

# INTERNATIONAL FURNITURE, SCULPTURE AND WORKS OF ART SPECIALISTS

### **LONDON NEW BOND STREET**











Fergus Lyons

Guy Savill

Sally Stratton

François Le Brun Camille Mestdagh

**LONDON KNIGHTSBRIDGE** 

**OXFORD** 

**EDINBURGH** 

Mark Dance Thomas Moore

David Houlston Megan Wheeler Bruce Addison

Rachael Osborn-Howard

Michael Lake

### **USA**

Karl Green - New York

Jeffrey Smith - San Francisco

Madelia Ring - New York

Peter Scott - San Francisco

Victoria Ayers - New York

Gary Espinosa - San Francisco

Brooke Sivo - Los Angeles

Elizabeth Conlan - San Francisco

Andrew Jones - Los Angeles

Patricia Ackerman - San Francisco

Jennifer Kurtz - Los Angeles

Suzy Pai - San Francisco

### **AUSTRALIA**

James Hendy

# FINE ENGLISH FURNITURE AND WORKS OF ART

Wednesday 11 March 2015 at 14:00 New Bond Street, London

### **VIEWING**

Sunday 8 March 11.00 to 15.00 Monday 9 March 9.00 to 16.30 Tuesday 10 March 9.00 to 16.30 Wednesday 11 March 9.00 to 12.00

### **SALE NUMBER**

22303

### **CATALOGUE**

£25.00

### **BIDS**

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

Please note that bids should be submitted no later than 4pm on the day prior to the sale. New bidders must also provide proof of identity when submitting bids. Failure to do this may result in your bid not being processed.

# 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

### Telephone bidding

Bidding by telephone can only be accepted on lots with a low estimate in excess of £1,000.

### **ENQUIRIES**

finefurniture@bonhams.com

Furniture & Works of Art Guy Savill +44 (0) 20 8963 2848 guy.savill@bonhams.com

Sally Stratton +44 (0) 20 8963 2847 sally.stratton@bonhams.com

Sculpture and Works of Art Michael Lake +44 (0) 20 8963 2813 michael.lake@bonhams.com

Senior Administrator Jackie Brown +44 (0) 20 7468 8204 jackie.brown@bonhams.com

Head of Furniture Department UK & Europe Fergus Lyons +44 (0) 20 7468 8221 fergus.lyons@bonhams.com

### **CUSTOMER SERVICES**

Monday to Friday 8.30 to 6.00 +44 (0) 20 7447 7448

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

### **ILLUSTRATIONS**

Front cover: Lot 121 Back cover: Lot 203 Inside back: Lot 12

### IMPORTANT INFORMATION

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

# IMPORTANT NOTICE TO ALL BUYERS

Please note in this catalogue there is no reference in the catalogue description of any presence of damage, repair or restoration. Condition reports on any lot are available by request from the department. In providing condition reports we do not guarantee or imply that there are no other defects present, which have not been mentioned. Please see the full conditions of sale printed 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

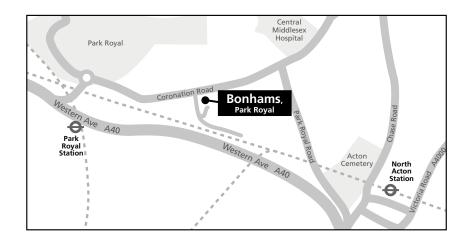
### Bonhams 1793 Ltd Directors

Robert Brooks Chairman, Colin Sheaf Deputy Chairman, Malcolm Barber Group Managing Director, Matthew Girling CEO UK and Europe, Geoffrey Davies, Jonathan Horwich, James Knight, Patrick Meade, 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, Robin Hereford, Asaph Hyman, Charles Lanning, Camilla Lombardi, 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, Shahin Virani, David Williams, Michael Wynell-Mavow.

# SALE INFORMATION



### Bids

+44 (0) 20 7447 7447 +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

All sold lots will only be retained at Bonhams, New Bond Street until 5pm on the day of the sale. Sold lots not collected by then will be removed to Bonhams Park Royal Warehouse at:

### 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

All lots will be transferred to Bonhams warehouse at Park Royal from 5pm the day of the sale. These lots can be collected from 2pm Friday 13 March 2015

Lots may be released from Bonhams warehouse on production of the Collection Order obtained from cashiers office at Bonhams, Knightsbridge or New Bond Street 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.

### Handling and storage charges

For sold lots removed to Bonhams Warehouse there will be no storage charges for lots collected between Friday 13 March 2015 and close of business on Wednesday 25 March 2015

Transfer & storage charges will commence on Thursday 26 March 2015 and will be applicable for each working day.

The charges levied by Bonhams are as follows:

Furniture, large paintings and large objects

Furniture, large paintings and large objects

Transfer per lot £35.00 Daily storage per lot £3.60

Painting and Objects

Transfer per lot £20.00 Daily storage per lot £1.90

All the above charges are exclusive of VAT.

### 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 at 20% on hammer price and buyer's premium.

### 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. The regulations may be found at www.ukcites. gov.uk or may be requested from:

UK CITES Management Authority Zone 117 Temple Quay House 2 The Square Temple Quay BRISTOL BS1 6EB

### A QUEEN ANNE WALNUT CORNER CUPBOARD

The moulded arched cornice flanked by urn finials to either end above an arched door inset with a bevelled mirror plate and enclosing three shelves, a short drawer and two pigeon holes, on a moulded plinth base, 63cm wide, 31cm deep, 94cm high (24 1/2in wide, 12in deep, 37in high).

£2,000 - 3,000 €2,700 - 4,000 US\$3,000 - 4,600

### Provenance:

Purchased from Walter Needham, Quinneys Ltd., 49-61 Bridge Street Row, Chester at The Ninth Northern Antique Dealers Fair, The Royal Hall, Harrogate, 3-10 September 1959 and illustrated in the accompanying catalogue.

A similar Queen Anne walnut hanging corner cupboard with mirror door, but without finials, sold Christie's London, 11 November 1999, lot 265.

### A WILLIAM AND MARY WALNUT OYSTER **VENEERED AND SYCAMORE BANDED LACE BOX**

The rectangular moulded edge top inlaid with a geometric design of intertwined circles, above plain sides and a cushion moulded plinth, 49cm wide, 36cm deep, 12cm high (19in wide, 14in deep, 4 1/2in high).

£1,200 - 1,800 €1,600 - 2,400 US\$1,800 - 2,700



1





## AN EARLY 18TH CENTURY WALNUT GATE-**LEG DINING TABLE**

The hinged oval top above a frieze drawer to one end, on baluster ring turned legs joined by bobbin turned and rectangular stretchers, on outswept feet, 134cm wide, 121cm deep, 185cm high (52 1/2in wide, 47 1/2in deep, 73in high).

£2,500 - 3,000 €3,400 - 4,000 US\$3,800 - 4,600

Purchased: Avon Antiques

# A GEORGE I WALNUT, CROSSBANDED AND **ASH BANDED LOWBOY**

The rectangular moulded top above three frieze drawers and a shaped kneehole, on cabriole legs and pad feet, 81cm wide, 48cm deep, 69cm high (31 1/2in wide, 18 1/2in deep, 27in high).

£3,000 - 5,000 €4,000 - 6,700 US\$4,600 - 7,600





## A GEORGE I WALNUT AND FEATHERBANDED BUREAU **CABINET**

The ogee moulded cornice above a pair of mirrored doors, one with a later plate, enclosing eight pigeonholes and three short drawers, with two adjustable later shelves; above a pair of candleslides; the lower part with a sloping fall enclosing a later baize lined writing surface, eight pigeonholes, seven short drawers and a sliding well, above a waist moulding and two short and two long drawers, on later bracket feet, 103cm wide, 57cm deep, 199cm high (40 1/2in wide, 22in deep, 78in high).

£4,000 - 6,000 €5,400 - 8,100 US\$6,100 - 9,100

### Provenance:

Christie's London, Important English Furniture, 22 May 1969, lot 128.



6 Y

### A LATE 17TH CENTURY KINGWOOD OYSTER VENEERED AND **ROSEWOOD BUREAU TABLE**

The rectangular crossbanded top inlaid with a geometric design of oyster veneered circles, the front section hinged and opening to reveal a fitted interior with a pigeon hole, a deep drawer and two short drawers, one with divisions, above a central kneehole with a recessed cupboard door enclosing a shelf and flanked by four short drawers to either side, on later bracket feet, possibly European, 103cm wide, 63cm deep, 79cm high (40 1/2in wide, 24 1/2in deep, 31in high).

£2,500 - 3,500 €3,400 - 4,700 US\$3,800 - 5,300

### A WILLIAM AND MARY BURR OAK CHEST ON STAND

Inlaid with sycamore lines, the rectangular moulded top inlaid with concentric circles above two short and there long graduated drawers, the lower part with moulded top above a frieze drawer on later spirally turned legs joined by a flattened wavy later stretcher on later ball feet, 97cm wide, 55cm deep, 129cm high (38in wide, 21 1/2in deep, 50 1/2in high).

£6,000 - 8,000 €8,100 - 11,000 US\$9,100 - 12,000





### 8 A GEORGE I WALNUT, BURR WALNUT, CROSSBANDED AND **FEATHERBANDED SECRETAIRE CABINET ON CHEST**

The upper part with a cavetto moulded cornice above a pair of doors enclosing a fitted interior of twelve various drawers, the lower part with a secretaire drawer enclosing a fitted interior of two pigeon holes and six short drawers, above four long graduated drawers, on bracket feet, 107cm wide, 56cm deep, 194cm high, (42in wide, 22in deep, 76in high)

£3,000 - 5,000 €4,000 - 6,700 US\$4,600 - 7,600





### A GEORGE I WALNUT KNEEHOLE DRESSING TABLE OR DESK

The moulded quarter-veneered and crossbanded top with re-entrant front corners, the walnut-lined frieze drawer revealing a baize-lined writing slide and interior compartments with secret drawers concealed behind a fretwork panel, the side of the drawer with a further concealed drawer, the concave and fretwork decorated apron drawer above a kneehole cupboard door enclosing an oak interior with a shelf, flanked by two banks of three drawers, on bracket feet, inlaid to the top and drawers with featherbandings restorations to the feet, 87cm wide, 53cm deep, 82cm high (34in wide, 20 1/2in deep, 32in high).

£8,000 - 12,000 €11,000 - 16,000 US\$12,000 - 18,000

### Provenance:

The Du Cane Family, Braxted Lodge, Essex.

Braxted Lodge, now called Braxted Park, was built circa 1680. The house was large and had extensive gardens and lakes and was owned by the Darcy family until 1745 when the estate was bought by Peter Du Cane of nearby Coggeshall. Du Cane, a director of the Bank of England and of the British East India Company enlarged, upgraded and landscaped the property in the 1760's, where the Du Cane family remained until 1919.





# 10 A GEORGE I WALNUT, CROSSBANDED AND FEATHERBANDED CHEST

The rectangular moulded top above two short and three long graduated drawers flanked by reeded angles, on shaped bracket feet, 102cm wide, 53cm deep, 92cm high (40in wide, 20 1/2in deep, 36in high).

£3,000 - 5,000 €4,000 - 6,700 US\$4,600 - 7,600

10

# A WILLIAM AND MARY BURR ELM AND WALNUT FEATHERBANDED CHEST

The rectangular ogee moulded top inlaid with geometric bands above two short and three long graduated drawers, on replaced bun feet, 96cm wide, 56cm deep, 89cm high (37 1/2in wide, 22in deep, 35in high).

£4,000 - 6,000 €5,400 - 8,100 US\$6,100 - 9,100







### A LEATHER SIX-FOLD SCREEN, USING 18TH CENTURY LEATHER POLYCHROME PAINTED PANELS OF SCENES AFTER WATTEAU OF THE FETE GALLANTE

On a gilded ground, each fold with three panels outlined with nailed leather borders, the panels variously depicting groups of revelling figures including harlequins, Pulchinello, Pantalone and Columbina amongst neo-classical garden furniture, the reverse panels decorated with various fruits and plants, each panel 55cm wide, 213cm high (21 1/2in wide, 83 1/2in high).

£3.000 - 4.000 €4,000 - 5,400 US\$4,600 - 6,100

A comparable screen is recorded in the collection of the Victoria & Albert Museum (see Ralph Edwards & Percy Macquoid, The Dictionary of English Furniture, 1954, rev. ed., 3 vols., vol III, p. 60, fig. 12. A related screen forms part of the collection at Dumfries House, Ayrshire and formed part of Christie's proposed contents sale in 2007, lot 11.

The St Paul's Churchyard region of London was the principal area where screens of this kind were produced during the mid-18th century. A possible candidate for the manufacture of the present lot is Robert Halford who had set-up premises at the Golden Lion & Ball by the early 1750s. He advertised a variety of screens of gilt leather 'with great choice of Patterns' (see E. Koldeweij, The Furniture History Society Journal, 'Gilt Leather Hangings in Chinoiserie and Other Styles: An English Speciality', 2000, vol. XXXV1, p.75)

### A MID 18TH CENTURY BLACK JAPANNED AND ENGRAVED **BRASS BOUND CABINET ON STAND**

Heightened with gilt chinoiseries, the rectangular top above a pair of brass bound and multi-hinged doors enclosing an arrangement of ten drawers, with carrying handles to the sides, above a shaped apron on bracket feet, the associated stand on square chamfered legs, with pierced fret brackets, 94cm wide, 49cm deep, 157cm high (37in wide, 19in deep, 61 1/2in high).

£2,500 - 3,500 €3.400 - 4.700 US\$3,800 - 5,300





### A LATE GEORGE II CARVED MAHOGANY HALL CHAIR

The shaped back with a paper scroll carved back and decorated with strapwork, swags, foliage and flowerheads, the moulded seat with overscrolled ends on foliate carved X-shaped supports centred by a paterae, with a plain support to the reverse also centred by a paterae, 52cm wide, 51.5cm deep, 104cm high (20in wide, 20in deep, 40 1/2in high).

£2,000 - 3,000 €2,700 - 4,000 US\$3,000 - 4,600

16

### A SMALL GEORGE II IRISH DROP LEAF TABLE

The oval top with fretwork end-sections to the frieze, the cabriole legs with shell-carved knees and pad feet, 105cm wide, 102cm deep, 71cm high (41in wide, 40in deep, 27 1/2in high).

£2,000 - 3,000 €2,700 - 4,000 US\$3,000 - 4,600

### Provenance:

Carrigglas Manor, Co. Longford.

Carrigglas was leased to and later bought by Thomas Lefroy (1776-1869), who had an eminent political career serving as Baron of the Court of Exchequer in 1841 and later as the Lord Chief Justice of Ireland (from 1852). Lefroy designed a new house at Carrigglas, c.1837, demolishing the earlier building. The Lefroy family remained at Carriglass Manor until around 2005 when they sold the estate and gardens.



# 17 <sup>Y</sup>

### A GEORGE II SOLID ROSEWOOD ADJUSTABLE **READING STAND**

The rectangular ebony banded top with a pair of ratchet supported hinged panels secured by brass sprung catches operated from beneath the top, the telescopic stem on four cabriole legs ending in pad feet, possibly Colonial, 73cm wide, 56cm deep, 79cm high (28 1/2in wide, 22in deep, 31in high).

£2,500 - 3,500 €3,400 - 4,700 US\$3,800 - 5,300

18

### A GEORGE II IRISH MAHOGANY TRIPLE-FOLD CARD AND TEA TABLE

The rectangular hinged top with square projecting corners enclosing a plain interior and a baize lined interior with dished counter wells and candle-slides, above a leaf carved frieze on cabriole acanthus carved legs and claw and ball feet, labelled 'Elveden 21-24 May 1984 lot 650' and 'The Pantechnicon, Heathfield Terrace, Matthews', 81cm wide, 40cm deep, 75cm high (31 1/2in wide, 15 1/2in deep, 29 1/2in high).

£3,000 - 5,000 €4,000 - 6,700 US\$4,600 - 7,600

### Provenance:

Christie's house sale, Elveden Hall, Suffolk, 21-24 May 1984, lot 650.







### 19 **GEORGE II STYLE WALNUT AND UPHOLSTERED SOFA**

The serpentine back, out-scrolled arms, and seat cushions covered in petit point needlework, divided into a series panels of flower bedecked urns and vases including tropical birds, the central back panel depicting a male figure addressing two female attendants in a palatial garden, the moulded seatrail with four shell-carved front cabriole legs corresponding with plain rear cabriole legs, on pad feet, the needlework to the cushions, possibly early 18th century, 118cm wide, 92cm deep, 100cm high (46in wide, 36in deep, 39in high).

£4,000 - 6,000 €5,400 - 8,100 US\$6,100 - 9,100

### 20 A PAIR OF GEORGE II STYLE WALNUT AND FEATHERBANDED **OPEN ARMCHAIRS**

The pierced scrolling vase shaped splats headed by scallop shell crestings with trailing bellflowers, above shaped arms on bowed dropin floral needlework seats, on cabriole scrolling leaf carved legs carved with shells and bellflowers at the knee on claw and ball feet (2)

£3,000 - 4,000 €4,000 - 5,400 US\$4,600 - 6,100









### A MID 18TH CENTURY DUTCH CARVED MAHOGANY METAMORPHIC WING ARMCHAIR/DAY BED

The serpentine moulded top-rail with an acanthus carved cresting above a cartouche shaped back with an easel support to the reverse, with shaped sides and out-scrolled arms, above a padded hinged seat, on cabriole legs and pad feet.

£3,000 - 5,000 €4,000 - 6,700 US\$4,600 - 7,600

A very closely related metamorphic armchair from the collection at Padworth House, Berkshire and dated to the 1730's is illustrated by R.Edward in The Shorter Dictionary of English Furniture, London, 1964, p. 269, fig. 14. These chairs are now widely considered to be of Dutch origin and a number of related examples, sometimes known as 'reisstoelen' or travelling chairs, form part of several old Dutch collections lending credence to their probably Dutch origin.

A related example was offered Christie's London, 1 July 2004, lot 81. Another closley related example is in the Stichting Hannema-de Stuers Fundatie at Het Nijenhuis Castle, Overijssel, and is illustrated in A. van der Feltz, Kunstnijverheid Hannema-de Stuers Fundatie, Zwolle, 1980, p. 57, fig 123. Another closely related example is illustrated in C. de Jonge, Holländische Möbel und Raumkunst, The Hague, 1922, p. 218. An example with more elaborate carving forms part of the collection of the late Count of Rechteren Limpurg at Rechteren Castle, Overijssel, see A. Berendsen, Het Nederlandse Interieur, Utrecht, 1950, p. 218, fig. 230.

### 23

### A GEORGE II MAHOGANY SIDE TABLE

The moulded rectangular top above one long frieze drawer, on tapered turned legs with lappets to the knees and pad feet, 85cm wide, 53cm deep, 72cm high (33in wide, 20 1/2in deep, 28in high).

£2,000 - 3,000 €2,700 - 4,000 US\$3,000 - 4,600

A similar side table was sold Bonhams, London, The Collection of an Architect, The Old Rectory, Kent, 12 March 2014, lot 97.







### AN EARLY GEORGE III MAHOGANY FRAMED SOFA

The serpentine padded toprail above scrolling outswept padded arms and rectangular seat, with loose squab, on cabriole acanthus and 'C' scroll carved legs and shell carved feet, 209cm wide, 77cm deep, 88cm high (82in wide, 30in deep, 34 1/2in high).

£3,000 - 4,000 €4,000 - 5,400 US\$4,600 - 6,100

### A GEORGE II IRISH CARVED MAHOGANY SILVER **TABLE**

The rectangular top with re-entrant corners above an undulating frieze on cabriole legs shell and leaf carved legs and drake feet, 86cm wide, 50cm deep, 71cm high (33 1/2in wide, 19 1/2in deep, 27 1/2in high).

£3,000 - 4,000 €4,000 - 5,400 US\$4,600 - 6,100



### A GEORGE II MAHOGANY BACHELORS CHEST

The rectangular hinged top above a frieze drawer flanked by lopers above three further graduated drawers, on bracket feet, 76.5cm wide, 38cm deep, 81cm high (30in wide, 14 1/2in deep, 31 1/2in high).

£4,000 - 6,000 €5,400 - 8,100 US\$6,100 - 9,100



### A GEORGE II IRISH CARVED MAHOGANY SILVER/CENTRE **TABLE**

The rounded rectangular dished top above an undulating scrolling frieze centred by a scallop shell, on cabriole legs with leaf carved paw feet, 107cm wide, 59cm deep, 74cm high (42in wide, 23in deep, 29in high).

£7,000 - 10,000 €9,400 - 13,000 US\$11,000 - 15,000

A group of related Irish tables is illustrated in The Knight of Glin and James Peill, Irish Furniture, 2007, pp. 228-231.



### 28

### A SMALL GEORGE II CARVED GILTWOOD AND **GESSO MIRROR**

The rectangular bevelled edge Vauxhall glass plate within a gadrooned, trellis and egg and dart moulded frame with projecting corners decorated with flowerheads, the sides hung with tails of fruit, foliage and flower heads, surmounted by a scrolling foliate and strapwork cresting centred by a carved shell, 70cm high, 74cm wide (27 1/2in high, 29in wide).

£3,000 - 4,000 €4,000 - 5,400 US\$4,600 - 6,100

### A GEORGE II GILTWOOD FRAMED **OVERMANTEL MIRROR**

in the manner of Belchier

The triple bevelled plates, possibly replaced or resilvered, the rectangular moulded frame surmounted by a pierced plume cresting flanked by griffon heads issuing floral swags, re-gilded, 130cm wide, 69.5cm high (51in wide, 27in high).

£3,000 - 4,000 €4,000 - 5,400 US\$4,600 - 6,100



### A GEORGE II MAHOGANY AND PARCEL GILT **FRET MIRROR**

The ho-ho bird cresting above gilt-rococo ornament and a cartouche shaped plate, the frame with incised leaf decoration and pendant flowers to the sides, 54cm wide, 123cm high (21in wide, 48in high).

£2,000 - 3,000 €2,700 - 4,000 US\$3,000 - 4,600

### Provenance:

The Manor House, Thrybergh, Yorkshire.

With close similarities to a George II walnut and parcel-gilt fret mirror sold in these rooms, 19 November 2014, lot 20.



### A MID-18TH CENTURY CARVED AND GILT **CONSOLE TABLE**

in the rococo taste

The undulating serpentine moulded white marble top, now green painted, above pierced 'C' scroll and acanthus carved frieze centred by a floral spray, similarly carved on the sides, on two cabriole leaf carved front legs with entwined flowerhead joined by a carved flower filled basket stretcher, on scroll under feet, 105cm wide, 55cm deep, 226cm high (41in wide, 21 1/2in deep, 89in high).

£3,000 - 4,000 €4,000 - 5,400 US\$4,600 - 6,100



### A GEORGE II IRISH CARVED MAHOGANY KNEEHOLE SECRETAIRE WRITING CABINET

in the manner of Christopher Hearn

The swan-neck scrolling broken arch pediment carved with rosettes and centred by a spread eagle, above a frieze carved with riband tied swagged flowerheads and fruits, above a pair of cupboard doors with replaced mirrored bevelled plates enclosing two adjustable shelves and two short drawers, the lower part with a rounded rectangular top with moulded edges above a secretaire drawer enclosing a slide, a hinged quadrant stationery drawer, four compartments and four drawers above a shaped apron drawer and a recessed kneehole with three short drawers, flanked by three short drawers to each side on shaped bracket feet, eagle probably replaced, 102cm wide, 63cm deep, 240cm high (40in wide, 24 1/2in deep, 94in high).

£25.000 - 35.000 €34,000 - 47,000 US\$38,000 - 53,000

### Literature:

The Knight of Glin and James Peill, Irish Furniture, 2007, possibly the same cabinet as p. 252, pl. 193, where the Provenance: stated as 'With Florian Papp New York'.

A related mahogany secretaire cabinet attributed to Christopher Hearn was recorded by Lady Elizabeth Cobbe at Newbridge House, Donabate, Co. Dublin in her account book of 1764 and is referred to as a 'bureau with Glass Doors 11.17.6. The Newbridge cabinet is illustrated in The Knight of Glin and J.Peil, Irish Furniture, Yale 2007, p.120, pl.163. Glin and Peil identify a small group of cabinets into which the Newbridge Cabinet fits including one at Adare Manor, Co.Limerick possibly made for Windham Quin (d.1789) which is discussed in The Knight of Glin and J.Hardy, The Adare Bureau-Cabinet and its Origins, Irish Arts Review, 1996, pp.168-169 and another at Birr Castle, Co.Offaly. Other examples that have passed through the salerooms include that from the collection of Sir William Fitzherbert believed to have been brought to Tissington Hall by George 'Fighting' Fitzgerald (d.1786) and left at the hall in lieu of monies owed and sold from the collection of Sir William Fitzherbert, Christie's London, 22 January 2009, lot 515. Other related cabinets include one sold Bonhams London, 6 March 2013, lot 52, another sold by the Reverend G.R Dampier-Bennett, Sotheby's London, 19 April 1974, lot 67 and another sold Christie's London, 4 July 1985, lot 93.





### A GEORGE II WALNUT OPEN ARMCHAIR

The leaf-carved and crocketed cresting above a panel of pierced 'Chinese' paling, the open arms above a nailed leather seat, on X-frame front supports joined by turned stretchers and with front paw feet, 59cm wide, 52cm deep, 98cm high (23in wide, 20in deep, 38 1/2in high).

£3,000 - 5,000 €4,000 - 6,700 US\$4,600 - 7,600

34

### A GEORGE II CARVED WALNUT LIBRARY **ARMCHAIR**

The shaped rectangular padded back, arms and rectangular seat upholstered in close-nailed green hide leather, with downswept leaf carved arm supports, on cabriole cabochon and leaf carved legs, on pad feet with castors, one back leg possibly replaced.

£2,000 - 3,000 €2,700 - 4,000 US\$3,000 - 4,600

### A GEORGE II MAHOGANY SILVER OR CENTRE **TABLE**

The rounded rectangular tray top above a shaped apron on 'C' scroll carved cabriole legs and pad feet, labelled to the underside, 'No.12 Table Drawing Room', 74cm wide, 56cm deep, 72cm high (29in wide, 22in deep, 28in high).

€4,000 - 6,700 US\$4,600 - 7,600



33





### A GEORGE II STYLE WHITE PAINTED AND PARCEL GILT **CONSOLE TABLE**

in the manner of William Kent

The rectangular breche violette marble top with projecting corners, above a stiff leaf moulded edge and an undulating deep apron carved with scrolling acanthus, fruit and flowerheads centred by a basket of flowers on scrolling front legs headed by female masks, with trailing fruit and flowerheads on acanthus scroll feet, 124cm wide, 46cm deep, 81cm high (48 1/2in wide, 18in deep, 31 1/2in high).

£4,000 - 6,000 €5,400 - 8,100 US\$6,100 - 9,100

Provenance: Hartley Court, Berkshire

### AN EARLY 18TH CENTURY STYLE WHITE AND PARCEL GILT **DECORATED SERPENTINE CONSOLE TABLE WITH A PIETRE DURE MARBLE TOP**

the marble top attributed to J.Darmanin Inlaid with a coat of arms for Admiral Sir George Nathaniel Broke Middleton, 3rd baronet of Broke Hall, Ipswich, Suffolk. and motto 'saevumque tridentem servamus' within a band inset with specimen marbles and scroll work corners with an outer border of portor marble, the base with a central cabochon and foliage flanked by pierced strapwork, on broken scroll acanthus carved cabriole legs and foliate scroll feet, the sides decorated with cabochon, strapwork and foliage,, 104cm wide, 58cm deep, 79cm high (40 1/2in wide, 22 1/2in deep, 31in high).

