

DISTINGUISHED DESIGNS AND POST-WAR SILVER

17 November 2015

Knightsbridge, London



Bonhams



DISTINGUISHED DESIGNS AND POST-WAR SILVER

Tuesday 17 November 2015 at 12.00

Knightsbridge, London

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Front: Lot 131
Back: Lot 207 and 208
Inside Front: Lot 101
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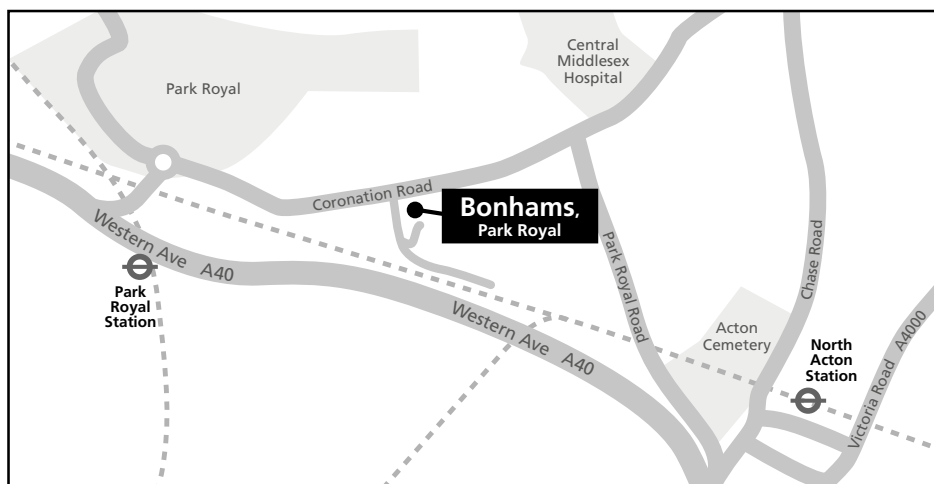
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CITES FEES INCREASE

Re-export permit applications for
all lots marked with the symbol
'Y' being shipped outside of the
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per species.

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1

NOVELTIES

1

GEORGE LUKES: A CASED SILVER MODEL OF A FALCON CATCHING A FISH, ON AN AMETHYST BASE

London 1981

Possibly a peregrine falcon, naturalistically modelled in flight catching a fish, with a fish clenched between the claws, on a amethyst quartz rock section, with electroformed applied silver sides and underside, contained in a fitted box, *height 14.3cm, length of wingspan 21cm.*

£1,000 - 1,500

€1,400 - 2,100

2

A PAIR OF MODERN SILVER TABLE ORNAMENTS MODELLED AS PHEASANTS

by BSE Products, London 1975

Realistically modelled as a pair of male and female pheasants, *length female 22cm, male 27cm, weight 31.5oz. (2)*

£1,500 - 2,000

€2,100 - 2,800



2

3

A CAST SILVER MODEL OF A HORSE

maker's mark MSFLD, London 1989

Modelled standing, *height 14.8cm, weight 21.5oz.*

£500 - 600

€700 - 830



4

4

A 20TH CENTURY GOLD AND AMETHYST FLOWER ORNAMENT

maker's mark AH, with post 1975 English hallmarks for 18 carat gold

The gold stem rising from an amethyst cluster on its matrix, leading to carved nephrite leaves and amethyst petals, *height 8cm*, together with a similar amethyst ornament with a gilt metal stem, *height 12cm. (2)*

£500 - 600

€700 - 830

5

A PAIR OF CONTINENTAL METALWARE TABLE ORNAMENTS, MODELLED AS COCKERELS

incuse stamped 800

Realistically modelled standing, *length 14cm and 16cm, weight 15.5oz. (2)*

£600 - 800
€830 - 1,100



5

6

A PAIR OF SILVER TABLE ORNAMENTS MODELLED AS PHEASANTS

maker's mark AC Co, London 1968

Realistically modelled, *length each 18cm, weight 12.5oz. (2)*

£500 - 700
€700 - 970



6

7

HECTOR MILLER: A SILVER GILT FOX HEAD STIRRUP CUP

London 1989

Realistically modelled as a fox head, *length 6.6cm*; together with another similar example, *by Aurum, London 1980*, and two further items *by Hector Miller*, the first a silver teaspoon, *London 1975*, textured stem, the finial with turquoise cabochon, *length 13.1cm* and an ash tray, *London 1989*, with textured silver-gilt border applied with daisy heads, *length 8.7cm, weight total 10oz. (4)*

£300 - 400
€420 - 560



7



7

8

THREE 20TH CENTURY SILVER-MOUNTED CONCH SHELLS

marked on silver mounts for J.G Aregenerie

Comprising one large shell and two smaller, *length 20.5cm, 15.5cm and 15cm. (3)*

£600 - 800
€830 - 1,100



8



9

FOREIGN SILVER AND METALWARE INCLUDING DESIGN

9

DAVID ANDERSEN: A PAIR OF NORWEGIAN SILVER-GILT AND ENAMEL NOVELTY OWL SALT AND PEPPER SHAKERS

each marked to base 'D.A Norway Sterling 925S'

Formed as standing owls, the bodies enamelled, one translucent purple the other white, with small amounts of detailing in black; together with three further pairs, comprising: white and white, green and white, and another purple and white, *height 5.5cm.* (8)

£1,000 - 1,500

€1,400 - 2,100

10

DAVID ANDERSEN: A BOXED PAIR OF NORWEGIAN SILVER-GILT AND ENAMEL NOVELTY OWL SALT AND PEPPER SHAKERS

each marked to base 'D.A Norway Sterling 925S'

Formed as standing owls, the bodies enamelled, one translucent purple the other white, with small amounts of detailing in black, contained in an original fitted box, "KLAVENESS LINE" "CARL JOHANS GATE 20 OSLO_NORWAY", *height 5.5cm.*

£500 - 600

€700 - 830

11

DAVID ANDERSEN: A NORWEGIAN SILVER FOOTED BOWL

circa 1920, also stamped 830, also with unidentified designers punch Circular form with a hammered finish, with a wavy rim and pierced decoration, the cast open-work base composed of poppy seed heads, roses and shells, on four carved wooden feet, *diameter 28.5cm, weight 32oz.*

£600 - 800

€830 - 1,100

12

DAVID ANDERSEN: A NORWEGIAN ART DECO SILVER COCKTAIL SHAKER

Oslo, circa 1930

Of cylindrical form, with a removable grille, and a stylised figure of a cockerel on the lid, *height 25.5cm*, together with a set of six silver cocktail cups, *maker's mark incuse stamped O.G.F., also 830S*, plain tapering conical bowls, tubular stem on a spreading foot, *height 9.5cm, weight 31oz.* (7)

£500 - 600

€700 - 830



11



12

14



13

A LARGE NORWEGIAN SILVER AND ENAMELLED DISH

by Thune, Oslo, circa 1934

Circular form, rim embellished with a band of stylised cloud scrolls, hammered body with polychrome enamelled centre depicting a scene of Viking ships at sea, raised on a collet foot, underside with presentation inscription "With compliments from Mr and Mrs P.T.M Paaske, July 17th 1934", diameter 35cm, together with two smaller dishes also incuse mark of Thune, the first, centre embellished with a polychrome enamelled scene depicting a Norwegian boy riding a reindeer, diameter 23cm, the second, with a polychrome enamelled scene depicting a Viking ship at sea, diameter 12cm, also including another Norwegian shallow dish incuse mark of Aksel Holmsen, Sandefjord active since 1932, reeded rim, centre with a blue enamelled scene depicting traditional fisherman at sea, engraved monogram and date 1907.3/1.1957 raised on a collet foot, diameter 19cm, together with four enamelled Norwegian spoons, weight 51.5oz. (8)

£500 - 600
€700 - 830



15

14

FOUR SETS OF CASED DANISH SILVER GILT AND ENAMEL CHRISTMAS SPOONS AND FORKS

by A. Michelsen,

Including a Father Christmas design, for the years 1957, 1959, 1960 and 1961, weight 12oz. (8)

£500 - 600
€700 - 830

A. Michelsen started making Christmas spoons in 1910, and came out with a new design each year. As the accompanying booklet to one of these sets says: '...they add such a colourful note to the festive board, and mirror in an amusing fashion the changing tastes of the years that pass.'

15

A CASED SET OF EIGHT 20TH CENTURY DANISH SILVER COASTERS

by MICHELSEN, Copenhagen, circa 1930

Circular form engraved with four different scenes: the first depicting a seated man with a pig, the second a courting couple, the third a scene from a king's coronation, and the fourth a child among rushes, diameter 7.4cm, weight 10oz. (8)

£500 - 700
€700 - 970



13



16

16

A STYLISH PAIR OF ELECTROPLATED FIVE-LIGHT CANDELABRA / LAMPS

unmarked

The five scroll arms terminating with upswept fluted drip-pans, centred with circular nozzles, the branches issuing from a spherical knob, surmounted with two graduated scroll tiers and centred with a knob finial, the tapering cylindrical fluted columns with reed and ribbon band, above a domed base on bun feet, *height 45.5cm. (2)*

£500 - 600

€700 - 830

17

A MODERN ELECTROPLATED 'LIGHTHOUSE' COCKTAIL SHAKER

stamped VAN BERGH SI PLATE CO, ROCHESTER NY

Modelled as a lighthouse decorated with four windows, detachable top / cover, *height 35cm.*

£500 - 600

€700 - 830

18

AN ITALIAN SILVER CASKET IN THE SHAPE OF BOAT FENDER

by Fratelli Cacchione, Milan post 1945

With silver gilt interior and a rope and anchor motif on the lid, *length 22cm, weight 35oz.*

£600 - 800

€830 - 1,100



17



18

19

A SET OF EIGHTEEN METALWARE PLATES

incuse stamped SILVER .925

Plain shaped circular with undulating rim, *diameter 32.5cm, weight 539oz.*

£4,000 - 6,000

€5,600 - 8,300



19



20

AN ITALIAN PARCEL-GILT SILVER JUG

maker's mark for Milan number 1002, circa 1980

Squat baluster form, with a broad lip, the body decorated with embossed stylised vines and applied bunches of grapes on a matted gilt ground, with a scroll wooden handle and a raised circular foot, *height 28cm, weight total 39.5oz.*

£800 - 1,000

€1,100 - 1,400

20



21

21

A SET OF SIX IRANIAN METALWARE GOBLETS

with post 1967, 840 standard mark, also marked 84

The demi-fluted cylindrical bowls engraved with upper and lower bands of beads and foliate among strapwork, raised on a knop stem and terminating in a demi-fluted domed circular foot engraved with floral band, *height 15.5cm, weight 49oz. (6)*

£1,200 - 1,500

€1,700 - 2,100

22

AN ITALIAN SILVER WINE COOLER

by Lovi, post 1968 period marks, for Vicenza, also incuse stamped Lovi

Cylindrical form incuse spiral fluted form, all over light spot hammered surface, with disc knop handles, *height 20cm, weight 36oz.*

£600 - 800

€830 - 1,100



22



23



23

AN INDIAN COLONIAL ART DECO METALWARE TEA SERVICE

marked SILVER, circa 1940

Comprising a teapot, a sugar bowl and a milk jug, tapering cylindrical form the finials and handles made of orange Bakelite, with stylised dancing female musicians on a matte background, *height of teapot 16cm, weight 27.5oz. (3)*

£500 - 600

€700 - 830



24



24

A MEXICAN SILVER BOWL

incuse retail mark Cartier, also incuse stamped 0925 STERLING

The bowl of hemispherical form with undulating rim, light spot hammered outer surface and a textured spotted inter surface, *diameter 18cm*, a French silver bowl, by *Emile Puiforcat*, with 1st standard Minerva mark, also stamped *PUIFORCAT PARIS*, fluted form, boxed, *diameter 11.3cm*, together with a silver ashtray, by *A E Jones, Birmingham 1928*, circular form with light spot hammered surface, lower ropetwist band, the flat border with three applied leaf motif bosses, welled centre, *diameter 10.5cm. (3)*

£500 - 600

€700 - 830



25

25

AN AUSTRIAN SECESSIONIST SILVER CIGARETTE BOX

maker's mark AA, Vienna circa 1900

Rectangular form with vertical bands around the sides, on four hemispherical feet, with a glass liner, engraved on the lid with *EGYPTIAN* (cigarettes) and monogram, *length 13.5cm, weight of silver 12oz.*

£500 - 600

€700 - 830



26

26

**A SET OF TWELVE ARTS AND CRAFTS
GERMAN SILVER TEA CUP HOLDERS**

*only six with maker's mark for Gayer & Krauss,
Schwäbisch Gmünd, also stamped with crown
and crescent and 835S, circa 1930*

*Circular form with curved sides, all over
spot hammered surface, black painted disc
handles, on three stepped circular feet, only
seven glass liners, length 11.5cm, diameter of
bowl 8cm. (12)*

£500 - 700

€700 - 970

27

A LARGE DANISH SILVER SAUCEPAN

by Johannes H. Paulsen, Copenhagen 1941

*Squat round form with a rounded wooden
handle, diameter 18cm, together with a
smaller saucepan, by the same maker,
Copenhagen 1939, diameter 11cm, and a
cigarette box, by Jen Sigsgaard, Copenhagen
1945, rectangular form with ciselé decoration,
wood-lined, length 13.5cm, weight excluding
box 19oz. (3)*

£800 - 1,000

€1,100 - 1,400

28

**A GERMAN SECESSIONIST SILVER
CIGARETTE CASE**

maker's mark WK circa 1900

*Rectangular form with rounded corners,
engraved with a geometric design around red
glass inserts, the gilt interior engraved with a
Polish coat of arms, possibly for Gozdawa,
length 9cm, weight 2oz.*

£500 - 600

€700 - 830



27



28



29

29

A SUITE OF FOURTEEN 20TH CENTURY ITALIAN SILVER SHELL BOWLS

maker's mark BC, Naples, pre 1933

Two large and twelve smaller, of deep scallop form, each on three shallow shell feet, *length of largest 24.5cm, smaller 13cm, weight 114oz. (14)*

£1,000 - 1,500

€1,400 - 2,100



30

30

BUCCELLATI: A COLLECTION OF ITALIAN METALWARE SMALL DISHES

post 1968 period marks for Bologna, marks for FABBRICA ARGENTERIA CLEMENTI DI GIOVANNI MANTEL & CO, also incuse stamped Gianmaria Buccellati, 925

Comprising: two leaf dishes, *length approx. 8cm*, six other smaller leaf dishes, five dishes modelled as fruits and fruiting vine caddy spoon and three modelled as flower heads, some with boxes.

£500 - 700

€700 - 970



31

31

A 20TH CENTURY SILVER TWO HANDLE COVERED BOWL

maker's mark 'AM' in a conjoined double square punch, marked 925, with 'X' in an oval punch and gothic 'C' in rectangular punch, possibly American

Compressed baluster form with twelve panelled sides, the removable cover with knob finial, loop handles embellished with female terms, *height 21cm, weight 27.5oz.*

£500 - 600

€700 - 830



32

32

DAVID FERREIRA: A 20TH CENTURY PORTUGUESE SILVER JUG

marks for Oporto, .833 standard

Oval form, the textured sides embossed with figures and animals in the primitive style, the loop handle set with blue hardstone cabochon, length 15.5cm, weight total 5oz.

£400 - 600

€560 - 830

33

AN AMERICAN SILVER COCKTAIL SHAKER

circa 1930

Inverted baluster form, the lid, strainer and foot chased and embossed with fruit and foliate decoration, height 25cm, weight 19oz.

£800 - 1,000

€1,100 - 1,400

34

A LATE 19TH CENTURY AMERICAN SILVER BOWL

by Tiffany & Co, circa 1900

With a Clover pattern border, together with a silver dish, by Tiffany & Co and London import marks for 1966, a serving spoon in Wave Edge pattern by Tiffany & Co, and an American sugar bowl, by Theodore B. Starr, circa 1900, weight 28oz. (4)

£500 - 600

€700 - 830



34



35



33

35

TIFFANY: TWO SILVER DISHES

incuse stamped TIFFANY & Co, pattern and order numbers 1891 - 1902 period marks, the first '11283' and '937', the second '11547' and '688'

Shaped-oval with undulating sides, the first with shell scroll and floral rim, open-work lattice cartouche with flower heads between foliate scrolls, length 37.5cm, the second, similar form with matched floral lattice open-work sides, length 28cm, together with a pair of matched circular dishes, with pattern and order numbers '12302' and '9864' with similar borders to the first, diameter 16.5cm, all engraved with the same monogram, weight 61.5oz. (4)

£1,000 - 1,500

€1,400 - 2,100



36

36

TIFFANY: A 20TH CENTURY AMERICAN SILVER TABLE SERVICE OF FLATWARE AND CUTLERY

stamped TIFFANY & CO STERLING M

Plain polished form, with Old English pointed end shape, with pointed drop heels, comprising:

fifteen table forks,
 twelve soup spoons,
 twenty dessert forks
 twelve dessert spoons,
 twelve teaspoons,
 eighteen table knives and twelve dessert knives, unmarked handles and with steel blades stamped *TIFFANY & CO*,
 eleven steak knives, unmarked handles and steel blades,
 ten butter knives, unmarked handles and steel blades,
 a table / serving spoon,
 three pairs of serving spoons and forks,
 a sauce ladle,
 a berry / fruit serving spoon, with pierced rounded bowl,
 six sorbet spoons,
 two pastry slices, handles stamped *TIFFANY & CO STERLING*, steel blades, *weight of weighable silver excluding all knives 163oz.*

£2,000 - 3,000

€2,800 - 4,200





37

37 Y Φ

A GOOD FRENCH SILVER-GILT THREE-PIECE COFFEE SERVICE

by Lucien Falize, underside of the pot also inscribed 'Falize Orf. Paris' Paris, circa 1900

Comprising: coffee pot with removable filter / percolator section, of tall tapering circular form over a circular body, with short spout, cream jug and sugar bowl, the bodies embellished with an embossed rivet design, the pot and covered sugar bowl with wrythen 'tiger's eye' finials, the coffee pot with carved ivory angular handle, fitted together in two sections, height of coffee pot 20cm, weight total 38.5oz. (3)

£4,000 - 6,000

€5,600 - 8,300

38

TIFFANY: A EARLY 20TH CENTURY AMERICAN SILVER VASE

1902 - 1907 period mark, incuse stamped TIFFANY & CO, pattern and order numbers, 5301 and 9, also incuse stamped STERLING SILVER 925-1000

Elongated inverse baluster form, the part-spot hammered body embellished with flowering irises, with applied wavy rim foot, gilt interior, height 27cm, weight 23.5oz.

£800 - 1,200

€1,100 - 1,700



38

39



39

A STYLISH 20TH CENTURY GERMAN SILVER TABLE SERVICE OF FLATWARE AND CUTLERY

by Jacob Grimminger, crown and crescent mark, stamped 925

With tapering ends, placings for six, comprising:

table forks,
table knives with stainless steel blades,
dessert forks,
dessert knives with stainless steel blades,
dessert spoons,
soup spoons,
fish forks,
fish knives,
together with a six separate teaspoons, Sheffield 1902, sugar tongs,
cocktail forks, and thirteen items of plated flatware, *weight excluding knives with steel blades 62oz.*

£700 - 900

€970 - 1,300

40

A DANISH SILVER COFFEE POT

designed by Karl Gustav Hansen, by Hans Hansen, Denmark 1934

Baluster form with all-over spot hammering, the detachable cover applied with bead and scroll finial, stylised loop wood handle, raised on a pedestal base, *height 18.5cm, weight total 22oz.*

£500 - 600

€700 - 830



40

DAMIÁN GARRIDO: A PAIR OF SILVER CANDLESTICKS

marked with facsimile signature D Garrido, also stamped 925 M1 STERLING SILVER, limited edition of eight, underside of one numbered 2

Polished surfaces, shaped cylindrical, the concave and alternating convex form enables these to be interlocked, each formed of six varying graduated stepped cylindrical tiers, one incurved section with a frosted / matted surface, terminating with polished cylindrical nozzles, height 30cm, weight 58oz. (2)

£2,200 - 2,800

€3,100 - 3,900

DAMIÁN GARRIDO (1931 – 2002)

Spanish silversmith Damián Garrido was born in Madrid 13th August 1931, he started his apprenticeship when he was twelve and completed his first work a year later. After military service, aged 25, Garrido set up his own workshop. In 1957, he travelled to London to familiarise himself with British silver for which he had a passion. For many years Garrido was drawn to creating works from different periods and origins and produced classic silver after designs by Paul De Lamerie and Paul Storr.

