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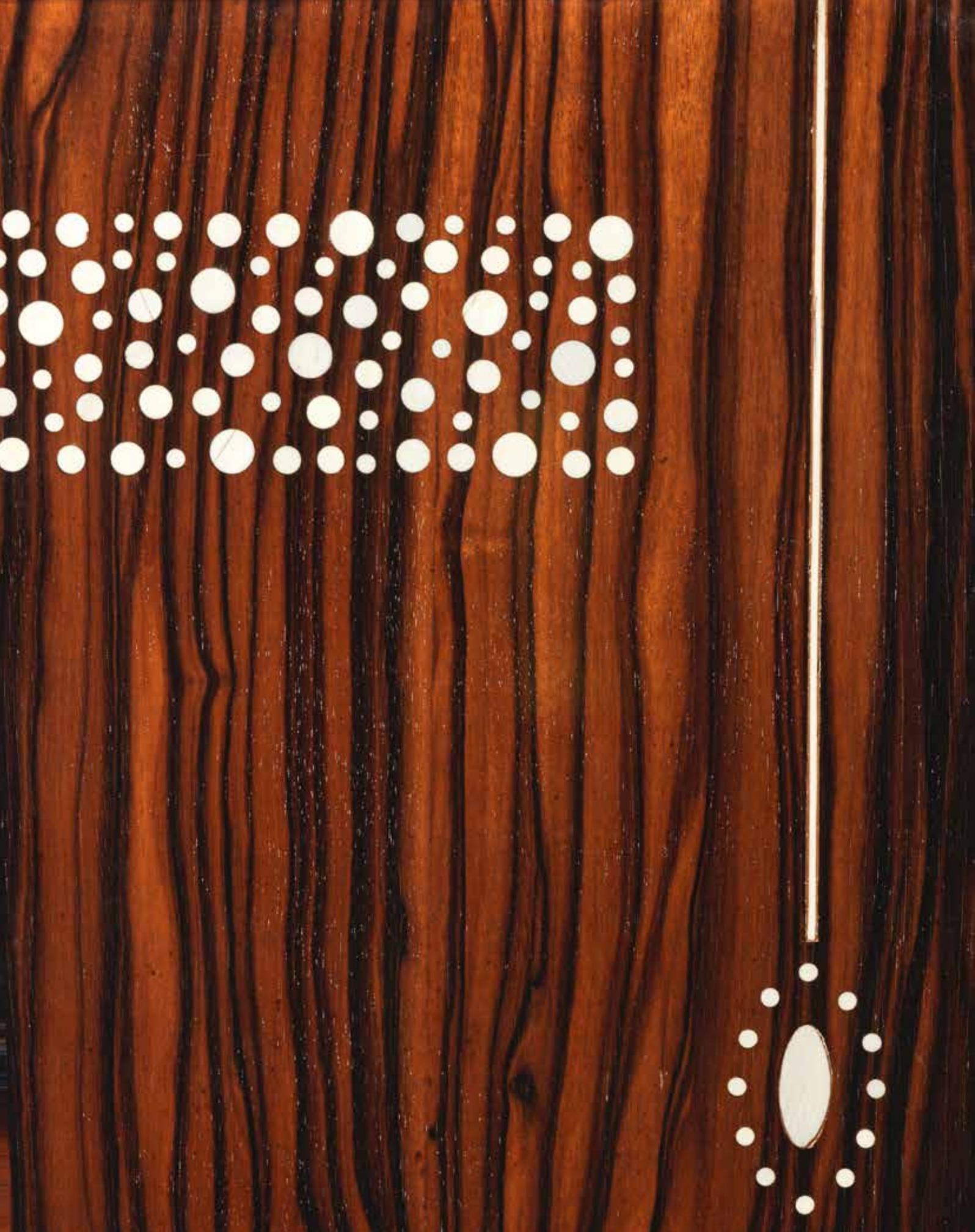
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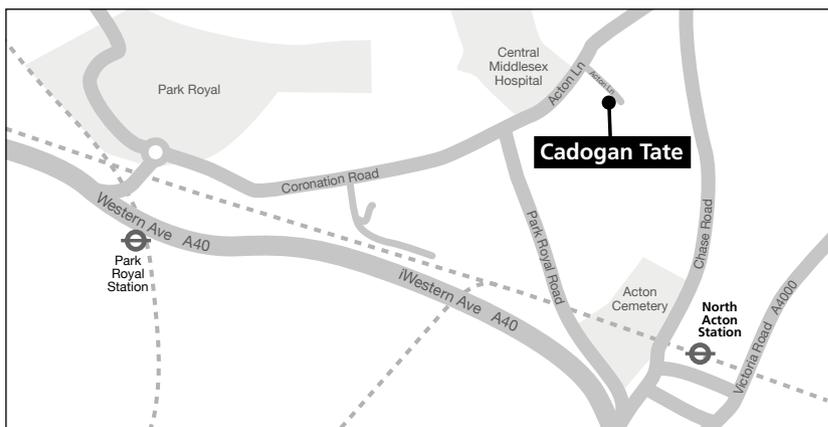
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† VAT 20% on hammer price and buyer's premium

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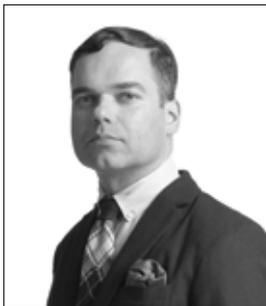
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SPECIALISTS



Laurel Kemp
Senior Sale Coordinator
laurel.kemp@bonhams.com
+44 (0) 20 7393 3855



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



Bruce Addison
Modern Design
bruce.addison@bonhams.com
+44 (0) 131 240 0910



Thomas Moore
Furniture
thomas.moore@bonhams.com
+44 (0) 20 8962 2816



Nicholas Faulkner
Carpets & Tapestries
nicholas.faulkner@bonhams.com
+44 (0) 20 8963 2845



Mark Oliver
20th Century Decorative Arts
mark.oliver@bonhams.com
+44 (0) 20 7393 3856



Gemma Mitchell
20th Century Decorative Arts
gemma.mitchell@bonhams.com
+44 (0) 20 7393 3860



Ellis Finch
Silver
ellis.finch@bonhams.com
+44 (0) 20 7393 3973



Miles Harrison
Silver
miles.harrison@bonhams.com
+44 (0) 20 7393 3974



1

1 TP
PIERO FORNASETTI (ITALIAN 1913-1988) LEOPARDO CHEST, DESIGNED 1955, MADE BY ATELIER FORNASETTI 1980'S
 lithographed wood, brass, bears maker's disc insignia to the top drawer
 85 x 100cm.

