

The background of the entire page is a painting of a rural landscape. In the foreground, a dark, textured house with a steep roof is partially visible on the right. To its left, a large, gnarled tree with bare branches stands prominently. The middle ground shows rolling green hills and a path or stream. In the distance, more hills are visible under a pale, overcast sky. The painting style is expressive, with visible brushstrokes and a muted color palette.

MODERN BRITISH, IRISH AND EAST ANGLIAN ART

Tuesday 18 November 2014
Knightsbridge, London

Bonhams



Alfred Munnings

MODERN BRITISH, IRISH AND EAST ANGLIAN ART

Tuesday 18 November 2014 at 2pm
Knightsbridge

VIEWINGS

EAST ANGLIAN PICTURES ONLY

The Guildhall

Guildhall Street
Bury St Edmunds
Suffolk IP33 1PS

Thursday 6 November
9am to 7pm
Friday 7 November
9am to 4pm

St Michael's Hall;

Church Street
Reepham
Norfolk NR10 4JW

Tuesday 11 November
9am to 7pm
Wednesday 12 November
9am to 4pm

MODERN BRITISH, IRISH AND EAST ANGLIAN PICTURES

Bonhams

Montpelier Street
Knightsbridge
London SW7 1HH

Sunday 16 November
11am to 3pm
Monday 17 November
9am to 4.30pm
Tuesday 18 November
9am to 11am

BIDS

+44 (0) 20 7447 7448
+44 (0) 20 7447 7401 fax
To bid via the internet please visit
www.bonhams.com

Please note that bids should be submitted no later than 24 hours before the sale.

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

Bidding by telephone will only be accepted on a lot with a lower estimate in excess of £1000.

ENQUIRIES

Emma Corke
+44 (0) 20 7393 3949
emma.corke@bonhams.com

Shayn Speed
+44 (0) 20 7393 3909
shayn.speed@bonhams.com

East Anglian Art

Daniel Wright
+44 (0) 1284 716 195
daniel.wright@bonhams.com

CUSTOMER SERVICES

Monday to Friday 8.30am to 6pm
+44 (0) 20 7447 7447

SALE NUMBER

21719

CATALOGUE

£12

Live online bidding is available for this sale

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

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

Please see back of catalogue for important notice to bidders

ILLUSTRATION

Front cover : Lot 29
Back cover: Lot 176
Inside front: Lot 18
Inside back: Lot 134

IMPORTANT INFORMATION

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



Bonhams 1793 Limited

Registered No. 4326560
Registered Office: Montpelier Galleries
Montpelier Street, London SW7 1HH

+44 (0) 20 7393 3900
+44 (0) 20 7393 3905 fax

Bonhams 1793 Ltd Directors

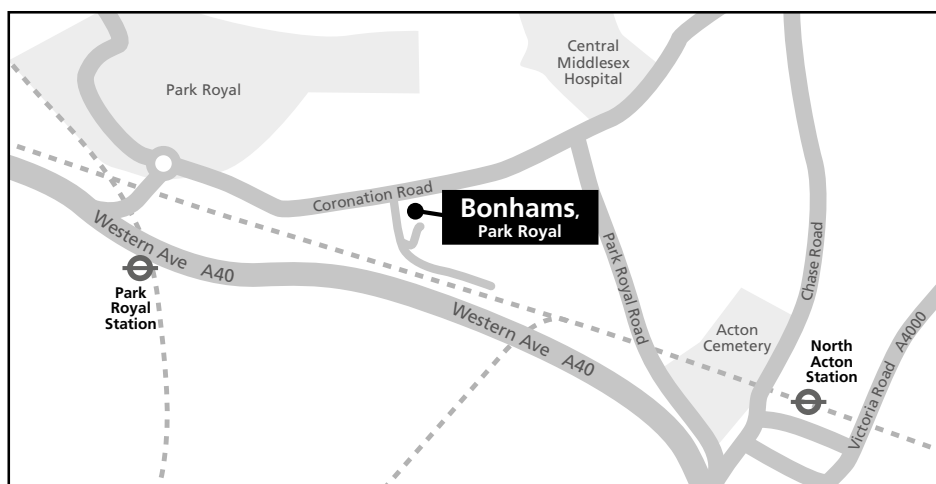
Robert Brooks Co-Chairman,
Malcolm Barber Co-Chairman,
Colin Sheaf Deputy Chairman,
Matthew Girling Global CEO,
Patrick Meade Global CEO,
Geoffrey Davies, Jonathan Horwich,
James Knight, Caroline Oliphant,
Hugh Watchorn.

Bonhams UK Ltd Directors

Colin Sheaf Chairman, Jonathan Baddeley,
Antony Bennett, Matthew Bradbury,
Harvey Cammell, Simon Cottle, Andrew Currie,
David Dallas, Paul Davidson, Jean Ghika,
Charles Graham-Campbell, Miranda Grant,
Richard Harvey, Robin Hereford, Asaph Hyman,
Charles Lanning, Sophie Law, Fergus Lyons,
Paul Maudsley, Gordon McFarlan,

Andrew McKenzie, Simon Mitchell, Jeff Muse,
Mike Neill, Charlie O'Brien, Giles Peppiatt,
Peter Rees, Julian Roup, Iain Rushbrook,
John Sandon, Tim Schofield, Veronique Scorer,
James Stratton, Roger Tappin, Ralph Taylor,
Shahin Virani, David Williams,
Michael Wynell-Mayow, Suzannah Yip.

SALE INFORMATION



BIDS

+44 (0) 20 7447 7448
+44 (0) 20 7447 7401 fax
To bid via the internet please visit
www.bonhams.com

PAYMENTS

Buyers
+44 (0) 20 7447 7447
+44 (0) 20 7447 7401 fax

Sellers

Payment of sale proceeds
+44 (0) 20 7447 7447
+44 (0) 20 7447 7401 fax

VALUATIONS, TAXATION AND HERITAGE

+44 (0) 20 7468 8340
+44 (0) 20 7468 5860 fax
valuations@bonhams.com

CATALOGUE SUBSCRIPTIONS

To obtain any Bonhams catalogue or to take out an annual subscription:
Subscriptions Department
+44 (0) 1666 502200
+44 (0) 1666 505107 fax
subscriptions@bonhams.com

SHIPPING

For information and estimates on domestic and international shipping as well as export licenses please contact Bonhams Shipping Department on:
+44 (0) 20 8963 2849
+44 (0) 20 8963 2850
+44 (0) 20 7629 9673 fax
shipping@bonhams.com

COLLECTION AND SHIPMENT

Sold lots marked with a special symbol W will be only retained at Bonhams, Knightsbridge until 10am on Wednesday 19 November 2014. Lots not collected by then will be removed to Bonhams Park Royal warehouse.

The sold lots marked with a special symbol W will be available for collection from Bonhams warehouse as from 9.30am on Thursday 20 November 2014.

Lots maybe released from Bonhams warehouse on production of the collection order obtained from cashier's office at Bonhams and a form of photographic ID. If a third party is collecting on behalf of the client, the client must provide Bonhams with written authority prior to collection. The third party must present a photographic form of ID when collecting.

Lots not market W will only be held free of charge at Bonhams Knightsbridge until close of business on Tuesday 2 December 2014. Storage charges will commence on Wednesday 3 December 2014. Please contact the department.

Bonhams Warehouse Address:

Unit 1, Sovereign Park
Coronation Road
Park Royal, London NW10 7QP
Tel: +44 (0) 87 0811 3867
Hours of opening
9.30am to 4.30pm
Monday to Friday

HANDLING AND STORAGE CHARGES

Please Note

For sold lots removed to Bonhams warehouse there will be no transfer and storage charges for lots collected between Thursday 20 November 2014 and close of business Tuesday 25 November 2014.

Transfer and storage charges will commence on Wednesday 26 November 2014.

The charges levied by Bonhams are as follows:

Paintings and Frames marked with W

Transfer per lot	£20.00
Daily storage per lot	£3.40

All other paintings and frames

Transfer per lot	£10.00
Daily storage per lot	£1.70

All the above charges are exclusive of VAT

HANDLING AND STORAGE PAYMENT

All charges due Bonhams must be paid by the time of collection from Bonhams' warehouse.

PAYMENT IN ADVANCE

Tel: +44 (0) 20 7447 7447
to ascertain amount due by:
cash, cheque with banker's card, credit card, bank draft or traveller's cheque.

PAYMENT AT TIME OF COLLECTION

By credit card / debit card

IMPORTANT NOTICE

A surcharge of 2% is applicable when using Mastercard, Visa and overseas debit cards.

The following symbol is used to denote that VAT is due on the hammer price and buyer's premium

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

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

W These lots will be removed to Bonhams Park Royal Warehouse after the sale. Please read the sale information page for more details.

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

**EAST ANGLIAN ART
PART I**





1



1

HARRY BECKER (BRITISH, 1865-1928)

Figures working in the field

charcoal 36 x 23.5cm (14 3/16 x 9 1/4in).

Together with another charcoal sketch by the same hand of cows in a field, 11 x 22cm. (2)

£700 - 1,000

€890 - 1,300

2

HARRY BECKER (BRITISH, 1865-1928)

Cattle in a field

oil on board

36.5 x 44cm (14 3/8 x 17 5/16in).

£1,200 - 1,800

€1,500 - 2,300



2



3

3

MIA ARNESBY BROWN (BRITISH, 1866-1931)

Child with daisies
signed 'M Arnesby Brown' (lower left), oil on canvas
62 x 50cm (24 7/16 x 19 11/16in).

£5,000 - 7,000

€6,300 - 8,900



4



5

4AR

SIR JOHN ALFRED ARNESBY BROWN (BRITISH, 1866-1955)

Cattle grazing before the coast
signed 'Arnesby Brown' (lower right), oil on panel
26 x 35cm (10 1/4 x 13 3/4in).
With a landscape by the same hand verso.

£6,000 - 8,000
€7,600 - 10,000

5AR

CAMPBELL ARCHIBALD MELLON (BRITISH, 1876-1955)

Broadland landscape with cattle
signed 'C. A. Mellon' (lower left), oil on canvas
36 x 46 cm (14 3/16 x 18 1/8in).

£4,000 - 6,000
€5,100 - 7,600



6



7

6AR

CAMPBELL ARCHIBALD MELLON (BRITISH, 1876-1955)

'Somerleyton looking towards Haddiscoe Bridge June 10th 1924'
inscribed as titled verso, signed with initials C.A.M. (lower left), oil on
panel
23 x 30cm (9 1/16 x 11 13/16in).

£2,000 - 3,000
€2,500 - 3,800

7AR

SIR JOHN ALFRED ARNESBY BROWN (BRITISH, 1866-1955)

A view in Broadland
signed 'Arnesby Brown' (lower right), oil on canvas
41 x 51cm (16 1/8 x 20 1/16in).

£5,000 - 7,000
€6,300 - 8,900



8



10



9

g^{AR}

FREDERICK W. BALDWIN (1899-1984)

'Southwold from the ferry'
inscribed as titled verso, signed and dated 'F. W. Baldwin
1950' (lower left), watercolour and pencil
28 x 39cm (11 x 15 3/8in).

£600 - 900
€760 - 1,100

g^{AR}

REGINALD BRILL (BRITISH, 1902-1974)

Two Locomotives
signed 'Reginald Brill' (lower right), oil on board
60 x 45cm (23 5/8 x 17 11/16in).

£700 - 1,000
€890 - 1,300

10^{AR}

**LEONARD RUSSELL SQUIRRELL R.W.S., R.I., R.E.
(BRITISH, 1893-1979)**

Felixstowe Gardens
signed 'L. R. Squirrell' (lower right), watercolour
20.5 x 30cm (8 1/16 x 11 13/16in).

£600 - 800
€760 - 1,000



11

11^{AR}

**LEONARD RUSSELL SQUIRRELL R.W.S., R.I., R.E.
(BRITISH, 1893-1979)**

Bamburgh Castle
signed and dated 'L. R. Squirrell 1964' (lower right),
watercolour
33 x 39cm (13 x 15 3/8in).

£1,500 - 2,000
€1,900 - 2,500

12^{AR}

**LEONARD RUSSELL SQUIRRELL R.W.S., R.I., R.E.
(BRITISH, 1893-1979)**

Woodbridge
signed and dated 'L. R. Squirrell 1948' (lower right),
watercolour
28 x 22cm (11 x 8 11/16in).

£700 - 1,000
€890 - 1,300

13^{AR}

**LEONARD RUSSELL SQUIRRELL R.W.S., R.I., R.E.
(BRITISH, 1893-1979)**

'Earl Soham, Suffolk'
inscribed as titled verso, signed and dated 'L. R. Squirrell
1969' (lower right), watercolour
28 x 43cm (11 x 16 15/16in).

£1,500 - 2,000
€1,900 - 2,500



12



13



14

14^{AR}

COLIN W. BURNS (BRITISH, BORN 1944)

'The Wherry Albion on the River Bure'; 'Mallards in flight over Breydon Water, Norfolk'; A pair both signed 'Colin Burns', oil on canvas 40.5 x 51cm (15 15/16 x 20 1/16in). (2)

£1,000 - 1,500

€1,300 - 1,900



15

15^{AR}

JOHN CYRIL HARRISON (BRITISH, 1898-1985)

Teal in flight signed 'J C Harrison' (lower right), watercolour 47 x 68cm (18 1/2 x 26 3/4in).

£1,200 - 1,800

€1,500 - 2,300



16

17^{AR}

JOHN CYRIL HARRISON (BRITISH, 1898-1985)

Mallards over reeds signed 'J C Harrison' (lower right), watercolour 45 x 60cm (17 11/16 x 23 5/8in).

£700 - 1,000

€890 - 1,300



18

18^{AR}

SIR ALFRED JAMES MUNNINGS, PRA, RWS (BRITISH, 1878-1959)

Self portrait
signed in pencil 'Alfred Munnings' (lower right), pen and ink
27 x 21.5cm (10 5/8 x 8 7/16in).

£3,000 - 5,000
€3,800 - 6,300



19

19^{AR}

**SIR ALFRED JAMES MUNNINGS, PRA, RWS
(BRITISH, 1878-1959)**

Cattle grazing before hay waggons in a landscape
signed 'A. J. Munnings' (lower left), watercolour
22.5 x 33cm (8 7/8 x 13in).

£8,000 - 12,000

€10,000 - 15,000

Although the present lot is not apparently dated, it appears to be an early work, bearing close comparison to two works offered in Bonhams' Modern British Irish and East Anglian Art auction of 19 November 2013, lots 65, 66, dated 1901, 1899 respectively. The foreground regression is cleverly achieved with punctuated wildflowers, the same trick of perspective is used to good effect in the foreground of one of Munnings' first great Royal Academy pictures 'A Suffolk Horse Fair' of 1901.

20^{AR}

**SIR ALFRED JAMES MUNNINGS, PRA, RWS
(BRITISH, 1878-1959)**

A country lane
signed 'A. J. Munnings' (lower left), watercolour
35 x 17cm (13 3/4 x 6 11/16in).

£4,000 - 6,000

€5,100 - 7,600

Provenance

Purchased from the artist by Col. F. E. Walter, Thorpe Market, Norfolk.
Then by family descent.

Property of the Estate of the Late M. A. Griffiths, Christies, London 16 Dec. 2009, lot 12.



20



21

21^{AR}

**SIR ALFRED JAMES MUNNINGS, PRA, RWS
(BRITISH, 1878-1959)**

'Hamlet' - A chestnut horse before horse chestnuts
signed and dated 'A. J. Munnings 1905' (lower right), inscribed
'Hamlet/ The property of Mrs Hill - Mulbarton/ Sire - 'Lord Hamlet' by
'Lord Derby II' / Dam - 'Madge' by 'Cadet' (lower left),
oil on canvas
51 x 61cm (20 1/16 x 24in).

**£20,000 - 30,000
€25,000 - 38,000**

The horse depicted is a Hackney, a breed of trotting horse
synonymous with Norfolk.

It seems probable that this picture was painted as a commission
or gift for Mrs Polly Hill, Munnings' aunt, who features in Munnings'
autobiography 'An Artist's Life':

'My Uncle Arthur who used to put me in front of him on his horse when
I was a small boy, married the daughter of a comparatively wealthy
farmer, and lived and died at Church Farm, Swainsthorpe, five miles
from Norwich. His widow, Aunt Polly, had again married, a well-to-do
batchelor, a Mr Hill, who farmed in a large way at Mulbarton, the next
parish.' (p.190)

To further support this assertion Munnings also mentions Hackney
horses:

'I was staying at Mulbarton, near Norwich, with an aunt and uncle who
bred Hackneys and farmed in a considerable way.' (p.102)

Mr and Mrs Hill of Mulbarton played a significant role in Munnings'
early career. It was during a fateful visit in 1898 that Munnings lost his
sight in his right eye. In 1903 Munnings persuaded the Hills to rent
Church Farm, Swainsthorpe which became his home for several years.
Here he built a studio in the grounds and gathered a small menagerie
of animals to act as models in his paintings.



22



23



24

PROPERTY OF A GENTLEMAN

22^{AR}

DORIS CLARE ZINKEISEN (BRITISH, 1898-1991)

'Merchant ventures - trade winds'
bears title (on stretcher verso), oil on canvas
63.5 x 76.5cm (25 x 30 1/8in).

£1,200 - 1,800

€1,500 - 2,300

23^{AR}

ANNA KATRINA ZINKEISEN (BRITISH, 1901-1976)

Orchids in a white vase
signed 'A ZINKEISEN' (lower right), oil on canvas
64 x 76cm (25 3/16 x 29 15/16in).

£1,000 - 1,500

€1,300 - 1,900

OTHER PROPERTIES

24^{AR}

ANNA KATRINA ZINKEISEN (BRITISH, 1901-1976)

Baroque figures on a boating lake
signed 'A ZINKEISEN' (lower right), oil on canvas
52 x 65cm (20 1/2 x 25 9/16in).

£800 - 1,200

€1,000 - 1,500



25

25^{AR}

ANNA AIRY, RI, ROI, RP, RE, PS, GI (BRITISH, 1882-1964)

Family in an orchard, Playford
oil on canvas
64 x 72cm (25 3/16 x 28 3/8in).

£2,500 - 4,000
€3,200 - 5,100

Anna Airy painted a number of versions of this subject in the grounds of her Suffolk home.

Provenance

By family descent from the artist.

26^{AR}

ANNA KATRINA ZINKEISEN (BRITISH, 1901-1976)

'Janet and Anne'
signed with initial (lower right), oil on canvas
80 x 69cm (31 1/2 x 27 3/16in).

£1,500 - 2,000
€1,900 - 2,500

Provenance

With The Fine Art Society, April 1948.



26



27^{AR}

JOHN NORTHCOTE NASH RA (BRITISH, 1893-1977)

Aber Eddy, Pembrokeshire
signed 'John Nash' (lower right),
watercolour
52.5 x 38cm (20 11/16 x 14 15/16in).

£3,000 - 5,000

€3,800 - 6,300

Exhibited

Royal Academy of Arts, *John Nash Exhibition*, 1967, no. 104

27



28^{AR}

JOHN NORTHCOTE NASH RA (BRITISH, 1893-1977)

Penmaen Burrows
signed and dated 'John Nash/1951' (lower left),
watercolour
46 x 41cm (18 1/8 x 16 1/8in).

£3,000 - 5,000

€3,800 - 6,300

Exhibited

Leicester Galleries, *John Nash*, April 1960

28



29

29^{AR}

JOHN NORTHCOTE NASH RA (BRITISH, 1893-1977)

View from the artist's window, Bottengoms

signed 'John Nash' (lower right),

oil on canvas

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

£12,000 - 18,000

€15,000 - 23,000

In 1943 John and Christine Nash moved to Bottengoms Farm in the North Essex village of Wormingford. Located at the far end of a winding unmade track, the house at that time was derelict with no running water or electricity, but the Nashs embraced the isolated location. John spent the summer months painting out of doors, often travelling to favourite painting haunts in Cornwall or Wales, painting in watercolour washes with colour notes. These are often found squared up for transposition. The winter months were spent in his studio upstairs in the farmhouse working up the subjects in oil. Ronald Blythe has dated the present work to Circa 1950. The outbuildings depicted gradually fell into ruin over the following years.

Provenance

Purchased from The Pheonix Gallery, Lavenham, August 1974.



30

30^{AR}

ROWLAND SUDDABY (BRITISH, 1912-1973)

The decoy, Wissington
signed 'R.Suddaby' (lower right), oil on canvas
64.5 x 76cm (25 3/8 x 29 15/16in).

£1,000 - 1,500

€1,300 - 1,900

31^{AR}

ROWLAND SUDDABY (BRITISH, 1912-1973)

A lane in Suffolk
signed 'R.Suddaby' (lower right), oil on board
41 x 51cm (16 1/8 x 20 1/16in).

