 of 100,
 the silver-gilt rounded triangular pull-off cover with satin textured surface and silver simulated bow, the interior reveals a silver, silver-gilt and painted Can-Can dancers, on a translucent red enamelled surface over a feather effect textured ground
'The Tenth Day of Christmas - Ten Lords a Leaping', London 1979, limited edition numbered 59 of 100,
 the polished silver pull-off cover with textured silver simulated bow, the interior reveals ten silver, silver-gilt and enamelled Lords, five leaping over the remainder, on a translucent olive enamelled surface over a textured ground
 both with numbered booklets. (2)
£600 - 800
€710 - 950



51



52

52

STUART DEVLIN: Two silver, silver-gilt and enamelled 'Twelve Days of Christmas' surprise boxes
'The Eleventh Day of Christmas - Eleven Pipers Piping', London 1980, limited edition numbered 59 of 100,
 the patinated domed cover in the form of a plum pudding with silver-gilt holly leaves and enamelled berries, the interior reveals two circular ranks of silver, silver-gilt and painted pipers within a castellated wall, all set on a translucent leaf green and azure enamelled surface over a textured ground
'The Twelfth Day of Christmas - Twelve Drummers Drumming', London 1981, limited edition numbered 59 of 100,
 the polished silver and matted silver-gilt shaped domed cover with simulated bow finial, the interior reveals twelve silver-gilt African drummers beating a polished silver drum with patinated sticks, on a translucent green enamelled surface over a textured ground
 both with numbered booklets. (2)
£600 - 800
€710 - 950



52

53

No lot



54



54



54

55

STUART DEVLIN: Three cased silver, silver-gilt and enamelled surprise eggs

First; *London 1985, limited edition numbered 42*, ovoid form, textured gilt surface, the interior depicting the head and front paws of three gilt rabbits protruding from a floral bush, with green enamelled leaves, the flower heads with white enamelled petals and orange centres, with a red enamelled bird sitting atop, on a polished silver ground, with letter and transparency

Second; *London 1976, limited edition numbered 227*, ovoid form with matted textured surface and polished band, opening to reveal four enamelled flowers and an enamelled ladybird on a spray of silver-gilt leaves, on a polished silver ground

Third; *London 1986, limited edition numbered 60*, ovoid beehive form, the interior with two silver gilt and enamelled bees resting on a spray of pink flowers over green enamelled leaves all with small circular wood stands as illustrated. (3)

£600 - 800

€710 - 950

54

STUART DEVLIN: Three silver, silver-gilt and enamelled surprise eggs

First; *London 1987, limited edition numbered 80*, ovoid form, textured gilt surface, the interior depicting a gilt frog leaping onto green enamelled lily pads with pink and blue enamelled flower heads on a turquoise enamelled textured ground, with letter and transparency

Second; *London 1977, limited edition numbered 227*, ovoid form with textured surface and polished band, opening to reveal a silver fish and a silver-gilt fish swimming around a patinated anchor and silver-gilt coral, on a silver-gilt textured ground

Third; *London 1974, limited edition numbered 227*, ovoid form with matted gilt surface and polished silver band, opening to reveal a silver, silver-gilt and patinated pixie seated on a toad stall, with a red enamelled flower issuing from silvered leaves on a textured ground all with small circular wood stands as illustrated. (3)

£600 - 800

€710 - 950



55



55



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56

STUART DEVLIN: Three silver, silver-gilt and enamelled surprise eggs

First; *London 1976, limited edition numbered 260,*

ovoid form, textured gilt surface above and below a polished gilt band, the interior depicting a patinated robin (detached) with red enamelled breast about to feed three chicks in a nest, within textured gilt branches with green enamelled leaves, on a dappled gilt ground, with booklet

Second; *London 1979, limited edition numbered 227,*

ovoid form with textured decoration and polished band, opening to reveal an upswept spray of fronds applied with nine blue enamelled flowers, on a polished silver ground

Third; *London 1978, limited edition numbered 227,*

ovoid form with matted textured surface and polished band, opening to reveal a silver-gilt hedgehog, beside a leafy bush and patinated pebbles, on a green enamelled ground

all with small circular wood stands as illustrated. (3)

£600 - 800

€710 - 950



56



56



56



57

57

STUART DEVLIN: Four silver and silver-gilt surprise eggs

First; *London 1971,*

ovoid form with textured surface and polished band, opening to reveal a silver-gilt chick, on a patinated ground simulating a nest, the inside cover of the box named Stuart Devlin for Andrew Grima

Second; *London 1972, limited edition numbered 227,*

ovoid form with matted textured surface with polished band, opening to reveal a silvered frog and gem set silver-gilt flower, on an open-work oxidised lily pad ground

Third; *London 1973, limited edition numbered 227,*

ovoid form with matted silver-gilt textured surface and polished silver band, opening to reveal a silver stylised rabbit, set within a patinated textured welled ground

Fourth; *London 1977, limited edition numbered 47,*

ovoid form decorated in high relief with symbols of the union; roses, thistles and shamrock, Royal Arms to the front, polished silver band inscribed in script letters 'Silver Jubilee 1952 - 1977,' opening to reveal a silver-gilt and enamelled crown, with red material sections

all with small circular wood stands as illustrated. (4)

£600 - 800

€710 - 950



57



57



57

OTHER PROPERTIES

58

STUART DEVLIN: Three cased silver, silver-gilt and enamelled surprise eggs

First; London 1979, limited edition numbered 23, oval form with cross-hatched textured surface and polished band, opening in half to reveal a turtle among oxidised rocks and red enamelled flowers, all on a translucent green ground, Second; London 1976, limited edition numbered 23, oval form with textured feather-like surface and opening to reveal a robin feeding three chicks in a nest among green enamelled leaves, all on a gilt ground, Third; London 1967, limited edition numbered 46, oval form with pebble-like textured surface and opening to reveal a quivering bee over a silver and gem-set flower. (3)

£600 - 800

€710 - 950

59

STUART DEVLIN: A cased silver and silver-gilt surprise egg

London 1974, Polished silver-gilt shell with applied silver band and opening in half to reveal a pixie sitting atop a toadstool above a red and yellow enamelled flower on a rocky ground, length 7.5cm; together with a Christmas Carol box, by Stuart Devlin, London 1978, "God Rest Ye Merry Gentlemen", the cylindrical cover applied with a holly sprig and opening to reveal two suited gentlemen in top hats below a lamp-post, cased with limited edition booklet, numbered 317/500 height 6.5cm and a cased silver-gilt mushroom, by Christopher Nigel Lawrence, London 1976, realistically modelled, the top opening to reveal a pixie drinking at a table, numbered 30/100, height 15cm. (3)

£500 - 700

€590 - 830



58

58



59



59

60



60

STUART DEVLIN: A silver and silver-gilt candlestick with filigree shade

London 1986

With detachable slightly tapering cylindrical silver-gilt filigree shade, slender textured stem on a polished circular base, *height 41cm, weight 13oz.*

£1,200 - 1,500

€1,400 - 1,800

61



61



61



61

STUART DEVLIN: Two pairs of silver and silver-gilt salt and pepper pots and a silver-gilt open salt with spoon

London 1971

The pots, cylindrical form, polished upper section, the lower body with silver-gilt filigree surface over a matted ground, *height 7.3cm*, the open-work salt, with polished rim and welled centre, open-work filigree sides, the small salt spoon with flat sided textured stem, *diameter 5.1cm* (open salt with box), other pieces by Stuart Devlin; a small silver, silver-gilt and enamelled pill pot, *London 1981*, plain cylindrical body, the silver-gilt pull-off cover applied with orange and green enamelled flowers and leaves, *height 3cm*, together with a cased set of eight teaspoons, *London 1974*, the stem with a part silver-gilt textured surface, with a polished underside and bowls, in original fitted box. (6)

£500 - 800

€590 - 950

62



62

STUART DEVLIN: A silver and silver-gilt sauceboat

London 1973

Shallow oval bellied form bowl with light hammered surface, elongated lip, handle with polished cap and silver-gilt filigree curved handle and filigree ball feet, together with a sauce ladle, *London 1973*, polished oval bowl, textured stem and polished flat terminal, *length of sauceboat 20.3cm, weight 7oz.* (2)

£600 - 800

€710 - 950

63



64



POST WAR SILVER

63

CHRISTOPHER NIGEL LAWRENCE: A silver and silver-gilt rose bowl / taperstick centrepiece

London 1985

Shallow circular polished bowl, with silver-gilt lift-off cover, with open-work graduated textured rayed design, centred with a detachable polished boss, on three polished silver trumpet form supports, surmounted with detachable silver-gilt cylindrical receivers, the sides with a matted textured surface, *height 9.2cm, diameter 13.5cm, weight 19.5oz.*

£500 - 700

€590 - 830

64

CHRISTOPHER NIGEL LAWRENCE: A silver novelty surprise mushroom

London 1980, numbered 95/250

The pull-off silver gilt textured domed mushroom cap of flared form, silver capped, wavy edge rim, tapering stem with textured decoration, the cover opening to reveal a scene depicting woodland folk carving a giant sodalite Easter egg, one on a ladder with hammer and chisel, the other polishes the egg, a gilt wheel barrow at his side with sodalite chippings, the whole on a shaped circular slate base, *height 12cm.*

£250 - 300

€300 - 360

65

CHRISTOPHER NIGEL LAWRENCE: Four pairs of silver salt and pepper shakers

London 1975

Conical form with elongated necks, the lower spreading bases with textured surface, *height 5.5cm, weight total 15.5oz. (8)*

£800 - 1,000

€950 - 1,200

66

CHRISTOPHER NIGEL LAWRENCE: A pair of silver ash trays

London 1972

Circular form, the textured rim with four depressions, shallow polished welled centre, the curved tapering sides with a deep textured lower body, *diameter 13cm, weight 26oz.*

£1,500 - 1,800

€1,800 - 2,100

67

CHRISTOPHER NIGEL LAWRENCE: A five-piece silver condiment set

London 1986

Comprising: three peppers, two salts with blue glass liners and salt spoons, cylindrical form, the reel borders with a light textured and matted surface, applied circular reserve centre initialled, raised on three supports with a Ducal coronet above paw feet, *weight 12oz. (7)*

£300 - 400

€360 - 470

65



66





68

68
CHRISTOPHER NIGEL LAWRENCE: A large silver box
London 1973

Elongated rectangular form, the cover with raised curving top and heavy bark-effect textured surface, flush hinge, the front and back with light graduated textured sides, polished ends, wood lined interior, *height at highest point 5.5cm, length 31.8cm, weight total 55oz.*

£3,000 - 4,000

€3,600 - 4,700

Christopher Nigel Lawrence was born in Cumberland, 1936. His interest in silversmithing was born out of a Scout trip to the C. J. Vander factory when he was just 15 years old. Whilst studying at the Central School of Arts and Crafts, London, he was an apprentice at Vanders. He completed his apprenticeship in 1958 and then moved to Robert Edgar Stone. When Gerald Benney expanded his workforce at the Tottenham Court Road studio he took Lawrence on as a workshop manager. It was here he developed the method of hammer texturing surface and later refined the use of cutting techniques but he became frustrated that he was not involved enough in the design aspect of the business. He went on to set up his business in Leigh On Sea, later moving to Southend. In 1973, he held a one-man exhibition at Goldsmiths Hall.

69

CHRISTOPHER NIGEL LAWRENCE: A cased pair of silver commemorative 'Queen Elizabeth' rose bowls

London 2003, also with Royal Mint mark

The removable centres each centred with a portrait of Queen Elizabeth I and Queen Elizabeth II, the polished bowls with gilt interiors, the cylindrical foot with band of interwoven pattern of letter 'E's', in a fitted box with limited edition numbered certificates, *diameter 13.6cm, weight 42.5oz.*

£500 - 700

€590 - 830

70

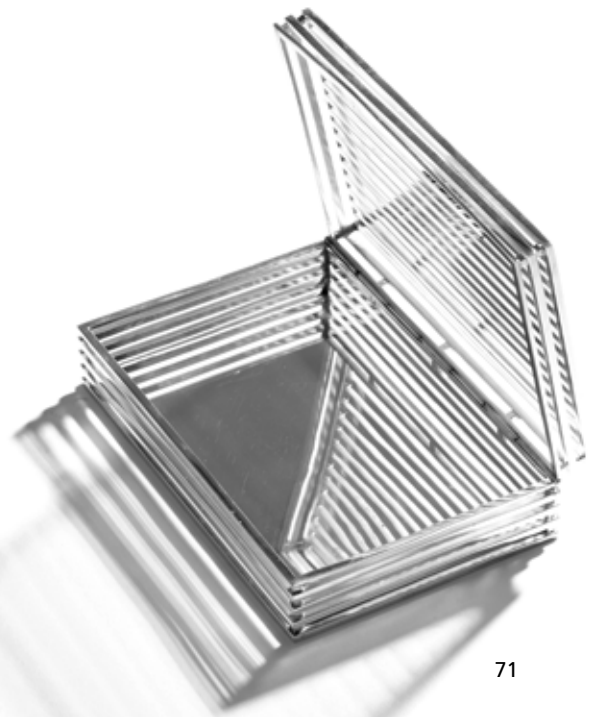
CHRISTOPHER NIGEL LAWRENCE: A cased silver 'Pistrucci' commemorative salver

London 2007, also with Royal Mint mark

The applied central patinated roundel depicting St George, the border with the cross of St George within a shield, and a sword centred between wings, *diameter 22cm, weight 15.5oz.*

£500 - 700

€590 - 830



71

71

A silver open-work box

maker's mark SEH, overstriking that of another, Birmingham 1977

Rectangular shape, the open-work slatted sides and hinged cover, with polished base, *length 15.2cm, weight 22.5oz.*

£300 - 400

€360 - 470

72

A stylish silver pitcher

by C J Vander Ltd, Sheffield 2004

Plain polished slightly tapering teardrop form, with covered handle, *height 20.3cm, weight total 20.9oz.*

£500 - 600

€590 - 710

73

A cased set of four silver napkin rings

by Da-mar Silverware, 1977, each ring representing a different assay office, London, Edinburgh, Birmingham, Sheffield

Plain ring form with large assay marks.

£200 - 300

€240 - 360



72



74

74

A silver cube box

by A. T. Cannon Ltd, Birmingham 1973

The detachable cover chased with wavy lines issuing from a finial of compiled cubes amongst individual applied cubes, with wood interior, height 14cm.

£1,500 - 1,800

€1,800 - 2,100

Founded in 1947 by Alfred Cannon.

75

JOCELYN BURTON: A silver goblet

London 1975

Of chalice form, plain pentagonal tapering form bowl, above a lightly textured stem with a pentagonal cushion knop, each side applied with a pale blue cabochon stone each within an oval mount, on a spreading stepped base, with gilt interior, with original box, height 12.8cm, weight total 12.8oz.