£3,000 - 5,000 €4,000 - 6,700 US\$4,600 - 7,600



### Provenance: Hartley Court, Berkshire

The associated pietre dure marble top depicts the arms of Admiral Sir George Nathaniel Broke Middleton, 3rd baronet of Broke Hall, Ipswich, Suffolk.

He was born 1812 and succeeded his brother Sir Philip Broke, 2nd baronet in 1855 adopting the name Broke Middleton in 1860. He died unmarried on 14 January 1888, when the baronetcy became extinct.

The crest and the scroll work strap below relate closely in style to a signed Darmanin table top sold Sotheby's New York, 16 October 2008, lot 58 and illustrated in K.Hay, Mosaic Marble Tables by J. Darmanin & Sons of Malta in Furniture History, 2010. The comparable table top bore the arms thought to those of the Baker family of Lismacue House, Tipperary Ireland and the front of the marble was inlaid DARMANIN MALTA





### A GEORGE II MAHOGANY BREAKFRONT BOOKCASE

The cavetto cornice above two pairs of glazed panelled doors enclosing adjustable shelves, the lower part with corresponding fielded panel cupboard doors, on later bracket feet, restorations, 189cm wide, 43cm deep, 202cm high (74in wide, 16 1/2in deep, 79 1/2in high).

£5,000 - 7,000 €6,700 - 9,400 US\$7,600 - 11,000

### A PAIR OF GEORGE III GREEN PAINTED HALL CHAIRS

The shaped backs decorated with a ducal crown and initial 'P', the shaped seats with circular dishes on solid supports joined by stretchers, decoration refreshed. (2)

£1,200 - 1,800 €1,600 - 2,400 US\$1,800 - 2,700





### A PAIR OF GEORGE III MAHOGANY 'GAINSBOROUGH' **OPEN ARMCHAIRS**

The rectangular padded backs, downswept padded arms and rectangular padded seat upholstered in green damask on square chamfered legs joined by an 'H' stretcher, on leather castors, *70cm wide*, 65cm deep, 107cm high (27 1/2in wide, 25 1/2in deep, 42in high). (2)

£6,000 - 8,000 €8,100 - 11,000 US\$9,100 - 12,000



### A GEORGE III FIGURED MAHOGANY SERPENTINE CHEST

The rectangular moulded top above a slide and four long graduated drawers flanked by blind fret carved angles, on ogee bracket feet, with paper label to the interior, 'Property of the Exors. of Mr. H.L. Bradfer-Lawrence De'd, ref F/156', 99cm wide, 60cm deep, 82cm high (38 1/2in wide, 23 1/2in deep, 32in high).

£6,000 - 8,000 €8,100 - 11,000 US\$9,100 - 12,000

### Provenance:

Presumably Harry Bradfer-Lawrence (1887-1965), who moved to Yorkshire on becoming Managing Director and later Chairman of Hammond's Brewery (later to become United Breweries). He was an antiquarian with a particular interest in Norfolk and Yorkshire. His valuable collection, containing superb examples of family and estate documents, medieval charters, accounts, maps, manorial records and letters, relating to the County, originating from the 12th to the 20th century and on his death was left to both the Norfolk Record Society and the Yorkshire Archaeological Society.





### A GEORGE III MAHOGANY CHEST

The rectangular caddy top above two short and three long graduated drawers, on bracket feet, labelled to the reverse, 'W.G Plomer, 19/2/86', 77cm wide, 45cm deep, 76.5cm high (30in wide, 17 1/2in deep, 30in high).

£2,500 - 3,500 €3,400 - 4,700 US\$3,800 - 5,300

### A GEORGE III MAHOGANY PRESS CUPBOARD POSSIBLY BY **THOMAS CHIPPENDALE**

The rectangular ogee moulded cornice above a pair of panelled doors enclosing a hanging rail, the lower part with two short and two long graduated drawers on shaped bracket feet, with inscription to the reverse, 'Lord K....., No.9', 137cm wide, 61cm deep, 199cm high (53 1/2in wide, 24in deep, 78in high).

£3,000 - 5,000 €4,000 - 6,700 US\$4,600 - 7,600

Features of this cabinet which are indicative of Thomas Chippendale's workshop practices include the thin red wash and the particular pattern of keyholes.



#### Red Wash

The thin red wash appeared on a number of pieces of mahogany furniture at Dumfries House, Ayrshire, which were attributed to 'The Dumfries House Cabinet-Maker' - possibly Thomas Chippendale (included in the Dumfries House Christie's sale catalogue, 12-13 July 2007, among them lots 106, 236, 251 and 252). Rufus Bird highlights each of the chests examined have a distinctive 'thin red wash' painted on the underside and sometimes on the backboard, similar to the lot offered here (Bird, R. Ibid, Volume II, p.9). The wash is seen on many lesser pieces of Chippendale furniture in the house and also on the magnificent padouk bookcase. At Nostell Priory Chippendale wrote to Sir Ronald Winn in August 1767 regarding 'the bottle of red stain for the meddal case' and instructed him to apply the stain two or three times to ensure depth of colour (Royton, L. and Goodison, N., Thomas Chippendale at Nostell Priory, Furniture History, 1968, p.21)

#### S-pattern keyhole

The distinctive S-pattern keyhole is a feature used nearly exclusively by Thomas Chippendale, although only occasionally recorded on furniture by his competitor John Cobb. According to Gilbert it was noted that a number of documented cabinet pieces by Chippendale are fitted with S-shaped key-hole openings. The S-shaped keyholes appear most notably on the bookcases supplied by Chippendale around 1772 to Sir Penistone Lamb for the Library at Brocket Hall (Christopher Gilbert, The Life and Work of Thomas Chippendale, 1978, vol. II, figs. 77, 80 and 267). In his 1768 account to Lady Shelburne, Chippendale mentioned that a commode table had 'very good spring and tumbler locks and S-bitted keys', as Gilbert remarks, this hardly justifies talk of a special 'Chippendale keyhole' it confirms he employed the pattern' (C. Gilbert, The Life and Work of Thomas Chippendale, vol. I, p.253). A serpentine chest attributed to Chippendale sold anonymously. Christie's, London, 25 November 2004, lot 79 featured 'S-pattern' keyholes, which were favoured by Chippendale and were a speciality of the Gascoigne family of St. James's. This lock pattern has very occasionally been recorded on furniture attributed to Chippendale's competitor John Cobb, for example on the commode sold anonymously, Christie's, New York, 19 April 2001, lot 148. However, nearly all occurrences are on furniture attributed to Chippendale.



#### **GEORGE III MAHOGANY AND GONCALO ALVES BANDED** SERPENTINE CHEST

in the manner Henry Kettle

Inlaid with boxwood lines, the serpentine moulded edge top inlaid with a large banded medallion above four long graduated drawers with shaped sides, on bracket feet, 103cm wide, 57cm deep, 84.5cm high (40 1/2in wide, 22in deep, 33in high).

£4,000 - 6,000 €5,400 - 8,100 US\$6,100 - 9,100

#### Provenance:

Reputedly Lord Byron according to a letter preserved with the lot, dated 26th April 1899.

Acquired from Lord Byron by his page Mr Rushton.

Then passed to his sister Mrs Cartwright.

Acquired from Mrs Cartwright by Mr G. Hardy of G. Hardy & Co. Cabinet-Makers, Upholsterers and Carpet Warehousemen. Acquired from G. Hardy by Mrs Graham.

Acquired by Mrs G.F. Williams Antique dealer, Beckenham, Kent. Acquired by the present owners great grandmother from Mrs Williams.

Preserved with this commode is a letter from G. Hardy & Co., Cabinet Makers, Upholsterers and Carpet Warehousemen, 32, 33 & 45 Canal Street, 28, Carrington Street and 26 & 28 Newbridge Street, Nottingham, dated April 26, 1899

'Mrs Graham Madam

Lord Byron's Escritoire which you purchased from us was bought by Mr Hardy from a Mrs Cartwright a very old lady who was Mr Hardy's tenant. Her niece was Miss Rushton whose father Mr Rushton was Lord Byron's page. He can therefore vouch for the genuineness of the piece of furniture.

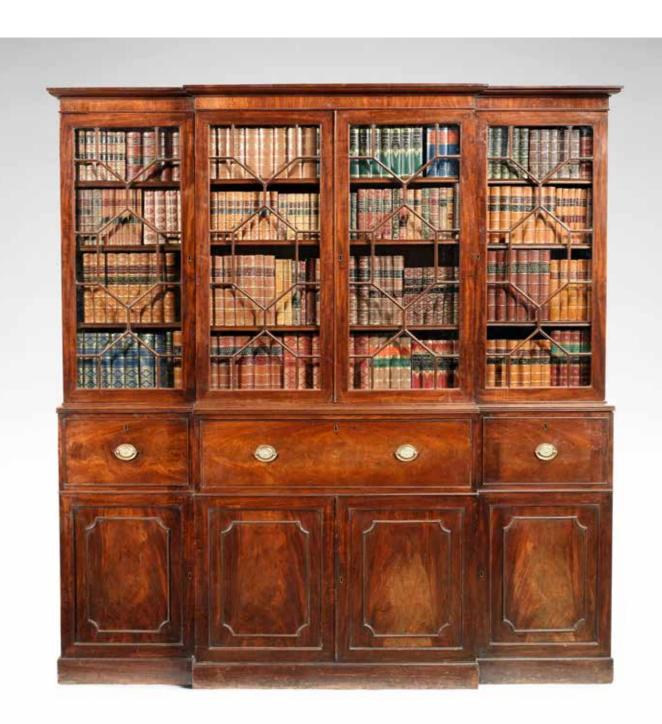
Yours Faithfully

G. G. Hardy'

A post-script to the letter dated 9th February 1901 has been added: This letter was given to me by Mrs Graham from whom I purchased the escritoire.'

G. F. Williams Antique dealer Beckenham

A very closely related serpentine chest with an oval medallion top and banded drawer fronts and almost certainly from the same workshop was sold Christie's London, 8th June 2006, lot 69. Both commodes have similarities to a labelled Henry Kettle serpentine chest illustrated C.Gilbert, Marked London Furniture, 1700-1840, Leeds 1996, p.289, fig.544. Henry Kettle took over the premises of the cabinet maker Philip Bell at No.23 St Paul's Churchyard circa 1774 and was listed there as a cabinet maker, upholder and undertaker (c. 1773-97) often using a trade label to identify his work. Kettle developed a line in light elegant furniture, using contrasting veneers in the Hepplewhite manner. Some bills dating 1796-97 at Saltram, Devon are headed 'Oakley & Kettle' and indicate a short-lived partnership with George Oakley around this time.



#### A GEORGE III MAHOGANY BREAFRONT LIBRARY SECRETAIRE **BOOKCASE**

The rectangular ogee moulded cornice above a pair of octagonal glazed doors flanked by single similarly glazed doors, each enclosing three adjustable shelves, the lower part with a shaped top and reeded edge above a central secretaire drawer enclosing a leather lined fall, nine pigeonholes and six drawers above a pair of panelled doors, flanked by cupboard doors, each simulated as a drawer and panelled cupboard doors, enclosing two shelves, on a moulded plinth base, with small brass plaque labelled to a drawer in the secretaire, 'Cassillis', 210cm wide, 57cm deep, 226cm high (82 1/2in wide, 22in deep, 88 1/2in high).

£10,000 - 15,000 €13,000 - 20,000 US\$15,000 - 23,000

#### Provenance:

Possibly the Earls of Cassillis, Culzean Castle, Ayrshire, created Marquesses of Ailsa in 1831.

See Christies, London 6 April 2000, lot 291 for a William and Mary chest labelled with an identical plaque.



#### AN IRISH GEORGE III MAHOGANY SIDE TABLE WITH KEY PATTERN FRIEZE

The gadroon-moulded rectangular top above a key-pattern frieze and chamfered square legs carved to the front with blind 'Chinese' fretwork headed by foliate carved ear brackets, 167cm wide, 78cm deep, 79cm high (65 1/2in wide, 30 1/2in deep, 31in high).

£15,000 - 20,000 €20,000 - 27,000 US\$23,000 - 30,000

A pair of side tables with moulded mahogany tops above key-pattern friezes, on blind fret carved legs were supplied by Thomas Cobbe (1733-1814) for Newbridge House, Co. Dublin, circa 1760, Bills amounting to £200 paid to Hearn in 1760 indicate that the cabinetmaker must have been responsible for much of the furnishing of the house possibly including the side tables (see The Knight of Glinn and James Peill, Irish Furniture, 2007, p. 118, pl. 159). The presence of the mahogany top with moulded edge as opposed to a marble top and the identical pattern of fretwork to the legs on the offered lot strongly support the Irish attribution here.

Another related George III mahogany side-table featuring a key pattern frieze was supplied by William Masters in 1753 to The Duke of Atholl, Blair Castle, Perthshire (See Anthony Coleridge, Chippendale Furniture, 1968, pl. 401). A pair of marble top side table of a similar pattern, with Provenance: from The Earls of Haddington, Tyninghame, East Lothian, sold Sotheby's London 19 November 1993 lot 76.





#### A GEORGE III MAHOGANY CHEST ON CHEST

The rectangular dentil and cavetto moulded cornice above three long graduated drawers flanked by reeded angles, the lower part with three long graduated drawers on ogee bracket feet, 107cm wide, 50cm deep, 180cm high (42in wide, 19 1/2in deep, 70 1/2in high).

£4,000 - 6,000 €5,400 - 8,100 US\$6,100 - 9,100

## Provenance:

Sir Duckworth, Aldeburgh, according to an inscription to the reverse

#### A GEORGE III CARVED GILTWOOD FRAMED **GILTWOOD PIER GLASS**

The arched, pierced cresting in the form of a ho-ho bird, the arched frame with scrolling leaf-carved borders including husk chains, the divided bevelled central plates outlined with complex bevelled margins, 88cm wide, 207cm high (34 1/2in wide, 81in high)

£6,000 - 8,000 €8,100 - 11,000 US\$9,100 - 12,000

#### Provenance:

Francis Alexander Lauder (1873-1946), Bowden Hall, Chapel-en-le-Frith, Derbyshire and thence by descent.

Francis Lauder's collection of antique furniture was partly assembled by the furniture historian and advisor R.W Symonds. Symonds was behind Lauder's purchase of two of the Howard mirrors which were sold Bonhams, London, 3 November 2008, lot 9 and which were en-suite to the other pair of Howard Mirror sold Bonhams London, 19 November 2014, lot 33 (Sold by private tready). Symonds managed to negotiate for Lauder the purchase of the the pair of mirrors sold at Bonhams in 2008, although originally being sold as a set of four by the London dealer Lionel Harris Junior. The depressed economic circumstances seem to have led Harris to consider splitting the set and also selling them at a loss confirmed in letter from Harris to R.W Symonds. Although it is not known if Symonds was involved in the acquisition of the mirror offered here, other pieces from Lauder's collection were to feature in R.W Symonds' publications.

Symonds was behind the formation of some of the most important early twentieth century collections including those formed by Geoffrey Blackwell, Percival Griffiths, J. S. Sykes, James Thursby Pelham, E. B. Moller and Frederick Poke liaising between dealers and the collectors themselves.







#### A GEORGE III CARVED MAHOGANY PIE CRUST TRIPOD **TABLE**

The shaped tilt top on a turned and leaf carved baluster shaft, on cabriole acanthus carved legs and claw and ball feet, 54cm wide, 54cm deep, 69cm high (21in wide, 21in deep, 27in high).

£3,000 - 5,000 €4,000 - 6,700 US\$4,600 - 7,600

#### A GEORGE III CARVED MAHOGANY WING ARMCHAIR

Upholstered and close-nailed in red silk, the rectangular serpentine back with shaped wings above padded arms and sides, with scrolling arms and open arm supports above a serpentine seat, with loose squab on cabriole moulded legs and scroll feet, 70cm wide, 61cm deep, 109cm high (27 1/2in wide, 24in deep, 42 1/2in high).

£4,000 - 6,000 €5,400 - 8,100 US\$6,100 - 9,100

A related armchair made by John Woodford in 1772 is illustrated in The Shorter Dictionary of English Furniture, London 1964, p.1154, pl.141.

#### A GEORGE III MAHOGANY SERPENTINE COMMODE

in the manner of Thomas Chippendale

The moulded top, above a pair bead-moulded panel doors, enclosing two short drawers and three pull out tray drawers, flanked by stop fluted corners, on partially restored carved bracket feet, with a label to the back 'From the Pantechnicon, Belgrave Square, London', 134cm wide, 63cm deep, 88cm high (52 1/2in wide, 24 1/2in deep, 34 1/2in high).

£3,000 - 5,000 €4,000 - 6,700 US\$4,600 - 7,600

Thomas Chippendale published a pattern for a 'French Commode Table' in The Gentleman and Cabinet-Maker's Director, 1754, pl. XLV.

A pair of closely related two door commodes, with Provenance: from Michael Behrens, one enclosing tray shelves and the other drawers with the same type of handles, sold Christie's London, 9 July 1998, lot 30.

The present commode relates to a group of documented chests thought to have been supplied by Thomas Chippendale for the 5th Earl of Dumfries at Dumfries House, Ayrshire with which it shares certain similarities (see Christie's proposed contents sale of Dumfries House, 12-13 July 2007, lots 106,153,213,242,251, 252).

The footnote to lot for an analysis of these parallels many of which are exhibited on the offered lot. In addition the commode here retains one probably original triple wheel friction castor to one of the front bracket feet. This form of castor was employed by Chippendale on a marquetry library table at Harewood, illustrated in Christopher Gilbert, The Life and Works of Thomas Chippendale, 1978, p. 147, fig. 266 and p. 242, fig. 442 and also on a wardrobe at Dumfries House (see Christie's proposed contents sale op. cit., lot 30).



### 52 A GEORGE III MAHOGANY CHEST

The rectangular moulded edge top above four long graduated drawers, on bracket feet, 84cm wide, 49cm deep, 79cm high (33in wide, 19in deep, 31in high).

£3,000 - 5,000 €4,000 - 6,700 US\$4,600 - 7,600





#### A GEORGE III MAHOGANY SERVING TABLE

The rectangular moulded edge top above a plain frieze centred by a carved tablet, decorated with a floral swag and tails on moulded square legs with egg and dart decoration headed by pierced spandrels on moulded block feet, 137cm wide, 75cm deep, 81cm high (53 1/2in wide, 29 1/2in deep, 31 1/2in high).

£5,000 - 7,000 €6,700 - 9,400 US\$7,600 - 11,000

#### 54

#### A GEORGE III MAHOGANY SILVER TABLE

The pierced fret Greek key gallery with scrolling inverted corners above a slide to one end, (the other slide now missing) and a shaped mouded frieze on square fluted legs headed by paterae joined by a carved pierced stretcher, on square block feet and later ceramic castors, 72cm wide, 52cm deep, 77cm high (28in wide, 20in deep, 30in high).

£3,000 - 5,000 €4,000 - 6,700 US\$4,600 - 7,600





## A GEORGE III MAHOGANY CHEST ON CHEST

possibly by Gillows

The overhanging fluted cornice above two short and three long graduated drawers, the lower part with a brushing slide and three long graduated drawers, on bracket feet, 103cm wide, 58cm deep, 183cm high (40 1/2in wide, 22 1/2in deep, 72in high).

£3,000 - 4,000 €4,000 - 5,400 US\$4,600 - 6,100



## A GEORGE III SERPENTINE COMMODE

in the manner of Chippendale

The moulded top above four long graduated drawers with S-shaped key-holes, on restored shaped bracket feet, 93cm wide, 61cm deep, 87cm high (36 1/2in wide, 24in deep, 34in high).

£6,000 - 10,000 €8,100 - 13,000 US\$9,100 - 15,000

### Provenance:

Bonhams, London 16 June 2010, lot 69.

See C.Gilbert, The Life and Work of Thomas Chippendale, plate 267 and p.253 where it is noted that the firm of Chippendale were known to use 'S' shaped key-hole openings. Examples recorded include the library table at Nostell Priory, two wardrobes from Garrick's villa, bookcases at Brocket Hall and two commodes at Goldsborough Hall, (ibid. plate 226).



The distinctive 'S' pattern escutcheon



## A MATCHED SET OF NINE GEORGE III MAHOGANY DINING **CHAIRS**

The undulating acanthus carved toprails above pierced fret, acanthus and paterae carved splats, flanked by moulded uprights, above serpentine padded seats and square chamfered legs joined by 'H' stretchers, two seats drop-in, including a matching open armchair composed of 18th century and later elements. (9)

£2.000 - 3.000 €2,700 - 4,000 US\$3,000 - 4,600

### A GEORGE III CARVED MAHOGANY KETTLE STAND

in the Hepplewhite style

The hexagonal top with an undulating gallery above a fluted and stiff leaf carved shaft on cabriole legs, labelled to the underside, 'Diningroom', 26cm in diameter, 49cm high (10in in diameter, 19in high).

£2,000 - 4,000 €2,700 - 5,400 US\$3,000 - 6,100

#### Provenance:

Purchased from J.W.Blanchard, Jewry St, Winchester.

#### A GEORGE III MAHOGANY 'GAINSBOROUGH' LIBRARY **ARMCHAIR**

The serpentine back, padded arms and seat covered in ivory damask, the downswept arm supports and chamfered square front legs carved with blind 'Chinese' fretwork, on leather castors, re-railed, 75cm wide. 73cm deep, 101cm high (29 1/2in wide, 28 1/2in deep, 39 1/2in high).

£2,000 - 3,000 €2,700 - 4,000 US\$3,000 - 4,600

A pair of armchairs of a very similar pattern sold Sotheby's London, 19 November 1993, lot 75.

60

#### A GEORGE III MAHOGANY 'GAINSBOROUGH' OPEN **ARMCHAIR**

The serpentine padded back, arms and rectangular seat upholstered and close-nailed in red leather, with shaped arm supports and square chamfered legs and an 'H' stretcher with later wooden castors, reduced in height and rerailed.

£3,000 - 4,000 €4,000 - 5,400 US\$4,600 - 6,100

#### A GEORGE III MAHOGANY BUREAU OF SMALL PROPORTIONS

The rectangular top above a sloping fall enclosing four shaped pigeonholes and seven short drawers; above four long graduated drawers on shaped bracket feet, 76cm wide, 46cm deep, 96cm high (29 1/2in wide, 18in deep, 37 1/2in high).

£2,000 - 2,500 €2,700 - 3,400 US\$3,000 - 3,800











#### A GEORGE III IRISH MAHOGANY AND SYCAMORE MARQUETRY AND CHEQUERBANDED SERPENTINE SIDE TABLE

The shaped rectangular top inlaid with a flame figured oval above a fluted frieze with central acanthus leaf inlaid oval flanked by stylised leaves, on square moulded legs, 127cm wide, 53cm deep, 86cm high (50in wide, 20 1/2in deep, 33 1/2in high).

£5,000 - 8,000 €6,700 - 11,000 US\$7,600 - 12,000



63 <sup>Y</sup>

## A GEORGE III MAHOGANY SECRETAIRE BOOKCASE

The rectangular ogee moulded cornice above a chequerbanded frieze and a pair of gothic arched astragal glazed doors enclosing three adjustable shelves, the lower part with rectangular moulded top above a secretaire drawer inlaid with and oval and two circular flame panels, enclosing a later tooled and gilt leather writing surface, six pigeonholes and nine satinwood drawers, above a pair of panelled doors enclosing three shelves, on shaped bracket feet, 120cm wide, 55cm deep, 228cm high (47in wide, 21 1/2in deep, 89 1/2in high).

£4,000 - 6,000 €5,400 - 8,100 US\$6,100 - 9,100



## A GEORGE III CHANNEL ISLANDS MAHOGANY WARDROBE

Inlaid with boxwood lines, the rectangular ogee moulded cornice above a pair of triple panelled doors enclosing a later rail, above a shaped apron and bracket feet, previously fitted with slides, 128cm wide, 58cm deep, 212cm high (50in wide, 22 1/2in deep, 83in high).

£3,000 - 4,000

This type of panelled wardrobe is sometimes referred to as a 'Jersey robe' can be dismantled into multiple sections and have French style escutcheons. A related wardrobe was sold Bonhams, London, 4 June 2014, lot 70.

€4,000 - 5,400 US\$4,600 - 6,100

#### A GEORGE III CARVED GILTWOOD MIRROR

The rectangular plate within a foliate carved frame and pierced sides hung with foliate boughs surmounted by a S-scroll, foliate and pagoda top with a pierced C-scroll and foliate apron below 128cm high, 61cm wide (50in high, 24in wide) .

£3,000 - 5,000 €4,000 - 6,700 US\$4,600 - 7,600

#### Purchased:

L.Loewenthal, 4 St James's St, London, 28th October 1958, £225.





# A GEORGE III GILTWOOD FRAMED OVERMANTEL

The garland cresting above a later replaced rectangular plate within a pierced rocaille surround re-gilded143cm high, 128cm wide (56in high, 56in wide).

£3,000 - 4,000 €4,000 - 5,400 US\$4,600 - 6,100



### A PAIR OF GEORGE III CARVED MAHOGANY **OPEN ARMCHAIRS**

in the French Hepplewhite style

The cartouche shaped moulded padded backs, arms and serpentine seats upholstered in green silk damask, with scrolling arms and moulded arm supports above serpentine padded seats with leaf carved aprons and cabriole acanthus carved legs and scroll feet. (2)

£4,000 - 6,000 €5,400 - 8,100 US\$6,100 - 9,100



#### A GEORGE III MAHOGANY SERPENTINE CHEST, POSSIBLY BY THOMAS CHIPPENDALE

The serpentine moulded edge top above a drawer fitted with a brushing slide and a papered blue lining, above three further long graduated drawers, on bracket feet, the remaining drawers blue papered lined, the underside with a red wash to the underside, laminated block feet and some evidence of packing nails, 94cm wide, 56cm deep, 86.5cm high (37in wide, 22in deep, 34in high).

£7,000 - 10,000 €9,400 - 13,000 US\$11,000 - 15,000

The commode offered here relates to a group of documented chests thought to be by Thomas Chippendale at Dumfries House, Ayrshire with which it shares certain similarities (see Christies proposed contents sale of Dumfries House, 12-13 July 2007, lots 106,153,213,242,251, 252).

The Dumfries' chests do not appear in Chippendale's bills but are tentatively attributed to him on the grounds of certain constructional features. The features of this group of chests which are in turn displayed on the commode offered here include, the laminated blocking behind the simple bracket foot, the red wash to the underside and use of a double panelled backboard and the presence of packing nails. The argument for the Dumfries chests being by Chippendale is backed up by the existence of a linen press at the house which bears many of the features of the group of chests and for which a Chippendale bill of 1763 is thought to relate (see Christies proposed contents sale of Dumfries House, 12-13 July 2007, lot 236). The restrained swan-neck handles used on the commode offered here are also similar to those used on some of the Dumfries chests. The distinctive red wash and the use of packing nails appears on many of the pieces at Dumfries House supplied by Chippendale and not on those pieces known to have been supplied by other cabinetmakers. Although Chippendale's plainer mahogany furniture has been historically more difficult to attribute, the furniture supplied to Lord Pembroke for Pembroke House around the same time as he was supplying furniture for Dumfries and furniture supplied to Ninian Home for Paxton House have been key in this study, see C.Gilbert, The Life and Work of Thomas Chippendale, Bristol, 1978, p. 271-272.