In 1994, Garrido set out to develop a personal line of design, influenced by the Art Deco. He created bold and striking modern geometric designs which involved interlocking asymmetric forms, highly sculptural pieces with contrasting straight and sweeping lines, with smooth highly polished surfaces.

He embarked on a collaboration with Asprey offering exclusive works exhibited alongside creations from the Garrido collection, as a solo exhibition in 1997. This exhibition was reprised in 2002 – 2003 for Barry Fieldman Ltd, New York. Garrido's works are to be found in the Museum of Arts and Design in New York and The National Museum of Decorative Arts in Madrid. Damián Garrido died in 2002 and his son and daughter Juan and Paloma Garrido continue the workshop and have expanded the Garrido collection.

His works were exhibited again at Asprey London in 2007 and 2008; Art and Design Fairs, in London, New York, Paris and the Pavilion of Art and Design, London 2013.

Bibliography:

Juan Garrido and Patricia Maceira, *Damián Garrido: A Silversmith of the 20th Century* (2002).

Juan and Paloma Garrido, *Garrido Ofrebres (1994 – 2005)* (2005) – This book illustrates some sixty designs from 1994 to 2005.



42

42

**GEORG JENSEN: A SILVER BERNADOTTE
PATTERN TABLE SERVICE OF FLATWARE
AND CUTLERY**

post 1945 marks

Comprising:

six table forks, *import marks for London 1959 / 1960;*

four table spoons, *import marks for London 1953 / 1954;*

another two slightly smaller spoons;
four soup spoons, *import marks for London 1965 / 1966;*

six fish forks and six fish knives, *some with import marks for 1962 - 1967;*

six table knives and five cheese / butter knives, *with import marks for London, some distorted, weight excluding knives 54.5oz. (39)*

£600 - 800

€830 - 1,100

43

**DESIGNED BY HARALD NIELSEN FOR
GEORG JENSEN: A PAIR OF SILVER
PYRAMID PATTERN TAPERSTICKS**

pattern number 747B, with import marks for London 1956

Banded nozzles on a disc base, *diameter 5.8cm, weight 2.2oz.*

£500 - 600

€700 - 830



43



44

44

**GEORG JENSEN: AN ACORN (KONGE) PATTERN TABLE
FLATWARE SERVICE AND CUTLERY**

varying period marks

Comprising:

Ten table forks, seven with 1915-27 period marks, and import marks for London 1922/28, and three with Copenhagen marks for 1923;

Ten table knives, three with 1915-32 period marks, three with Copenhagen marks for 1925, and four with import marks for London 1922/45;

Fifteen dessert forks, seven with post 1945 marks, three with import marks for London 1923, three with 1915-33 period marks, and two with 1933-44 period marks;

Six dessert knives, with post 1945 marks;

Eight soup spoons, five with 1933-44 period marks, the other three with Copenhagen marks for 1927/32/38;

Ten cake forks, with post 1945 marks;

Eleven teaspoons, with post 1945 marks;

Twelve coffee spoons, six with import marks for London 1928, six with Copenhagen marks for 1923, and one with post 1945 period marks;

and a small butter knife, weight excluding knives 72oz. (83)

£1,800 - 2,500

€2,500 - 3,500

2015 sees the 100th anniversary of Acorn pattern.

Acorn (Konge) pattern was designed by Johan Rohde in 1915.



45

45

GEORG JENSEN: TWO SILVER SMALL TWO-HANDLE DISHES

pre 1933, 1933 - 1944 period marks, incuse pattern number 355D, also import marks for London 1930 and 1935

Plain shallow circular form with shell handles, length 11.8cm, diameter 9.4cm, weight 4.16oz. (2)

£150 - 200

€210 - 280



47



46

GEORG JENSEN: A CASED SET OF TWELVE SILVER FUCHSIA PATTERN COFFEE SPOONS WITH TONGS ENSUITE

with import marks for London 1930 - 1934.

£300 - 500
€420 - 700

47

GEORG JENSEN: A SILVER ACORN (KONGE) PATTERN TABLE SERVICE OF FLATWARE AND CUTLERY

varying marks and London import marks, importer's mark for George Stockwell

Placings for eight comprising:
table forks, *four with import marks for London 1931, two 1936, two post 1945 mark, 1965;*
soup spoons, *five import marks for 1932, one 1935, two 1965;*
dessert forks, *six with import marks for 1931, two for 1965;*
dessert spoons, *six with import marks for 1931, two for 1965;*
table knives, *three with import marks for 1931, three 1936, two 1964, with steel blades;*
dessert knives, *five with import marks for London 1931, one 1936 (replaced blade), and two 1963, with steel blades;*
with three table / serving spoons, *import marks for 1931, a sauce ladle, 1924 and a two-pronged fork 1948, weight excluding knives 61oz. (53)*

£1,500 - 2,500
€2,100 - 3,500

2015 sees the 100th anniversary of Acorn pattern.
Acorn (Konge) pattern was designed by Johan Rohde in 1915.



48

48

AN EXTENSIVE AUSTRIAN SILVER TABLE SERVICE OF FLATWARE AND CUTLERY

maker's mark KM, Pest, third standard mark pre 1922

Placings for twelve, initialled, comprising:

table forks

table spoons

fish forks

dessert forks

tea spoons

fruit spoons

sorbet spoons

eleven cake forks

ten coffee spoons (*post 1922 marks*)

table knives, dessert knives and eleven fruit knives, all with steel blades together with twenty-six serving pieces, comprising:

soup ladle, two basting spoons, two sauce ladles, a pair of fish servers, a pair of smaller servers, a pair of salad servers, a pair of two pronged serving forks, a smaller pair, another serving spoon, a straining spoon, with pierced shell shaped bowl, a strainer, a pair of sugar tongs, another serving spoon, three varying slices and three meat skewers, *weight excluding knives with steel blades 284oz.*

£2,000 - 3,000

€2,800 - 4,200





BUCCELLATI

49

BUCCELLATI: AN ITALIAN SILVER TABLE SERVICE OF FLATWARE AND CUTLERY

post 1968 period marks for Balogna, marks for FABBRICA ARGENTERIA CLEMENTI di GIOVANNI MANTEL & Co, also incuse stamped Gianmaria Buccellati, 925

Old English shape with thread edge and acanthus terminal, front with a prominent rib and scroll drop heels, placings for twelve, comprising: table forks, table spoons, dessert forks, table knives and dessert knives with stainless steel blades, teaspoons, the following serving items, a soup ladle, a serving spoon and fork and a pair of salad servers with horn bowls, *weight excluding knives 102oz.*

£3,000 - 4,000

€4,200 - 5,600



50

50

BUCCELLATI: AN ITALIAN UNMARKED GOLD, SILVER AND GEM SET MINAUDIÈRE

clasp engraved M BUCCELLATI

Oblong form, with matted fabric textured surfaces and acanthus star motifs and bands, set with two rows comprising of eight ruby cabochons, flanking a central row of three gems, in applied unmarked gold settings, with an applied gold clasp, opening to reveal two lidded compartments, one for powder, a cylindrical lipstick holder, inside of cover with hinged mirror, backed with an ivorine panel and concealing a hinged clip, *length 16.3cm, width 6.5cm, depth 1.8cm, weight total 14oz.*

£3,000 - 5,000

€4,200 - 6,900

51

BUCCELLATI: A SET OF FOUR ITALIAN SILVER CHAMPAGNE FLUTES

stamped Buccellati, Made in Italy, STERLING

The bowl tapering to the stem, with gilt interiors, on spreading feet, *height 24cm, weight 27oz. (4)*

£800 - 1,000

€1,100 - 1,400





52

52

BUCCELLATI: TWO ITALIAN CASES

rims engraved M. BUCCELLATI MILANO ROMA FIRENZE

The first mixed metal case, with copper sides and applied silver foliate rims, the cover engraved with roundels to each corner, centred with an owl, swallow, bat and a cockerel, among swirls, chequered circle around a motto and crest, reverse with stylised flaming sun and small flower heads, 7.5cm square, the second silver box, oblong form with matted light textured surface and applied foliate rims and thumb piece, opening to reveal two lidded compartments, with small hinged ring handles, polished interior with engraved dotted pattern, length 7.5cm. (2)

£1,000 - 1,200

€1,400 - 1,700

OTHER OBJECTS OF VERTU INCLUDING CARTIER

53

BOUCHERON: A FRENCH SILVER, SILVER-GILT AND GEM SET COMPACT

engraved to the inner border 'BOUCHERON-PARIS', BT NO 815012, also indistinct lozenge shaped maker's mark and French boar's head guarantee mark

Rectangular form with chequered surface, covering the mirror an inset silver-gilt pierced drill with three song birds among leafy branches, gilt angular ribbed thumb piece, ribbed sides, opening to reveal mirror and powder compartments, with original leather slip cover, length 7.5cm.

£500 - 700

€700 - 970



53

54

A 9 CARAT TWO COLOURED GOLD CIGARETTE CASE

maker's mark rubbed, London 1930

Rectangular form, cover and underside with diamond design, rubbed sides, the front with baguette gem stone, length 10.8cm, weight total 140.7gms.

£1,000 - 1,500

€1,400 - 2,100



54

55

A 20TH CENTURY CONTINENTAL SILVER, ENAMEL AND MARCASITE BOX

with import marks for Cohen & Charles, London 1927

Rectangular form with rounded corners, lilac guilloche enamel body with polished borders, the hinged cover with stylised anthemion marcasite mounts and thumbpiece in the art deco style, the inside cover engraved with an inscription, length 7.8cm.

£500 - 600

€700 - 830



55



56

56

A 9 CARAT GOLD COMPACT

by William Neale & Son Ltd, Birmingham 1939

Rectangular form with central vertical ribbed band flanked by horizontal ribs, front with thumb piece, opening with mirror to inside cover and base with two compartments, length 7.9cm, weight total with mirror 128gms.

£800 - 1,200
€1,100 - 1,700

57

DUNHILL: A 20TH CENTURY FRENCH SILVER-GILT CIGARETTE CASE

with Minerva head first standard mark, maker's mark LB with device between, engraved retail mark DUNHILL PARIS

Rectangular form with engine-turned sides, contained in a slip case, length 9cm x 7.6cm.

£500 - 600
€700 - 830



57

58

DUNHILL: A 20TH CENTURY 18 CARAT GOLD AND ENAMEL LIGHTER

incuse stamped 750, and engraved Graff

Upright oblong form with long roller, the body and hinged cover with engraved gold foliate scrolls on a black enamelled ground, height 6.6cm.

£600 - 800
€830 - 1,100



58

59

TIFFANY: AN AMERICAN 20TH CENTURY FOURTEEN CARAT GOLD 'FLOWER' DISH

incuse stamped TIFFANY & CO MAKERS 14KT GOLD, numbered 22955M

The welled bowl with undulating lobed form, with a stylised Tudor rose design in light relief and centred with a bead punch band encircling a boss, diameter 8.4cm, weight 68.5gms.

£800 - 1,000
€1,100 - 1,400



59



60

60 Ω

CARTIER: A CASED SILVER-MOUNTED GLASS CAVIAR BOWL AND DISH

incuse marked Cartier, PARIS, with post 1973 export mark

The glass bowl with interwoven tri-coloured silver and silver gilt band below a slightly flared rim, with detachable tri-armed rest and smaller separate bowl, height 9.4cm, diameter 18.4cm.

£800 - 1,200

€1,100 - 1,700



61

61

CARTIER: A CASED SILVER COMMEMORATIVE LETTER OPENER

maker's mark for Jacques-Théodule Cartier, London 1952, also engraved Cartier London, numbered indistinctly possibly 112225, with French swan

Plain stepped tapering blade with portrait medallion, contained in original fitted box, lined inside cover gilt tooled, length 13cm, weight 1.75oz.

£500 - 600

€700 - 830



62

62

CARTIER: AN AMERICAN SILVER DISH

the underside with retail stamp Cartier, maker's mark for Watson Company, 1910 - 1938 period mark, also stamped STERLING SILVER, pattern number A215

Circular shaped, shallow bowl with fluted panels on a circular foot, diameter 27.8cm, weight 20oz.

£500 - 700

€700 - 970

63

PAUL MILLET FOR CARTIER: A SILVER-GILT MOUNTED GLAZED WHITE STONEWARE COVERED JAR

maker's mark 'MP above Sevres within a dotted circle', mark for Paul Millet Pottery, Sevres pre 1930, the silver mounts stamped with French maker's mark, also incuse stamped CARTIER, MADE IN FRANCE

Upright rectangular form with cylindrical pull-off cover, the body decorated with flambé-glaze in various red nuances, height 15cm.

£700 - 900

€970 - 1,300



63



64

64

EMILIO MARAFFI FOR CARTIER: THREE CAST SILVER DOUBLE LEAF DISHES

underside marked Cartier Sterling, and a facsimile signature for Emilio Maraffi

The conjoined leaves with naturalistic enameled surfaces in brown and green, each leaf with a wire-work twisted handle, length 10cm, weight total 6.4oz. (3)

£500 - 700

€700 - 970



65

65

CARTIER: AN AGATE, SILVER, SILVER-GILT AND ENAMELLED TIMEPIECE,

the backplate with French Minerva head first standard mark
The shaped-circular agate frame with bevelled petalled rim with four applied cabochons, the matted silver engine-turned circular dial with black painted Arabic numerals, signed CARTIER, gem set open-work hands, all within a silver gilt and white enamelled narrow banded bezel, silver-gilt case and easel back, with integral winding key, *height 8.5cm.*

£2,000 - 3,000
€2,800 - 4,200

66

CARTIER: A SILVER AND ENAMEL CASED MINIATURE TIMEPIECE

incuse stamped 'sterling' and numbered 595961, dial signed 'Cartier', one foot numbered 5552

Rectangular form with polished pull-down hinged back, the red enamelled sides with black enamel borders, the front similarly enamelled and embellished with black scroll and diamond motifs flanking the dial, raised on four pad feet, the fitted case incuse stamped 'CARTIER', *height 4.2cm.*

£800 - 1,200
€1,100 - 1,700



67



66

67

A FRENCH 18 CARAT GOLD SAPPHIRE-SET LIPSTICK HOLDER
with French lozenge shaped maker's mark, also incuse stamped 750 with French gold guarantee mark, circa 1940, incuse numbered 690796

Of cylindrical form with reeded body, centrally-set with a row of calibre-cut sapphires, with pull-off cover, *length 10.7cm.*

£800 - 1,200
€1,100 - 1,700

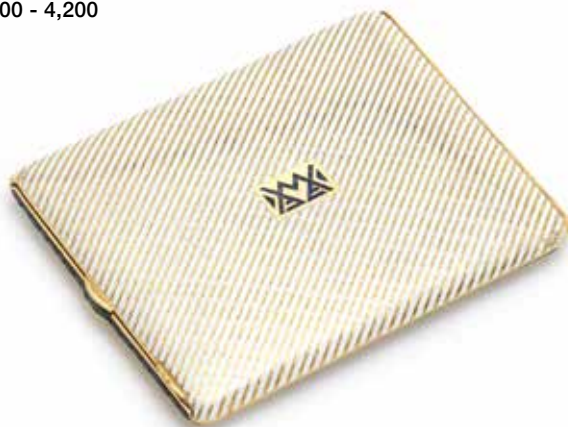
68 Y Φ

AN FRENCH 18 CARAT GOLD AND ENAMEL EROTIC CIGARETTE CASE

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

Rectangular form with curved corners, the exterior enamelled with alternate diagonal white enamel stripes, the centre pierced with a symmetric cypher inset with cabochon sapphires, the thumbpiece and side panel inset with nineteen cabochon sapphires, the interior with false hinged base and swivel panel; inset with an erotic miniature on ivory depicting an amorous Mars and a nude Venus, signed 'Dier, 1918', sprung cigarette strap pierced with laurel and berries, *length 11cm, weight 280gms.*

£2,000 - 3,000
€2,800 - 4,200



68



69

69

A 9 CARAT GOLD TWO-HANDLE TROPHY CUP AND COVER

mark for Atkin Bros, London 1927

Urn form, the cover with egg and dart border, the cushion centre with acanthus leaves over a stippled ground, the body with applied girdle, leaf and berry embellished reeded scroll handles, stiff leaf bellied lower body, on a fluted knopped and stepped spreading foot, the sides engraved "Birmingham Agricultural Society The Thorley Challenge Cup", further engraved with six winners, the first for "1927 The Duke Of Portland, K.G. Welbeck Sectarian" "1928 H.R.H. the Prince Of Wales, K.G. Climsland Fearnought", *height 22.5cm, weight 810gms.*

£8,000 - 10,000

€11,000 - 14,000



71

70

A FRENCH PARCEL-GILT SILVER MOUNTED ENAMELLED VASE

by Charles Jean, circa 1900

Baluster form, the silver mounts chased and embossed with floral and rocaille decoration, the body enamelled with a young lady with pink parasol wearing a red dress while strolling in the countryside, *height 17.5cm.*

£800 - 1,000

€1,100 - 1,400



70

A PRIVATE COLLECTION OF ENAMELLED CASES

71

A VICTORIAN SILVER AND ENAMELLED 'CYCLIST' VESTA CASE

by Rolason Brothers, Birmingham 1897

Rounded rectangular form, the obverse with painted enamel oval panel depicting a cyclist riding a bike in the countryside, polished sides, hinged cover, striker to underside, *height 5.3cm*; together with an Egyptian lady tennis player cigarette case with *pre 1940 marks, incuse stamped 935, the enamel indistinctly signed A? Brunning?*, rectangular form, the cover with painted enamel panel depicting a lady dressed in a red jacket and white tennis dress with her hands above her head and a tennis racquet between her feet, polished sides, *height 7.8cm.* (2)

£500 - 600

€700 - 830



71

72



72

AN VICTORIAN SILVER AND ENAMELLED 'BURGEE' VESTA CASE

by Deakin & Francis Ltd, Chester 1894

Rounded rectangular form, the obverse with painted enamel burgee for the Holy Loch Sailing Club, polished sides, hinged cover, striker to underside, *height 4.5cm*; together with another 'burrgee' vesta, by Walker & Hall, Sheffield 1914, the obverse with painted enamel blue ensign with a white cross, polished sides, hinged cover, striker to underside, *length 4.8cm* and a continental cigarette case, import marks for George Stockwell, London 1928, the cover enamelled with two English galleons, the reverse with machine engraving, *height 8.4cm*. (3)

£500 - 600

€700 - 830

73

AN EGYPTIAN SILVER AND ENAMELLED 'SPHINX' CIGARETTE CASE

with pre 1940 marks to thumb-piece

The cover with painted enamel panel depicting two men on camel-back in front of the sphinx, with engraved border, the reverse with machine engraving, *height 8cm*; together with another cigarette case, with import marks for T K & Co, London 1928, the cover with painted enamel panel depicting the great pyramids, engine turned decoration to the reverse, *height 8.2cm*. (2)