£10,000 - 15,000
 €11,000 - 17,000
 \$14,000 - 21,000

2 AR TP
A GIO PONTI (ITALIAN 1891-1979) & PIERO FORNASETTI (ITALIAN 1913-1988) CREDENZA CIRCA 1952, UNIQUE
 stained mahogany, glass and brass, the superstructure with sliding doors applied with hand-painted panels

£8,000 - 12,000
 €9,100 - 14,000
 \$11,000 - 17,000



2







5

3 TP

**GIO PONTI (ITALIAN 1891-1979)
DRESSING TABLE FOR *GRAND HOTEL
PARCO DEI PRINCIPI*, ROME, DESIGNED
AND MADE 1964**

laminated birch, formica, brass
94 x 122cm.

£8,000 - 12,000
€9,100 - 14,000
\$11,000 - 17,000

4 TP

**GIO PONTI (ITALIAN 1891-1979)
CIRCULAR TABLE FOR *GRAND HOTEL
PARCO DEI PRINCIPI*, ROME, DESIGNED
AND MADE 1964**

laminated birch, formica, tubular metal
70 x 120cm.

£2,000 - 3,000
€2,300 - 3,400
\$2,800 - 4,200

5 TP

**GIO PONTI (ITALIAN 1891-1979) CHEST
FOR *GRAND HOTEL PARCO DEI
PRINCIPI*, ROME, DESIGNED AND MADE
IN 1964**

laminated birch, formica, brass
89 x 109cm.

£25,000 - 35,000
€29,000 - 40,000
\$35,000 - 49,000



6
**LÉON ALBERT MARIE DE LEYRITZ (FRENCH, 1888-1976); AN
ART DECO SCULPTURE**

ENGRAVED 'LEYRITZ'; CIRCA 1930
carved mahogany, the female nude with cubist-influenced stylised
form, holding a circular shield and flaming torch in lighter fruitwood
height 77cm (30¼ in.)

£5,000 - 7,000
€5,700 - 8,000
\$7,000 - 9,800

An example of this model was exhibited in the Hall d'entrée by Paul
Brandt at the 22nd 'Salon des Artistes Décorateurs' in Paris in 1932.



7

RENÉ LALIQUE (FRENCH, 1860-1945); AN 'ARCHERS' VASE

MOULDED 'R.LALIQUE' SIGNATURE; PRE 1945

moulded clear glass, frosted and polished decoration of birds and archers, highlighted with blue staining; Marcilhac no. 893, design introduced 1921

height 26.5cm (10½ in.)

£4,000 - 6,000

€4,600 - 6,900

\$5,600 - 8,400



8 *

RENÉ LALIQUE (FRENCH, 1860-1945); A 'FORMOSE' VASE

MOULDED 'R.LALIQUE' SIGNATURE; PRE 1945

red glass, frosted and polished design of tropical clown fish with large sweeping fins, highlighted with white staining; Marcilhac no.934; design introduced in 1924

height 16.5cm (6½ in.); diameter 15cm (6 in.)

£5,000 - 7,000

€5,700 - 8,000

\$7,100 - 9,900

Provenance

From a Private Collection, California, USA



9 *

RENÉ LALIQUE (FRENCH, 1860-1945); A 'TOURBILLONS' VASE

ENGRAVED 'R.LALIQUE, FRANCE, No.973'; PRE 1945
amber glass, frosted and polished design of scrolling stylised thorns;
Marcilhac no.973; design introduced in 1926
height 26.7cm (7¾ in.); diameter 19cm (7½ in.)

£10,000 - 15,000

€11,000 - 17,000

\$14,000 - 21,000

Provenance

From a Private Collection, California, USA.

Acquired from the Primavera Gallery in New York in the mid 1970s.

10

A GEORGE IV SILVER-GILT CHAMBERSTICK

by Phillip Rundell, London 1821

The handle modelled as a butterfly perching on a twisting plant stem, leading to the flower-shaped nozzle, with an extinguisher, on a fluted base, *diameter 11cm, weight 6.5oz.*

£2,000 - 3,000

€2,300 - 3,400

\$2,800 - 4,200

11

A PAIR OF VICTORIAN SILVER-GILT SALTS

by Robert Garrard, London 1844

In an ornate style, the lobed bowls with scroll borders, supported by baluster stems, on spreading feet with scrolls over textured grounds, *height 12cm, weight 19oz. (2)*

£1,000 - 1,500

€1,100 - 1,700

\$1,400 - 2,100



**PROPERTY FROM A NOBLE
NEAPOLITAN FAMILY**

12

A FRENCH SILVER-GILT CONFITURIER

by L. N. Naudin, 1st standard Paris marks for 1819-1838

Empire style, the cover with a swan head handle, the body with two swan handles, the sides pierced to show Nike riding a four-horse chariot, holding twenty-four spoons (by another maker), on a square base with four ball feet, *height 35cm, weight without glass liner 68.5oz.*

£4,000 - 6,000
€4,600 - 6,900
\$5,600 - 8,400



13

**A FRENCH SILVER-GILT COVERED BOWL
AND STAND**

by Marcus Lazare, 1st standard Paris marks for 1809-1838, the bowl with inventory mark for 1817-1819

Empire style, the cover with ram's head handle and applied hippocamps and fruiting vines, the body with goat's head handles, *height 16cm, weight 21oz.*

£2,000 - 3,000
€2,300 - 3,400
\$2,800 - 4,200

14

A FRENCH SILVER-GILT COFFEE POT

by Gabrielle-Jacques-Andre Bompard, 1st standard Paris marks for 1819-1838

Empire style, the lid with a bud finial, the ebonised wood handle with a Classical mask junction, the body with a frieze of griffins and anthemions leading to an animal head spout, *height 33.5cm, weight total 43oz.*

£4,000 - 6,000
€4,600 - 6,900
\$5,600 - 8,400





OTHER PROPERTIES

15

A SET OF TWENTY-FOUR GEORGE III SILVER PLATES

by Benjamin Smith III, London 1818 / 1819, the borders with marks for Daniel and Charles Houle, London 1842

Shaped-circular with foliate embellished gadroon rims, with an engraved crest ensigned by the coronet of an earl, diameter 25.5cm, weight 515oz. (24)

£15,000 - 20,000

€17,000 - 23,000

\$21,000 - 28,000

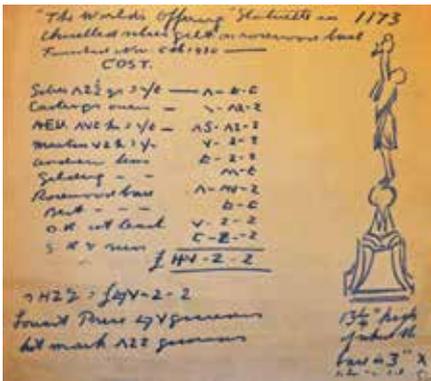
16^Y

OMAR RAMSDEN: 'THE WORLD'S OFFERING' SILVER STATUETTE

London 1930, also engraved OMAR RAMSDEN ME FECIT
 Modelled as a male figure in classical dress, his robes draped over one shoulder, arms raised and standing on a globe, with a chiselled geometric plinth, all on a carved rosewood base, height overall 31.5cm.