£500 - 600

€590 - 710

76

An Arts and Crafts silver two-handle bowl

by Sydney Wilkinson, Sheffield 1934

Oval form, the rim with applied handles, with engraved panels, on a spreading oval foot, initialled, length handle to handle 33.8cm, weight 19.5oz.

£500 - 600

€590 - 710

77

ANTHONY GORDON ELSON: A pair of silver candlesticks

London 1980

Compressed baluster form with graduating knop stems, height 14cm, weight total 12.5oz. (2)

£600 - 800

€710 - 950



75



77



76

78

79

A set of six modern silver and silver-gilt goblets

by T. Perry & Son, London 1972

Polished bowls, with silver-gilt texture stems and spreading foot with polished banded edges, gilt interiors, *height 13.5cm, weight 42oz.* (6)

£700 - 900

€830 - 1,100

80

78

A silver-mounted and glass Queen's silver jubilee commemorative claret jug and bowl

by Mappin & Webb, London 1977

Compressed form with elongated silver-mounted neck, upturned spout and egg-shaped loop handle, the glass body engraved and gilded with Royal coat of arms, the neck with inscription, the glass bowl similarly engraved and applied with wavy silver rim to lower bowl, raised on a central tapering silver foot; together with a matching silver ladle also with inscription, *height of jug 27.5cm, diameter of bowl 25.2cm, weight of ladle 4.5oz.* (3)

£700 - 900

€830 - 1,100

79

80

HECTOR MILLER FOR AURUM: A silver and silver-gilt commemorative goblet

London 1989

Plain tapering bowl, the gilt stem pierced with archbishops from history, terminating on a paneled silver and silver-gilt foot, gilt interiors, to commemorate the 900th anniversary of the death of the archbishop Lanfranc, numbered 129/500 *height 16.5cm*; together with two goblets, *Chesterfield College of Art, Sheffield 1973*, plain tapering bowls, the stems engraved with scrolls, each raised on a circular foot, *height 15.8cm*, and a small goblet, *maker's mark GAD, London 1979*, compressed form with spot-hammered bowl and bark-textured tapering foot, gilt interior, *height 10cm, weight 33oz.* (4)

£600 - 700

€710 - 830



81



82



83



84

81

ASPREY & GARRARD: Twelve silver party popper sleeves

Birmingham, with Millenium mark for 2000

Polished, contained in two Asprey & Garrard card boxes, *height of party popper sleeve 6cm. (12)*

£500 - 700

€590 - 830

82

THEO FENNEL: A cased silver Hennessey Cognac bottle sleeve and bottle

London 2001

The sleeve encasing the bottle, front engraved, with detachable pull-off base, *height of sleeve 17cm, weight 19.8oz.*

£600 - 800

€710 - 950

83

A novelty silver model of 'Old Mother Hubbard's Boot' from the nursery rhyme

by Peter Seth-Smith, London 1980

Modelled as a leather laced boot, large toe cap, with a hinged lattice window, sole with wire-work stitching, simulated stitching to the panels, loosely laced through the eyelets, top of the boot with simulated wood planked gable, tiled roof with cylindrical chimney, high up on one side a pair of hinged doors, applied rope ladder below, in a fitted box, *height 29cm, weight 54oz.*

£800 - 1,200

€950 - 1,400

84

A silver model of a Datsun 280 ZX

by Peter Seth-Smith, London 1981

Realistically modelled, with wooden base applied with silver plaque, *length of car 24cm.*

£500 - 800

€590 - 950



85

85
A cased silver miniature of the Tower Ward Mace
by John Bull & Co, London 1929

Modelled as the white tower, surmounted with four canon and a single figure, each turret surmounted with gilt flags and crowned, the cylindrical stem with fine inscription, with hand written card transcribing the inscription, on a square base and ebonised wood plinth, contained in a blue leather covered presentation box, with two hinged front doors, height of mace 14cm.

£500 - 700

€590 - 830

86
MICHAEL ROWLAND BURTON: A silver and mother of pearl 'Fishmongers' bowl
London 1973

The plain welled dish on a collet foot, the raised dome centre surmounted with a silver-gilt mother of pearl mounted sailing vessel, the mother of pearl shell forming the hull of the ship, circular turret to the bow and square cabin to the stern, both with masts flanking a central mast, each with a mother of pearl sails, underside engraved MICHAEL BURTON ME FECIT, height 14.5cm, diameter 16cm.

£600 - 800

€710 - 950

Michael Burton trained as a silversmith at Sir John Cass College 1969 - 1973.

He has works in the following public collections Her Majesty the Queen, The Worshipful Company of Goldsmiths, The Victoria & Albert Museum, The British Museum, Westminster Cathedral, Chichester Cathedral, Winchester Cathedral.



86



87

87
A silver and silver-gilt novelty cigarette lighter
by Karel Bartosik, London 1979

Formed as a filing cabinet, the igniter modelled as a telephone and the flame area as an ash tray, height 6.5cm, together with a silver 7 inch ruler, by Tiffany & Co, stamped 925 sterling, Florence, realistically modelled; together with a silver and silver-gilt candy cane Christmas tree ornament, by Tiffany & Co, stamped Sterling, with alternating silver and silver-gilt bands, and a pen, by Tiffany & Co, stamped 925 Milan, similarly decorated with detachable screw cover and loop attachment, length 7.6cm. (4)

£500 - 700

€590 - 830

Bartosik was born in England to parents of Dutch and Czech origin. Between 1946 and 1967 he lived in Czechoslovakia working for a costume jewellery manufacturer. On his return to England he joined the workshop of Andrew Grima in London, where he stayed for several years. Later he became a technician at the Royal College of Art in the Goldsmithing, Silversmithing, Metalwork and Jewellery Department (1991-2007).

The present lot belongs to a range of lighters and jewellery he made in the seventies with houses and office furniture as themes.

For another example of his work, see the Butcher's Shop cigarette lighter in the Victoria & Albert Museum, London, museum number M.2-1983.



87

The Oryx Cup: A parcel gilt and lapis lazuli sailing trophy

by William Asprey for William & Son, London 2004

With star finial, the circular gilt frame enclosing a rotating terrestrial globe, all within a slanting band, the surface with silver and pink enamelled bands, supported on four spinnaker sail supports, raised on a domed-square base, the curved tapering sides with silver-gilt rim above an inlaid band of lapis lazuli and mother of pearl simulating waves, the silver band below engraved on one side "The Oryx Cup", *height 61cm, length of base 19.2cm.*

£5,500 - 6,500

€6,500 - 7,700

Oryx Quest was the name of the first round-the-world yacht race to start and finish in the Middle East and was to be held in 2005 in Qatar.

The race, organised by British sailor Tracy Edwards, was regarded as a follow-up to The Race of 2000 and was designed to complement existing Multihull races. It was hoped that the size of the prize and the potential speed of the participating boats would make it the most-exciting round-the-world race to date. Record prize money of \$1million was offered by Qatar Sports International then headed by the Heir Apparent of Qatar, which hoped to gain publicity as a tourism destination.

The prize money however, along with the £6million sponsorship was never paid by Qatar Sports International and the present lot was never awarded.





89

89

DESIGNED BY ALEX GEORGE STYLES: A rare silver and enamelled cigarette box

maker's mark for Padgett & Braham Ltd, London 1954, engraved Des A G Styles, and with retail mark GARRARD & CO. LTD. 112 REGENT ST. W.I.

Rectangular form, the sides engraved with graduated wavy bands above stylised stars within lozenges, alternating with vertical three branch fronds, with a vibrant translucent blue enamelled ground, plain hinged cover with a narrow band below engraved with circles, underside of cover gilded, wood interior, 16.5cm x 11.3cm x 4.3cm, weight total 39oz.

£1,500 - 2,500

€1,800 - 3,000

This box is an early work for Alex Styles, made just two years after he joined Garrards.

Alex Styles was born in Stratford, East London in 1922. He studied at the Gravesend School of Art under Reynell Huyshe and at the Central School of Arts and Crafts. Styles career began in 1947. His first works were executed by Wakely and Wheeler. A meeting with Bertie Pittmann led Styles to becoming a staff designer for the Goldsmiths and Silversmiths Company. In 1952 Styles joined Garrard & Co. following a merger between the two companies.

Styles had a long career with Garrards, retiring in 1987. In this year the Company held a major retrospective of his works at Goldsmiths Hall.

90

MARTYN PUGH: A silver canister and ladle

Birmingham 1992

Cylindrical form with hinged bun cover, the body applied with two simulated riveted bands, gilt interior, height 16cm, weight 14oz. (2)

£500 - 600

€590 - 710

Martyn Pugh was born in Birmingham in 1951. Trained under Gerald Whiles and Eric Clements he graduated from Birmingham Polytechnic in 1976.



90



91

91

IAN CALVERT: An excellent and impressive silver box
with maker's mark for Ian Calvert and that Tony Laws Studios Ltd,
London 1975

Plain polished surfaces, shaped-rectangular of helix twist form, the cover
 with two four lug flush hinges, gilded inside cover, interior; ebonised
 wood lined with and undulating base of ebonised wooden rods, *height*
8.6cm, length 33.1cm, weight total 64oz.

£1,500 - 2,000

€1,800 - 2,400

Ian Calvert was born in 1938. He began his craft education at an early
 age and attended evening classes at the Gravesend School of Art. In
 1954 whilst still at the Gravesend School of Art silversmith Robert Edgar
 Stone offered Ian a four year apprenticeship. As Stone's apprentice Ian
 features in the film "A Place for Gold" produced by the Goldsmith's
 Company when he presents his masterpiece" prior to gaining his
 freedom of the Goldsmith's Company in 1959.

In 1957 he represent Great Britain in the International Apprenticeship
 competition in Madrid and was awarded first prize by General Franco.

At the age only 19 he was offered a teaching position at Gravesend
 although he felt he was not quite ready for this.

After National Service Ian worked for Wakely and Wheeler before setting
 up the Silver Workshops Ltd. in 1964 along with former Gravesend
 students Tony Law and Ron Stevens and later joined by Keith Redfern.
 Based in Garrick Street below R E Stones workshop commissions
 included the Processional Cross, Alter Candle Snuffer and Pastoral Staff
 for the newly-built Coventry Cathedral. Ian left The Silver Workshops
 Limited in 1972 to pursue his own business. Tony Laws continued
 running the studios in the 1970's.

Ian Calvert taught at the Medway College and has been associated with
 Asprey and Garrard through Alex Styles and Tony Bedford.



91



92

92

DESIGNED BY DAVID MELLOR: A silver Pride pattern four-piece tea service

by Walker & Hall, Sheffield 1960, the service with incuse pattern numbers 53718

Of plain oval tapering form with curved sides and incurved tops, the pots with leather covered handles and resin finials, *weight total 75oz. (4)*

£2,000 - 2,500

€2,400 - 3,000

The Pride tea service was designed by David Mellor in 1958. In 1959 it won a Council of Industrial Design award for both aesthetic and practical reasons.

Manufactured by Walker & Hall of Sheffield, who employed Mellor as a design consultant from 1954.

DAVID MELLOR CBE RDI

David Mellor is one of the best known 20th century British designers and was a key figure in the evolution of post-war British design. He was born in Sheffield in 1930 and, from the age of twelve, attended the Junior Art Department Sheffield College of Art. In 1945, he progressed to the

Sheffield College of Art where he became interested in contemporary design. After National Service Mellor, went to the Royal College of Art under Professor Robert Goodden, winning a scholarship to study at the British School in Rome. After graduating in 1954, Mellor returned to Sheffield and set up a workshop and studio for special commissions in silver and was at the centre of a resurgence of the interest in contemporary silversmithing. In 1962, he became the youngest ever Royal Designer for Industry.

Mellor is recognised for the great diversity of his design work from cutlery, hence his nick name the 'cutlery king,' to designing Britain's first modern street furniture. Driven by a passion for good design for the public he made a considerable impact on the British street landscape, with designs for bus shelters, the square post box, street lighting, seating and litter bins. However, we will be most familiar with his traffic lights. In 1965, he was commissioned by the Ministry of Transport to redesign the national traffic light system, Mellor's traffic lights are still in use today almost unaltered since their introduction 40 years ago.

A museum in Hathersage in Derbyshire shows the full historic collection of his work.

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of Simon Benney



ADRIAN GERALD SALLIS BENNEY CBE RDI (1930-2008)

Gerald Benney was one of the most outstanding and influential British goldsmiths of the 20th century. During a career spanning more than 50 years, he was the first British craftsman to hold four Royal Warrants simultaneously. As well as designs in silver, in his early years Benney also used other materials to design a range of products including clocks, lamps and prams. His work can be seen in many collections worldwide, including those of the Victoria and Albert Museum and Goldsmiths' Company.

Born in Hull, Yorkshire in 1930. His mother, Aileen, was a talented silversmith and his father, Ernest, was Principal of Brighton College of Art. Young Gerald attended Brighton College of Art from 1946-1948, he studied design and craft under the tutelage of Dunstan Pruden. After two years National Service with the Royal Army Service Corps he went to the Royal College of Art to study under Professor Robert Goodden. He excelled and, in 1952, a four-piece tea service and tray secured him the Prince of Wales Scholarship.

It was at the RCA that Benney met fellow designers and silversmiths David Mellor and Robert Welch, between them they were to revolutionise Post-war silver design. During his last term at the RCA, Benney found his first workshop at Suffolk House, Whitfield Place off the Tottenham Court Road in London.

Early in his career Benney discovered, by accident, the distinctive surface texturing of silver that was to become his signature. He inadvertently used a hammer with a damaged head while producing a cup and liked the effect. This surface texturing soon became known as "Benney Bark Finish". The finish was widely imitated and dominated contemporary silver design for almost two decades. Its success was, not only, for its new contemporary look but, also for the practical reasons that it almost eliminated tarnish and fingerprints.

In 1963, Benney moved to Beenham House near Reading and it was here that he decided to develop the use of enamel to further embellish his silver objects and designs. He realised that he would need to learn the skills from established artisans. His first steps, in 1968, were to travel to

Zurich to find an enameller who worked for the house of Burch Korrodi. By chance, he came across the Norwegian Berger Bergensen who, not only continued to practise the art of enamelling for Burch, but had also worked for Karl Fabergé's great rival Bolin. Bergensen was persuaded to come to Britain and instruct the Benney work force all he knew about enamelling: Alan Evans and Robert Winter became the most notable master enamellers for Benney.

Though it took several years to master the craft, the Benney studio refined and mastered the art of enamelling to the extent that they were able to decorate larger surface areas than Fabergé. There is little doubt that they went on to be one of the world's foremost modern enamellers.

In 1969, Benney moved his London studio to Falcon Wharf, Bankside where he eventually employed 22 people. Four years later, he moved his workshop to warehouses in Bear Lane, Southwark and, in the same year, The Goldsmith's Hall held a major retrospective of his work.