£700 - 1,000

€890 - 1,300

Exhibited

The Artist and the Café Royal, Exhibition of Contemporary Paintings

32^{AR}

ROWLAND SUDDABY (BRITISH, 1912-1973)

Winter landscape, Suffolk
signed 'R.Suddaby' (lower right), oil on board
50 x 63cm (19 11/16 x 24 13/16in).

£1,000 - 1,500

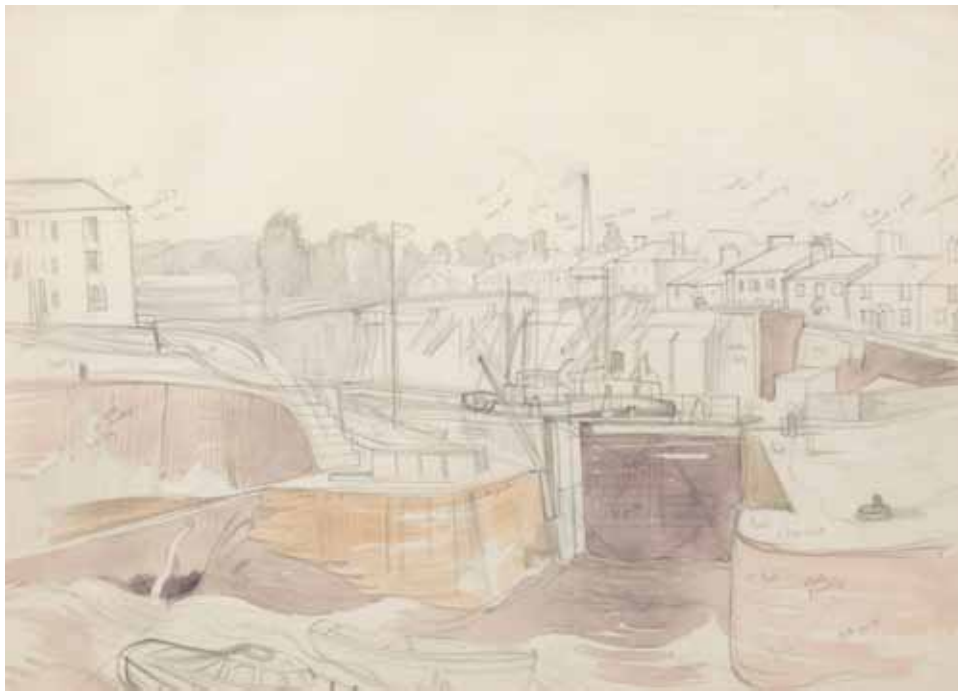
€1,300 - 1,900



31



32



33



34

33^{AR}

JOHN NORTHCOTE NASH RA (BRITISH, 1893-1977)

Ipswich Docks
pencil and watercolour with colour notes
24.5 x 34cm (9 5/8 x 13 3/8in).

£1,000 - 1,500
€1,300 - 1,900

34^{AR}

JOHN ARTHUR MALCOLM ALDRIDGE (BRITISH, 1905-1983)

Place Farm, Great Bardfield
signed 'J Aldridge' (lower left), dated and titled '3 Feb '54/ Place Farm'
(verso), oil on board
30 x 41cm (11 13/16 x 16 1/8in).

£1,000 - 1,500
€1,300 - 1,900



35



37



38

35^{AR}

LUCY HARWOOD (BRITISH, 1893-1972)

Blythburgh church, Suffolk through the rain
oil on board

64.5 x 53.5cm (25 3/8 x 21 1/16in).

£800 - 1,200

€1,000 - 1,500

36^{AR}

LUCY HARWOOD (BRITISH, 1893-1972)

Ploughed field and pollarded trees
signed 'LUCY HARWOOD' (on canvas verso),
oil on canvas

40.5 x 50.5cm (15 15/16 x 19 7/8in).

£600 - 800

€760 - 1,000

37^{AR}

LUCY HARWOOD (BRITISH, 1893-1972)

Landscape with haystacks
signed 'Lucy harwood' (verso), oil on canvas

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

Unframed.

£600 - 800

€760 - 1,000

38^{AR}

LUCY HARWOOD (BRITISH, 1893-1972)

Village in the hills with smoking chimney
signed 'Lucy harwood' (verso), oil on canvas

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

Unframed.

£600 - 800

€760 - 1,000



39



40

39^{AR}

LUCY HARWOOD (BRITISH, 1893-1972)

Blythburgh Church, Suffolk seen through autumn foliage
signed 'Lucy Harwood' (on canvas overlap),
oil on canvas
56 x 46cm (22 1/16 x 18 1/8in).
With an unfinished oil study of a farmhouse and cornfield
on canvas verso

£700 - 900
€890 - 1,100

40^{AR}

LUCY HARWOOD (BRITISH, 1893-1972)

Extensive landscape
signed 'Lucy harwood' (verso), oil on canvas
61 x 76cm (24 x 29 15/16in).
Unframed.

£600 - 800
€760 - 1,000

41^{AR}

LUCY HARWOOD (BRITISH, 1893-1972)

Trees and hedgerow under a sombre sky
signed 'Lucy Harwood' (on canvas verso),
oil on canvas
45.5 x 61cm (17 15/16 x 24in).

£600 - 800
€760 - 1,000

42^{AR}

LUCY HARWOOD (BRITISH, 1893-1972)

A vase of late summer flowers with pears and apples on a table
signed 'LUCY HARWOOD' (on canvas verso),
oil on canvas
61 x 46cm (24 x 18 1/8in).
Together with another still life of flowers in a vase by the same hand,
51 x 41cm (20 x 16in). (2)

£800 - 1,200
€1,000 - 1,500



42



43

43^{AR}

SIR CEDRIC LOCKWOOD MORRIS (BRITISH, 1889-1982)

Moored boats with buildings beyond bears signature and dated 'C Morris/-25-' (verso), pen and ink 29.5 x 38cm (11 5/8 x 14 15/16in). (Unframed). Together with a collection of approximately 29 photographs of Cedric Morris including a photograph of Morris when he was a child and a lock of his hair (qty)

£800 - 1,200
€1,000 - 1,500

The photographs appear to date to Morris's early days in Suffolk, showing Morris, Lett Haynes and others at The Pound in Higham, one image features Cedric with his pet macaw 'Rubeo'.

Provenance

By family descent from the artist and illustrator Vivian Gribble (1888-1932). Vivian Gribble Vivien was married to Douglas Doyle Jones and in 1926 they purchased Valley Farm, Higham. The estate comprised several properties and in 1929 Cedric Morris leased The Pound from them, in 1932 he acquired the freehold after Vivien died.

44^{AR}

LUCY HARWOOD (BRITISH, 1893-1972)

A view of rural houses; A wooded landscape each signed 'LUCY HARWOOD' (verso), oil on canvas 61 x 50.8cm (24 x 20in). And 50.8 x 40.6cm (20 x 16in) (2)

£800 - 1,200
€1,000 - 1,500

45^{AR}

ROBERT ABERDEIN (BORN 1963)

Gyr I signed with monogram and numbered 1/12, patinated bronze 26cm (10 1/4in) high.

£1,200 - 1,800
€1,500 - 2,300

46^{AR}

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

South Lopham signed and inscribed A/P, Screenprint 1976, printed in colours, on Arches, printed at Kelpra Studio, published by Marlborough Fine Art, 91.4 x 52cm (36 x 20 1/2in).

£600 - 800
€760 - 1,000



44



46



47

47^{AR}

MARY POTTER (BRITISH, 1900-1981)

Garden chairs
titled, signed and dated 79 (on board verso), oil on board
35.5 x 76cm (14 x 29 15/16in).

£4,000 - 6,000

€5,100 - 7,600

Provenance

With The New Art Centre

48^{AR}

MARY POTTER (BRITISH, 1900-1981)

Terracotta still life, 1960
watercolour
24 x 33.5cm (9 7/16 x 13 3/16in).

£1,000 - 1,500

€1,300 - 1,900

Provenance

With The New Art Centre

49^{AR}

MARY NEWCOMB (BRITISH, 1922-2008)

Harbour entrance
signed 'Mary Newcomb' (lower right), pencil and watercolour
11.5 x 25cm (4 1/2 x 9 13/16in).

£600 - 800

€760 - 1,000



48



49



50

50^{AR}

EDWARD SEAGO, RWS (BRITISH, 1910-1974)

Farm House at Piccolo Pevero

signed 'Edward Seago' (lower left), inscribed with title on the reverse
oil on board

30.5 x 41cm (12 x 16 1/8in).

£3,000 - 5,000

€3,800 - 6,300

Provenance

with E. Stacy-Marks Ltd., Eastbourne, bought for 1,240 guineas

Private collection, UK

To be sold with original invoice.

The small cove of Piccolo Pevero in Golfo Pevero, Sardinia, is situated just south of Porto Cervo, where Edward Seago purchased an apartment, Sa Conca, in 1968. Although the bustling harbour of Porto Cervo provided Seago with ample artistic inspiration, he also made frequent excursions by motor boat with friends to nearby beaches and quiet villages. One such friend, Peter Seymour, would film local scenes with a 16mm camera whilst Seago would take photographs that he would later work from in his studio. Only 2km south of Porto Cervo, Seago would have known well the cove of Piccolo Pevero. This period of his career was important, with his first exhibition at the Marlborough Gallery in 1968; Porto Cervo not only provided stunning vistas as subject matter, but also a place where he could relax. The works he produced during this time reflect this happy and carefree mood, painting blissful, often unpopulated landscapes filled with olive greens, blues and warm yellows to recreate the unique golden light of the Mediterranean.



51

51^{AR}

EDWARD SEAGO, RWS (BRITISH, 1910-1974)

'Dove Inn, Poringland'

inscribed verso oil on board

27 x 34cm (10 5/8 x 13 3/8in).

£3,000 - 5,000

€3,800 - 6,300

Inscription verso reads:

'Painted by Edward Seago about 1926-1927

A picture of the 'Dove Inn' Poringland (sic) near Norwich, painted by brother Edward then aged about 16 years, during the time when our parents lived at Brook Lodge. the Dove Inn was situated about 1 1/2 miles from our home on the road to Norwich, John Seago Dec. 1977.'

Provenance

Phillips, Modern British & Irish Paintings, Drawings and Sculpture, Bond Street, 9th June 1998, Lot 136.

52^{AR}

EDWARD SEAGO, RWS (BRITISH, 1910-1974)

The Departing Storm

oil on board

26.6 x 34.2cm (10 7/16 x 13 7/16in).

£1,000 - 1,500

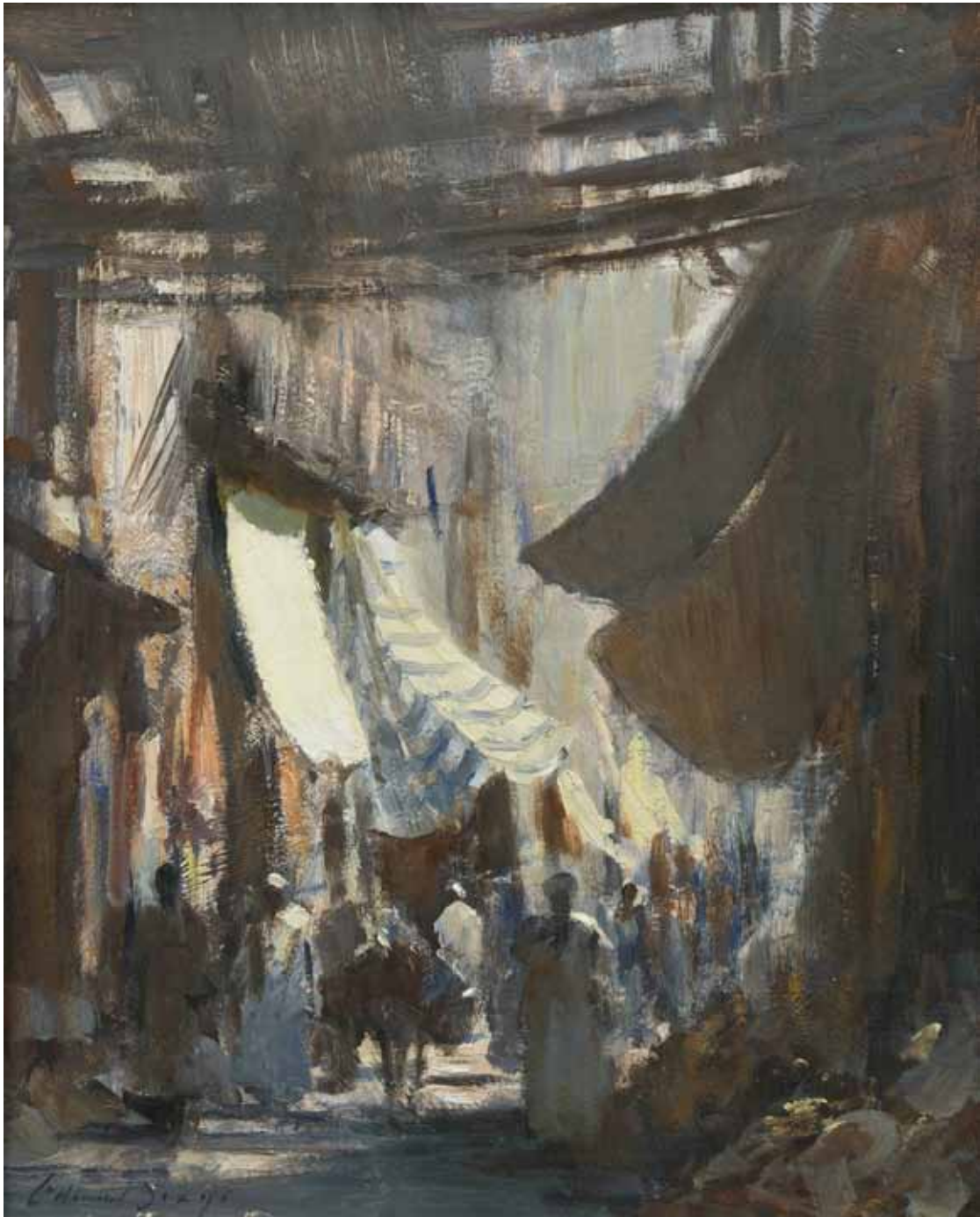
€1,300 - 1,900

Provenance

Christie's, South Kensington, 27 April 1995, Lot 45 when the catalogue stated the provenance as 'Acquired direct from the artist by the present owner's father'.



52



53

53* AR

EDWARD SEAGO, RWS (BRITISH, 1910-1974)

'In the souk, Marrakech'

signed 'Edward Seago' (lower left); titled (on board verso), oil on board
51 x 41cm (20 1/16 x 16 1/8in).

£15,000 - 25,000

€19,000 - 32,000

Provenance

Purchased at 1964 exhibition of Edward Seago's work in
Johannesburg and thence by descent



54

54* AR

EDWARD SEAGO, RWS (BRITISH, 1910-1974)

Lane in winter, Ludham
 signed 'Edward Seago' (lower left), oil on board
 40.5 x 61cm (15 15/16 x 24in).

£10,000 - 15,000

€13,000 - 19,000



55

55^{AR}

EDWARD SEAGO, RWS (BRITISH, 1910-1974)

'Norfolk landscape - Summer'

signed 'Edward Seago' (lower left), inscribed as titled verso, oil on board

30 x 40cm (11 13/16 x 15 3/4in).

Marlborough Galleries label verso.

£18,000 - 25,000

€23,000 - 32,000

Provenance

With Marlborough Galleries, purchased 1969.

Thence by family descent.



56

56^{AR}

ROY PETLEY (BRITISH, BORN 1951)

Spirit - Sail Barge

signed 'Roy Petley' (lower left), oil on board
22 x 32cm (8 11/16 x 12 5/8in).

£800 - 1,200

€1,000 - 1,500

Provenance

With David Messum Fine Art

57^{AR}

ROY PETLEY (BRITISH, BORN 1951)

Figures on a country lane

signed 'Roy Petley' (lower right), oil on board
49 x 75cm (19 5/16 x 29 1/2in).

£1,000 - 1,500

€1,300 - 1,900



57

58^{AR}

CAVENDISH MORTON (BRITISH, BORN 1911)

'Edith May, winner Pin Mill barge match 1965'

inscribed as titled verso, signed and dated
'Cavendish Morton 1965' (lower right), oil on
board

46 x 61cm (18 1/8 x 24in).

£1,000 - 1,500

€1,300 - 1,900

59^{AR}

ROY PETLEY (BRITISH, BORN 1951)

Lunch on the patio

signed 'Roy Petley' (lower left), oil on board
51.5 x 76.5cm (20 1/4 x 30 1/8in).

£700 - 900

€890 - 1,100

Provenance

With David Messum Fine Art

60^{AR}

IAN HOUSTON (BRITISH, BORN 1934)

'Clouds over a Norfolk landscape'

signed 'Ian Houston' (lower left), inscribed as
titled to label verso, further inscribed 'Near
Barnham Broom', oil on board

54 x 76cm (21 1/4 x 29 15/16in).

£3,000 - 5,000

€3,800 - 6,300



58

61^{AR}

ROY PETLEY (BRITISH, BORN 1951)

Figures on a road in winter

signed 'Roy Petley' (lower left), oil on board
65 x 90cm (25 9/16 x 35 7/16in).

£2,500 - 4,000

€3,200 - 5,100



60



61



62^{AR}

BENNETT OATES (BRITISH, 1928-2009)

Poppies and Peonies
signed and dated 'Bennett Oates 84' (lower centre), oil on
board
62 x 51cm (24 7/16 x 20 1/16in).

£1,500 - 2,000

€1,900 - 2,500

Provenance

With E. Stacy-Marks Ltd, Eastbourne

62



63^{AR}

BENNETT OATES (BRITISH, 1928-2009), BENNETT OATES

Still life of ilies and peonies in a glass vase on a marble
plinth
signed 'Bennett Oates' (to the plinth), oil on canvas
61 x 60cm (24 x 23 5/8in).

£1,500 - 2,500

€1,900 - 3,200

63

64^{AR}

BENNETT OATES (BRITISH, 1928-2009)

Still life of clematis and irises in a glass vase on a marble ledge

signed 'Bennett Oates' (to the marble ledge), oil on canvas
61 x 54cm (24 x 21 1/4in).

£1,500 - 2,000

€1,900 - 2,500

65^{AR}

BENNETT OATES (BRITISH, 1928-2009)

Still life of clematis and redcurrants on a stone ledge

signed 'Bennett Oates' (lower right), oil on board
51 x 58cm (20 1/16 x 22 13/16in).

£1,500 - 2,000

€1,900 - 2,500

Provenance

With Stacey Marks Gallery



64



65

66

BRIAN JULIAN STONEHOUSE, M.B.E. (1918-1998)

Model in a brown negligee

signed 'Brian' (lower left), Vogue stamps verso, mixed media
70 x 35cm (27 9/16 x 13 3/4in).

Together with three similar subjects and a quantity of fashion illustrations by the same hand in a variety of mediums. (Approximately 30), (all unframed).

£1,000 - 1,500

€1,300 - 1,900

Similar related examples to the lead work in this lot are illustrated in the newly published 'Brian Stonehouse, MBE' by Frederic A. Sharf. Pub. Museum of Fine Arts, Boston 2014. On page 40 he illustrates four examples from Vogue's article 'Rediscovery in lingerie', October 1, 1952.

67

BRIAN JULIAN STONEHOUSE, M.B.E. (1918-1998)

Model in turquoise dress and black gloves

mixed media

47 x 23cm (18 1/2 x 9 1/16in).

Together with a quantity of fashion illustrations by the same hand in a variety of mediums. (Approximately 30), (all unframed).

£1,000 - 1,500

€1,300 - 1,900

68

BRIAN JULIAN STONEHOUSE, M.B.E. (1918-1998)

Model in grey

mixed media

63 x 28cm (24 13/16 x 11in).

Together with a quantity of fashion illustrations by the same hand in a variety of mediums. (Approximately 30), (all unframed).

£1,000 - 1,500

€1,300 - 1,900

69

BRIAN JULIAN STONEHOUSE, M.B.E. (1918-1998)

Model with tartan blouse

signed 'Brian' (lower left), mixed media

56 x 37cm (22 1/16 x 14 9/16in).

Together with a quantity of fashion illustrations by the same hand in a variety of mediums. (Approximately 30), (all unframed).

£1,000 - 1,500

€1,300 - 1,900

70

BRIAN JULIAN STONEHOUSE, M.B.E. (1918-1998)

Model in black dress with white gloves

mixed media

46 x 38cm (18 1/8 x 14 15/16in).