£3,000 - 5,000
 €3,400 - 5,700
 \$4,200 - 7,000

The current lot is sold with a copy of the design from the Omar Ramsden order book held at The Goldsmiths' Company.



16 (detail)

Image courtesy © Ramsden Design Archive. The Goldsmiths' Company



17

17

AN IMPRESSIVE GERMAN SILVER CUP AND COVER

probably Hanau late 19th century, stamped with imitation Augsburg marks, and a Dutch duty mark for 1859-1893

The cover surmounted by a medieval knight raising a cup, the body with four further knights standing guard, both cover and body chased with vignettes of medieval figures, the stem formed as three putti beneath scrolls, the base with masks and strapwork, engraved with various Latin inscriptions relating to Luneburg, height 73cm, weight 76.5oz.

£6,000 - 8,000
 €6,900 - 9,100
 \$8,400 - 11,000

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



18

18 TP Y

A FRENCH MID 19TH CENTURY GILT BRONZE MOUNTED TORTOISESHELL, BRASS AND PEWTER 'BOULLE' MARQUETRY EBONISED GRAND FAUTEUIL

Inlaid with interlaced strapwork, scrolling foliage, husks, flowerheads and trellis work, the arched shaped back mounted with a central gilt bronze scrolled acanthus cartouche surmounted by a ducal coronet, flanked by four beaded foliate scrolled mounts, above arm terminals with similar clasps, over a shaped seat frame mounted to the centre with a Green Man mask, on eared square section columnar legs headed with *patera* mount angles, terminating in brass castors, 72cm wide.

£6,000 - 9,000
 €6,900 - 10,000
 \$8,400 - 13,000

Provenance

By repute the present lot was purchased from the House of Reeves in Croydon, South London, during the 1950s.

19 TP

A GEORGE II BRASS MOUNTED AND ENGRAVED BRASS-INLAID MAHOGANY BUREAU BOOKCASE ATTRIBUTED TO THE CIRCLE OF JOHN CHANNON (1711-83)

Circa 1740-5, with mahogany-lined drawers, the arched pediment centred by a later shaped and scrolled cartouche cresting carved with a male bust in high relief, above a pair of shaped bevelled glazed panel mounted doors enclosing two adjustable shelves, with a lockable slide drawer below, over a brass line-inlaid fall with floral bouquet engraved brass angles, enclosing eight serpentine drawers, eight pigeon holes with serpentine dividers, a central spring-loaded arched recessed door and a gilt-tooled leather inset writing surface, above one long panel mounted drawer, two conforming short drawers and two lopers, over three long graduated panel mounted drawers, on shaped bracket feet, the cresting later, 110cm wide x 65cm deep x 250cm high, (43in wide x 25 1/2in deep x 98in high)

£20,000 - 30,000
 €23,000 - 34,000
 \$28,000 - 42,000

Provenance

Purchased Bonhams, 22 April 1998, Fine English and Continental Furniture, lot 159.

The design of the present lot, with its broken arched pediment and the shaped outline of its doors, relates to the Glympton Park bureau cabinet examined in C. Gilbert and T. Murdoch, <i>John Channon and Brass-inlaid Furniture, 1730-1760</i>, fig. 47, p. 61. However, the brass mounted mouldings to the cornice, frieze, door, waist, fall, plinth base and feet along with its brass cockbeadings are virtually identical to those appearing on two bureaux cabinets attributed to John Channon, also illustrated in C. Gilbert and T. Murdoch's book, fig.'s IV & V. While the drawer configuration certainly equates to that of *Ibid*, fig. V.

An escutcheon with a spring-flap keyhole-covering which is released through the application of pressure to a point near its top is a distinctive feature on the fall front of the offered model. This is an interesting element characteristic of much of Channon's *oeuvre*, a comparable example of which from the celebrated Murray writing cabinet is shown in *John Channon and Brass-inlaid Furniture, 1730-1760*, fig.'s 99 & 100, p. 90.

Yet, though reminiscent of numerous pieces either by or attributed to Channon, the brass inlay to the fall front of the offered lot is perhaps closest in its restrained style to the inlay on two Landall and Gordon bureaux cabinets, likewise appearing in *Ibid*, fig.'s 66 & 70, pp.'s 71 & 73.

John Channon

From 1726 onwards John Channon served as an apprentice to his older brother Otho, who it seems was a cabinet maker from Exeter. In fact John is only first recorded as working from his own London premises at 109, St. Martin's Lane, in 1742. While his earliest known commission is a pair of magnificent brass-inlaid bookcases that were supplied in 1740 for Sir William Courtney's library at Powderham Castle in Exeter. Today these remain the only fully documented work by John Channon.

Although several cabinet makers were producing similar inlaid furniture and designs to Channon during the 1730s and 1740s, perhaps most notably John Fredrick Hintz (d.1772), the market for such pieces appears to have existed even as late as the 1770s. The type of mounted and brass-inlaid Rococo style generally favoured by Channon was directly influenced by Boulle work and in particular German gilt brass mounted furniture. This infers the distinct possibility that either John was of German lineage or maybe the son of emigre parents. After all, numerous men in his family had the German name Otho. Or perhaps he only actively employed German or germanic craftsmen.

Many pieces attributed to John Channon exhibit certain characteristics which are evident on the present lot. These are; richly figured mahogany, mahogany drawer linings, brass mouldings, brass inlay (often finely engraved) and Rococo mounts or escutcheons. While locks on numerous works attributed to Channon are, as on the offered bookcase, fitted with unusual hinged keyhole covers released by concealed springs.