£500 - 600

€700 - 830



73



73

74



74

AN ALPACA AND ENAMEL 'FOOTBALL' CIGARETTE CASE

incuse stamped ALPACA

Rounded rectangular form, the painted enamel cover depicting two boys playing football in a field, machine engraved underside with vacant cartouche, *length 9cm*; together with another case of rectangular form, the painted enamel cover depicting a domed and a columned building by a lake, polished sides, the reverse engraved 'Hjalmai', *length 9.5cm*. (2)

£500 - 600

€700 - 830

74



75

THREE VICTORIAN SILVER AND MONOCHROME ENAMELLED VESTA CASES

the first by William Neale, Chester 1890

Rounded rectangular form, the obverse with painted enamel scene depicting six rugby players during a game in a field, polished sides, the hinged cover with suspension loop, striker to underside, *height 4.5cm*; the second monochrome enamelled vesta, *indistinct maker's mark over-striking another, Birmingham 1886*, the enamelled panel depicting a man wearing a top hat and sitting in a barrel, his shoes down by the side, all below the words 'Home Sweet Home', polished sides, hinged cover, striker to underside, *height 4.2cm*, the third, *by Barnet Henry Joseph, Birmingham 1887*, the obverse with painted enamel panel depicting a lady in theatrical costume descending stairs and holding a mask, polished sides, hinged cover, striker to underside, *height 4.1cm*. (3)

£600 - 800
€830 - 1,100



75



76

76

A VICTORIAN SILVER AND ENAMELLED VESTA CASE

by Lawrence Emanuel, Birmingham 1887

Rectangular form, the obverse decorated with a painted enamel panel depicting a pipe next to a bottle of beer and a glass below the words 'Old Friends', polished sides, hinged cover, and striker to underside, the reverse engraved with presentation inscription, *height 4.3cm*; together with another, *by L. Spiers, Birmingham 1887*, rounded rectangular form, the obverse with painted enamel panel depicting a pipe flanked by the words 'Light Your / Old Friend', polished sides, hinged lid, and striker to underside, the reverse engraved with a monogram, *height 5.1cm*. (2)

£500 - 600
€700 - 830

77

A VICTORIAN SILVER AND ENAMEL 'HORSE AND JOCKEY' CIGARETTE CASE

maker's mark 'A.S', Birmingham 1908

Rounded rectangular form, the cover with an oval painted enamel panel depicting a jockey on a racing horse, polished sides, *height 8.7cm*; together with a continental enamelled 'stamp' cigarette case, *incuse stamped 800*, the cover with painted enamel panel to the upper left corner depicting a blue Egyptian stamp, polished sides, *height 8.5cm*. (2)

£500 - 600
€700 - 830

77





78

78

A VICTORIAN SILVER AND ENAMELLED 'JOCKEY' VESTA CASE

by Sampson Mordan, London 1889

Rectangular form, the obverse decorated with a painted enamel waist-length portrait of a jockey, polished sides, with hinged lid, and striker to underside, height 4.5cm.

£500 - 600

€700 - 830

79

A SILVER AND ENAMELLED 'HORSE RACING' VESTA CASE

by Sampson Mordan & Co, London 1891

Rectangular form, the obverse decorated with a painted enamelled horse racing scene depicting three horses approaching a jump with a crowd of supporters in the background, with polished sides, hinged lid, and striker to underside, length 4.5cm.

£500 - 600

€700 - 830



79

80

MARITIME INTEREST: A VICTORIAN SILVER AND ENAMELLED 'YACHT' VESTA CASE

by Sampson Mordan, London 1889

Rectangular form, the obverse decorated with a painted enamel gaff-rigged sailing boat in full sail, polished sides, with hinged cover, and striker to underside, length 4.5cm.

£500 - 600

€700 - 830



80

81

TWO VICTORIAN / EDWARDIAN SILVER AND ENAMELLED 'VISITING CARD' VESTA CASES

by George Unite & Sons, Birmingham 1896 and 1904

Rectangular form with polished sides, hinged cover, and striker to underside, each obverse with painted white enamelled panel in the form of a letter, the first reading 'The Rev Edward A. Hutton, The Vicarage, Hargrave, St. Peter', the second, 'Léon Mozin, Gaiety Theatre, W.C.', length each 5.7cm. (2)

£600 - 700

€830 - 970



81

82

A VICTORIAN SILVER AND ENAMELLED CIGARETTE CASE

maker's marks rubbed but probably by Elkington & Co Ltd, Birmingham 1893

Rounded rectangular form, the cover decorated with a painted enamelled south-west view of Furness Abbey, Lancashire, polished borders and underside, with presentation inscriptions to the inside back cover and underside, length 10cm.

£500 - 700

€700 - 970



82



DUNHILL

83

DUNHILL: AN "AQUARIUM" LIGHTER

Gilt metal mounts, engraved and painted Perspex body, one side depicting two angel fish and two swordtails, the other side with five fish in silver, blue and red, amongst water plants and rocks, similar end panels, underside "MADE IN ENGLAND", *height 8cm, length 10cm.*

£600 - 800

€830 - 1,100



84

DUNHILL: AN "AQUARIUM" LIGHTER

Gilt metal mounts, engraved and painted Perspex body, one side depicting three blue Siamese fighting fish the other side with four silvery fish amongst water plants, similar end panels, underside "MADE IN ENGLAND", height 8cm, length 10cm.

£1,500 - 2,000
€2,100 - 2,800





85

85

**DUNHILL: A RED LEATHER
BACKGAMMON SET**

circa 1960

Formed as a red leather covered briefcase with gilt brass catches, opening to reveal black, white and red gaming surface, gilt tooled DUNHILL, containing two sets of fifteen white and black checkers, two gambling dice and red leather covered shakers, length 61.5cm x 41xm x 6.7cm.

£500 - 600

€700 - 830

86

**TWO SETS OF TWELVE SILVER
COCKTAIL FORKS WITH PLAYING CARD
FINIALS**

by Garrard & Co Ltd, Birmingham 1982

With the enamelled cards featuring Jacks, Queens and Kings of all suits, contained in fitted boxes, weight 5oz. (2)

£500 - 700

€700 - 970



86



87

LUGGAGE INCLUDING LOUIS VUITTON

87

LOUIS VUITTON: A VINTAGE MONOGRAMMED HARD SIDED TRAVELLING CASE

Rectangular, with brass fittings, locks and studded corners a leather handle, linen lined interior with three straps, (lacking partition and tray) the interior label with indistinct number, the lock 064205, sides with painted initials F.G.

81cm x 50.5cm x 26cm.

£800 - 1,200
€1,100 - 1,700





88



88

LOUIS VUITTON: A TRAVELLING CABIN TRUNK

Covered with LV insignia, with wooden strapping, brass corner protectors, mounts, rivets, clasps and lock, brass carrying handles, lock mount incuse stamped and numbered 015693, brass clasps stamped 'LV', inside quilted cover, red paper label and ink stamped number 131160, painted initials to sides, *length 111cm x depth 57cm x height 59cm.*

£3,000 - 5,000

€4,200 - 6,900



89

89

ASPREY: A TAN LEATHER HARDSIDED SUITCASE IN BLACK CANVAS COVER

interior gilt tooled leather tab Asprey, circa 1990

With leather handle and rim protectors, with two combination locks, brass studs and catches, initialled K.R.S, beige material fitted interior with two leather straps, with black foul weather canvas cover, 70.5cm x 44.5cm x 23cm.

£600 - 800
€830 - 1,100



89

90

LORD AND TAYLOR: A VELLUM TRAVELLING (STEAMER) TRUNK

applied tab "Lord & Taylor New York"

Leather side carrying handles, with metal catches, corner protectors, hinges and straps, metal riveted bands, underside with wood straps, brass lock catch stamped "STAR LOCK WORKS PHILADELPHIA", quilted inside cover, 107cm x 52.5cm x 33cm.

£800 - 1,200
€1,100 - 1,700



90



91

91^Y

A SILVER AND TORTOISESHELL DRESSING TABLE SET

by William Comyns, London 1913

Comprising: a tray, two candlesticks, two hairbrushes, two clothes brushes, a mirror, a jewellery box and a trinket box, with silver mounts with Baroque style silver inlay decoration, *length of tray 30.5cm.* (10)

£500 - 800

€700 - 1,100

92

AN UNUSUAL SILVER DRESSING TABLE MIRROR

by Joseph Taylor, London 1901

The octagonal bevelled glass surrounded by pierced scroll frame, with leather-backed wood easel support, the reverse engraved 'H', *height 32cm.*

£500 - 600

€700 - 830



92



93

93

AN ART NOUVEAU SILVER BELT

by William Comyns & Sons, London 1902, with registered design number

In eleven sections, pierced with stylised flowers and stems, *length 62cm*, together with a Chinese Export silver belt, *by Wang Hing, circa 1900*, in fourteen sections, decorated with dragons, Chinese characters, bamboo and flowers, *length 56cm, weight 13oz. (2)*

£500 - 700

€700 - 970



94

94

CARTIER: A LADY'S 18 CARAT GOLD SWISS CASED TANK WRISTWATCH

Case no CC526614, also stamped 1360

Signed silvered dial with black Roman numerals, cabochon set crown, with a pink leather strap, with quartz movement.

£800 - 1,200

€1,100 - 1,700

HERMÈS

95

HERMÈS: A ROUGE BOX LEATHER 'SAC MALLETTÉ' HANDBAG

Circa 1960

With gilt hardware, the lower interior compartment lined with silk, velvet and a velvet cushion, with keys *27cm wide*.

£700 - 900

€970 - 1,300



95



96



96



96

96

HERMÈS: A BROWN LEATHER 'BIRKIN' HANDBAG

2004 date letter stamp, also stamped 74A
With gilt hardware, padlock, keyfob, dust cover, raincover, 35cm wide, boxed.

£3,000 - 5,000

€4,200 - 6,900



97

97

HERMÈS: AN ORANGE LEATHER 'BIRKIN' HANDBAG

2013 date letter stamp, also stamped 70A,
With gilt hardware, unattached fob, rain cover, bag protector, 35cm wide, boxed.

£3,000 - 4,000

€4,200 - 5,600

The gilt hardware is also stamped with a profile of a horse head stamp adjacent to the HERMÈS PARIS stamp



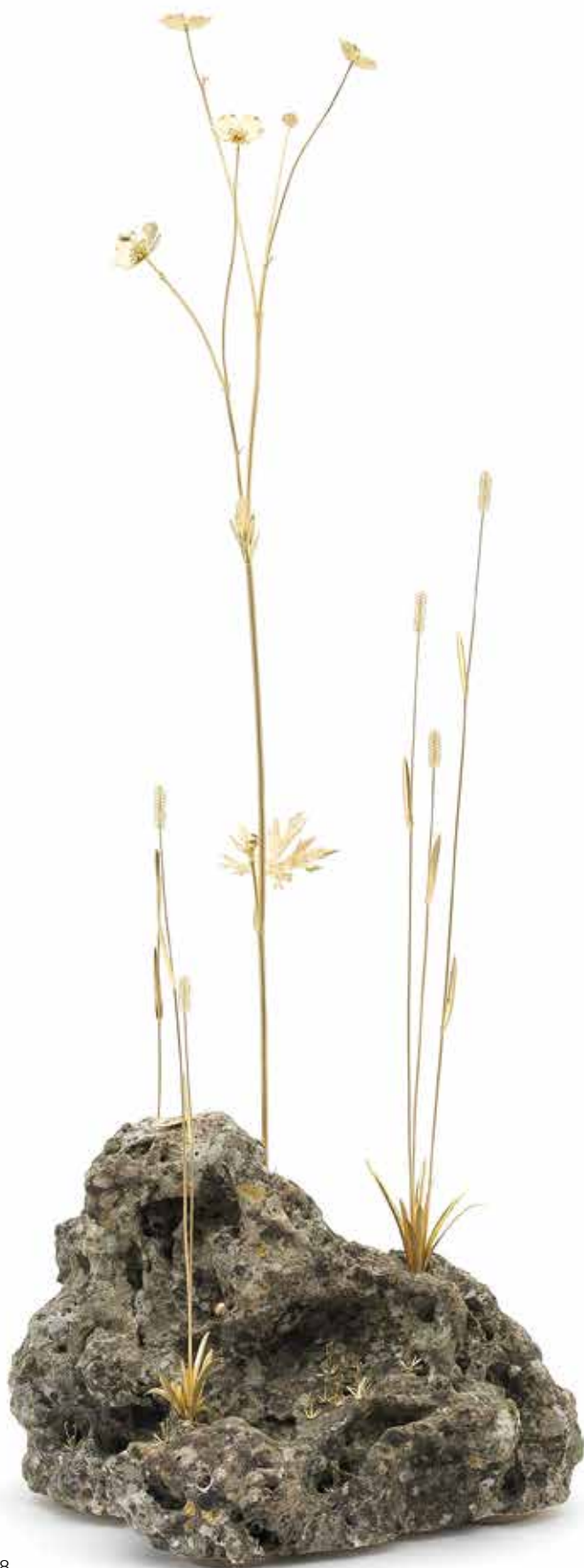
97



97

LIN SPROULE GOLD SCULPTURES





98

LIN SPROULE: A UNIQUE 18 CARAT GOLD BUTTERCUP AND GRASS SCULPTURE

London 2015

The sculpture in 18 carat gold with a tall stem with four open flower heads and two others in development, the base also with six other grass stems issuing from leafy bases, the sculpture sways gently issuing from a natural stone base (limestone), the base is also set with a single snail and a feather and small sprigs of grasses, *height 56cm*.

£15,000 - 18,000

€21,000 - 25,000

This work follows on from her flower and grasses which have been exhibited at the Victoria and Albert Museum.

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

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

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

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

Five grasses are included in the Goldsmiths Hall Collection and are illustrated in the publication *Treasures of the 20th Century*, exhibition catalogue, 2000. page 100. A unique Buttercup sculpture originally exhibited at Goldsmith's Hall, Gold, Power and Allure in London 2012 sold in these rooms in 2013.

99

**LIN SPROULE: A SINGLE 18 CARAT
GOLD GRASS**

London 2015

Realistically modelled, the long stem with
three leaves, fits into a gold leafy receiver,
set into the natural sandstone base, *height*
40.8cm.

£2,500 - 3,000

€3,500 - 4,200



99





SHEILA MCDONALD ENAMELLED BEAKERS

100

SHEILA R MCDONALD: A UNIQUE SET OF EIGHT SILVER AND ENAMELLED BEAKERS

London 2014

Cylindrical form, gilded interiors, the beakers are etched and engraved, the silver bodies have acid etched areas, with shaped panels enamelled in varying bright translucent coloured enamels over gold and silver foil, each panel depicting:

Stag

Woodcock

Pheasant

Grouse

Hare

Duck

Peregrine Falcon

and a Hooded Peregrine Falcon, *height 8cm, diameter 6cm. (8)*

£10,000 - 15,000

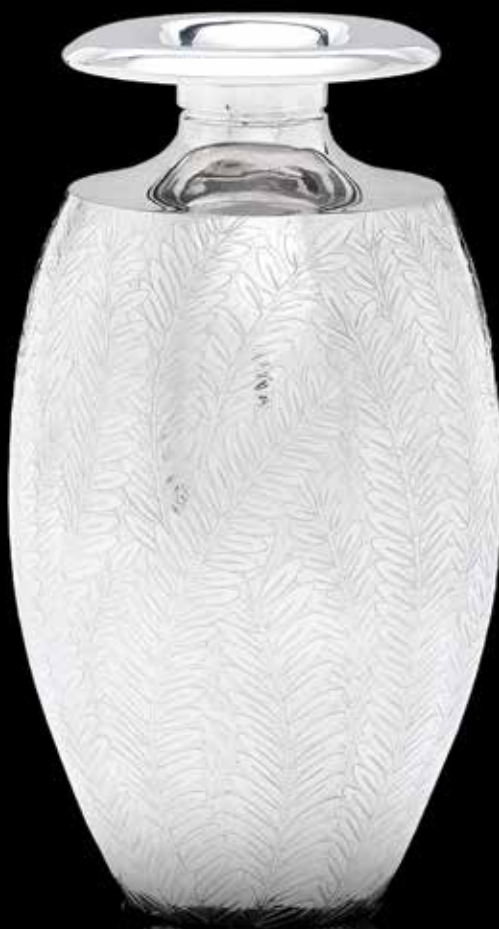
€14,000 - 21,000

SHEILA MCDONALD MA RCA

A commissioned vase made by the Goldsmiths' Company in 2013 inspired Sheila to create these enamelled beakers. The first of such works was inspired by Scottish wildlife.

Sheila McDonald studied at the Glasgow school of Art between 1975 - 1980 and 1981 - 1984 at the Royal College of Art. Setting up a workshop in London in 1984 she moved to East Harling in Norfolk where she works today.

Her recent commission for the Goldsmiths' Company 'bird' vase can be viewed at the exhibition titled *The Silversmith's Art Made in Britain Today*, The 21st Century Silver Collection of the Worshipful Company of Goldsmiths, held at the National Museums Scotland in Edinburgh and is illustrated in the accompanying exhibition catalogue. Further works are held in Kelvingrove Museum and Art Gallery, Glasgow, Norwich Castle Museum, Holden Gallery, Manchester, Birmingham City Museum and Art Gallery



ANGUS MCFADYEN FERN VASE

101

ANGUS H MCFADYEN: A RARE SILVER FERN ENGRAVED VASE

Edinburgh 2008, also with additional 2008 exhibition mark

The sides of curved form engraved all over with curving fern leaf stems, light textured and polished surfaces, also with finer leafy stems to the ground, with plain polished shoulders, short neck and curving top rim, *height 17cm, weight 15.8oz.*

£3,000 - 5,000

€4,200 - 6,900

ANGUS MCFADYEN

Born in Bristol in 1962. His desire was to go to Manchester Polytechnic which he successfully achieved and attended from 1980. In his final year Angus finalised his studies in metalwork, graduating in 1984 he then established his own studio and built his business as a jeweller, but realised quite early on that he was truly a silversmith. Angus firstly started making vases, then, taught himself to engrave, creating his own style Angus believes being self-taught 'avoided mimicking a tutor', and again his first piece was engraving upon a vase. His innovative approach to engraving is influenced by nature and his low relief engraving has become an integral part of his designs, especially plant forms including leaf arrangement, particularly indicated with this lot.

In 2010 The Goldsmiths Company commissioned Angus to make a 'fern' vase for its collection.

Most of his work is by commission but Angus also works for exhibition, which he is present. His works are included in the collections of the Victoria and Albert Museum, the Goldsmiths' Company and with the Duke and Duchess of Devonshire near to where Angus lives.

One of Angus's most recent commissions has been a new Mace for Manchester Metropolitan University to celebrate the 150th anniversary of the Manchester School of Art. He has also recently worked on commissions to raise monies for charity for which he makes comment that he 'would love to make this an annual project'

Angus McFadyen is a member of The Hand Engravers Association of Great Britain.

See John Andrew and Derek Styles, 'Designer British Silver', 2015, pp 326 to 333

In 1998 McFadyen submitted a chrysanthemum engraved teapot for inclusion into the Goldsmiths Company 1998 exhibition 'Silver and Tea' which Angus won – an example of this teapot was sold in these rooms.





102

SILVER INCLUDING DESIGN

102

MARTYN J PUGH: A SILVER MOUNTED GLASS CLARET JUG

Birmingham 1996

Tapering cylindrical form, the polished silver neck with undulating rim, hinged lid applied with angular thumbpiece, loop handle with extended 'wishbone' junctions, *height 36cm.*

£1,500 - 2,000

€2,100 - 2,800

The vendor commissioned this from Martyn Pugh, with copied correspondence letter.