Together with a quantity of fashion illustrations by the same hand in a variety of mediums. (Approximately 30), (all unframed).

£1,000 - 1,500

€1,300 - 1,900

71

BRIAN JULIAN STONEHOUSE, M.B.E. (1918-1998)

Model in a ballgown

signed 'Brian' (lower left), mixed media on board

72 x 50cm (28 3/8 x 19 11/16in).

Together with a quantity of fashion illustrations by the same hand in a variety of mediums. (Approximately 30), (all unframed).

£1,000 - 1,500

€1,300 - 1,900



67





72

72^{AR}

CLIVE MADGWICK (BRITISH, 1934-2005)

Santa Maria Della Salute I
signed 'C. Madgwick' (lower right), oil on
canvas

46 x 76cm (18 1/8 x 29 15/16in).

£1,200 - 1,800

€1,500 - 2,300

73^{AR}

GUY TAPLIN (BRITISH, BORN 1939)

'Preening mallard'
signed and inscribed as titled to the base,
painted wood
60cm (23 5/8in) long.

£700 - 1,000

€890 - 1,300

74^{AR}

MARGARET THOMAS (BRITISH, BORN 1916)

Aldeburgh Winter beach
inscribed verso and dated 2007, signed with
initials (lower left), oil on canvas board
57 x 44cm (22 7/16 x 17 5/16in).

£1,000 - 1,500

€1,300 - 1,900

75^{AR}

MARGARET THOMAS (BRITISH, BORN 1916)

First flower
signed with initials (lower right), oil on canvas
31 x 25cm (12 3/16 x 9 13/16in).

£600 - 800

€760 - 1,000

76^{AR}

MARGARET THOMAS (BRITISH, BORN 1916)

South lookout, Aldeburgh
signed with initials (lower left), oil on canvas
45 x 61cm (17 11/16 x 24in).

£1,000 - 1,500

€1,300 - 1,900



73



76



77

77AR

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

Christmas cats
signed and dated 'Edward Bawden 1961' (lower right), pen and ink
and watercolour and collage
26 x 31cm (10 1/4 x 12 3/16in).

£4,000 - 6,000
€5,100 - 7,600

This was the front cover design for 'The Listener' No 1704. Thursday, November 23rd, 1961. The lot is accompanied by a copy of the magazine.



78

78^{AR}

EDWARD MIDDLEDITCH (BRITISH, 1923-1987), LEAVES ON A POOL

inscribed with title verso, also inscribed 'Leaves over pool, Ronda, Spain, (19)60,' New Art Centre, Sloane Street, London label verso, charcoal and black wash heightened with white
 54 x 59.5cm (21 1/4 x 23 7/16in).

£1,000 - 1,500

€1,300 - 1,900

Provenance

Given by the artist to the present owner

79^{AR}

EDWARD MIDDLEDITCH (BRITISH, 1923-1987)

Frosted gorse fronds
 charcoal and watercolour heightened with white
 48 x 59.8cm (18 7/8 x 23 9/16in).

£1,000 - 1,500

€1,300 - 1,900

Provenance

Given by the artist to the current owner

80^{AR}

EDWARD MIDDLEDITCH (BRITISH, 1923-1987)

Village lane at Chelsworth, Suffolk
 charcoal with rubbing out,
 52.5 x 67.5cm (20 11/16 x 26 9/16in).

£800 - 1,200

€1,000 - 1,500

Provenance

Given by the artist to the current owner



79



80

81^{AR}

RICHARD BAWDEN (BRITISH, 1936)

'Aldeburgh, The South Tower'

inscribed as titled, signed 'Richard Bawden' (lower right), watercolour
57 x 44cm (22 7/16 x 17 5/16in).

£800 - 1,200

€1,000 - 1,500

82^{AR}

MARGARET THOMAS (BRITISH, BORN 1916)

Still life with Matisse postcard

signed with initials (lower left), oil on canvas
45 x 37cm (17 11/16 x 14 9/16in).

£800 - 1,200

€1,000 - 1,500

83^{AR}

JOHN KNAPP-FISHER (BRITISH, BORN 1931)

'Suffolk landscape'

inscribed as titled verso, signed and dated 'John Knapp Fisher 1964',
oil on canvas
51 x 90cm (20 1/16 x 35 7/16in).

£1,000 - 1,500

€1,300 - 1,900



81



82



83



84



85



87

84^{AR}

COLIN MOSS (BRITISH, 1914-2005)

Potato pickers

signed 'Colin Moss' (upper left), oil on canvas
62 x 121cm (24 7/16 x 47 5/8in).

£1,000 - 1,500

€1,300 - 1,900

85^{AR}

COLIN MOSS (BRITISH, 1914-2005)

Labourer

signed 'Colin Moss' (upper left), oil on board
52 x 78cm (20 1/2 x 30 11/16in).

£1,000 - 1,500

€1,300 - 1,900

86^{AR}

COLIN MOSS (BRITISH, 1914-2005)

Soldiers

signed 'Colin Moss' (upper right), oil on board
92 x 92cm (36 1/4 x 36 1/4in).
(Unframed).

£1,000 - 1,500

€1,300 - 1,900

87^{AR}

COLIN MOSS (BRITISH, 1914-2005)

Still life of vegetable in a basket and a wine
bottle

signed 'Colin Moss' (upper right), oil on board
78 x 103cm (30 11/16 x 40 9/16in).

£1,500 - 2,000

€1,900 - 2,500



88

88^{AR}

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

'Red Squeezing blue'

inscribed as titled, signed and dated 'Terry Frost '02' (verso), collage

14.5 x 25cm (5 11/16 x 9 13/16in).

£1,500 - 2,000

€1,900 - 2,500

Produced whilst Terry Frost was in Aldeburgh for the Aldeburgh festival.

89^{AR}

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

Mood board for The Rape of Lucretia signed 'Terry Frost' (lower right), mixed media and collage

27 x 37cm (10 5/8 x 14 9/16in).

£1,500 - 2,000

€1,900 - 2,500

Provenance

From Terry Frost's commissioned collaboration with the Opera East 2003 presentation of Benjamin Britten's 'The Rape of Lucretia'.

90^{AR}

MARGARET MELLIS (BRITISH, 1914-2009)

'Collage: orange, ochre, white & canvas'

inscribed as titled to label verso, with artist's collection stamp, collage

18 x 17cm (7 1/16 x 6 11/16in).

£700 - 900

€890 - 1,100



89



90



91

91^{AR}

MAGGI HAMBLING (BRITISH, BORN 1945)

Untitled
indistinctly inscribed and dated 1961(?) to exhibition label verso,
oil on canvas
64 x 46cm (25 3/16 x 18 1/8in).

£1,500 - 2,000

€1,900 - 2,500

Provenance

Christie's, South Kensington, 20th Century British Art, 28 April 1999,
Lot 169, described as 'Abstract landscape'

Exhibited

Ixion Society Retrospective Selection.

92^{* AR}

MAGGI HAMBLING (BRITISH, BORN 1945)

Nude study
oil on board
26 x 35cm (10 1/4 x 13 3/4in).

£600 - 800

€760 - 1,000

93^{* AR}

MAGGI HAMBLING (BRITISH, BORN 1945)

View through a window
bears title, signature and date 'September 1964' (on board verso),
oil on board
72 x 92cm (28 3/8 x 36 1/4in).

£2,000 - 2,500

€2,500 - 3,200

94^{AR}

MAGGI HAMBLING (BRITISH, BORN 1945)

Venice Sunset, April 1987
signed and dated 'Hambling 1987' (verso), oil on canvas
53 x 43cm (20 7/8 x 16 15/16in).

£2,500 - 3,500

€3,200 - 4,400

Provenance

Christie's, South Kensington, July 14, 1999, Lot 124.

Exhibited

Serpentine gallery, London, 1987 no. 66.



92



93





95^{AR}

MAGGI HAMBLING (BRITISH, BORN 1945)

Splintering Wave
signed and dated 'HAMBLING/'09' (on
canvas verso), oil on canvas
30 x 25cm (11 13/16 x 9 13/16in).

£1,000 - 1,500
€1,300 - 1,900

96^{AR}

TESSA NEWCOMB (BRITISH, BORN 1955)

Untitled
signed and dated 'TN90' (lower right), oil on
panel
29 x 60cm (11 7/16 x 23 5/8in).

£800 - 1,200
€1,000 - 1,500

97^{AR}

TESSA NEWCOMB (BRITISH, BORN 1955)

'Gutting fish on board'
dated and signed with initials '2000/TN'
(lower right); titled, further signed and dated
(on canvas verso), oil on canvas
101 x 76cm (39 3/4 x 29 15/16in).

£2,000 - 3,000
€2,500 - 3,800

95



96



East Anglian Art, Part II (19th Century Art) to
be sold 25 November at 2pm, Knightsbridge



MODERN BRITISH AND IRISH ART





98



99

98^{AR}

DONALD MCINTYRE (BRITISH, 1923-2009)

'Port Isaac No 1'
signed with initials 'DMC' (lower right); further
signed and titled (on label verso),
acrylic on board
28 x 38.5cm (11 x 15 3/16in).

£2,000 - 3,000
€2,500 - 3,800

Provenance
With Bohun Gallery

99^{AR}

DONALD MCINTYRE (BRITISH, 1923-2009)

'Two Boats, Penberth'
signed with initials 'DMC' (lower right); signed
and inscribed with title on label verso, oil on
board,
29 x 39cm (11 1/2 x 15 3/8in).

£1,500 - 2,000
€1,900 - 2,500



100



101

100^{AR}

FREDERICK CUMING RA NEAC (BRITISH, BORN 1930)

Fowey Evening
signed 'Cuming' (lower left), oil on board
51 x 61cm (20 1/16 x 24in).

£4,000 - 6,000
€5,100 - 7,600

101^{AR}

FREDERICK CUMING RA NEAC (BRITISH, BORN 1930)

Bank Holiday
signed 'Cuming' (lower left),
oil on board
22 x 62cm (8 11/16 x 24 7/16in).

£1,200 - 1,800
€1,500 - 2,300

Provenance
With Geedon Gallery



102

102^{AR}

BRYAN PEARCE (BRITISH, 1929-2007)

Cyclamen
signed 'Bryan Pearce' (lower centre),
oil on board
60.9 x 50.8 cm. (24 x 20 in.)
Painted in 1966

£5,000 - 7,000

€6,300 - 8,900

PROVENANCE:
Private Collection, U.K.

103^{AR}

BRYAN PEARCE (BRITISH, 1929-2007)

'Zennor churchtown'
signed 'Bryan Pearce' (lower centre); bears
title and date 2002 (on board verso),
oil on board
51 x 61 cm (20 1/16 x 24 in.).

£5,000 - 7,000

€6,300 - 8,900



103



104



105

104^{AR}

MARY FEDDEN R.A. (BRITISH, 1915-2012)

Still life with orange bowl
signed and dated 'Fedden 1990' (lower left), oil on board
61.5 x 76.5cm (24 3/16 x 30 1/8in).

£6,000 - 8,000
€7,600 - 10,000

105^{AR}

MARY FEDDEN R.A. (BRITISH, 1915-2012)

Still life with bottle and raspberries
signed and dated 'Fedden 1993' (lower left),
oil on board
30.5 x 45.5cm (12 x 17 15/16in).

£6,000 - 8,000
€7,600 - 10,000



106



107

106^{AR}

JOSEF HERMAN R.A. (BRITISH, 1911-2000)

'A Couple and a Lone Figure'

titled, dated and signed '1969 Josef Herman' (on canvas verso), oil on canvas

25 x 35cm (9 13/16 x 13 3/4in).

£1,500 - 2,000

€1,900 - 2,500

Provenance

With Roland, Browse and Delbanco

107^{* AR}

JOSEF HERMAN R.A. (BRITISH, 1911-2000)

Family time

pastel

58.5 x 81cm (23 1/16 x 31 7/8in).

£4,000 - 6,000

€5,100 - 7,600



108

108^{AR}

CAREL WEIGHT R.A. (BRITISH, 1908-1997)

The Tense Moment

signed 'Carel Weight' (lower left), oil on canvas laid on board
86.5 x 51cm (34 1/16 x 20 1/16in).

£5,000 - 8,000

€6,300 - 10,000

Provenance

With Gillian Jason Gallery



109



110

PROPERTY OF A GENTLEMAN

109^{AR}

DUNCAN GRANT (BRITISH, 1885-1978)

'The Lover Advances'

oil on canvas

46 x 60cm (18 1/8 x 23 5/8in).

circa 1950

£3,000 - 5,000

€3,800 - 6,300

Provenance

With The Bloomsbury Workshop

The artist's estate

110^{AR}

DUNCAN GRANT (BRITISH, 1885-1978)

'The Harem'

dated and signed '1926 D Grant' (lower right), oil on board

57 x 81cm (22 7/16 x 31 7/8in).

£3,000 - 5,000

€3,800 - 6,300

Provenance

The Magdalene Street Gallery, Cambridge

The Mayor Gallery, London

Paisnel Gallery, London

Exhibited

The Leicester Galleries, *The London Artist's Association*, May 1926

111^{AR}

ALFRED AARON WOLMARK (BRITISH, 1877-1961)

Fruit gatherers

signed 'WOLMARK' and indistinctly dated (lower right), oil on canvas
108 x 64cm (42 1/2 x 25 3/16in).

£2,000 - 3,000

€2,500 - 3,800

112^{AR}

ALFRED AARON WOLMARK (BRITISH, 1877-1961)

Female nude beside a fire

signed 'WOLMARK' (lower left), oil on board
47.5 x 38.5cm (18 11/16 x 15 3/16in).

£1,000 - 1,500

€1,300 - 1,900



111



112



113

OTHER PROPERTIES

113^{AR}

PETER GREENHAM (BRITISH, 1909-1992)

Sea Shore
oil on board
17.5 x 28cm (6 7/8 x 11in).

£1,000 - 1,500

€1,300 - 1,900

Provenance
With Jonleigh Gallery

114^{AR}

PETER GREENHAM (BRITISH, 1909-1992)

The Church of Visitation, seen across Lake Annecy
signed with initials 'PG' (lower left), oil on canvas board
29.5 x 40cm (11 5/8 x 15 3/4in).

£1,000 - 1,500

€1,300 - 1,900

Provenance
With Jonleigh Gallery

115^{AR}

FREDERICK CUMING RA NEAC (BRITISH, BORN 1930)

Sparrow and Robin
signed 'Cuming' (lower left), oil on board
15 x 24cm (5 7/8 x 9 7/16in).

£1,000 - 1,500

€1,300 - 1,900



114



115

116^{AR}

**SHERREE VALENTINE-DAINES (BRITISH,
BORN 1956)**

Girl shrimping
signed with initials 'SEVD' (lower right), oil on
board

19.5 x 24.5cm (7 11/16 x 9 5/8in).

£1,000 - 1,500

€1,300 - 1,900

117^{AR}

**SHERREE VALENTINE-DAINES (BRITISH,
BORN 1956)**

Under the blossom tree
signed with initials 'SEVD' (lower right), oil on
board

30 x 31cm (11 13/16 x 12 3/16in).

£1,000 - 1,500

€1,300 - 1,900



116



117



118



119



120

118^{AR}

SIMEON STAFFORD (BRITISH, BORN 1956)

Canal boats and factories
signed and dated 'SIMEON/06-8-11' (lower left), oil on canvas
45.5 x 61cm (17 15/16 x 24in).

£1,500 - 2,000

€1,900 - 2,500

119^{AR}

SIMEON STAFFORD (BRITISH, BORN 1956)

Family outing to the Mount
signed 'SIMEON' (lower right), oil on canvas
76 x 101.5cm (29 15/16 x 39 15/16in).

£1,500 - 2,000

€1,900 - 2,500

120^{AR}

SIMEON STAFFORD (BRITISH, BORN 1956)

St Michael's Mount
signed 'Simeon' (lower right), oil on canvas
91.5 x 122cm (36 x 48 1/16in).
unframed

£1,200 - 1,800

€1,500 - 2,300



121

121^{AR}

FRED YATES (BRITISH, 1922-2008)

Worthing
signed, titled and dated 'Fred J Yates/
Worthing 89' (lower right),
watercolour
54 x 73cm (21 1/4 x 28 3/4in).

£1,200 - 1,800

€1,500 - 2,300

122^{AR}

FRED YATES (BRITISH, 1922-2008)

Dancing figures
atelier Fred Yates stamp (on stretcher verso),
oil on canvas
46 x 61cm (18 1/8 x 24in).
unframed

£1,000 - 1,500

€1,300 - 1,900

123^{AR}

FRED YATES (BRITISH, 1922-2008)

Fairy magic
signed 'FRED YATES' (lower right), oil on
canvas
38 x 61cm (14 15/16 x 24in).

£1,500 - 2,000

€1,900 - 2,500



122



123



124



126



125

124^{AR}

WILLIAM GEAR (BRITISH, 1915-1997)

Untitled - red, blue and black
signed and dated 'Gear '52' (lower right), ink and watercolour
38 x 28cm (14 15/16 x 11in).

£1,000 - 1,500

€1,300 - 1,900

Provenance

Commissioned from the artist by the present owner

125^{AR}

WILLIAM GEAR (BRITISH, 1915-1997)

Untitled - blue and black
signed and dated 'Gear '52' (lower right), ink and watercolour
38 x 28cm (14 15/16 x 11in).

£1,000 - 1,500

€1,300 - 1,900

Provenance

Commissioned from the artist by the present owner

126^{AR}

WILLIAM GEAR (BRITISH, 1915-1997)

Untitled - orange, green and black
signed and dated 'Gear '52' (lower right), ink and watercolour
38 x 28cm (14 15/16 x 11in).
together with three further signed and dated works by the same hand
(4)(all unframed)

£1,500 - 2,000

€1,900 - 2,500

Provenance

Commissioned from the artist by the present owner



127

127^{AR}

WILLIAM GEAR (BRITISH, 1915-1997)

Untitled - yellow and black
signed and dated 'Gear/ 3/51' (lower right), watercolour
50 x 34.5cm (19 11/16 x 13 9/16in).
together with two further signed and dated works by the same hand (3)
(all unframed)

£1,500 - 2,000
€1,900 - 2,500

Provenance

Commissioned from the artist by the present owner



128

128^{AR}

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

The Tree of Life and the River of Life
collage and gouache
54 x 36cm (21 1/4 x 14 3/16in).

£4,000 - 6,000
€5,100 - 7,600

Provenance

With Bohun Gallery



129^{AR}

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

San Marco, Venice

signed 'John Piper' (lower right), watercolour and gouache
64.5 x 44.5cm (25 3/8 x 17 1/2in).

£3,000 - 5,000

€3,800 - 6,300

130^{AR}

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

University College, Oxford

signed 'John Piper' (lower left), ink and watercolour heightened with white

18.5 x 26cm (7 5/16 x 10 1/4in).

to be sold together with a postcard from the artist giving the subject matter of the watercolour, initialled and dated 1975

£2,000 - 3,000

€2,500 - 3,800

129



130



131

131^{AR}

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

Zennor

signed 'Sutherland' (lower right)

watercolour, crayon, wax resist and ink on paper laid on panel
46.9 x 48.2 cm. (18.5 x 19 in.)

£8,000 - 12,000

€10,000 - 15,000

Provenance

With The Lefevre Gallery, London
Private Collection, U.K.

In 1939, Sutherland's friend and mentor, Sir Kenneth Clark, became the founding Director of the War Artists Advisory Committee. Official War Artists were expected to record specific aspects of the war effort thus creating an enduring historical record whilst at the same time protecting them from combat at the front. Initially, Sutherland was commissioned to portray the Blitz in London and Swansea but Clark was also keen to document industrial production. As a trained engineer with an unquestionable artistic talent Sutherland had the perfect eye for limestone quarrying, opencast coal mining, steel manufacture and tin mining. The artist was sent to several locations in Cornwall including Geevor Tin Mine located just down the road from Zennor, the title and location of the present work.



132

132* AR

BRIAN SHIELDS (BRAAQ) (BRITISH, 1951-1997)

Home to Tea

signed, dated and inscribed 'braaq 78 "ANN" ' (lower right), oil on board

29 x 39.5cm (11 7/16 x 15 9/16in).

£8,000 - 12,000

€10,000 - 15,000

Provenance

With King Street Galleries



133



134

133^{AR}

BRIAN SHIELDS (BRAAQ) (BRITISH, 1951-1997)

'Give me back me fag Bri'

signed 'braaq' (lower right); bears title (on handwritten label verso),
oil on board

18 x 23cm (7 1/16 x 9 1/16in).