#### A GEORGE III MAHOGANY PARTNER'S WRITING TABLE

The rectangular moulded top with green and gilt replaced leather writing surface, above a central drawer and shaped kneehole flanked by two short drawers to each side, with the same opposing arrangement of drawers with panelled sides, on square tapering gaitered legs with square brass cappings and castors, 144cm wide, 89cm deep, 78cm high (56 1/2in wide, 35in deep, 30 1/2in high).

£3,000 - 4,000 €4,000 - 5,400 US\$4,600 - 6,100 70

#### A GEORGE III MAHOGANY CHEST ON CHEST

The upper part with a dentil moulded cornice above a pair of drawers and three long graduated drawers, the lower part with three long graduated, on ogee bracket feet, 116cm wide, 186cm deep, 58cm high (45 1/2in wide, 73in deep, 22 1/2in high).

£4,000 - 6,000 €5,400 - 8,100 US\$6,100 - 9,100







### A GEORGE III MAHOGANY SERPENTINE WINDOW SEAT

The padded set with scrolling arms above a moulded scrolling seatrail on slender cabriole legs and scroll feet, 124cm wide, (48 1/2in wide).

£3,000 - 5,000 €4,000 - 6,700 US\$4,600 - 7,600

#### A GEORGE III MAHOGANY OVAL PEMBROKE TABLE

The figured moulded hinged top above a frieze drawer with opposing simulated drawer, on square moulded legs with square brass cappings and castors, 99cm wide, 79cm deep, 71cm high (38 1/2in wide, 31in deep, 27 1/2in high).

£3,000 - 5,000 €4,000 - 6,700 US\$4,600 - 7,600

#### Provenance:

Dr Robert Allison of Quarendon, Derby, a collector who made acquisitions primarily in the late 1960's and 1970's, he died in 1993.

Reputedly purchased at Norman Adams Ltd, London.





#### A GEORGE III STYLE MARBLE AND COMPOSTION INLAID **MAHOGANY PIER TABLE**

The breakfront top inlaid with a key pattern border above a composition 'blind-fluted' frieze centred by a composition inlaid white marble urn and swag tablet, the composition 'blind-fluted' tapered square legs headed by anthemion capitals and with spade feet, probably first half 20th century, 214cm wide, 76cm deep, 86cm high (84in wide, 29 1/2in deep, 33 1/2in high).

£10,000 - 15,000 €13,000 - 20,000 US\$15,000 - 23,000

A pair of closely related side tables, possibly by the same maker, sold Sotheby's London, 20-27 February 1987, lot 89 (£15,950 including premium)

## A GEORGE III SATINWOOD AND SYCAMORE MARQUETRY SECRETAIRE BOOKCASE IN THE MANNER OF MAYHEW

The goncalo alves moulded cornice above a 'blind-fluted' frieze and a pair of astragal glazed doors enclosing three adjustable shelves, the lower part with a conforming goncalo alves moulded edge above a writing drawer inlaid with twin marguetry panels of scrolling foliage centred by paterae and revealing small drawers and pigeonholes, below is a pair of cupboard doors each inlaid with a laurel-entwined swan headed lyre with central engraved ivory Apollo mask medallions and enclosing two banks of four graduated mahogany drawers, the sides with oval and rectangular sabicu reserve panels, inlaid throughout with stringing and tulipwood bandings, 126cm wide, 53cm deep, 245cm high (49 1/2in wide, 20 1/2in deep, 96in high).

£30,000 - 50,000 €38,000 - 63,000 US\$48,000 - 80,000

#### Provenance:

The Richard's family at Southfields, The New Forest, Hampshire in the 19th century and thence by family descent.

The complex marquetry themes used on the secretaire bookcase offered here are emblematic of poetry and music and were very likely alluding to interests of the bookcase's original owner. The mask of Apollo appears here in the guise of Apollo Musagetes, the God of Poetry and Music. In this role Apollo dwells on Mount Parnassus accompanied by the nine muses, the goddesses of poetic inspiration and the creative arts. The lyre which appears as the central motif on both panels originated in ancient Greece and was thought to have been invented by Mercury and gifted to Apollo whose attribute it is. The lyre is also an attribute of Poetry personified and of Erato, the muse of lyric poetry. The swans whose heads form the terminals of the lyre were considered to have loved music and uttered a beautiful song at their death. The soul of the poet was also thought to have entered into a swan further enhancing the poetic connection. The presence of pineapples in the marquetry on the secretaire drawer front is unusual and often viewed in the 18th century as emblematic of hospitality although in ancient mythology was symbolic of Aesculapius, the son of Apollo and god of healing and medicine.

The highly distinctive ivory marquetry mask of Venus within a starburst appears without ivory on the marguetry commode in the collection of the Metropolitan Museum of Art and attributed to

Mayhew and Ince. The commode was formerly the property of the 1st Lord Tweedmouth at Guisachan House, Inverness and later in the collection of Judge Irwin Untermyer until acquired by the Metropolitan Museum, New York.

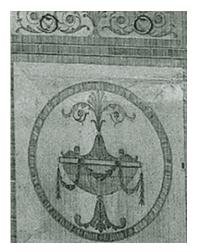
The lyre motif with the Apollo mask head above, although without the swan's heads appear on a marquetry semi elliptical commode formerly in the collection of Basil Dighton, Esq and illustrated in P.Maquoid, A History of English Furniture, The Age of Satinwood, 1770-1820, fig.159, p.175 and on another very similar related commode in the collection of The Lady Lever Art Gallery, Port Sunlight and discussed in L. Wood, The Lady Lever Catalogue of Commodes, London 1994 alongside a wider group of similar commodes. Many of these commodes share the use of circular figural marquetry medallions which Lucy Wood likens to those creations by the emigre anglo-Swedish craftsmen Fuhrlohg, Haupt and J.C Linning although in form the commodes under discussion parallel the work of John Linnell possibly with the presence of an emigre craftsman in his workshop, see L.Wood, ibid., p.259.

The frieze is similar in feel and composition to that which appears on the pair of cabinets supplied to Viscount Melbourne for either Melbourne House, Picadilly or Brocket Hall, Hertfordshire and attributed to Thomas Chippendale circa 1773 and widely known as the Panshanger cabinets, now at Firle Place, Sussex. These friezes are also similarly juxtaposed above circular neo-classical marquetry panels, see Christopher Gilbert, The Life and Works of Thomas Chippendale, 1978, p.67, pl.103.

Mayhew and Ince's work from the late 1760s was increasingly in the emerging neo-Classical manner which was filtering through to Britain from France through the published works of such architects as Delafosse and Gilles-Marie Oppenord. Although it was not until the publication of Robert and James Adam's Works in Architecture in 1773 (featuring Robert Adam's neo-Classical interiors at Kenwood, 1768-71 and Osterley Park, 1767-80) that the transition was completed. Ince and Mayhew were best known for their skilled and innovative use of marquetry and were able to put themselves at the vanguard of the new fashion. Their earliest known commode decorated solely with marguetry dates from as early as 1764 and they were also the first to produce semi-elliptical commodes through their involvement with the Countess of Derby's Etruscan commodes for which they were employed by Adam in 1774. Ince and Mayhew's mature neo-Classical marquetry depended upon a vocabulary of large scale motifs, such as urns, tripods and swags 'coloured and boldly inlaid upon contrasting fields (and) subtle foliage inlaid in different woods', often fruit woods such as pear, holly, plum and harewood.



P.Maquoid, A History of English Furniture, The Age of Satinwood, 1770-1820, fig.159, p.175



Detail of a 'Panshanger' cabinet, one of a pair, commissioned for Lord Melbourne c. 1773





## A GEORGE III MAHOGANY SERPENTINE CHEST

The rectangular moulded top above four long graduated drawers, with rounded corners and shaped sides, on shaped bracket feet, 109cm wide, 57cm deep, 92cm high (42 1/2in wide, 22in deep, 36in high).

£5,000 - 8,000 €6,700 - 11,000 US\$7,600 - 12,000





#### A GEORGE III MAHOGANY SERPENTINE KNEEHOLE **DRESSING CHEST**

The moulded edge top above a drawer with a sliding baize lined writing surface concealing a divided interior and a central ratcheted baize lined writing surface above a central kneehole flanked by three graduated drawers to either side on bracket feet, 110cm wide, 58cm deep, 85cm high (43in wide, 22 1/2in deep, 33in high).

£4,000 - 6,000 €5,400 - 8,100 US\$6,100 - 9,100

#### A GEORGE III CARVED GILTWOOD MIRROR

The oval plate within a ribband tied reeded frame and pierced C-scroll and foliate pierced outer-frame surmounted by C-scroll, foliate and bell flower cresting with a pierced apron below centred by a twin handled urn with foliate C-scrolls, 127cm high, 76cm wide (50in high, 29 1/2in wide) .

£2,500 - 4,000 €3,400 - 5,400 US\$3,800 - 6,100

#### Purchased:

L.Loewenthal, Chawton Lodge, Alton, Hants, 8th October 1965, £360.





#### A GEORGE III CARVED GILTWOOD MIRROR

The rectangular plate with a pierced rock work frame surmounted by a shaped trellis incised frieze centred by a floral filled basket and flanked by foliate carved ears with a pierced apron below centred by a cabochon, 139cm high, 70cm wide (54 1/2in high, 27 1/2in wide).

£3,000 - 5,000 €4,000 - 6,700 US\$4,600 - 7,600

A mirror with the same rock work sides was sold Christie's London, A Tribute to John Fowler: Furniture and Decorations, 14 September 2006, lot 317.







80

# A NEAR PAIR OF GEORGE III MAHOGANY BEDSIDE CUPBOARDS

The rectangular galleried tops with pierced heart shaped carrying handles, above tambour doors and a frieze drawer on square tapering legs, slight differences in size, 38cm wide, 40cm deep, 73cm high (14 1/2in, 15 1/2in deep, 28 1/2in high) approximately. (2)

£3,000 - 5,000 €4,000 - 6,700 US\$4,600 - 7,600

81 Y Φ

# A MATCHED PAIR OF GEORGE III MAHOGANY AND SEWING TABLES ATTRIBUTED TO GILLOWS

The octagonal tops each above a partitioned frieze drawer with an ivory escutcheon, and a sliding work bag frame, on tapered square legs joined by concave stretchers, 48cm wide, 38cm deep, 77cm high (18 1/2in wide, 14 1/2in deep, 30in high). (2)

£2,500 - 3,500 €3,400 - 4,700 US\$3,800 - 5,300

A work table of this pattern with the distinctive concave stretchers and stamped GILLOWS.LANCASTER sold Christie's New York, 15 April 2005, lot 269.

82 Y

# A GEORGE III MAHOGANY AND ROSEWOOD CROSSBANDED CHEST

Inlaid with sycamore lines, the shaped rectangular top above four long graduated drawers and chequerbanded shaped apron on slender outswept feet, 96cm wide, 55cm deep, 92cm high (37 1/2in wide, 21 1/2in deep, 36in high).

£2,500 - 3,500 €3,400 - 4,700 US\$3,800 - 5,300



#### A GEORGE III MAHOGANY BUREAU CABINET

The upper part with an arched cresting centred by a fan medallion above a Greek key and fluted frieze with a marquetry paterae to either end above a pair of doors inset with gilded wire mesh panels and enclosing two adjustable shelves, the lower part with a sloping fall enclosing a fitted interior with barbers pole stringing comprising of a central cupboard door enclosing a short drawer and a 'secret' drawer flanked by blind fret carved canted angles with three drawer above and flanked by eight pigeon holes and four further drawers, one with appertures for inkwells, all above four long graduated drawers, on moulded bracket feet, the long drawers camphor lined, 102cm wide, 63cm deep, 239cm high (40in wide, 24 1/2in deep, 94in high).

£4,000 - 6,000 €5,400 - 8,100 US\$6,100 - 9,100







#### A PAIR OF GEORGE III MAHOGANY OPEN ARMCHAIRS

in the manner of Thomas Chippendale

The oval moulded backs, padded reeded arms and curved seats upholstered in needlework with flowers and birds, above fluted seatrails on turned reeded tapering legs headed by paterae with brass cappings and castors. (2)

£3,000 - 4,000 €4,000 - 5,400 US\$4,600 - 6,100

The flared top leg is a pattern used by Thomas Chippendale and seen on the set of twelve chairs and a sofa supplied to either Petworth or Egremont House (see C. Gilbert, The Life and Works of Thomas Chippendale, 1978, p.109, fig.187) and on a set of eight chairs and a pair of sofas bearing a Windsor Castle inventory number (Royal Collection, see Gilbert ibid., p.109, pl.185). Cuts to the seat rails are also a workshop feature found on seat furniture by Chippendale as well as by other leading London makers.

85

#### A GEORGE III MAHOGANY SERPENTINE CHEST

The rectangular moulded top with projecting corners above two short and two long graduated drawers flanked by reeded angles, on shaped bracket feet, 91cm wide, 56cm deep, 95cm high (35 1/2in wide, 22in deep, 37in high).

£4,000 - 6,000 €5,400 - 8,100 US\$6,100 - 9,100

85



## A GEORGE III CARVED GILTWOOD MIRROR

The later oval plate within a beaded and pierced leaf frame with pierced undulating 'C' scroll flowerhead and acanthus leaf outerframe, surmounted by a double 'C' scroll, acanthus and trailing husk cresting flanked by ho-ho birds, with pierced 'C' scroll husk chain swag apron below, regilt, probably 18th century and originally white painted, 158cm high, 94cm wide (62in high, 37in wide).

£10,000 - 15,000 €13,000 - 20,000 US\$15,000 - 23,000

A closely related mirror of the same pattern is formerly with Basil Dighton is illustrated in H.Cescinsky, *English Furniture, from Gothic to Sheraton*, Michigan 1929, p.206.



#### TWO GEORGE III MAHOGANY AND BRASS BOUND **OVAL TRAYS**

The trays both coopered with two brass straps, the larger tray with a straight edge and overscrolled handles, the smaller tray with a wavy edge and overscrolled handles, the larger tray, 55cm wide, 34cm deep (21 1/2in wide, 13in deep), the smaller tray, 44cm wide, 29cm deep (17in wide, 11in deep) . (2)

£1,200 - 1,800 €1,600 - 2,400 US\$1,800 - 2,700



#### A GEORGE III CARVED MAHOGANY CHEESE **COASTER**

The overscrolled ends and serpentine sides with shaped mouldings on outswept feet and brass castors, 49cm wide, 23cm deep, 17cm high (19in wide, 9in deep, 6 1/2in high).

£1,200 - 1,800 €1,600 - 2,400 US\$1,800 - 2,700



#### A GEORGE III MAHOGANY TRAY ON A 19TH **CENTURY STAND**

The tray with wavy sides and pierced with a carrying handle to each side, on a 19th century mahogany stand with a plain frieze, on ring turned tapering legs and spool feet, 52cm wide, 31.5cm deep, 50cm high (20in wide, 12in deep, 19 1/2in high).

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



# A GEORGE III MAHOGANY CARTONNIER

The serpentine arched form with four graduated shelves within a moulded surround surmounted by a foliate cresting and terminating in carved acanthus clasps, with later brackets for use as a hanging shelf, 91cm wide, 28cm deep, 98cm high (35 1/2in wide, 11in deep, 38 1/2in high).

£2,000 - 3,000 €2,700 - 4,000 US\$3,000 - 4,600

90

# A GEORGE III MAHOGANY AND BRASS BOUND BUCKET With twin brass carrying handles, 37cm in diameter, 43cm high (14 1/2in in diameter, 16 1/2in high).

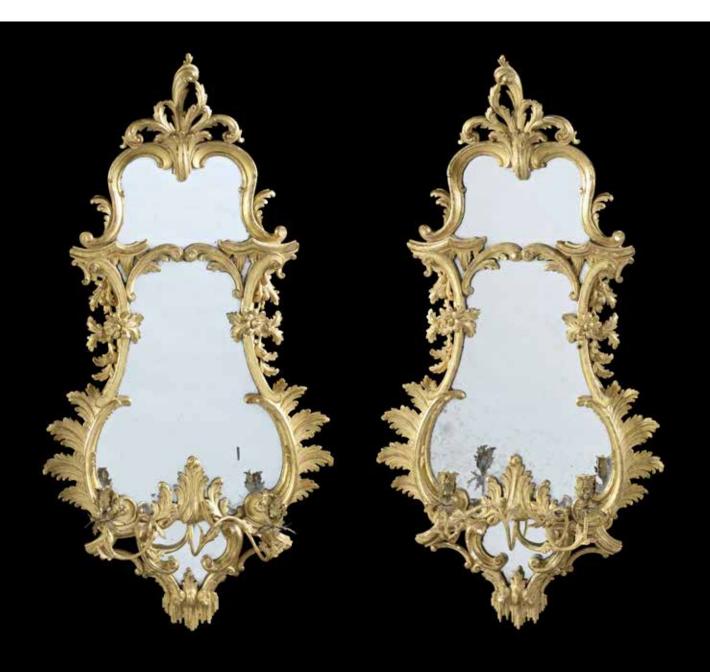
£1,500 - 2,500 €2,000 - 3,400 US\$2,300 - 3,800

# Provenance:

Carrigglas Manor, Co. Longford.

Carrigglas was leased to and later bought by Thomas Lefroy (1776-1869), who had an eminent political career serving as Baron of the Court of Exchequer in 1841 and later as the Lord Chief Justice of Ireland (from 1852). Lefroy designed a new house at Carrigglas, c.1837, demolishing the earlier building. The Lefroy family remained at Carriglass Manor until around 2005 when they sold the estate and gardens.

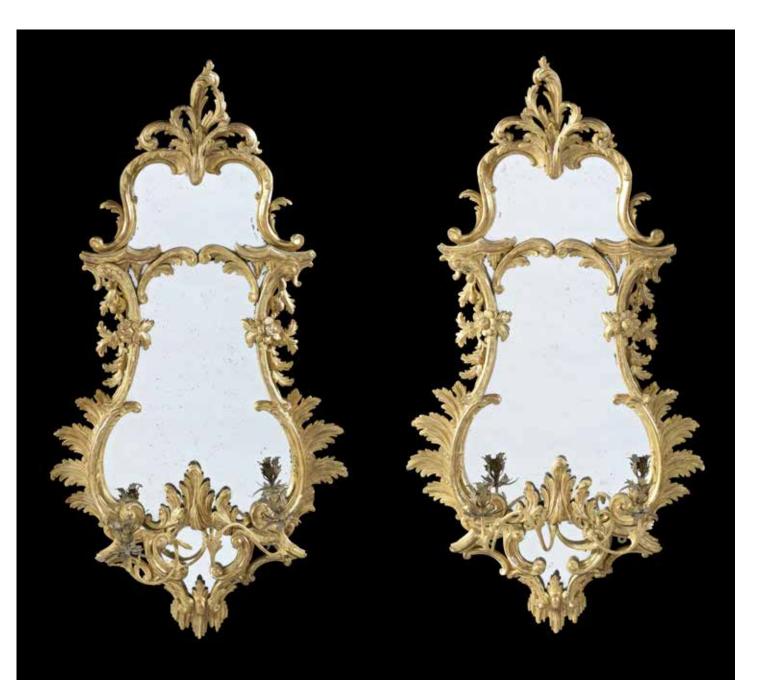




A PAIR OF LATE 19TH/EARLY 20TH CENTURY ROCOCO REVIVAL CARVED GILTWOOD GIRANDOLES

The cartouche shaped divided plates surmounted by acanthus crestings above 'C' scroll carved frames, with trailing flowerheads and leaves with double scrolling candle branches below, each 117cm high, 60cm wide (46in high, 23 1/2in wide). (2)

£6,000 - 8,000 €8,100 - 11,000 US\$9,100 - 12,000



# A PAIR OF LATE 19TH/EARLY 20TH CENTURY ROCOCO REVIVAL CARVED GILTWOOD GIRANDOLES

The cartouche shaped divided plates surmounted by acanthus crestings above 'C' scroll carved frames, with trailing flowerheads and leaves with double scrolling candle branches below, each 117cm high, 60cm wide (46in high, 23 1/2in wide). (2)

£6,000 - 8,000 €8,100 - 11,000 US\$9,100 - 12,000



# A GEORGE III MAHOGANY SERVING TABLE

The rectangular top above a plain frieze, on square section legs headed by pierced spandrels, 150cm wide, 59cm deep, 83cm high (59in wide, 23in deep, 32 1/2in high).

£3,000 - 5,000 €4,000 - 6,700 US\$4,600 - 7,600



## A GEORGE III SERPENTINE COMMODE

attributed to Gillows

The moulded top above a frieze drawer revealing a baize-lined slide, below are three further long graduated drawers, on splayed bracket feet, 115cm wide, 62cm deep, 80cm high (45in wide, 24in deep, 31in high).

£8,000 - 12,000 €11,000 - 16,000 US\$12,000 - 18,000

#### Provenance:

The actress Margaret Rawlings (Lady Barlow) (1906-1996), the widow of Sir Robert Barlow of Rocketer, Wendover, Bucks.

Margaret Rawling's many celebrated roles included Lady Macbeth and Eliza Doolittle. In 1938 she was much acclaimed as Karen Selby in The Flashing Stream, her later triumphs included performances in The Importance of Being Earnest (1946) and Oedipus the King (1964). She also served as a vice-president of Equity.

See Christies, London 8 July 1999, lot 137 for a similar commode attributed to Gillows, which draws similarities to a commode of very similar form and size made by Thomas Briscoe for the London branch of Gillows, (see L.Boynton, Gillow Furniture Designs 1760-1800, plate 117). The same bracket feet to both commodes also appears on a tallboy, stamped Gillows, sold Christies, London, 12 February 1998, lot 520.

See also S.Stuart, Gillows of Lancaster and London 1730-1840, p.333 and 335 for related Gillows handles patterns.



# A GEORGE III CARVED MAHOGANY OPEN ARMCHAIR

in the manner of Mayhew and Ince

The shaped oval moulded and padded back, scroll padded arms and stuff over seat upholstered in green silk damask, with serpentine serpentine fluted seat-rail on square tapering legs headed by roundels, on spade feet, with V shaped cuts to the seat rails.

£3,000 - 4,000 €4,000 - 5,400 US\$4,600 - 6,100

97 Y Φ

# A GEORGE III MAHOGANY SERPENTINE FRONT CHEST

The top outlined with stringing, the four long graduated drawers with ivory escutcheons and a shaped apron, on splayed bracket feet, 95cm wide, 56cm deep, 90cm high (37in wide, 22in deep, 35in high).

£2,500 - 3,500 €3,400 - 4,700 US\$3,800 - 5,300





# A LARGE GEORGE III MAHOGANY SEMI-ELLIPTICAL SERVING **TABLE**

The shaped top above three frieze drawers and two hinged swivel end drawers, on square tapering legs and spade feet, 289cm wide, 101cm deep, 92cm high (113 1/2in wide, 39 1/2in deep, 36in high).

£8,000 - 12,000 €11,000 - 16,000 US\$12,000 - 18,000



# A SET OF EIGHT GEORGE III BEECH AND UPHOLSTERED ARMCHAIRS, ORIGINALLY PAINTED

The oval padded backs, with fluted, scroll-carved frames and gadrooned arms with downswept supports headed by paterae, the padded serpentine seats with conforming rails, on similarly carved legs, 61cm wide, 53cm deep, 96cm high (24in wide, 20 1/2in deep, 37 1/2in high). (8)

£5,000 - 8,000 €6,700 - 11,000 US\$7,600 - 12,000

### Provenance:

From the collection of the late Arthur Van Zwanenberg and thence by descent.





## A GEORGE III MAHOGANY, TULIPWOOD **BANDED, SYCAMORE AND HAREWOOD** FLORAL MARQUETRY TEA CADDY

in the manner of John Cobb Inlaid with boxwood and ebonised lines, the rectangular hinged lid inlaid with a riband tied crossed torch and guiver and later knop, the interior of the lid inlaid with a bird seated on a bough and enclosing two lidded removable foil lined canisters with sliding lids, each inlaid with Chinamen; the front inlaid with a basket of flowers and the sides and reverse with floral sprays, 20cm wide, 12cm deep, 13cm high (7 1/2in wide, 4 1/2in deep, 5in high).

£1,500 - 2,000 €2,000 - 2,700 US\$2,300 - 3,000

The unusually sophisticated marguetry on the tea caddy offered here, which continues to the interior of the caddy and the cannisters, suggests that it may have come from a London cabinet-maker known for the quality of their marquetry work such as the St Martin's Lane maker John Cobb or the emigre cabinet maker Pierre Langlois whose early marquetry style reflected that of the Parisian ebeniste, Jean-Francois Oeben in whose workshops he may actually have trained.

# 101

## A PAIR OF GEORGE III BLUE JOHN AND **GILT BRONZE CANDLESTICKS**

The reversible tops with flambeaux finials and candle sconces, the key pattern collars flanked by pierced handles, on leaf-cast and fluted stems with square plinths on key pattern bracket feet, originally with swags suspended from the tops of the handles, 9.5cm wide, 19cm high (3 1/2in wide, 7in high). (2)

£4,000 - 6,000 €5,400 - 8,100 US\$6,100 - 9,100

A very similar pair of candlesticks retaining their swags, sold Lyon & Turnbull, Edinburgh, 14 January 2015, lot 137 (£7500). A further similar pair sold Christie's South Kensington, 11 June 2013, lot 417 (£7500).





# A PAIR OF CUT-GLASS, GILT-BRASS MOUNTED AND 'JASPERWARE' TABLE CANDELABRA

Each with triple spires surmounted by stars and with twin candle arms, all hung with swags of drops, on cylindrical black and white ceramic bases decorated with neo-classical figures, 18th century and later, 37cm deep, 58cm high 14 1/2in deep, 22 1/2in high). (2)

£2,000 - 3,000 €2,700 - 4,000 US\$3,000 - 4,600

# Provenance:

Hartley Court, Berkshire





A GEORGE III STYLE CARVED GILTWOOD MIRROR
The double 'C' scroll crestiing above a rectangular plate divided by a band of leaves and flowerheads flanked by 'C' scrolls, acanthus, trailing leaves and flowerheads with double 'C' scroll pierced apron below, 181cm high, 85cm wide, (71in high, 33in wide) . 33in wide) .

£5,000 - 6,000 €6,700 - 8,100 US\$7,600 - 9,100

## A GEORGE III IRISH OVAL CARVED GILTWOOD **WALL MIRROR**

The later oval plate within a foliate decorated frame flanked by pierced foliate and flowering boughs with a large cresting, rusticated blocks a pagoda, C-scrolls, lidded urns and surmounted by a rusticated arched topped with flora and foliage, re-gilt, 125cm high, 62cm wide (49in high, 24in wide).

£7,000 - 10,000 €9,400 - 13,000 US\$11,000 - 15,000



# A GEORGE III EMBOSSED BIRD PICTURE ATTRIBUTED TO SAMUEL DIXON

Depicting a peacock pheasant on a 'Chinese Rose' within a black and gilt japanned glazed frame, the reverse with a printed description of the picture entitled 'The Peacock PHEASANT from China', overall, 22cm wide, 28cm high (8 1/2in wide, 11in high).