103

MARTYN J PUGH: A SILVER 'LINEAR' COFFEE POT

Birmingham 1998

Cylindrical tapering form with a flush fitting lid and wooden insulators, *height 29cm, weight 25.5oz.*

£800 - 1,200

€1,100 - 1,700

Martyn Pugh was born in Birmingham in 1951 to a family firmly established in the engineering world. His father Raymond invented, amongst other things, a machine for descaling fish before working as an agent for the silversmithing firm Charles S. Green & Co Ltd. It was this mix of education in his father's workshop and handling the silver and jewellery items he sold that encouraged Martyn to study as a silversmith at Foley College of Further Education and College of Art.

He started his own business in 1976, using his father's workshop at first before moving to a larger workshop in Redditch where he made both silver and jewellery.

Pugh's silver is characterised by simplicity, precise and elegant lines, rarely with any sort of ornament. His work features in the Silver Trust Collection in Downing St.

The vendor commissioned the present lot from Martyn Pugh, sold with a copy of the original correspondence from the maker.

Literature

John Andrew & Derek Styles, 'Designer British Silver', (Woodbridge 2015).



103

104

HECTOR MILLER: A SILVER COFFEE POT

maker's mark for Hector Miller, London 1975
Tapering cylindrical form with all over textured surface, polished pull-off cover, circular form with waisted disc top, polished elongated tapering spout and angular handle with resin insulators, height 24.3cm, weight 23oz.

£500 - 600

€700 - 830

105

HOUSE OF LAWRIAN: A SET OF SIX GOBLETS ON A TRAY

London 1973, tray 1974

The goblets with polished rims, tapering bowls with a matted textured surface, the circular tray with slightly raised polished border, centre with a rayed textured surface issuing from the centre, height of goblets 11.2cm, diameter of tray 32cm, weight 63oz. (7)

£2,000 - 2,500

€2,800 - 3,500



104



105

106

A MODERN SILVER PEPPER MILL AND SUGAR SHAKER

by Mappin & Webb, London 1977

Baluster form with bark effect textured tops, the spreading bases with texturing and three polished wavy lines, *height 17.5cm, weight 22oz.* (2)

£1,000 - 1,200

€1,400 - 1,700

107

AN UNUSUAL SET OF EIGHT SILVER NAPKIN RINGS

by A. J. Joyce London 1995

Spiralling strap form, with a blistered finish, *length 6.5cm, weight 5.5oz.* (8)

£500 - 600

€700 - 830



107

Michael Allen Bolton (1938-2005) was a London born self-taught silversmith and jeweller. Between 1975 and 1981 he exhibited at the Goldsmith's Company *Loot* exhibitions and in the 1996 *Contemporary Silver Tableware* exhibition. In the latter catalogue he stated that his work was:

'...inspired by the magic and aura of Celtic, Roman and Anglo-Saxon metalwork, the romanticism of the King Arthur legends, and the ethics and ideology of the late 19th and early 20th century British Arts and Crafts movement.'

Bolton worked mainly to commission with young designers and assistants in Launceston, Cornwall, boasting a number of high profile clients.



109



106

108

MICHAEL ALLEN BOLTON: A PAIR OF SILVER OPEN MUSTARD POTS WITH SPOONS, TOGETHER WITH A 'SEAHORSE' OPEN SHELL SALT WITH SPOON

London 2003, the salt 1996

Cylindrical form with rope-twist border, the bodies applied with rope-twist and bead mounted opalescent green cabochon, with green glass liners, the spoons with shell bowls, *height of pots 4cm*; the salt realistically modelled as a shell and applied with seahorse handle, raised on two shell feet, shell bowl spoon, *length of salt 5.8cm, weight excluding glass liners 10oz.* (6)

£500 - 800

€700 - 1,100



108

109

MICHAEL ALLEN BOLTON: A SILVER MUG

London 1998, together with a silver small casket, London 1978

Cylindrical form with lightly flared rim, the body applied with a silver bead around zig-zag engraving, similarly embellished beaded loop handle, gilt interior, *height 7cm*; the casket of oval form and hinging in half, the cover applied with orange cabochon and engraved with 'cracking' detail, the reverse applied with silver drop-pendent, *length 13.5cm, weight total 19.5oz.* (2)

£500 - 600

€700 - 830

110

HECTOR MILLER FOR AURUM: A CASED 22 CARAT GOLD PAPER KNIFE

with maker's mark for Hector Miller, London 1975

The light textured handle of square section with incurved finger grips, the top set with a turquoise cabochon, the tapering polished blade centred with a light textured band, contained in a fitted box, *length 22cm, weight total 94gms.*

£1,200 - 1,800

€1,700 - 2,500

110



111

111

A SILVER AND WALNUT HANDLED COMBINED TRAVELLING KNIFE AND FORK

by Lord Snowdon for Links of London, with Edinburgh import marks for 1998

Slender walnut handles with silver caps, the stainless steel fork and knife blades sliding together, contained in original packaging and card box, *length 20.5cm.*

£500 - 800

€700 - 1,100

112

TWO SILVER AND ENAMELLED COCKTAIL STIRING STICKS

by Gary Morga, hallmarks for Edinburgh 1983

The ends terminating with swirling symbol, the larger handle ends with a thin enamelled edge, one in blue the other green, *length 17.5cm. (2)*

£500 - 600

€700 - 830

113

SIX NOVELTY SILVER MENU HOLDERS

by Thomas Charles Jarvis, London 1975

From the Cries of London series, comprising: a chimney sweep, a hurdy gurdy man, a sandwich-board man, a chestnut man, a muffin man and a crossing sweeper, boxed, *height of the tallest 6.5cm, weight 10oz. (6)*

£150 - 200

€210 - 280

112



114



114

ALEX GEORGE STYLES FOR GARRARD: A CASED SILVER 'CHURCHILL CENTENARY' PITCHER AND SIX GOBLETs

London 1974, underside engraved DESIGNED BY John Churchill and Alex Styles, retailed by GARRARD & Co LTD, numbered 31/100

The pitcher with polished cylindrical body with flat covered spout and angular handle, the goblets of plain cylindrical form on short pedestal circular feet, pieces decorated with scenes from Churchill's life including the Cavalry charge at the Battle of Omdurman in the Sudan campaign, emblems of his writing, painting and horsemanship, addressing allied soldiers below the flags of the Allied Powers, views of Blenheim and Churchill as a knight of the Garter in ceremonial dress with four heralds, contained in an original fitted box, height of pitcher 26.5cm, height of goblets 13cm, weight 59.5oz, weight 61oz. (7)

£1,800 - 2,000
€2,500 - 2,800

From The Churchill Centenary Collection created to commemorate the centennial of Churchill's birth on 30 November 1874, with numbered certificate

115

ANTHONY GORDON ELSON FOR ASPREY: A SET OF FOUR SILVER GOBLETs

maker's mark for Asprey & Co Ltd, designed by Anthony Elson, London 1978

The gilt stems decorated with a diamond pattern, height 17cm, together with a silver lidded sugar bowl, with the mark of Asprey & Co Ltd, London 1969, the finial in the form of dragon passant with swirling silver gilt feathers applied to the lid, with matching sugar sifter ladle, the stem in the form of a curled feather, diameter 13cm, weight 47oz. (5)

£800 - 1,200
€1,100 - 1,700



115



115



116

A CASED SILVER GILT EGG AND STAND

by George Lukes, London 1984

The gilt egg covered with swirling silver rose plants, the two halves pulling apart to reveal a parcel gilt spreading rose plant, all on a silver stand again as a rose plant, height 11.5cm, weight 5oz.

£500 - 600
€700 - 830



116



116

AURUM DESIGNS

117

AURUM: A PAIR OF SILVER AND SILVER-GILT COMMEMORATIVE FOUR-LIGHT CANDELABRA

maker's mark for Aurum Ltd, London 1977, limited edition numbered 148 and 149 / 250

The stem in the form of a lion sejant, commemorating the Silver Jubilee of Queen Elizabeth II at Westminster Abbey, height 28.5cm, weight 52oz. (2)

£500 - 800

€700 - 1,100



117

118

HECTOR MILLER FOR AURUM: A SILVER AND SILVER-GILT THREE-LIGHT CANDELABRUM

London 1981

Commissioned by the Dean and Chapter of St. Paul's to commemorate the Wedding of HRH The Prince of Wales and The Lady Diana Spencer, three polished arms, issuing from below a silver-gilt crown with Prince of Wales feathers, the stem with three winged heraldic beasts supporting shields, the spreading foot with three silver-gilt foliate panels, height 22cm, and a further silver and silver gilt goblet, designed by Hector Miller for Aurum, London 1981, limited edition 233 of 1000, the stem and base decorated as the candelabrum, height 17cm, together with a silver and silver-gilt commemorative 'St Paul's Cathedral' goblet, designed by Jocelyn Burton for Aurum, London 1976, limited edition number 542 of 600, the oval silver bowl with gilt interior, upon a silver-gilt modelled phoenix, with commemorative booklet, height 16cm, weight 42oz. (3)

£500 - 700

€700 - 970



118

119

AURUM: A PAIR OF SILVER AND GILT FOUR-LIGHT CANDELABRA AND A GOBLET

London 1977, limited edition numbered 125 and 126

With plain cylindrical columns supported by crowned lions holding forward crowns, the other paws resting on shields, within castellated borders, on fluted feet, height 28cm, the cased goblet, limited edition number 49, height 18.5cm, weight 66.5oz. (3)

£500 - 700

€700 - 970



119



120

120

AURUM: A COLLECTION OF FOUR SILVER AND SILVER-GILT COMMEMORATIVE CATHEDRAL GOBLETs

London 1976 - 1979

Comprising: two Hereford Cathedral goblets, *designed by John Sutherland-Hawes, London 1976*, with stylised 12th century style decoration, cased; a York Minster goblet, *designed by Hector Miller, London 1972*, decorated with a figural scene marking the completion of restoration, cased; and a Winchester Cathedral goblet, *designed by Hector Miller, London 1979*, all cased / boxed with certificates, weight 51.5oz. (4)

£500 - 700

€700 - 970

121

HECTOR MILLER FOR AURUM: A COLLECTION OF FOUR SILVER AND SILVER-GILT COMMEMORATIVE CATHEDRAL GOBLETs

London 1980 - 1985

Comprising: an Exeter Cathedral goblet, *London 1980*, with a gilt figural stem, a Gloucester Cathedral goblet, *London 1981*, with a base in the form of its towers, a Wells Cathedral goblet, *London 1982*, the stem decorated with figures from the frontispiece, and a Ripon Cathedral goblet, *London 1985*, the body decorated with gilt figures, all cased / boxed with certificates, weight 48oz. (4)

£500 - 700

€700 - 970



121



122

122

AURUM: A COLLECTION OF FIVE SILVER AND SILVER-GILT COMMEMORATIVE CATHEDRAL GOBLETs

London 1976 - 1989

Comprising: two Chichester Cathedral goblets, *designed by Desmond Glen-Murphy, London 1976*, with a gilt wheat sheaf stem, cased; a Canterbury Cathedral goblet, *designed by Hector Miller, London 1989*, with a gilt figural stem; a Southwell goblet, *designed by Hector Miller, London 1984*, with gilt leaf and mask decoration; a Blackburn Cathedral goblet, *designed by Hector Miller, London 1977*, with a lily design stem, all cased / boxed with certificates, weight 51oz. (5)

£500 - 700

€700 - 970



123

123

HECTOR MILLER FOR AURUM: A SILVER AND SILVER-GILT TAZZA

London 1985, limited edition numbered 203 / 250

The shallow polished bowl with silver-gilt flowering scroll border, the stem modelled as three lion rampants holding heraldic shields below a pierced band of leaves, raised on a domed circular foot with similar flowering scroll border, with numbered certificate, *height 15cm*; together with a cased porringer, *maker's mark for Jocelyn Burton for Aurum, London 1975, limited edition numbered 254 / 900*, to commemorate the laying of the foundation stone of St. Pauls, polished bowl with silver-gilt handle modelled as a phoenix, *length 17.5cm*, and a cased set of six commemorative Montreal Olympics spoons, *maker's mark for Aurum, London 1976*, stylised fig-shaped bowls, each with silver-gilt finial depicting an athlete from six track and field events, *length 16cm, weight 28.5oz. (8)*

£300 - 400

€420 - 560

124

HECTOR MILLER FOR AURUM: A SILVER AND SILVER-GILT COMMEMORATIVE GOBLET

London 1989

Commemorating the 900th anniversary of the death of Archbishop Lanfranc, tapering polished bowl, the pierced stem with six figures of past archbishops of Canterbury, raised on a panelled circular foot decorated with scroll leaf motifs, inscribed underneath *height 16.5cm*; together with a silver-gilt scallop shell dish, *London 1982*, commemorating the birth and christening of Prince William, realistically modelled, the handle two cherubs atop a wave of spume, inscription to underside, *length 11cm* and a cased spoon, *by Robert Walter Birch, London 1982, numbered 1/5000* the bowl modelled as the top of St. Pauls and chased RESURCAM, the stem as two Corinthian columns with arch finial, *length 11.5cm. (3)*



124

£500 - 600

€700 - 830

125

GEORGE GRANT MACDONALD: A SILVER CUP

London 1979

The stem deeply textured, the inside of the bowl gilt, *height 15.5cm*, together with three further goblets, *by B. Gordon, Birmingham 1968*, with textured stems and gilt bowls, *height 14.5cm*, two further goblets, *by Wakely & Wheeler, London 1978*, with gilt column stems and octagonal bases, *height 13.5cm*, and a further cup, *by Mappin & Webb, London 1973*, with a textured stem, *weight 36oz. (7)*



125

£500 - 600

€700 - 830



126

126

CHRISTOPHER NIGEL LAWRENCE: THREE SILVER NOVELTY SURPRISE MUSHROOMS

the first London 1988, numbered 3/100

The pull-off silver and silver-gilt flared mushroom cap lifting to reveal to South East Asian figures carving a giant ivory ball, the whole on a silver base with wavy-edge slate ground decorated with silver-gilt leaves and green and red glass embellishments, tapering textured stem, raised on a circular brass foot, *height 14.5cm*; the second, *London 1979, numbered 140/250*, domed tapering pull-off silver and silver-gilt cover lifting to reveal a silver gilt pixie and a fairy kissing, the pixie with a ribbon-tied egg behind his back, silver ground with silver leaves and silver gilt flowers, textured baluster stem, slate base, *height 12cm*, the third, *London 1982, numbered 1982*, with mushroom-shaped silver and silver-gilt cover, lifting to reveal two silver wizards adding poly-coloured glass beaded flowers to a large floral display, on a silver ground with central green enamel base and purple glass embellishments, tapering stem, slate base, *height 9cm*. (3)

£500 - 700

€700 - 970

127

CHRISTOPHER NIGEL LAWRENCE: A CASED SILVER AND SILVER-GILT ROSE BOWL

London 1973, commissioned by Hill Samuel Bank

Cylindrical form, the polished body with central upswept conical receiver fitted with unmarked detachable gilded interior modelled as a grid wheel, the centre initialled HS and issuing thirteen arms terminating in oblong forms, the underside engraved with inscription, 'Presented to Bob Fish By Hill Samuel in Recognition of Long Service', in a blue leather case with associated paperwork, *diameter 14.2cmcm*, *weight total 17oz*.

£500 - 600

€700 - 830



127

CHRISTOPHER NIGEL LAWRENCE

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



128



128

128

**ALEX GEORGE STYLES FOR GARRARD: A CASED SILVER
'CHURCHILL CENTENARY' PITCHER AND SIX GOBLETs**

London 1974, underside engraved DESIGNED BY John Churchill and Alex Styles, retailed by GARRARD & Co LTD, numbered 47/100
The pitcher with polished cylindrical body with flat covered spout and angular handle, the goblets of plain cylindrical form on short pedestal circular feet, pieces decorated with scenes from Churchill's life including the Cavalry charge at the Battle of Omdurman in the Sudan campaign, emblems of his writing, painting and horsemanship, addressing allied soldiers below the flags of the Allied Powers, views of Blenheim and Churchill as a knight of the Garter in ceremonial dress with four heralds, contained in an original fitted box, height of pitcher 26.5cm, height of goblets 13cm, weight 61oz. (7)

£1,500 - 2,000

€2,100 - 2,800

From The Churchill Centenary Collection created to commemorate the centennial of Churchill's birth on 30 November 1874

129

**JOCELYN BURTON FOR AURUM: TWO BOXED SILVER
'FITZWILLIAM MUSEUM' GOBLETs**

London 1975

Of chalice form, plain pentagonal tapering form bowl, above a lightly textured stem with a pentagonal cushion knop, each side applied with a pale blue cabochon stone within an oval mount, on a spreading stepped base, with gilt interior, with original individual boxes, height 13cm, weight 25oz.

£600 - 800

€830 - 1,100



129



130



LESLIE DURBIN

130

LESLIE GORDON DURBIN: A RARE PAIR OF SILVER CANDLESTICKS

London 1966

The heavy gauge circular welled bowls with defined chisel cut rims, the bowls centred with plain cylindrical sconces, on tubular stem and block bases, with plain sides, *height 15cm, diameter of bowls 20.5cm.* (2)

£3,000 - 5,000

€4,200 - 6,900

131

LESLIE GORDON DURBIN: A RARE SILVER CIGARETTE BOX

marks for Central School of Arts & Crafts, London 1938, underside also engraved 'Made by L. G. Durbin'

Rectangular form with rounded edges and corners, the flat hinged cover with open-work monogram finial/handle for 'LD', the sides engraved with three rows of alternating stylised thistles and roses, the inside of base wood lined, on shallow bracket feet, *height to finial 8cm, height up to cover 5.5cm, length 12cm, weight total 15oz.*

£3,000 - 5,000

€4,200 - 6,900

This box is one of Durbin's earliest works, and made before he registered his own maker's mark at the London Assay Office in August 1939.

Created in an important year when Durbin was awarded a Goldsmiths Company scholarship for a full-time place at the Central School in 1938. Also in this year the Goldsmiths Company held an exhibition of modern silverware 'The 1938 Exhibition' was a first of its kind showcasing modern designs, and invited works from companies and individuals. At this exhibition the then Prime Warden Lord Bradbury presented a 'little casket' made by Leslie Durbin to Queen Mary when she came to see the exhibition, this was to be a present for the young Princess Elizabeth.

LESLIE GORDON DURBIN MVO CBE (1913 - 2005)

Born in Fulham in 1913, Leslie Gordon Durbin secured a London County Council Trade scholarship at the age of 13. He went on to study at the Central School of Arts & Crafts, and was later recommended by the Head of the Silversmithing Department to Omar Ramsden who took him on as an apprentice. One of Durbin's duties was to engrave the words 'OMAR RAMSDEN ME FECIT' on finished objects. In 1938 he won a Worshipful Company of Goldsmiths' scholarship for a full-time place at the Central School.

Leslie Durbin at the outbreak of war was aged 26, he was not called up until 1941 and in 1943 he was given leave from the Royal Air Force to work on the Stalingrad Sword for which he was made an MVO.

Reference: John Andrew and Derek Styles, 'Designer British Silver', 2015, pp.186-193.