A year later, 1974, Benney received his first Royal Warrant from by Her Majesty The Queen, followed a year later by those of her late Majesty, Queen Elizabeth, The Queen Mother and His Royal Highness The Duke of Edinburgh. In 1980, Benney received an unprecedented fourth Royal Warrant from His Royal Highness The Prince of Wales.

It is interesting to note that besides running his own silver studio, Benney held several other design posts, between 1957 – 69 he worked as a consultant designer for Viners. He worked on domestic pieces for production in silver, pewter and stainless steel. Particularly successful were his designs for flatware and cutlery in stainless steel. In 1971, he was awarded Royal Designer for Industry and, from 1974 to 1983, he was Professor of Silversmithing and Jewellery at his alma mater, the Royal College of Art.

In 1993, together with his son Simon, Benny opened a shop at 73 Walton Street, Knightsbridge, London and two years later was awarded a CBE.

GERALD BENNEY

93

GERALD BENNEY: A silver and unmarked gold box

London 1965, underside also stamped BENNEY, incuse stamped MADE BY GERALD BENNEY ENGLAND

Rectangular form, the hinged cover with a banded chequered surface, with twelve gold rectangles and thirteen silver, within a thin gold border and slender thumb piece, the sides with vertical bark-effect textured surface, polished silver footed rim, the underside with a textured rayed surface, leather covered interior, *length 10cm, weight 252gms.*

£3,500 - 4,000

€4,100 - 4,700

The design drawing illustrated is reproduced by kind permission of Simon Benney.

94

GERALD BENNEY: A good silver an unmarked gold cigarette case

London 1967

Square form with rounded ends, each side with four rows of gold textured bands and five rows of silver textured bands, narrow polished rims and hinge, yellow sapphire set gold thumb piece, green leather lined interior, *9.1cm x 9.3cm.*

£3,500 - 4,000

€4,100 - 4,700

The design drawing illustrated is reproduced by kind permission of Simon Benney.

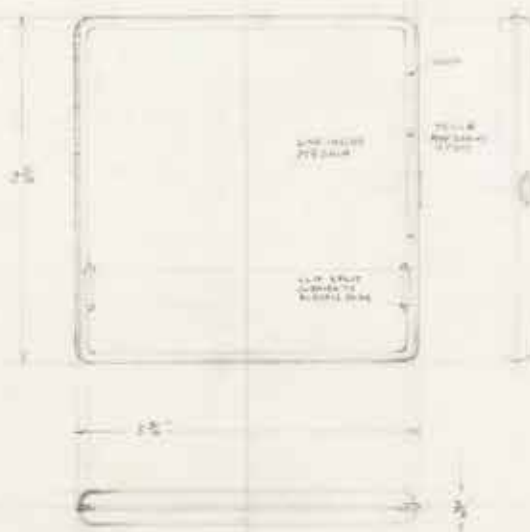
This case is recorded as design number 48.



51



48



MAIN DIMENSIONS HEIGHT 3 1/2" 9.1cm
LENGTH 3 1/2" 9.1cm
BREADTH 3 1/2" 9.1cm

SIDES GOLD 4" x 2" 10.1cm

BRASS PLATE 5 1/2" x 4 1/2" 14.1cm

BACK COVER 4 1/2" x 1 1/2" 11.4cm

FOOT 4 1/2" x 1 1/2" 11.4cm

TOP COVER FOR LATCH & BOLT

PLAT THICKNESS 7mm x 2mm
WEIGHT 252gms
GOLD 18K
SILVER 925

TO 4122

CIGARETTE CASE

51

NEG. NO.

MAIN DIMENSIONS HEIGHT 3 1/2" 9.1cm
LENGTH 3 1/2" 9.1cm
BREADTH 3 1/2" 9.1cm

SIDES GOLD 4" x 3 1/2" 10.1cm

BRASS PLATE 5 1/2" x 4 1/2" 14.1cm

GOLD COVER 4 1/2" x 1 1/2" 11.4cm

BACK GOLD 3 1/2" x 1 1/2" 11.4cm

TOP COVER FOR LATCH & BOLT

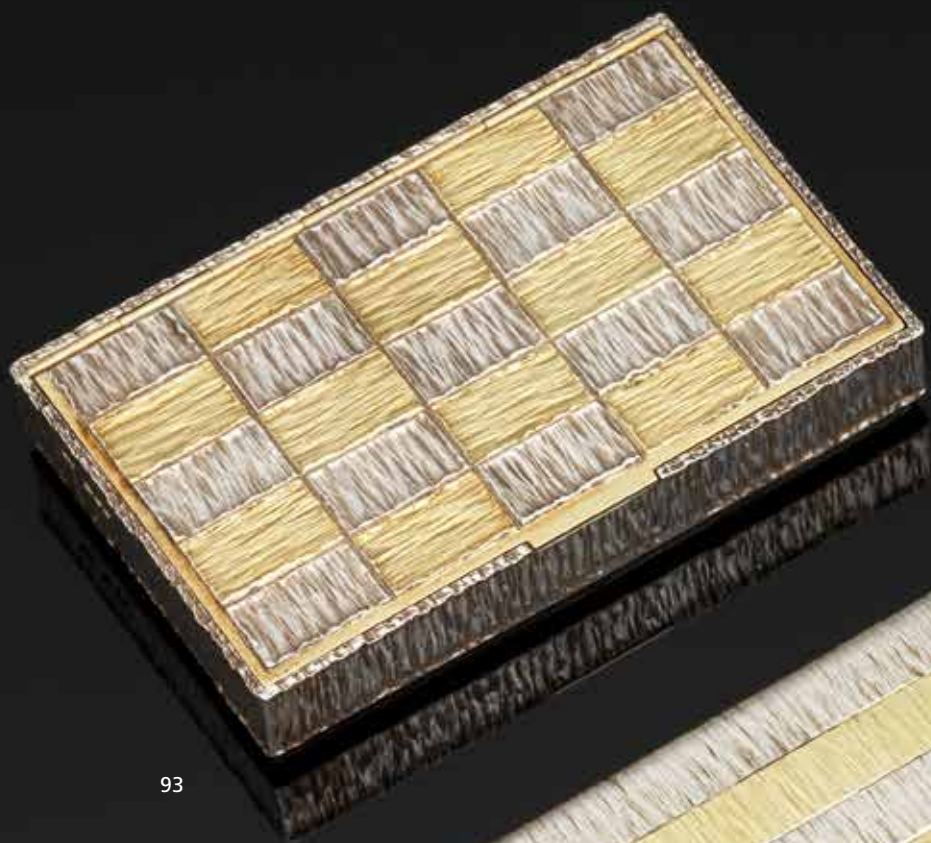
YELLOW JEWELLERY 7mm x 2mm
WEIGHT 252gms
GOLD 18K
SILVER 925

TO 4122

CIGARETTE CASE

48

NEG. NO.



93



94



95

95

GERALD BENNEY: A silver café au lait service

London 1973, also incuse stamped GERALD BENNEY LONDON

The pots with tapering slightly curved cylindrical body with bark-effect textured surface and a polished lower band, the hinged covers with polished rim and rayed textured flat top, also with polished tapering upright thumb pieces, the coffee pot with elongated spout, *weight total 61oz. (2)*

£3,000 - 5,000

€3,600 - 5,900

The design drawing illustrated on page 55 for the coffee pot is reproduced by kind permission of Simon Benney.



96

96

GERALD BENNEY: A silver teapot

London 1973, underside incuse stamped GERALD BENNEY LONDON

Tapering slightly curved cylindrical body with bark-effect textured surface and a polished lower band, the hinged covers with polished rim and rayed textured flat top, also with polished tapering upright thumb pieces, *height 16cm, weight total 28.6oz.*

£1,500 - 2,000

€1,800 - 2,400



97



98

97

GERALD BENNEY: A silver and unmarked gold box

London 1965, with faint incuse number 33
Rectangular form, the hinged cover set with six alternating feathered textured bands, within a thin gold frame and thumb piece, the sides with vertical bark-effect textured surface, polished silver footed rim, the underneath with textured rayed surface, impressed BENNEY, with leather covered interior, length 10cm, weight total 7.35oz.

£1,500 - 2,500

€1,800 - 3,000

FROM THE GERALD AND JANET BENNEY COLLECTION OF SILVER

Examples illustrated in Gerald Benney Goldsmith, The story of fifty years at the bench, by Graham Hughes, published 1998, page 89. A box from the same series that was originally produced for Bill Shand Kydd was sold in these rooms from the Family Reserve Collections of Gerald Benney 1st December 2010 lot 664

98

GERALD BENNEY: A silver box

London 1975, underside stamped GERALD BENNEY LONDON

Rectangular form, the hinged cover with a chequered design, formed by fifteen squares, with bark-effect texturing at alternating directions, each square centred with an applied polished bead, within a thin border and slender thumb piece, the sides with vertical bark-effect textured surface, the underside with a textured rayed surface, green leather lined interior, length 10cm.

£3,000 - 4,000

€3,600 - 4,700

This case is recorded as design number 22.
The design drawing illustrated is reproduced by kind permission of Simon Benney.



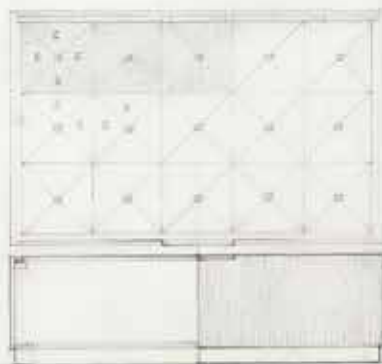
21



19



18



22



REF. DIMENSIONS	LENGTH 3 3/4"	WIDTH 2 3/4"	HEIGHT 1 3/4"
NEG. NO. 84	REC. NO. 87	NEG. NO. 85	NEG. NO. 83
APPL. MARK. NO. 5	APPL. MARK. NO. 5	APPL. MARK. NO. 5	APPL. MARK. NO. 5
WEIGHT 6.5 oz	WEIGHT 8.6 oz	WEIGHT 9.02	WEIGHT 8.5 oz
BOX	BOX	BOX	BOX
18	19	21	22

99

99

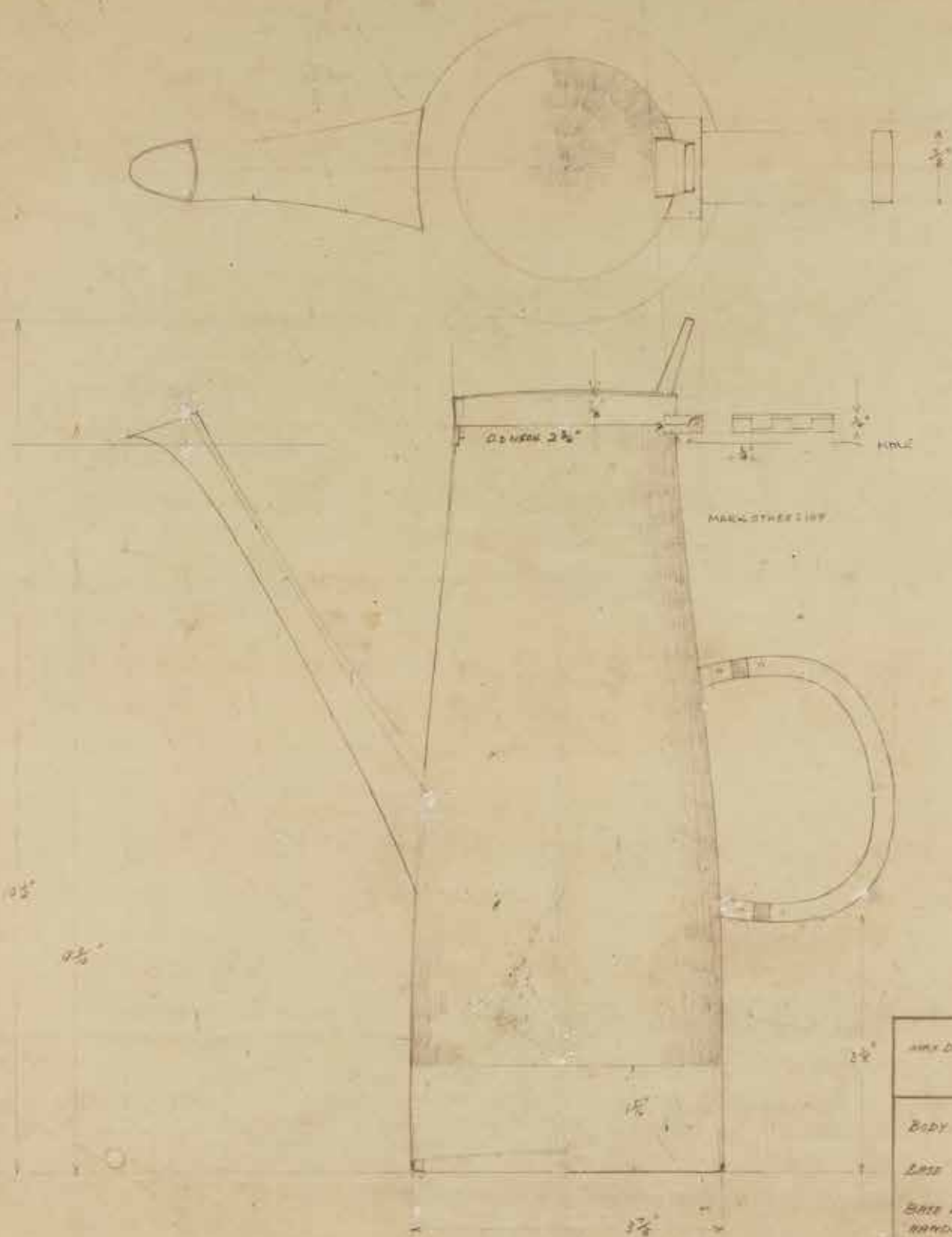
**GERALD BENNEY: A silver and
enamelled cigar canister**

*London 1975, underside also stamped
GERALD BENNEY LONDON*

Cylindrical form with bark-effect textured
surface, top of the pull-off cover enamelled
with red translucent enamel over a rayed
textured ground, the base with a narrow
polished rim and lower band, leather lined
interior, *height 16.3cm, weight 17oz.*

£5,000 - 6,000

€5,900 - 7,100



OVER DIMENSIONS	HEIGHT	10 1/2"
	WIDTH	4 1/4"
	DEPTH	3 3/4"
BODY	BOWL TEMPLATE OUTLINE	G12
BASE DIAM	3 1/2"	G12
BASE HOLE	1 1/2" x 1/4"	
HANDLE	TEMPLATE OUTLINE	G12
COVER DIAM	2 1/2"	G12
SPOUT TURNED	5" x 1/2" x 1/4"	
BODY HOLE	7/8" x 1/4"	G12
SPOUT	BOWL TEMPLATE	G12
CHEMICAL	NO. 3/4 10 1/2"	
WHEEL	(2) 1 1/2" x 1/2" x 1/4"	
HALL MARK	SPACED NO. 2	
HEIGHT	29.6" LIFTED 2 1/2" x 1/2"	

Design drawing reproduced by kind permission of Simon Benney. See lot 95

NEG. NO. P421

COFFEE POT

56



100

GERALD BENNEY: A silver and enamelled goblet

London 1973, also with master enamellers mark for Robert Vidal Winter, underside also incuse stamped GERALD BENNEY LONDON

Polished rim above the bark effect textured sides, polished gilt interior, polished cylindrical bases set with five alternating red and white enamelled bands, height 10.8cm.