Literature

C. Gilbert and T. Murdoch, *John Channon and Brass-inlaid Furniture, 1730-1760*, 1993, New Haven and London.





20 TP

A 17TH CENTURY GENOESE CISELE VELVET HANGING,

circa 1600

the voided gold satin ground worked with large flowering cornucopias, sinuous stems, stylised flowers and foliage, with coronets framing foliate palmettes and ears of corn, set within a foliate border, the whole with later 19th century backing and repairs

264cm x 374cm

£15,000 - 20,000

€17,000 - 23,000

\$21,000 - 28,000



21

A 13TH CENTURY LIMOGES PATINATED AND GILT COPPER AND POLYCHROME CHAMPLEVÉ ENAMEL GEMELLION

French, circa 1200-1250

of typical shallow dished form with figural tournament decoration, the centre depicting a knight on horseback standing on a bridge holding a sword and shield, the quatrefoil cusped border depicting four further knights on horseback holding lances and shields interspersed by four heraldic shield motifs and decorative scrolls, the rear with an engraved central shield within a lobed border, 22.5cm diameter

£15,000 - 25,000

€17,000 - 29,000

\$21,000 - 35,000

Provenance

Ex Liuba and Ernesto Wolf Collection

Gemellions were shallow bowls used for the washing of hands at meal times in the homes of the wealthy during the Medieval period. Usually used in pairs, the name Gemellion comes from the Latin word *gemello* meaning twin.

The ceremony of hand washing was an important part of the medieval dining process. Hands were dipped into a single basin filled with water, or held above one basin whilst water was poured over them from another basin. One basin might also have a small spout from which water could be poured.

Often enamelled and decorated with chivalric scenes and heraldry motifs, the use of heraldic arms on such commonly used objects, albeit in the homes of the rich shows to what extent heraldry infiltrated secular art in the medieval period.



22 TP

A SET OF FOUR EMPIRE CARVED GILTWOOD 'PALAIS DES TUILERIES' CHAISES BY PIERRE-BENOIT MARCION (1769-1840)

With Tuileries inventory stamps from the Restauration period
 Circa 1810-15, each with raised stylised acanthus, laurel leaf, flowerhead and lotus-leaf ornament, on stiff-leaf clasped turned front legs and splayed square section rear legs, *each chair stamped: 'P. MARCION' and 'T.H.' along with the Tuileries Fleur du Lys stamp, each chaise: 49cm wide. (4)*

£3,000 - 5,000
 €3,400 - 5,700
 \$4,200 - 7,000

Three especially comparable chaises to the offered lot are illustrated in Ledoux-Lebard, *Le Mobilier Francais du XIX Siecle*, p. 465. Dated 1810-14, these chairs originally formed part of a set of twelve and each bear Marcion's stamp.

A virtually identical pair, albeit a painted and parcel gilt version, sold Christie's, Paris, 16 April 2007, Mobilier et Objets d'Art, lot 306. As with the present and following set, these conforming chairs are impressed with the same stamps of 'T.H.' along with three crowned Fleur du Lys, together representative of an inventory of Royal items undertaken at the Palais des Tuileries during the Restauration period, circa 1815.

Pierre-Benoit Marcion

Marcion, who was one of the foremost Parisian cabinet makers during the early 19th century, was active from 1798 until retiring to Chateau-Thierry in 1817. After the great Jacob dynasty, Marcion was the next most significant supplier of furniture to Napoleon and, like the Jacobs, his firm provided furnishings for the Emperor and Empress at Compiègne, Petit Trianon, Grand Trianon, Fontainebleau, Saint-Cloud and Rambouillet. In fact, as with the offered side chairs, Marcion's work is noted in D. Ledoux-Lebard, *Le Mobilier Francais du XIX Siecle*, pp.'s 461-8, for being of consistently very fine quality indeed.

Literature

D. Ledoux-Lebard, *Le Mobilier Francais du XIX Siecle*, London, 1989.

23 TP

A SET OF THREE EMPIRE CARVED GILTWOOD 'PALAIS DES TUILERIES' FAUTEUILS BY FRANCOIS-HONORE-GEORGES JACOB-DESMALTER (1770-1841)

With Tuileries inventory stamps from the Restauration period
 Circa 1810-15, each with raised stylised acanthus, laurel leaf, flowerhead, anthemion and lotus-leaf ornament, with conforming opposing shaped and scroll carved arm terminals and front legs, on splayed square section rear legs, *each fauteuil stamped: 'T.H.' along with the Tuileries Fleur de Lys stamp, one stamped: 'IACOB', Each fauteuil: 67cm wide. (3)*

£12,000 - 18,000
 €14,000 - 21,000
 \$17,000 - 25,000



The 'Jacob' stamp on the present lot is documented as being used by Jacob-Desmalter during the period 1813-25, D. Ledoux-Lebard, *Le Mobilier Francais du XIX Siecle*, pp.'s 268 & 330. However a comparable fauteuil, dated 1809, which appears in S. Grandjean, *Empire Furniture*, 1800 to 1825, fig. 49a & p. 100, formed part of a giltwood suite that Jacob-Desmalter supplied for the primary drawing room at Compiègne on behalf of Empress Josephine.

Another armchair attributed to the Jacob brothers, which is also of similar design to the offered models, was supplied to Madam Bonaparte for the Chateau de Saint Cloud. With comparable arm terminals and front legs, this is illustrated in J-P. Samoyault, *Le Mobilier du General Moreau*, fig. 30a, p. 38. Of various related armchairs, the one with perhaps the closest type of raised toprail ornament features in *Le Siege Francais*, fig. 69, pl.'s 25 & 27.

A pair of Empire fauteuils with similar arm terminals and virtually identical front legs sold Christie's, Paris, 16 December 2008, Important Mobilier et Objets d'Art, lot 293. The latter pair, bearing the stamp for Jacob Desmalter, have scrolled backs with practically non-existent toprails, while the tablets surmounting the present armchairs are more decorative. However, significantly, the raised ornament on the seat frame of this Paris model closely relates in design to the offered toprails.

An example with conforming characteristics to the Christie's pair, and thus by extension to the above fauteuils, sold Sotheby's, Paris, 18 March 2010, Collection Violette de Talleyrand, Duchesse de Sagan, lot 106. This is stamped: 'Jacob D/R Meslee' which is recorded as one widely used by the Jacob brothers in the period 1803-13. This Sotheby's chair was originally provided for the Chateau d'Eu in Normandy, which was Louis Philippe's summer residence during his reign, and itself closely follows a set of seat furniture supplied for the Emperor Napoleon's bedroom at Compiègne.

Jacob-Desmalter

Georges Jacob (1739-1814), renowned cabinet maker active during the late 18th century, sold his business in 1796 to his two sons, who then renamed the firm Jacob Freres. The Jacob brothers, Georges II (1768-1803) and Francois-Honore-George, produced furniture directly inspired by Greek, Etruscan and Roman antiquity following the fashionable Neoclassical taste of the period established by Charles Percier and Pierre Fontaine in their 1801 publication, *Recueil des Decorations Interieures*.