132

GILBERT MARKS

132

GILBERT MARKS: AN ARTS AND CRAFTS SILVER TALL CUP AND COVER

maker's mark for Gilbert Marks, London 1902, with facsimile signature Gilbert Marks 1902 to foot

Inverted pear form, all-over spot-hammered and alternately chased with leaves and star-burst motifs, these applied with malachite cabochons to the cover and larger mother of pearl cabochons to the body, the baluster stem below shield flange and raised on domed circular base with apron feet, all engraved with floral motifs, *height 38cm, weight total 28oz.*

£6,000 - 8,000

€8,300 - 11,000

Gilbert Leigh Marks (1861 - 1905) was born into a family with artistic and commercial traditions. The artists were his two uncles, Henry Stacey Marks R. A. and Frederick Walker, along with his great-grandfather, William Walker. The commercial influence came from his grandfather, jeweller W. H. Walker.

On leaving school, Marks worked for a period (1878 - 1885) in a manufacturing silversmiths' workshop, possibly the firm of Johnson, Walker & Tolhurst, although another firm could be considered: Holland, Aldwinckle and Slater, suppliers of silver to Johnson, Walker & Tolhurst.

Between 1885 and 1895, Marks was employed by Masurel & Fils and, when he married Florence Elizabeth Ford in 1888, his profession was recorded as 'wool broker's manager.' However, in 1896, the Art Journal refers to Marks as 'something in the city' and points out that he already has two assistants.

The Magazine of Art reviewed Marks' work in January 1897 at an exhibition of his work at 80 Aldersgate Street: "Going direct to nature, he skilfully transfers the blossoms of wild flowers to his graceful cups and other cups." A further glowing review came in The Morning Post for an exhibition of Marks' work in 1898: "Mr Marks is one of those who by their persevering efforts during the last few years have succeeded in reviving interest in silver decoration worked after the manner of the craftsmen of the past. Machinery plays no part in the production of the beautiful objects; they are all the result of pure handcraft... It is impossible to overstate the individuality of Mr Mark's designs, which are original and often highly pleasing."

In the initial period of collaboration with Johnson, Walker & Tolhurst, the objects bore their sponsor's mark and had Marks' facsimile signature. Gilbert Marks registered his own maker's mark of 'GM' at Goldsmiths' Hall in 1896 and he continued the practice of the facsimile. It is clear that the some association with Johnson, Walker & Tolhurst continued after Marks had left the firm as they continued to hold his exhibitions at their showrooms. The earliest recorded piece bearing Marks' signature dates from 1895/6 and the latest from 1902.

Gilbert Marks' death in 1905 was recorded with an obituary in The Burlington Magazine (Vol 7, No 27): "an artist of delicate grace and charm, whose name will probably take high rank in the estimation of the collector and connoisseur."

Literature

F. Miller, 'Some Gold, Silver, and Coppersmiths,' Art Journal, November 1896, p.347ff.
'Gilbert Marks: An Artist in Silver,' The Magazine of Art, January 1897, p.158ff.
Obituary, The Burlington Magazine, Vol 7, no 27, June 1905, p.243ff.

Culme, 'The Directory of Gold & Silversmiths' (London 1987), page 312-313.



133



OTHER DESIGN

133

JOHN WALKER: AN INTERESTING ARTS AND CRAFTS SILVER DISH

maker's mark for John Walker, Sheffield 1925

Shallow circular form with two cast scroll handles with amethyst cabochons, the border with applied string and bead decoration, on a flaring foot, with a hammered finish, *length 18cm, weight 5.5oz.*

£800 - 1,200

€1,100 - 1,700

John Walker (1877-1948) was a highly acclaimed designer, sculptor and craftsman in gold, silver and bronze. Educated at the Edinburgh School of Art, Walker was later master at the Sheffield Artcrafts Guild from 1927-28 and was appointed designer and supervisor of the Arts Department at Elkington & Co.

Joseph Beeston Himsworth, father of Joyce Himsworth, described Walker as "...a man of outstanding ability, experience and knowledge... who brought with him ideas and ideals that appeared likely to help forward a revolution in the applied art life of Sheffield."

Reference: Rachel Conroy, The Work and Legacy of the Sheffield Artcrafts Guild, The Journal of The Silver Society, 23/47, 2008.

Photo courtesy of Museums Sheffield.



134

134

AN ARTS AND CRAFTS COPPER AND UNMARKED SILVER BOX

the underside engraved Connell 33, Cheapside London

Rectangular form, copper body and hinged cover with domed centre, with an all over spot hammered 'beaten' surface, the cover with silver hinged and applied straps, riveted, shaped design with stylised fleur de lys, set with green cabochons, the corners applied with unmarked silver open-work scroll supports, *height 8cm, length cover 21.5cm x 15cm.*

£500 - 600

€700 - 830

The design of this box appeared in a silverware advertisement in The Studio, 1904, for Connell, 83 Cheapside London, entitled 'Modern artists jewellery and silverware' described as 'Beaten Silver Cigarette Box, to hold 50 cigarettes £5-0s-0d'

A silver form of this box, with maker's mark for William Hutton & Son Ltd, hallmarked for 1901 is in the Goldsmiths collection, illustrated in treasures of the 20th century, The Goldsmiths Company 2000 plate 12, page 18.

Hand-scored and folded with cast, stamped and applied supports and brackets,

William Connell was described as 'one of the pioneers of modern artistic silverware' he was succeeded in 1902 by his son, George Lawrence Connell and his silversmith wife, Christine.

135

FIRST WORLD WAR INTEREST: A SILVER BOX

by Elkington & Co, Birmingham 1914

Rectangular form, the hinge cover chased with soldiers fighting below the words 'Who Stands If Freedom Fall? Who Dies If England Live?' with facsimile signatures 'Rudyard Kipling' and 'R. Caton Woodville', the side panels embossed with oval cartouches containing the heads of the allied nations (pre-American involvement) flanked by ribbon tied husk bands, raised on four paw feet, velvet interior, *length 19.5cm.*

£1,500 - 2,000

€2,100 - 2,800

The scene depicted in the present lot is by Richard Caton Woodville (1856-1927), one of the most prolific painters of battle scenes during the late 19th and early 20th centuries.

Before the outbreak of the First World War, Woodville produced images of contemporary wars such as the Second Anglo-Afghan War, the Zulu War and the First Boer War. After 1914, he focused on depicting current events. The most successful of his Great War works were *The 2nd Batt. Manchester Regiment taking six guns at dawn near St. Quentin*, *Entry of the 5th Lancers into Mons*, and *Halloween, 1914: Stand of the London Scottish on Messines Ridge*.

During 1899, Woodville worked with Kipling to provide an illustration to accompany the poet's new work, *The Absent-Minded Beggar*, written as part of an appeal to raise money for soldiers fighting in the Boer War.

The present lot appears to be another such collaboration. *For All We Have And Are* was written by Rudyard Kipling in 1914, during the early weeks of the First World War. 'Who Stands if Freedom Falls? Who Dies if England Live?' are the last two lines of the poem. In the poem, Kipling appears to be describing an urgent need to defend England from the very real possibility of falling, even at the expense of the individual.

Although it has not been possible to discover the exact purpose or commissioner of this box's design, usually found as silver-plated examples, it is probable that it was created as a means of propaganda.



135

136 Y Φ

WILLIAM SNELLING HADAWAY: AN ARTS AND CRAFTS SILVER CUP

maker's mark for William Snelling Hadaway, London 1906

With a hammered finish, the handle mounted with a square amethyst, the footed encircled by beaded decoration, *height 7cm*, together with an Arts and Crafts silver chalice, *by B. O. & W, Birmingham 1917*, with a hammered finish, ivory knob and wirework decoration, *height 16cm, weight 17oz. (2)*

£500 - 600

€700 - 830

William Snelling Hadaway (1872-1941) was an American artist specialising in metal design, jewellery and book illustration. He moved to London in 1897 and worked as a silversmith and teacher. In 1907 he took the post of Superintendent of the Madras Government School of Arts which he held until 1927.

Culme, 'The Directory of Gold & Silversmiths' (London 1987), page 202.



137

OMAR RAMSDEN

137

OMAR RAMSDEN: A SILVER GRAPE STAND WITH SCISSORS

London 1930, also inscribed 'OMAR RAMSDEN ME FECIT', scissors unmarked

Rectangular form with canted corners, the bifurcated twisted stand with stylised vine leaves and terminating in scrolling hooks forming a trefoil, the unmarked silver-handled grape scissors matching the stand, the whole with a hammered finish, *height 27cm, length 29cm, weight 36oz.*

£3,000 - 4,000

€4,200 - 5,600

Omar Ramsden (1873 - 1939) was born in Sheffield and is known as one of England's leading designers and silversmiths.

For many years Ramsden collaborated with Alwyn Carr (1872 - 1940), and in 1898, the year after both silversmiths had graduated from Sheffield School of Art, they opened a studio together in Chelsea. The partnership lasted until 1919 with both Ramsden and Carr afterwards continuing in the trade alone.

One of the most successful silversmiths of his generation, Ramsden produced high quality silver which mixed Arts & Crafts idioms with historicism: a style which was warmly received by a public looking to be reassured following the damage and upheaval of the Great War.

A brilliant publicist, Ramsden received a large number of important commissions, receiving full credit for the design and manufacture of these pieces in the newspapers of the time. The success of the workshop attracted many skilled craftsmen and designers, including Leslie Durbin and William Bennett (David Mellor's teacher at the Sheffield School of Art).



136



136



138

138

OMAR RAMSDEN: A BOXED SET OF SIX SILVER GOBLETs

London 1937 also inscribed 'Omar Ramsden Me Fecit'

All-over spot-hammered, the tapering bowls engraved with a crest, wavy knob stems, each raised on a flared circular foot, contained in a wooded box with Omar Ramsden trade label and applied with a silver plaque inscribed 'To Gobble With Love From Her Six Gobblets 21st August 1975', height of goblet 9.9cm, length of box 43.1cm, weight 25oz. (6)

£1,000 - 1,500

€1,400 - 2,100

The crest of GLAZEBROOK.



138 (detail)

139

OMAR RAMSDEN: A CASED PAIR OF ARTS AND CRAFTS SILVER SPOONS

London 1937

One with a thistle finial, the other with a poppy seed head, both with acanthus leaf motifs and a hammered finish, contained in an original fitted box, length 15.5cm, weight 4oz. (2)

£600 - 800

€830 - 1,100



140

140

OMAR RAMSDEN: AN ARTS AND CRAFTS SILVER MOUNTED SHAGREEN CIGARETTE BOX

London 1927, also stamped 'OMAR RAMSDEN ME FECIT'

Rectangular form with shagreen panelled cover and sides, the lid with a Tudor style decorative border, the stepped base with a crenulation and twisted wire border, the interior made from a white wood, length 17.5cm.

£3,000 - 4,000

€4,200 - 5,600



139

141



142



A PRIVATE COLLECTION OF SILVER BY OMAR RAMSDEN

141

OMAR RAMSDEN AND ALWYN CARR: A GOOD SILVER AND ENAMELLED POT AND COVER

London 1907, engraved 'OMAR RAMSDEN ET ALWYN CARR ME FCT'

Squat baluster form, the cover with scrolling straps converging to support a ball finial above a blue and green enamel boss, the body chased and embossed with Tudor roses linked by entwined thorns, *height 11cm, diameter 11.5cm, weight 8oz.*

£800 - 1,200
€1,100 - 1,700

For many years Omar Ramsden (1873-1939) collaborated with Alwyn Carr (1872-1940), and in 1898, the year after both silversmiths had graduated from Sheffield School of Art, they opened a studio together in Chelsea. The partnership lasted until 1919.

142

OMAR RAMSDEN AND ALWYN CARR: A SILVER AND GLASS COMMUNION SET

London 1918, engraved to underside 'OMAR RAMSDEN ET ALWYN CARR ME FECERVNT'

All-over spot-hammered, the central receiver of cylindrical form with pierced pilaster sides, terminating on a spreading circular foot and containing a tapering glass vessel below a detachable receiver for wafers, the pull off cover with flower and grape border and surmounted with Chi Rho finial, *height 13cm, weight of silver 10oz.*

£800 - 1,000
€1,100 - 1,400

143

OMAR RAMSDEN AND ALWYN CARR: A SILVER CAPSTAN INKWELL

London 1917

The hinged lid chased with a crest and motto, the compartment for the glass inkwell encircled by four medallions of roses and fleur de lys linked by entwined thorns, the filled base with a rope twist and ball border, the whole with a hammered finish, *diameter 15.5cm.*

£1,200 - 1,500
€1,700 - 2,100

141



143





144

144

OMAR RAMSDEN: A SILVER COASTER

London 1938, also engraved 'OMAR RAMSDEN ME FECIT'

The wooden base centrally applied with a Scottish thistle, the hammered sides with castellated upper rim, which is repeated above the lower quatrefoil border, *diameter 18cm*.

£2,000 - 3,000

€2,800 - 4,200

This coaster design by Omar Ramsden can also be seen with a Tudor rose in the centre.

145

OMAR RAMSDEN: A PAIR OF SILVER KNIFE RESTS

London 1927

The ends of square form with incurving sides, embellished in the centre by a Tudor rose, decorated with a hammered finish, *length 7.5cm, weight 3.5oz. (2)*

£600 - 800

€830 - 1,100



145



146

146

OMAR RAMSDEN: A SILVER SALVER

London 1922, engraved 'OMAR RAMSDEN ME FECIT'

Circular form with a raised rim on four ball feet, chased with the insignia of the Queen's Royal Regiment and an inscription: 'I was wrought for Lieut: Charles John Boyte by command of his brother officers of the 22nd Batt: the London Regiment (The Queen's) to mark his wedding day 2nd June 1922', *diameter 25cm, weight 12oz*.

£600 - 800

€830 - 1,100

147

OMAR RAMSDEN: A SILVER GOBLET

London 1936, underside also engraved 'OMAR RAMSDEN ME FECIT'

All-over spot-hammered, tapering bowl with reeded rim, the stem modelled as acanthus leaves and scrolls below a rope-twist band, raised on a circular spreading foot, *height 12.5cm, weight 7.5oz*.

£1,000 - 1,500

€1,400 - 2,100

148 - 149

No lots



147



150

150

OMAR RAMSDEN: A CASED PAIR OF SILVER AND ENAMELLED 'TUDOR ROSE' DISHES

London 1935, underside also engraved 'OMAR RAMSDEN ME FECIT'
Spot-hammered bowls with scalloped edges, te centres with red enamel cabochon encased by a pierced Tudor rose with rope-twist border, *diameter 11.7cm*; together with another uncased example, *London 1934, diameter 11.5cm, weight 7.5oz.* (3)

£500 - 600

€700 - 830

151

OMAR RAMSDEN: A MATCHED PAIR OF SILVER 'TUDOR ROSE' DISHES

London 1923 and 1926, underside also engraved 'OMAR RAMSDEN ME FECIT'

Lightly scalloped rims and spot-hammered bowls, the centres domed and applied with a Tudor rose to one bowl, and a thistle to the other, *diameter 15.5 eachcm, weight 10oz.* (2)

£800 - 1,200

€1,100 - 1,700



151

152

OMAR RAMSDEN: A SILVER VASE

London 1927, engraved to underside 'OMAR RAMSDEN ME FECIT'
Trumpet form with bellied rim applied with wavy band, knop stem applied with scrolling vines and raised on a stepped circular base with swirling-flute detail, *height 18.9cm, weight 8.5oz.*

£1,000 - 1,500

€1,400 - 2,100



152

153

OMAR RAMSDEN AND ALWYN CARR: A SILVER SUGAR BOWL

London 1916, engraved 'OMAR RAMSDEN ET ALWYN CARR ME FECERUNT'

Circular bombé form with a flaring rim, the finial in the form of a Tudor rose, the body chased and embossed with comedy and tragedy masks linked by swags of leaves, on four dragon claw and ball feet, *height 8cm, weight 6oz*, together with a helmet-shaped cream jug, *by Omar Ramsden, London 1935, with a hammered finish, height 11cm, weight 3.5oz.* (2)

£800 - 1,000

€1,100 - 1,400



153

154



154

OMAR RAMSDEN: A GOOD SILVER AND SILVER-GILT CASKET

London 1930, engraved on the base 'OMAR RAMSDEN ME FECIT'
Rectangular with shaped ends and tapering sides, raised on a simulated wave gilt base, hammered sides and gilt interior, the hinged cover surmounted by two winds blowing a ship being held steady by a mermaid, engraved with arms, *length 17cm, weight 22oz.*

£2,000 - 3,000

€2,800 - 4,200

The engraving dates from 1953, the date when Sir Alfred Jesse Suenson-Taylor, OBE, was created 1st Baron Grantchester of Knightsbridge. The helms are those for a peer.

155





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155

OMAR RAMSDEN: A GOOD SILVER POT AND COVER

London 1929

Cushioned square form with rounded corners and lobed sides, the pull off cover with bead and dart rim and engraved VITA BREVIS ARS LONGA below pierced scroll work supporting a lobed flange finial, height 12cm, length 13cm, weight 18.5oz.

£1,500 - 2,000

€2,100 - 2,800

Provenance

Sale, Sotheby's, London, 16 November 2006, ex-lot 17

The engraving on the present lot translates as 'Life is Short, Art Endures'.

For a similar example in the collection of The Worshipful Company of Goldsmiths, see Hughes, *Modern Silver*, (London, 1967) p.170 ill. 315.



156

156

OMAR RAMSDEN: A SILVER-GILT GOBLET

London 1935, underside also engraved 'OMAR RAMSDEN ME FECIT'
All over spot-hammered, tapering bowl and wavy banded knop, raised on a trumpet foot, height 10cm, weight 4.5oz.

£600 - 800

€830 - 1,100

157

OMAR RAMSDEN: A SILVER SMALL GOBLET / TROPHY ON STAND

London 1936, engraved to underside 'OMAR RAMSDEN ME FECIT'
Spot-hammered bowl and pierced knop stem, terminating on a flaring shaped circular foot and raised on a hexagonal wood base, height 9.4cm, weight of trophy 2oz.

£800 - 1,200

€1,100 - 1,700



158



158

OMAR RAMSDEN: A GOOD SILVER MUG

London 1937, also engraved 'OMAR RAMSDEN ME FECIT'
Cylindrical form with reeded rim and band, the lower body applied with beaded band and raised on a slightly flared circular foot, with undulating stylised reeded handle, *height 13cm, weight 22.5oz.*

£1,500 - 2,000

€2,100 - 2,800

159

OMAR RAMSDEN: A SILVER CIGARETTE BOX

London 1933, engraved 'OMAR RAMSDEN ME FECIT' to underside,
Rectangular form with lightly castellated rims, the hinged cover opening to reveal a two compartment wood interior, *height 4.5cm, length 13.5cm.*

£500 - 600

€700 - 830



159



160

160

OMAR RAMSDEN: A SILVER CHILD'S MUG

London 1928, also engraved 'OMAR RAMSDEN ME FECIT'
Cylindrical form, the body applied with two bands of scrolling leaves and acorns flanking a rope-twist rimmed frieze depicting a rabbit, bear, elephant, lion and duck each in natural surroundings, loop handle, raised on a circular foot, *height 8cm, weight 7oz.*

£800 - 1,200

€1,100 - 1,700



161



161 (cover detail)

161

OMAR RAMSDEN: A SILVER AND ENAMELLED CIGARETTE BOX

London 1923, engraved on base 'OMAR RAMSDEN ME FECIT'
Rectangular form, with rope-twist borders, the lid pierced with a galleon on a blue, green and opalescent enamel ground, with hammered sides, with cedar lining, length 13cm.

£1,500 - 2,000

€2,100 - 2,800



162 (detail)



162

162

OMAR RAMSDEN: AN UNUSUAL SILVER AND ENAMELLED MATCH BOX COVER

London 1933, engraved 'OMAR RAMSDEN ME FECIT'
Rectangular form, the centre with a pierced snowy alpine scene, a skier airborne on a blue, green and white opalescent ground, with a ropetwist border on the sides and edges, the whole with a hammered finish, length 7.5cm.