£800 - 1,200

€950 - 1,400



THE BENNEY TORAH CROWN

Gerald Benney: Some random personal recollections
by Jonathan Stone

Gerald and Janet Benney were life-long friends – from 1956 or 1957, until his death in 2008 and Janet's earlier this year; and, of course, I got to know their four children (the youngest of whom, Simon, took over the designing and making of Benney silver after Gerald retired to paint!) Janet was a major supportive force for Gerald during their very long marriage of 51 years.

In the late 50's Gerald came under the wing of Graham Hughes, the Art Secretary (subsequently the Art Director) at Goldsmiths' Hall who was at the forefront of promoting contemporary English silver and jewellery in the post-war period. Graham took exhibitions of contemporary work all over the world from New York to Tokyo, and those exhibitions led to the establishment in England of a solid cadre of fine designers and makers, including Gerald, Andrew Grima, David Mellor, David Thomas, and John Donald.

Gerald's Father was the Principal of the Brighton College of Art; after studying at the Royal College of Art, in the late 1950's Gerald set up his first workshop in Whitfield Street, just off Tottenham Court Road, with the famous leathersmiths, Tanner Krolle, in the same building. He became a consultant designer to Viners of Sheffield, of which my Father happened to be a Director as well as the family solicitor. In particular, Viners manufactured Studio, Chelsea, and Sable, all of which were an enormous success. The last named reflected Gerald's very successful move into "texturing" and although that and the other two designs were made principally in stainless steel, Sable was also made by Viners in sterling silver.

Gerald's career took off when the mantle of austerity which had hung over post-war Britain, was lifted and public commissions came in to complement the private ones. The first "hallmark" of his work was the textured surface which he discovered by accident, rather in the way that Thomas Bolsover discovered Sheffield Plate in 1743. In due course, he received all four royal warrants (from the Queen, the Duke of Edinburgh, the Prince of Wales, and the Queen Mother) and he was the Establishment's Silversmith of Choice; indeed, he made all the Royal Family's silver wedding gifts to The Queen and the Duke of Edinburgh. In the mid-1960's I introduced Ethel Wix to Gerald because she wanted to present to the recently-formed New London Synagogue in Abbey Road a pair of Torah Bells, Breast Plate, and Pointer; antique English ones from the 18th century had reached an astronomical price level, and, in any case, it seemed to me that a newly-established pioneering congregation ought to be breaking new ground; Gerald's work was genial, and, from that time, he made dozens of pieces of Jewish ritual silver, with the Crown in this sale being, arguably, the most outstanding in terms of craftsmanship.

The enamelling, which Gerald introduced to his work in a spectacular way in the 1970's, became his second "hallmark" and the addition of that and gold wire greatly enriched his silversmith's work. Between 1974 and 1983, he was Professor of Silversmithing and Jewellery at his Alma Mater, The Royal College of Art; and during his career he received many accolades, including the CBE.

The greatest silversmith ever to have worked in England was the Huguenot immigrant (at 11 1/2 months!) Paul de Lamerie; he reigned supreme in the mid 18th century as did Paul Storr in the late 18th and early 19th centuries, but there was none to rival Gerald Benney from the middle of the 20th century, and he stands, alongside de Lamerie and Storr as one of the three great silversmiths in England over the last three centuries.

We thank Jonathan Stone for his assistance and thoughts.

101^{AR}

GERALD BENNEY: A unique and exceptional silver, silver-gilt and red enamelled Torah Crown

maker's mark for Adrian Gerald Sallis Benney, London 1996

This Torah Crown incorporates Benneys most iconic techniques of texture and enamel.

The domed crown is enamelled in translucent red over a textured ground. Pinned to the red enamel are ten silver-gilt 'flames'. This symbolises the flames from the burning bush seen by Moses on Mount Sinai. Ten curved polished arms arch over the enamel, these upswept arms support a smaller crown, the polished upswept sides terminate with ten points, from each point hangs a silver-gilt bell, with bark-effect textured surface, each suspended from a short chain. The small crown is centred with a small translucent red enamel dome over a textured ground, with polished ball finial.

The lower band of the crown has a bark-effect textured surface, the band is further applied and set with twelve cabochons, each one representing one of the twelve tribes of Israel.

The underside with two cylindrical receivers for the Torah scrolls.

Fitted onto a black leather covered base which fits into a fitted carrying case, *height of crown 23cm, weight total 65.5oz.*

£50,000 - 60,000

€59,000 - 71,000

From a Private Collection.

This Torah Crown has much been admired for a number of years whilst on display at the Victoria and Albert Museum as part of the Sacred Silver and Stained Glass Galleries.

Created when Jerusalem celebrated its 3,000th anniversary as the capital of Israel in 1996.

It is with no doubt the enamel on this crown is exceptional. Benneys studio managed to refine and mastered the art of enamelling on larger surface areas than Fabergé ever achieved.

Gerald Benney decided that his home at Beenham House in Berkshire was the place to develop the use of enamels. The first steps were to travel to Zurich to find an enameller who worked for Burch Korrodi. By chance he came across the Norwegian Berger Bergensen who had worked for the House of Bolin as well as Burch. Bergensen was persuaded to come to Beenham House and taught the Benney work force all he knew about enamelling. It took several years to master the craft. With Alan Evans and Robert Winter becoming notable master enamellers for Benney.





101







102



103

THE GERALD AND JANET BENNEY COLLECTION OF SILVER

The collection represents over 60 years of silversmithing and design by the Benney Family. Included are some of Gerald's very earliest works whilst he trained at the Brighton College of Art (1946 – 1948), his early work sometimes had pre-war Art Deco influences and resembled that of Eric Gill, he was also influenced by Scandinavian design with its plain and simple lines. Gerald's father Ernest Sallis Benney was principal of Brighton College of Art. Gerald's mother Aileen was also a good silversmith and made teapots, coffee pots, bowls and cutlery, some at the family home and also at the art school, her work was well made and strong in design. A mug signed by Aileen is in this collection.

Gerald passed the Royal College of Art entrance exam in 1950. Among many of his designer friends was John Donald who was to introduce Gerald to Janet in about 1955. Gerald Benney and Janet Edwards married at Sherborne St. John near Basingstoke in 1957 and John Donald was his best man. At that time Janet was a journalist, but soon after their marriage she became an integral part of the Benney business.

Also as part of the collection are functional domestic designs using Benneys iconic bark-effect surface pattern that was used in the family home.

Sadly Gerald died in 2008 and Janet earlier this year.

102

GERALD BENNEY: A silver electroformed square box

London 1969

The hinged cover with a geometric pattern formed by graduating squares, with polished flat surface and textured angular recesses, with vertical textured sides, stained leather lined interior, 10.5cm square, height 4.7cm.

£1,000 - 1,500

€1,200 - 1,800

103

GERALD BENNEY: A silver electroformed square box

London 1969

The hinged cover with a geometric pattern formed by graduating squares, with polished flat surface and textured angular recesses, with vertical textured sides, stained leather lined interior, 10.5cm square, height 4.7cm.

£1,000 - 1,500

€1,200 - 1,800

104

SIMON BENNEY: A silver champagne flute

London 2001, also stamped BENNEY

Slender flared bowl, with bark-effect textured sides below a polished band, polished cylindrical stem on a spreading foot, height 17.7cm, weight 5.25oz.

£300 - 500

€360 - 590



104





105

GERALD BENNEY: A silver service of flatware and cutlery
London 1987

with rayed feather textured handles,
polished tines and bowls

Comprising:

eleven table forks

twenty-seven dessert forks

eight table / dessert spoons

another eight slightly smaller dessert spoons

eleven smaller spoons

eight teaspoons

nine large serving spoons (four 1990)

twelve table knives

and twenty-four dessert knives, with steel blades, *weight excluding
knives 237.5oz.*

£6,000 - 10,000

€7,100 - 12,000



106

106^Y

GERALD BENNEY: A silver coffee pot

London 1975, underside also stamped GERALD BENNEY LONDON

The baluster form body with bark-effect textured surface, with a polished high dome cover and polished elongated pouring lip, with ivory handle and finial, *height 25cm, weight total 31oz.*

£1,200 - 1,500

€1,400 - 1,800

This lot is sold with an article 10 CITES license no 519172/01.



107

107

GERALD BENNEY: A silver sauceboat on stand

London 1966

Sauceboat with bark-effect cylindrical sides, the rim with a narrow polished rim, polished lip and loop handle, with ebonised insulators, on a plain polished circular stand with well in centre, *length of sauceboat 19cm, diameter of sauceboat 10.7cm, diameter of stand 19cm, weight 22.9oz.*

£800 - 1,200

€950 - 1,400

108

GERALD BENNEY: A box set of silver candle stops / caps

London 1983

Comprising: three large, two medium and ten small, *diameter 8cm, 5.6cm and 3.4cm, weight 22oz. (15)*

£300 - 500

€360 - 590

109

GERALD BENNEY: A silver dish

London 1992

Circular form with bark-effect textured rim, polished well in centre, *diameter 12cm*, together with a pair of silver sugar tongs, by Gerald Benney, *London 1972*, with bark effect textured panelled stems, *length 11.7cm, weight 5.25oz. (2)*

£350 - 450

€410 - 530



109



110



110

GERALD BENNEY: A pair of silver-gilt large bowls

London 1974, underside incuse stamped GERALD BENNEY LONDON

Plain tapering bowls with a light hammered surface, the bark-effect banded border with a slightly raised edge, *diameter 28.5cm, weight 58oz. (2)*

£1,200 - 1,500

€1,400 - 1,800



111^Y

A silver pot

un-hallmarked, possibly made by Gerald Benney whilst at Brighton College of Art, possibly 1947

Ovoid form, hand raised and a spot hammered surface, with a broad pouring lip, slightly dome cover with an applied curved hinge, applied spreading circular foot, the Walrus ivory side handle with silver junction and petalled card cut decoration joining the body, *height 16.5cm, weight total 14.4oz.*

£700 - 1,000

€830 - 1,200

This pot has similarities in design to a teapot and hot water pot made by Gerald Benney while he was at Brighton College of Art.

This is illustrated on page 14, *Gerald Benney Goldsmith, The story of fifty years at the bench*, by Graham Hughes, published 1998. The hot water pot is now in The Pearson Silver Collection. It was made for the wife of the brother of the band leader Henry Hall, circa 1947, although it bears slightly later hallmarks for 1949.

112

GERALD BENNEY: A rare silver vase

un-hallmarked, underside engraved GERALD BENNEY, possibly circa 1947

Slightly tapering cylindrical form with flared rim, the sides applied with six narrow vertical ribbed bands, over a short fluted stem terminating on a broad circular stepped foot, the outer band applied with six ribbed bands in line with those on the body, *height 14.5cm, diameter of base 11cm, weight 9.4oz.*

£600 - 800

€710 - 950

This vase has similarities to a goblet made by Gerald Benney, whilst at the Brighton College of Art. Illustrated on page 21, Gerald Benney Goldsmith, The story of fifty years at the bench, by Graham Hughes, published 1998.



112



112 (detail)

114

BRIGHTON COLLEGE OF ART: A silver dish

marks for Brighton College Art, London 1953

Circular form with undulating rim, the upswept sides with all over spot-hammered surface, the slightly domed centre with pierced motifs, the underside with applied collar and removable foot section, *diameter 14.8cm, weight 7.5oz.*

£300 - 500

€360 - 590

This was possibly made earlier and similar to other noted works made by Gerald while at the Brighton College of Art later hallmarked.



113

113

GERALD BENNEY: A silver pricket candlestick

London 1963

Plain circular base centred with a conical spike, *height 15cm, diameter 14cm, weight 9oz.*

£600 - 800

€710 - 950



114



114 (detail)



115

115

BRIGHTON COLLEGE OF ART: A set of six silver beakers
marks for Brighton College of Art, London, two 1948, four 1949
 Tapering slightly curved conical form with all-over spot-hammered surface, gilt interiors, on small spreading foot, with stepped rim, *height approximately 11.8cm - 12cm, weight 31oz. (6)*
£1,200 - 1,500
€1,400 - 1,800

116

AILEEN M BENNEY: A silver mug
marks for Brighton College of Art, rim engraved A M BENNEY, London 1951
 Plain baluster form with spot-hammered surface, the handle with a band of ribs, tapering end with stepped junctions, on an applied stepped spreading foot, *height 11.4cm, weight 12.5oz.*
£600 - 800
€710 - 950

Gerald's mother Aileen was also a good silversmith and made among other items teapots, coffee pots, bowls and cutlery, some at the family home and also at the art school, her work was well made and strong in design.



117

117

BRIGHTON COLLEGE OF ART: A silver spice box
marks for Brighton College of Art, London 1955
 Polished cylindrical form, pull-off cover, dome form with tapering finial, skirted foot, the interior with a removable unmarked gilded divider, *height 12.5cm, diameter at base 13.3cm, weight excluding divider 16oz.*
£400 - 600
€470 - 710



116



116 (detail)



118

118

GERALD BENNEY: A large silver circular bowl
London 1992, also incuse stamped GERALD BENNEY LONDON
 Plain shallow form with raised border, *diameter 35.9cm, weight 31oz.*
 £500 - 700
 €590 - 830



119

119

GERALD BENNEY: A silver small goblet
London 1996, underside impressed BENNEY
 Plain all-over polished surface, bowl with a flared rim, gilt interior, *height 11.2cm, weight 5.5oz.*
 £300 - 500
 €360 - 590

120

GERALD BENNEY: A silver goblet
London 1966
 Bark-effect textured sides below a polished rim, on a short stem and circular foot, gilded interior, *height 10.9cm, weight 7.75oz.*
 £400 - 500
 €470 - 590



120



121

121

GERALD BENNEY: A silver bowl

London 1995, underside also stamped BENNEY

Plain polished circular form, bellied sides and flared rim, with a narrow band of four engraved lines, the inside of the bowl with a slightly domed centre, *diameter 23.5cm, weight 26oz.*

£600 - 800

€710 - 950

122

GERALD BENNEY: A silver bottle / decanter coaster

London 1985

Plain polished sides with a single engraved line, wood base, *height 6.6cm, diameter 18.3cm.*

£500 - 700

€590 - 830



122

123

GERALD BENNEY: A matched pair of satin wood and silver lined bottle coasters

London 1995

Circular form with bellied upper body, the bases with a blackened ribbed band, with removable plain silver liners, *diameter 15.5cm.*

£500 - 700

€590 - 830



123



124

124

GERALD BENNEY: A large silver shallow circular bowl

London 1982, also incuse stamped GERALD BENNEY LONDON

The sides with a light spot-hammered surface, the rim with a protruding lip, polished centre with a slightly domed centre, *height 5cm, diameter 32.5cm.*

£700 - 1,000

€830 - 1,200



125

125

GERALD BENNEY: Two silver beakers

London 1982, also stamped GERALD BENNEY LONDON

Plain cylindrical form, gilded interiors, *height 6.9cm, weight 11.5oz.*

£500 - 600

€590 - 710

126

GERALD BENNEY: A pair of silver dwarf candlesticks

London 1991, also impressed GERALD BENNEY LONDON

Plain waisted form on a spreading circular foot, the upswept top forming the drip-pan, the rim engraved with a narrow band of fine lines, the top inset with a cylindrical nozzle, *height 10.2cm, weight 11.95oz.*

£600 - 800

€710 - 950



126



127

127
GERALD BENNEY AND DAVID WYNNE: A 22 carat gold and a Britannia standard silver 'Wild Life' art medallions

maker's mark for Gerald Benney, London 1972

Circular form

Obv: depicting the face of an adult male gorilla with title MAN HOLDS THE FATE OF THE ANIMAL KINGDOM IN HIS HANDS

Rev: depicting two blue whales with a whaling ship above, titled WILD LIFE., diameter 5.6cm, weight of gold medallion 124.8gms. (2)

£3,500 - 4,000

€4,100 - 4,700

This medal was created by the sculpture David Wynne in collaboration with Gerald Benney. Minted by Johnson Matthey & Co Ltd. from dies cut by the Royal Mint.