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

A native of Dublin, Samuel Dixon specialised in bird and flower paintings issued between 1748-1755. He is associated with the technique of embossed paper pictures known as 'basso relievo'. Copper plates were used to press shaped images into paper which were then painted in gouache or watercolour. Dixon traded from Capel Street, Dublin and in the early 1750's employed three young boy painters to execute his work, James Riley, Gustavus Hamilton and Daniel O'Keefe who also later became miniature painters in their own right. Dixon's first set of twelve formal flower arrangements were advertised in the 26th April 1748 edition of Faulkner's. The success of this set encouraged Dixon to produce a 'set of curious Foreign Bird Pieces', advertised the following year. The designs were taken directly from the first four volumes of George Edward's Natural History of Uncommon Birds, 1743-1751.

For a complete set of twelve pictures by Samuel Dixon including the image offered here were sold Christie's, London 23 September 2010, lot 184. This set also retained their original 18th century black and gilt chinoiserie japanned frames.



105



#### 106

# A GEORGE III BRASS AND STEEL FIREGRATE, POSSIBLY IRISH

Of broad proportions, the raised fan shaped back above a serpentine grate with brass finials, the pierced and engraved apron decorated with a series of feather plume devices, on tapered square front legs engraved with ribbon-tied bell flowers and paterae, headed by replaced urn shaped finials, 97cm wide, 46cm deep, 89cm high (38in wide, 18in deep, 35in high).

£3,000 - 4,000 €4,000 - 5,400 US\$4,600 - 6,100

A late 18th century Irish chimneypiece in the manner of Bossi, featuring a register grate with similar plumed ornament is recorded in an advert for Pratt & Sons, 158-160 Brompton Road, published in The Connoisseur, 10th October 1951.

A. Further Irish 18th century Bossi type chimneypiece retaining a register grate with related engraved motifs is illustrated in the private publication *Lyons Demesne: A Georgian Treasure Restored to The Nation*, 1999 and again in H. Montgomery Massingbird and Christopher Simon Sykes, *Great Houses of Ireland*, 1999, P. 249.





# A PAIR OF GEORGE III MAHOGANY DINING ROOM PEDESTALS

The square tops with carved gadrooned mouldings, one pedestal with a drawer, a cupboard and a further deep rolling drawer, the other with a single cupboard door with three simulated drawer fronts and enclosing three shelves, on lotus carved plinth bases, 44cm wide, 44cm deep, 97cm high (17in wide, 17in deep, 38in high). (2)

£5,000 - 8,000 €6,700 - 11,000 US\$7,600 - 12,000



# A LARGE LATE GEORGE III MAHOGANY, SATINWOOD BANDED AND ROSEWOOD CROSSBANDED OVAL BREAKFAST TABLE

Inlaid with boxwood and ebonised lines, the tilt top above a ring turned baluster shaft and downswpet reeded quadripartite legs, on square brass cappings and castors, with paper label to the underside, 'SPINK, KING ST, ST JAMES', LONDON, SW1, No. K92555', 214cm wide, 134cm deep, 74cm high (84in wide, 52 1/2in deep, 29in high).

£3,000 - 3,500 €4,000 - 4,700 US\$4,600 - 5,300











# A PAIR OF CARVED GILTWOOD CONSOLE

in the manner of Matthias Lock, one 18th century, the other probably a 19th century copy

The serpentine moulded grey marble tops above elaborate pierced rocaille friezes hung with floral swags, on cabriole supports headed by shell and flower decorated concave cartouches, re-gilded, minor variations to the handling of the carving, 111cm wide, 60cm deep, 88cm high (43 1/2in wide, 23 1/2in deep, 34 1/2in high). (2)

£15,000 - 25,000 €20,000 - 34,000 US\$23,000 - 38,000

Matthias Lock published designs for 'Six Tables' in 1746 (see P. Ward-Jackson: English Furniture Designs of the 18th Century, 1958, pl.49.

A set of four similar console tables with elaborate cartouche stretchers were supplied by James Cullen to The Marquess of Linlithgow for Hopetoun House, West Lothian. They were intended to stand beneath corresponding pier glasses (see Anthony Coleridge Chippendale Furniture, 1968, p. 412). A closely related table sold Sotheby's London, 17 July 1992, lot 77.

#### A PAIR OF GEORGE III CARVED GILTWOOD WALL **MIRRORS**

in the manner of Thomas Chippendale

The pierced cartouche crestings surmounted by acathus foliage and each flanked by a pair of ho-ho birds, the oval plates within elaborate rocaille frames with leaf scroll, flower and C-scroll ornament headed by 'icicles', regilded, restorations to the carved elements, 81cm wide, 125cm high (31 1/2in wide, 49in high). (2)

£25,000 - 35,000 €34,000 - 47,000 US\$38,000 - 53,000

### Related Literature:

A. Coleridge, Chippendale Furniture, 1968, p. 111.

R. Edwards and M. Jourdain, Georgian Cabinet-Makers c. 1700-1800, 1955p. 183, pl. 122.

C. Gilbert, The Life and Works of Thomas Chippendale. 1978, p. 133, fig. 271.

Christie's house sale catalogue, 12 July 2007, lot 20. Thomas Chippendale The Gentleman and Cabinetmaker's Director, 3rd Edition, 1762, pls. CLXXIII, CLXXII and CLXXIV.

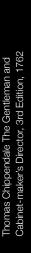
Elizabeth White, Pictorial Dictionary of British 18th Century Furniture Designs, p. 327, pl. 4.

A pair of mirrors of closely related form but surmounted by chinoiserie busts, were supplied by Thomas Chippendale in 1759 to the 5th Earl of Dumfries for Dumfries House (see Christie's op. cit., lot 20). They were invoiced at a cost of £36. 15s and described as '2 large oval pier glasses wt. rich carv'd frames & painted white'. The third edition of Chippendale's Director published in 1762 illustrates several related designs for oval mirrors which are variants to the offered mirrors. These include pls. CLXXIV and CLXXII which similarly feature a ho-ho birds flanking the crestings. Matthias Lock and Henry Copland's, New Book of Ornaments, 1752, pl. 4 (re-issued by Sayer in 1768 as pl. 2 with some alterations), also includes a pattern for an elaborate oval rococo mirror with ho-ho birds.

A further comparable pair of mirrors, sold Christie's London, 26 January 2011, lot 200 and a single giltwood oval mirror surmounted by carved birds, with Provenance: from Richard Courtenay Ltd., sold Sotheby's London, 25 November 2005, lot 25.









New Book of Ornaments, 1752, pl. 4 Matthias Lock and Henry Copland's,



## A LATE GEORGE III MAHOGANY AND EBONY MOULDED KNEEHOLE DRESSING TABLE

The rectangular top above a shaped kneehole flanked by two short drawers, on square tapering legs with square brass cappings and castors, 99cm wide, 53cm deep, 74cm high (38 1/2in wide, 20 1/2in deep, 29in high).

£3,000 - 4,000 €4.000 - 5.400 US\$4,600 - 6,100

#### 112

### A GEORGE III CARVED MAHOGANY OPEN ARMCHAIR ATTRIBUTED TO JOHN LINNELL

The cartouche shaped moulded back above a pierced vertical, stiff leaf and acanthus carved splat with scrolling leaf cresting, above stiff leaf carved arms with clasped ball terminals and moulded arm supports, on a green buttoned and close-nailed velvet stuffover serpentine seat and plain seat-rail on fluted turned tapering legs and beaded feet.

£4.000 - 6.000 €5,400 - 8,100 US\$6,100 - 9,100

A chair of this model with a drop-in seat and attributed to John Linnell sold Bonhams, London, 21 November 2012, lot 85.

This distinctive splat pattern appears on a satinwood armchair with green painted decoration from a set supplied en-suite to bedroom furniture at Castle Howard, Yorkshire, supplied to 5th Earl of Carlisle around 1780, illustrated in H.Hayward and P. Kirkham, William and John Linnell, London, 1980, Vol.II, fig 98. The above lot also shares the same distinctive moulded terminal to the base of the arm support where it joins the seat rail.

The ball clasped finials are typical feature of Linnell seat furniture and appear on a set of armchairs supplied to Robert Child (d.1782) of Osterley Park (circa 1768) for either Osterley Park or for 38 Berkeley Square. The Child chairs also feature the same clasped lotus leaves where the arm joins the back and the same octagonal moulding under the ball terminal. Two armchairs from this suite were offered Christie's London, 14 June 2001, lot 80 (withdrawn from sale) and on a suite of seat furniture supplied to the Duke of Argyll for Inverary Castle circa 1775-78. See H.Hayward and P. Kirkham, ibid., Vol.II, figs 72,87,89)





113 Y

# A GEORGE III MAHOGANY, SATINWOOD AND KINGWOOD **CROSSBANDED SERPENTINE COMMODE**

in the manner of Henry Hill

Inlaid with boxwood and ebonised lines, the shaped moulded top above a baize lined slide above three long graduated drawers and a shaped apron, with oval banded panelled to the sides, on slender outswept bracket feet, 109cm wide, 58cm deep, 88cm high (42 1/2in wide, 22 1/2in deep, 34 1/2in high).

£6,000 - 8,000 €8,100 - 11,000 US\$9,100 - 12,000 Henry Hill is listed as a cabinet-maker, coach-maker auctioneer and representative of the Sun Insurance Company. He was active in Marlborough from about 1740 until his death in 1778 when the business was taken over by his assistant Samuel Hilliker. Most of Hill's known clients were landed Wiltshire families including the 9th Duke of Somerset at Maiden Bradley, Arabella Calley of Burderop Park, Wiltshire and the Methuens at Corsham Court.

A group of related commodes associated with the Marlborough cabinet-maker Henry Hill are illustrated in Lucy Wood, Catalogue of Commodes: The Lady lever Art Gallery, 1994, pp. 64-73. In particular the offered commode can be compared in form to a commode sold Christie's The Messer Collection, 5 December 1991, lot 118 and an example sold Sotheby's, London, 14 June, 1985, lot 94 (see Wood op. cit. p. 71, fig. 56 and p. 72, fig. 58).



## A GEORGE III CARVED GILTWOOD SHAPED OVERMANTEL **MIRROR**

in the manner of John Linnell

The central circular plate within a leaf moulded border surmounted by an anthemion and scrolling acanthus carved cresting, above shaped marginal divided plates, flanked by winged sphinxes with further trailing and scrolling acanthus to the sides, 143cm high, 205cm high (56in high, 80 1/2in wide).

£8,000 - 12,000 €11,000 - 16,000 US\$12,000 - 18,000

# Provenance:

Harewood House, Leeds and sold by The Trustees of The Harewood Charitable Trust, Christie's, London, 25 June 1987, lot 76. Sotheby's London, 6 July 1990, lot 76. Sotheby's New York, sale date unknown, lot 220 Corporate collection, London.

The above lot forms part of a group of furniture sold by The Harewood Charitable Trust in 1987. The other pieces in this group where attributed to either Thomas Chippendale Senior of Junior and included a pier glass, an overmantel, a pair of mirrors and a pair of giltwood stools. The mirrors in this group had all been placed in store at Harewood since the principal story of the house was remodelled by Sir Charles Barry in 1844-45. Some fragments of mirrors in this group while in store where photographed and are illustrated in C. Gilbert, The Life and Work of Thomas Chippendale, Leeds 1978, after which a sensitive programme of restoration was undertaken. Further items from the store at Harewood were sold at Christie's London in 1986.



# A GEORGE III SATINWOOD, ROSEWOOD AND PAINTED SEMI-CIRCULAR PIER TABLE

The crossbanded top above tapered square legs headed by paterae and joined by a platform stretcher, inlaid throughout with stringing and with chinoiserie decoration to the frieze, legs and tier stretcher, feet restored, 123cm wide, 56cm deep, 83cm high (48in wide, 22in deep, 32 1/2in high).

£6,000 - 10,000 €8,100 - 13,000 US\$9,100 - 15,000

#### Provenance:

Dr Robert Allison of Quarendon, Derby, a collector who made acquisitions primarily in the late 1960's and 1970's, he died in 1993.

Reputedly purchased at Norman Adams Ltd, London.



116 <sup>Y</sup>

# A PAIR OF SATINWOOD, SYACMORE MARQUETRY AND ROSEWOOD CROSSBANDED DEMI-LUNE PIER TABLES

in the neo-classical style

The shaped tops with radiating sunburts and paterae, with riband tied acanthus leaves and floral sprays with leaf and berry borders, above scrolling leaf and riband tied swagged husk chains on the frieze, on square tapering legs headed by ovals of classical urns with trailing bellflowers, 18th century and later, labelled to the underside, 'Mr Montague John Cholmondeley Bart', 122cm wide, 56cm deep, 84cm high (48in wide, 22in deep, 33in high). (2)

£20,000 - 30,000 €27,000 - 40,000 US\$30,000 - 46,000

### Provenance:

Sir Montague John Cholmeley, 6th Baronet (1935-1998) according to labels on the underside



# A LATE GEORGE III AMBOYNA, TULIPWOOD CROSSBANDED AND SATINWOOD BANDED 'D' **SHAPED CARD TABLE**

Inlaid with purplewood lines, the hinged top enclosing a later baize above a banded frieze on square tapering legs, 90cm wide, 45cm deep, 76cm high (35in wide, 17 1/2in deep, 29 1/2in high).

£2,000 - 3,000 €2,700 - 4,000 US\$3,000 - 4,600



# A GEORGE III SATINWOOD, TULIPWOOD **CROSSBANDED AND HAREWOOD AND** SYCAMORE MARQUETRY HARLEQUIN **TAMBOUR BUREAU**

in the manner of Mayhew and Ince

The curved top enclosing a replaced green and gilt tooled leather writing surface, with ratcheted slope and drop flap sides and rising harlequin section above a pair of short drawers inlaid with husk chain swags, on square tapering legs inlaid with simulated flutes, with square brass cappings and castors, 76cm wide, 62cm deep, 87cm high (29 1/2in wide, 24in deep, 34in high).

£3,000 - 5,000 €4,000 - 6,700 US\$4,600 - 7,600

#### Provenance:

An apparently identical cylinder bureau, possibly the present lot, sold Christie's London, 10 April 1986, lot 106 (£8640 including premium)



119 <sup>Y</sup>

# A GEORGE III MAHOGANY, SYCAMORE AND ROSEWOOD **CROSSBANDED LINEN PRESS**

The rectangular ogee and dentil moulded cornice above a simulated fluted frieze and a pair of panelled doors enclosing four slides, the lower part above four short drawers on shaped bracket feet, 121cm wide, 56cm deep, 482cm high (47 1/2in wide, 22in deep, 190in high).

£4,000 - 6,000 €5,400 - 8,100 US\$6,100 - 9,100



### 120 Y Ф

# A LATE GEORGE III TULIPWOOD AND PURPLEWOOD **CROSSBANDED SECRETAIRE CHEVRET TABLE**

Inlaid with boxwood lines, the removable book tray with carrying handle above a three-quarter gallery and rectangular top above two short and one long drawer, with ivory pulls, the lower part with a rectangular top above a secretaire drawer enclosing a ratcheted baize lines writing surface, pen tray and two compartments, on square tapering legs, 46cm wide, 37cm deep, 109cm high (18in wide, 14 1/2in deep, 42 1/2in high).

£3,000 - 5,000 €4,000 - 6,700 US\$4,600 - 7,600

See L.Boynton (ed.), Gillow Furniture Designs 1760-1800, (1995), fig.150 for a satinwood and tulipwood banded 'Sheveret' table circa 1790 of similar form.

#### A GEORGE III GILTWOOD CARVED SOFA

in the manner of John Linnell

The curved, moulded and leaf carved toprail centred by a draped anthemion above a padded back, arms and seat upholstered in cream silk damask, with loose braided squab cushion, with guilloche carved arm supports and seatrail on stiff leaf carved fluted tapering legs headed by paterae on lobed feet, with castors, 220cm wide, 80cm deep, 99cm high (86 1/2in wide, 31in deep, 38 1/2in high).

£2.500 - 3.500 €3,400 - 4,700 US\$3,800 - 5,300

#### Provenance:

Hartley Court, Berkshire

An identical or possibly the same sofa is illustrated in P.Johnson, The Phillips Guide to Chairs, London 1989, p.88

Phillips, London 26 November 1985, lot 97 (possibly the same lot)

The present settee shares similarities with a another example supplied by John Linnell to Robert Child at Osterley Park, circa 1775 (see H.Hayward & P.Kirkham, William and John Linnell, fig.261).







# A GEORGE III MAHOGANY AND INLAID CYLINDER BUREAU

in the manner of William Moore of Dublin

In the Louis XV/XVI transitional style, the top with a frieze drawer, the cylinder fall opening in conjunction with a pull-out slide to reveal an arrangement of pigeonholes and eight small drawers, the kneehole surrounded by one long and two short drawers, on cabriole legs, inlaid throughout with geometric purpleheart and padouk bandings outlined with stringing, 92cm wide, 56cm deep, 115cm high (36in wide, 22in deep, 45in high).

£4,000 - 6,000 €5,400 - 8,100 US\$6,100 - 9,100

A bureau of the same form but with floral marguetry and a later retailer's label for Robert Strahan was sold Bonhams, London, 19 November 2014, lot 102. The Irish Provenance: of the bureau sold previously and the light style of floral marquetry suggested that it may have been the work of the Dublin cabinet maker William Moore. The Irish Provenance: and light style of the floral marquetry sprays suggest that this bureau may be the work of the Dublin cabinet maker William Moore.



Moore began his career working with the famous London cabinetmakers William Ince and John Mayhew where he learned much of his trade. Moore moved to Dublin some time before 1782 and in May of that year he placed an advertisement in the Dublin Evening Post which contained the following announcement:

'William Moore most respectfully acknowledges the encouragement he has received, begs leave to inform those who may want Inlaid work, that by his close attention to business and instructions to his men, he has brought the manufacture to such perfection, to be able to sell for almost one half his original prices; as the greatest demand is for Pier Tables, he has just finished in the newest taste a great variety of patterns, sizes and prices, from three guineas to twenty; Card tables on a new construction (both ornamented and plain) which appear like small Pier Tables, with every article in the inlaid Way, executed on shortest notice, and hopes from his long experience at Messrs. Mayhew and Ince, London, his remarkable fine coloured woods, and elegant finished work, to meet the approbation of all who shall please to honour him with their commands'.

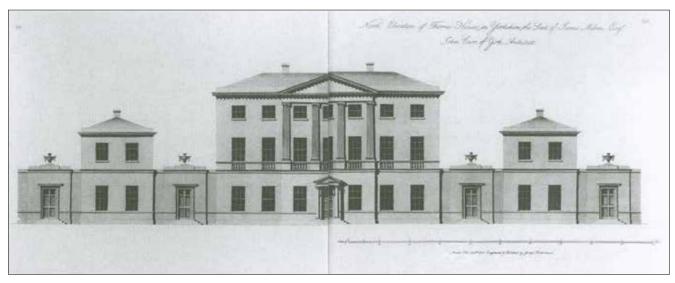
Working at first from premises in Abbey Street, he had moved by 1791 to a more fashionable address in Capel Street, where he remained until his death in 1815 (cf. G.Beard and C.Gilbert (eds.), Dictionary of English Furniture Makers 1660-1840, 1986, p.622.)

123 Y

# A SUITE OF REGENCY ROSEWOOD AND SIMULATED ROSEWOOD, YEW BANDED AND PARCEL-GILT TABLES, COMPRISING A SOFA TABLE AND A PAIR OF CARD TABLES

The sofa table with hinged rectangular top and canted above a pair of drawers inlaid sans traverse with a medallion and line and dot marquetry, above a gilt spherical support and hipped quadripartite downswept inlaid legs, on brass paw cappings and castors; the pair of matching card tables with rectangular swivel tops and canted angles enclosing later baize with identical friezes on gilt spherical supports and downswept legs with brass paw cappings and castors, the sofa table 146cm wide, 66cm deep, 69cm high, (57in wide, 25 1/2in deep, 27in high), the card tables each 91cm wide, 44cm deep, 74cm high (35 1/2in wide, 17in deep, 29in high). (3)

£12,000 - 18,000 €16,000 - 24,000 US\$18,000 - 27,000



Thornes House, Wakefield, illustrated in George Richardson's Vitruvius Brittanica (1802)

### Lots 124-127 Property of the Milnes Gaskell family formerly of Thornes House, Wakefield

# A PAIR OF GEORGE III SATINWOOD, HAREWOOD, SYCAMORE, AMARANTH AND TULIPWOOD BANDED DEMI LUNE CARD **TABLES**

The hinged tops with a half flowerhead and stylised motif medallions surrounded by intertwined riband tied husk swags and chains, the crossbanded border with an intertwined running leaf and berry motif enclosing later red baize linings above a crossbanded frieze, on square section legs, brass cappings and leather castors, 102cm wide, 45cm deep, 74cm high (40in wide, 17 1/2in deep, 29in high). (2)

£20.000 - 30.000 €27,000 - 40,000 US\$30,000 - 46,000

#### Provenance:

The Milnes Gaskell family of Thornes House, Wakefield and thence by descent.

#### Exhibited:

Heaton Hall, Manchester City Art Galleries

Thornes House, Wakefield, Yorkshire was designed by John Carr (1723-1807) the predominant architect of the period in the north of England who worked chiefly in the Palladian style. Carr had calculated that the north could provide him with substantial patronage and therefore he did not need a London base. Carr's domestic commissions included Newby Hall (remodelling c.1758-60), Harewood House (1775-1781 except the decoration of the principal rooms), Wentworth Woodhouse (completion of the house and out buildings c.1760-1804) and Denton Hall (1769-1781). His largest scale work was The Hospital de Santo Antonio in Oporto, Portugal (c.1769-1843).

Thornes House was commissioned for James Milnes (1755-1805), the Yorkshire cloth exporter. Milnes added to his already substantial fortune, acquiring a £100,000 dowry on marrying one of the coheiresses of Hans Buck, the Leeds cloth merchant, in 1778. The house was built on a good site overlooking Wakefield, Milnes had acquired the land in 1778 and the house was built 1779-1781 and the surrounding parkland was likely developed at the same time. In 1790's the house was described as:

"...backed by a pretty declining lawn, bordering on each side with the greatest variety of flowering shrubs perhaps ever collected in one spot. A fine view extends into the country from a bow window, executed in the modern taste by Mr Carr of York; and the greenhouses and other buildings combine to make this one of the completest town-houses in this county".

The house was probably the finest 18th century building in Wakefield and its contemporary reputation secured it's inclusion in the 1802 edition of Vitruvius Brittanica, the regular survey of the world's most important buildings by George Richardson.

In 1919 the Thornes estate was put up for sale and was bought by the Wakefield Corporation for £18,500. The plans were to use 20 acres and the house as a school and use the remaining 92 acres of housing. The house became a grammar school and was destroyed by fire in 1951 with new buildings erected on the site in the following years.







# A GEORGE III SATINWOOD, HAREWOOD, SYCAMORE MARQUETRY AND TULIPWOOD BANDED DEMI LUNE CARD

in the manner of Thomas Chippendale

The shaped hinged top centred by a large conch shell and surrounded by riband tied paterae medallions and swags of bell flowers and bell flower chains above a moulded lip and crossbanded frieze, on square section tapering legs and spade feet, the reverse of the gateleg also satinwood veneered, 91cm wide, 45.5cm deep, 76cm high (35 1/2in wide, 17 1/2in deep, 29 1/2in high).

£5,000 - 7,000 €6,700 - 9,400 US\$7,600 - 11,000

# Provenance:

The Milnes Gaskell family of Thornes House, Wakefield and thence by descent.

#### Exhibited:

Heaton Hall, Manchester City Art Galleries

The above table relates in overall form and the use of the large conch shell surrounded by swagging that appear on the pair of card tables thought to be by Thomas by Thomas Chippendale at Newby Hall and illustrated in C.Gilbert, The Life and Works of Thomas Chippendale, Bristol 1978, p.223, pl.408.

Although the relationship between Thomas Chippendale and John Carr, the architect of Thornes House, remains unclear it is certain that Carr did introduce some of his clients to Chippendale, notably John Spencer of Cannon Hall was accompanied by Carr on a trip to London to choose furniture for the newly completed extension to Cannon Hall and to visit Chippendale amongst other cabinet-makers. The role or architect was key in furnishing houses of the period and Carr and Chippendale are known to have worked together on at least six houses, see C.Gilbert, ibid., p.27.



# A REGENCY MAHOGANY AND CROSSBANDED SERVING TABLE

in the Southill taste

Inlaid with boxwood and ebonised lines, the shaped rectangular top above a reeded edge and a small shaped drawer flanked by a reeded frieze and simulated bowed drawers, all with ring tamed lion mask handles, on square tapering legs headed by paterae carved roundels on spade feet, 260cm wide, 88cm deep, 92cm high (102in wide, 34 1/2in deep, 36in high).

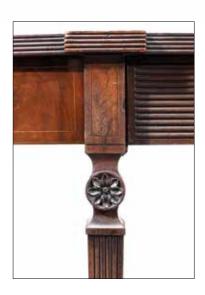
£10,000 - 15,000 €13,000 - 20,000 US\$15,000 - 23,000

### Provenance:

The Milnes Gaskell family of Thornes House, Wakefield and thence by descent.

#### Exhibited:

Heaton Hall, Manchester City Art Galleries







#### 127

# A SET OF SEVEN LATE GEORGE III MAHOGANY HALL CHAIRS

The shield shaped backs with central oval medallions painted with the crests of the Gaskell family, on shaped rectangular seats and square tapering legs and spade feet. (7)

£6,000 - 8,000 €8,100 - 11,000 US\$9,100 - 12,000

# Provenance:

The Milnes Gaskell family of Thornes House, Wakefield and thence by descent.

### Exhibited:

Heaton Hall, Manchester City Art Galleries

The arms of the above set of hall chairs were granted in 1805 to Benjamin Gaskell of Thornes House, Yorkshire and Clifton Hall, Lancashire and to Daniel Gaskell of Lupset Hall, Yorkshire.

# Other properties

128 Y

# A REGENCY ROSEWOOD, SIMULATED ROSEWOOD AND BRASS INLAID PIER CABINET

The shaped rectangular top above a tablet inlaid frieze and a pair of green pleated silk brass grille doors enclosing two adjustable shelves, flanked by scrolling brass line inlaid uprights and simulated rosewood fluted columns, on ring turned feet, 113cm wide, 31cm deep, 111cm high (44in wide, 12in deep, 43 1/2in high).

£2,500 - 3,500 €3,400 - 4,700 US\$3,800 - 5,300



129 Y

# A SET OF EIGHT REGENCY ROSEWOOD, BEECHWOOD AND BRASS INLAID DINING CHAIRS INCLUDING A PAIR OF **ARMCHAIRS**

The tablet cresting rails with gadrooned and tassel decoration above pierced mid-rails and drop-in seats, on sabre legs, the beechwood partially retaining its original grained finish (8)

£3,000 - 5,000 €4,000 - 6,700 US\$4,600 - 7,600





# 130 Y

# A REGENCY MAHOGANY SIMULATED BAMBOO FOUR-**TIER WHATNOT**

The square top with turned ivory knopped finials, above three further tiers joined by block and ring turned supports, on brass cappings and castors, 40cm wide, 40cm deep, 130cm high (15 1/2in wide, 15 1/2in deep, 51in high).