£700 - 1,000

€970 - 1,400

163

OMAR RAMSDEN: A SILVER MATCH BOX COVER

London 1935, also engraved 'OMAR RAMSDEN ME FECIT'
Rectangular form with reeded rims, the cover chased with a pair of theatre masks and the date 'July 24th 1936', length 6.2cm, weight 2oz.

£500 - 600

€700 - 830



163



164

164

OMAR RAMSDEN: THREE SILVER 'TUDOR ROSE' DISHES

London 1927 - 1928, engraved to the underside 'OMAR RAMSDEN ME FECIT/FCT'

Lightly castellated rims, spot-hammered bowls, the centre of each applied with a Tudor rose, *diameter two 10.6cm, one 11.4cm, weight 9oz. (3)*

£800 - 1,200
€1,100 - 1,700



165

165

OMAR RAMSDEN: A SILVER SCOOP

London 1923

The handle chased with pine cones, leading down to a splayed bowl with curved sides, *length 24.5cm*, together with a spoon by Omar Ramsden, *London 1938*, the stem chased with a thistle, *length 15.5cm, weight 5oz. (2)*

£500 - 700
€700 - 970



166

166

OMAR RAMSDEN: A SET OF SIX SILVER COFFEE SPOONS

London 1938

The multi-faceted stems leading to stylised pine cone finials, decorated with a hammered finish, *length 11cm, weight 4oz. (6)*

£500 - 600
€700 - 830



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OTHER PROPERTIES

167

OMAR RAMSDEN AND ALWYN CARR: A SILVER AND RED ENAMEL CADDY SPOON

London 1909

The entwined Celtic-style handle with central raised red enamel heart-shaped embellishment, plain fig-shaped spot-hammered bowl, *length 8cm, weight total 1.5oz.*

£800 - 1,200
€1,100 - 1,700



169

168

ALWYN CARR: A LARGE ARTS AND CRAFTS SILVER CUP

London 1927

The bell-shaped bowl with gilt interior, decorated with three green-stained chalcedony cabochons with wire-work borders and cast and applied wreaths, the central knob adorned with stylised roses and thorns leading to a spreading foot decorated with further cabochons, height 29cm, weight 23.5oz.

£1,000 - 1,500

€1,400 - 2,100

169

HENRY GEORGE MURPHY: A MATCHED SILVER CONDIMENT SET

London 1932 - 1937, also stamped with Falcon mark, one matched mustard with maker's mark TP, London 1966

Comprising: four open salts (two with zig-zag rims), with blue glass liners, four two-handle open mustards, with notched loop handles (two with zig-zag rims), with blue glass liners, and four pepper pots, together with four salt spoons, two with Falcon marks only and no hallmarks, length of peppers 9cm, weight 28oz. (16)

£600 - 800

€830 - 1,100



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170



171



171 Y Φ

HENRY GEORGE MURPHY: A SILVER AND IVORY HANDLE WINE TASTER

London 1937

The bowl with a notched rim and hammered finish, the ivory handle in a stylish graduated design, *length 15.5cm, weight 4.5oz.*

£500 - 600

€700 - 830

Henry George Murphy (1884 - 1939) was born in Birchington-on-Sea, perhaps portentously, at the cottage in which the Pre-Raphaelite artist Dante Gabriel Rossetti had lived for a short while prior to his death there.

Murphy's introduction into his future career came about fortuitously as he was passing by the entrance of an Arts & Crafts exhibition in London. While peering in he caught the attention of the jeweller and goldsmith Henry Wilson who introduced him there and then to William Morris. The following conversation between this giant of the Arts & Crafts movement and the ten-year-old Henry was to change the course of his life completely.

Murphy was apprenticed to Wilson for six years, shortly before his fifteenth birthday, to learn the art and trade of a silversmith and jeweller. In this workshop Murphy was following in the footsteps of John Paul Cooper and Bernard Instone whom Wilson had also employed and mentored.

Murphy next enrolled as a student at the Central School of Arts and Crafts, an institution at which he would later go on to teach. He continued here until 1911 when, under Wilson's encouragement, he left for Germany to begin employment in the workshop of the jeweller and silversmith Emil Lettré, where Bernard Instone was already working. It would be an understatement to say that things did not work out between employer and employee, and Murphy was sacked after just 48 days.

Back in England Murphy took up premises in Earls Court and met with great success. In 1928 he opened his Falcon Studio which is represented on Murphy's silver by a falcon and tether mark. He frequently exhibited the Studio's work, winning him a gold medal at the Milan International Exhibition of 1933.

Murphy's health began to deteriorate in 1938; undeterred, he continued to overwork himself, and died the following year at the age of 54. His pupil Harold Stabler would write to Murphy's wife offering condolences, calling him '...the greatest silversmith of his time.'

Literature

Atterbury & Benjamin, *The Jewellery and Silver of H. G. Murphy*, 2005.

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170

HENRY GEORGE MURPHY: A SILVER WINE TASTER WITH A 'TREE OF LIFE' HANDLE

London 1928

The bowl with a spot hammered finish and notched rim, the handle pierced with wirework decoration, *length 15cm*, together with two bowls of similar style, *by Henry George Murphy, London 1937, diameter 10cm, weight 11oz. (3)*

£500 - 600

€700 - 830

According to some philosophies, the tree of knowledge, connecting heaven and the underworld, and the tree of life, connecting all forms of creation, are both forms of the world tree or cosmic tree. According to some scholars, the tree of life and the tree of the knowledge of good and evil, portrayed in various religions and philosophies, are the same tree.



172

LIBERTY: A RARE CASED ELEVEN-PIECE SET OF SILVER AND ENAMELLED FLATWARE

marks for Liberty & Co, Birmingham 1929

Fiddle shape stems, light chiselled edge and shaped terminals, chased scroll and scroll motifs enamelled in blues and greens, to include: a table fork, a table spoon, a soup spoon, a dessert fork, a dessert spoon, a dessert knife (with hollow handle and stainless steel blade), a fish fork, a fish knife, a sauce ladle, a bread fork and butter knife, contained in an original leather covered specially fitted box, interior material stamped LIBERTY LONDON PARIS.

£3,000 - 5,000

€4,200 - 6,900

This was a gift to the vendors brother at his christening in 1930.



172



173

173

LIBERTY: A SILVER FOUR-PIECE TEA SERVICE

marks for Liberty & Co, Birmingham 1935 / 1936

Compressed globular form with spot-hammered bodies, the pots with stylised foliate bands, wood finials and handles, each raised on an applied circular foot, *height of hot water pot 17cm, length of teapot 21.5cm, weight total 36oz. (4)*

£500 - 600

€700 - 830

174

ALBERT EDWARD JONES: A PAIR OF SILVER CAFÉ AU LAIT POTS

Chester 1913

In the Arts and Crafts style with hammered decoration, a wirework ring beneath a baluster finial, wooden handles, on four squat ball feet, *height 14cm, weight 11.5oz. (2)*

£800 - 1,200

€1,100 - 1,700



174



175

175

A SILVER ARTS AND CRAFTS STYLE BOWL

by Fenton Bros Ltd, London 1909

Hemispherical form with all-over spot-hammering, with pierced standing rim, the body chased with 'Celtic-style' band, raised on three naturalistic feet on a domed circular base with upswept conical centre and chased with four Celtic badge motifs, *diameter 17.8cm, weight 27oz.*

£600 - 800

€830 - 1,100

176

AN ARTS AND CRAFTS BRITANNIA STANDARD SILVER JUG

by Herbert Charles Lambert, London 1911

Compressed globular form with spot-hammered body, the hinged lid and upper body with chased scrolling band, the thumbpiece modelled as two entwined pomegranates, loop handle, raised on a reeded circular foot with similarly chased band, *height 17cm, weight 41.5oz.*

£1,500 - 2,500

€2,100 - 3,500



176

177

A SILVER THREE-PIECE COFFEE SERVICE

by Elkington & Co, Birmingham 1930

Comprising: coffee pot, sugar bowl and cream jug, of gently tapering form, the pot with wooden handle and finial, and Greek Key decoration, together with a collection of Art Deco silver items: a silver butter dish with glass inner, *Birmingham 1939*; a sugar bowl, *Birmingham 1937*; a sugar caster, *Birmingham 1934*; a small goblet, *London 1939*; and a small trophy cup, *Birmingham 1948*, *height of coffee pot 20.5cm, weight total 42.5oz. (8)*

£500 - 600

€700 - 830

177

178

AN EDWARDIAN ART NOUVEAU SILVER VASE

by Mappin & Webb, Sheffield 1901

Waisted cylindrical form, chased and embossed with stylised flowers, with a flowing scroll handle, *height 16cm*, together with an Arts and Crafts style vase, by *William Hutton & Sons Ltd, Sheffield 1904*, trumpet form, with a pierced wavy lip, two enamel cabochons between beaded bands above three trifurcated feet, with an applied monogram, *height 17.5cm, weight 24oz. (2)*

£600 - 700

€830 - 970



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179

179

AN IRISH ARTS AND CRAFTS SILVER AND ENAMELLED BOWL AND SPOON

by Mary Mountgomery, Dublin 1914

The spot-hammered bowl applied with two rope-twist bands flanking alternating leaves, beads and blue cabochons, raised on a circular pedestal foot engraved to the underside 'P.C.M.B from D.M 1914'; the spoon with spot-hammered fig-shaped bowl and stylised anthemion heel, the stem with beaded cartouche designed to hold a cabochon (now missing), *length of spoon 19.4cm, diameter of bowl 13.6cm.* (2)

£600 - 800
€830 - 1,100



180

180

SYBIL DUNLOP: TWO SIMILAR SILVER PRESERVE SPOONS

London 1937, one also incuse stamped S.DUNLOP LONDON.W.8

The oval shaped open-work terminals depicting a stylised lion, spot hammered bowls which vary slightly in size, *length 14.4cm and 14.9cm.* (2)

£600 - 800
€830 - 1,100



182

181

A SET OF SIX SILVER ARTS AND CRAFTS SPOONS

mark for Keswick School of Industrial Art, Chester 1956

Pear shaped bowls with hammered surfaces, diamond shaped stems with stylised leaf terminal, *length 16cm*, together with five similar teaspoons, *by Keswick School of Industrial Art, Chester 1955, also stamped KESWICK*, similar form although with shaped pointed finials, *length 11.8cm, weight 7oz.* (11)

£500 - 600
€700 - 830

182

CHARLES BOYTON: AN UNUSUAL SILVER LILY PAD DISH

London 1939

Formed as a stylised water lily, the opening leaf as the bowl, with a curved stem leading to the rhizome foot, decorated with a hammered finish, *height 11cm, weight 7.5oz.*

£500 - 600
€700 - 830

183

CHARLES BOYTON: A STYLISH ART DECO SILVER COFFEE POT

maker's mark for Charles Boyton & Son Ltd, London 1932
Cubist form with wooden handle and finial, on a stepped base, *height 20cm, weight 21.5oz.*

£500 - 600
€700 - 830



183

184

A SILVER BOWL

maker's mark for the Guild of Handicrafts, London 1929
The spot-hammered body with applied and engraved geometric rim, raised on an applied circular foot with similarly engraved band, *diameter 18.3cm, weight 20oz.*

£500 - 600
€700 - 830



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185 Y Φ

AN ART DECO FOUR-PIECE SILVER TEA SERVICE

by Stower & Wragg Ltd, Sheffield 1939
Comprising: teapot, coffee pot, sugar bowl and cream jug, of faceted oval form, the flat hinged lids of the coffee pot and teapot with ivory pineapple finials and ivory handles, *height of coffee pot 20cm, weight 51.5oz.*

£500 - 700
€700 - 970



185



186



188

186

AN ART DECO SILVER FOUR-PIECE TEA AND COFFEE SERVICE

by Adie Bros, Birmingham 1934

Comprising: teapot, coffee pot, sugar bowl and cream jug, of squared-off oval form with a floral border round the rims, on stepped feet, with Bakelite handles and finials, *weight 56oz. (4)*

£500 - 600

€700 - 830

187

AN ART DECO STYLE SILVER FOUR-PIECE TEA SERVICE

by Adie Bros, Birmingham 1961 - 1964

Plain tapering curved cylindrical form, covered tea and hot water pots with wood finials and handles, the shoulders with stepped detailing, on spreading circular bases, *weight total 38oz.*

£500 - 600

€700 - 830

188

A PAIR OF EDWARDIAN SILVER VASES

by Goldsmiths & Silversmiths Company Ltd, London 1905

Pointed cylindrical form, on three pedestal feet, *height 18cm, weight 28oz. (2)*

£800 - 1,000

€1,100 - 1,400



187

189

AN ART DECO SILVER FREEDOM CASKET

by Edward Barnard & Sons Ltd, London 1941

Rectangular form with canted and fluted corners, the hinged lid with a raised section applied with the enamelled arms of Slough, on four raised feet, *length 25cm, weight total 48oz.*

£1,200 - 1,500

€1,700 - 2,100



189

190

SALTERS COMPANY INTEREST: A PAIR OF VICTORIAN SILVER SALTS, MADE TO COMMEMORATE QUEEN VICTORIA'S DIAMOND JUBILEE, 1837-1897

by Garrard & Co, London 1897

In the Gothic style with the shield of the Salters' Company, inspired by 15th century standing salts, *height 12.5cm, weight 12oz. (2)*

£500 - 700

€700 - 970

Provenance

Sotheby's New Bond Street, London, Silver & Vertu, 6th November 1997, lot 40.



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191

A LATE VICTORIAN ELECTROPLATED SWING-HANDLE SUGAR BASKET

marked JB&S, circa 1890

Circular form, the handle with tubular ebonised wood grip, on three stem and ball feet, after a design by Christopher Dresser, *height 10cm.*

£400 - 500

€560 - 700



191

192

A MATCHED PAIR OF SILVER TOPPED SPIRIT FLASKS

one with maker's mark for John Thomas Heath & John Harshorne Middleton, London 1894, the other with maker's mark for Hukin & Heath, Birmingham 1924

Rectangular form with canted corners, flared silver-mounted stoppers and silver necks, the glass bodies ribbed to one side, *height 22cm and 23cm. (2)*

£500 - 600

€700 - 830



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193



195



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193

THE ASCOT QUEEN'S VASE FOR 1986: A SILVER-GILT, TWO-HANDLED CUP WITH COVER

maker's mark for Asprey, London 1985

Engraved with the Royal coat of arms on one side and on the other, 'The Queen's Vase, Ascot, 1986', height 32cm, weight 24oz, together with a cased Middle Eastern metalware racing trophy, with the emblem of the United Arab Emirates, height 24cm. (2)

£600 - 800

€830 - 1,100

194

A SILVER SALVER

by Daniel & John Wellby, London 1909

Plain square shaped form on four scroll feet, length 22.8cm, and a pair of octagonal form café au lait pots, Birmingham 1923, plain form, covers with wryhten finials and ebonised pointed loop handles, height 18.8cm, weight total 36.5oz. (3)

£500 - 700

€700 - 970

195

ASPREY: A PAIR OF SILVER CANDLESTICKS, IN THE 18TH CENTURY MANNER

London 1971

Spool capitals and knob stems, each raised on a square base with incurved corners, height 15cm; together with two salvers, by Alexander Clark & Co Ltd, Sheffield 1971, wavy gadroon edge rims, each raised on three claw and ball feet, diameter 20cm and a cream jug, Sheffield 1965, weight 55.5oz. (5)

£600 - 800

€830 - 1,100

196

A SILVER SWING-HANDLE CAKE BASKET

by Atkin Bros, Sheffield 1935

Shaped oval form with undulating fruiting vine rims and scrolling fruiting vine pierced border, raised on a shaped oval foot, length 33cm; together with a Victorian salver, by Joseph Rodgers & Sons, Sheffield 1894, circular form with applied flowering scroll and gadroon border, the bowl bright-engraved with anthemions and scrolls around a vacant cartouche, raised on four scroll bracket feet, diameter 31cm, weight 60oz. (2)

£600 - 800

€830 - 1,100



196



197

197

A PAIR OF BRITANNIA STANDARD SILVER CAFE AU LAIT POTS

by Hunt & Roskell Ltd, London 1934

Tapering cylindrical form, hinged dome covers with scroll thumb-piece and knob finials, composite side handles at right angles to the faceted spouts, *height 20cm*, together with a silver teapot, *by Robert Garrard, London 1855*, of fluted pear form, hinged dome cover, composite handle and finial, faceted spout, *weight total 62.5oz.* (3)

£600 - 800

€830 - 1,100

198

A PAIR OF SILVER SAUCEBOATS, IN THE 18TH CENTURY MANNER

by Heming & Co, London 1934

Plain oblong body with flared rims, scroll handles, oval foot, *length 19cm*, *weight 22.9oz.* (2)

£500 - 700

€700 - 970



198

199

A SILVER PUNCH BOWL, IN THE EARLY 18TH CENTURY MANNER

by C. J. Vander Ltd, London 1979

Compressed hemispherical form, with a gilt interior, on a raised foot, with a single line engraved beneath the rim, *height 17cm*, *diameter 25.5cm*, *weight 55.5oz.*

£1,200 - 1,500

€1,700 - 2,100

200

A SILVER COFFEE POT, COVERED SUGAR BOWL AND STRAWBERRY DISH, IN THE 18TH CENTURY MANNER

by Lewis Marlowe, London 1977, the strawberry dish the mark of Lewis Marlowe overstriking that of another

The pot of octagonal tapering form (lacking handle), plain octagonal bowl and cover, the strawberry dish of conventional form, *diameter 18cm*, *height of pot 27cm*, *weight 53oz.*

£500 - 700

€700 - 970



199

201



201

AN IRISH SILVER 'CELTIC' DESIGN CIGARETTE BOX

by West & Son, Dublin 1909

Rectangular form with hinged cover, with 'Celtic' style band to borders and with a broader central band, with bosses and dragon head entwined scrolls, the flat polished cover with two applied spandrels simulating hinges, on four scroll supports terminating on dragon feet, wood lined interior, the inside of cover with presentation inscription, height 7cm, length 26cm.

£600 - 800
€830 - 1,100

202

A SILVER FRUIT BOWL

by David Landsborough Fullerton, London 1926, also engraved with retailers J R OGDEN & SONS LTD, HARROGATE & LONDON
Hemispherical form, the undulating rim with applied acanthus border and four upswept flying scroll handles, on a spreading circular foot, height 19cm, diameter 25cm, weight 40oz.

£500 - 600
€700 - 830



202

203



203

A VICTORIAN SILVER MOUNTED GLASS CLARET JUG

by Mappin Bros, Sheffield 1899

Plain oval mount with flat hinged cover, facettted shaped-oval tapered glass body with cut ribbed bands, height 25cm, and a Victorian silver jug, by William Gibson & John Langman, London 1895, bellied form the lower body with applied strap-work, leaf-capped scroll handle, height 16cm, weight 18oz. (2), weight 18oz. (2)

£600 - 800
€830 - 1,100

204

A LOCKABLE SILVER MOUNTED GLASS DECANTER

by George Betjemann & Sons, London 1935

The glass stopper with silver collar and push action lock catch stamped 'BETJEMAN PATENT', the plain square body with cut corners, with key, height 24cm.