Francois-Honore-Georges, who added Desmalter to his family surname in 1803, provided over 330 pieces for Napoleon including most importantly the imperial throne in advance of Napoleon's coronation, which took place the following year. Throughout the reign of Napoleon (1804-15), Jacob-Desmalter was the predominant and favoured cabinet maker to the Imperial Garde-Meuble, responsible for supplying furnishings at Fontainebleau, Grand Trianon, Saint Cloud, Rambouillet and of course the Tuileries. In fact, it is noted in *Le Mobilier Francais du XIX Siecle* that between 1803 and 1813, the cost of works produced by Jacob-Desmalter for the Palais des Tuileries alone amounted to 541,765 Francs.

Literature

- D. Ledoux-Lebard, *Le Mobilier Francais du XIX Siecle*, Paris, 1989.
- S. Grandjean, *Empire Furniture*, 1800 to 1825, London, 1966.
- J-P. Samoyault, *Le Mobilier du General Moreau, Un Ameublement a la mode en 1802*, Paris, 1992.
- M. Jarry, *Le Siege Francais de Louis XIII a Napoleon III*, Paris.



24 TP

GEBRUDER THONET; ROCKING CHAIR, MODEL NO. 7500

SECOND HALF OF THE 1870s

beech bentwood frame with woven cane seat; version without armrests

length 177cm (69¾ in.); height 73cm (28¾ in.); width 51cm (20 in.)
(missing adjustable seatback component)

£3,000 - 5,000

€3,400 - 5,700

\$4,200 - 7,000

Provenance

A private European family.

Literature

Charlotte and Peter Fiell, '1000 Chairs', Taschen GmbH, 2015, p.30 (model with armrests).

Alexander von Vegesack, 'Das Thonet Buch', Bangert Verlag Munchen, 1987, p.108-9 (model with armrests).

Alexander von Vegesack states "...the designer is not known, but it is to be assumed August Thonet as a technical leader was involved at least in the emergence of the design. (This) comfortable model is considered the most elegant bentwood design of series production."

Initially it was made without armrests, but with them from 1876 onwards. It was shown in an illustration for the 1876 World Exhibition in Philadelphia (with armrests). After 1879 the model without armrests was no longer offered. (<http://museum-boppard.de/explore/thonet-varietyofproducts/>)



25 *

ARCHIBALD KNOX (BRITISH, 1864-1933); A FOUR-PIECE SILVER COFFEE SET FOR LIBERTY & CO.

BIRMINGHAM ASSAY OFFICE MARKS; 1903-5

each piece decorated with turquoise matrix cabochons; comprising; a coffee pot with insulators to handle, Birmingham hallmarks, 'L&Co.' maker's stamp and 'Cymric', date stamp 1903-4; a milk jug with Birmingham hallmarks, 'L&Co.' maker's stamp and 'Cymric', date stamp 1903-4; a sugar with Birmingham hallmarks, 'W.H.H' maker's mark for W H Haseler Ltd. and date stamp 1904-5; and twin handled tray with Birmingham hallmarks, 'L&Co.' maker's stamp and 'Cymric', date stamp 1904-5

teapot height 20.7cm (8¼ in.); tray length 35cm (13¾ in.)

£12,000 - 18,000

€14,000 - 21,000

\$17,000 - 25,000

Literature

An example of this model number '5103' (with differing handle design only) features in Stephen A Martin's 'Archibald Knox', Artmedia Press, London, 2001, p.202

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

26 TP Y

**ATTRIBUTED TO CARLO DI CARLI (ITALIAN 1919-1999), A DESK
MADE BY GALLERIA MOBIL D'ARTE CANTU**

laminated rosewood, chrome-plated steel, maker's label
77 x 185.5cm.

£4,000 - 6,000

€4,600 - 6,900

\$5,600 - 8,400





27

27 TP

GERALD ABRAMOVITZ (SOUTH AFRICAN, 1928-2011), MARK II LAMP DESIGNED 1961-1963, MANUFACTURED IN 1964 BY BEST & LLOYD

aluminium with steel bases
118 x 21cm.

£2,000 - 3,000
€2,300 - 3,400
\$2,800 - 4,200

An example of this model is held in the permanent collection of the V&A in London and currently on display in the 20th Century Room.

28 AR TP

LUIGI MORRETI (ITALIAN, 1907-1973) A CABINET, UNIQUE, DESIGNED FOR A PRIVATE RESIDENCE IN ROME C.1965

red varnished and lacquered veneers,
chrome-plated steel, walnut interior linings
204.5 x 101.5cm.

£2,000 - 3,000
€2,300 - 3,400
\$2,800 - 4,200



28



LOTS 29 – 33

TO BE SOLD ON BEHALF OF THE FONDAZIONE BORIS CHRISTOFF

Born in Plovdiv, Bulgaria, on 18th May 1914, to a family of Macedonian origin, Boris Christoff went on to become one of the most celebrated bass singers of the 20th Century. He studied law at the university in Sofia and began a career as a magistrate. In January 1942, he was asked to sing as a soloist with the Choir of the Royal Chapel for the annual dinner for the armed forces, which was attended by Boris III, Tsar of Bulgaria. Thanks to a royal grant, Boris travelled later that year to Italy where he studied under Riccardo Stracciari in Rome. On 12th March 1946, he made his operative debut as Colline in *La Bohème* at Reggio Calabria. Christoff continued to sing all over Europe until aged 50, when he had to have surgery for a brain tumour. He resumed his career but at a slower pace, choosing to sing only five or six operas a year. He spent more time at his homes in Italy, including his 16th century villa at Buggiano, near Montecatini, which he began to fill with paintings, antique silver and books. He died in Rome on 28th June 1993, and his body was returned to Bulgaria where he was given a state funeral.