£2,000 - 3,000 €2,700 - 4,000 US\$3,000 - 4,600





# A REGENCY MAHOGANY TRIPLE PEDESTAL DINING TABLE

with two additional leaves

The rectangular top with D-shaped end sections, on ring turned columns and quadripartite bases with downswept moulded legs with brass scrolling paw cappings and castors, one pedestal with a B.A.D.A transfer, the clips stamped W.T & S, the blocks possibly replaced, 334cm wide, 121.5cm deep, 74cm high (131in wide, 47 1/2in deep, 29in high).

£7,000 - 10,000 €9,400 - 13,000 US\$11,000 - 15,000





132 ҮФ

# A SMALL LATE GEORGE III SATINWOOD, ROSEWOOD AND TULIPWOOD CROSSBANDED AND PAINTED CARLTON

Inlaid with boxwood and ebonised lines, the curved and stepped top with pierced gilt brass gallery, above four short drawers flanked by a pair of curved doors painted with a beaded oval flanked by two smaller side drawers with ivory pulls, one fitted for stationery, further flanked by two drawers to the front, above an inset white marble top and three frieze drawers, the reverse painted with strings of beads, on turned tapering legs headed by fluted, on brass cappings and castors, 107cm wide, 64cm deep, 99cm high (42in wide, 25in deep, 38 1/2in high).

£40,000 - 60,000 €54,000 - 81,000 US\$61,000 - 91,000

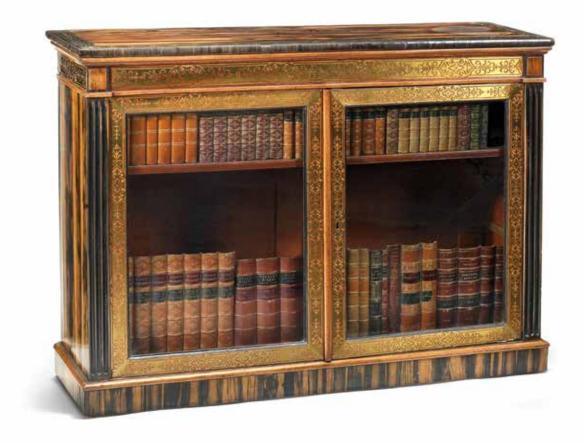
# Provenance:

by historic family descent to the present private collection.

A desk of this form in satinwood but without the marble top and polychrome decoration was exhibited by A.Fredericks (Chelsea) Ltd, London at the International Art Treasures Exhibition at The Victoria & Albert Museum, London in 1962 and illustrated in the accompanying catalogue as pl.81. Although satinwood examples appear to have been produced in lesser quantity a further satinwood model of related form but with a different handle pattern was sold from the collection of Tom Devinish, Sotheby's New York, 24 April 2008, lot 132. A related Carlton House desk in mahogany was sold Bonhams, The Contents of Trelissick House, 23 July 2013, lot 85 and another in mahogany was formerly with Blairman & Son, London and is illustrated in E. T. Joy, The Country Life Book of English Furniture, London, 1964, pl.95, p.71

The unusual presence of a white marble top rather than a ratcheted writing surface is an unusual addition but appears to be original with the desk having a subframe to support the marble. The use of white marble reflects the French taste dominant at the time and which was popularised by Percier and Fontaine's Recueil des Decorations Interieures (1812) which showed the grandeur of the Imperial palaces and the same year Rudolf Ackerman also showed in colour French style furniture in four numbers of his magazine. It was an Empire style that matched the mood, which followed the abdication of Napoleon and the restoration of Louis XVIII and caught on in England most notably attracting the attention of the Prince Regent.





133 Y

# A REGENCY ROSEWOOD, COROMANDEL AND CUT-BRASS INLAID SIDE CABINET

in the manner of George Oakley
The rectangular top with an inlaid trellis
pattern border, the frieze and glazed doors
with elaborate 'boulle' inlay, the interior with
two shelves flanked by brass-fluted pilasters,
on a moulded plinth, the glazing later, 131cm
wide, 39cm deep, 91cm high (51 1/2in wide,
15in deep, 35 1/2in high).

£3,000 - 5,000 €4,000 - 6,700 US\$4,600 - 7,600

See footnote to lot 145.

134 Y

# A REGENCY ROSEWOOD AND CROSSBANDED WORK TABLE

The rectangular top with bead and reel carved mouldings and leaf carved corners, with a rising fire screen at the rear upholstered in yellow slubbed silk, above a sliding work bag to the sides, on turned fluted tapering legs and spool feet, 51cm wide, 46cm deep, 77cm high (20in wide, 18in deep, 30in high).

£3,000 - 4,000 €4,000 - 5,400 US\$4,600 - 6,100 135

# A NEAR PAIR OF REGENCY MAHOGANY BEDSIDE CUPBOARDS

attributed to Gillows

The rounded rectangular top with three-quarter gallery above a cupboard door, on reeded turned tapering legs and spool feet, *slight differences in size*, 38cm wide, 32cm deep, 78cm high, 79cm high (14 1/2 in wide, 12 1/2in deep, 30 1/2in high) and 40cm wide, 34cm deep, (15 1/2in wide, 13in deep, 31in high). (2)

£2,000 - 3,000 €2,700 - 4,000 US\$3,000 - 4,600

See Bonhams, London 19 November 2014, lot 113 for a near pair of similar bedside cupboards attributed to Gillows (realised £14,300 including premium).

136

# A REGENCY MAHOGANY AND PARCEL GILT OCCASIONAL TABLE

The octagonal, crossbanded, tilting top with a moulded edge, the lyre-shaped supports on a triform plinth with triple foliate-carved giltwood cabriole legs, on brass castors, possibly American, 68cm wide, 43cm deep, 71cm high (26 1/2in wide, 16 1/2in deep, 27 1/2in high).

£3,000 - 4,000 €4,000 - 5,400 US\$4,600 - 6,100 137

# A REGENCY MAHOGANY AND TULIPWOOD BANDED CHAMBER TABLE ATTRIBUTED TO GILLOWS

Inlaid with boxwood and ebonised lines, the rounded rectangular top with reeded edge and hinged stationery flap to the rear of the top enclosing a pentray, compartments and two ink bottles, above a frieze drawer on slender reeded turned tapering legs with brass cappings and castors, 64cm wide, 43cm deep, 74cm high (25in wide, 16 1/2in deep, 29in high).

£2,500 - 4,000 €3,400 - 5,400 US\$3,800 - 6,100

A related design for a 'chamber table' appears in the Gillows Estimate Sketch Books for 1826, reference 3497. An example of a chamber table supplied by Gillows to Parlington Hall in 1811 is illustrated in C.Gilbert, Furniture at Temple Newsam and Lotherton Hall, London and Bradford, 1978, p.381, no.502.

Other similar models include those sold Bonhams, London, 18th November 2009, lots 185 and 190. An example with slender legs as in the above lot was sold Christies, London, 27 April, 2006, lot 328 (realised £11,400 including buyer's premium).

See also Bonhams, London 4 June 2014, lot

95 (realised £7500 including buyer's premium).











# A PAIR OF REGENCY MAHOGANY HALL CHAIRS ATTRIBUTED TO GILLOWS

The carved shell-shaped backs each bearing a painted armorial crest, the solid seats on reeded, turned front legs, 43cm wide, 47cm deep, 84cm high (16 1/2in wide, 18 1/2in deep, 33in high). (2)

£2,000 - 3,000 €2,700 - 4,000 US\$3,000 - 4,600

## Provenance:

The Gretton family, Stapleford Park, Leicestershire. The painted crest that appears on the above chairs is that granted in 1634 to Thomas Hanbury of East Mapledurham, Hants.

The shell back hall chair was a popular Gillow model produced with both a sabre leg and the traditional reeded leg. Chairs with this back pattern and bearing the Gillow stamp form part of the collection of Abbott Hall Art Gallery, Kendal. Gillows also made a set of 'shell back' hall chairs (not illustrated in their sketch books) for the Reverend Holland Edwards of Pennant, Conway, North Wales, in 1811, see S.Stuart, Gillows of Lancaster and London 1730-1840, Suffolk, 2008, Vol.l, pl.177. A pair of similar shell back chairs were sold Bonhams, London, 18 November 2009, lot 188.



139

# A REGENCY MAHOGANY DRESSING TABLE ATTRIBUTED TO GILLOWS

The concave-fronted top with a replaced three quarter gallery and a reeded edge, the kneehole surrounded by five drawers, on reeded turned legs with brass castors, 121cm wide, 58cm deep, 80cm high (47 1/2in wide, 22 1/2in deep, 31in high).

£2,500 - 4,000 €3,400 - 5,400 US\$3,800 - 6,100

Similar dressing tables include examples those offered Christie's, London, 26 Janury 2007, lot 1039 and 10 July 2003, lots 86 & 87 (each £13,145 inc. premium), which were supplied in 1811 by Gillows of Lancaster to Richard Gascoigne for Parlington Hall, Aberford. Four identical dressing tables were amongst various items supplied by the firm to the house, one of which is now at Lotherton Hall. See C.Gilbert, *Furniture at Temple Newsam House and Lotherton Hall*, 1978, pp.375-376 and 380, fig.500.



# A REGENCY MAHOGANY GENTLEMAN'S LOW PRESS ATTRIBUTED TO GILLOWS

The rectangular top above a pair of doors with key-pattern beading enclosing four tray shelves, the sides each with a bank of four drawers, on turned and reeded feet, stamped JAMES WINTER/ WARDOUR ST/ SOHO, LONDON in three places, 196cm wide, 55cm deep, 116cm high (77in wide, 21 1/2in deep, 45 1/2in high).

£3,000 - 5,000 €4,000 - 6,700 US\$4,600 - 7,600 A closely related press cupboard from the collection of Major Sir (Michael) Osmond Williams 2nd Bt. Mc. (1914-2002) of Castell Deudraeth & Borthwen, Co. Merioneth was sold Bonhams London, 4th June 2014, lot 100 and a further related cupboard, Bonhams, London, 6 March 2013, lot 144.

A very closely related low press cupboard supplied by Gillows for Tatton Park, is illustrated in N.Goodison & J Hardy, 'Gillows at Tatton Park', Furniture History, 1970, plate 10A. Five cupboards of this type were supplied to the house, one with the makers name James Capstick, another with the name H.Holmes.

Further similar examples include a cabinet sold Christie's, London, 4 June 1998, lot 177 and another which was probably made by the journeyman John Parkes, who was another employee of the firm. (See also Gillows' Sketch Book 344/144, p.7 for a low wardrobe of the above pattern).





# A REGENCY MAHOGANY CABINET WITH BRASS GRILLE DOORS IN THE MANNER OF RICHARD BROWN

The moulded cornice above a pair of doors inset with removable pierced brass grille panels surrounded by gadrooned beadings and enclosing an adjustable shelf, below is a cushion frieze drawer surrounded by four lobed finials, the outset lower part with a pair of conforming solid panel cupboard doors flanked by free-standing columns, on gadrooned turned feet, 94cm wide, 47cm deep, 169cm high (37in wide, 18 1/2in deep, 66 1/2in high).

£3,000 - 4,000 €4,000 - 5,400 US\$4,600 - 6,100

The present cabinet closely relates to a design for a 'Lady's bookcase' illustrated as plate XVIII in Richard Brown's Rudiments of Drawing Cabinet and Upholstery Furniture, 1822. Two bookcases of this form which were supplied to the Emperor Napoleon are also illustrated in the Lowe Papers titled 'Breakfast Room for St Helena Nov. 1815 No 4' (See Clive Wainright et. al., George Bullock Cabinet Maker, 1988, pp. 102 and 103 and F. Collard Regency Furniture, 1985, p. 116-117)

# 142

# A REGENCY MAHOGANY AND EBONISED WRITING TABLE

The rounded rectangular top with later green tooled leather inset writing surfaced, above three frieze drawers and the same opposing arrangement of drawers, on ring turned tapering legs with brass cappings and castors, 137cm wide, 90cm deep, 77cm high (53 1/2in wide, 35in deep, 30in high).

£5,000 - 8,000 €6,700 - 11,000 US\$7,600 - 12,000



143 Y

# A REGENCY ROSEWOOD, BRASS MARQUETRY, BANDED AND MOUNTED CHEVERET TABLE ATTRIBUTED TO JOHN MCLEAN

In two sections the rectangular superstructure with pierced threequarter gallery and ring turned brass carrying handle above a rectangular top inlaid with engraved brass bands, above four short drawers each inlaid with scrolling leaves, swags and ho-ho birds, above a rectangular top inlaid with engraved brass bands, with a brass mounted edge above a frieze drawer, centred by scrolling leaves flanked by griffins, on ring turned mounted tapering legs, with brass cappings and castors, 78cm wide, 48cm deep, 125cm high (30 1/2in wide, 18 1/2in deep, 49in high).

£15,000 - 20,000 €20,000 - 27,000 US\$23,000 - 30,000

Lowther Castle was built on the site of Lowther Hall between 1692-5 by Edward Addison for Sir John Lowther, Bart., possibly to a design by William Talman. By 1718 the building had been extensively damaged by fire and remained in a state of disrepair for approximately one hundred years. Fortunately the castle was saved from dereliction in the early 19th century, when William, 1st Earl of Lonsdale commissioned the leading architect George Dance to redesign Lowther in the Gothic style. However Dance decided to hand over the commission to his pupil Sir Robert Smirke (1780-1867) due to the burdens of the long journey from London which he felt unable to endure at his relatively advanced age. Smirke completed the rebuilding of Lowther Castle in 1820.

See S.Redburn, John McLean and Son, Furniture History, 1978, plate 38A for an almost identical chevret table, possibly the same one, formerly at Lowther Castle. See also Christie's, London, 7 December 1971, lot 67 for an unattributed chevret table of the same model but with various differences in the marquetry and design.

### Provenance:

Possibly Lowther Castle, Cumbria

## Literature:

S.Redburn, Furniture History, 1978, John McLean and Son, plate 38A

The firm of McLean and son was established in London around 1770, trading from premises in Little Newport Street, Leicester Square, until 1783. By 1790 the firm had moved to 55 Upper Marylebone Street, later expanding to occupy premises in both Pancras Street and Upper Terrace and continuing in business until 1825. John McLean and son were cabinet-makers of the highest calibre, patronised by such leading connoisseurs as the 5th Earl of Jersey, for whom they worked extensively at Middleton Park, Oxfordshire, and the Earl's London mansion in Berkeley Square. In Thomas Sheraton's, The Cabinet Dictionary of 1803, McLean and sons are listed among the foremost English cabinet-makers of the period, and it is some indication of the esteem in which they were held that Sheraton himself made use of one of their designs for a 'pouch table', which he illustrated in the Dictionary, (pl.65), remarking that, 'The design... was taken from one executed by Mr M'Lean in Mary-le-bone street, near Tottenham court road, who finishes small articles in the neatest manner'.





# 144 Y

# A REGENCY ROSEWOOD AND CROSSBANDED BOOK **CARRIER**

The pierced three-quarter spindle gallery with twin handles and scrolling ends, above a frieze drawer on turned feet, 38cm wide, 25cm deep, 25cm high (14 1/2in wide, 9 1/2in deep, 9 1/2in high).

£1,500 - 2,500 €2,000 - 3,400 US\$2,300 - 3,800

# A LARGE REGENCY EBONY, EBONISED AND BRASS MARQUETRY OVERMANTEL MIRROR, POSSIBLY BY GEORGE **OAKLEY**

The inverted breakfront moulded cornice inlaid with double 'S' scroll running inlay and a palmette and stellar inlaid frieze, above a replaced rectangular plate flanked by oak leaves, acorn and stylised leaf inlaid uprights flanking later velvet panels on a moulded base, 237cm high, 188cm wide (93in high, 74cm wide).

£10,000 - 15,000 €13,000 - 20,000 US\$15,000 - 23,000

The distinctive ebony-reserved brass inlaid ornament featured on the offered lot, bears strong similarities to a small group of furniture associated with The leading London cabinet-maker George Oakley. The group includes a Calamander and brass inlaid card table supplied to Charles Madryll Cheere, Papworth Hall, Cambridgeshire, circa 1810. The latter shares the same star motifs and scrolling line inlay, repeated on the frieze of this overmantel mirror. A set of four star-inlaid Calamander quartetto tables supplied to the same patron by Oakley and illustrated in M. Jourdain and R. Fastnedge, Regency Furniture 1795-1830, 1965, p. 69, fig. 145, sold Christie's London, 9 April 1992, lot 109.

Following an apprenticeship to William Elliot, 2 St Clements Lane in 1782 George Oakley (c.1765-1841) is listed in the London directories as an 'upholder' trading under his own name at the same address until 1789. However his trade card dated 1786 refers to him as 'Upholder'/ (No.22) The Southside of St Paul's Churchyard/ London. By 1799 Oakley opened new premises at 35 St Paul's Churchyard in 1798 and in addition he opened an 'Elegant Printed Furniture Warehouse', at No. 67 New Bond Street, exclusively devoted to the sale of fabrics and paper hangings. He subsequently entered into various partnerships with Henry Kettle, Thomas Shackleton and John Evans until his death in 1841. His commissions for Papworth Hall and several items in the Royal Collection include the few documented examples of his furniture. His reputation for supplying fashionable 'buhl' furniture was well known, as was his high standard of craftsmanship.

He developed a reputation as one of the most original designers of the period and had a fashionable clientele visiting his Bond Street showroom. He received a Royal Warrant in 1799 after a visit from Queen Charlotte. It was noted in the Morning Chronicle of May 1799 '...her MAJESTY, the Duke and Duchess of YORK, and the PRINCESSES...highly approved of the splendid variety which has justly attracted the notice of the fashionable world'. In 1801 the London correspondent on the Journal de Luxus und der Moden (Weimar) wrote 'all people with taste buy their furniture at Oakleys, the most tasteful of the London cabinetmakers'. See M.Jourdain and R.Edwards, Georgian Cabinet Makers, London 1944, p.74.

Oakley worked for the Prince Regent at Carlton House and also supplied furniture and upholstery for the Mansion House and the Bank of England. His work for the Cheere family of Papworth Hall, Cambridgeshire, is perhaps his best-known commission. Oakley's invoice for the Papworth Hall bookcase lists it as 'mahogany winged library case in the Grecian stile' (sold Christies London, 18 Nov 1993, lot 117). Another piece from the Papwoth Hall commission is a games table offered Phillips, London 11 February 1992, lot 83 (See C. Gilbert, The Dictionary of English Furniture Makers 1700-1840,, 1986, pp. 658-680).

An amboyna sofa table attributed to George Bullock, which features broad ebony bandings similarly inlaid with stylised oak leaves, sold Christie's London, 7 June 2007, lot 105.





146 <sup>Y</sup>

# A REGENCY ROSEWOOD, COROMANDEL AND BRASS **INLAID SOFA TABLE**

The chamfered rectangular top, outlined with a broad coromandel banding and brass stringing, the frieze with a pair of drawers opposed by dummy drawers, the shaped end supports centred by paterae-inlaid roundels, on arched bases ending in gilt-brass scrolling feet with anthemion and leaf decoration, on castors, 143cm wide, 69cm deep, 71cm high (56in wide, 27in deep, 27 1/2in high).

£4,000 - 6,000 €5,400 - 8,100 US\$6,100 - 9,100



Detail of end supports



147 Y

# A SET OF NINE REGENCY SIMULATED ROSEWOOD AND **APPLIED BRASS OPEN ARMCHAIRS**

The scrolling toprails inset with twisted brass and applied paterae above shaped bar backs applied with a central paterae flanked by anthemion, above scrolling arms, drop-in seats and twisted brass inset seatrails on downswept legs, three stamped I.P. TINLEY(?) (two indistinctly), four marked with a 'W'. (9)

£4,000 - 6,000 €5,400 - 8,100 US\$6,100 - 9,100





# 148 Y

## A REGENCY CARVED ROSEWOOD WINDOW STOOL

in the manner of Thomas Hope

The rectangular padded seat upholstered in striped yellow silk, with four scrolling arms, as leaf carved lion mask monopodiae holding brass rings in their teeth, on cabriole acanthus and beaded legs and lion paw feet, 73 cm wide, (28 1/2in wide).

£3,000 - 5,000 €4,000 - 6,700 US\$4,600 - 7,600

## Provenance:

Formerly at 19 Lansdown Crescent, Bath. 19 Lansdown Crescent was once part of William Beckford's Bath townhouse and incorporates his

# A REGENCY 'ROMAN' BERGERE CHAIR WITH LATER SIMULATED ROSEWOOD AND PARCEL-GILT DECORATION

The tub shaped back with a turned and carved cresting rail above a solid, anthemion-decorated splat, the caned seat with a buttoned leather squab cushion, on sabre legs with brass cap castors, 57cm wide, 65cm deep, 95cm high (22in wide, 25 1/2in deep, 37in high).

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

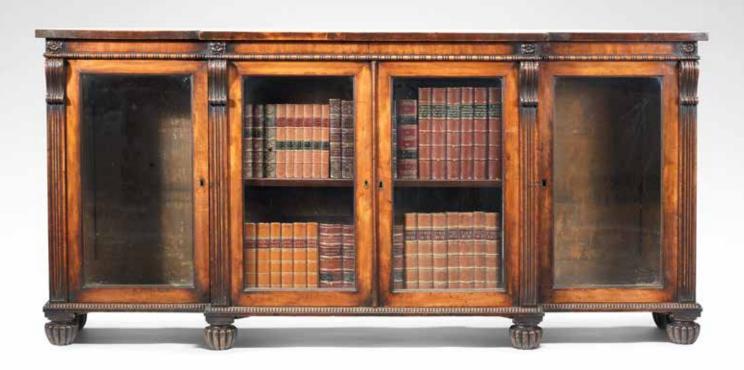
See F. Collard, Regency Furniture, p.106, for a Roman chair illustrated in the, Supplement to the London Chair-Makers' and Carvers Book of Prices, 1808.

# 150

# A REGENCY POLYCHROME PAINTED DEMI LUNE SIDE **CABINET**

Heightened in gilt, the ebonised top with a central painted radiating fan with bellflower chain and scrolling leaf borders, above a frieze of painted scrolling leaves and hounds, above three open shelves flanked by bowed cupboard doors, one painted with riband tied baskets of flowers, the other with a hunting horn filled with flowers, on square tapering legs, 95cm wide, 46cm deep, 96cm high (37in wide, 18in deep, 37 1/2in high).

£2,000 - 3,000 €2,700 - 4,000 US\$3,000 - 4,600



# A REGENCY MAHOGANY BREAKFRONT LOW BOOKCASE ATTRIBUTED TO GILLOWS

The frieze with carved rosettes above two pairs of glazed doors flanked by moulded corbels and pilasters, the interior with adjustable shelves, on gadrooned feet, with gadrooned and beaded mouldings throughout, the glazing probably later, 193cm wide, 36cm deep, 91cm high (75 1/2in wide, 14in deep, 35 1/2in high).

£10,000 - 15,000 €13,000 - 20,000 US\$15,000 - 23,000

# A PAIR OF REGENCY GILTWOOD AND PARCEL-EBONISED, CONVEX GIRANDOLES

The eagle crestings suspending balls and acorns from their beaks, the ball decorated cavetto frames with reeded slip-mouldings, each flanked by a pair of candle branches with flambeaux supports and drop-hung cutglass drip pans, the aprons in the form of entwined serpents, re-gilded, elements restored, 82cm wide, 125cm high (32in wide, 49in high). (2)









# A PAIR OF REGENCY MAHOGANY HALL CHAIRS ATTRIBUTED TO GILLOWS

The curved moulded scroll and foliate carved toprails above an oval moulded medallion back on shaped supports above a scroll decorated saddle shaped seat, on ring turned baluster slightly outswept legs, the back legs joined by turned stretchers, 44cm wide, 42cm deep, 86cm high (17in wide, 16 1/2in deep, 33 1/2in high). (2)

£3,000 - 5,000 €4,000 - 6,700 US\$4,600 - 7,600

### Provenance:

Formerly at 19 Lansdown Crescent, Bath. 19 Lansdown Crescent was once part of William Beckford's Bath townhouse and incorporates his library.

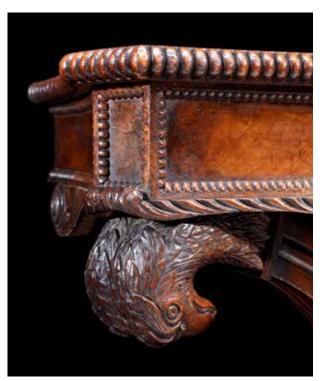
The back pattern employed here relates to that on a set of eight hall chairs made for Thomas Clifton of Lytham Hall, Lancashire in 1832 and stamped GILLOWS . LANCASTER, see S.Stuart, *Gillows of Lancaster and London*, Suffolk 2008, Vol.I, p.204, pl.179

# 154

# A REGENCY CARVED MAHOGANY CONSOLE TABLE

The shaped rectangular top with beaded edge above a panelled, beaded and brass inlaid frieze, with a scrolling lotus leaf carved apron on double 'C' scroll moulded front legs headed by eagle's heads and joined by a paterae, on dolphin carved feet, 82cm wide, 35cm deep, 90cm high (32in wide, 13 1/2in deep, 35in high).

£5,000 - 7,000 €6,700 - 9,400 US\$7,600 - 11,000



154 (detail)



# A GEORGE IV CARVED MAHOGANY TWO-TIER **CONSOLE TABLE**

in the manner of Holland & Sons

The rectangular top above a panelled frieze flanked by paterae, on acanthus and lotus leaf stop-fluted and turned legs joined by a shelf with a beaded platform base, 109cm wide, 46cm deep, 92cm high (42 1/2in wide, 18in deep, 36in high).

£2,000 - 3,000 €2,700 - 4,000 US\$3,000 - 4,600



155



156

# A GEORGE IV MAHOGANY CHEST BY GILLOWS

the cabinet maker Richard Woodhouse The rectangular moulded top above three short and three long graduated drawers on turned bun feet, signed under the left top drawer, 'Richard Woodhouse', 118cm wide, 56cm deep, 102cm high (46in wide, 22in deep, 40in high).

£3,000 - 5,000 €4,000 - 6,700 US\$4,600 - 7,600

The pattern for the above chest of drawers is recorded in Gillows Estimate Sketch books for 1821 where it was listed as being executed by the journeyman John Hanibal. A related chest with three short drawers but with a plinth base has also been recorded, (see Christie's, London 12 September 2007, lot 1155).

Richard Woodhouse was a Gillow apprentice and the nephew of Thomas Darwen, the Lancaster timber merchant. He was apprenticed to Leonard Redmayne, the Lancaster cabinet maker and former Gillow apprentice who was to become a partner in the Gillow firm in 1813. Woodhouse served from November 1825 and he is listed in the Gillow archives in 1829 and 1831, see S.Stuart, Gillows of Lancaster and London, 1730-1840, Suffolk 2008, p.302.

# A SMALL REGENCY MAHOGANY CIRCULAR **CENTRE TABLE**

in the manner of Henry Holland

The tilt top with a reeded edge on a reeded shaft and tripartite platform base, on gilt bronze leaf cast ball feet, with castors, 98cm in diameter, 73cm high (38 1/2in in diameter, 28 1/2in high).

£4,000 - 6,000 €5,400 - 8,100 US\$6,100 - 9,100

158

# A REGENCY OAK HALL BENCH

The rectangular moulded edge seat with turned moulded roundel decorated handles to either end above a roundel decorated frieze, on lappet turned legs and spool feet, 197cm wide, 35cm deep, 72cm high (77 1/2in wide, 13 1/2in deep, 28in high).