£3,000 - 5,000

€3,800 - 6,300

134^{AR}

BRIAN SHIELDS (BRAAQ) (BRITISH, 1951-1997)

'Me new jacket'

signed 'braaq' (lower left); further titled and dated (on board verso),
oil on board

18 x 23cm (7 1/16 x 9 1/16in).

£3,000 - 5,000

€3,800 - 6,300



135

135^{AR}

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

Live and Dead Liliun Aratum
signed, dated and titled 'JULY 61 BRATBY' (lower left),
oil on canvas
86.5 x 112cm (34 1/16 x 44 1/8in).

£5,000 - 7,000

€6,300 - 8,900

Provenance

With The Zwemmer Gallery, London, no.22, where purchased by Dr.
Cardew



136

136^{AR}

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

Sunflowers and the swimming pool
signed 'BRATBY' (lower right),
oil on canvas
121 x 88cm (47 5/8 x 34 5/8in).

£6,000 - 8,000
€7,600 - 10,000

Exhibited

Bromley, Waverford Galleries, *John Bratby*, 1 December-3 January, cat.no.16



137



138

137^{AR}

KEITH VAUGHAN (BRITISH, 1912-1977)

Athlete circa 1939
studio stamp (lower right),
gouache, watercolour and pencil on paper
13.5 x 10.6cm (5 5/16 x 4 3/16in).

£1,200 - 1,800

€1,500 - 2,300

Provenance

Prunella Clough
Peter Adam
Private Collection, U.K.

Literature

Gerard Hastings, *Visions and Recollections: Prunella Clough and Keith Vaughan*, Pagham Press, 2014, no. 51, p. 88

Exhibited

London, Menier Gallery, *Visions and Recollections: Prunella Clough and Keith Vaughan*, April 2014

This is an extremely early example of a male nude by Vaughan, a subject that was to become the central theme of his life's work as a creative artist. Many of his photographs, dating from the 1930s, represent muscular types, bathers and athletes posing at Highgate Ponds and on the beach at Pagham. In this small-scale, jewel-like work Vaughan describes the subject's pronounced pectoral and articulated abdominal muscles through a combination of soft pencil, touches of coloured watercolour pigment and white gouache. The result is a compact, but nevertheless dynamic and vibrant image.

We are grateful to Gerard Hastings, author of *Prunella Clough and Keith Vaughan: Visions and Recollections*, Pagham Press, (Menier Gallery), 2014, for compiling this catalogue entry.

138^{AR}

BERNARD MENINSKY (BRITISH, 1891-1950)

The Bathers
signed 'Meninsky' (lower right),
watercolour
33 x 44cm (13 x 17 5/16in).
together with a signed letter from Nora Meninsky and the
Blond Fine Art exhibition catalogue of which this lot is the
front cover

£1,200 - 1,500

€1,500 - 1,900

Exhibited

London, Blond Fine Art, *British Figure Drawing 1900-1960*, January 15-February 7, 1981, no.22

139^{AR}

KEITH VAUGHAN (BRITISH, 1912-1977)

Reclining male nude circa 1962
studio stamp (verso),
pencil on paper
20 x 27.8cm (7 7/8 x 10 15/16in).

£1,000 - 1,500
€1,300 - 1,900

Provenance

Prunella Clough
Peter Adam
Private Collection, U.K.

Vaughan made drawings throughout his life and his main subject was the male nude in both action and repose. The process helped him to refine and distil the human form down to its essential components. In this late life drawing of a reclining adolescent we see Vaughan's distinctive use of economic outline and strong contour. He has used the pencil not only to demarcate the boundary of the form and indicate underlying musculature but also to describe delicately the texture of body hair.

In 1964 David Thompson wrote '*Vaughan has a marvellous gift, the real draughtsman's gift, of being able to describe the whole articulation of a body in its outline, of suggesting, in his characteristic short, emphatic curves alternating with long, shallow arcs, all its essential volumes and muscular tensions.*

Vaughan's drawings reveal him to be a formidable draughtsman who achieved uncommon eloquence with pencil and pen, the humblest tools of the artist's trade." (Extract from Gerard Hastings, *Keith Vaughan: Gouaches, Drawings and Prints*. Osborne Samuel, 2011).

We are grateful to Gerard Hastings, author of *Prunella Clough and Keith Vaughan: Visions and Recollections*, Pagham Press, (Menier Gallery), 2014, for compiling this catalogue entry.

140^{AR}

BERNARD MENINSKY (BRITISH, 1891-1950)

Seated nude in a landscape
signed 'Meninsky' (lower right),
watercolour
31 x 47cm (12 3/16 x 18 1/2in).

£1,500 - 2,000
€1,900 - 2,500

Provenance

With Blond Fine Art



139



140



141

141^{AR}

ARTHUR DELANEY (BRITISH, 1927-1987)

Deansgate, Manchester

signed 'arthur Delaney' (lower left),

oil on board

29.7 x 39.5cm (11 11/16 x 15 9/16in).

£4,000 - 6,000

€5,100 - 7,600

142^{AR}

ARTHUR DELANEY (BRITISH, 1927-1987)

Central Square, Manchester

signed 'arthur Delaney' (lower left),

oil on canvas board

40 x 50cm (15 3/4 x 19 11/16in).

£6,000 - 8,000

€7,600 - 10,000



142

143^{AR}

ARTHUR DELANEY (BRITISH, 1927-1987)

The Little Street
signed 'arthur Delaney' (lower right),
oil on board
25 x 29.8cm (9 13/16 x 11 3/4in).

£3,000 - 4,000

€3,800 - 5,100



143

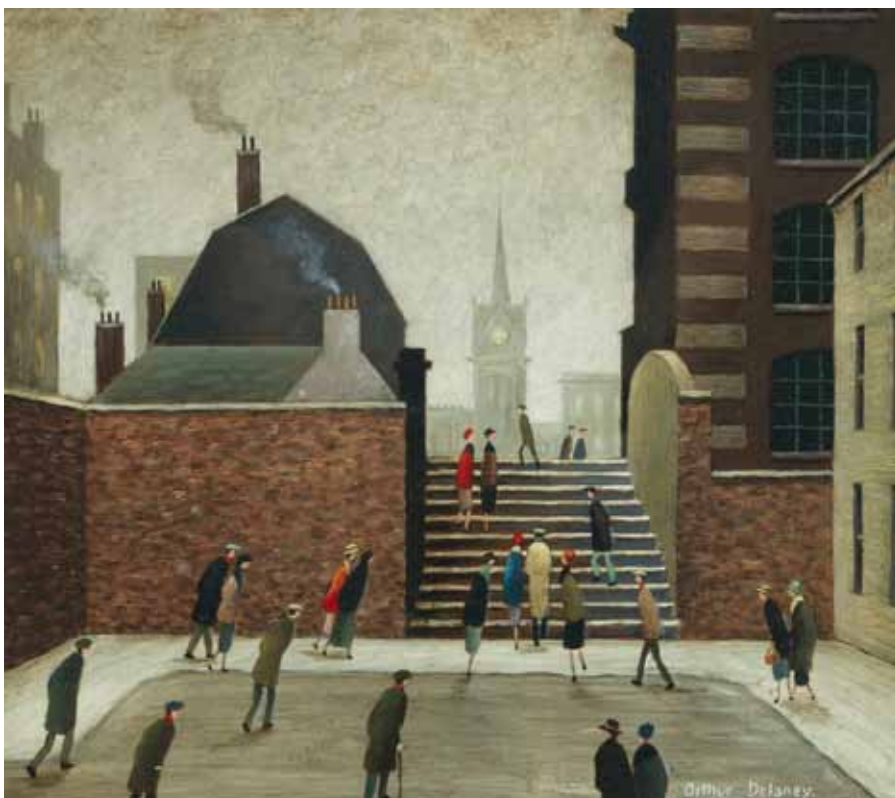
144^{AR}

ARTHUR DELANEY (BRITISH, 1927-1987)

The Footbridge
signed 'arthur Delaney' (lower right),
oil on board
32 x 36.5cm (12 5/8 x 14 3/8in).

£5,000 - 7,000

€6,300 - 8,900



144



145

145^{AR}

JOHN CRAXTON R.A. (BRITISH, 1922-2009)

Cat prowling
signed and dated '-Craxton-58-' (lower right); further signed and
inscribed (verso)
gouache and crayon on card
16 x 20.4 cm. (6 1/4 x 8 in.)
(unframed)

£2,000 - 3,000

€2,500 - 3,800

Provenance

Gifted by the Artist to
Eileen Hogan, by whom given to the present owner
Private Collection, Greece



146

146^{AR}

JOHN CRAXTON R.A. (BRITISH, 1922-2009)

Cat and ball
signed, inscribed and dated 'Birthday greetings/for dorothy with love/&
kisses from/John . Craxton . oct 1985' (around the edges)
gouache on card
22.3 x 29.9 cm. (8 3/4 x 11 3/4 in.)
(unframed)

£3,000 - 5,000

€3,800 - 6,300

Provenance

Gifted by the Artist to
Dorothy Andrews, thence by descent to
Eileen Hogan, by whom given to the present owner
Private Collection, Greece



147

147^{AR}

JOHN CRAXTON R.A. (BRITISH, 1922-2009)

Welcome Home Dorothy
gouache on card
36.2 x 45.1 cm. (14 x 1 1/4 x 17 3/4 in.)
(unframed)

£4,000 - 6,000

€5,100 - 7,600

Provenance

Gifted by the Artist to
Dorothy Andrews, thence by descent to
Eileen Hogan, by whom given to the present owner
Private Collection, Greece

148^{AR}

JOHN CRAXTON R.A. (BRITISH, 1922-2009)

Cat on red background
signed twice, inscribed and dated 'Craxton 98./for Eileen/Happy
Birthday from John' (lower centre)
gouache on card
20 x 14 cm. (7 7/8 x 5 1/2 in.)
(unframed)

£3,000 - 5,000

€3,800 - 6,300

Provenance

Gifted by the Artist to
Eileen Hogan, by whom given to the present owner
Private Collection, Greece



148

149^{AR}

JOHN CRAXTON R.A. (BRITISH, 1922-2009)

Cat and bird
inscribed '-FOR. .DOROTHY' (lower edge); further inscribed 'XPONIA
MORRA - with love' (upper edge)
pastel
25 x 32.9 cm. (9 7/8 x 13 in.)
(unframed)

£3,000 - 5,000

€3,800 - 6,300

Provenance

Gifted by the Artist to
Dorothy Andrews, thence by descent to
Eileen Hogan, by whom given to the present owner
Private Collection, Greece



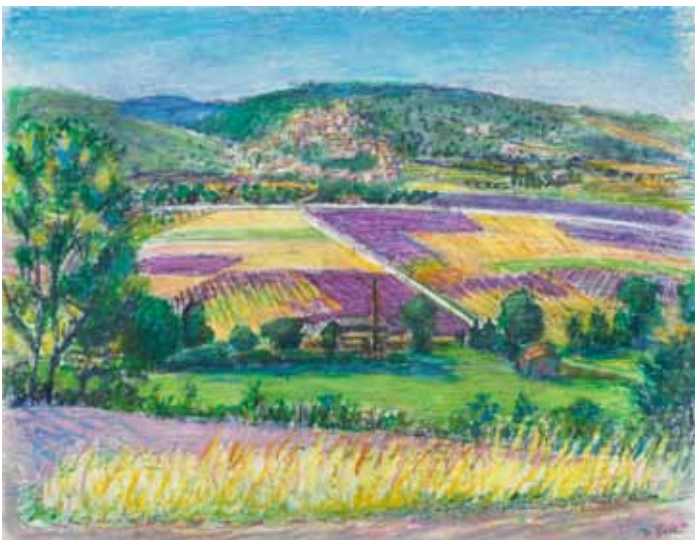
149



150



151



152

150^{AR}

SIR KYFFIN WILLIAMS R.A. (BRITISH, 1918-2006)

St Justinian's chapel, near St. David's
signed with initials 'KW' (lower right),
pencil and watercolour
29 x 39.5cm (11 7/16 x 15 9/16in).

£1,200 - 1,800
€1,500 - 2,300

151^{AR}

SIR MATTHEW SMITH (BRITISH, 1879-1959)

Castle in Wales
signed 'Matthew Smith' (lower left and lower
right), pastel
25.5 x 31cm (10 1/16 x 12 3/16in).
with a further Welsh landscape pastel sketch
on the paper verso.

£2,000 - 3,000
€2,500 - 3,800

152^{AR}

FREDERICK GORE CBE RA (BRITISH, 1913-2009)

Landscape with lavender fields
signed 'F.Gore' (lower right), oil pastel
49.5 x 64.5cm (19 1/2 x 25 3/8in).

£1,500 - 2,000
€1,900 - 2,500

153^{AR}

**RONALD OSSORY DUNLOP NEA, ARA,
RBA (BRITISH, 1894-1973)**

Street scene

signed 'Dunlop' (lower right), oil on canvas
66.5 x 78.5cm (26 3/16 x 30 7/8in).

£1,000 - 1,500

€1,300 - 1,900

153



154^{AR}

ALAN LOWNDES (BRITISH, 1921-1978)

Factory street

signed 'Alan Lowndes' (lower left),
oil on board
19.5 x 24cm (7 11/16 x 9 7/16in).

£3,000 - 5,000

€3,800 - 6,300

Provenance

W.R Brinton, 1913

Thence by family descent to the present
owner

Private Collection, U.K.

154





155



155

155^{AR}

CYRIL (CHARLES) MAHONEY, ARA (BRITISH, 1903-1968)

Bathers

a pair, oil on paper

each 42 x 31cm (16 1/2 x 12in)(2)

£1,500 - 2,000

€1,900 - 2,500

Exhibited

London, The Fine Art Society, *Charles Mahoney*, 20 March - 14 April 2000



156



156

156^{AR}

CYRIL (CHARLES) MAHONEY, ARA (BRITISH, 1903-1968)

The Coronation of the Virgin (Spring); Our Lady of Mercy (Autumn)
a pair, circa 1942, oil on paper, arched top
each 45 x 30cm (17 11/16 x 11 13/16in)(2)

£3,000 - 5,000

€3,800 - 6,300

Exhibited

Manchester, The Whitworth Art Gallery
London, The Barbican Art Gallery, *The Last of the Romantics*, no.479
London, The Fine Art Society, *Charles Mahoney*, 20 March - 14 April
2000, no.84

These works are studies for the mural scheme for the Lady Chapel at Campion Hall, Oxford, 1941-1952.

Commissioned by Father D'Arcy in 1941 the whole project took over 10 years as Mahoney could only work on the murals in between his teaching commitments. In fact three of the small panels in the chapel are unfinished as Mahoney became too ill to complete the scheme. The artist's most ambitious mural, for Morley College, London, was destroyed by bombing in the war and therefore the Lady Chapel provides a rare chance to see large scale examples of Mahoney's work



157

157^{AR}

**CYRIL (CHARLES) MAHONEY, ARA
(BRITISH, 1903-1968)**

Three female nudes bathing
oil on paper

52 x 26.5cm (20 1/2 x 10 7/16in).

together with 'Adam and Eve', oil on paper by
the same hand (2)

£1,000 - 1,500

€1,300 - 1,900

158^{AR}

**CYRIL (CHARLES) MAHONEY, ARA
(BRITISH, 1903-1968)**

Figures in a park

oil on paper

25.5 x 30.5cm (10 1/16 x 12in).

together with a charcoal sketch of a seated
woman by the same hand (2)

£1,000 - 1,500

€1,300 - 1,900

Exhibited

London, The Fine Art Society, *Charles
Mahoney*, 20 March - 14 April 2000, no.10



158

159*

**PIERRE ADOLPHE VALETTE (FRENCH,
1876-1942)**

Portrait of a seated gentleman
signed 'A. Valette' (lower right),
oil on board
34.5 x 27cm (13 9/16 x 10 5/8in).

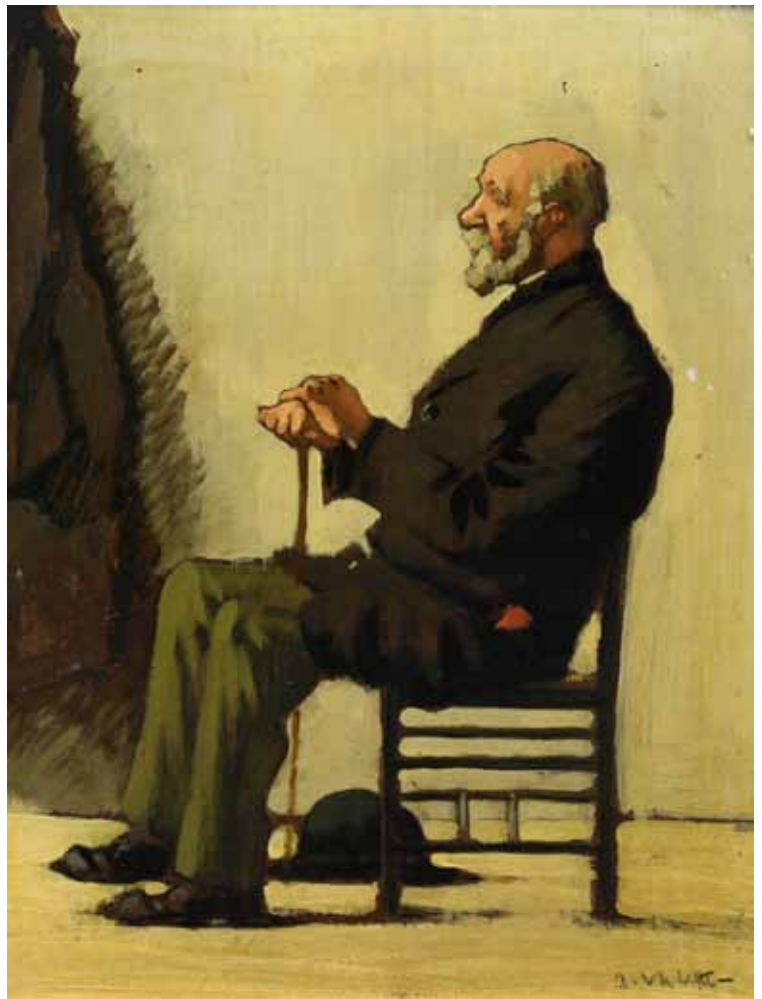
£3,000 - 5,000
€3,800 - 6,300

160*

**PIERRE ADOLPHE VALETTE (FRENCH,
1876-1942)**

Continental landscape with stone bridge
signed 'A. VALETTE' (lower right),
oil on canvas laid to board
25 x 33cm (9 13/16 x 13in).

£3,000 - 5,000
€3,800 - 6,300



159



160



161

161^{AR}

FRANK DOBSON, R.A. (BRITISH, 1888-1963)

Standing Nude

signed and dated 'Frank Dobson 38' (lower right), gouache and chalk
35.5 x 51cm (14 x 20 1/16in).

£1,000 - 1,500

€1,300 - 1,900

Provenance

The artist's estate.

Anthony d'Offay, London.

162^{AR}

SIR JACOB EPSTEIN (BRITISH, 1880-1959)

Eighth portrait of Peggy Jean, with curly hair at 2 years, 4 months
bronze

34cm (13 1/2in)(high, including base)

£3,000 - 5,000

€3,800 - 6,300

Literature

Evelyn Silber, *The Sculpture of Epstein*, Phaidon, Oxford, 1986, cat.
no.118, p.148 (ill.b&w another cast)



162



163

163* AR

SIR JACOB EPSTEIN (BRITISH, 1880-1959)

Sunita and Anita reclining
signed 'Epstein' (lower centre),
pencil
48.5 x 54cm (19 1/8 x 21 1/4in).

£1,200 - 1,800
€1,500 - 2,300

Exhibited
Philadelphia Museum of Art

164^{AR}

SIR JACOB EPSTEIN (BRITISH, 1880-1959)

Portrait of Rosie, 14 months old
signed 'EPSTEIN',
bronze
26.5cm (10 1/2in)(high, including wooden base)
together with a letter making reference to the bronze, dated 2nd July
1921, from Margaret Epstein and a further letter dated 21 Jan 1923 (3)

£3,000 - 5,000
€3,800 - 6,300



164



165



166

165^{AR}

SIMEON STAFFORD (BRITISH, BORN 1956)

The fair
signed and inscribed 'SIMEON/04.7.29' (lower left), oil on board
44 x 60cm (17 5/16 x 23 5/8in).

£1,000 - 1,500
€1,300 - 1,900

166^{AR}

SIMEON STAFFORD (BRITISH, BORN 1956)

Mazey day, Penzance
signed 'SIMEON' (lower left), oil on canvas
76 x 101.5cm (29 15/16 x 39 15/16in).

£1,500 - 2,000
€1,900 - 2,500



169

167^{AR}

FRED YATES (BRITISH, 1922-2008)

Group of women
atelier Fred Yates stamp (on stretcher verso), oil on canvas
60 x 45.5cm (23 5/8 x 17 15/16in).