£600 - 800
€830 - 1,100



204

205

**DESIGNED BY CYRIL J. SHINER FOR ROBERT EDGAR STONE:
A SILVER CENTREPIECE BOWL**

maker's mark for Robert Edgar Stone, also engraved DESIGNED BY Cyril J Shiner, London 1964

The plain bowl with a light spot hammered surface, with an upswept cylindrical centre surmounted with the badge of the Police College, the title roundel in blue enamel, on a cylindrical wood base, the unmarked lower applied band engraved "PRESENTED BY THE POLICE FEDERATION OF ENGLAND AND WALES", the sides with an applied band engraved with recipients for the "SPECIAL COURSE FOR CONSTABLES", dating from 1963 through to 1980, *height 34cm, diameter of bowl 45cm.*

£4,000 - 6,000

€5,600 - 8,300

Cyril Shiner (1908 – 1989) silversmith and industrial designer had an excellent reputation as a gifted teacher. Cyril Shiner himself wrote that most of his entire working life 'has been mostly occupied as a teacher of Design and Silversmithing'

206

ROBERT EDGAR STONE: A PAIR OF SILVER SAUCEBOATS

maker's mark for Robert Edgar Stone, London 1938 / 1939, also with facsimile signature

Oval bellied form with all-over spot hammered surface, the scroll handles capped with graduating bead detail, each raised on an applied oval foot embellished with scalloped detail, *height 9.5cm, length 21cm, weight 25oz. (2)*

£1,200 - 1,500

€1,700 - 2,100

Robert Edgar Stone (1903-1990) was one of the most important and skillful British silversmiths of the mid-20th century.

Born in London, Stone spent most of his holidays in Somerset; at the age of eleven he fell through a glass window while trying to rescue a cat. The accident caused him almost to lose his arm, and as a result limited his education and therefore trades he could enter. He was advised to become a silversmith and when he was fourteen he started as a day-boy at the Central School of Arts & Crafts in the silversmith department. Stone finished his studies in 1927, and presented his masterpiece, an altar-cross, which today is on display at the Victoria and Albert Museum in the Sacred Silver & Stained Glass gallery.

The fine work produced by Stone during his years at the school was awarded with a two-year travelling scholarship, presented by the Worshipful Company of Goldsmiths. As well as enabling Stone to visit Europe's main cities, the scholarship also led to a year working as a silversmith in La Masion Hénin, Paris.



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Upon his return to London in 1929, Stone converted his garden shed into a workshop. One of his first commissions was a pair of sweet meat dishes commissioned by J.J. Hodges of the Goldsmiths & Silversmiths Company, who would remain one of Stone's most loyal customers throughout his career.

In the early 1930s, now in a position to employ craftsmen to work aside him and to take on apprentices, Stone moved his workshop to 36 Queen Caroline Street, Hammersmith. In 1939, with his reputation now established, Stone was elected liveryman of the Goldsmith's Company. The workshop closed temporarily during the Second World War, and Stone moved to Scotland where he worked in a factory testing and repairing torpedo missiles.

In 1946, the workshop was reopened, however after the war production of silver was expensive and the demand for silver low. As a solution Stone became a part of the purchase tax exemption scheme introduced by Sir Stafford Cripps and run by the Design and Research centre at Goldsmith's Hall. Designs were submitted to a committee for approval and if passed, six editions of each item could be made tax free. From this time Stone and his team produced some of the best work in England. His co-workers and apprentices additionally all went on to become excellent craftsmen in their own right, and included: Norman Bassant, Ian Calvert, Reginald Hill, Christopher Lawrence, Albert Philips, Cyril Shiner, Sydney Sparrow, Ronald Spayne and Alex Styles.

In 1950, the workshop moved to 20 Garrick Street in central London, where work continued until 1964. Stone then moved up to Scotland with his family working on his own, mostly with small items of silver for the Scottish Craft Centre. This work ceased however, when the centre closed down in 1980. Much of Stone's important work was ecclesiastical and can be found throughout the world.

Jean Breckenridge, Robert E. Stone (1903-90): The Silver Society Journal, Number 15, (London 2003), p. 150-155

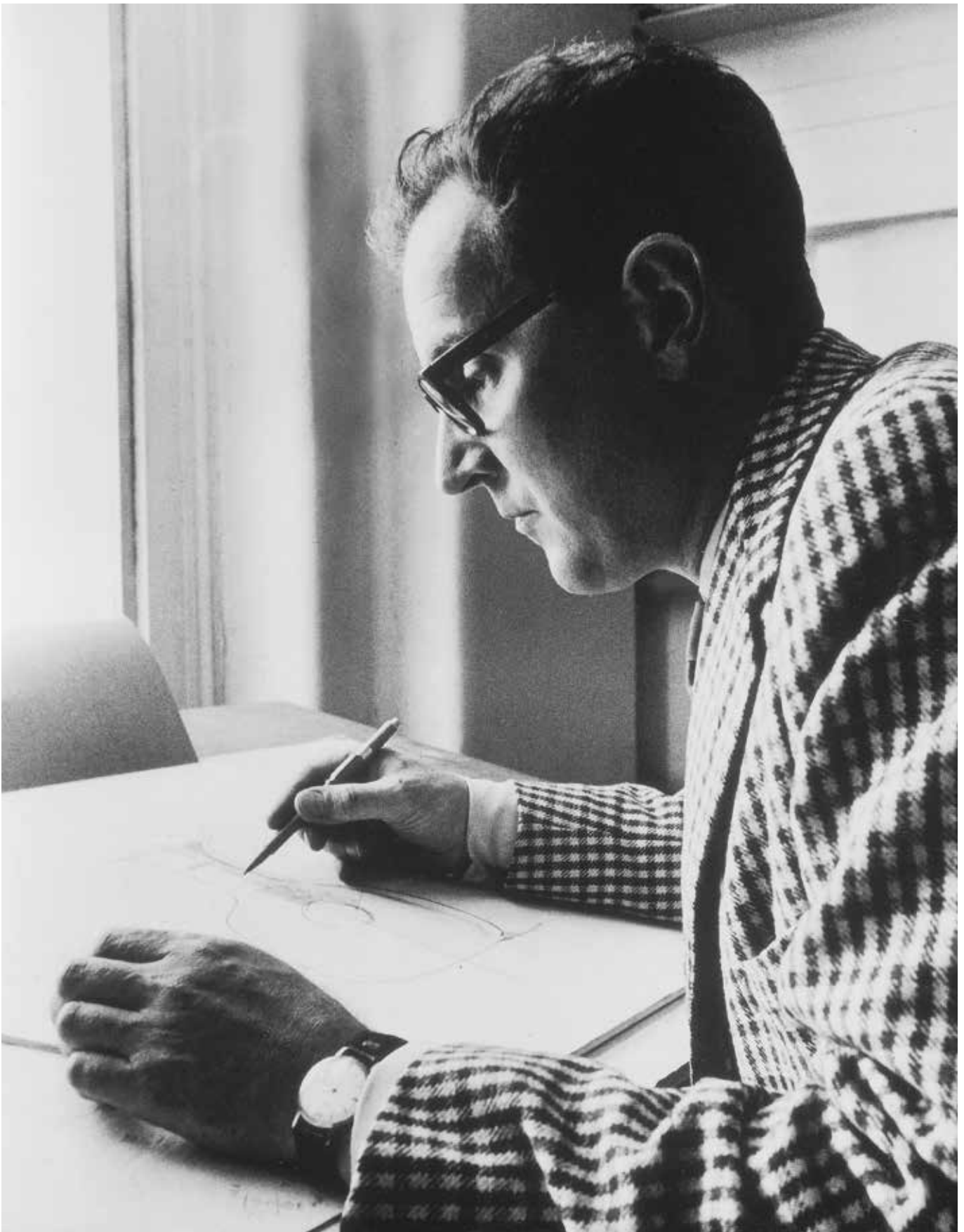


Image reproduced by kind permission of Simon Benney

ADRIAN GERALD SALLIS BENNEY CBE RDI (1930 - 2008)

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

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

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

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

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

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

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

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

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

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

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

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GERALD BENNEY: A UNIQUE 18 CARAT GOLD AND LAPIS LAZULI MOUNTED PURSE / CLUTCH BAG

maker's mark for Adrian Gerald Sallis Benney, London 1975

Oval form, bark-effect textured surface with two polished narrow bands flanking a central hinged cover, polished rims, the interior with a covered circular mirror, suede lined, the thumb catch set with three brilliant cut diamonds, the oval ends set with lapis lazuli, 14cm x 8cm, weight total 619gms.

£25,000 - 30,000

€35,000 - 42,000

Property of a lady.

This was an important commission and special gift to the vendor.

208

GERALD BENNEY: A UNIQUE 18 CARAT GOLD AND HARDSTONE MOUNTED GOLD CANNISTER / BOX

with maker's mark for Adrian Gerald Sallis Benney, London 1974, underside also stamped GERALD BENNEY LONDON

Ovoid form with bark-effect textured surface, two polished narrow bands, the hinged cover set with a domed hardstone, possibly amazonite, the base with a rayed bark-effect textured surface, contained in original fitted box, inside cover gilt stamped 'Gerald Benney 36 Bear Lane London SE1', length 12cm, weight total 231gms.

£15,000 - 18,000

€21,000 - 25,000

Property of a lady.



208

209



209

GERALD BENNEY: A SET OF SIX SILVER, SILVER-GILT AND WHITE ENAMELLED BEAKERS

London, three 1970 and three 1972, underside also incuse stamped GERALD BENNEY LONDON, with master enameller's mark RVW for Robert Vidal Winter

The plain bodies enamelled in white, narrow rim and gilded interiors, height 8.5cm, weight 43oz. (6)

£6,000 - 8,000
€8,300 - 11,000



210

211

210

A SILVER-GILT POCKET WHISTLE KEY RING, DESIGNED BY GERALD BENNEY

stamped Artes Magnus, also incuse stamped 925 STERLING, made in 1988, length 8.4cm.

£500 - 600
€700 - 830

Created for The American Foundation for AIDS Research (AmFAR) and Artes Magnus for 'Blow the Whistle' campaign for Aids. With an accompanying later dated letter from Benney which refers to only twelve whistles being made.

211

A SILVER-GILT POCKET WHISTLE KEY RING, DESIGNED BY GERALD BENNEY

stamped Artes Magnus, also incuse stamped 925 STERLING, made in 1988, length 8.4cm.

£500 - 600
€700 - 830

Created for The American Foundation for AIDS Research (AmFAR) and Artes Magnus for 'Blow the Whistle' campaign for Aids. With an accompanying later dated letter from Benney which refers to only twelve whistles being made.



212

212

GERALD BENNEY: A PAIR OF BLACK ENAMELLED SILVER BEAKERS

London 1970, with master enameller's mark for Robert Vidal Winter
The curved circular bodies enamelled in black, with gilt rim and interiors, height 8.5cm, weight 11oz. (2)

£1,500 - 2,000
€2,100 - 2,800



213

GERALD BENNEY: A PAIR OF RED ENAMELLED SILVER BEAKERS

London 1970, with master enameller's mark for Robert Vidal Winter
The curved circular bodies enamelled in red, with gilt rim and interiors, height 8.5cm, weight 11oz. (2)

£1,500 - 2,000
€2,100 - 2,800



213





214

214

GERALD BENNEY: A GOOD SILVER THREE-PIECE COFFEE SERVICE

maker's mark for Adrian Gerald Sallis Benney, London 1974, underside also incuse stamped GERALD BENNEY LONDON

Of tapering slightly curved cylindrical form with bark effect textured surface and a polished lower band, the hinged covers with polished rim and rayed textured flat top, polished tapering upright thumb piece and elongated spout, the two-handle sugar bowl and cream jug with polished loop handles and gilded interiors, also with a sugar spoon, height of pot 26.6cm, weight 62.5oz. (4)

£6,000 - 8,000
€8,300 - 11,000

Property of a lady.



215

215

**GERALD BENNEY: A PAIR OF SILVER-GILT WINE COOLERS
AND A PAIR OF WINE COASTERS**

London 1978 / 1976

The coolers of cylindrical form, bark effect textured sides with polished rims above, with composite lined interiors, *height 22.5cm, diameter 12.5cm*, the coasters of circular form, bark effect textured lower sides and polished above, with wood centres, *diameter 17cm*. (4)

£10,000 - 12,000

€14,000 - 17,000

Property of a lady.

A PRIVATE COLLECTION OF SILVER BY STUART DEVLIN

STUART DEVLIN AO CMG

Australian silversmith, jeweller and designer. Stuart Devlin ranks as one of the great contemporary gold and silversmiths and has been acclaimed by the Worshipful Company of Goldsmiths as the designer with 'the Midas touch'.

Stuart Devlin, was born in Geelong, Australia in 1931. He trained at the Royal Melbourne Institute of Technology and, in 1958, and won a number of scholarships including one to study silversmithing under Professor Robert Goodden at the Royal College of Art, London. After spending a two year fellowship at Columbia University in America in 1962 he returned to Australia to teach and rose to become an inspector of art schools. In 1964, Stuart Devlin won a competition to design Australia's first decimal coinage. Devlin went on to be an accomplished coin designer, designing coins for over 36 countries worldwide and many more medallions and the medals for the founding awards of the Australian honours system in 1975.

On his return to London, in January 1965, Devlin set up a small workshop in Clerkenwell and the following year he employed his first craftsman. Devlin created new techniques and produced a wide variety of textures, filigree forms and gilding to create his distinctive style. Devlin aimed to design pieces that added "delight, surprise, intrigue, and even amusement", this especially can be seen in his commercially successful limited edition novelty eggs and boxes.

In 1972 Devlin transferred his retail gallery to the ground floor of his St. John street workshop in Clerkenwell. After a sell out collection at Aspreys, Collingwoods of Conduit Street in London's West End set aside an entire floor exclusively for his work to hold regular exhibitions. Between 1979 and 1985 in partnership with the Duke of Westminster he set up a prestigious showroom in Conduit Street almost opposite Collingwoods. Devlin closed his London showroom in 1987.

Devlin was made a freeman of the Goldsmiths' Company by special grant in 1966 and elected a liveryman in 1972. In 1980 he was made a Companion of the Order of St Michael and St George 'for services to the art of design' and in 1982 was granted the Royal Warrant of Appointment as Goldsmith and Jeweller to Queen Elizabeth II. He was Prime Warden of the Goldsmiths Company 1996 – 1997.

The recently opened Goldsmiths Centre situated in Clerkenwell, was developed from a discussion in 2006 between Stuart Devlin, Hector Miller and Grant Macdonald they proposed the visionary idea of establishing a creative institute for the goldsmiths craft. Devlin's initiative also had the additional aspect of managed workshops and facilities for exhibitions, corporate hospitality and catering. This is now annually used to promote The Festival of Silver run by Gordon Hamme.

Stuart Devlin, now Postgraduate Programme Director at the Goldsmiths Centre continues to pass on his inspiration, skills and ethic to enrich the way people live and work. The torch for the 2012 London Olympics was designed as a tribute to Stuart Devlin's retro style and British craftsmanship by Edward Barber and Jay Osgerby and won the Design Museum's Design of the Year Award.



216

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STUART DEVLIN: A SILVER AND SILVER-GILT COCKTAIL / ICE PITCHER

London 1973

Angular polished top with polished tapering cylindrical body, the sides with applied silver-gilt filigree work over a silver-gilt ground, *height 25.5cm, weight 25.7oz.*

£1,500 - 2,000

€2,100 - 2,800

217

STUART DEVLIN: A PAIR OF SILVER AND SILVER-GILT THREE-LIGHT CANDELABRA

London 1974

Three upswept tapering polished arms terminating with inverted rounded conical sconces, issuing from above a silver-gilt slightly tapering cylindrical column with applied silver-gilt filigree work over a silver-gilt ground, on a polished spreading foot, *height 25.5cm, weight 30oz. (2)*

£1,500 - 2,500

€2,100 - 3,500



217



218

STUART DEVLIN: TWO CASED SILVER, SILVER-GILT AND AMETHYST SUPRISE EGGS

London 1972 and 1973

The first, *London 1973*, with open-work filigree sides, the hinged cover with catch, opening to reveal an interior set with a section of crystallised amethyst encased within a border simulating the amethyst section, *length 7cm*; the second, *London 1972*, with rayed bark effect textured surface, the hinged cover with catch, opening to reveal an interior with three amethyst set water lilies, issuing from an open-work bed of water lily pads, *length 7cm*. (2)

£500 - 600

€700 - 830

219

STUART DEVLIN: A SET OF SIX SILVER AND SILVER-GILT GOBLETS

London 1973

Each of the polished bowls with a spot hammered surface, gilt interiors, silver-gilt swirling textured stems and spreading foot, *height 17.7cm, weight 32.8oz*. (6)

£1,000 - 1,500

€1,400 - 2,100



218



219

220



220



220

STUART DEVLIN: TWO CASED SILVER, SILVER-GILT AND ENAMELLED NOVELTY CHRISTMAS BOXES

London 1984 and 1986, both limited edition numbered 9

The first, modelled as a Christmas Cake on a circular plate, enamelled cover with holly leaves and berries, filigree sides, opening to reveal an enameled Santa Claus asleep upon his sack and two bottles by his side, *diameter 9.8cm*; the second, modelled as a Christmas Pudding on a circular plate, the patinated dome cover with enamelled holly leaves and berries, opening to reveal an enameled Santa Claus seated in a rocking chair with a slice of cake, and a cake beside his chair, *diameter 9.8cm*. (2)

£500 - 600
€700 - 830

221



221



221

STUART DEVLIN: A CASED SILVER, SILVER-GILT AND ENAMELLED CHRISTMAS SUPRISE BAUBLE

London 1985

The top of the polished silver bauble with four green enamelled holly leaves and red enamelled berries, with loop, opening to reveal silver, silver-gilt and enamelled figure of Santa Claus handing presents to a young boy, *height 9.5cm, weight 8.3oz*, together with a cased silver, silver-gilt and enamelled Christmas surprise box, by Stuart Devlin, *London 1983*, upright rectangular form with silver-gilt ribbon and enamelled holly and berries, opening to reveal Santa Claus climbing into a house with exaggerated chimney, *height 6.5cm*. (2)

£500 - 600
€700 - 830

222

STUART DEVLIN: TWO SILVER, SILVER-GILT AND ENAMELLED CHRISTMAS CAROL SURPRISE BOXES, 'I SAW THREE SHIPS' AND 'WHILE SHERPHERDS WATCHED'

London 1977 and 1979, all limited edition numbered 221
Upright rectangular form. (2)

£500 - 600
€700 - 830

222





223



223

STUART DEVLIN: TWO SILVER, SILVER-GILT AND ENAMELLED CHRISTMAS CAROL SURPRISE BOXES, 'WE THREE KING'S OF ORIENT' AND 'AWAY IN A MANGER'

London 1976 and 1980, all limited edition numbered 221

Cylindrical form. (2)

£500 - 600

€700 - 830

224

STUART DEVLIN: THREE SILVER AND SILVER-GILT CHRISTMAS CAROL SURPRISE BOXES, 'GOD REST YE MERRY GENTLEMAN', 'CHRISTMAS IS COMING' AND 'DING DONG MERILY ON HIGH'

London 1972, 1973 and 1978, all limited edition numbered 221

Cylindrical form. (3)

£500 - 600

€700 - 830



224

225

STUART DEVLIN: THREE SILVER AND SILVER-GILT CHRISTMAS CAROL SURPRISE BOXES, 'GOOD KING WENCELAS', 'HARK THE HERALD ANGELS SING' AND 'THE HOLLY AND THE IVY'

London 1971, 1974 and 1975, all limited edition numbered 221

Of upright rectangular form, height 6.5cm. (3)

£500 - 600

€700 - 830



225

226

STUART DEVLIN: A CASED SILVER, SILVER-GILT AND ENAMELLED CHRISTMAS SURPRISE BOX 'SEVEN SWANS ARE SWIMMING'

London 1976, length 8.4cm.