£2,500 - 3,500 €3,400 - 4,700 US\$3,800 - 5,300

159

# A LARGE GEORGE IV POLLARD OAK CARVED **CELLARET**

Of sarcophagus form, the rectangular hinged pedimente lid with bold egg and dart carved moulded edge and central grape and vine carved handle, above sloping and moulded sides on 'C' scroll leaf and flowerhead carved f and recessed castors, 85cm wide, 59cm deep, 62cm high (33in wide, 23in deep, 24in high).

£1,500 - 2,000 €2,000 - 2,700 US\$2,300 - 3,000









# A GEORGE IV MAHOGANY PARTNERS' PEDESTAL DESK. **STAMPED JAMES WINTER & SONS**

The rectangular top with a cavetto moulded edge inset with a gilttooled leather writing surface, above one long and two short frieze drawers, with conforming opposing drawers, over six graduating drawers flanking the kneehole, with two opposing panelled doors, enclosing two vertical dividers, with a sophisticated locking mechanism allowing the short drawers and doors to be opened only upon the opening of the central frieze drawer, two drawers stamped: 'JAMES WINTER & SONS, 101 WARDOUR ST., SOHO, LONDON', 155cm wide, 110cm deep, 78cm high (61in wide, 43in deep, 30 1/2in high).

£6,000 - 9,000 €8.100 - 12.000 US\$9,100 - 14,000

James Winter traded as a furniture dealer, broker and licensed appraiser based in Soho, London between 1823 and 1840. However the company that he founded is recorded as having dealt in second hand furniture until its demise in 1870, probably long after Winter's death. In the course of its history, the business was renamed 'James Winter & Sons' and re-located premises on Wardour Street (see C. Gilbert and G. Beard eds., The Dictionary of English Furniture Makers, 1660-1840,, 1986, pp 992-3.

One of the only two documented stamps, which reads: 'James Winter & Sons, 101 Wardour St., Soho, London', features on a large proportion of pieces retailed by the Winter firm and also appears impressed twice upon the present lot. The offered partners' desk, as with the vast majority of furniture known to bear Winter's name, is a very fine example from the Regency or George IV period. Several Regency items sold in James Winter's name are illustrated in C. Gilbert, Pictorial Dictionary of Marked London Furniture, 1700-1840, 1996, pls. 1016-1026, pp. 494-8.

Throughout the latter part of its existence, Winter's company retailed both antique and contemporary pieces specifically selected to appeal to their Victorian clients' eclectic tastes, (see Pictorial Dictionary of Marked London Furniture, p. 57).



Lots 161 and 162 Formerly the property of The 7th Marquess of Bristol, Ickworth, Suffolk

# A GEORGE IV MAHOGANY, EBONISED AND BRASS MARQUETRY BOWFRONT PEDESTAL SIDEBOARD ATTRIBUTED TO BANTING AND FRANCE

The shaped rectangular top above an entrelac inlaid frieze and a central rectangular panel flanked by a pair of bowed drawers, further flanked by a pair of rectangular sprung drawers, above a pair of panelled doors each enclosing a shelf, flanked by wreathed and turned supports, on scrolling gilt bronze lion paw feet, 211cm wide, 78cm deep, 94cm high (83in wide, 30 1/2in deep, 37in high).

£4,000 - 6,000 €5.400 - 8.100 US\$6.100 - 9.100

# Provenance:

The 7th Marquess of Bristol, from the Morning Room at Ickworth, Suffolk. Purchased Christopher Hodsoll Ltd in the early 1990s.

The Ickworth estate in Suffolk passed to the Hervey family through the Drury family and the pre-existing Tudor house was demolished by John Hervey, 1st Earl of Bristol (1665-1751). The surrounding parkland was developed throughout the 18th century in preparation for a new house, the building of which did not commence until 1795. The vast Italianate mansion was the vision of Frederick Augustus, 4th Earl of Bristol and Bishop of Derry (1730-1803) known as the 'Earl-Bishop' and was conceived to display his art collection which was largely assembled in Italy but ultimately was lost to Napoleon's army before it reached Ickworth. The Earl-Bishop diverted funds from his Irish see and rarely attended Church, only visiting lckworth twice during his tenure as Earl and did not survive to see the house finished as only the rotunda was completed at the time of his death in 1803.

The house was completed by his son Frederick William Hervey, 5th Earl and later 1st Marquess (1769-1859) who toured Italy re-building the art collection lost by his father and who recommenced building in 1821. He employed the architect John Field who re-modelled the state rooms. In 1829 the house was complete and the Hervey family moved in, living primarily in the East wing with the Rotunda used for display of the art collection and for entertaining and the West Wing being merely a shell built for the architectural symmetry on the building.

The furniture for Ickworth was almost exclusively supplied by the firm of Thomas Banting and William France. (See Suffolk County Records office 941.81/17 and 941/81/11).

Banting and France were royal cabinetmakers and held royal warrants in the reigns of George III, George IV, William IV and Queen Victoria. The Hervey family also maintained property in London at 6 St James's Square as well Bristol House in Putney and a house in No.19 Sussex Square, Brighton to which Banting and France were to also supply furnishings, most of the contents of the Brighton property was moved up to Ickworth in 1936. Banting and France assisted with the organisation of the sale of furniture by auction at St James' Square in 1814, although the Hervey family kept and refurnished the property, moving the later contents to lckworth in 1950. Ickworth and its contents passed to the National Trust in lieu of death duties in 1956 although the family leased back the East Wing and continued to live there until it was sold by the 7th Marquess of Bristol (1954-1999) who sold the lease to the National Trust in 1996.

Banting France & Co were established at 27 St. James St, London between 1813-50 and used various combinations of the name. They worked at Ickworth between 1817 and 1829, submitting invoices to the total of £5,177 12s 8d. They were cleaning, redecorating, refreshing and restoring furniture, interiors and furnishings at 19 Sussex Square, Brighton for the Marquis of Bristol from 1830 to 1831 and at St. James' Square for the Marguess in 1853. They worked extensively for the Royal family undertaking commissions and restoration work at most of the key Royal houses including Kensington Palace and Windsor Castle. See G. Beard and C. Gilbert (Ed.) The Dictionary of English Furniture Makers 1660-1840, L (1986).



# A GEORGE IV FLAME MAHOGANY CARVED LIBRARY TABLE ATTRIBUTED TO BANTING & FRANCE

The rounded rectangular top with large bead and reel carved edge above a pair of frieze drawer flanked by opposing simulated drawers, on panelled beaded standard end supports and scrolling platform bases and scroll feet, with castors, 155cm wide, 80cm deep, 77cm high (61in wide, 31in deep, 30in high).

£2,500 - 3,500 €3,400 - 4,700 US\$3,800 - 5,300

# Provenance:

The 7th Marquess of Bristol, from the Yellow Drawing Room, The East Wing, lckworth, Suffolk.

Purchased Christopher Hodsoll Ltd January 1994.





# Other properties

# AN UNUSUAL GEORGE IV MAHOGANY CONCERTINA-ACTION DINING TABLE

The rounded rectangular top with a moulded edge, opening to include three large and two small leaves above a panelled frieze, each end with a carved anthemion tablet and concealing two ring turned legs with brass cappings to support the extended table, the central octagonal tapering shaft with a circular leaf carved platform and downswept acanthus carved and moulded legs, with lion paw feet and castors, 125cm wide, 390cm deep, 72cm high (49in wide, 153 1/2in deep, 28in high) extended, 139 deep (54 1/2in) reduced.

£4,000 - 6,000 €5,400 - 8,100 US\$6,100 - 9,100



163 (closed)



# A SET OF FOUR REGENCY MAHOGANY HALL CHAIRS

The shield shaped scrolling and panelled splats centred by painted ovals of a family crest, above rectangular seats on ring turned tapering legs and spool feet.(4)

£3,000 - 4,000 €4,000 - 5,400 US\$4,600 - 6,100 165 <sup>Y</sup>

# A GEORGE IV ROSEWOOD CARVED BREAKFAST TABLE

attributed to Gillows

The circular tilt top above a beaded frieze, on an octagonal spreading lobed shaft on a tripartite beaded platform base, on lion paw and acanthus carved feet, with castors, 129cm wide, 129cm deep, 72cm high (50 1/2in wide, 50 1/2in deep, 28in high).

£2,000 - 4,000 €2,700 - 5,400 US\$3,000 - 6,100

The table offered here is based on a design in the Gillows Estimate Sketch Books for 1822 (No.3146.

A table of this model was sold Sotheby's London, 17 November 2010, lot 185.



# A GEORGE IV CARVED MAHOGANY COLLECTOR'S SIDE CABINET

The rectangular top above a stiff leaf carved frieze and a pair of green pleated silk brass grille doors, flanked by lion mask and scrolling acanthus trussed scrolls enclosing two shelves and twelve short and one long drawer, on lion paw feet, 120cm wide, 59cm deep, 93cm high (47in wide, 23in deep, 36 1/2in high).

£6,000 - 8,000 €8,100 - 11,000 US\$9,100 - 12,000





# A SET OF SIX GEORGE IV MAHOGANY DINING CHAIRS ATTRIBUTED TO GILLOWS OF LANCASTER

The padded, leather upholstered backs with, scrolling cresting rails and mid-rails including shell motifs and leaf-carving, the similarly upholstered seats on reeded, turned front legs with ceramic castors.(6)

£3,000 - 5,000 €4,000 - 6,700 US\$4,600 - 7,600



## Provenance:

Formerly at 19 Lansdown Crescent, Bath. 19 Lansdown Crescent was once part of William Beckford's Bath townhouse and incorporates his library.

This set of chairs relates to a number of Gillow's furniture designs of the 1820's. A design for a caned rosewood chair with an identically carved splat, but of the open type and on cabriole legs was supplied to George Wilson Esq. in 1827 (see Gillow's Estimate Sketch book, no.3623). A set of four of these chairs were offered for sale Christies, London 18 September 2003, lot 112.

Gillows supplied Thomas John Wynn (d.1832), 2nd Baron Newborough for Glynllifon, Caernarvonshire a similar set of twenty four chairs in 1823. The Glynllifon examples have closely comparable serpentine padded backs, shell and scroll carved ears and legs (sold Christies, London, 9 March 2000, lot 104 and 10 March 2005, lot 20). Two were stamped 'T.Bradley', probably for the Thomas Bradley, who was apprenticed to Isaac Greenwood cabinetmaker of Lancaster and was listed as a Lancaster cabinetmaker in 1817-18, (see S.Stuart, Gillows of Lancaster and London 1730-1840, Vol.II, p.221).

168

# A GEORGE IV MAHOGANY FOUR DIVISION CANTERBURY ATTRIBUTED TO GILLOWS

With pierced central carrying handle above slatted sides and a frieze drawer, on reeded tapering legs with brass cappings and castors, 46cm wide, 31cm deep, 54cm high (18in wide, 12in deep, 21in high).

£2,000 - 3,000 €2,700 - 4,000 US\$3,000 - 4,600

With similarities to a George IV mahogany canterbury attributed to Gillows, sold Christies, London, 13 November 2014, lot 122 (realised £3750 including premium).

# A GEORGE IV MARBLE-TOPPED BRASS AND OAK PIER TABLE

The rectangular moulded Siena top above a shaped brass-clad frieze and cabriole legs with rocaille knee mounts and sabots, the back with a mirror panel, on an oak moulded plinth inlaid with ebonised bandings, 90cm wide, 43cm deep, 80cm high (35in wide, 16 1/2in deep, 31in high).

£3,000 - 4,000 €4,000 - 5,400 US\$4,600 - 6,100

The ebony inlaid oak plinth to the present lot has affinities with the Grecian style promoted by the Liverpool cabinet-maker George Bullock (d.1815). A pedestal desk attributed to the same maker which also features oak veneers with similar ebony bandings, sold Christie's London, 'The Property of Mr Edward Sarofim', 16 November 1995, lot 117.



170

# A WILLIAM IV CARVED MAHOGANY AND PIETRE **DURE OCCASIONAL TABLE**

The circular top inset with a panel of various specimen marbles including siena, verde antico and portor centred by a horse under a palm tree; on a baluster turned and gothic panelled shaft on a tripartite base on turned bun feet, with inset castors, 69cm in diameter, 76cm high (27in in diameter, 29 1/2in high).

£4,000 - 6,000 €5,400 - 8,100 US\$6,100 - 9,100







# A GEORGE IV CARVED GILTWOOD CHEVAL FIRESCREEN ATTRIBUTED TO GILLOWS

The serpentine 'S' scroll and leaf carved cresting flanked by turned finials, above a rectangular glazed frame with later silk embroidered panel and 'S' scroll and leaf carved border and rectangular moulded outer borders, on lotus leaf carved end supports joined by a stiff leaf carved and turned stretcher, on scaley claw and ball feet, 51cm wide, 4cm deep, 110cm high (20in wide, 1 1/2in deep, 43in high).

£1,500 - 2,000 €2.000 - 2.700 US\$2,300 - 3,000

The distinctive eagles claw foot carved in high relief with the claws projecting away from the ball is a feature seen on a group of Gillows furniture from the 1820s. A table in satinbirch featuring this form of foot was owned by the Chaloner family of Hermeston Hall and Hodsock Park, Nottinghamshire and offered at Christie's London, 2 May 2002, lot 195. A pair of card tables from the same commission sold Bonhams, London, 21 November 2006, lot 119 and again as part of the collection of Peter Bracewell, Bonhams, 16 July 2008, lot 134. A breakfast table from the same suite sold Bonhams London, 22 November 2005, lot 182.

The foot most notably appears on the suite of rosewood furnishings from Nidd Hall, Ripley, Harrogate, formerly the home of Viscount Mountgarret and sold Christie's London, 9 July 1987, (lots 60-67).

# 172

# A LATE VICTORIAN CARVED GILTWOOD DEMI-LUNE PIER **TABLE**

in the style of John Linnell

The verde antico marble top above a bell flower and lappet carved frieze with pendant half flower heads and floral chains on square section tapering beaded legs with bell flower decoration headed by twin handled runs and waisted leaf and berry capitals, joined by a guilloche carved shaped stretcher supporting a central twin handled carved urn, on toupie feet, labelled to the underside of the marble 'Prince Andrei Poniatowski, (Chateau), Paris 1929' and chalked to the back rail 'Pontiatowski' and labelled 'Kitsia Poniatowski, Berlin H -Roma, Mexico, 1953', 167cm wide, 62cm deep, 86cm high (65 1/2in wide, 24in deep, 33 1/2in high).

£3,000 - 5,000 €4,000 - 6,700 US\$4,600 - 7,600

# Provenance:

Prince Arthur Poniatowski



# AN EARLY 19TH CENTURY MARQUETRY AND PEN-WORK **CENTRE TABLE**

the Italian top by Francesco Abbiati and dated 1806, the base stamped twice E.H.B for Edward Holmes Baldock

The rectangular top inlaid with a scene depicting a King holding a dagger, signed to the lower left corner Fran.co Abbiati/ 1806, within a framed border, above an inlaid frieze fitted to the front with a drawer inlaid with figures, the sides with framed panels inlaid with various heads, the back inlaid with scrolling foliage and palmettes, each angle with masks and further foliage, on cabriole legs each headed by a scrolling foliate clasp, on scrolling acanthus-cast sabots, 106.5cm wide, 79cm deep, 76cm high (41 1/2in wide, 31in deep, 29 1/2in high).

£12,000 - 18,000 €16,000 - 24,000 US\$18,000 - 27,000

# Related Literature::

- Enrico Colle, Il Mobile Neoclassico in Italia, Milan 2005, p.462.
- Alvar González-Palacios, Il Gusto dei Principi, Milan 1993, Vol.II, p.326-27 fig.645-47, p.330-31 fig.651-52 and pp. 319-323.
- G. Wilson and A. Sassoon, Handbook of the Collections of European Decorative Arts in the J. Paul Getty Museum, Los Angeles 1986, p. 121, cat.255.
- M. Tavella, Additions to the Oeuvre of Francesco Abbiati, Furniture History Society, vol. XXXVIII, 2002, pp. 97-107.).
- Geoffrey de Bellaigue, Edward Holmes Baldock, The Connoisseur, vol 189-190, No 762-763, 1975.

This rare marguetry table is an important addition to the oeuvre of the highly accomplished but little known cabinet-maker and intarsiatore Francesco Abbiati. He was active during the late 18th/early 19th century, who originated from Mondello near Lake Como in Lombardy. Abbiati is first recorded in correspondence of 1783 as supplying a 'Tavola mattematica' to Maria Carolina, Queen of Naples. He moved from Lombardy to Rome by 1787, where he worked in the Campo Marizio and is known to have supplied three as yet unidentified pieces to the Court of Madrid. Indeed, according to a letter to Queen Maria of Spain, wife of Carlos IV, Abbiati moved to the latter town in 1791. The most recent mention of this cabinet-maker appears to be in 1828 when he received an award for his skills in 'intarsio'.

The scene to the top here may be inspired by an original source such as the wall paintings from the Baths of Titus in Rome which were part of Emperor Nero's Domus Aurea. Engravings of these paintings were produced by Nicolas Ponce and published in 1796 in Descriptions des Bains de Titus, Maison Doreé (see Tavella op. cit., p. 97).

Examples of Abbiati's work in public collections include a music table in the Castello Sforzesco, Milan (illustrated in Colle, op. cit., cat. 71) and a square centre table in the Getty Museum, Los Angeles (illustrated in G. Wilson & A. Sassoon, op. cit., cat. 255). A music table signed by Abbiati is also in a private colection (illustrated in González-Palacios, op. cit., p.314-15, fig.625-26).

A Bureau cabinet and a commode which have been retrospectively attributed to Abbiati, sold Sotheby's London, 13 December 1996, lot 193 and 10 June 1998, lot 58 (see Tavella op. cit., fig. 1 and footnote 4).

Edward Holmes Baldock (1777-1845) is listed in London Trade Directories of the early nineteenth century in various capacities. He first appears at 7 Hanway Street, London in 1805 described as a 'dealer in china and glass' and by 1821 as 'an antique furniture and ornamental furniture dealer'. By 1826 the various facets of the business included 'buying and selling, exchanging and valuing china, cabinets, screens, bronzes etc.' From 1832-1837 he is recorded as a purveyor of earthenware and glass to William IV and later a purveyor of china to Queen Victoria from 1838 until his death.

E.H Baldock is known to have imported goods and furniture from the continent, buying principally in Paris but also in Italy where he was in contact with various dealers. An instance of this was his involvement with with the abbé Celloti in the importation of the "Borghese" pietre dure top for William Beckford. Furthermore, a pair of tables by Brustalon with marguetry tops by Lucio and Antonio De Lucci are also thought to have been bought by the 5th Duke of Buccleuch through E.H Baldock in 1830-40, sold Sotheby's London, 6 July 2011, lot 8 (one now in the Victoria & Albert Museum and the other now in the National Museum of Scotland). In addition to Baldock's documented dealings with abbé Cellotti it has also been suggested that another one of his trade partners was the Italian dealer Gasparoni, who was active in Milan and Venice during the 1830s. It therefore seems likely that Baldock's italian business connections are the source of the present marquetry top by Abbiati.

As discussed by de Bellaigue, op. cit.,, a proportion of Baldock's business was devoted to altering, repairing and adapting antique furniture, the majority of which was eighteenth century French in origin. Although there are relatively few examples of cabinet-work recorded with the stamp 'EHB', the present table, would appear to typify Baldock's opulent oeuvre, frequently expressed in the Louis XV style and often featuring fine mounts or elaborate marquetry. The pieces that appear with the 'E.H.B' cypher may have been made by him at his Hanway Street workshop but there is no documentary proof as to whether he both designed and manufactured them. Rather than being a straightforward manufacturer Baldock's activities link him more closely with the 18th century marchand-merciers such as Daguerre and Poirier.

Baldock was involved in the formation of some of the great collections of French furniture during the early 19th century. In addition to those already mentioned, he was also patronised by George IV and George Byng M.P.

Other archive materials link him to notable figures such as the 1st Baron Hatherton, the 2nd Earl of Lonsdale, The Duke of Northumberland and Lord de Saumarez. By 1843 Baldock had amassed a significant fortune after which he retired to a house in Hvde Park.





The leaf cast corona with four pierced leaf suspension chains above an urn shaped reservoir with applied lion masks, above four arms with entwined dolphins and acanthus leaves with leaf cast terminals, above a dished bowl with a leaf cast pendant below, now fitted for electricity, together with four later glass shades, 95cm (37in) drop.

£4,000 - 6,000 €5,400 - 8,100 US\$6,100 - 9,100

#### A 19TH CENTURY GILDED AND PATINATED BRONZE **CENTREPIECE WITH FIGURAL SUPPORTS**

based on an engraving by Jacques-Francois Saly The shell shaped vase supported by three triton figures, on a pierced rocaille base with three Venus shells 22cm in diameter, 28cm high (8 1/2in in diameter, 11in high).

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

The present centrepiece relates to an engraving of a vase by Jacques-Francois Saly (1717-1776). A pair of silver wine coolers of related form by Hunt & Roskell, late Storr & Mortimer, London, 1849, similarly based on the Jacques-Francois Saly engraving, sold Sotheby's London 6 November 2014, lot 47. A further comparable vase sold Sotheby's London 3 July 1969, lot 249.



175





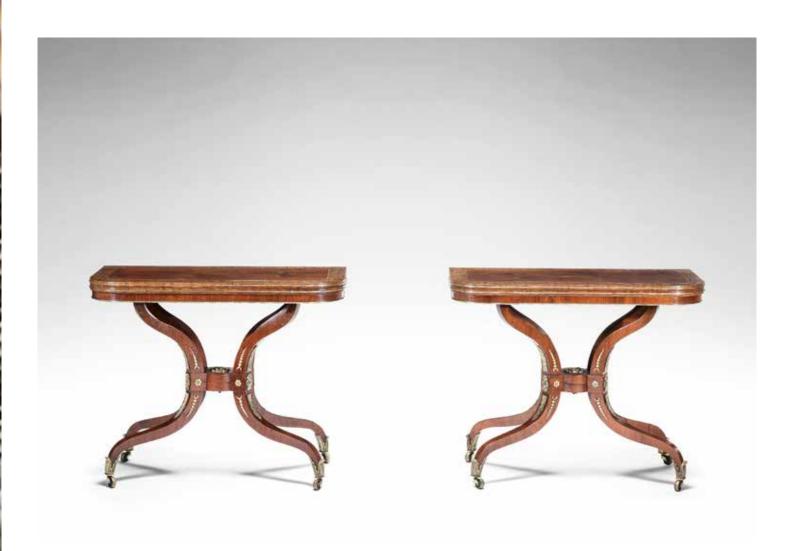
#### A PAIR OF WILLIAM IV MAHOGANY CONSOLE TABLES

possibly by Gillows

The replaced rectangular white marble tops above lotus-leaf carved friezes, the cabriole supports with acanthus-carved knees and claw and ball feet, on rectangular plinths, 75cm wide, 49cm deep, 89cm high (29 1/2in wide, 19in deep, 35in high). (2)

£6,000 - 10,000 €8,100 - 13,000 US\$9,100 - 15,000





### A PAIR OF REGENCY ROSEWOOD, CROSSBANDED AND **BRASS INLAID CARD TABLES**

The rounded rectangular tops inlaid with and scrolling leaf borders, the edges and shallow friezes with beaded mounts, on quadruple scissor-action supports with brass mounts including acanthus fronds and paterae, the foliate cast cappings with castors, 89cm wide, 44cm deep, 72cm high (35in wide, 17in deep, 28in high). (2)

£20,000 - 30,000 €27,000 - 40,000 US\$30,000 - 46,000

Closely related scissor-action card tables include a Calamander example sold Sotheby's London, 4 June 1999, lot 366, a pair sold Christie's London, 23 April 1998, lot 92 and a rosewood card table, sold Christie's London, 21 November 1985, lot 82. A further pair of card tables of this type which were possibly acquired by Queen Mary (1867-1953) are recorded in the Royal collection (RCIN 3201) at Buckingham Palace. A sofa table from the collection of Victoria Lady Sackville which relates to the aforementioned card tables is illustrated in Ralph Edwards and Percy Macquoid, The Dictionary of English Furniture, 1954, rev. ed., vol. III, P. 269, fig. 17.







178 (detail)

#### A VICTORIAN BIRD'S EYE MAPLE AND PURPLEWOOD MARQUETRY CENTRE TABLE BY JAMES WINTER

The circular tilt top with a wide foliate scrolling floral marquetry band above a lotus leaf and turned shaft and similarly inlaid circular base with 'C' scroll carved cabriole legs with acanthus scroll feet and ivorine castors, stamped to the block and on one bearer JAMES WINTER, 101 WARDOUR ST, SOHO.LONDON 122cm in diameter, 71cm high (48in in diameter, 27 1/2in high).

£3,000 - 4,000 €4,000 - 5,400 US\$4,600 - 6,100

James Winter is listed as working at 101 Wardour St, Soho, London as furniture broker, appraiser and undertaker (1823-40). See G.Beard & C.Gilbert, Dictionary of English Furniture Makers 1660-1840, p.992-3.



179 Y

#### A MID 19TH CENTURY SPECIMEN MARBLE, CALAMANDER, ROSEWOOD AND SATINWOOD BANDED OCTAGONAL **CENTRE TABLE**

in the Gothic taste

The central chequered top inlaid with squares of marble including yellow jura brocatelle, safra, Saint-Beaunne, violet brocatelle and flowered lunel, with geometric patterned border of verde antico and siena marble within a siena banded outer border inset within a calamander and satinwood frame and rosewood cavetto moulded edge with turned drop finials, on an octagonal inlaid shaft on shaped quadripartite platform base and turned bun feet, with castors, 89cm in diameter, 73cm high (35in in diameter, 28 1/2in high).

£4,000 - 6,000 €5,400 - 8,100 US\$6,100 - 9,100



### A REGENCY CARVED GILTWOOD AND EBONISED CONVEX MIRROR

The circular convex plate within a reeded slip and rope-twist surround surmounted by foliate scroll work and a sea horse on a rocky outcrop, with a scrolling foliate apron below issuing scrolling candle arms with gilt brass sconces and later glass drip pans hung with facetted drops, 95cm high, 55cm wide (37in high, 21 1/2in wide).

£5,000 - 7,000 €6,700 - 9,400 US\$7,600 - 11,000





#### AN EARLY 19TH CENTURY SAND PICTURE OF HORSES IN A LANDSCAPE SETTING

in the manner of Benjamin Zobel

Depicting two horses, sheep and goats in a wooded clearing with a meandering river and distant buildings within its original beaded and lotus moulded giltwood frame, the image 59cm high, 23" high (23"high, 28" wide) the frame, 79cm high, 90cm wide (31" high, 35" wide).

£3,000 - 4,000 €4,000 - 5,400 US\$4,600 - 6,100

Benjamin Zobel (1762-1831) is the best known exponent of sand painting and has been credited with inventing the technique and introducing it to England. Originally from Memmingen in Bavaria, Zobel was employed by the Prince Regent's chef Louis Weltje and became a 'Table Decker' at Windsor Castle. 'Table decking' was a process where by the table cloths were elaborately decorated with designs using coloured sands, marble dust, powdered glass or bread crumbs. Zobel's skill resulted in him producing pictures made in coloured sugars which decorated the huge tarts served at banquets. Zobel went on to employ his 'table decking' skills using the same techniques for his sand pictures which involved sugar, or sand being shaken through a cut and pleated playing-card. Zobel continued to make sand picutres in his own time and the technique remained in favour until the mid 19th century.