£1,000 - 1,500

€1,300 - 1,900

168^{AR}

JOHN BELLANY CBE RA HRSA LLD(LON) (BRITISH, 1942-2013)

Italian street scene
signed 'Bellany' (lower left), oil on canvas
76.5 x 61cm (30 1/8 x 24in).

£1,000 - 1,500

€1,300 - 1,900

169^{AR}

FRED YATES (BRITISH, 1922-2008)

Portrait of a woman
signed 'FRED YATES' (lower left); atelier Fred Yates stamp (on stretcher verso), oil on canvas
61 x 46cm (24 x 18 1/8in).
unframed

£1,000 - 1,500

€1,300 - 1,900



167



168



170

170^{AR}

MARY FEDDEN R.A. (BRITISH, 1915-2012)

Man on a path with pitchfork
signed and dated 'Fedden 1995' (lower left), oil on canvas
40.5 x 30.5cm (15 15/16 x 12in).

£5,000 - 7,000

€6,300 - 8,900

Provenance

With Number Nine the Gallery



171

171^{AR}

MARY FEDDEN R.A. (BRITISH, 1915-2012)

'Village in Portugal'
signed and dated 'Fedden 1961' (lower left); further signed and titled
(on label verso),
oil on canvas
50.5 x 60.5cm (19 7/8 x 23 13/16in).

£6,000 - 8,000
€7,600 - 10,000

Provenance
With The Redfern Gallery



172

172^{AR}

SIMON ALBERT BUSSY (BRITISH, 1869-1954)

Portrait of Ray Strachey
signed 'Simon Bussy' (lower left) oil on canvas
board
45.5 x 31cm (17 15/16 x 12 3/16in).

£2,000 - 3,000
€2,500 - 3,800

Provenance
Oliver and Ray Strachey
Thence by family descent
Private collection, UK



173

173^{AR}

SIMON ALBERT BUSSY (BRITISH, 1869-1954)

Villefranche-Sur-Mer
signed 'Simon Bussy' (lower right), oil on
board
32 x 35cm (12 5/8 x 13 3/4in).

£4,000 - 6,000
€5,100 - 7,600

Provenance
Oliver and Ray Strachey
Thence by family descent
Private collection, UK

174^{AR}

SIMON ALBERT BUSSY (BRITISH, 1869-1954)

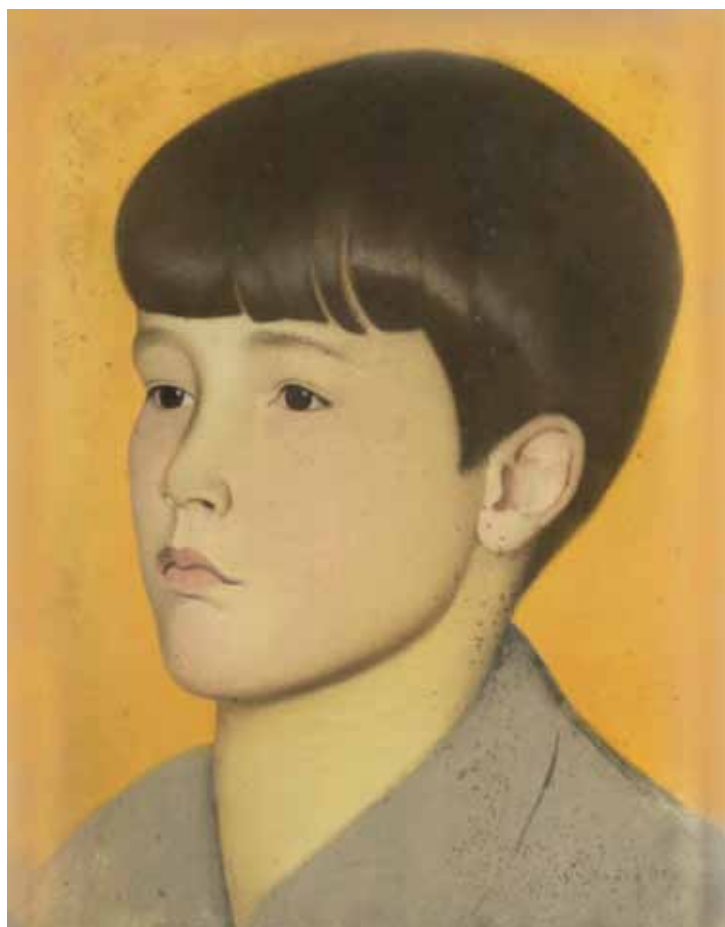
Portrait of Christopher Strachey
indistinctly signed 'Simon Bussy' (lower right),
pastel
35.5 x 28cm (14 x 11in).

£2,000 - 3,000

€2,500 - 3,800

Provenance

Oliver and Ray Strachey
Thence by family descent
Private collection, UK



174

175^{AR}

SIMON ALBERT BUSSY (BRITISH, 1869-1954)

Portrait of Barbara Strachey
signed 'Simon Bussy' (lower left), pastel
31 x 30cm (12 3/16 x 11 13/16in).

£2,000 - 3,000

€2,500 - 3,800

Provenance

Oliver and Ray Strachey
Thence by family descent
Private collection, UK



175



176

176^{AR}

SIMON ALBERT BUSSY (BRITISH, 1869-1954)

Chameleon

signed 'Simon Bussy' (lower left), oil on canvas
35 x 31cm (13 3/4 x 12 3/16in).

£5,000 - 7,000

€6,300 - 8,900

Provenance

Oliver and Ray Strachey

Thence by family descent

Private collection, UK

177^{AR}

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

Gloria

signed 'BRATBY' (lower left),

oil on canvas

182.5 x 60.5cm (71 7/8 x 23 13/16in).

unframed

£5,000 - 7,000

€6,300 - 8,900



177



178

178^{AR}
FRANK DOBSON, R.A. (BRITISH, 1888-1963)
 Female nude
 pencil, watercolour and gouache
 50.2 x 34.9 cm. (19 3/4 x 13 3/4 in.)

£4,000 - 6,000
 €5,100 - 7,600

Provenance
 Private Collection, U.K.



179

179^{AR}
DUNCAN GRANT (BRITISH, 1885-1978)
 Portrait of Paul Roche
 signed and inscribed 'To Willy/& Andy/love from Duncan' (lower left)
 and dated '-/46' (lower right),
 oil on canvas laid to board
 85 x 46cm (33 7/16 x 18 1/8in).

£3,000 - 5,000
 €3,800 - 6,300

The painting depicts Paul Roche in 1946, the year he first met Grant. The dedication is to William de Bellerroche and friend, who would visit Grant at Charleston from their home in Brighton.

We are grateful to Mr. Richard Shone for his assistance in cataloguing this lot



180

180

WALTER RICHARD SICKERT A.R.A. (BRITISH, 1860-1942)

Lucretia

signed 'Sickert' (lower right) and inscribed 'After Palmer' (lower left);
further inscribed 'Rape of Lucretia' (on the stretcher)

oil on canvas

50.8 x 60.9 cm. (20 x 24 in.)

Painted circa 1932-3

£5,000 - 7,000

€6,300 - 8,900

Provenance

With Beaux Arts Gallery, London

With Obelisk Gallery London, where purchased by
M.H. Stonehill Esq., thence by descent

Their sale; Sotheby's, Olympia, 24 November 2004, lot 79, where
acquired by the present owner
Private Collection, U.K.

Exhibited

London, Beaux Arts Gallery, *Paintings by Richard Sickert, A.R.A.*,
1933, cat.no.11

London, Beaux Arts Gallery *Paintings and Drawings by Walter Richard
Sickert*, May-June 1949, cat.no.49

Literature

Wendy Baron, *Sickert, Paintings & Drawings*, Yale University Press,
New Haven and London, 2006, p.511, cat.no.639 (col.iii)



181



182

181^{AR}

PETER BROOK (BRITISH, 1927-2009)

'Lane'

signed 'PETER BROOK' (lower right) and titled (lower left), oil on canvas

51 x 20cm (20 1/16 x 7 7/8in).

£2,500 - 3,500

€3,200 - 4,400

Provenance

Purchased directly from the artist by the present owner, Mr Rodney Bewes.

In the artist's original 'loam wood' frame.

182^{AR}

THEODORE MAJOR (BRITISH, 1908-1999)

Winter landscape

signed 'MAJOR' (on board verso), oil on board

32 x 38cm (12 5/8 x 14 15/16in).

£2,000 - 3,000

€2,500 - 3,800

Sold with a copy of Theodore Major, his life and works by Mary Gaskel(1976), signed by the artist with several letters from Theodore Major and a pen and ink drawing by Kathleen Major all pasted into the book. (2)



183

183^{AR}

PETER BROOK (BRITISH, 1927-2009)

'Frost and snow - nearly deserted now'
signed 'PETER BROOK' (lower right) and titled (lower left and centre),
oil on canvas
51 x 76cm (20 1/16 x 29 15/16in).

£5,000 - 7,000

€6,300 - 8,900

Provenance

Purchased directly from the artist by the present owner, Mr Rodney Bewes.

In the artist's original 'loom wood' frame.

The title of the painting comes from the head of a calf or heifer, faintly visible in the house door.

184^{AR}

PETER BROOK (BRITISH, 1927-2009)

'Terminus'
signed 'PETER BROOK' (lower right) and titled (lower left), oil on
canvas
53 x 60.5cm (20 7/8 x 23 13/16in).

£2,000 - 3,000

€2,500 - 3,800

Provenance

Purchased directly from the artist by the present owner, Mr Rodney Bewes.

Exhibited

London, Thomas Agnew and Sons Ltd.

In the artist's original 'loom wood' frame.



184



185

185^{AR}

SIR MATTHEW SMITH (1879-1959)

Yellow flowers in a round vase
signed with initials 'MS' (lower left),
oil on canvas
46 x 35cm (18 1/8 x 13 3/4in).

£8,000 - 12,000

€10,000 - 15,000

Provenance

Dr. Richard Alexander, acquired 1989, thence by descent to the
present owner
Private Collection, U.K.



186

186^{AR}

SIR MATTHEW SMITH (1879-1959)

Flowers on a Red Background
signed with initials 'MS' (lower left),
oil on canvas
61 x 46cm (24 x 18 1/8in).

£12,000 - 18,000

€15,000 - 23,000

Provenance

With Arthur Tooth & Sons, London, 22 June 1942, where acquired by
Dr. Louis Forman
Dr. Richard Alexander, thence by descent to the present owner
Private Collection, U.K.



187

187* AR

DUNCAN GRANT (BRITISH, 1885-1978)

Summer Flowers in a Jug
signed and dated 'D Grant 64' (lower right)
oil on canvas
61 x 51 cm. (24 x 20 in.)

£3,000 - 5,000
€3,800 - 6,300

Provenance

Sale; Christie's, London, May 14 1992, lot
166
From a Californian Estate

188* AR

DUNCAN GRANT (BRITISH, 1885-1978)

Near the coast
signed with initials and dated 'DG/65' (lower
right),
oil on board
25.5 x 35.5cm (10 1/16 x 14in).

£3,000 - 5,000
€3,800 - 6,300

Provenance

With The Adams Gallery



188

189^{AR}

PETER COKER R.A. (BRITISH, 1926-2004)

'Forest IV'

signed 'Peter Coker' (lower right); further
signed and titled (on stretcher verso), oil on
canvas

123.5 x 81.5cm (48 5/8 x 32 1/16in).

£2,000 - 3,000

€2,500 - 3,800

Provenance

With The Zwemmer Gallery

190^{* AR}

**FRANK MCKELVEY R.H.A., R.U.A. (IRISH,
1895-1974)**

'On the way to ..., County Down'

signed 'FRANK McKELVEY' (lower left); titled
(on stretcher verso),
oil on canvas

51 x 68.5cm (20 1/16 x 26 15/16in).

£3,000 - 5,000

€3,800 - 6,300



189



190



191

191^{AR W}

SARAH RAPHAEL (BRITISH, 1960-2001)

Figures in a landscape
signed with initials and dated 'SNR 91' (lower right),
acrylic on paper laid to canvas,
138 x 142cm (54 5/16 x 55 7/8in).

£6,000 - 8,000
€7,600 - 10,000

Exhibited

Agnew's, *Sarah Raphael*, 1992

Raphael's reputation was made on the basis of intense, tightly focused portraits, which inevitably incite comparison with Lucien Freud, and her enigmatic landscapes redolent of menace and anxiety.



192

192^{AR}

KEN HOWARD R.A. (BRITISH, BORN 1932)

Spring at Oriel
signed 'Ken Howard' (lower right),
oil on canvas
101 x 121cm (39 3/4 x 47 5/8in).

£7,000 - 9,000
€8,900 - 11,000

Provenance

London, Royal Academy, *Summer Exhibition*, 1997, no.6 where
purchased by the present owner



193

193

EDWARD WOLFE (SOUTH AFRICAN, 1897-1982)

Porthmerrion

signed 'Wolfe' (lower right), oil on canvas
65.5 x 78cm (25 13/16 x 30 11/16in).

£1,200 - 1,800

€1,500 - 2,300

Exhibited

London, The Millinery Works Gallery, *In Situ*

PROPERTY OF A GENTLEMAN

194^{AR}

ROBERT DUCKWORTH GREENHAM (BRITISH, 1906-1975)

'Thames at Cookham'

signed and dated 'Robert Greenham 69' (lower right); bears title (on canvas verso), oil on canvas

64 x 76.5cm (25 3/16 x 30 1/8in).

£1,500 - 2,000

€1,900 - 2,500



194

OTHER PROPERTIES

195^{AR}

SIR NOËL COWARD (BRITISH, 1900-1973)

Figures by a bridge
signed 'Noel Coward' (lower right), oil on
board

30.5 x 38.5cm (12 x 15 3/16in).

together with a signed photograph of Noel
Coward and a postcard referring to the
painting and the signed photograph that
accompanies this lot (2)

£2,000 - 3,000

€2,500 - 3,800

196^{AR}

JOHN MELVILLE (BRITISH, 1902-1986)

Figures and boats on a beach
oil on board

74.5 x 100cm (29 5/16 x 39 3/8in).

£2,000 - 3,000

€2,500 - 3,800

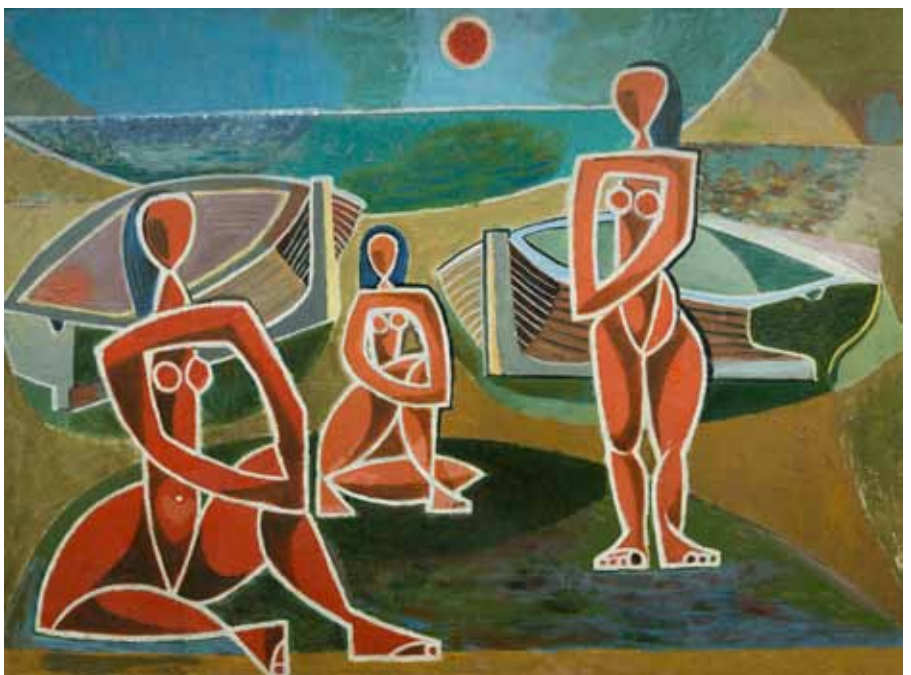
Provenance

Lucy Wertheim Gallery

Duncan Campbell Fine Art



195



196



197



198

197^{AR}

HAROLD RILEY (BRITISH, BORN 1934)

Portrait of Dorothy Parker
signed 'Riley' (lower right) and inscribed 'Dorothy Parker' (lower left),
ink, pastel and watercolour
42 x 26.5cm (16 9/16 x 10 7/16in).
together with a copy of a letter signed by the artist

£600 - 800
€760 - 1,000

198^{AR}

HAROLD RILEY (BRITISH, BORN 1934)

Portrait of Dorothy Parker
oil on canvas
50.5 x 40.5cm (19 7/8 x 15 15/16in).
together with a copy of a letter signed by the artist

£1,000 - 1,500
€1,300 - 1,900



200

199^{AR}

MICK ROONEY, RA (BRITISH, BORN 1944)

'La Famiglia Alternativa'

signed with initials and dated 'MR '02' (lower left), oil on canvas

115 x 77cm (45 1/4 x 30 5/16in).

£1,500 - 2,000

€1,900 - 2,500

Exhibited

London, Royal Academy Summer Exhibition, 2002

200^{AR}

FRED YATES (BRITISH, 1922-2008)

Remembrance Day - Helston

signed 'FRED YATES' (lower left), oil on board

33 x 58cm (13 x 22 13/16in).

£2,000 - 3,000

€2,500 - 3,800



199



201



202

201^{AR}

RUSKIN SPEAR R.A. (BRITISH, 1911-1990)

'Park Tree'

signed 'Ruskin Spear' (lower right), oil on board
122 x 53.4cm (48 1/16 x 21in).

£1,000 - 1,500

€1,300 - 1,900

Provenance

The Estate of Ruskin Spear

With Crane Kalman Gallery

202^{AR}

BERNARD DUNSTAN, R.A. (BRITISH, BORN 1920)

'Preparing the tea'

signed with initials 'BD' (lower left), oil on board
29.5 x 36.8cm (11 5/8 x 14 1/2in).

£1,500 - 2,000

€1,900 - 2,500

203* AR

SIR MAX BEERBOHM (BRITISH, 1872-1956)

'The Chief Croupier'

signed with initials 'MX' (lower right) and
inscribed 'The Chief Croupier - (Baccarat)'
(lower centre),
ink and wash

19 x 31.5cm (7 1/2 x 12 3/8in).

£1,000 - 1,500

€1,300 - 1,900

Provenance

The estate of Sue Erpf Van de Bovenkamp

204^{AR}

CRAIGIE AITCHISON CBE RA (BRITISH, 1926-2009)

Landscape (Clapham)

signed, inscribed and dated 'Craigie
Aitchison/with many happy returns/14th May
1959' (on the backboard)

pastel

40 x 48.3 x cm. (15 3/4 x 19 in.)

£2,000 - 3,000

€2,500 - 3,800

Provenance

Gifted by the Artist to the present owner, 14
May 1959

Private Collection, U.K.

205

LOUIS WILLIAM WAIN (BRITISH, 1860-1939)

'Din-din Please!'

signed 'Louis Wain' (lower left), pen, ink and
watercolour heightened with white
20.5 x 33cm (8 1/16 x 13in).

£2,000 - 2,500

€2,500 - 3,200



203



204



205



206

PROPERTY OF A GENTLEMAN

206^{AR}

JOHN CHRISTOFOROU (GREEK, 1921-2014)

Blue lady

signed 'Christoforou' (lower right), oil on board

85 x 60cm (33 7/16 x 23 5/8in).

painted circa 1940s

£2,000 - 3,000

€2,500 - 3,800

This lot and lot 208 date from the late 1940s/1950 and may have been exhibited at Christoforou's first solo show at 20 Brook Street Gallery in 1949.

Paintings from this period are unusual because Christoforou destroyed many of his early works whilst he was living in Paris in 1951-52.

Described as 'a savage expressionist', due to his powerful paintings with their vivid colours and vigorous brushwork, Christoforou exhibited with Gimpel Fils and Gallery One before settling in Paris in 1957.

His work is included in many public and private collections throughout the world and a major Christoforou retrospective was held in Athens in 2002.

207^{AR}

PAUL HARBUTT (BRITISH, BORN 1947)

'The Sigh'

signed and dated 'P.Harbutt 92' (lower right); titled and further signed

and dated (on canvas verso), oil on canvas

70 x 60cm (27 9/16 x 23 5/8in).