These medallions were sold in aid of World Wildlife Fund.

This gold medallion is numbered 1, also with numbered scroll certificate and boxed, the silver medal is numbered 22 of 30, also boxed.

A gold medallion is held in The Goldsmiths art medal collection. Illustrated in Treasures on The 20th Century, page 160, illustration number 502.

128

A cased set of six 22 carat gold 'Prime Minister of Great Britain' art medallions

maker's mark for GERALD BENNEY, London 1966

Circular form

The Obv: with portraits of Prime Ministers and titled

Rev: titled PRIME MINISTERS OF GREAT BRITAIN around a crown and portcullis

Including:

ROBERT WALPOLE 1676 - 1745

PITT THE ELDER 1708 - 1778

PITT THE YOUNGER 1759 - 1806

BENJAMIN DISRAELI 1804 - 1881

WILLIAM GLADSTONE 1809 - 1898

WINSTON CHURCHILL 1874 - 1965

contained in a fitted case, inside of cover stamped

"medallioners LIMITED ST APHAGE HOUSE FORE STREET LONDON ECS DESIGNERS GERALD BENNEY & STUART DEVLIN", weight 330gms.

£10,000 - 12,000

€12,000 - 14,000



128



130



129

129

SARAH JONES: A silver-gilt magnifying glass

London 1981

Circular form, swivel action with the open-work cover centred with a leopard's head, symbol for the Goldsmiths Company, hinged ring attachment and neck cord, *diameter 3.2cm.*

£500 - 600

€590 - 710

130

GERALD BENNEY: A rock crystal section set into a silver-gilt mount

maker's marks only

The mount with bark-effect textured surface, *length 6.5cm.*

£300 - 500

€360 - 590

131

A small quantity of jewellery items

A silver-gilt pendant set with a section of ammonite fossil, *by Robert Welch, London 1973*, of circular form with elongated suspension bar, *diameter 6.2cm.*

A Swiss gold ring watch, 1st standard mark for small articles, the engraved mount with dome cover, silvered dial marked *STOWA.*

A yellow gold abstract form brooch, unmarked, with nineteen bead capped graduated spikes issuing from a stylised hammered nugget, *length 5.6cm.*

A engraved spherical gold pendant, unmarked

Together with an Indian blue beaded and gilt metal necklace. (5)

£500 - 600

€590 - 710

132

ANDREW GRIMA: An 18 carat gold pendant torch

maker's mark H J Ce, London 1970, with applied tab, incuse marked GRIMA

Triangular form with bark effect textured surface, hinged, the front with triangular push button, the incurved end with inset bulb, on a ring attachment, *length 4cm.*

£1,200 - 1,500

€1,400 - 1,800



132

131



133

133

A silver goblet

by Nigel Broackes, London 1995

The square section bowl with panelled sides, on a tapering square sectioned stem and foot, *height 18.3cm, weight 6.3oz.*

£300 - 500

€360 - 590

Sir Nigel Broackes was a renowned real estate developer. As managing director of the company Trafalgar House, he owned The Ritz and the Cunard shipping fleet, and he was instrumental in the redevelopment of the Docklands area. He had a deep-set interest in the art of silversmithing, which he furthered by becoming a pupil to Gerald Benney. Shortly before his death in 1999, he was made Prime Warden to the Goldsmiths' Company.

134

GERALD BENNEY: A silver small oval salt

London 1982

Plain form with overhanging rim, side crested, *length 6.9cm, weight 1.9oz.*

£150 - 250

€180 - 300

135

GERALD BENNEY: Two graduated sized silver coasters

London 1996, the larger 1999, also with millenium mark

Shallow circular form with raised banded rings, *diameter 12.8cm and 10cm, weight 7.5oz.*

£500 - 600

€590 - 710



134

135



136

136

GERALD BENNEY: A silver lined wood bowl

London 1995

The circular wood sides with a glossy black finish, bellied upper body and ribbed lower band, with fitted silver liner, *height 11cm, diameter 30cm.*

£700 - 900

€830 - 1,100



137

137

GERALD BENNEY: A silver lined wood bowl

London 2003

Three tiered bellied circular form, with a narrow blackened lower band, with a removable silver liner, *height 13cm, diameter 23.5 cm.*

£600 - 800

€710 - 950



138

138

GERALD BENNEY: A silver lined wood ice bucket

London 1995

Circular form with bellied upper body, the base with a blackened ribbed band, with removable plain silver liner, *height 19.3cm, diameter at top 26.5cm, diameter of interior liner 12.5cm.*

£600 - 800

€710 - 950



139

OTHER PROPERTIES

139

GERALD BENNEY: A silver emu egg stand, with emu egg

London 1996

With open ends, incurved sides, with a wider base, *height of stand 11.2cm, weight 7oz.*

£500 - 600

€590 - 710



140



141



142

140

GERALD BENNEY: A silver-gilt egg cup and spoon

London 1978, the spoon 1979

The tapering cylindrical egg cup with bark-effect texturing and raised on a small dish with similarly decorated rim, the spoons also with bark-effect textured stem, with retail box, *length of spoon 12.8cm, diameter of dish 12cm, weight total 6.5oz.* (3)

£600 - 800

€710 - 950

141

GERALD BENNEY: A silver and black enamelled tumbler cup

London 1975, also incuse stamped GERALD BENNEY LONDON

Cylindrical form, the black enamelled body with polished silver rim and gilt interior; together with another example with re-enamelled body, *height 6.4cm.* (2)

£1,500 - 1,800

€1,800 - 2,100

142

GERALD BENNEY: Two silver graduated shakers

London 1973, undersides incuse stamped GERALD BENNEY LONDON

Polished tapering tops with pierced dots, above bark-effect textured sides terminating with polished bands, undersides with bayonet fastening caps, *height 16.2cm and 10.2cm, weight 13oz.* (2)

£500 - 600

€590 - 710





144

143

DESIGNED BY GERALD BENNEY FOR VINER: A silver table service of flatware and cutlery, contained in a cabinet

maker's mark for E Viner, London 1966 - 1968, also stamped VINERS STERLING ENGLAND

Placings for eight, the Fiddle shape handles with two vertical rows of stylised spiral design issuing from a central welled band running along the stem

Comprising:

Table forks

Table spoons

Table knives, with steel blades

Dessert forks

Dessert spoons

Fish Forks

Dessert knives, with steel blades

Fish Knives

Grapefruit spoons

Pastry forks

Teaspoons

Coffee spoons

Sugar / salt spoons

Six larger serving spoons

A pair of salad servers

A butter knife, with steel blade

all contained in a fitted cabinet, with hinged cover, on four cabriole legs, *weight excluding knives 137oz. (113)*

£3,000 - 4,000

€3,600 - 4,700

Gerald Benney was consultant designer at Viner from 1959-1969

See 'Metalwork Designers of Today' by Brian Larkman p35



145

OTHER SILVER INCLUDING DESIGN

144

CHARLES ROBERT ASHBEE: An Arts and Crafts electroplated muffin dish and cover

unmarked

With a light hammered surface, of circular form with a broad flat rim with inner bead rim, the high dome cover, with wire-work Chrysophrase set finial, the warming base with a screw fitting cap on the side, *height 13.5cm, diameter 24.5cm.*

£600 - 800

€710 - 950

Designed by Charles Robert Ashbee for The Guild of Handicraft.

145

HAROLD STABLER: A silver bowl

London 1929, also incuse stamped STABLER

Circular form with flared reeded rim, the body with ribbed panels and raised on a central castellated foot, *diameter 21.7cm, weight 16.5oz.*

£800 - 1,000

€950 - 1,200

146

LIBERTY: A silver and enamelled match box case

by Liberty & Co, also stamped CYMRIC, London 1901

Plain rectangular form with light spot-hammered surface, the cover with a central cabochon boss, enamelled in blue and green, *length 7cm, weight 1oz.*

£300 - 400

€360 - 470

147

LIBERTY: A silver and enamel footed dish

by Liberty & Co, Birmingham 1908

Oval form, the applied stylised leaf border enamelled in blues and greens, raised on four compressed bun feet, *length 14.5cm, weight 2.5oz.*

£500 - 700

€590 - 830

148



**148
HAROLD STABLER: An Arts and Crafts silver teapot and matched kettle**

the teapot unmarked, the underside prick-dot engraved HAROLD STABLER MADE IN ENGLAND, the kettle with maker's mark for Harold Stabler, London 1925

Compressed oval bellied form with all over spot-hammered surface, the hinged lids with bird of prey finials and wood handles, the panelled sides applied with lozenge-shaped motifs alternating between birds, squirrels and foliage, *height of kettle 24.3cm, length of teapot 25cm, weight total 63.5oz. (2)*

£800 - 1,200

€950 - 1,400

Provenance, by family descent. This is believed to have been a special commission for Sir James Morton of Sundour Fabrics.

Alexander Morton founded a textiles factory in 1881. The company had a long association with the Arts and Crafts movement buying designs from leading designers. Morton & Co also supplied all the major British shops including Liberty & Co.

The Scottish textile company Alexander Morton & Co. began to market its new Sundour range of colourfast fabrics in about 1911. This was lead by Alexander's son Sir James Morton.

Ronald Simpson, was one of the company's highly acclaimed designers, he was the son of Arthur Simpson who in 1901 formed the 'The Handicrafts', creating a showroom in Windermere which exhibited many crafts.

In 1899 exhibiting under the loan exhibition at Abbott Hall, Kendall works by Harold Stabler were showcased.

HAROLD STABLER RDI (1872 - 1945)

Born in Levens, Westmoreland. His training was in the Arts and Crafts Movement, firstly, in the stone and wood carving at the Kendal School of Art under Arthur Simpson and, later, metalwork at the Keswick School of Industrial Art. In 1899, he left Keswick to study in the metalwork department of the Liverpool School of Art under Richard Llewellyn Rathbone.

In around 1906, he moved to London to teach at the John Cass Technical Institute as head of the Art Department. Around the same time he married Phoebe Gertrude McLeish, the couple went on to collaborate in the design and execution of jewellery, silverwork and pottery. Together they set up a business in their home, Hammersmith in 1912.



Stabler was an instructor of metalwork, jewellery and enamelling at the Royal College of Art 1912-1926. He went on to design for several major silversmithing companies; Goldsmiths & Silversmiths, Adie Brothers and Wakely & Wheeler, using an 'architectural modernist geometric style, later to be called Art Deco.' He was very much part of the modern movement and was awarded the first Royal Designer for Industry in 1936, for pottery, enamelling and silversmithing, by the British Royal Society of Arts.

**149
A silver bowl**

signed L Movio 1901, maker's mark for Thomas Alfred Slater, Walter Brindsley Slater & Henry Arthur Holland, London 1901

Inverted baluster form, the spot-hammered body embossed with fruiting and flowering scrolling vines, raised on four scroll feet, *height 14cm, diameter 16cm, weight 18.5oz.*

£1,000 - 1,200

€1,200 - 1,400

Latino Movio was probably an assistant of Gilbert Marks. The latter's stylistic influence can be seen in many of Movio's works, including the present lot.



149



150

150

An Arts and Crafts pewter BCM / "Tudric" four-piece tea service
incuse stamped, MADE BY LIBERTY & CO, also numbered 01011

All over heavy spot hammered surface, with braid stylised bead border, the tea and hot water pots with high dome covers, surmounted with bud finial on a leaf calyx, on stepped bases. (4)

£500 - 600

€590 - 710

151

An unusual Arts and Crafts silver vase and cover
by William Hutton & Sons Ltd, London 1905

Tapering cylindrical form with all-over spot-hammered surface, the cover with sunken finial, the body applied with reeded bands flanking scrolling borders, with four demi-arched engraved supports raised on a circular base, height 26.5cm, weight total 24.5oz.

£500 - 700

€590 - 830

152

LIBERTY: A silver cream jug

marks for Liberty & Co, Birmingham 1907, incuse numbered 5815

Oval form with spot hammered surface, curving rim with a reeded twist band flanked by small narrow ropetwist bands, on a spreading foot, length 11.7cm, other silver items, comprising: a George III mustard pot, London 1806, oval bellied form, another oval mustard pot, London 1804, a spirit flask, by Goldsmiths & Silversmiths Co Ltd, London 1900, monogram and inscription, a small cigarette case, a pepper shaker, three napkin rings, three lids.

£500 - 600

€590 - 710

153

AMY SANDHEIM: A silver tea strainer and stand

The unmarked strainer with filigree-work egg and bead border and bead and heel rim, stylised leaf and berry cast handles, pierced bowl, the baluster spot-hammered stand, hallmarked for London 1939, of similar form with identical filigree border and stylised leaf and berry handles, length of strainer 14cm, together with an unmarked spot-hammered metalware bowl, tapering circular form, diameter 10cm, weight total 8oz. (3)

£300 - 400

€360 - 470



152

151

153



154



154 (detail)

154

A silver bowl and cover

by Elkington & Co, Birmingham 1931

The bowl with fluted rim embellished with pilaster capitals, the knop stem with strapwork flat-chasing and raised on a circular foot, the detachable cover with similarly flat-chased border and central bun finial flat-chased with St. George slaying the dragon, all raised on a wood plinth, *height excluding base 33cm, diameter of bowl 26.2cm, weight 104.5oz.* (2)

£2,500 - 3,000

€3,000 - 3,600

155

EDWARD SPENCE FOR THE ARTIFICERS GUILD: A silver bowl

marks for the Artificers Guild Ltd, London 1932, underside also with stamped EDWARD SPENCE in a roundel

With applied scrolling foliate rims above a ropework border, the panelled bowl raised on a central circular foot, *diameter 18.2cm, weight 17.5oz.*

£1,400 - 1,600

€1,700 - 1,900

Edward Napier Hitchcock Spence (1872 - 1938)

Born Blackheath, Kent, he worked as assistant designer for the Artificers' Guild in Chiswick.