### A PAIR OF EARLY VICTORIAN MAHOGANY THREE-TIER **CONSOLE TABLES**

Each with a rounded rectangular moulded top above 'C' scroll and leaf carved end supports joined by a shelf and with a platform undertier, each 82cm wide, 40cm deep, 71cm high (32in wide, 15 1/2in deep, 21 1/2in high). (2)

£3,000 - 5,000 €4,000 - 6,700 US\$4,600 - 7,600



#### A WILLIAM IV MAHOGANY EXTENDING DINING TABLE WITH A LEAF CASE

The rounded rectangular, moulded top with telescopic action, the reeded, turned legs with brass cappings and castors; together with a mahogany leaf containing three spare leaves, fully extended, 379cm wide, 124cm deep, 73cm high (149in wide, 48 1/2in deep, 28 1/2in high).

£4,000 - 6,000 €5,400 - 8,100 US\$6,100 - 9,100





#### A LATE 19TH CARVED GILTWOOD CENTRE/WRITING TABLE IN THE ROCOCO STYLE

The serpentine shaped moulded edge top inset with a later panel of gilt tooled leather, the undulating trellis carved aprons with scrolling foliate, flora and scroll work centred by a carved shell, on scrolling shell carved foliate decorated legs and peg feet, re-gilt, with a metal inventory badge to the underside stamped LK4806, 109cm wide, 68.5cm deep, 109cm high (42 1/2in wide, 26 1/2in deep, 42 1/2in high).

£6,000 - 8,000 €8,100 - 11,000 US\$9,100 - 12,000

#### A PAIR OF VICTORIAN SATINWOOD, PURPLEWOOD AND SYCAMORE MARQUETRY BONHEUR DU JOUR

in the Louis XV/XVI transitional style

Each applied with gilt bronze mounts and inlaid with boxwood and ebonised lines, with rectangular brass bound top and pierced threequarter gallery above a cavetto moulded frieze and riband tied central mount above a pair of glazed doors enclosing a shelf, the glazed sides flanked by espagneolette masks with trailing floral mounts to the angles, the lower part with shaped rectangular top and tooled ox blood leather writing surface, above two short drawers flanking a simulated drawer, on cabriole legs headed by 'C' scroll and acanthus pierced mounts trailing to sabots, each 106cm wide, 59cm deep, 154cm high (41 1/2in wide, 23in deep, 60 1/2in high). (2)

£15,000 - 20,000 €20,000 - 27,000 US\$23,000 - 30,000





#### A VICTORIAN CALAMANDER AND PARCEL GILT **CENTRE TABLE, ATTRIBUTED TO HOLLAND & SONS**

in the Louis XVI style,

Applied with gilt bronze mounts, the oval tilt top with beaded edge above four turned fluted supports, on a quadripartite base with central turned finial on downswept legs applied with husk trailing mounts and scroll feet, with castors, 122cm wide, 90cm deep, 74cm high (48in wide, 35in deep, 29in high).

£3,000 - 4,000 €4.000 - 5.400 US\$4,600 - 6,100

A more elaborate table of this pattern, in inlaid Thuya wood with gilt-metal mounts, which was supplied by Holland & Sons in 1868 for Mr. R. N. Thornton, is illustrated in R. W. Symonds and B. B. Whinneray, Victorian Furniture, 1962, figs. 166-168.

187

#### A VICTORIAN CARVED MAHOGANY REVOLVING 'CANTERBURY' BOOKCASE BY COLLINSON AND LOCK

The square serpentine shaped top with a moulded and carved border above four further divided tiers supported on groups of six ring turned reeded baluster columns on an X-frame support with turned feet, stamped to the base COLLINSON & LOCK, 61cm wide, 61cm deep, 113cm high (24in wide, 24in deep, 44in high).

£3,000 - 4,000 €4,000 - 5,400 US\$4,600 - 6,100

The firm of Collinson and Lock were established in Fleet Street in 1870 and were to become one of the leading manufacturers of 'Art' furniture, employing such designers as Bruce Talbert and E.W Godwin, merging with Jackson and Graham in 1882. Stephen Webb designed for the firm between 1885 and 1897 and exhibited at the Arts and Crafts Society Exhibitions from 1888 to 1906. He was also a member of the Art Workers Guild. Webb is now best remembered for his designs of intarsia, which he normally executed in ivory, the designs for which appeared in the 'Art Workers Quarterly' in 1902. Much of the furniture which was decorated with Webb's inlaid work was designed by the firm's founding partner J.S Lock. Webb stayed with the firm after the takeover by Gillows in 1897 eventually leaving to become the Professor of Sculpture at The Royal College of Art.



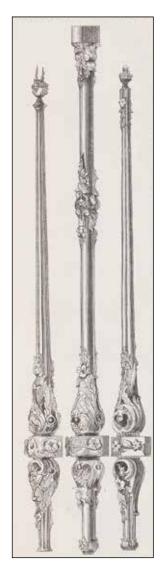


### AN EARLY VICTORIAN ROSEWOOD CARVED TRIPOD TABLE

The dodecagonal moulded tilt top above a moulded frieze and lobed and turned shaft on a leaf carved base and downswept moulded legs and leaf carved feet, with castors 120cm in diameter, 73cm high (47in in diameter, 28 1/2in high).

The base of the lot offered here displays some of the same design elements as the base of a rosewood and parcel gilt centre table sold Bonhams, London, 28 January 2015, lot 718.

£3,000 - 4,000 €4,000 - 5,400 US\$4,600 - 6,100



The Art-Journal Crystal Palace Exhibition edition, p.242 illustrating bed pillars by R.W.Winfield

#### AN IMPRESSIVE VICTORIAN SILVER COLOURED METAL AND PARCEL-GILT BED ATTRIBUTED TO R.W.WINFIELD

The canopy surmounted by a crown and issuing eight tubular supports, the tester decorated with pierced strapwork including star motifs and surmounted by lotus leaf bud finials, the four columnar uprights chased with spirals of foliage divided by bands of trellis and punctuated by conforming collars, the arched headboard conformingly decorated and now mounted with a solid backing panel, the mattress frame of cast iron, bearing the registration of design lozenge, 204cm wide, 155cm deep, 296cm high (80in wide, 61in deep, 116 1/2in high).

£15,000 - 20,000 €20.000 - 27.000 US\$23,000 - 30,000

R.W.Winfield was founded in 1829 at Cambridge Street, Birmingham and specialised in decorative metal beds. A brass metal bedstead in the French Renaissance style by Winfield was made for the Great Exhibition in 1851, (see D.M.Wyatt, .The Industrial Arts of the Nineteenth Century at the Great Exhibition, Vol I, plate XLIII, reproduced in J.Meyer, Great Exhibitions 1851-1900, p.33).

The Art-Journal Crystal Palace Exhibition edition described the bed as 'one of the best objects of its kind ever brought before our notice'. Similar decorative metallic bed pillars by Winfield are illustrated on p.242, which were described as 'good in design, and of a rich and handsome appearance'. R.W.Winfield came away from the Great Exhibition with a very coveted Council Award for the firm's brass dismantling armchair, only 174 of these awards were awarded in recognition of great ingenuity and innovation.

See Christies, London 27 June 2007, lot 250 for a mid-Victorian brass canopy bed made for Vittorio Emanuele II, King of Italy (1820-1878) by R.W.Winfield.





The showroom of Messrs R W Winfield and Co. in 1887 from "The Homes of our Metal Manufactures. Messrs R W Winfield and Co's Cambridge Street Works & Rolling Mills, Birmingham", Martineau & Smith's Hardware Trade Journal (Jan 31, 1887, p 10)







191

#### A LATE 19TH CENTURY BROWN LEATHER AND APPLIED PRINT SIX FOLD SCREEN

Each panel with leather bound and closenailed edging, the panels applied with various varnished prints including after Hogarth, Claude, Poussin, Rembrandt and Breugel, each panel 81cm wide, 246cm high (31 1/2in wide, 96 1/2in high).

£3,000 - 5,000 €4,000 - 6,700 US\$4,600 - 7,600 192

# A VICTORIAN FIGURED WALNUT TALL CHEST

possibly by Gillows

The rectangular caddy moulded hinged lid enclosing a cedar lined interior, above seven short drawers on a moulded plinth base, with Chubb's patent locks, and indistinct pencil signature under the top drawer, labelled under the lid SIR CLAUD HAGART-ALEXANDER OF BALLOCHMYLE, BART, KINGENCLEUGH HOUSE, MAUCHLINE, AYRSHIRE, 60cm wide, 41cm deep, 123cm high (23 1/2in wide, 16in deep, 48in high).

£2,500 - 4,000 €3,400 - 5,400 US\$3,800 - 6,100

### Provenance:

Sir Claud Hagart-Alexander of Ballochmyle, 4th Bart (d.2006), Kingencleugh House, Mauchline.

The present day manor house at Kingencleugh was erected around 1765, Mr. Alexander of Ballochmyle bought the estate from the Campbells of Loudoun in 1783. The Alexanders, later the Hagart-Alexander Baronetcy, of Ballochmyle was a title created in 1886 for Major-General Claud Alexander, who served in the Crimean War.

192



### A VICTORIAN CARVED MAHOGANY PARTNER'S DESK **BY GILLOWS**

The shaped rectangular top with green tooled leather inset writing surface and lobed edge, above a curved central frieze drawer flanked by three drawers to each side, the opposing side with three frieze drawers and a pair of moulded leaf carved panelled cupboard doors, each including a shelf, with double panelled and leaf carved sides, on cabriole leaf carved legs and claw and ball feet, with castors, stamped to the centre drawers, 'GILLOWS', locks stamped 'GILLOWS LANCASTER', 152cm wide, 87cm deep, 76cm high (59 1/2in wide, 34in deep, 29 1/2in high).

£4,000 - 6,000 €5,400 - 8,100 US\$6,100 - 9,100



#### A VICTORIAN BURR WALNUT PEDESTAL DESK

The rectangular moulded top with black and gilt tooled later leather writing surface, a frieze drawer flanked by four short drawers to each side of a kneehole on a moulded plinth base, on later castors, 122cm wide, 67cm deep, 76cm high (48in wide, 26in deep, 29 1/2in high).

£3,000 - 5,000 €4,000 - 6,700 US\$4,600 - 7,600 195

#### A 19TH CENTURY AMERICAN RENAISSANCE REVIVAL EXTRA GRADE WALNUT, BURR WALNUT, MAPLE, BIRD'S EYE MAPLE AND EBONISED WOOTON PATENT DESK

Incised and heightened in gilt, the scrolling and leaf carved superstructure flanked by urns above a rectangular top and hinged flap enclosing five pigeonholes, above a pair of panelled doors, one with a brass letter box enclosing twenty three stationery compartments and a central cupboard door, the other enclosing forty pigeonholes, both enclosing an incised maple interior with a fall front enclosing a tooled brown leather writing surface, fourteen compartments and six short drawers; above eight further compartments and four short drawers, with a shaped apron and platform end supports and bracket feet, with castors, the right door with brass plaque, 'MANUFACTURED BY THE WOOTON DEK CO. INDIAPOLOS, IND, PAT. OCT.6.1874, 115cm wide, 76cm deep, 197cm high (45in wide, 29 1/2in deep, 77 1/2in high).

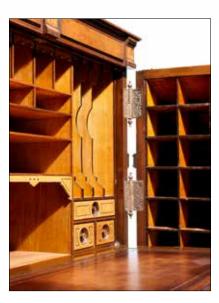
£5,000 - 8,000 €6,700 - 11,000 US\$7,600 - 12,000



The Wooton Patent Desk was the invention of William S. Wooton, an Indianapolis, Indiana furniture maker who patented the model in 1874. Combining the Victorians' love of gadgetry with their respect for order and solidity, these ingenious desks became so popular that in only two years, by 1876, orders were coming in from around the world to the Wooton Desk Company. Soon the company established retail outlets in locations from Glasgow to Rio de Janeiro, and owners of Wooton desks included President Ulysses S. Grant, J.P. Morgan, John D. Rockefeller, Charles Scribner and Joseph Pulitzer.

Designed to occupy minimal space when folded shut, the desk opened to reveal a series of pigeonholes and shelves, centered by a fall-flap writing surface revealing further pigeonholes and drawers. The entire desk was mounted on double castors and could be wheeled from place to place as needed. These innovations were perceived as revolutionary by Wooton's contemporaries, and enabled a busy industrialist to take care of his voluminous correspondence at a single desk, storing it all safely under lock and key when absent - there was even a mail slot where incoming letters could be delivered when the desk was closed.

The Wooton Company ceased operations in late 1884 or early 1885, signalling the end of the short-lived but spectacular success of "the King of Desks."





#### A ROMAN MID-19TH CENTURY MICROMOSAIC CIRCULAR TABLE TOP INSET INTO A CARVED GILTWOOD AND **GESSO BASE**

possibly by the workshop of Michelangelo Barberi (1787-1867) the top with a central circular medallion of St Peter's Basilica within a verde antico border, surrounded by four oval and four circular panels depicting The Colosseum, The Forum and the Arch of Septimius Severus, The Pantheon, the Temple of Vesta, the Temple of Hercules Victor, the Pyramid of Caius Cestius, the Tomb of Cecilia Metella and the Tomb of Plautius Lucanus, each joined by micromosaic chains and within scrolling micromosaic strapwork cartouches, inset into a Belgian black marble ground, within an egg and dart carved gilt border, the base in the form of a palm tree, on a naturalistic carved leafy and rocky tripartite base, on shell and scroll carved feet, 72cm wide, 72cm deep, 76cm high (28in wide, 28in deep, 29 1/2in high).

£30,000 - 50,000 €40,000 - 67,000 US\$46,000 - 76,000

Michelangelo Barberi (1787-1867) was a leading micromosaicist of international acclaim during the 19th century. Brought up within an artistic family, both his brothers and his father Camillo were painters, the latter also practising as a decorator and architect. Such family influences were instrumental in Barberi gaining a position as apprentice to the celebrated micromosaicist Cesare Aguatti, after which he moved to the Vatican workshop in 1820. It was at the Vatican that he gained recognition for his detailed and spectacular compositions. Barberi further built a reputation for the rich palette and accurate persepective views featured in his mosaic masterpieces.

His international renown led to demand for his work by the Nobility of Europe and in particular the Russian Royal family who commissioned some of his most ambitious work. Once firmly established, he set up his business at 148 Via Rasella, Rome, producing a wide range of micromosaic tables, often depicting the grand architecture of Rome and the Vatican. In addition Barberi also produced smaller wares based on literary subjects such as Dante, Manzoi and Tasso. The culmination of his career was in 1851 when Barberi exhibited the micromosaic table entitled The beautiful Sky of Italy at the Great exhibition, Crystal Palace, London.

For this work he was awarded a Gold medal which was the only gold medal to be received by the Papal State at the exhibition. (See The Crystal Palace and its Contents: being an Illustrated Cyclopaedia of the Great Exhibition of the Industry of All Nations, London, 1852, p. 207).

A preparatory sketch and the corresponding table top by Barberi, also with a view of St Peter's, Rome is illustrated in Roberto Grieco, Roman Micromosaic, 2008, p. 198, figs. 452 and 453. It is worth noting that the strapwork cartouche framing this view closely relates to those containing the outer border vignettes on the present lot.

Another micromosaic table depicting monuments of Rome signed Barberi and dated 1855 was sold Rago Arts and Auction Center, Lambertville, 4 December 2010, lot 200 (\$45,750). It is interesting to note the use of a naturalistic giltwood base depicting a tree as on the present lot.

A highly important table featuring one of Michelangelo Barberi's most spectacular designs, sold Christie's New York, the Partridge Collection, 17 May 2006 lot 185 (\$520,000).







#### A VICTORIAN BURR WALNUT, TULIPWOOD, ORMOLU MOUNTED AND MARQUETRY WRITING TABLE

In the Louis XV style, the serpentine top above a small frieze drawer, on cabriole legs, inlaid throughout with scrolling foliate borders and panels of foliage, the underside of the drawer bearing the manuscript inventory number 'NCM 1978, 423', 118cm wide, 58cm deep, 73cm high (46in wide, 22 1/2in deep, 28 1/2in high).

£4,000 - 6,000 €5,400 - 8,100 US\$6,100 - 9,100

#### 198

#### A VICTORIAN BURR WALNUT AND GILT BRONZE MOUNTED BUREAU DE DAME BY GILLOWS

in the Louis XV style

The serpentine shaped top above a bombe fall enclosing a fitted interior of three drawers, two sliding wells and a gilt tooled leather writing surface above a shaped frieze, sides and reverse, on cabriole legs applied with foliate mounts trailing to sabots, stamped to one interior drawer, 'GILLOW', 85cm wide, 48cm deep, 84cm high (33in wide, 18 1/2in deep, 33in high).

£2,000 - 3,000 €2,700 - 4,000 US\$3,000 - 4,600

The taste for furniture in the Louis XV and XVI styles in the 1860s led leading cabinet-makers such as Gillow and Holland & Son to produce furniture in these styles. A satinwood bureau de dame by Holland and Sons of this form with differing mounts was supplied in 1868 to the Thornton family of Knowle Cottage in Sidmouth at a cost of £64 10s. The Thornton bureau is illustrated in R.W Symonds and B.B Whineray, Victorian Furniture, London 1962, p.197, pl.222 & 223.



# AN EARLY VICTORIAN JAPANNED BLACK AND GILT CHINOISERIE DECORATED CABINET ON STAND

the interior red and polychrome japanned

The cabinet with a moulded overhanging cornice above a pair of doors decorated with figures within landscapes with buildings and bridges, the interior fitted with six graduated drawers decorated with exotic birds within foliage, the reverse of the doors similarly decorated, the sides of the cabinet decorated with birds in flowering boughs, the stand decorated with a repeat scrolling dragon motif with a shaped apron, on cabriole legs and an associated platform base, 70cm wide, 62cm deep, 133cm high (27 1/2in wide, 24in deep, 52in high).

£4,000 - 6,000 €5,400 - 8,100 US\$6,100 - 9,100





#### A VICTORIAN GILT METAL AND CUT GLASS CHANDELIER ATTRIBUTED TO OSLER

The central ring turned and lotus decorated column issuing five scrolling foliate arms hung with cut glass pendant shades with shorter scrolling arms in between hung with cut glass drops surmounted by a cut glass urn with an anthemion cast band and gilt bronze shaft issuing further short arms hung with glass drops and with a small foliate cast integral ceiling rose above, 48cm drop, 57cm wide, (18 1/2in drop, 22in wide).

£1,500 - 2,000 €2,000 - 2,700 US\$2,300 - 3,000 The matching wall lights stamped by Osler with chains rather than glass drops were sold Bonhams London, 19th November 2014, lot 195.

In the 19th century Birmingham was renowned for its manufacture of metal and glass goods. The firm of F. & C. Osler (established in 1807 by Thomas Osler in Broad Street) was a principal manufacturer of light fittings and glass furniture, much of which was exported to the Indian sub-continent. A London showroom established the firm as a market leader and it continued to be so throughout the century, with an international reputation for extremely high standards of quality and craftsmanship. Osler who also shared a showroom in Calcutta with the silversmiths Hamilton & Co.

# A 19TH CENTURY GILT BRONZE HEXAGONAL HALL LANTERN

in the Neo-Grec style

The arched panels with pierced scroll spandrels, flanked by griffens supporting swagged chains surmounted by scroll work crestings, all supported on shaped inswept anthemion decorated supports joining a central urn with an integrated foliate ceiling rose, 45cm wide, 81cm high, (17 1/2in wide, 31 1/2in high)

£1,500 - 2,000 €2,000 - 2,700 US\$2,300 - 3,000





#### 202

## A LARGE LATE 19TH CENTURY BRONZE LANTERN

in the Gothic style

The pierced sides with arched panels flanked by turned columns surmounted by a Tudor rose and fleur de lys cresting and shaped uprights uniting in an integral stepped moulded ceiling rose, lacking glazing and one moulded column, 100cm high, 58cm wide, (39in high, 22 1/2in wide).

£3,000 - 5,000 €4,000 - 6,700 US\$4,600 - 7,600

#### SIR GEORGE FRAMPTON (BRITISH, 1860-1928) A BRONZE FIGURE OF PETER PAN

standing on a naturalistically modelled base, his arms outstretched, playing a pipe, the bronze monogrammed GF, and inscribed PETER PAN, 48cm high 19in high)

£25,000 - 30,000 €34,000 - 40,000 US\$38,000 - 46,000



The above lot is one of a small number of reductions cast in bronze after the original life size bronze was exhibited by Frampton at The Royal Academy in 1911 and erected in Kensington Gardens the following year. Many of these reductions are dated between 1913 and 1925, and are signed with the monogram GF. Our example also dates from this period and is also signed with the GF monogram, but is undated. It is also inscribed Peter Pan to the right side of the base which is more unusual, but other casts have been inscribed in other ways, for example another period cast offered for sale at Bonhams was inscribed Geo. Frampton and PP (See Bonhams, London, 19 June 2013 lot 44). It is known that Frampton produced some casts for special commissions, and so it may be that the present reduction was produced for a buyer who specifically wanted the title inscribed into the cast.

The author J.M. Barrie was responsible for the original commission, the figure of Peter was supposed to be modelled on Michael Llewellyn-Davies, one of the five brothers who inspired the story. Barrie sent Frampton pictures of Michael dressed as Peter Pan from which to work but Frampton is not thought to have modelled Peter Pan on Llewellyn Davies as intended but instead used another boy, possibly James W. Shaw or William A. Harwood.

Frampton's life size version was erected on the spot in Kensington Gardens where Peter Pan appears nightly in J. M Barrie's first book featuring Peter, Little White Bird (1901). It was secretly placed there overnight on 1 May 1912 with no advance publicity. However Barrie had placed an advert in The Times which came out the next morning stating:

"There is a surprise in store for the children who go to Kensington Gardens to feed the ducks in the Serpentine this morning. Down by the little bay on the south-western side of the tail of the Serpentine they will find a May-day gift by Mr J.M. Barrie, a figure of Peter Pan blowing his pipe on the stump of a tree, with fairies and mice and squirrels all around. It is the work of Sir George Frampton, and the bronze figure of the boy who would never grow up is delightfully conceived."

The public statue has the figure standing upon a rocky base with fairies, rabbits, mice and squirrels covering the base. The statue was much admired and quickly become a favourite landmark for many adults and children, and is often considered to be the most popular statue in London. Other lifesize versions of the statue were later erected in Sefton Park, Liverpool, Canada, Brussels, Australia and New Jersey. It was the obvious widespread popular appeal of the statue that led Frampton to produce the reductions of the main figure.





#### SIR WILLIAM REID DICK (SCOTTISH 1879-1961) A BRONZE FIGURE OF THE CATAPULT OR SLINGBOY

The figure of a young boy standing on a naturalistically modelled base pulling back a catapult, on a Swedish green marble base, the bronze signed Reid Dick, 35cm high (13 1/2in high)

£3,000 - 5,000 €4,000 - 6,700 US\$4,600 - 7,600

#### Literature:

H. Granville Fell, Sir William Reid Dick, K.C.V.O., R.A., London, 1945, pl. 2.

J. Cooper, Nineteenth Century Romantic Bronzes: French, English and American Bronzes 1830-1915

The above model was exhibited by Reid Dick at the Royal Academy in 1911. Two versions are known. Giovanni Galziia for the Parlanti foundry cast a half size version and a larger version; the present example is half size.

Sir Willian Reid Dick specialised in human and animal figures and was also commissioned to create various portraits. In the 'Slingboy' he has channelled the realism he employed for his many lifelike portraits into an idealised expression of male youth. The piece was described by Granville Fell as a 'well-balanced, tense figure, precise in modelling'. (Granville Fell, pl. 2).

Reid Dick became an associate of the Royal Academy in 1921, and was elected president of the Royal Society of British Sculptors from 1933-1938. He was appointed Sculptor in Ordinary to King George VI as well as Queen Elizabeth II and many of his works can be found in London's Parks and Squares, notably the bronze of George V opposite the House of Parliament, the Statue of Roosevelt in Grosvenor Square and the eagle atop the Royal Air Force Monument on The Embankment.

The piece recalls elements of Gilbert's Perseus Arming (1881-2), (see lot 121) created some three decades previously.

For a similar example see Christie's, 7th June 2007, lot 35.



#### THOMAS THORNYCROFT (ENGLISH, 1815-1885) A BRONZE EQUESTRIAN PORTRAIT OF QUEEN VICTORIA

the young queen riding side saddle on an Arab stallion, dark brown patination, raised on a naturalistic base, the base signed T. Thornycroft, Fecit, London 1853 and ART UNION.of.LONDON 1854, 67cm wide, 15.5cm deep, 55cm high (26in wide, 6in deep, 21 1/2in high)

£4,000 - 6,000 €5,400 - 8,100 US\$6,100 - 9,100

#### Literature:

J. Cooper, Nineteenth Century Romantic Bronzes, Newton Abbot, 1975, p. 64, no. 58

D. Bilbey & M. Trusted British Sculpture 1470 to 2000. A Concise Catalogue of the Collection at the Victoria and Albert Museum, London, Victoria and Albert Museum, 2002, p. 417, cat. no. 686

This bronze was cast by the Art Union of London as part of an edition of fifty that were to be distributed as prizes between 1854 and 1859. The composition is derived from a life-size equestrian portrait of Queen Victoria that the sculptor made for the Great Exhibition of 1851. The full size statue was placed in the entrance hall to the Crystal Palace, which must have made a very impressive sight and surely demonstrated the great esteem the royal couple held Thornycroft and his work in. The pose of the full size statue was derived from an engraving that appeared in the Illustrated London News of 2nd July 1853, which showed Queen Victoria reviewing the troops at Chobham. It was produced with the approval of Queen Victoria, who arranged for her horse to be sent to the sculptor's studio several times during the process. The sculptor also produced a large bronze equestrian statue of similar form as a pendant piece for that of Prince Albert erected at St George's Plateau in Liverpool (where it remains today).

Thornycroft is perhaps most famous for his large bronze group of Boadicea and her daughters on the Victoria Embankment by Westminster Bridge, and also produced the allegorical female figure of Commerce for the Albert Memorial. His son was Hamo Thornycroft.





206 Y

#### A MATCHED PAIR OF WILLIAM IV GILT BRONZE MOUNTED **BOOK CARRIERS**

one in bird's eye maple and walnut the other in amboyna and

The three quarter pierced brass galleried tops with foliate cast carrying handles to either end above rectangular moulded edge bases on bun feet, differences in timber and minor differences to the mouldings, 58cm wide, 27cm deep, 19cm high (22 1/2in wide, 10 1/2in deep, 7in high). (2)

£3,000 - 5,000 €4,000 - 6,700 US\$4,600 - 7,600 207

#### A NEAR PAIR OF LATE VICTORIAN MAHOGANY AND BRASS **BOUND STICK STANDS**

With removable liners, the veneered sides with ring tamed lion mask handles, on moulded plinth bases, each 32cm diameter, 62cm high (12 1/2in diameter, 24in high) approximately. (2)

£2,000 - 3,000 €2,700 - 4,000 US\$3,000 - 4,600

#### Provenance:

Slebech Park, Pembrokeshire.