£2,000 - 3,000

€2,500 - 3,800



207

208^{AR}

JOHN CHRISTOFOROU (GREEK, 1921-2014)

Mandolin Player

signed 'Christoforou' (lower right), oil on board

90 x 60cm (35 7/16 x 23 5/8in).

painted circa 1950

£1,500 - 2,000

€1,900 - 2,500

OTHER PROPERTIES

209^{AR}

ROBERT O. LENKIEWICZ (BRITISH, 1941-2002)

Anna Navas in blue scarf and green coat

titled and twice signed 'R.O Lenkiewicz' (verso), oil on canvas

61 x 61cm (24 x 24in).

£3,000 - 5,000

€3,800 - 6,300



208



209



210

PROPERTY OF A GENTLEMAN

210^{AR}
DERRICK GREAVES (BRITISH, BORN 1927)
 Mountain landscape
 bears signature (on stretcher verso), oil on canvas
 92 x 90cm (36 1/4 x 35 7/16in).
 circa 1960

£2,000 - 3,000
 €2,500 - 3,800

OTHER PROPERTIES



211

211^{AR}
DENIS BOWEN (BRITISH, 1921-2006)
 Abstract Landscape
 signed and dated 'Denis Bowen 1960' (lower right); further signed and dated (canvas verso), oil on canvas
 51 x 76.5cm (20 1/16 x 30 1/8in).

£1,000 - 1,500
 €1,300 - 1,900

PROPERTY OF A GENTLEMAN



212

212^{AR}
JOHN CECIL STEPHENSON (BRITISH, 1899-1965)
 'VIVACE'
 signed, titled and dated '60' (on board verso), oil on board
 60 x 83.5cm (23 5/8 x 32 7/8in).

£1,200 - 1,800
 €1,500 - 2,300

Provenance
 With Drian Gallery

OTHER PROPERTIES

213^{AR W}

AUSTIN WRIGHT (BRITISH, 1911-1997)

Leg 1962
aluminium,
139.75cm (55in) (high).

£5,000 - 8,000
€6,300 - 10,000

Exhibited

Leeds City Art Gallery, *Trevor Bell – Austin Wright, The Gregory Fellows*, 18th October – 18th November 1962, no.45

St. Martin-cum-Gregory, Micklegate, York, *York Mystery Plays and Festival of the Arts – Austin Wright Sculpture*, 15th June – 8th July 1973, no.64

Yorkshire Sculpture Park, *Austin Wright Retrospective*, 1981, outdoor exhibits, no.7

Literature

James Hamilton, *The Sculpture of Austin Wright*, The Henry Moore Foundation in association with Lund Humphries, London, 1994, p. 100, catalogue of works, S209

Austin Wright was appointed Gregory Fellow of Sculpture at the University of Leeds in 1961. It was to prove a turning point in his career, a period when he had both the time and money to devote to producing sculpture. Wright moved from working in concrete and lead to aluminium, a material which allowed thin fragile forms but also to cast on a much larger scale. During this period many sculptures took the form of parts of the human body, 'Split Back;' 'Eye;' 'Bowling Torso' and 'Wound.' But under the guidance of Professor Irene Manton, a botanist and art collector at the university, his sculptural forms also took on allegories of plant and molecular structures. The aluminium sculpture 'Leg' of 1962 belongs to this immensely fertile period in Wright's development of forms and ideas.

213





214

214^{AR}

MARTIN BRADLEY (BRITISH, BORN 1931)

Nature Morte

signed 'Martin Bradley' (lower right); signed and dated 'Martin Bradley 1966' and titled (verso), mixed media on canvas
98.5 x 99cm (38 3/4 x 39in).

£1,000 - 1,500

€1,300 - 1,900

PROPERTY OF A GENTLEMAN



215

215^{AR}

MARTIN BRADLEY (BRITISH, BORN 1931)

'The night of the Satyr'

signed and dated 'Martin Bradley 1963' (lower left); titled (on canvas overlap), oil and acrylic on canvas
72 x 115cm (28 3/8 x 45 1/4in).

£1,500 - 2,000

€1,900 - 2,500

216^{AR}

MARTIN BRADLEY (BRITISH, BORN 1931)

'Interior'

signed 'Martin Bradley' (lower left); titled, signed and dated '1966' (on canvas verso), oil on canvas
100 x 49cm (39 3/8 x 19 5/16in).

£1,000 - 1,500

€1,300 - 1,900

217^{AR}

STEPHEN MCKENNA (BRITISH, 1939)

'The End of Act One'

signed, dated and titled 'Stephen McKenna/1967/68' (on canvas verso), oil on canvas
101.5 x 120.5cm (39 15/16 x 47 7/16in).

£1,000 - 1,500

€1,300 - 1,900



216



217



218

OTHER PROPERTIES

218^{AR}

THÉRÈSE OULTON (BRITISH, BORN 1953)

Germination V

oil on canvas

57 x 46cm (22 7/16 x 18 1/8in).

unframed

£1,200 - 1,800

€1,500 - 2,300



219

219^{AR}

THÉRÈSE OULTON (BRITISH, BORN 1953)

Germination I

titled, dated and signed '83/84 Oulton' (on stretcher verso), oil on canvas

57 x 46cm (22 7/16 x 18 1/8in).

£1,200 - 1,800

€1,500 - 2,300



220

220^W

SIDNEY NOLAN (AUSTRALIAN, 1917-1992)

Landscape

signed with initial 'N' (lower right); further signed and titled 'LANDSCAPE S. Nolan' (on the stretcher) and dated '22 May 1960' (verso)

ripolin on board

122.3 x 122 cm. (48 1/8 x 48 in.)

£8,000 - 12,000

€10,000 - 15,000

Exhibited

Probably London, Mathiessen Gallery, *Sidney Nolan: Leda and the Swan and Other Recent Work*, 16 June-16 July 1960, cat.no.22

By the end of the 1950s there was significant interest in Australian art within London. Bryan Robertson, the dynamic director of the Whitechapel Art Gallery, was a leading promoter and along with the influential Kenneth Clark formed a strong bond with Sidney Nolan. Robertson had already established himself as an excellent entrepreneur by organising an important exhibition of Mark Rothko's work in the East End. It is of little surprise therefore that Nolan jumped at the opportunity when offered a retrospective at the prestigious Whitechapel in 1957. With daily attendance often reaching 500 and positive responses from the leading newspapers such as John Russell in the *Sunday Times*, the exhibition was a success.

After a prolonged period in the USA, Nolan would not exhibit again in London until 1960 when the present work was included in his show at the Mathiessen Gallery. Nolan had recently re-visited Robert Graves and the myth of Leda and the Swan provided him with a strong theme for the exhibition. Conscious that he had been away from the England for some time, the artist wanted to connect with the landscape and ambiance of the country which led to more muted tones of colour as can be seen in the present work. The dazzling colours of the Mediterranean and fierce light of the Australian outback were replaced with a darker palette which provide an altogether more poetic mood and what Nolan himself described as 'a sometimes swooning atmosphere'.



221

221^{AR}

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

'Three white graces'

inscribed as titled and signed (label verso),

collage and acrylic on paper

17.5 x 17cm (6 7/8 x 6 11/16in).

£1,000 - 1,500

€1,300 - 1,900

222^{AR}

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

Nine

signed and dated 'Terry Frost/98' (lower right),

mixed media on paper

30 x 30cm (11 13/16 x 11 13/16in).

£1,200 - 1,800

€1,500 - 2,300

223^{AR}

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

'R B & W Pilot'

inscribed as titled, signed and dated 'Terry Frost 98' (verso),

oil and collage

30 x 53cm (11 13/16 x 20 7/8in).

£2,500 - 3,500

€3,200 - 4,400



222



223

224^{AR}

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

Sunspots

signed and dated 'Terry Frost 84/May' (lower right),
watercolour, acrylic and collage
63 x 50cm (24 13/16 x 19 11/16in).

£2,000 - 3,000

€2,500 - 3,800

Exhibited

British Council exhibition in Cyprus, 1984

Provenance

Purchased from the artist's studio by the present owner

225^{AR}

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

Untitled

watercolour, gouache and collage
28 x 20cm (11 x 7 7/8in).

£1,500 - 2,000

€1,900 - 2,500

Provenance

Henry Gilbert, Will's Lane Gallery

Where purchased by the present owner



224



225



226

226^{AR}

JOHN WELLS (BRITISH, 1907-2000)

Untitled

inscribed and dated 'John Wells 1947' (on label verso),

pencil and oil on board

11cm (4 5/16in) diameter.

£2,000 - 3,000

€2,500 - 3,800

227^{AR}

JOHN WELLS (BRITISH, 1907-2000)

Twelve circles, circa 1970

inscribed 'John Wells (Penzance)' (to label verso),

watercolour

26 x 20cm (10 1/4 x 7 7/8in). (overall size)

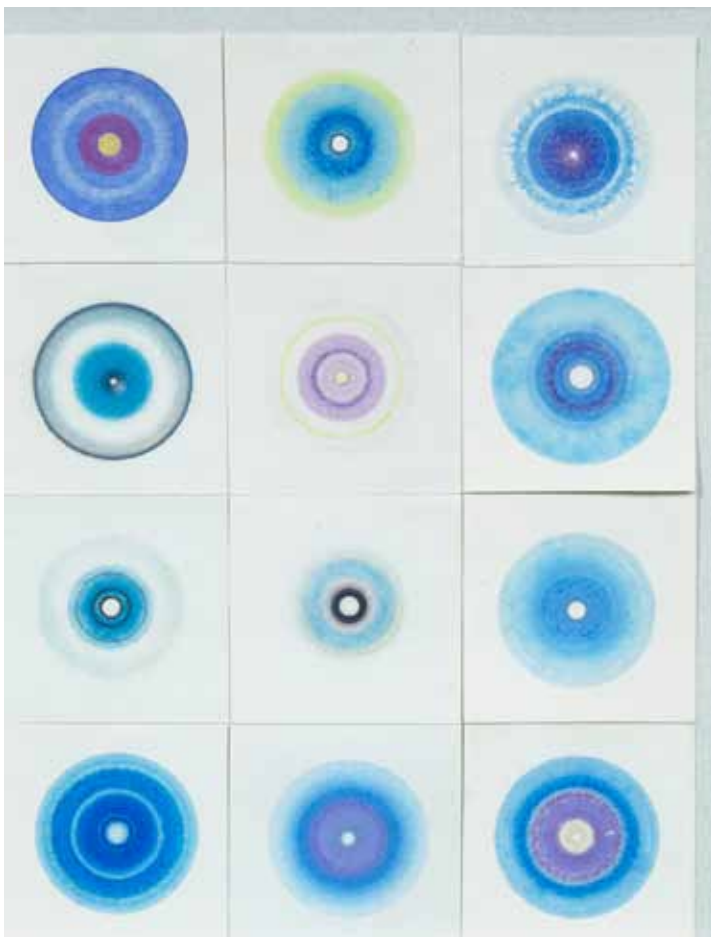
£2,000 - 3,000

€2,500 - 3,800

Provenance

The collection of Prunella Clough

Private UK collection



227



228

228^{AR}

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

'Arizona'

titled, signed and dated 'Terry Frost 10/94' (verso), oil on canvas
62 x 62cm (24 7/16 x 24 7/16in).

£5,000 - 7,000

€6,300 - 8,900

Provenance

Purchased direct from the artist by the present owner

Literature

Another example illustrated in David Lewis, *Terry Frost*, Aldershot
1994, p.228



229

229^{AR}

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

Untitled
signed and dated 'Frost '59' (lower right),
watercolour
50 x 36cm (19 11/16 x 14 3/16in).

£2,000 - 3,000
€2,500 - 3,800

230^{AR}

RICHARD LIN (BRITISH, BORN 1933)

'Painting'
signed, titled and dated 'LIN SHOW-YO/JAN
1958/PAINTING' and further signed in Pinyin
(verso)
oil on canvas
55.8 x 71.2 cm. (22 x 28 in.)
(unframed)

£4,000 - 6,000
€5,100 - 7,600

Provenance

Gifted by the artist to the family of the present
owner *circa* 1960
Thence by descent
Private Collection, U.K.



230

231^{AR}

TREVOR BELL (BRITISH, BORN 1930)

'The Edge of the Sea'
signed and dated 'BELL/3.57' (lower left);
further titled and signed (on board verso), oil
on canvas laid to board
106.5 x 47cm (41 15/16 x 18 1/2in).

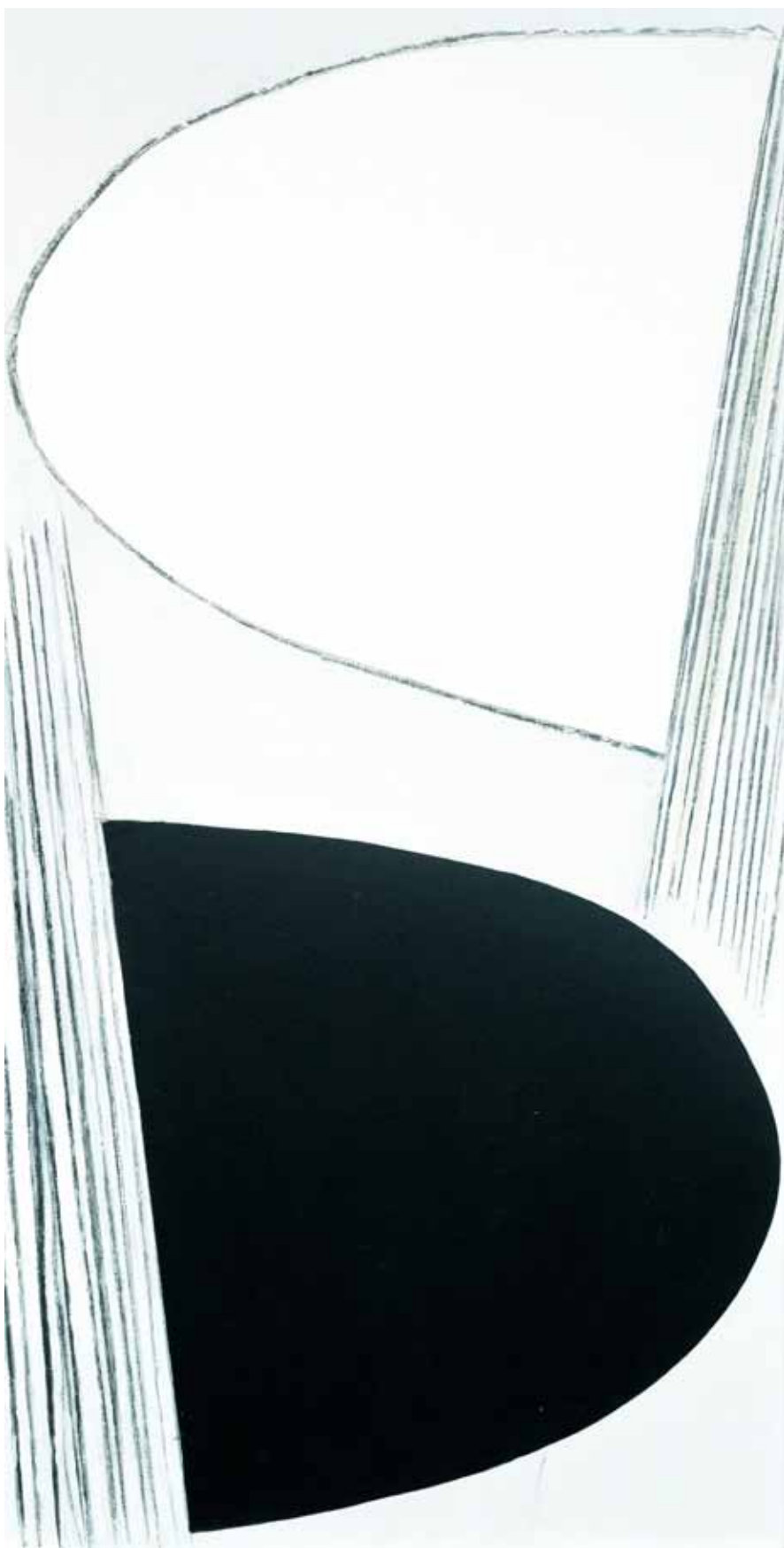
£6,000 - 8,000
€7,600 - 10,000

Provenance
With Tadema Gallery

Exhibited
London, The New Art Centre, *Cornwall* 1945-
1955, no.7



231



232^{AR}

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

'Black & White alone'
inscribed as titled signed and dated 'Terry
Frost 01' (verso)
collage and oil on board
147 x 70cm (57 7/8 x 27 9/16in).

£7,000 - 9,000
€8,900 - 11,000

233^{AR}

PRUNELLA CLOUGH (BRITISH, 1919-1999)

Bushes

dated 1998 to label verso,

oil on canvas

25.5 x 20.5cm (10 1/16 x 8 1/16in).

£2,000 - 3,000

€2,500 - 3,800

Provenance

With Annely Juda, London



233

234^{AR}

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

'Red Green Collage 1984'

inscribed as titled to the stretcher,

collage and oil on canvas

122 x 122cm (48 1/16 x 48 1/16in).

Unframed.

£2,000 - 3,000

€2,500 - 3,800



234



235

235^{AR}

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

Barnoon Hill, St Ives, circa 1948

signed 'Frost' (lower right),

pencil

17 x 12cm (6 11/16 x 4 3/4in).

£1,000 - 1,500

€1,300 - 1,900

Literature

Mel Gooding, *Terry Frost: Act and Image - Works on Paper through six decades*, Belgrave Gallery, 2000, pl.16

236^{* AR}

KEITH VAUGHAN (BRITISH, 1912-1977)

Figure Lighting a Cigarette; Soldier Reading; Two Soldiers

a set of three, framed as one; each signed and dated with initials 'K.V.' (lower right), ink on paper

various sizes - the largest 10 x 18cm (4 x 7in)(three framed as one)

Executed in 1943

£2,500 - 3,500

€3,200 - 4,400

Provenance

London, New Grafton Gallery

Private collection, acquired from the above, by 1985.

By descent to the present owner.

Exhibited

London, New Grafton Gallery, 1985



236

237^{AR}

PRUNELLA CLOUGH (BRITISH, 1919-1999)

Textured Form circa 1958
signed 'Clough' (lower right),
watercolour and mixed media on paper
20.4 x 15.6cm (8 1/16 x 6 1/8in).
together with another work by the artist entitled 'Black Form Against
a Pink Background', circa 1992, signed (lower right), lithograph and
pastel on paper (additional information available online)(2)

£1,500 - 2,000

€1,900 - 2,500

Provenance

The artist's estate
Peter Adam
Private Collection, U.K.

Literature

Gerard Hastings, *Visions and Recollections: Prunella Clough and Keith Vaughan*, Pagham Press, 2014, no. 29, p. 72

Exhibited

London, Menier Gallery, *Visions and Recollections: Prunella Clough and Keith Vaughan*, April 2014

Some of Clough's earliest abstract images date from this period, when she started to explore the innate value of colour, form, texture and tone. She had begun to take note of chance marks and random, tactile surfaces in industrial and urban landscapes and recorded them in drawings and source photographs. These acted as *aide memoires* when she came to work on her paintings in her studio later. Increasingly, in the second half of the 1950s, Clough's paintings become more enigmatic, abstract and monochromatic.

We are grateful to Gerard Hastings, author of *Prunella Clough and Keith Vaughan: Visions and Recollections*, Pagham Press, (Menier Gallery), 2014, for compiling this catalogue entry.

PROPERTY OF A GENTLEMAN

238^{AR}

JOHN ARMSTRONG (BRITISH, 1893-1973)

Abstract
signed and dated 'John Armstrong 62' (lower right), oil on canvas
76 x 50.5cm (29 15/16 x 19 7/8in).