29

A LATE-17TH CENTURY PARCEL-GILT SILVER TANKARD

unidentified marks, probably Prussian or Polish circa 1690, with Dutch import marks for 1814-1893

The lid with a lion finial holding a shield engraved with the arms of the Polish Herb Giejsz clan, the handle formed as a lion holding two engraved shields, the body chased and embossed with a scene of Solomon and the Queen of Sheba, the rim of the foot engraved 'Piotr Eliaszewicz A[nn]o 1743': a family of the Herb Giejsz clan, *height 26cm, weight 60.5oz.*

£4,000 - 6,000

€4,600 - 6,900

\$5,600 - 8,400





30 (detail)



31 (detail)

30

A LATE-17TH CENTURY PARCEL-GILT SILVER TANKARD

unmarked, probably Swedish or Baltic circa 1690

Circular section, the cover and body engraved with scenes from the life of Jacob (Isaac blessing Jacob, Jacob's ladder, Jacob wrestling with the angel, the reconciliation of Jacob and Esau), the handle and thumb-piece with embossed floral decoration, the three feet brackets chased with an embracing couple, *height 21cm, weight 45.5oz.*

£3,000 - 5,000

€3,400 - 5,700

\$4,200 - 7,000

The inside of the lid is engraved 'SEFTON from F. Johnstone, 17th July 1866'. Given this date, it seems very likely that the tankard was given to William Molyneux, 4th Earl of Sefton, as a present on his marriage to Cecil Emily Jolliffe on 18th July 1866.

31

AN 18TH CENTURY RUSSIAN PARCEL-GILT SILVER TANKARD

unidentified maker's mark 'IT', Moscow 1748

Circular section, the body and lid engraved with four Old Testament scenes, on four ball and claw feet, *height 21cm, weight 42oz.*

£4,000 - 6,000

€4,600 - 6,900

\$5,600 - 8,400

For a similar tankard see 'Kaiserliches Gold und Silber - Schätze der Hohenzollern aus dem Schloß Huis Doorn' (Berlin 1985), page 59, catalogue 41.



ROYAL INTEREST: A VICTORIAN SEVEN-LIGHT SILVER CANDELABRUM

by William Bateman & Daniel Ball, London 1840

With six branches and a central light, all with rich acanthus leaf ornament, the fluted stem leading to the triform base with three acanthus leaf and scroll feet, engraved with the Royal coat-of-arms of Queen Victoria, the coat-of-arms for the Archbishop of York, Edward Venables Vernon Harcourt, and a presentation inscription 'The Gift of Her Most Gracious Majesty Queen Victoria to his Grace the Most Reverend Edward Archbishop of York on the occasion of Her Majesty's Marriage with His Royal Highness Prince Albert on the 10th February 1840', height 73cm, weight 324oz.

£10,000 - 15,000

€11,000 - 17,000

\$14,000 - 21,000

The Archbishop of York's arrival at the Chapel Royal for the marriage of Queen Victoria was reported in the Illustrated London News as follows: 'The Archbishop of Canterbury was the first of the eminent ecclesiastics who took part in the important business of the day...and took his seat on the left-hand side of the altar, where were placed two stools, the other for his Grace the Archbishop of York, who soon after entered the chapel, and took his place beside him.'



A LARGE GERMAN PARCEL-GILT SILVER TANKARD

by Melchior Bair, Augsburg late 16th / early 17th century

The lid surmounted by a warrior holding a spear and shield, with a ram's horn thumb-piece, the slightly tapering body with a beaded scroll handle, and embossed and chased with images of Bacchus, Ceres and Venus amid fruiting strapwork and cherub masks, engraved with the arms of clan Korczak, height 49cm, weight 77.5oz.

£8,000 - 12,000

€9,100 - 14,000

\$11,000 - 17,000

The images of Venus (her quiver at her feet and her bow with slack string) together with Ceres and Bacchus are most likely an example of *Sine Cerere et Baccho friget Venus* (Without Ceres and Bacchus, Venus freezes). On a vessel designed to hold such a prodigious quantity of beer, the metaphor is particularly apt.

Literature

The current lot is illustrated in Seling, 'Die Kunst der Augsburger Goldschmiede 1529-1868, Band II' (Munich 1980), catalogue number 139.



33 (details)



34 YΦ

**FERDINAND PREISS (GERMAN, 1892-1943); 'THE SKATER'
AN ART DECO CARVED IVORY AND COLD-PAINTED BRONZE
STUDY**

INSCRIBED TO BASE 'F.Preiss'; CIRCA 1925

the figure is ice skating while balancing on one leg, her head held back
with both arms out-stretched; on rectangular black stone and green
onyx base

height 35cm (13¾ in.)

£14,000 - 16,000

€16,000 - 18,000

\$20,000 - 22,000

Literature

Alberto Shayo, 'Ferdinand Preiss; Art Deco Sculptor', *Antique
Collectors' Club*, 2005, page 151.



35 YΦ

**FERDINAND PREISS (GERMAN, 1892-1943); 'TORCH DANCER'
AN ART DECO CARVED IVORY AND GILDED BRONZE STUDY**

SIGNED IN CAST 'F.Preiss'; CIRCA 1925

this example with cold-painted highlights and black frosted glass

torches; raised off an onyx pedestal base

height 37cm (14½ in.)

£16,000 - 20,000

€18,000 - 23,000

\$22,000 - 28,000

Literature

Alberto Shayo, 'Ferdinand Preiss; Art Deco Sculptor', *Antique Collectors' Club*, 2005, page 165.



36^{TP}

A FRENCH LATE 19TH/EARLY 20TH CENTURY GILT BRONZE MOUNTED MAHOGANY VITRINE ATTRIBUTED TO FRANCOIS LINKE (1855-1946)

The marble inset top above a frieze mounted with two satyr putti and one central bacchic putto amidst abundant vine leaves, bunches of grapes and ribbon-tied floral swags, with herm capital angles, over a glazed panelled door mounted below with an ormolu oval relief plaque depicting four frolicking putti adorned with scrolling foliage, flowers and vine leaves, enclosing three glass shelves and a mirrored back, flanked by entwined laurel leaf pendant mounts, on keeled legs terminating in scroll and acanthus cast *sabots*. 85cm wide x 40cm deep x 160cm high, (33in wide x 15 1/2in deep x 62 1/2in high)

£8,000 - 12,000

€9,100 - 14,000

\$11,000 - 17,000

A slightly larger Linke vitrine, after index number 1122, which sold Sotheby's, New York, 26 October 2006, A Private Collection, lot 53, shares a number of comparable characteristics with the present lot. Both have conforming gilt bronze oval plaques, similar scrolling floral and foliate mounts, and virtually identical entwined laurel-leaf mounted angles.

The herm mounts to the upper part of the offered model feature on several such Linke display cabinets, including a variant of index numbers 38 and 1122 that sold Sotheby's, New York, 25 April 2012, 19th Century Furniture, lot 207 and also a beautiful Jasperware example which sold Sotheby's, New York, 18 April 2015, lot 477.