When they moved to Fordham Gallery in Maddox Street London Spence became chief designer and in 1906 he became director.



155

A PRIVATE COLLECTION OF SILVER
BY OMAR RAMSDEN



161 (detail)



156

156

OMAR RAMSDEN: A set of six silver coffee spoons

London 1929

With wrythen stems and spot-hammered rat-tail reverse bowls, *length* 10.6cm. (6)

£300 - 500

€360 - 590



157

157

OMAR RAMSDEN: A set of four silver egg cups

London, 1928

Spot-hammered tapering bowls and raised on octagonal feet, *height* 6cm, *diameter* 6.5cm. (4)

£700 - 900

€830 - 1,100



158

158

OMAR RAMSDEN: A small rectangular dish

London 1935

Shallow form with upswept sides on small bracket feet to each corner, underside engraved OMAR RAMSDEN ME FECIT, *length* 10.4cm, *weight* 3oz.

£250 - 350

€300 - 410



159

159
OMAR RAMSDEN: A silver dressing table tray

London 1919

Shaped-rectangular form with wavy outline, light spot-hammered surface, inside floral chased border with a bird above a reserve, chased "HILDA", underside engraved OMAR RAMSDEN ME FECIT MCMXX, length 32.4cm, weight 19oz.

£2,000 - 3,000

€2,400 - 3,600

160

OMAR RAMSDEN: A silver five-piece dressing table set

London 1937

Comprising: a hand mirror, two hair brushes, a comb and a dressing table pot and cover, the mounts with light spot hammered surface and light curving rays issuing from two thorny thistles flanking a Tudor rose, above entwined barbed stems, the mirror with an entwined open-work scroll junction encasing an orb, panel above engraved "ADA ALEXANDRA GASK 1938", the pot of circular bellied form, with spot hammered surface, pull-off cover with similar barbed leafy band around a Tudor rose, centred with a thistle finial with five up swept leaves, height 11.5cm, diameter of pot 13cm, weight of pot 19.5oz.

£3,500 - 4,500

€4,100 - 5,300



160



161

161^Y

OMAR RAMSDEN: A naturalistic form silver three-piece tea service
London 1933

Oval curved outline, the tea pot with narrow applied girdle, wavy shoulders and shallow domed hinged cover, ivory finial set into an upswept scrolling stylised leaf mount, carved ivory handle with similar upper leaf junction, with a short curving spout, on spreading oval foot, each piece engraved OMAR RAMSDEN ME FECIT, underside of teapot with presentation inscription "I WAS WROUGHT FOR KITTY TO MARK HER WEDDING DAY, APRIL 27TH 1935.", *length of teapot 27cm, weight total 41.5oz. (3)*

£6,000 - 7,000

€7,100 - 8,300

A similar tea service was sold at Christies, Omar Ramsden: Silver From David and Vivian Campbell Collection, 20th April 2005, lot 75, this had an accompanying tray.

162^Y

OMAR RAMSDEN: A silver hot water pot

London 1924

Octagonal form, the tapering panelled sides with light spot hammered surface, tapering faceted spout, curved angular handle with ivory insulators, hinged cover with scroll thumb piece, domed with a web design issuing from an applied boss with fluer d'lys within a ropetwist surround, stepped rim, the whole on a skirted foot, underside engraved OMAR RAMSDEN ME FECIT, *height 19cm, weight 24oz.*

£1,500 - 2,200

€1,800 - 2,600



162



163

163

OMAR RAMSDEN: A silver three-piece tea service

London 1927 / 1928

Oblong form with light spot-hammered surface and applied girdle, on a shaped raised foot, teapot with hinged cover, slightly domed and centred with a finial, modelled as a kneeling angel resting on a shield, ebonised handle, the interior fitted with a plated strainer, the cream and sugar with incurved rims and silver handles, underside of each piece engraved OMAR RAMSDEN ME FECIT, *weight total 37oz. (3)*

£2,500 - 3,000

€3,000 - 3,600

164

OMAR RAMSDEN: A silver goblet

London 1936

Light spot hammered bowl with narrow applied reeded rim, the knob stem formed by three leaves among entwined stems, ropetwist band above, on a spreading foot, underside of foot engraved OMAR RAMSDEN ME FECIT, *height 11.5cm, weight 6oz.*

£1,000 - 1,500

€1,200 - 1,800



164

165

OMAR RAMSDEN: A silver-gilt cup and cover

London 1923

Lightly spot hammered shaped bowl, the knopped stem formed by lobed motifs and applied pellets above, on a wrythen spreading foot, with decorated banded rim, the shallow dome cover with stylised cross surmount, underside engraved OMAR RAMSDEN ME FECIT, *height 15.8cm, weight 7oz.*

£1,000 - 1,500

€1,200 - 1,800



165



166



167



168

168

OMAR RAMSDEN: A silver trowel

London 1938

The handle applied with wirework lattice decoration, shaped-blade, the top of blade inscribed below the badge of the ANCHOR MISSION "I WAS USED BY M. DIANA PIGOTT FOR THE EXTENSIONS OF ANCHOR MISSION JANUARY 28TH 1939", underside of blade engraved OMAR RAMSDEN ME FECIT, *length 18cm, weight 2.5oz.*

£800 - 1,200

€950 - 1,400



169

166

OMAR RAMSDEN: A silver two-handled dish

London 1922

Circular form with spot-hammered body, the pierced handles formed as laurel wreaths each surrounding a shield cartouche, one engraved "1923" the other with monogram "GWC", raised on a central circular foot, underside engraved OMAR RAMSDEN ME FECIT, *diameter including handles 22cm, weight 9.5oz.*

£1,200 - 1,800

€1,400 - 2,100

167

OMAR RAMSDEN: A two-handled silver dish with thistle border

London 1924

Circular form with spot-hammered body and scrolling thorny-vine border, the pierced handles formed as laurel wreaths, one surrounding a vacant shield cartouche, the other a crowned Tudor rose, raised on a central circular foot, underside engraved OMAR RAMSDEN ME FECIT, *diameter including handles 21.8cm, weight 11.5oz.*

£1,200 - 1,800

€1,400 - 2,100



169

169

OMAR RAMSDEN: A cased silver trowel

London 1935

The handle applied with wirework lattice decoration, the terminal set with blue-stained hardstone within a ropetwist surround, the blade with shaped projection at back below handle, the top of blade inscribed "I WAS USED BY C.W.BLACK. HATCH-END BAPTIST CHURCH FEB: 29TH 1936", reverse of blade engraved OMAR RAMSDEN ME FECIT, contained in original box, *length of trowel 17cm, weight 3oz.*

£1,000 - 1,500

€1,200 - 1,800



170

170

OMAR RAMSDEN: A silver and enamelled dish

London 1923

Shallow circular form, with light spot hammered surface, central boss, with monogram MG over a red enamelled ground, within a ropetwist surround, underside engraved OMAR RAMSDEN ME FECIT, *diameter 11.3cm, weight 2oz.*

£300 - 500

€360 - 590

171

OMAR RAMSDEN: A silver dish

London 1927

Circular form, with all over spot hammered surface, narrow castellated rim, centred with an applied Tudor rose, underside engraved OMAR RAMSDEN ME FECIT, *diameter 10.6cm, weight 3oz.*

£400 - 600

€470 - 710



171



172

172

OMAR RAMSDEN: A silver dish

London 1924

Shallow circular form, with all-over spot hammered surface with narrow petalled rim, centred with an applied thistle, underside engraved OMAR RAMSDEN ME FECIT, *diameter 15.3cm, weight 5oz.*

£500 - 700

€590 - 830

173

OMAR RAMSDEN: A silver bowl

London 1933

Circular flared form with all over spot hammered surface, lower rim with applied ropetwist band overhanging the spreading foot, also with an applied ropetwist rim, underside engraved OMAR RAMSDEN ME FECIT, *height 8cm, diameter 12.3cm, weight 9oz.*

£600 - 800

€710 - 950

A similar bowl is illustrated in the Campbell Collection, accession no.146.



173



174

174

OMAR RAMSDEN: A small silver coffee pot

London 1924

Tapering ovoid body with all over spot hammered surface, waisted shoulders, the hinged dome cover with flat tear drop shaped finial enclosing trefoils, narrow curved spout, shaped-wood handle, the broader base over a narrower spreading foot, underside engraved OMAR RAMSDEN ME FECIT, *height 17cm, weight total 11oz.*

£1,200 - 1,800

€1,400 - 2,100

175

OMAR RAMSDEN: A turquoise set silver goblet

London 1933

The bowl of shaped-circular form with flaring rim, on a pedestal foot, plain knop and a grape and vine band below, the foot applied with seven turquoise cabochons within strap-work, the underside of base engraved OMAR RAMSDEN ME FECIT, *height 10.2cm, weight 3.75oz.*

£4,000 - 5,000

€4,700 - 5,900

Provenance:

Auction; Christies, Omar Ramsden: Silver From David and Vivian Campbell Collection, 20th April 2005, lot 56.

Literature; Eric Turner and Lynn Springer Roberts, *English Silver, Masterpieces by Omar Ramsden From the Campbell Collection*, David A. Hanks & Associates, New York, 1992, p. 63

Exhibited; Chicago, Montreal, Nashville, Williamstown, and Toronto, *English Silver, Masterpieces by Omar Ramsden From The Campbell Collection*, no. 41



175



176

176

OMAR RAMSDEN: A silver mounted glass scent bottle

engraved 'OMAR RAMSDEN ME FECIT' to underside, London 1938

The green glass body of tapering rhomboid form, the openwork stopper with stylised entwined leaf and berries, the body with alternating rectangular and triangular panels, with openwork applied panels of stylised foliate scrolls, on a stepped diamond base, *height 18cm.*

£1,200 - 1,500

€1,400 - 1,800

177

OMAR RAMSDEN: A silver cigarette case

London 1938

Plain rectangular form, gilt interior, engraved OMAR RAMSDEN ME FECIT, *height 11.5cm, weight 6oz.*

£600 - 800

€710 - 950

178

OMAR RAMSDEN: A silver dish

London 1923

Circular form with castellated rim, lightly spot-hammered surface, centred with a Tudor rose in relief, underside engraved OMAR RAMSDEN ME FECIT, *diameter 5.5cm, weight 4.5oz.*

£500 - 700

€590 - 830



178



177



179

179

OMAR RAMSDEN: A silver quatrefoil dish

London 1927

With all over spot hammered surface, the shaped incurved sections capped with clover motifs, inscribed "TO H.K.E.O. FROM C.F.H.G. 18TH JULY 1928" above and engraved roundel depicting Mars and Minerva, scrolling title below "PRISTINAE VIRTUTIS MEMOR", underside engraved OMAR RAMSDEN ME FECIT, *length 18cm*; together with another circular dish, *by Omar Ramsden, London 1928*, all over spot hammered with petalled rims, the centre applied with a Tudor rose, with inscription "I WAS WROUGHT FOR HARRY OSTLE BY COMMAND OF TWO OLD FRIENDS TO MARK 18TH JULY 1928", *diameter 15.6cm, weight 10.5oz.*

(2)

£600 - 900

€710 - 1,100



179

180



MODERN SILVER

180

A silver four-piece tea service

by Adie Brothers Ltd, Birmingham 1945, with import marks for Dublin 1946

Oval form in the art deco style with foliate borders, the pots with hinged lids and wood finials and wood loop handles, each raised on a central shaped-oval foot, *weight total 55.5oz. (4)*

£800 - 1,000

€950 - 1,200

181



181

A silver four-piece tea and coffee service

by Viners Ltd, Sheffield 1944 - 1945

Oval baluster form with lobed corners and flaring rims, angular loop handles, the pots with ebonised wood handles and disc finials, each piece raised on a shaped oval base, *height of coffee pot 21cm, weight total 61oz. (4)*

£500 - 700

€590 - 830

182^Y

An Art Deco silver three-piece tea service

by Viners Ltd, Sheffield 1937

Shaped oval form with panelled sides and engraved geometric band, the pot with hinged lid, ivory finial and loop handle, each raised on four pad feet, *length of teapot 26cm*; together with a Victorian hot water pot, *by James Kebberling Bembridge, Sheffield 1881*, cylindrical form with hinge dome lid, wood finial and handle and raised on three claw feet, *height 21.5cm, weight total 46.5oz. (4)*

£500 - 600

€590 - 710

182





183

183

An Art Deco silver four-piece tea and coffee service

by A E Poston & Co Ltd, Birmingham 1939

Rectangular form with cut corners, with narrow engine-turned banded borders, the tea and coffee / hot water pots with hinged shaped-covers, composite tapering finial with silver chevron mount, composite handles, *weight total 66oz. (4)*

£1,200 - 1,500

€1,400 - 1,800

184

An Art Deco silver mounted glass 'locking' decanter

by Hukin & Heath, Birmingham 1930

The glass body of rectangular form with engraved reeded bands, the faceted spherical stopper and collar with lockable silver mounts, key absent, *height 26cm.*

£500 - 600

€590 - 710



184

185

A large silver cigarette box

by Walker & Hall, Sheffield 1928

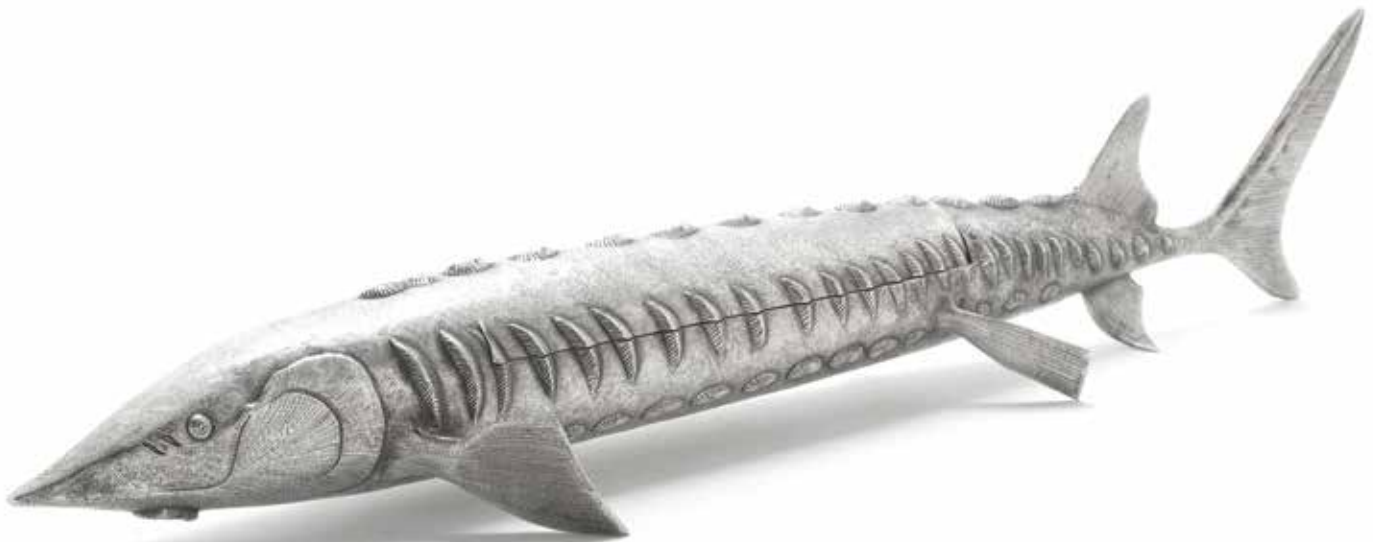
Rectangular form with engine-turned panelled cover and sides, vacant reserve to the cover and with slender thumb piece, inside of cover gilded, base with wood lined interior, *length 24.2cm.*