£500 - 600

€700 - 830



226



227



228



227



228



227



228

227

STUART DEVLIN: THREE CASED SILVER AND SILVER-GILT NURSERY RHYME SURPRISE EGGS, 'LITTLE BO PEEP', 'OLD MOTHER HUBBARD' AND 'TO MARKET, TO MARKET'

*London 1975, 1983, 1988, all limited edition numbered 9
The last two with enamelled interiors. (3)*

£600 - 800
€830 - 1,100

228

STUART DEVLIN: THREE CASED SILVER AND SILVER-GILT NURSERY RHYME SURPRISE EGGS, 'JACK AND JILL', 'BAA, BAA, BLACK SHEEP' AND 'TOM, TOM, THE PIPER'S SON'

*London 1977, 1980 and 1981, all limited edition numbered 9
The last two with enamelled interiors.*

£500 - 600
€700 - 830



229



230



229



230



229



230

229

STUART DEVLIN: THREE CASED SILVER, SILVER-GILT AND ENAMELLED NURSERY RHYME SURPRISE EGGS, 'THREE BLIND MICE', 'JACK SPRATT' AND 'RUB-A-DUB-DUB'

London 1984, 1986 and 1987, all limited edition numbered 9. (3)

£500 - 600

€700 - 830

230

STUART DEVLIN: THREE CASED SILVER, SILVER-GILT AND ENAMELLED NURSERY RHYME SURPRISE EGGS, 'MARY, MARY, QUITE CONTRARY', 'HICKORY, DICKORY DOCK' AND 'SIMPLE SIMON'

London, two 1984 and one 1985, all limited edition numbered 9. (3)

£500 - 600

€700 - 830



231



232



231



231



232

231

STUART DEVLIN: TWO CASED SILVER AND SILVER-GILT NURSERY RHYME SURPRISE EGGS, 'LITTLE JACK HORNER' AND 'HUMPTY DUMPTY'

London 1973 and 1976, both limited edition numbered 9 together with a silver and silver-gilt novelty surprise egg, London 1973, limited edition numbered 198, interior with a wobbling hippopotamus head emerging from under the water, on a filigree stand. (4)

£500 - 600
€700 - 830

232

STUART DEVLIN: TWO CASED SILVER, SILVER-GILT AND ENAMELLED SUPRISE EGGS

London 1984 and 1986

The first, London 1986, limited edition numbered 22, with ribbon tied bells on a silver-gilt ground, above a polished band, over an oxidised silver base, decorated with a variety of flowers, the interior reveals a cupid with bow and arrow, over a spray of enamelled thistles and a bee; the second, London 1984, limited edition numbered 9, possibly for the Liverpool Garden Festival, of ovoid form with hinged cover, the open-work sides formed with a cluster of silvered, silver-gilt and patinated flower heads, the interior with a silver-gilt liver bird standing on an open-work cage of polychrome enamelled flower heads, to commemorate the Liverpool Garden Festival 1984. (2)

£500 - 600
€700 - 830

233

STUART DEVLIN: A CASED SILVER, SILVER-GILT AND ENAMELLED COMMEMORATIVE FLOWERING CLEMATIS TREE TABLE BELL

London 1973, limited edition numbered 30

To commemorate the marriage of H.R.H. Princess Anne to Captain Mark Phillips, silver gilt textured stem below enamelled green leaves and white enamelled flowers over egg shaped cage-work, with bark effect textured bell bottom, inscribed "H.R.H. Princess Anne to Captain Mark Phillips 14.11.73", contained in original fitted box, height 22cm, weight total 10.8oz.

£500 - 600
€700 - 830



233



234



234



234



234

234

STUART DEVLIN: FOUR CASED SILVER AND SILVER-GILT COMMEMORATIVE SURPRISE EGGS

three limited edition numbered 22, one 92

Comprising: the first, *London 1984*, with enamelled interior, to commemorate the birth of Prince Henry of Wales, born 15.9.1984; the second, *London 1985*, with enamelled interior, to commemorate the birth of Prince William of Wales born 21.6.82; the third, *London 1977*, to commemorate the 1977 Silver Jubilee; the fourth, *London 1981*, to commemorate the wedding of H.R.H. The Prince of Wales and Lady Diana Spencer. (4)

£500 - 600

€700 - 830



235



235



235



235

235

STUART DEVLIN: FOUR CASED SILVER AND SILVER-GILT SURPRISE ORBS

1972, 1977, 1981 and 1973

Comprising, three commemorative examples, *all limited edition numbered 22: the first London 1972*, with enamelling, to commemorate The Silver Wedding Anniversary of Her Majesty The Queen and His Royal Highness The Prince Philip, Duke of Edinburgh, *diameter 8cm*; the second, *London 1977*, to commemorate The Silver Jubilee of Queen Elizabeth II, *diameter 8cm*; the third, *London 1981*, to commemorating the marriage of HRH The Prince of Wales and Lady Diana Spencer, *diameter 6.5cm* and a boxed silver, silver-gilt and amethyst surprise orb, *London 1973*, the outside with applied wire-work of stylised flowers and leaves over polished silver gilt orb, the interior opening to reveal a seated gilt frog among amethyst crystal spears all within upswept fronds, *diameter 8cm*. (4)

£600 - 800

€830 - 1,100



236

237

236

STUART DEVLIN: TWO SILVER AND SILVER-GILT GOBLETs

London 1974

Polished bowls with gilt interiors, the lower body and tapering stems with silver-gilt filigree surface over a matted ground, on a polished spreading foot, *height 18.8cm, weight 23.5oz.* (2)

£500 - 700

€700 - 970

237

STUART DEVLIN: TWO SILVER AND SILVER-GILT GOBLETs

London 1973

Polished bowls with gilt interiors, the lower body and tapering stems with silver-gilt filigree surface over a matted ground, on a polished spreading foot, *height 18.5cm, weight 20.5oz.* (2)

£500 - 700

€700 - 970

238

STUART DEVLIN: A SILVER AND SILVER-GILT CONDIMENT SET AND A PAIR OF NAPKIN RINGS

London 1971 / 1974, napkin rings 1972

Comprising: two peppers and two salts, cylindrical form with polished tops, lower body with applied filigree work over a silver-gilt ground, undersides with bayonet fastening caps, *height 7cm*, the silver-gilt napkin rings, open-work filigree cylindrical form with undulating rims, *diameter 4.7cm, weight 12oz.* (6)

£500 - 600

€700 - 830



238



239



240

STUART DEVLIN OTHER PROPERTIES

239

STUART DEVLIN: A SILVER AND SILVER-GILT CIRCULAR PLATE

London 1971

With open-work filigree border, and spot hammered centre, *diameter 22.5cm, weight 11.5oz.*

£500 - 600

€700 - 830

240

STUART DEVLIN: A SILVER AND SILVER-GILT SAUCE LADLE

London 1976

The front of stem with a silver gilt-textured surface, polished sides, reverse and oval bowl, *length 16.8cm.*

£400 - 600

€560 - 830



241

241

STUART DEVLIN: TWO PAIRS OF SILVER AND SILVER-GILT SALTS AND PEPPER MILLS, WITH TWO CONDIMENT SPOONS

London 1970

Cylindrical trencher salts with textured sides, plain welled centres, diameter 5.5cm, with two salt spoons, pepper mills, plain cylindrical form below silver-gilt textured twist action tops, height 8.5cm. (6)

£600 - 800
€830 - 1,100

242

STUART DEVLIN: TWO PAIRS OF SILVER AND SILVER-GILT SALTS AND PEPPER MILLS, WITH TWO CONDIMENT SPOONS

London 1970

Cylindrical trencher salts with textured sides, plain welled centres, diameter 5.5cm, with two salt spoons, pepper mills, plain cylindrical form below silver-gilt textured twist action tops, height 8.5cm. (6)

£600 - 800
€830 - 1,100

243

STUART DEVLIN: A SILVER AND SILVER-GILT COCKTAIL / ICE PITCHER

London 1969

Angular polished top with polished tapering cylindrical body, the sides with applied silver-gilt filigree work over a silver-gilt ground, gilded interior, height 25.5cm, with a silver and silver-gilt stirring stick, marks for Stuart Devlin, London 1969, with alternating polished and textured silver-gilt sides, length 32.3cm, weight 27oz. (2)

£2,000 - 3,000
€2,800 - 4,200



243

244

STUART DEVLIN: EIGHT CASED SILVER AND SILVER-GILT SUNDAE DISHES

London 1972

Tapering polished bowls, with a textured silver-gilt fluted lower body and stem, on a polished circular foot. all contained in fitted boxes, with numbered certificates, height 11cm, weight 68oz. (8)

£1,500 - 2,000
€2,100 - 2,800

245

STUART DEVLIN: A CASED SILVER AND SILVER-GILT DISH

London 1972

Tapering polished bowl on textured silver-gilt foot, diameter 13.2cm, weight 8.5oz.

246

STUART DEVLIN: TWO SILVER AND SILVER-GILT CYLINDRICAL POTS AND COVERS

London 1977

Silver-gilt pull-off covers with chisel cut textured surface, further textured sides, height 10.6cm, diameter 6.8cm, weight 18oz. (2)

£500 - 600
€700 - 830



246



247

247
STUART DEVLIN: A SET OF SIX SILVER AND SILVER GILT WINE / CHAMPAGNE GOBLETs

London 1975
 The conical spot hammered bowls with flared rim, molten textured stems and spreading foot, *height 15cm, weight 40oz.* (6)

£1,200 - 1,800
 €1,700 - 2,500

248
STUART DEVLIN: THREE SILVER AND SILVER-GILT CASED NOVELTY SURPRISE EGGS
each limited edition numbered 120 with retail booklet, the first London 1977

Ovoid form with a textured surface and polished band, opening to reveal a silver quivering hummingbird among silver-gilt leaves and pearl-bead flowers, on a silver ground, *height 8cm*, the second, *London 1974*, ovoid form with bark-textured surface and polished band, opening to reveal a silver quivering joey in his silver-gilt mother's pouch, on a welled oxidised ground, *height 8cm* the third, *London 1978*, ovoid form with a floral engraved surface and polished band, opening to reveal a silver-gilt frog on a quivering silver-mounted green enamelled lily pad leaping among silver reeds and another smaller lily pad, on a translucent green enamelled ground, *height 7.5cm.* (3)

£500 - 700
 €700 - 970



249

249
STUART DEVLIN: TWO CASED SILVER, SILVER-GILT AND ENAMELLED SURPRISE EGGS

the first London 1971, limited edition numbered 37
 Oval form with textured surface and polished band, opening to reveal an oxidised quivering mouse fitted within a gilded cheese slice, on a polished ground, inside cover of box gilt stamped DESIGNED AND MADE BY STUART DEVLIN LONDON FOR ASPREY, the second *London 1968, limited edition numbered 271*, oval form with barked textured surface and a polished band, opening to reveal three stylised polychrome enamelled flowers and gilded foliage, both with numbered booklets. (2)

£500 - 600
 €700 - 830



248



248



248



250



250



250



251



251

250

STUART DEVLIN: THREE SILVER AND SILVER-GILT CASED NOVELTY SURPRISE EGGS

the first London 1981, limited edition numbered 44

Ovoid form with polished textured surface, opening to reveal a crowned fleur des lys surrounded by cream flowers and green leaves, the silver ground engraved, 'H.R.H Prince Charles and Lady Diana 1981', height 6.5cm

the second, London 1982, limited edition numbered 52, ovoid form with matted surface and band applied with enamelled cream flowers and green leaves, opening to reveal a silver-gilt child sitting on a shell and holding a bunch of green and blue enamelled flowers surrounding a silver fleur des lys above his head, the silver ground engraved, 'Prince William of Wales, Born 21.6.82', length 6.5cm

the third, London 1972, limited edition numbered 56, with retail booklet, ovoid form with bark textured surface and polished band, opening to reveal a quivering silver, silver-gilt and oxidised jack-in-the-box bursting out of a matted silver ground, height 8cm. (3)

£500 - 700

€700 - 970

251

STUART DEVLIN: TWO SILVER, SILVER-GILT AND ENAMELED CASED NOVELTY SURPRISE EGGS

the first London 1976 limited edition numbered 120, with retail booklet

Ovoid form with matted textured surface and polished band, opening to reveal a quivering oxidised robin feeding two silver-gilt chicks in a nest surrounded by green enamelled leaves, on a silver-gilt textured welled ground, height 8cm,

the second, London 1982, limited edition numbered 12, with retail booklet, ovoid form with matted textured ground and polished band, opening to reveal white and blue enamelled flowers over a silver nest containing two solid eggs and a third just beginning to hatch, on a translucent orange enamelled ground, height 7.5cm. (2)

£500 - 700

€700 - 970

End of Sale

NOTICE TO BIDDERS

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

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

1. OUR ROLE

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

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

2. LOTS

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

doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

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

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

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

Estimates

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

Condition Reports

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

The Seller’s responsibility to you

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

Bonhams’ responsibility to you

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

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

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

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

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

Alterations

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

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

4. CONDUCT OF THE SALE

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

5. BIDDING

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

Bidding in person

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

Bidding by telephone

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

Bidding by post or fax

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

Bidding via the internet

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

Bidding through an agent

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

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

require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

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

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

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

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

25% up to £50,000 of the *Hammer Price*
20% from £50,001 to £1,000,000 of the *Hammer Price*
12% from £1,000,001 of the *Hammer Price*

The *Buyer's premium* is payable for the services to be provided by *Bonhams* in the *Buyer's Agreement* which is contained in the *Catalogue* for this *Sale* and for the opportunity to bid for the *Lot* at the *Sale*.

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of €1,000 or greater (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

<i>Hammer Price</i>	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

8. VAT

The prevailing rate of VAT at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

The following symbols are used to denote that VAT is due on the *Hammer Price* and *Buyer's Premium*:

- † VAT at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω VAT on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- * VAT on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*

- G Gold bullion exempt from VAT on the *Hammer Price* and subject to VAT at the prevailing rate on the *Buyer's Premium*
- Zero rated for VAT, no VAT will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the EU: VAT is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: VAT is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

In all other instances no VAT will be charged on the *Hammer Price*, but VAT at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a VAT inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus VAT and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams 1793 Limited). *Bonhams* reserves the right to vary the terms of payment at any time.

Sterling personal cheque drawn on a UK branch of a bank or building society: all cheques must be cleared before you can collect your purchases;

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;

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;

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.

China UnionPay (CUP) debit cards: No surcharge for using CUP debit cards will apply on the first £100,000 invoiced to a Buyer in any Sale; a 2% surcharge will be made on the balance over £100,000.

10. COLLECTION AND STORAGE

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

11. SHIPPING

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

12. EXPORT/TRADE RESTRICTIONS

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

13. CITES REGULATIONS

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

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

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or

indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

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

16. CLOCKS AND WATCHES

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

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

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

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

Guns Sold as Parts

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

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the "of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements

Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

Taxidermy and Related Items

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

18. FURNITURE

Upholstered Furniture

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

19. JEWELLERY

≈ Ruby and Jadeite

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

Gemstones

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

Estimated Weights

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

Signatures

1. A diamond brooch, by Kutchinsky

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

2. A diamond brooch, signed Kutchinsky

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

3. A diamond brooch, mounted by Kutchinsky

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

20. PHOTOGRAPHS

Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of Catalogue Terms

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

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

22. PORCELAIN AND GLASS

Damage and Restoration

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

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

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

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

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

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓢ This lot contains or is made of ivory. The United States Government has banned the import of Ivory into the USA.

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

CONTRACT FOR SALE

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

Under this contract the *Seller's* liability in respect of the quality of the *Lot*, 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.

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

5 RISK, PROPERTY AND TITLE

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

6 PAYMENT

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

7 COLLECTION OF THE LOT

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

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

APPENDIX 2

BUYER'S AGREEMENT

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

1 THE CONTRACT

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

2 PERFORMANCE OF THE CONTRACT FOR SALE

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

3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
- 3.1.1 the *Purchase Price* for the *Lot*;
- 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders*, and
- 3.1.3 if the *Lot* is marked [AP], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and VAT and any interest earned and/or incurred until payment to the *Seller*.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

4 COLLECTION OF THE LOT

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

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

5 STORING THE LOT

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

6 RESPONSIBILITY FOR THE LOT

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

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS		
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.
7.1.1	to terminate this agreement immediately for your breach of contract;	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.
7.1.2	to retain possession of the <i>Lot</i> ;		
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;		
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2	The discretion referred to in paragraph 8.1:
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	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 <i>Forgery</i> in accordance with the terms of this paragraph 9.
		9.2	Paragraph 9 applies only if:
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .
		9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
		9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
		9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
		9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
		9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
		9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
		9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
		9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
		10	OUR LIABILITY
		10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
		10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
		10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
		10.2.2	changes in atmospheric pressure; nor will we be liable for:
		10.2.3	damage to tension stringed musical instruments; or
		10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , 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.	the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or	12.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
10.3.2	Unless you buy the <i>Lot</i> as a <i>Consumer</i> , in any circumstances where we are liable to you in respect of a <i>Lot</i> , 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 <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i>) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	it can be established that the <i>Lot</i> is a non-conforming <i>Lot</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or	12.8	In this agreement "including" means "including, without limitation".
	You may wish to protect yourself against loss by obtaining insurance.	the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or	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.
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.	the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements.	12.10	Reference to a numbered paragraph is to a paragraph of this agreement.
11	BOOKS MISSING TEXT OR ILLUSTRATIONS Where the <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i> "), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if: the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a non-conforming <i>Lot</i> , and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i> ; and within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> . but not if: the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or	If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</i> , we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i> . 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 <i>Lot</i> , all rights and benefits under this paragraph will cease.	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 <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
		12 MISCELLANEOUS	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 <i>Sale</i> 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. <i>Bonhams</i> has a complaints procedure in place.
		12.1 You may not assign either the benefit or burden of this agreement.		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 <i>Website</i> 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.
		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.		APPENDIX 3
		12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.		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.
		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 <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.		LIST OF DEFINITIONS "Additional Premium" a premium, calculated in accordance with the <i>Notice to Bidders</i> , to cover <i>Bonhams' Expenses</i> relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a <i>Hammer Price</i> which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i>). "Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i> .
		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 <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.		

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

GLOSSARY

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

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

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

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

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

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

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

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

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

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

SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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

Bonhams Specialist Departments

19th Century Paintings

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

20th Century British Art

Matthew Bradbury
+44 20 7468 8295

Aboriginal Art

Francesca Cavazzini
+61 2 8412 2222

African, Oceanic & Pre-Columbian Art

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

American Paintings

Alan Fausel
+1 212 644 9039

Antiquities

Madeleine Perridge
+44 20 7468 8226

Antique Arms & Armour

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

Art Collections, Estates & Valuations

Harvey Cammell
+44 (0) 20 7468 8340

Art Nouveau & Decorative Art & Design

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

Australian Art

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

Australian Colonial Furniture and Australiana

+1 415 861 7500

Books, Maps & Manuscripts

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

British & European Glass

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

British & European Porcelain & Pottery

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

California & American Paintings

Scot Levitt
+1 323 436 5425

Carpets

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carpets@bonhams.com
U.S.A.
Hadji Rahimpour
+1 415 503 3392

Chinese & Asian Art

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

Clocks

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

Coins & Medals

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

Contemporary Art

UK
Ralph Taylor
+44 20 7447 7403
U.S.A.
Jeremy Goldsmith
+1 917 206 1656

Entertainment Memorabilia

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

Furniture & Works of Art

UK
Guy Savill
+44 20 7468 8221
U.S.A.
Andrew Jones
+1 415 503 3413

Greek Art

Olympia Pappa
+44 20 7468 8314

Golf Sporting Memorabilia

Kevin McGimpsey
+44 131 240 2296

Irish Art

Penny Day
+44 20 7468 8366

Impressionist & Modern Art

UK
India Phillips
+44 20 7468 8328
U.S.A.
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