37 TP

A FRENCH LATE 19TH/EARLY 20TH CENTURY GILT BRONZE MOUNTED MAHOGANY VITRINE BY FRANCOIS LINKE (1855-1946)

The moulded marble top above a frieze mounted with two satyr putti and one central bacchic putto amidst abundant vine leaves, bunches of grapes and ribbon-tied floral swags, over a glazed panelled door mounted below with an ormolu oval relief plaque depicting four frolicking putti adorned with scrolling foliage, flowers, vine leaves and wheat sheaves, enclosing three glass shelves and a mirrored back, on keeled legs terminating in acanthus and scroll cast *sabots*, the lockplate signed: 'F. LINKE'. 71cm wide x 38cm deep x 148.5cm high, (27 1/2in wide x 14 1/2in deep x 58in high)

£7,000 - 10,000

€8,000 - 11,000

\$9,800 - 14,000

The offered vitrine incorporates various elements from index numbers 38, 239 and 1151 produced by Francois Linke. This signed Linke lot has related musical trophy pendant mounts and scrolling floral mounts surrounding the main central gilt bronze plaque on the base of the door to those on an index 1151 which sold Sotheby's, New York, 26 October 2006, A Private Collection, lot 49.

An identical central door mount features on another Linke cabinet, index number 38, that sold Christie's, South Kensington, 13 March 2012, Style and Spirit, lot 93. This oval plaque, as on the present model, depicts a group of four frolicking putti.

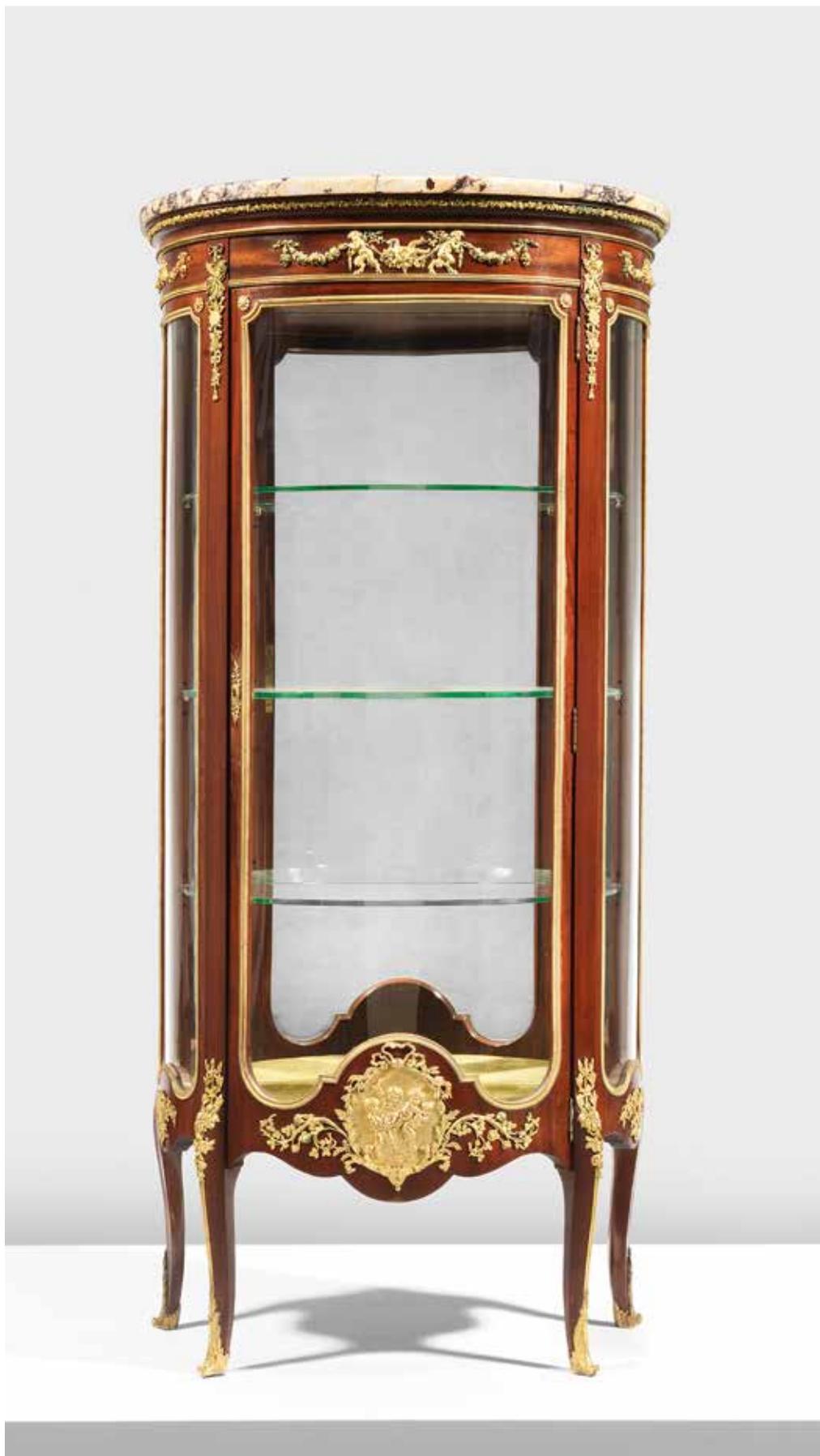
While comparable frieze and leg mounts adorn both index numbers 38 and 239, an example of an index 239, likewise of conforming demi-lune outline to the present vitrine, sold Christie's, King Street, 6 March 2014, The Opulent Eye, lot 123.

Francois Linke

Linke was born in Bohemia, but moved to Paris where he established his business circa 1880 at 170, Rue du Faubourg Saint-Antoine, and from 1900 onwards he opened a showroom at 26, Place Vendôme. Linke made a huge impact at the 1900 Exposition Universelle in Paris, at which he presented vigorous reinterpretations of the Rococo style. He was ultimately honoured with a Gold medal and his success acquired wealthy patrons from across the world. He was admired so much in France that he was even awarded the *Croix de la Légion d'Honneur* by 1906.

Literature

Christopher Payne, *François Linke (1855-1946), The Belle Epoque of French Furniture*, 2003.