£800 - 1,000

€950 - 1,200



185



186

186

A silver sturgeon caviar dish

by Edward Barnard, London 1977

Realistically modelled, the back of the fish opening to reveal a detachable silver-gilt compartment, *length 64cm, weight total 63oz.*

£2,000 - 3,000

€2,400 - 3,600



188

187

Three silver table ornaments modelled as pheasants

by Edward Barnard & Sons Ltd, London 1970

Realistically modelled, *length of largest bird 24cm, weight 21.5oz. (3)*

£1,200 - 1,800

€1,400 - 2,100



187

188

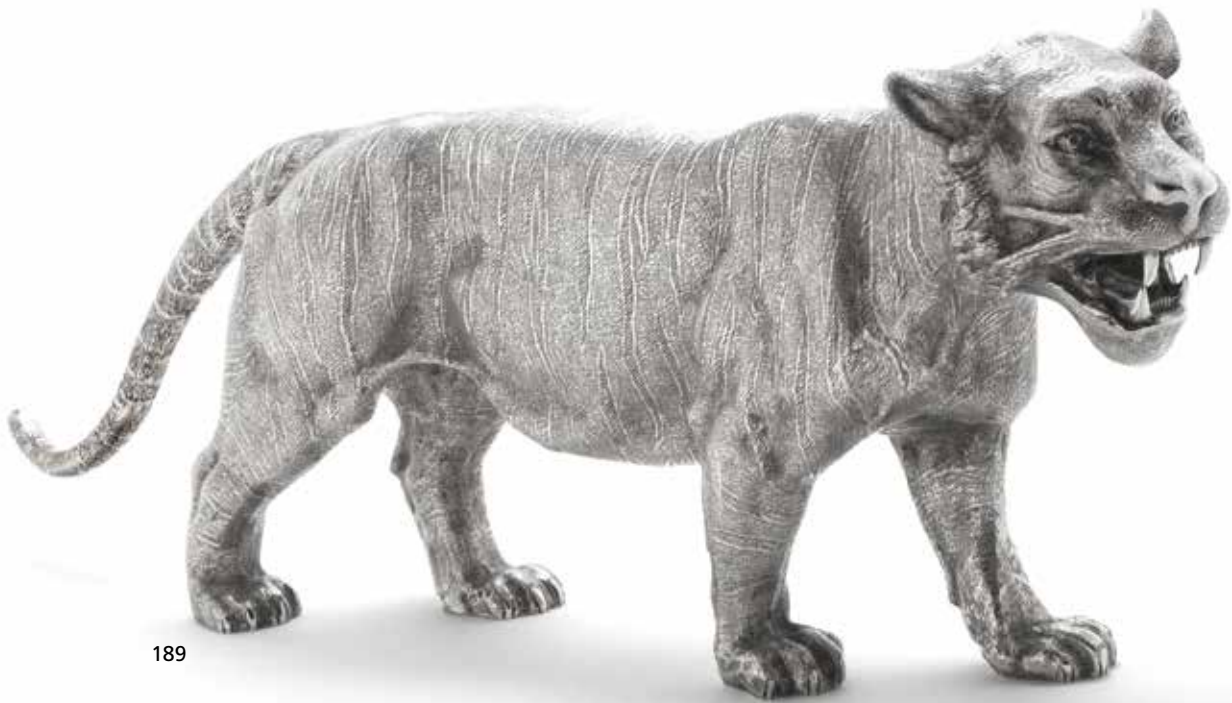
A Mexican silver novelty 'swan' sauceboat

in use marks TANE MEXICO import marks for London 1972

The swan neck forming the handle, gilt interior, *length 14cm.*

£100 - 150

€120 - 180



189

189

A silver tiger

by Edward Barnard, London 1976

Realistically modelled standing, *height 19.5cm, length 56.5cm, weight 122.5oz.*

£3,000 - 5,000

€3,600 - 5,900

190

A modern silver-mounted decanter wagon

maker's mark RFE, London 1977

The two circular coasters with beaded borders and turned wood bases, linked by a silver plaque, the sides with medallions depicting Napoleonic campaigns, on four leaf-embellished wheels, one set of wheels at an angle, for a circular table, with part-horn handle, *length 44cm.*

£1,500 - 1,800

€1,800 - 2,100



190

191

A set of four silver bowls

London 1972

In the 18th century manner, spot-hammered bodies with pierced silver-gilt lug handles, *length handle to handle 20.4cm, weight 45oz. (4)*

£700 - 900

€830 - 1,100



191



192

192

A silver four-piece tea and coffee service, together with an oval tray, in the 18th century manner

maker's mark RWB in oval device, probably for Richard Woodman Burbridge, Harrods Ltd, London 1968, tray 1967

All with bead borders, bright and prick-dot engraved bands, vacant oval reserves, the coffee pot of baluster form, with leaf-capped bead and fluted spout, oval form teapot with angular spout, both with hinged covers and wood handles, helmet-shaped cream jug and a swing-handle basket, the oval tray with bead rim and bracket feet, *length of tray 45.8cm, weight total 113oz. (5)*

£1,000 - 1,500

€1,200 - 1,800

193

A pair of 18th century style cast silver dwarf candlesticks

by Roberts & Dore Ltd, London 1967

Baluster form knopped columns, on spreading octagonal bases, *height 11.5cm, weight 21.5oz.*

£500 - 600

€590 - 710

194

A silver three-piece coffee service, in the 18th century style

by Garrard & Co Ltd, London 1965

Each piece of plain baluster form with gadrooned rims, the coffee pot with a stepped-dome hinged cover with bud finial and wooden scroll handle, the cream jug with leaf-capped scroll handle and beaded spout, each raise on a gadrooned circular base, *height of coffee pot 28.5cm, weight total 43oz.*

£500 - 700

€590 - 830

195

A silver four-piece tea and coffee service, in the 18th century style

by Asprey & Co Ltd, London 1961

Each piece of baluster form with gadrooned rims, the pots with wooden knopped finials and scroll handles, raised on a gadrooned circular bases, *height of coffee pot 27.5cm, weight total 77oz. (4)*

£800 - 1,000

€950 - 1,200



194



193



195



196



197



195A

A pair of silver cafe au lait pots

by Padgett & Braham Ltd, London 1930

Plain hexagonal form with dome hinged lids, knop finials and wood scroll handles, *height 20.5cm, weight total 25.5oz. (2)*

£500 - 800

€590 - 950

Provenance:

From the Collection of Sir Robert Ludwig Mond

Thence by family descent

196

A silver Art Nouveau photograph frame

by Horton & Allday, Birmingham 1901

Upright shaped-rectangular outline, the border depicting a peacock among scrolling foliate, with vacant central cartouche, mounted on a wood back, *height 20.2cm, length at widest part 15.7cm.*

£1,200 - 1,500

€1,400 - 1,800

197

A pair of Art Nouveau silver photograph frames

by William Neale & Sons, Chester 1901

Shaped-rectangular outline, the border with trailing stylised scrolls and iris to each side, centred at the top with a vacant reserve, each mounted on a wood back, *height 19cm, length at widest point 15.4cm. (2)*

£2,500 - 3,000

€3,000 - 3,600

198

A late Victorian silver two-handled presentation cup and cover

by Charles Stuart Harris, London 1892

Urn form and applied with alternate straps in the Regence manner below a moulded girdle, large leaf-capped scroll handles, with separate and bayonet fastening domed cover applied with similar decoration, raised on a ebonised plinth with modern silver collar, *weight 105oz. (2)*

£2,000 - 2,500

€2,400 - 3,000



198





GEORG JENSEN

199

GEORG JENSEN: An extensive silver Acorn (Konge) pattern table service of flatware

post 1945 marks, incuse stamped STERLING DENMARK

Placings for twelve, comprising:

table forks
 dessert forks
 dessert spoons
 soup spoons
 fish forks
 fish knives
 teaspoons
 coffee spoons
 pastry forks
 only eleven cake forks and twelve knives (knives with steel blades)
 table knives (with steel blades)
 dessert knives (with steel blades)
 together with an extensive number of serving implements, comprising;
 two table / serving spoons
 four butter knives
 two pairs of serving spoons and forks
 a pair of salad servers, with stainless steel bowls
 four varying serving forks
 a preserve spoon
 a small slice with stainless steel slated blade
 two serving knives and a carving fork and knife with stainless steel blades, *weight of weighable silver 183.5oz. (177)*
 £9,000 - 11,000
 €11,000 - 13,000

Designed by Johan Rohde in 1915.





200

200
GEORG JENSEN: A silver Acanthus
(Dronning) pattern table service of
flatware

*incuse marks STERLING DENMARK,
 predominately import marks for London
 1957 / 1959*

Placings for twelve, comprising:

table forks
 table spoons
 soup spoons
 dessert forks
 another twelve dessert / fish forks,
 fish knives (with no import marks)
 eleven dessert spoons (two 1955)
 table and dessert knives (two 1954 and
 1955)
 together with a pair of serving spoons
 (1956), weight excluding knives 112oz.
 (109)

£4,000 - 5,000

€4,700 - 5,900

Designed in 1917 by Johan Rohde.



203



201

GEORG JENSEN: A silver Acorn (Konge) pattern table service of flatware

incuse marks STERLING DENMARK

Placings for eight, comprising:

table forks

table spoons

dessert forks

nine dessert spoons

fish forks

fish knives

twelve coffee spoons

table and dessert knives with steel blades

a pair of small circular open salts, with blue enamelled interiors, with acorn pattern handles, two salt spoons,

a circular butter dish, incuse 1915 - 30 period marks, also pattern number 741B, with acorn scroll handle, together with a later butter knife, weight excluding knives 103oz. (83)

£2,500 - 3,500

€3,000 - 4,100

Designed by Johan Rohde in 1915.

202

DESIGNED BY SIGVARD BERNADOTTE FOR GEORG JENSEN: A pair of silver dwarf candlesticks

incuse 925s DENMARK STERLING, incuse pattern number 711A, also with facsimile signature

Each cylindrical stem to a plain circular base with vertically reeded border, height 6.3cm, diameter of base 8.1cm, weight 8oz.

£1,000 - 1,200

€1,200 - 1,400



201

203

GEORG JENSEN: A collection of silver condiments

Comprising: a three-piece condiment set, two shakers and a covered mustard pot, 1933 - 44 period marks, incuse 925S, pattern numbers 433 and 433B, designed by Harald Nielsen, shakers of tapering form on a semi-circular base, chased lines, on ball feet, the mustard pot, cauldron form, translucent green enamelled interior, on ball feet, with pattern 110 mustard spoon, a pair of salt and pepper shakers, pattern number 793, incuse mark JJ, designed by Jorgen Jensen, slender cylindrical form, on stepped square bases, pull-off covers pierced and with engraved spiral design, height 12cm, a four-piece Cactus pattern condiment set, 1933 - 44 period marks, import marks for London, mustard 1935, salt, 1936, pepper pots 1937, incuse marks pattern number 629, designed by Gundorph Albertus, ovoid and cylindrical form form on a circular foot, shallow open salt with blue enamelled surface, height of pots 7cm, together with three Cactus pattern condiment spoons and a butter knife, another open salt, incuse marks pattern number 30, designed by Gundorph Albertus, import marks for London 1935, plain circular form with clear glass liner, a pattern 44 preserve spoon and a pattern number 42 small double lipped sauce ladle, import marks for London 1935 and 1931, and another Danish spoons, with with open-work dragon fly finial, Copenhagen 1936. (18)

£600 - 800

€710 - 950



202





204

GEORG JENSEN: A silver Acorn (Konge) pattern table service of flatware and cutlery

incuse marks predominately STERLING DENMARK, GEORG JENSEN SILVERSMITHS LTD, import marks for London 1947 / 1949

Comprising:

eight table forks

fourteen table dessert forks

eight dessert spoons

six soup spoons

six fish forks

six fish knives

six teaspoons (one later and with import marks for 1961)

eight coffee spoons (two later with import marks for 1960 and 1967)

a butter knife and two smaller knives (different marks)

eight table knives, with steel blades some stamped Frank Copr, (one 1946)

fourteen dessert knives, with steel blades some stamped Frank Copr

two serving spoons and a serving fork, a double lipped sauce ladle, import marks for London 1966

a sauce ladle, another Acanthus pattern ladle, with steel bowls, no import marks

four serving spoons, with steel bowls (1949 / 1950)

a bottle opener

and a carving knife and carving fork, *weight of weighable silveroz.* (100)

£4,000 - 6,000

€4,700 - 7,100

Designed by Johan Rohde in 1915.



207

207

TOSTRUP: A Norwegian silver and enamelled bowl

Oslo, incuse marks, stamped J. TOSTRUP STERLING NORWAY

With tapering polished sides, with translucent green enamelled interior, over a stylised scribble patchwork textured ground, *diameter 21.7cm.*

£800 - 1,000

€950 - 1,200



205

FOREIGN SILVER AND METALWARES

205

DAVID ANDERSON: Two Norwegian silver and enamelled novelty owl salt and pepper shakers

each marked to base 'D-A NORWAY STERLING 925S' circa 1950

Formed as standing owls, the bodies enamelled, one in translucent green the other blue, *height 5.5cm.*

£500 - 600

€590 - 710



206

206

DAVID ANDERSON: Two Norwegian silver and enamelled novelty owl salt and pepper shakers

each marked to base 'D-A NORWAY STERLING 925S' circa 1950

Formed as standing owls, the bodies enamelled, one in translucent green the other white, *height 5.5cm. (2)*

£500 - 700

€590 - 830



208

208

A pair of Continental silver figural shakers, modelled as a Dutch girl and boy

one with incuse 800 mark, boy unmarked

Modelled standing in traditional costume, bayonet fastening pierced covers, *height 12.4cm and 12.5cm.*

£500 - 600

€590 - 710



209

209

DESIGNED BY TAPIO WIRKKALA FOR HOPEATEHDAS OY HELSINKI:
A pair of Finnish silver tapersticks

central stamp 813H, Helsinki 1966, also engraved TAPIO WIRKKALA
Double skinned bowl of shallow curved outline, the raised scone with
textured band, height 5cm, weight 9.5oz.