£2,000 - 3,000

€2,500 - 3,800

Exhibited

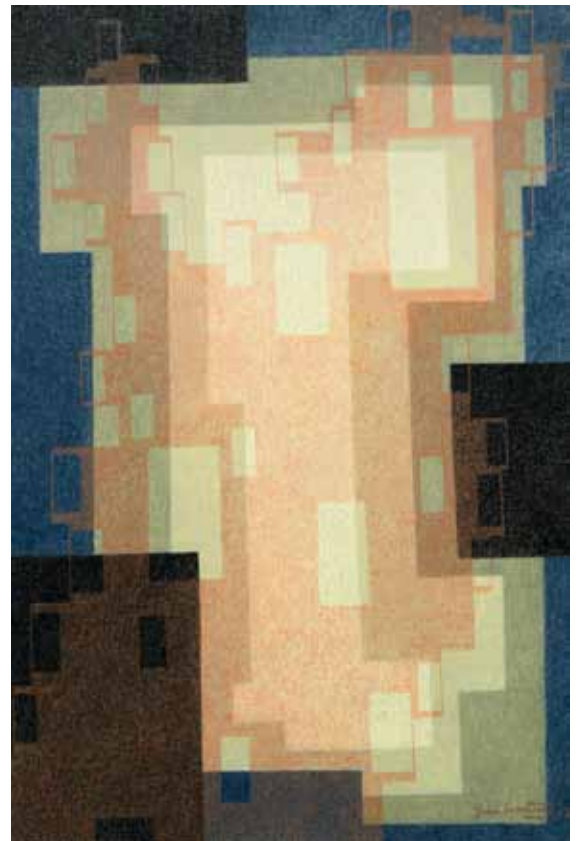
Colchester, The Minories, *John Armstrong Paintings 1935-1970*, 1977, no.35

Literature

Andrew Lambirth, *John Armstrong*, London, 2009, p.225, no.735



237



238

BARRY FLANAGAN

We met Barry Flanagan sometime in the mid-1970s. I don't remember the occasion, but my wife, Penelope Marcus, who was then working at the Tate Gallery, ran into him first in the spring of 1972. Barry had just come back from Cambridge, where some pieces of his had been vandalised, and she recalls that he was a bit agitated. I sometimes found Barry puzzling to talk to, but sympathetic and enjoyable. His conversation could be oblique, though he showed you the courtesy of presuming you were on the same wavelength as he.

Penny was an art historian and publisher, and I a fledgling writer and journalist. I had a small collection of Bloomsbury objects made in connection with my book on the origins of the Bloomsbury Group, and the remainder of our collection grew naturally in step with our social life: Whenever we could afford to, we bought work by our friends, and they were generous in turn. We had many friends who were artists; some were mutual friends, and some not. Besides Barry, our artist chums included Howard Hodgkin, Richard Smith, Patrick Caulfield, Joe Tilson, David Hockney, Stephen Buckley, Michael Craig-Martin, Keith Milow, Bill Jacklin, Ron Kitaj, Gilbert and George, Allen Jones, Tom Phillips, Lynn Chadwick, John Piper, and even Duncan Grant who came to our wedding party when he was in his 90s.

Barry's "pataphysical" mode had a collaborative side, and he embarked on a project he called a "diorama." Though I don't think I ever fully grasped what he meant by this, I went along to a meeting of the diorama group in a room over the Museum Tavern, at which I read a very silly paper (later published in Harper's & Queen) about the irrelevance of historic chefs to the nouvelle cuisine then current in France. (I became Food and Wine editor of The Observer in the 1980s.) In full pataphysical style, everyone, and especially Barry, took my recklessly risible commentary as being perfectly sensible.

When we married, in June 1977, Barry designed the invitation, the wine bottle labels and the guest book, carved a motif in a wooden bench as a wedding present and hared around the back roads of Oxfordshire in the early hours of 26 June, buying bacon and eggs from the float of every milkman he could find (you could, then). He

had rightly judged our catering arrangements for the 500 guests to be inadequate, and he personally cooked breakfast for the remaining dozens of revellers who had danced through the night. As a wedding present, Penny gave me one of Barry's soft sculptures, a blue cloth tube filled with fine sand.

Soon after that, but before Barry had achieved the recognition that made him financially secure, we commissioned a large sculpture from him, carved – a bit experimentally – from more or less local Hornton stone. Barry had had a country studio not very far away from us, and when he left it he stored a great deal of work and odds and ends in our vacant barn. Over the years he presented us with objects from this hoard: the maquette for the pile of blankets purchased by the Tate in 1973 that caused a gigantic media uproar in parallel with Carl André's "bricks"; several of his clay pinch pots; and for our 25th wedding anniversary, a heavy, silvery metal "pinch pot" incised with his famous hare motif. Barry also drew both our children soon after they were born, and the drawings were reproduced on their birth announcements.

There were wonderful moments, such as his telephoning us unexpectedly late on a Sunday night from a local pub, and asking whether he could stay with us. Of course we said we'd make up the beds in one of the spare rooms. "Don't bother," he said, as he turned up in a luxuriously appointed camper van. Barry was never less than surprising.

by Paul Levy [08.10.14]

It is wonderful to see such a comprehensive collection of Flanagan's early work, perhaps the most important in recent years to have appeared on the open market, which demonstrates so clearly the artist's practise during this period. Largely conceptual, Flanagan's interest in his work at this period was in processes and in allowing the materials themselves to achieve sculptural awareness. It was not until 1979 that the artist cast his first leaping hare from which his more recent reputation has been founded.

239



239^{AR}

BARRY FLANAGAN, R.A. (BRITISH, 1941-2009)

Maquette for 4 casb 2 '67

circa 1967,

painted hessian and sand

35cm (13 3/4in)(height, including wooden base)

£5,000 - 7,000

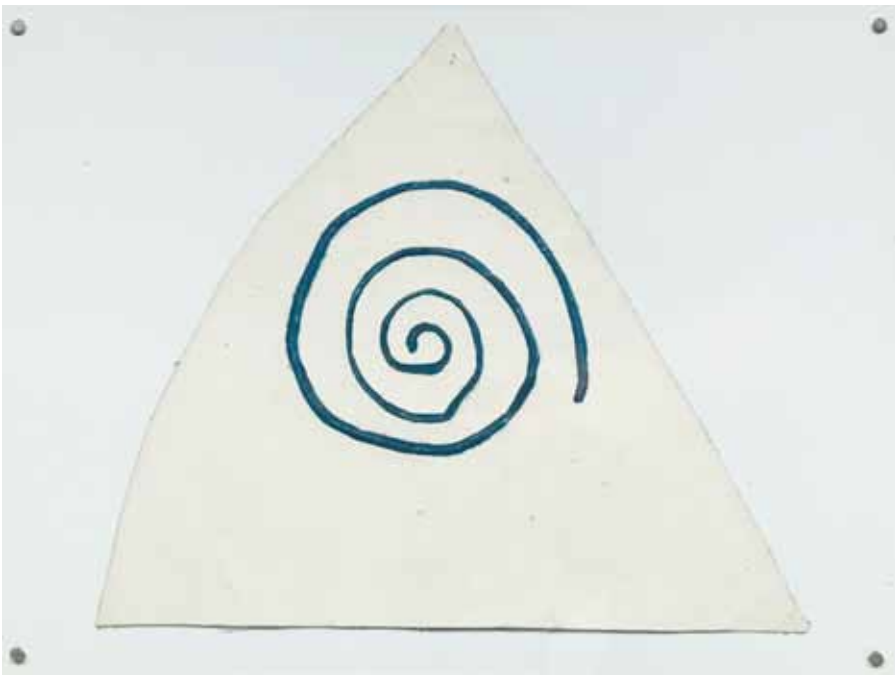
€6,300 - 8,900

Provenance

Acquired directly from the artist by the present owners

The full sized work for which the present work is the maquette, is in the Tate collection, number T02061. The title 4 Casb 2 '67 refers to the four canvas sand bags number 2 1967. The larger scale work is often exhibited alongside two other works of the period, 'Ringl 1'67' and 'Rope (Gr 2Sp 60) 6'67'.

During the period from 1965 to 1972, Flanagan created a fascinating and diverse group of works using unorthodox and ephemeral materials such as sand, hessian, felt, rope, furniture, cellos, wooden sticks or projected light frames. It is from this period that the majority of the Levy/Marcus collection derives.



240



241

240^{AR}

BARRY FLANAGAN, R.A. (BRITISH, 1941-2009)

Untitled (spiral)
a set of three; circa 1977,
acrylic on canvas
each approximately 30 x 30cm (12 x 12 in)(3)

£1,500 - 2,000

€1,900 - 2,500

Provenance

Acquired directly from the artist by the present owners

241^{AR}

BARRY FLANAGAN, R.A. (BRITISH, 1941-2009)

Untitled (Pile), 1976
signed with initials, an artist's proof aside from the numbered edition
of 5,
dye hessian
8cm (3 1/4 in)(height) by 10cm (4 in)(width) by 11cm (4 1/4 in)(depth)

£800 - 1,200

€1,000 - 1,500

Provenance

Acquired directly from the artist by the present owners

Pile 3, '68 to which the present work relates, is currently on display at
the Tate Liverpool, acquisition number T01716.

242



242^{AR}

BARRY FLANAGAN, R.A. (BRITISH, 1941-2009)

Untitled
circa late 1970s,
two hornton stone pieces and one limestone
various sizes (3)

£1,000 - 1,500
€1,300 - 1,900

Provenance

Acquired directly from the artist by the present owners

243^{AR}

BARRY FLANAGAN, R.A. (BRITISH, 1941-2009)

Flying Nessies
circa late 1970s,
limestone
largest 20.5cm (8 in)(length), together with a finger piece mask (3)

£1,000 - 1,500
€1,300 - 1,900

Provenance

Acquired directly from the artist by the present owners

243



244^{AR}

BARRY FLANAGAN, R.A. (BRITISH, 1941-2009)

A collection of five squeeze, pinch and thumb pots, two spiral bowls
and a blue finger piece
circa 1975,
terracotta
*various sizes, largest piece approximately 8cm (3 1/4in)(height) by
11cm (4 1/4in)(width)(8)*

£2,000 - 3,000
€2,500 - 3,800

Provenance

Acquired directly from the artist by the present owners



244



245

245^{AR}

BARRY FLANAGAN, R.A. (BRITISH, 1941-2009)

Leaping hares

silver bowl

7cm (2 3/4in)(height) by 7cm (2 3/4in)(width) by 8cm (3 1/4in)(depth)

£2,000 - 3,000

€2,500 - 3,800

Provenance

Acquired directly from the artist by the present owners in 2002

246



246^{AR}

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

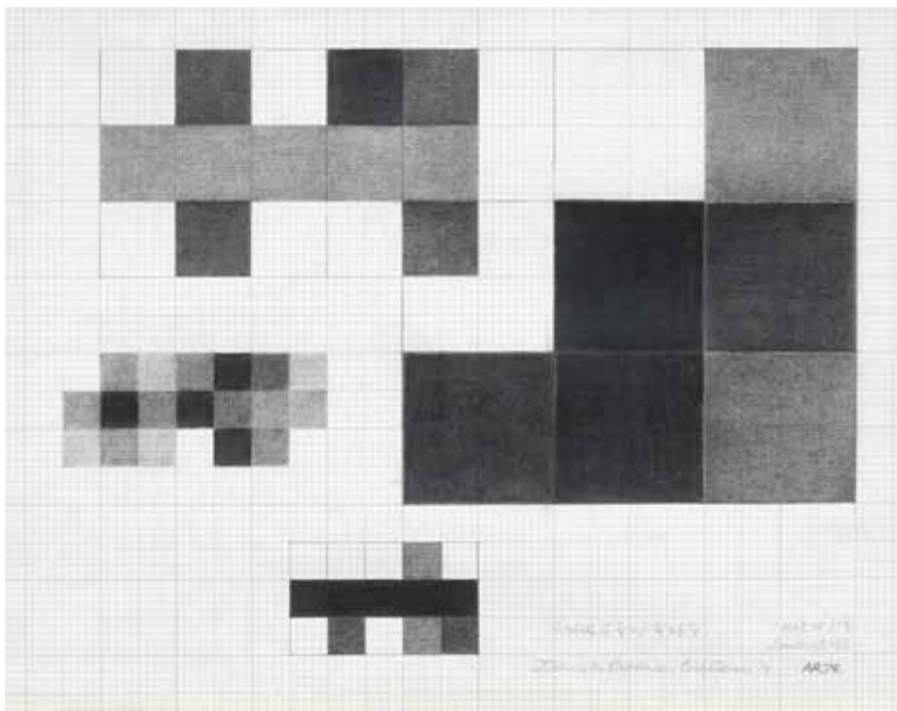
Alcheringa Ladder
signed 'Tilson J' (on reverse of the ladder); further signed and dated
'1972' and inscribed '(Ed.10)' (on top of block),
painted wood construction
49.5 x 34.5cm (19 1/2 x 13 9/16in). (overall size)
together with an unframed exhibition poster (2)

£2,000 - 3,000

€2,500 - 3,800

Provenance

Acquired directly from the artist by the present owner



247

OTHER PROPERTIES

247^{AR}

ALAN REYNOLDS (BRITISH, BORN 1926)

Studies for Modular Construction
signed and dated 'AR 78' and titled (lower
right); signed, dated and inscribed (on board
verso), lead pencil
24 x 30.5cm (9 7/16 x 12in).

£1,000 - 1,500

€1,300 - 1,900

248^{AR}

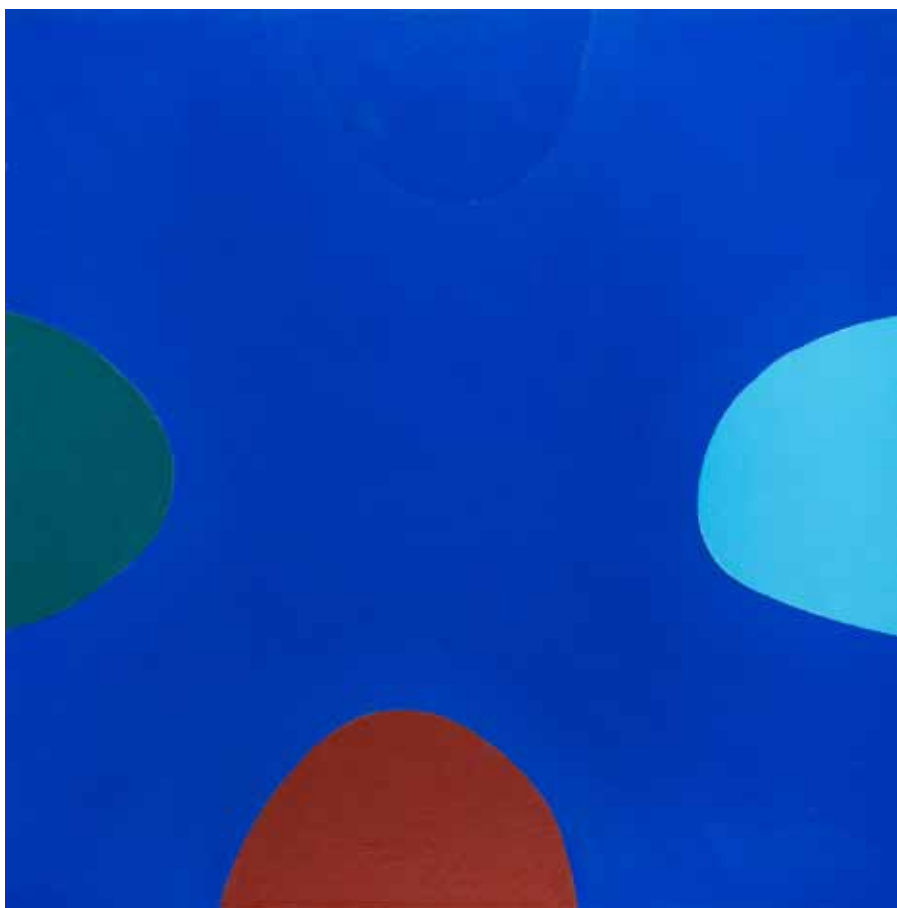
SIR TERRY FROST R.A. (BRITISH, 1915-2003)

'Blue Alone'
titled, signed and dated 'Terry Frost 98' (on
canvas overlap),
acrylic and collage on canvas
91.5 x 91.5cm (36 x 36in).
unframed

£4,000 - 6,000

€5,100 - 7,600

Provenance
With Flowers Gallery



248

249^{AR}

PATRICK SCOTT H.R.H.A. (IRISH, BORN 1921)

Gold Painting, No 14
signed and titled 'Patrick Scott' (verso), gold
leaf and tempera on canvas
102 x 109.5cm (40 3/16 x 43 1/8in).
unframed

£2,000 - 3,000
€2,500 - 3,800

Provenance
With Hamilton Galleries

250^{AR}

JACK SMITH (BRITISH, 1928-2011)

'Silence'
signed and dated 'Jack Smith/1985' and
inscribed with title (verso),
oil and acrylic on board
75 x 75cm (29 1/2 x 29 1/2in).

£2,000 - 3,000
€2,500 - 3,800



249



250



251

251[†] AR

JOHN HOYLAND RA (BRITISH, 1934-2011)

Abstract
signed and dated 'John Hoyland 79' (lower right), acrylic on paper
75 x 57cm (29 1/2 x 22 7/16in).

£3,000 - 5,000

€3,800 - 6,300

252[†] AR

JOHN HOYLAND RA (BRITISH, 1934-2011)

Abstract
signed and dated 'John Hoyland 1980' (lower right), acrylic on paper
57 x 76.5cm (22 7/16 x 30 1/8in).

£3,000 - 5,000

€3,800 - 6,300

253^{AR}

ALBERT IRVIN RA (BRITISH, BORN 1922)

'Old Town'
inscribed with artist's name, title and date
'2001' (on label verso), acrylic on canvas
183 x 153cm (72 1/16 x 60 1/4in).unframed

£10,000 - 15,000

€13,000 - 19,000

Provenance

With Gimpel Fils where purchased by the
present owner

End of Sale



252



Index

Lots

Aberdein, Robert	45	McIntyre, Donald	98, 99
Airy, Anna	25	McKelvey, Frank	190
Aitchison, Craigie	204	McKenna, Stephen	217
Aldridge, John Arthur Malcolm	34	Mellis, Margaret	90
Armstrong, John	238	Mellon, Campbell Archibald	5, 6
Arnesby Brown, John Alfred	4, 7	Melville, John	196
Arnesby Brown, Mia	3	Meninsky, Bernard	138, 140
Baldwin, Frederick W.	8	Middleditch, Edward	78, 79, 80
Bawden, Edward	77	Morris, Sir Cedric Lockwood	43
Bawden, Richard	81	Morton, Cavendish	58
Becker, Harry	1, 2	Moss, Colin	84, 85, 86, 87
Beerbohm, Max	203	Munnings, Alfred James	18, 19, 20, 21
Bell, Trevor	231	Nash, John Northcote	27, 28, 29, 33
Bellany, John	168	Newcomb, Mary	49
Blow, Sandra	234	Newcomb, Tessa	96, 97
Bowen, Denis	211	Nolan, Sidney	220
Bradley, Martin	214, 215, 216	Oates, Bennett	62, 63, 64, 65
Bratby, John	135, 136, 177	Oulton, Thérèse	218, 219
Brill, Reginald	9	Pearce, Bryan	102, 103
Brook, Peter	181, 183, 184	Petley, Roy	56, 57, 59, 61
Burns, Colin W.	14	Piper, John	128, 129, 130
Bussy, Simon Albert	172, 173, 174, 175, 176	Potter, Mary	47, 48
Christoforou, John	206, 208	Raphael, Sarah	191
Clough, Prunella	233, 237	Reynolds, Alan	247
Coker, Peter	189	Riley, Harold	197, 198
Coward, Noël	195	Rooney, Mick	199
Craxton, John	145, 146, 147, 148, 149	Scott, Patrick	249
Cuming, Frederick	100, 101, 115	Seago, Edward	50, 51, 52, 53, 54, 55
Delaney, Arthur	141, 142, 143, 144	Shields (Braaq), Brian	132, 133, 134
Dobson, Frank	161, 178	Sickert, Walter Richard	180
Dunlop, Ronald Ossory	153	Smith, Jack	250
Dunstan, Bernard	202	Smith, Matthew	185, 186
Epstein, Jacob	162, 163, 164	Smith, Sir Matthew Arnold Bracy	151
Fedden, Mary	104, 105, 170, 171	Spear, Ruskin	201
Flanagan, Barry	239, 240, 241, 242, 243, 244, 245	Squirrell, Leonard Russell	10, 11, 12, 13
Frost, Terry	88, 89, 221, 222, 223, 224, 225, 228, 229, 232, 235, 248	Stafford, Simeon	118, 119, 120, 165, 166
Gear, William	124, 125, 126, 127	Stephenson, John Cecil	212
Gore, Frederick	152	Stonehouse, Brian Julian	66, 67, 68, 69, 70, 71
Grant, Duncan	109, 110, 179, 187, 188	Suddaby, Rowland	30, 31, 32
Greaves, Derrick	210	Sutherland, Graham	131
Greenham, Peter	113, 114	Taplin, Guy	73
Greenham, Robert Duckworth	194	Thomas, Margaret	74, 75, 76, 82
Hambling, Maggi	91, 92, 93, 94, 95	Tilson, Joe	246
Harbutt, Paul	207	Valentine-Daines, Sherree	116, 117
Harrison, John Cyril	15, 16, 17	Valette, Pierre Adolphe	159, 160
Harwood, Lucy	35, 36, 37, 38, 39, 40, 41, 42, 44	Vaughan, Keith	137, 139, 236
Herman, Josef	106, 107	Wain, Louis William	205
Houston, Ian	60	Weight, Carel	108
Howard, Ken	192	Wells, John	226, 227
Hoyland, John	251, 252	Williams, Kyffin	150
Irvin, Albert	253	Wolfe, Edward	193
Knapp-Fisher, John	83	Wolmark, Alfred Aaron	111, 112
Lenkiewicz, Robert O.	209	Wright, Austin	213
Lin, Richard	230	Yates, Fred	121, 122, 123, 167, 169, 200
Lowndes, Alan	154	Zinkeisen, Anna Katrina	23, 24, 26
Madgwick, Clive	72	Zinkeisen, Doris Clare	22
Mahoney, Cyril (Charles)	155, 156, 157, 158		
Major, Theodore	182		

**EUROPEAN, VICTORIAN
AND BRITISH IMPRESSIONIST
ART TO INCLUDE EAST
ANGLIAN ART, PART II**

Tuesday 25th November 2014
Knightsbridge, London

**JOHN BERNEY LADBROOKE
(BRITISH, 1803-1879)**

River scene with figures,
wherry and cattle, Norwich castle
on the horizon (detail)
oil on canvas

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

£8,000 - 12,000

ENQUIRIES

+44 20 7393 3988

thomas.podd@bonhams.com



Bonhams

MODERN BRITISH AND IRISH ART

Evening Sale

Monday 17 November 2014 at 5pm

Day Sale

Tuesday 18 November 2014 at 11am

New Bond Street, London

PAUL FEILER (1918-2013)

Porthas Ochre

oil on canvas

59.7 x 50.2 cm.