208

#### A VICTORIAN WALNUT LEATHER **UPHOLSTERED CHESTERFIELD SOFA BY HOLLAND & SONS**

Upholstered in a faded burgundy coloured deep buttoned leather, the overscrolled back and arms above a over-stuffed seat, on ring turned tapering legs, brass cappings and castors, stamped to one leg HOLLAND & SONS, MOUNT STREET, LONDON, 178cm wide, (70in wide).

£3,000 - 5,000 €4,000 - 6,700 US\$4.600 - 7.600

Holland and Sons rose from their origins in the early 19th century to become, by the middle years of the century, a rival to Gillow and one of the greatest English furniture producers. Recorded as early as 1815, as Taprell and Holland, by 1843 under the auspices of William Holland, a relative of the Regency architect Henry Holland, they formed a business alliance with Thomas Dowbiggin of 23 Mount Street, who had made the state throne for Victoria's Coronation. They also worked successfully as undertakers and were responsible for the Duke of Wellington's funeral. Under William Holland the firm became cabinetmakers and upholsterers to the Queen, their first commission being for Osborne House in 1845, supplying furniture in the Queen's favoured Louis XVI style. They continued to supply furniture for Osborne until 1869 but gained further commissions for Windsor Castle, Balmoral and Marlborough House, Hollands also worked for many leading institutions including the Reform and Athenaeum Clubs, the British Museum and the Royal Academy. Along with Gillows they shared the commission for the new Houses of Parliament. The participated in many of the important International Exhibitions including London in 1862, Vienna in 1873 and Paris in 1867 and 1872. The Holland's labelled day books are now housed in the National Archive of Art and Design in London and present a virtual 'who's who' of 19th century society.

209

#### A VICTORIAN DOUBLE HEIGHT OAK AND **BRASS HALL STAND ATTRIBUTED TO** SHOOLBRED

The projecting stick stand with a removable metal liner, 56cm wide, 25cm deep, 195cm high (22in wide, 9 1/2in deep, 76 1/2in high).

£2.000 - 3.000 €2.700 - 4.000 US\$3,000 - 4,600

See Christies, London 24 January 2008, lot 246 for a similar example (£15,500 including premium).

James Shoolbred & Co were well known manufacturers and retailers of furniture from about 1870 onwards with premises on Tottenham Court Road. They gained a reputation for the quality their furniture in all styles employing French and German upholsterers and leading English designers.



209



Maggy Sarragne photographed in 1949

#### 210 Y Φ

## A GEORGE V KINGWOOD, TULIPWOOD AND PURPLEWOOD PARQUETRY LADY'S FOLDING DRESSING TABLE BY MAPLE

for the French market, the silver fittings supplied by George Betjemann & Sons

In the Louis XV/XVI transitional style applied with gilt bronze mounts, the shaped rectangular hinged panelled top with leaf cast moulded edge and Greek key inlaid frieze, enclosing a triptych of hinged bevelled mirrors inside the lid, above two hinged winged compartments containing silver fitments comprising, seven brushes, a small hand mirror, two combs, a boot hook, glove stretcher, a shoe horn, hair tongs and burner, a cuticle pusher and two lidded compartments, above two quadrant glazed winged trays, the table itself containing fourteen silver lidded hobnail cut bottles, four pairs of scissors, ten other manicure tools and two small brushes and one associated letter knife, the front hinged glazed section enclosing three compartments with central removeable tray above a scrolling acanthus apron mount and a kneehole, with recessed tambour flanked by a pair of cupboard doors each enclosing two short drawers on short cabriole legs applied with scrolling leaf mounts and sabots, with ivorine label, 'MAPLE & CO. IMPORTE D'ANGLETERRE Rd No. 541493', the silver hallmarked for George Betjemann & Sons, London 1912/13, some fittings missing, 103cm wide, 63cm deep, 96cm high (40 1/2in wide, 24 1/2in deep, 37 1/2in high).

£5,000 - 8,000 €6.700 - 11.000 US\$7,600 - 12,000

#### Provenance:

Maggy Sarragne (1923-2014)

The Dior model Maggy Sarragne was born in France and became a successful international model during the 1940s and 1950's developing a career as cabaret entertainer in the 1950s and 1960s. She appeared in films including Fernandel the Dressmaker (1956) and The Sicilians (1963) and on The Ed Sullivan Show (1959).

Another dressing table in satinwood of this form, with silver-gilt fittings sold Bonhams, London 24 June 2009, lot 143. Two further examples of this stylish type of dressing table, one in mahogany and one in satinwood, with varying fittings, have appeared at auction as part of the collections of suitably glamorous vendors in the form of Maria Felix and S.A.R La Principessareale Maria Gabriella Di Savoia. See Christie's London, 27 June 2007, Works of Art from the Collection of S.A.R La Principessereale Maria Gabriella Di Savoia, lot 249 and Christie's New York, 17-18 July 2007, Maria Felix: La Doña, lot 204

George Betjemann (1798-1886) was the great grandfather of the Poet Laureate Sir John Betjeman (1906-1984). George Betjemann was apprenticed to the dressing case maker Gilbert Slater in 1810 and established himself as a dressing case manufacturer, initially in Clerkenwell and later in the Pentonville Road, where they eventually employed 119 people.









#### A LARGE LATE VICTORIAN OAK SOFA BY HOWARD & SONS

The slightly arched back, outscrolled arms and sprung seat covered in Howard & Sons patterned cotton ticking, on ring-turned walnut feet and brass castors bearing the serial number 7303/5618 to one rear foot and one castor impressed Howard & Sons/ London, 231cm wide, 87cm deep, 75cm high (90 1/2in wide, 34in deep, 29 1/2in high).

£5,000 - 10,000 €6,700 - 13,000 US\$7,600 - 15,000

#### Provenance:

The Chalet House, Alveston, Avon.

#### 212

#### A VICTORIAN WALNUT UPHOLSTERED EASY CHAIR EN SUITE WITH A 'RUN-UP' STOOL

by Howard & Sons

The rectangular buttoned back, bowed seat and over-scrolled arms upholstered in Howard & Sons patterned cotton ticking, on ring turned legs with brass cappings and castors, the matching stool with shaped rectangular padded seat, on turned legs with brass cappings and castors, the chair stamped to one leg, '13863, 1460 Howard & Sons Ltd, Berners Street', the stool stamped '7911, 3203', the stool 88cm (34in) long. (2)

£4,000 - 6,000 €5,400 - 8,100 US\$6,100 - 9,100







214

## 214

# A SMALL EARLY 17TH CENTURY NAMBAN STYLE LACQUERED COFFER

The hinged lid enclosing later fitted silk lined interior, with panels of shagreen within pearl shell borders, with gilt metal carrying handles to the sides and gilt metal clasped corners, 38cm wide, 20cm deep, 25cm high (14 1/2in wide, 7 1/2in deep, 9 1/2in high).

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

# Provenance:

Hartley Court, Berkshire

An almost identical Namban style lacquered coffer is held the Ashmolean museum collection (accession no. EA1985.53), see also O.Impey & C. Jorg, *Japanese Export Lacquer 1580-1850*, fig. 336.



215 Y Φ

# A MID 19TH CENTURY ANGLO-INDIAN PADOUK AND IVORY INLAID WRITING CABINET IN THE FORM OF A MINIATURE PRESS CUPBOARD

Monghyr district

Profusely decorated with fine scrolling sprays of flowers, the rectangular top with a pen tray and an aperture for inkwells above a pair of doors with divisions to the reverse and a panelled fall enclosing a shelf and a velvet lined writing surface above two graduated drawers, on a reeded plinth and turned bun feet, 34cm wide, 19.5cm deep, 44cm high (13in wide, 7 1/2in deep, 17in high).

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

A closely related writing cabinet in the form of a miniature press cupboard was owned by The 12th Duke of Hamilton and sold Christie's, The Hamilton Palace sale, 17 July 1882, lot 1794 and was acquired by T.M Whitehead who sold it to the South Kensington Museum for £28 14s. See A.Jaffer, *Furniture from British Indian and Ceylon*, London, 2001, p.236, pl.77.

# 216 ҮФ

# A LATE 19TH CENTURY ANGLO-INDIAN SHISHAM AND IVORY INLAID OCCASIONAL TABLE, HOSHIARPUR, CIRCA 1900

Profusely inlaid with decorative running motifs including fish, trees, peacocks and foliage, the circular top with concentric rings of decoration, on a baluster turned columns and tripartite base mounted with tree standing peacocks, 68cm in diameter, 72cm high (26 1/2in in diameter, 28in high).

£1,500 - 2,000 €2,000 - 2,700 US\$2,300 - 3,000

# 217

# AN EARLY 19TH CENTURY ANGLO-CHINESE BRASS MOUNTED AND INLAID HARDWOOD CHEST ON STAND

The hinged top revealing a void interior, the top and sides all inlaid with cut-brass, the sides with brass carrying handles, the stand with a drawer, on cabriole legs ending in claw and ball feet, 101cm wide, 63cm deep, 88cm high (39 1/2in wide, 24 1/2in deep, 34 1/2in high).

£3,000 - 4,000 €4,000 - 5,400 US\$4,600 - 6,100



216





# A PAIR OF CEYLONESE CARVED EBONY OPEN ARMCHAIRS

The scrolling leaf and flowerhead carved scrolling toprails centred by a shell, above caned backs and moulded downswept arms with leaf and flowerhead carved scrolling arm supports on carved seats and leaf carved seatrails, on lobed and turned legs headed by paterae, on spool feet. (2)

£8,000 - 12,000 €11,000 - 16,000 US\$12,000 - 18,000

219 Y Φ

# A 19TH CENTURY CEYLONESE CARVED EBONY AND **INLAID TABLE**

Galle District

The circular top centred by an ivory medallion engraved with the outline of an elephant within a whorl of specimen veneers including palmwood, satinwood and calamander, the pierced swag frieze above a turned and leaf-carved base with splayed and scrolled tripod supports, 56cm in diameter, 76cm high (22in in diameter, 29 1/2in high).

£5.000 - 7.000 €6,700 - 9,400 US\$7,600 - 11,000

These tables with their distinctive whirled specimen wood tops were manufactured in the Galle District of Ceylon (Galle being the main town in the south west of the island). A number of Provenance:d tables are known; these include a related table sold Sotheby's, London, 9 July 1993, lot 287, which was inscribed to the central ivory disc:

Presented to Mrs.R.B. Tutler by the Patients of the Kandy Sunday Scholars with their grateful and affectionate regards, New Years Day, 1836

The earliest documentary source for this type of table is found in Colonial Office records (PRO CO 54/127). This comprises an inventory taken in 1833 of the contents of the British Governor's house (King's house), in Colombo, Ceylon/ The inventory noted:

One Table with different woods of Ceylon, ebony feet

Nineteenth century commentators on the island also noted these tables. Henry Charles Sirr (Ceylon and the Ceylonese (London, 1850), vol.II, pp.226-7) wrote in 1850 that at Galle:

'also manufactured those exquisite inlaid articles, which far surpass any specimen of Tunbridge ware that has yet been produced-ivory and various native coloured woods are inlaid upon ebony and as the designs are well defined, the effect produced is magnificent'.

Tables of this genre were also displayed at several international exhibitions throughout the nineteenth century and formed the centrepiece to the Ceylon Courts or collections of manufactured and natural products of the island. Some exhibition catalogues where these tables were shown include:

The Catalogue of the natural and Artificial Products of Ceylon (Paris, 1855), Paris Exposition 1855, p.26; the Catalogue of the Ceylon Court, London Exhibition, (London, 1862), p.14; the Catalogue of the Ceylon Court, Colonial and Indian Exhibition, (London, 1862), p.14; and the Catalogue of the Ceylon Court, Colonial and Indian Exhibition, (London, 1886), p.107.







220 <sup>Y</sup>

# A RARE EARLY 19TH CENTURY CEYLONESE ROSEWOOD AND BRASS **MOUNTED HIGH DRESSER**

in the English taste

Applied with brass, the rectangular cavetto moulded cornice above a running 'S' scroll carved frieze above three shelves with pierced scalloped aprons, flanked by baluster turned supports with sunburst and leafy pierced mounts, the lower part with rectangular moulded top above four frieze drawers and four double panelled doors with pierced scrolling hinges and escutcheons enclosing a shelf, with an undulating apron below and shaped bracket feet, 245cm wide, 62cm deep, 228cm high (96in wide, 24in deep, 90in high).

£5,000 - 7,000 €6,700 - 9,400 US\$7,600 - 11,000

# Provenance:

Formerly in the collection of the McMichen family residing in Ceylon.

The above lot represents an unusual example of Furniture made in Ceylon and showing a distinctly English influence rather than a Dutch influence.

THE **ENQUIRIES** +1 212 644 9033 bacall@bonhams.com LAUREN BACALL COLLECTION Tuesday 31 March and Wednesday 1 April 2015 New York Bonhams **NEW YORK** bonhams.com/bacall



Bonhams

LONDON

bonhams.com/englishfurniture

# **EUROPE - DEFINING STYLE**

Fine European Furniture, Sculpture, Silver, Gold Boxes and Works of Art

Thursday 9 July 2015 New Bond Street, London

# A FRENCH LATE 19TH CENTURY, ORMOLU-MOUNTED MARQUETRY VITRINE

by François Linke, Paris £10,000 - 20,000

# **ENQUIRIES**

+44 (0) 20 7468 8251 francois.lebrun@bonhams.com



# Bonhams

LONDON

# 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 Buvers 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 Buver 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, iewellery 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

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

# 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).

Hammer Price	Percentage amoun
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  $V\!AT$  is due on the Hammer Price and Buyer's Premium:

- t 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
- 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/supportingmuseums/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 *Bohhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bohhams* 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. IFWFI I FRY

# **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 Buver's responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the Buver 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

# 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

# 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
- "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

# 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  $\Delta$  and VAT is payable by the purchaser, at the standard rate, on the Hammer Price, unless the wines are to remain under Bond. Buvers 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

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 - French bottled

- 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.
- This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA
- •, †, \*, G,  $\Omega$ ,  $\alpha$  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, it's 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. 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.

# RISK, PROPERTY AND TITLE

4.2

5

- 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.

# 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

- 8.1 If the Purchase Price for a Lot is not paid to Bonhams in full in accordance with the Contract for Sale the Seller will be entitled, with the prior written agreement of Bonhams but without further notice to you, to exercise one or more of the following rights (whether through Bonhams or otherwise):
- 8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;
- 8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
- 8.1.3 to retain possession of the Lot;
- 8.1.4 to remove and store the Lot at your expense;
- 8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;
- 8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 8.1.7 to repossess the Lot (or any part thereof) which has not become your property, and for this purpose (unless the Buyer buys the Lot as a Consumer from the Seller selling in the course of a Business) you hereby grant an irrevocable licence to the Seller by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal Business hours to take possession of the Lot or part thereof;
- 8.1.8 to retain possession of any other property sold to you by the Seller at the Sale or any other auction or by private treaty until all sums due under the Contract for Sale shall have been paid in full in cleared funds;
- 8.1.9 to retain possession of, and on three months' written notice to sell, Without Reserve, any of your other property in the possession of the Seller and/or of Bonhams (as bailee for the Seller) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such Sale in satisfaction or part satisfaction of any amounts owed to the Seller or to Bonhams; and
- 8.1.10 so long as such goods remain in the possession of the Seller or Bonhams as its bailee, to rescind the contract for the Sale of any other goods sold to you by the Seller at the Sale or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the Seller or to Bonhams by you.
- 8.2 You agree to indemnify the Seller against all legal and other costs of enforcement, all losses and other Expenses and costs (including any monies payable to Bonhams in order to obtain the release of the Lot) incurred by the Seller (whether or not court proceedings will have been issued) as a result of Bonhams taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the Seller becomes liable to pay the same until payment by you.
- 8.3 On any resale of the Lot under paragraph 8.1.2, the Seller will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the Lot, after the payment of

all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his

# THE SELLER'S LIABILITY

- 9.1 The Seller will not be liable for any injury, loss or damage caused by the Lot after the fall of the Auctioneer's hammer in respect of the Lot.
- 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the Seller will not be liable for any breach of any term that the Lot will correspond with any Description applied to it by or on behalf of the Seller, whether implied by the Sale of Goods Act 1979 or otherwise
- 9.3 Unless the Seller sells the Lot in the course of a Business and the Buyer buys it as a Consumer,
- 9.3.1 the Seller will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any Description of the Lot or any Entry or Estimate in relation to the Lot made by or on behalf of the Seller (whether made in writing, including in the Catalogue, or on the Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the Sale;
- 9.3.2 the Seller will not be liable for any loss of Business, Business profits or revenue or income or for loss of reputation or for disruption to Business or wasted time on the part of the Buyer or of the Buyer's management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;
- 9.3.3 in any circumstances where the Seller is liable to you in respect of the Lot, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the Seller's liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the Purchase Price of the Lot irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.
- 9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the Seller's negligence (or any person under the Seller's control or for whom the Seller is legally responsible), or (iii) acts or omissions for which the Seller is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

# 10 MISCELLANEOUS

- 10.1 You may not assign either the benefit or burden of the *Contract for Sale*.
- 10.2 The Seller's failure or delay in enforcing or exercising any power or right under the Contract for Sale will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express

- waiver given to you in writing. Any such waiver will not affect the *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.
- 10.3 If either party to the Contract for Sale is prevented from performing that party's respective obligations under the Contract for Sale by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
- 10.4 Any notice or other communication to be given under the Contract for Sale must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the Seller, addressed c/o Bonhams at its address or fax number in the Catalogue (marked for the attention of the Company Secretary), and if to you to the address or fax number of the Buyer given in the Bidding Form (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 10.5 If any term or any part of any term of the Contract for Sale is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 10.6 References in the Contract for Sale to Bonhams will, where appropriate, include reference to Bonhams' officers, employees and agents.
- 10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the *Contract for Sale* "including" means "including, without limitation".
- 10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the Contract for Sale confers (or purports to confer) on any person who is not a party to the Contract for Sale any benefit conferred by, or the right to enforce any term of, the Contract for Sale.
- 10.12 Where the Contract for Sale confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the Seller, it will also operate in favour and for the benefit of Bonhams, Bonhams' holding company and the subsidiaries of such holding company and the successors and assigns of Bonhams and of such companies and of any officer, employee and agent of Bonhams and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

## 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

# 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 Lot 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 Seller):
- 7.1.1 to terminate this agreement immediately for your breach of contract;
- 7.1.2 to retain possession of the Lot;
- 7.1.3 to remove, and/or store the Lot at your expense;
- 7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the Purchase Price) and/or damages for breach of contract;
- 7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 7.1.6 to repossess the Lot (or any part thereof) which has not become your property, and for this purpose (unless you buy the Lot as a Consumer) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any Lot or part thereof;
- 7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;
- 7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for Sale) until all sums due to us have been paid in full;
- 7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;
- 7.1.10 on three months' written notice to sell, Without Reserve, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for Sale) and to apply any monies due to you as a result of such Sale in payment or part payment of any amounts owed to us:
- 7.1.11 refuse to allow you to register for a future Sale or to reject a bid from you at any future Sale or to require you to pay a deposit before any bid is accepted by us at any future Sale in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the Purchase Price of any Lot of which you are the Buyer.
- 7.2 You agree to indemnify us against all legal and other costs, all losses and all other Expenses (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.

- 7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the Purchase Price of the Lot (or where you have purchased more than one Lot pro-rata towards the Purchase Price of each Lot) and secondly to the Buyer's Premium (or where you have purchased more than one Lot pro-rata to the Buyer's Premium on each Lot) and thirdly to any other sums due to us.
- 7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any Sale of the Lot under our rights under this paragraph 7 after the payment of all sums due to us and/or the Seller within 28 days of receipt by us of all such sums paid to us.

# CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

- 8.1 Whenever it becomes apparent to us that the Lot is the subject of a claim by someone other than you and other than the Seller (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the Lot in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example,
- 8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*: and/or
- 8.1.2 deliver the Lot to a person other than you; and/or
- 8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
- 8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
- 8.2 The discretion referred to in paragraph 8.1:
- 8.2.1 may be exercised at any time during which we have actual or constructive possession of the Lot, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and
- 8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

# 9 FORGERIES

- 9.1 We undertake a personal responsibility for any Forgery in accordance with the terms of this paragraph 9.
- 9.2 Paragraph 9 applies only if:
- 9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and
- 9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the Lot is or may be a Forgery, and in any event within one year after the Sale, that the Lot is a Forgery; and
- 9.2.3 within one month after such notification has been given, you return the Lot to us in the same condition as it was at the time of the Sale, accompanied by written evidence that the Lot is a Forgery and details of the Sale and Lot number sufficient to identify the

- 9.3 Paragraph 9 will not apply in respect of a Forgery if:
- 9.3.1 the Entry in relation to the Lot contained in the Catalogue reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
- 9.3.2 it can be established that the Lot is a Forgery only by means of a process not generally accepted for use until after the date on which the Catalogue was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
- 9.4 You authorise us to carry out such processes and tests on the Lot as we in our absolute discretion consider necessary to satisfy ourselves that the Lot is or is not a Forgery.
- 9.5 If we are satisfied that a Lot is a Forgery we will (as principal) purchase the Lot from you and you will transfer the title to the Lot in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the Purchase Price, Buyer's Premium, VAT and Expenses paid by you in respect of the Lot.
- 9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
- 9.7 If you sell or otherwise dispose of your interest in the Lot, all rights and benefits under this paragraph will
- 9.8 Paragraph 9 does not apply to a Lot made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a Stamp or Stamps or a Book or Books.

# 10 OUR LIABILITY

- 10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any Description of the Lot or any Entry or Estimate in respect of it, made by us or on our behalf or by or on behalf of the Seller (whether made in writing, including in the Catalogue, or on the Bonhams' Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the Sale.
- 10.2 Our duty to you while the Lot is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the Lot or to other persons or things caused by:
- 10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
- 10.2.2 changes in atmospheric pressure; nor will we be liable for:
- 10.2.3 damage to tension stringed musical instruments; or
- 10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

- 10.3.1 We will not be liable to you for any loss of Business, Business profits, revenue or income or for loss of Business reputation or for disruption to Business or wasted time on the part of the Buyer's management or staff or, if you are buying the Lot in the course of a Business, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.
- 10.3.2 Unless you buy the Lot as a Consumer, in any circumstances where we are liable to you in respect of a Lot, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the Purchase Price of the Lot plus Buyer's Premium (less any sum you may be entitled to recover from the Seller) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort. breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

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

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

# 11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

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

but not if:

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

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

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

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

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

If we are reasonably satisfied that a Lot is a nonconforming 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.
- 2.3 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

"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

"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."

# 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

+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 +44 (0) 1273 220 000

# 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 R93 OHT +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 +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**

# Δuetria - 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 ireland@bonhams.com

# Italy - Milan

Via Boccaccio 22 20123 Milano +39 02 4953 9020 +39 02 4953 9021 fax milan@bonhams.com

**Italy - Rome** Via Sicilia 50 00187 Roma +39 06 485 900 +39 06 482 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 +34 91 578 17 27 madrid@bonhams.com

# Switzerland - Geneva Rue Etienne-Dumont 10

1204 Geneva Switzerland +41 (0) 22 300 3160 +41 (0) 22 300 3174 fax geneva@bonhams.com

# Representatives:

# Denmark

Henning Thomsen +45 4178 4799 denmark@honhams.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

# Spain - Barcelona

Teresa Ybarra +34 680 347 606 barcelona@bonhams.com

# Spain - Marbella

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

# MIDDLE EAST

# Dubai

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

# Israel

Joslynne Halibard +972 (0)54 553 5337 ioslynne.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

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

Leslie Trilling +1 (505) 820 0701 Oregon

New Mexico

# Sheryl Acheson +1(503) 312 6023

Pennsylvania

# Margaret Tierney +1 (610) 644 1199

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

+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

# Beiiina

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

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

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 Como Avenue South Yarra Melbourne VIC 3141 +61 (0) 3 8640 4088 +61 (0) 2 9475 4110 fax info aus@bonhams.com

# **AFRICA**

# Nigeria

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

# South Africa -

Johannesburg Penny Culverwell +27 (0)71 342 2670 penny.culverwell@bonhams.com

# **Bonhams Specialist Departments**

# **19th Century Paintings**

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

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

# **British & European Glass**

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

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

# Coins & Medals

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

# **Contemporary Art**

Ralph Taylor +44 20 7447 7403 U.S.A Jeremy Goldsmith +1 917 206 1656

# **Costume & Textiles**

Claire Browne +44 1564 732969

# Entertainment Memorabilia

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

# Furniture & Works of Art

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 India Phillips +44 20 7468 8328 U.S.A Tanya Wells +1 917 206 1685

# Islamic & Indian Art

Claire Penhallurick +44 20 7468 8249

# 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

Gareth Williams +44 20 7468 5879 To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

# **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

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

+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

Charles O'Brien +44 20 7468 8360

# Photography

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

# **Portrait Miniatures**

+44 20 7393 3986

# **Prints and Multiples**

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 +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

# **Registration and Bidding Form**

(Attendee / Absentee / Online / Telephone Bidding) Please circle your bidding method above

D		$\sim$	h		m	
	U	[ ]		d		

- Tease en ele you		a ubove.							
			Sale title	. FINE ENGLISH FURNITURE & WORKS OF ART		Sale date:	11 March	2015	
Paddle number	(for office use or	nlv)	Sale no.	22303		Sale venue:	New Bon	d Street	
This sale will be co Bonhams' Condition at the Sale will be You should read the the Sale Information out the charges payou make and oth buying at the Sale have about the Co These Conditions a	onducted in accorda ons of Sale and bidd regulated by these he Conditions in co on relating to this S nyable by you on th er terms relating to . You should ask ar inditions before sig also contain certain yers and limit Bonh	nince with ding and buying Conditions. njunction with sale which sets be purchases bidding and by questions you ning this form. undertakings	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:  110 - 200						
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			Customer	Number		Title			
			First Nam	e		Last Name			
			Company name (to be invoiced if applicable)						
our website (www.k	oonhams.com) or rec vices Department, 10	uested by post	Address						
	1SR United Kingdor								
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.  City  County / State  Post / Zip code  Country  Telephone mobile  Telephone daytime			City			County / State			
				Country					
Notice to Bidders.	d to provide photogr	aphic proof of	Telephon	e evening		Fax			
ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement			Preferred number(s) in order for Telephone Bidding (inc. country code)						
etc. Corporate clients should also provide a copy of their articles of association / company registration documents,									
together with a lette	ogether with a letter authorising the individual to bid on E-mail (in capitals)				s marketing material and pour				
your bids not being	processed. For highe oprovide a bank refe	r value Íots you	concerning Bonhams. Bonhams does not sell or trade email addresses.						
If successful			-	tering to bid as a private buye				s a trade buyer	
I will collect the purchases myself  Please contact me with a shipping quote			If registere	for VAT in the EU please enter your registration here: Please tick if you have registered with us before Please tick if you have registered with us before					
(if applicable)	1		Please no	te that all telephone call	s are recorded.				
Telephone or Absentee (T / A)  Lot no.  Brief description				MAX bid in C (excluding pr & VAT)		Covering bid*			
FOR WINE SALES	ONLY								
Please leave lots "a	available under bond	" in bond	vill collect fro	m Park Royal or bonded wareh	ouse Please includ	de delivery charge	es (minimun	n charge of £20 + VAT)	
				TALOGUE AND HAVE READ A					
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:									

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

<sup>\*</sup> 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.