£500 - 700

€590 - 830

210

ROYAL DANISH: An American metalware 'Acorn' pattern platter
also incuse mark INTERNATIONAL STERLING

Circular form, with open-work integral handles, length 34.7cm, together
with a small vase, by Royal Danish, International Sterling, with 'Acorn'
pattern handles, height 7.5cm, together with two German small cream
jugs, with matched saucers, maker's mark AFC, Edinburgh 1998. (6)

£500 - 600

€590 - 710

211

A silver and pique-a-jour bowl

apparently unmarked

With pebble-like vari-coloured enamelling within silver panelled
framework, diameter 12cm.

£500 - 700

€590 - 830



211



212

212

An early 20th century American silver overlaid green glass claret
jug

marks rubbed, incuse STERLING SILVER, pattern number 2414

Ovoid form with cylindrical neck, silver covered collar / spout and upright
handle, the body overlaid with lattice work and a central band with
arcs and flower head motifs, on a similar decorated spreading foot and
stopper, height 33cm.

£500 - 600

€590 - 710



213

213
SABATTINI: An electroplated vase
by Lino Sabattini, stamped SABATTINI
 Plain elliptical form with elliptical aperture, *height 28.5cm, length 50cm.*
 £500 - 600
 €590 - 710

215
ELSA PERETTI for TIFFANY: A silver 'bone' candlestick
underside with applied tab marked TIFFANY & CO SPAIN, 925, and with facsimile signature for Elsa Peretti, import marks for London 1999
 Standing vertical shaped as a curving form on spreading lower section,
height 37.8cm, weight 31oz.
 £1,500 - 2,000
 €1,800 - 2,400



214

214
ELSA PERETTI for TIFFANY: A silver pitcher
marked TIFFANY & CO ITALY, 925, and with facsimile signature for Elsa Peretti, import marks for London 1999
 Polished surface, cylindrical with curving handle and integral pouring lip curving down the body, gilt interior, *height 21.7cm, weight 47.5oz.*
 £1,800 - 2,200
 €2,100 - 2,600



215



216

216

SABATTINI: A set of four electroplated candlesticks

by Lino Sabbatini

Curved tubular columns, height 31cm. (4)

£700 - 900

€830 - 1,100

217

PUIFORCAT: A French silver flask

Paris, with Emile Puiforcat maker's mark

Naturalistically modelled with the handle modelled as a leafy branch, stylised entwined branch leafy spout, each side with a portrait of a maiden in relief within a textured stippled ground, height 18cm, weight 18.5oz.

£2,500 - 3,000

€3,000 - 3,600

218

BUCCELLATI: A stylish Italian metalware vase

by Buccellati, Milan, 1944 - 1968 period mark, also incuse mark 800

ITALY and M BUCCELLATI

Elongated baluster form, with graduated spiralling form body and foot, height 28cm, weight 14.8oz.

£1,000 - 1,500

€1,200 - 1,800

219

An Italian metalware box

by Pinzi Olga for Baldi, Milan, with 1944 - 1968 period marks, also with facsimile signature, incuse 800

Rectangular form, plain polished sides, the slightly curved cover with all over speckled textured surface, chased with a stylised banded decoration, centred with three applied green hardstones, length 24.3cm.

£600 - 800

€710 - 950



217



218



219



220

220

A Danish silver three-piece coffee service

by Carl M Cohr, *Federicia* circa 1940-50, 830 standard

Plain baluster form, the coffee pot with undulating rim and ebonised handle and finials, *height of coffee pot 21cm*; together with a matched rounded triangular tray and a teapot, *also stamped Cohr, incuse stamped STERLING DENMARK*, the tray with additional facsimile signature for Bunde, for Hans Bunde, the pot with upswept ebonised mounted handle and ebonised finial, *length 19cm, diameter of tray 35cm, weight total 70oz. (5)*

£2,200 - 2,500

€2,600 - 3,000



221

221

CARTIER: Two silver champagne flutes

bases with *incuse mark CARTIER PARIS, 925* with French export mark for 1973 - 1982

Plain bowls, flared rims, applied with three tri-colour entwined gilt bands, slender elongated stem on spread circular bases, *height 20.5cm, weight 11.25oz.*

£1,300 - 1,800

€1,500 - 2,100

222

CARTIER: Six silver counter dishes

incuse stamped CARTIER STERLING, pattern number 615, four with additional maker's marks JBC

With raised fluted borders, *diameter 10.8cm, weight 19.7oz. (6)*

£600 - 800

€710 - 950



222

223*

An American silver ewer

by Gorham, *incuse stamped on base "Sterling" over "A1915" over "3 1/2 pint"*

Of classical form, the bulbous body with a central gadroon border and scroll handle, *height 13cm, weight 15.47oz.*

£500 - 600

€590 - 710



224

224

A French Art Deco electroplated four-piece tea / coffee service together with tray

GERSYL, M.B. and Mod. Déposé

Tapering circular form, with plain slightly curved sides, wood handles, the rectangular tray with rounded corners and applied wood handles, length of tray 48.5cm.

£500 - 700

€590 - 830



225

225

An Austro-Hungrian Jungenstil silver dish

by Samuel Haber, Vienna, 1912 - 1924

Oblong form with curved sides, the integral handles embossed with stylised rose buds flanking chequered pierced panels, and open-work shaped curved panels, length 31.7cm.

£500 - 600

€590 - 710

226

A Continental plated and enamelled three-piece coffee service together with a tray

Incuse stamped "BW" flanking a flower in a pierced oval reserve

Cylindrical form with lower beaded border, each applied with a band of turquoise enamelled lozenges and angular handles, the pot and sugar dish with inverted baluster finials, the tray similarly decorated, height of teapot 22cm, length of tray 41.9cm. (4)

£500 - 600

€590 - 710



226



228

227

TIFFANY: A silver salver, cream jug and a spring loaded coin dispenser

The shaped-circular salver, *incuse marked TIFFANY & Co, STERLING SILVER, numbered 21740, diameter 26cm*, cream jug, *similar marks numbered 22350, plain form*, the cylindrical dispenser, *inuse TIFFANY & Co, MAKERS STERLING, weight total 27oz. (3)*

£500 - 700

€590 - 830

228

An Italian silver Art Deco style four-piece tea / coffee service together with a tray

incuse mark MASSONI, ROMA, incuse 800

Circular form with tapering stepped sides on spread circular bases, pull-off covers with faceted wood finial (one replaced), shaped wood handles (one replaced), the oval tray (lacking handles), *weight total 98.5oz.*

£800 - 1,200

€950 - 1,400



229

229^Y

TIFFANY: A silver three-piece coffee service

incuse marks for TIFFANY & CO, STERLING SILVER, 1907 - 47 period marks, pattern number 18814B and order numbers

Plain baluster form with applied reeded bands and flaring rims, the domed covers with elongated urn finials, reeded high-loop handles, the coffee pot with ivory insulators, each piece raised on a spreading circular base, *height of coffee pot 28.5cm, weight 37oz. (3)*

£800 - 1,000

€950 - 1,200

230*

TIFFANY: A pair of silver candlestick holders with shades

incuse marks for Tiffany & Co, 1907 - 47 period marks, pattern and order numbers, 16872 and 4670, STERLING SILVER

Corinthian columns, removeable drip-pans, each raised on stepped square bases with shield and dart borders, initialled "FYH", with detachable plastic covered candle retainers and shade supports, the silver-plated shades with geometric piercing and pink frosted glass liners, *height including shades 42cm, diameter of shades 16cm. (2)*

£700 - 900

€830 - 1,100



230

End of Sale

HENNING KOPPEL (1918-1981)
FOR GEORG JENSEN
'The Pregnant Duck' a Silver Pitcher,
designed 1952.
£6,000 - £8,000

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LONDON

DECORATIVE ARTS FROM 1860

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Tuesday 26 November 2013

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Bonhams

British & Continental Silver including Objects of Vertu

Knightsbridge, London
Wednesday 18 December

james.clare@bonhams.com
+44 (0) 207 393 3974



A late 19th/early 20th century
Russian silver and polychrome
enamelled cigarette case
by Maria Semenova,
Moscow 1899-1908
£3,000 – £4,000

Asian Art

Wednesday 19 February 2014
Knightsbridge, London
Entries now invited

Closing date for entries
Friday 20 December 2013

+44 (0) 20 7393 3943
asianartkb@bonhams.com

**A famille rose 'Mandarin Pattern'
hexagonal baluster vase and cover,**
18th century, 54cm (21 1/4in) high
Sold for £16,250



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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*.

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Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an “as is” basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from

a qualified electrician on their status before doing so. Such items which are unsuitable for connection 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.

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

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

4. CONDUCT OF THE SALE

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

5. BIDDING

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

Bidding in person

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

Bidding by telephone (only available on lots with a low estimate greater than £400)

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

Bidding by post or fax

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

Bidding via the internet

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

Bidding through an agent

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

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

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

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

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

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

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer's Agreement*. All the sums payable to us by the *Buyer* are subject to VAT. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

25% up to £50,000 of the <i>Hammer Price</i>
20% from £50,001 to £1,000,000 of the <i>Hammer Price</i>
12% from £1,000,001 of the <i>Hammer Price</i>

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 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*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams 1793 Limited). *Bonhams* reserves the right to vary the terms of payment at any time.

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;

Bankers draft/building society cheque: if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, we will allow you to collect your purchases immediately;

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques 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, notes or travellers cheques;

Sterling travellers cheques: you may pay for *Lots* purchased by you at this *Sale* with travellers cheques, provided the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000. We will need to see your passport if you wish to pay using travellers cheques;

Bank transfer: you may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust Account* details are as follows:

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

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

Debit cards: there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 2% surcharge;

Union Pay cards: these are now accepted at our Knightsbridge and New Bond Street offices, when presented in person by the card holder. These cards are subject to a 2% surcharge.

Credit cards: Visa and Mastercard only. Please note there is a 2% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

10. COLLECTION AND STORAGE

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

11. SHIPPING

Please refer all enquiries to our shipping department on:
Tel: +44 (0)20 8963 2850/2852 Fax: +44 (0)20 8963 2805
Email: shipping@bonhams.com

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licencing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

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

Animal Health and Veterinary Laboratories Agency (AHVLA)
Wildlife Licencing
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB
Tel: +44 (0) 117 372 8774

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective of 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 of any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to *VAT* on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a

modern firearms specialist. All prospective *Bidders* are advised to consult the " of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements

Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

Lots marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

As a *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

~ Ruby and Jadeite

Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US and it is the *Buyer's* responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the *Buyer* to successfully import goods into the US does not constitute grounds for non payment or cancellation of *Sale*. *Bonhams* will not be responsible for any additional costs in this regard howsoever incurred.

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.

- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

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 and VAT is payable by the purchaser, at the standard rate, on the *Hammer Price*, unless the wines are to remain under Bond. *Buyers* requiring their wine to remain in Bond must notify *Bonhams* at the time of the *Sale*. The *Buyer* is then himself responsible for all duty, clearance VAT and other charges that may be payable thereon. All such *Lots* must be transferred or collected within two weeks of the *Sale*.

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.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- 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.

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

CONTRACT FOR SALE

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

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

1 THE CONTRACT

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

2 SELLER'S UNDERTAKINGS

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

3 DESCRIPTIONS OF THE LOT

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

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

5 RISK, PROPERTY AND TITLE

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

6 PAYMENT

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

7 COLLECTION OF THE LOT

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

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

APPENDIX 2

BUYER'S AGREEMENT

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

1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
- 1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
- 3.1.1 the *Purchase Price* for the *Lot*;
- 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders*, 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*.

4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
- 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders*, on the *Sale Information Page* or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

- 6.1 Only on the payment of the *Purchase Price* to us will title in the *Lot* pass to you. However under the *Contract for Sale*, the risk in the *Lot* passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS		
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.
7.1.1	to terminate this agreement immediately for your breach of contract;	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.
7.1.2	to retain possession of the <i>Lot</i> ;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.2	The discretion referred to in paragraph 8.1:
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	9	FORGERIES
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9.1	We undertake a personal responsibility for any <i>Forgery</i> 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 <i>Lot</i> 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 <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .
		9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
		9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
		9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
		9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
		9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
		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 <i>Lot</i> , all rights and benefits under this paragraph will cease.
		9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
		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 <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
		10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
		10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
		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 <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

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

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

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

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

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

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

but not if:

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

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

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

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

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

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

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

12 MISCELLANEOUS

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

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

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

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

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

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

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

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

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

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

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

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

13 GOVERNING LAW

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 3

DEFINITIONS AND GLOSSARY

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

LIST OF DEFINITIONS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

GLOSSARY

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

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

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

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

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

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

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

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

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

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

SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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

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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)

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

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 e-mail from info@bonhams.com.

Credit and Debit Card Payments

There is no surcharge for payments made by debit cards issued by a UK bank. All other debit cards and all credit cards are subject to a 2% surcharge on the total invoice price.

Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

If successful

I will collect the purchases myself ☐

Please contact me with a shipping quote (if applicable) ☐

Sale title: Distinguished Designs and Post-War Silver		Sale date: 20 November 2013	
Sale no. 20798		Sale venue: Knightsbridge	
If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.			
General Bid Increments:			
£10 - 200by 10s		£10,000 - 20,000by 1,000s	
£200 - 500by 20 / 50 / 80s		£20,000 - 50,000by 2,000 / 5,000 / 8,000s	
£500 - 1,000by 50s		£50,000 - 100,000by 5,000s	
£1,000 - 2,000by 100s		£100,000 - 200,000by 10,000s	
£2,000 - 5,000by 200 / 500 / 800s		above £200,000at the auctioneer's discretion	
£5,000 - 10,000by 500s			
The auctioneer has discretion to split any bid at any time.			
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Preferred number(s) in order for Telephone Bidding (inc. country code)			
E-mail (in capitals) <input type="text"/>			
<input type="text"/>			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
If registered for VAT in the EU please enter your registration here:		Please tick if you have registered with us before <input type="checkbox"/>	
<input type="text"/> / <input type="text"/> - <input type="text"/> - <input type="text"/>			

Please note that all telephone calls are recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid*

FOR WINE SALES ONLY		
Please leave lots "available under bond" in bond <input type="checkbox"/>	I will collect from Park Royal or bonded warehouse <input type="checkbox"/>	Please include delivery charges (minimum charge of £20 + VAT) <input type="checkbox"/>

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature:	Date:

* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

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