(23 1/2 x 19 3/4 in.)

Painted in 1962

£40,000 - 60,000

ENQUIRIES

+44 (0) 20 7468 8296

christopher.dawson@bonhams.com



Bonhams

LONDON

bonhams.com/modernbritish

PRINTS AND MULTIPLES

Tuesday 9 December 2014
New Bond Street, London

SIR HOWARD HODGKIN
(BRITISH, BORN 1932)

Venice, Afternoon,
from Venetian Views (Heenk 94)
Etching with aquatint, carborundum
and hand-colouring, 1995,
signed, from the edition of 60
1600 x 1965mm
£8,000 - 12,000

ENQUIRIES

+44 (0) 20 7468 8212
tanya.grigoroglou@bonhams.com

Closing date for entries
Thursday 30 October 2014



Bonhams

LONDON

bonhams.com/prints

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as “*Bidders*” or “you”. Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

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

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

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an “as is” basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. 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.

Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

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

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams’* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer’s Premium* payable. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you. However, any written *Description* of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

The Seller’s responsibility to you

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

Bonhams’ responsibility to you

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

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

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

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on

Bonhams’ behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer’s Agreement*.

Alterations

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

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

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We 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 *Hammer Price*
20% from £50,001 to £1,000,000 of the *Hammer Price*
12% from £1,000,001 of the *Hammer Price*

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 in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or

any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

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

16. CLOCKS AND WATCHES

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

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

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

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

Guns Sold as Parts

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

Condition of Firearms

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

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

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

Taxidermy and Related Items

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.
- Φ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or 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 <i>c/o 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;	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;	10.7	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;			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;	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.	10.9	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;			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 strung 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 of Sale* the *Lot* corresponds.

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

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

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

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

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

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

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

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

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

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

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

“New Bond Street” means *Bonhams’* saleroom at 101 New Bond Street, London W1S 1SR.

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

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

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

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

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

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

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

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

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

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

“Stamp” means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

“Standard Examination” a visual examination of a *Lot* by a non-specialist member of *Bonhams’* staff.

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

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

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

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

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

“Website” *Bonhams Website* at www.bonhams.com

“Withdrawal Notice” the *Seller’s* written notice to *Bonhams* revoking *Bonhams’* instructions to sell a *Lot*.

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

GLOSSARY

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

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

“bailee”: a person to whom goods are entrusted.

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

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

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

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

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

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

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

SALE OF GOODS ACT 1979

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

“Section 12 Implied terms about title, etc

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

Bonhams Specialist Departments

To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

19th Century Paintings

UK
Charles O' Brien
+44 20 7468 8360
U.S.A
Madalina Lazen
+1 212 644 9108

20th Century British Art

Matthew Bradbury
+44 20 7468 8295

Aboriginal Art

Francesca Cavazzini
+61 2 8412 2222

African, Oceanic & Pre-Columbian Art

UK
Philip Keith
+44 2920 727 980
U.S.A
Fredric Backlar
+1 323 436 5416

American Paintings

Alan Fausel
+1 212 644 9039

Antiquities

Madeleine Perridge
+44 20 7468 8226

Antique Arms & Armour

UK
David Williams
+44 20 7393 3807
U.S.A
Paul Carella
+1 415 503 3360

Art Collections, Estates & Valuations

Harvey Cammell
+44 (0) 20 7468 8340

Art Nouveau & Decorative Art & Design

UK
Mark Oliver
+44 20 7393 3856
U.S.A
Frank Maraschiello
+1 212 644 9059

Australian Art

Merryn Schriever
+61 2 8412 2222
Alex Clark
+61 3 8640 4088

Australian Colonial Furniture and Australiana

+1 415 861 7500

Books, Maps & Manuscripts

UK
Matthew Haley
+44 20 7393 3817
U.S.A
Christina Geiger
+1 212 644 9094

British & European Glass

UK
Simon Cottle
+44 20 7468 8383
U.S.A
Suzy Pai
+1 415 503 3343

British & European Porcelain & Pottery

UK
John Sandon
+44 20 7468 8244
U.S.A
Peter Scott
+1 415 503 3326

California & American Paintings

Scot Levitt
+1 323 436 5425

Carpets

UK
Mark Dance
+44 8700 27361
U.S.A.
Hadji Rahimipour
+1 415 503 3392

Chinese & Asian Art

UK
Asaph Hyman
+44 20 7468 5888
U.S.A
Dessa Goddard
+1 415 503 3333
HONG KONG
+852 3607 0010
AUSTRALIA
Yvett Klein
+61 2 8412 2222

Clocks

UK
James Stratton
+44 20 7468 8364
U.S.A
Jonathan Snellenburg
+1 212 461 6530

Coins & Medals

UK
John Millensted
+44 20 7393 3914
U.S.A
Paul Song
+1 323 436 5455

Contemporary Art

UK
Gareth Williams
+44 20 7468 5879
U.S.A
Jeremy Goldsmith
+1 917 206 1656

Costume & Textiles

Claire Browne
+44 1564 732969

Entertainment Memorabilia

UK
Stephanie Connell
+44 20 7393 3844
U.S.A
Catherine Williamson
+1 323 436 5442

Furniture & Works of Art

UK
Fergus Lyons
+44 20 7468 8221
U.S.A
Jeffrey Smith
+1 415 503 3413

Greek Art

Olympia Pappa
+44 20 7468 8314

Golf Sporting Memorabilia

Kevin Mcgimpsey
+44 1244 353123

Irish Art

Penny Day
+44 20 7468 8366

Impressionist & Modern Art

UK
Deborah Allan
+44 20 7468 8276
U.S.A
Tanya Wells
+1 917 206 1685

Islamic & Indian Art

Alice Bailey
+44 20 7468 8268

Japanese Art

UK
Suzannah Yip
+44 20 7468 8368
U.S.A
Jeff Olson
+1 212 461 6516

Jewellery

UK
Jean Ghika
+44 20 7468 8282
U.S.A
Susan Abeles
+1 212 461 6525
AUSTRALIA
Anellie Manolas
+61 2 8412 2222
HONG KONG
Graeme Thompson
+852 3607 0006

Marine Art

UK
Veronique Scorer
+44 20 7393 3962
U.S.A
Gregg Dietrich
+1 917 206 1697

Mechanical Music

Jon Baddeley
+44 20 7393 3872

Modern, Contemporary & Latin American Art

U.S.A
Alexis Chompaisal
+1 323 436 5469

Modern Design

Gareth Williams
+44 20 7468 5879

Motor Cars

UK
Tim Schofield
+44 20 7468 5804
U.S.A
Mark Osborne
+1 415 503 3353
EUROPE
Philip Kantor
+32 476 879 471

Automobilia

UK
Toby Wilson
+44 8700 273 619
U.S.A
Kurt Forry
+1 415 391 4000

Motorcycles

Ben Walker
+44 8700 273616
Automobilia
Adrian Pipiros
+44 8700 273621

Musical Instruments

Philip Scott
+44 20 7393 3855

Native American Art

Jim Haas
+1 415 503 3294

Natural History

U.S.A
Claudia Florian
+1 323 436 5437

Old Master Pictures

UK
Andrew Mckenzie
+44 20 7468 8261
U.S.A
Mark Fisher
+1 323 436 5488

Orientalist Art

Charles O'Brien
+44 20 7468 8360

Photography

U.S.A
Judith Eurich
+1 415 503 3259

Portrait Miniatures

Jennifer Tonkin
+44 20 7393 3986

Prints

UK
Rupert Worrall
+44 20 7468 8262
U.S.A
Judith Eurich
+1 415 503 3259

Russian Art

UK
Sophie Law
+44 20 7468 8334
U.S.A
Yelena Harbick
+1 212 644 9136

Scientific Instruments

Jon Baddeley
+44 20 7393 3872
U.S.A.
Jonathan Snellenburg
+1 212 461 6530

Scottish Pictures

Chris Brickley
+44 131 240 2297

Silver & Gold Boxes

UK
Michael Moorcroft
+44 20 7468 8241
U.S.A
Aileen Ward
+1 800 223 5463

South African Art

Giles Peppiatt
+44 20 7468 8355

Sporting Guns

Patrick Hawes
+44 20 7393 3815

Toys & Dolls

Leigh Gotch
+44 20 8963 2839

Travel Pictures

Veronique Scorer
+44 20 7393 3962

Urban Art

Gareth Williams
+44 20 7468 5879

Watches & Wristwatches

UK
Paul Maudsley
+44 20 7447 7412
U.S.A.
Jonathan Snellenburg
+1 212 461 6530
HONG KONG
Nick Biebuyck
+852 2918 4321

Whisky

UK
Martin Green
+44 1292 520000
U.S.A
Joseph Hyman
+1 917 206 1661
HONG KONG
Daniel Lam
+852 3607 0004

Wine

UK
Richard Harvey
+44 (0) 20 7468 5811
U.S.A
Doug Davidson
+1 415 503 3363
HONG KONG
Daniel Lam
+852 3607 0004

UNITED KINGDOM

London
101 New Bond Street •
London W1S 1SR
+44 20 7447 7447
+44 20 7447 7400 fax

Montpelier Street •
London SW7 1HH
+44 20 7393 3900
+44 20 7393 3905 fax

South East England

Brighton & Hove
19 Palmeira Square
Hove, East Sussex
BN3 2JN
+44 1273 220 000
+44 1273 220 335 fax

Guildford
Millmead,
Guildford,
Surrey GU2 4BE
+44 1483 504 030
+44 1483 450 205 fax

Isle of Wight
+44 1273 220 000

Representative:
Kent
George Dawes
+44 1483 504 030

West Sussex
Jeff Burfield
+44 1243 787 548

South West England

Bath
Queen Square House
Charlotte Street
Bath BA1 2LL
+44 1225 788 988
+44 1225 446 675 fax

Cornwall – Truro
36 Lemon Street
Truro
Cornwall
TR1 2NR
+44 1872 250 170
+44 1872 250 179 fax

Exeter
The Lodge
Southernhay West Exeter,
Devon
EX1 1JG
+44 1392 425 264
+44 1392 494 561 fax

Winchester
The Red House
Hyde Street
Winchester
Hants SO23 7DX
+44 1962 862 515
+44 1962 865 166 fax

Tetbury
22a Long Street
Tetbury
Gloucestershire
GL8 8AQ
+44 1666 502 200
+44 1666 505 107 fax

Representatives:
Dorset
Bill Allan
+44 1935 815 271

East Anglia

Bury St. Edmunds
21 Churchgate Street
Bury St Edmunds
Suffolk IP33 1RG
+44 1284 716 190
+44 1284 755 844 fax

Norfolk
The Market Place
Reepham
Norfolk NR10 4JJ
+44 1603 871 443
+44 1603 872 973 fax

Midlands

Knowle
The Old House
Station Road
Knowle, Solihull
West Midlands
B93 0HT
+44 1564 776 151
+44 1564 778 069 fax

Oxford •
Banbury Road
Shipton on Cherwell
Kidlington OX5 1JH
+44 1865 853 640
+44 1865 372 722 fax

Yorkshire & North East England

Leeds
30 Park Square West
Leeds LS1 2PF
+44 113 234 5755
+44 113 244 3910 fax

North West England

Chester
New House
150 Christleton Road
Chester, Cheshire
CH3 5TD
+44 1244 313 936
+44 1244 340 028 fax

Carlisle
48 Cecil Street
Carlisle, Cumbria
CA1 1NT
+44 1228 542 422
+44 1228 590 106 fax

Manchester
The Stables
213 Ashley Road
Hale WA15 9TB
+44 161 927 3822
+44 161 927 3824 fax

Channel Islands

Jersey
39 Don Street
St. Helier
JE2 4TR
+44 1534 722 441
+44 1534 759 354 fax

Representative:
Guernsey
+44 1481 722 448

Scotland

Edinburgh •
22 Queen Street
Edinburgh
EH2 1JX
+44 131 225 2266
+44 131 220 2547 fax

Glasgow
176 St. Vincent Street,
Glasgow
G2 5SG
+44 141 223 8866
+44 141 223 8868 fax

Representatives:
Wine & Spirits
Tom Gilbey
+44 1382 330 256

Wales

Cardiff
7-8 Park Place,
Cardiff CF10 3DP
+44 2920 727 980
+44 2920 727 989 fax

EUROPE

Austria - Vienna
Tuchlauben 8
1010 Vienna
Austria
+43 (0)1 403 00 01
vienna@bonhams.com

Belgium - Brussels
Boulevard
Saint-Michel 101
1040 Brussels
+32 (0)2 736 5076
+32 (0)2 732 5501 fax
belgium@bonhams.com

France - Paris
4 rue de la Paix
75002 Paris
+33 (0)1 42 61 1010
+33 (0)1 42 61 1015 fax
paris@bonhams.com

Germany - Cologne
Albertusstrasse 26
50667 Cologne
+49 (0)221 2779 9650
+49 (0)221 2779 9652 fax
cologne@bonhams.com

Germany - Munich
Maximilianstrasse 52
80538 Munich
+49 (0) 89 2420 5812
+49 (0) 89 2420 7523 fax
munich@bonhams.com

Greece - Athens
7 Neofytou Vamva Street
10674 Athens
+30 (0) 210 3636 404
athens@bonhams.com

Ireland - Dublin
31 Molesworth Street
Dublin 2
+353 (0)1 602 0990
+353 (0)1 4004 140 fax
ireland@bonhams.com

Italy - Milan
Via Boccaccio 22
20123 Milano
+39 (0)2 4953 9020
+39 (0)2 4953 9021 fax
milan@bonhams.com

Italy - Rome
Via Sicilia 50
00187 Rome
+39 (0)6 48 5900
+39 (0)6 482 0479 fax
rome@bonhams.com

Netherlands - Amsterdam
De Lairessestraat 154
1075 HL Amsterdam
+31 20 67 09 701
+31 20 67 09 702 fax
amsterdam@bonhams.com

Spain - Madrid
Nuñez de Balboa no.4 - 1A
Madrid
28001
+34 91 578 17 27
madrid@bonhams.com

Switzerland - Geneva
Rue Etienne-Dumont 10
1204 Geneva
Switzerland
+41 76 379 9230
geneva@bonhams.com

Representatives:
Denmark
Henning Thomsen
+45 4178 4799
denmark@bonhams.com

Spain – Bilbao
Teresa Ybarra
+34 680 34 76 06
teresa.ybarra@bonhams.com

Spain - Marbella
James Roberts
+34 952 90 62 50
marbella@bonhams.com

Portugal
Filipa Rebelo de Andrade
+351 91 921 4778
portugal@bonhams.com

Russia - Moscow
Anastasia Vinokurova
+7 964 562 3845
russia@bonhams.com

Russia - St Petersburg
Marina Jacobson
+7 921 555 2302
russia@bonhams.com

MIDDLE EAST

Dubai
Deborah Najar
+971 (0)56 113 4146
deborah.najar@bonhams.com

Israel
Joslynn Halibard
+972 (0)54 553 5337
joslynn.halibard@bonhams.com

NORTH AMERICA

USA

San Francisco •
220 San Bruno Avenue
San Francisco
CA 94103
+1 (415) 861 7500
+1 (415) 861 8951 fax

Los Angeles •
7601 W. Sunset Boulevard
Los Angeles
CA 90046
+1 (323) 850 7500
+1 (323) 850 6090 fax

New York •
580 Madison Avenue
New York, NY
10022
+1 (212) 644 9001
+1 (212) 644 9007 fax

Representatives:
Arizona
Terri Adrian-Hardy
+1 (480) 994 5362

California Central Valley
David Daniel
+1 (916) 364 1645

Southern California
Christine Eisenberg
+1 (949) 646 6560

Colorado
Julie Segraves
+1 (720) 355 3737

Florida
Palm Beach
+1 (561) 651 7876
Miami
+1 (305) 228 6600
Ft. Lauderdale
+1 (954) 566 1630

Georgia
Mary Moore Bethea
+1 (404) 842 1500

Illinois
Ricki Blumberg Harris
+1 (312) 475 3922
+1 (773) 267 3300

Massachusetts Boston/New England
Amy Corcoran
+1 (617) 742 0909

Nevada
David Daniel
+1 (775) 831 0330

New Mexico
Leslie Trilling
+1 (505) 820 0701

Oregon
Sheryl Acheson
+1(503) 312 6023

Pennsylvania
Margaret Tierney
+1 (610) 644 1199

Texas
Amy Lawch
+1 (713) 621 5988

Washington
Heather O'Mahony
+1 (206) 218 5011

Washington DC Mid-Atlantic Region
Martin Gammon
+1 (202) 333 1696

CANADA

Toronto, Ontario •
Jack Kerr-Wilson
20 Hazelton Avenue
Toronto, ONT
M5R 2E2
+1 (416) 462 9004
info.ca@bonhams.com

Montreal, Quebec
David Kelsey
+1 (514) 341 9238
info.ca@bonhams.com

SOUTH AMERICA

Argentina
Daniel Claramunt
+54 11 479 37600

Brazil
Thomaz Oscar Saavedra
+55 11 3031 4444
+55 11 3031 4444 fax

ASIA

Hong Kong •
Suite 2001
One Pacific Place
88 Queensway
Admiralty
Hong Kong
+852 2918 4321
+852 2918 4320 fax
hongkong@bonhams.com

Beijing
Hongyu Yu
Suite 511
Chang An Club
10 East Chang An Avenue
Beijing 100006
+86(0) 10 6528 0922
+86(0) 10 6528 0933 fax
beijing@bonhams.com

Japan
Akiko Tsuchida
Level 14 Hibiya Central
Building
1-2-9 Nishi-Shimbashi
Minato-ku
Tokyo 105-0003
+81 (0) 3 5532 8636
+81 (0) 3 5532 8637 fax
akiko@bonhams.com

Singapore
Bernadette Rankine
11th Floor, Wisma Atria
435 Orchard Road
Singapore 238877
+65 (0) 6701 8038
+65 (0) 6701 8001 fax
bernadette.rankine@bonhams.com

Taiwan
Summer Fang
37th Floor, Taipei 101 Tower
Nor 7 Xinyi Road, Section 5
Taipei, 100
+886 2 8758 2898
+886 2 8757 2897 fax
summer.fang@bonhams.com

AUSTRALIA

Sydney
76 Paddington Street
Paddington NSW 2021
Australia
+61 (0) 2 8412 2222
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

Melbourne
Como House
Cnr Williams Road
& Lechlade Avenue
South Yarra VIC 3141

AFRICA

Nigeria
Neil Coventry
+234 (0)7065 888 666
neil.coventry@bonhams.com

South Africa - Johannesburg
Penny Culverwell
+27 (0)71 342 2670
penny.culverwel@bonhams.com

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"/>
--------------------------	--------------------------	--------------------------	--------------------------

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: Modern British, Irish and East Anglian Art		Sale date: 18 November 2014	
Sale no. 21719		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)			
By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private buyer <input type="checkbox"/>		I am registering to bid as a trade buyer <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"/>	

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 SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. 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.

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.

Please email or fax the completed Auction Registration form and requested information to:

Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, bids@bonhams.com

Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.

UK/06/14





EB 1793

Bonhams

Montpelier Street
Knightsbridge
London SW7 1HH

+44 (0) 20 7393 3900

+44 (0) 20 7393 3905 fax