38 TP

**A PAIR OF MID 18TH CENTURY ITALIAN
CARVED WHITE MARBLE BUSTS
DEPICTING A MALE AND A FEMALE
MOOR**

each clad in drapery, the male looking to sinister, his hair tied in a topknot, the female looking to dexter wearing a beaded necklace and feathered arm cuff, both mounted on later turned circular grey marble socles and raised on a pair of 19th century Verde Antico style scagliola column pedestals with moulded circular bases, *the busts 64.5cm and 64cm high approximately including socles, the pedestals, 117cm high (4)*

£12,000 - 15,000

€14,000 - 17,000

\$17,000 - 21,000

Provenance

Property of a lady

A DIRECTOIRE GILT BRONZE MOUNTED AND WHITE MARBLE FIGURAL MANTEL CLOCK BY AUBERT L'AINÉ, CIRCA 1795, THE CASE WITH FIGURAL MOUNTS AFTER DESIGNS BY LOUIS-SIMON BOIZOT (FRENCH, 1743–1809)

the bronze mounts and enamel dial possibly attributable to François Rémond (French, 1742-1812) and Joseph Coteau (French, 1740-1801)

the drum case surmounted by a figure of Bacchus holding a thyrsus, the plinth with goats mask mounts and central tablet depicting a pair of putti flanked to either side by figural groups after Boizot of 'La Leçon de l'Amour' and 'La Leçon à l'Amour', the bow-ended base with drapery and applied torchiere and quiver of arrow mounts centred by a plaque depicting four putti, raised on beaded toupie feet, the signed enamel dial with Arabic numerals, the brass twin twin movement with silk suspension and outside countwheel striking on a bell, with pendulum and winder, 55cm high

£25,000 - 35,000

€29,000 - 40,000

\$35,000 - 49,000

Provenance

Property of a Gentleman

A comparable clock signed by Antoine Philibert, Paris is in the Huntington Collection, San Marino (inv. no. 10.107) and is illustrated and described in S M Bennett and C Sargentson's, *French Art of the Eighteenth Century at The Huntington*, 2008, no.51, p. 154.

A further comparable clock with gilt bronze rather than Sèvres figures is in the collection of the State Hermitage Museum, St Petersburg (inv. no. EPR-876) and was exhibited in 'The Triumph of Eros: Art and Seduction in 18th Century France', held in the Hermitage Rooms at Somerset House, London between Nov 2006 – and April 2007 and illustrated and described in the catalogue for the exhibition, p. 79, plate 31 (fig. 2).

Literature

Jean-Dominique Augarde, *Les ouvriers du temps: la pendule à Paris de Louis XIV à Napoleon Ier*, Antiquorum Editions, Geneva, 1996, p. 44.

See www.bonhams.com for further footnote on this lot



A PRIVATE COLLECTION OF GOLD BOXES

40 *

A LATE 18TH / EARLY 19TH CENTURY SWISS GOLD AND ENAMELLED SNUFF BOX

by *Guidon, Rémond, Gide & Cie, Geneva, 1792-1801*

Rectangular with canted corners, the cover painted *en plein* with a scene of a young family having been rowed across a coastal inlet with mountains and villages in the background, within a black and white *champlevé* enamel border of scrolls, paterae and stiff leaves, the sides with *champlevé* enamel in blues and white with lozenges each centred by a leaf and surrounded and separated by quatrefoils, the canted corners with vase pilasters, the base with similar *champlevé* decoration with a laurel-encircled anchor, *length 9.8cm, weight total 102gms.*

£7,000 - 9,000
 €8,000 - 10,000
 \$9,800 - 13,000



40

41 *

AN EARLY 19TH CENTURY SWISS GOLD AND ENAMELLED SNUFF BOX

by *Rémond, Lamy & Cie, Geneva circa 1801-1804*

Rectangular with canted corners, the cover set with a centrally mounted enamel plaque painted with fishermen and washer women in a mountainous lakeland setting, within a stiff leaf chased border on a chequered linear and pellet engine-turned ground within an arched Greek-key and stiff leaf *champlevé* enamel border, the sides with similar panels of engine-turning with lozenges centred by pelleted flowerheads within blue and white enamel borders, the canted corners with acanthus pilasters, base with similar decoration, *length 8cm, weight total 93gms.*

£5,000 - 7,000
 €5,700 - 8,000
 \$7,000 - 9,800



41



(details)



42 *

A LATE 18TH / EARLY 19TH CENTURY SWISS GOLD AND ENAMELLED OVAL SNUFF BOX

by *Guidon, Rémond, Gide & Cie, Geneva 1792-1801*

Oval, the cover set with an enamel panel finely painted with a neo-classical depiction of Philippa of Hainaut and King Edward III, within a blue enamel pelleted frame, the rim of the cover with a chased band of trefoils and acanthus heightened in blue enamel, the sides with panels of chequered engine-turning within rope twist borders and separated by pine cone and honeysuckle pilasters, the base with similar chequered panel within a flowerhead and laurel leaf border, the interior with a paper note describing the scene and signed: "Cadeau de la Reine", length 9cm, weight total 146gms.

£10,000 - 15,000

€11,000 - 17,000

\$14,000 - 21,000

Philippa of Hainaut (24 June 1314 – 15 August 1369) was Queen of England as the wife of King Edward III. In 1346, after winning the Battle of Crécy, Edward laid siege to the city of Calais, while Philip VI of France ordered the city to hold out at all costs. When the city finally fell, Edward offered to spare the people of the city if six of its top leaders would surrender themselves to him. Philippa successfully persuaded King Edward to spare the lives of the six Burghers of Calais, an event famously commemorated in sculpture by Auguste Rodin.

Sadly, the collector did not leave provenance notes to connect the present lot with the queen mentioned in the paper note.



43 (detail)

43 *

A LATE 18TH / EARLY 19TH CENTURY GERMAN GOLD AND ENAMELLED SNUFF BOX

maker's mark script 'FJ' within a rectangle flanked by sunbursts, the flange with the Hanau shell mark for 18 carat gold with later French import marks

Rectangular, the replaced cover with a central oval enamelled plaque depicting a bewigged European nobleman wearing a pectoral cross and ermine, within a floral gold frame, the sides and base with chased floral and black enamel panels within white enamel stringing, *length 9cm, weight total 148gms.*

£1,500 - 2,000

€1,700 - 2,300

\$2,100 - 2,800

The marks on the present lot appear to link a much discussed series of boxes from the late 18th century through to the 1820s, the elusive 'FJ'. Previously erroneously identified as François Juanin and also sometimes attributed to Frères Jordan. 'FJ' appears to have produced a large number of gold and enamelled boxes, the earlier ones bearing the monogram marks found on lots 49 and 50, and the later ones marked with an incuse 'FJ' and, variously, crossed-Ss or the sunbursts found on the present lot, see lots 46 and 47



43



43 (detail)



44

44 *

AN EARLY 19TH CENTURY GERMAN GOLD AND ENAMELLED SNUFF BOX

maker's mark incuse 'FJ' with three sunrays, incuse numbered '1784'

Rectangular with canted corners, the cover painted *en plein* with a village scene of travellers at a wayside inn with an architectural capriccio in the background, all on a blue ground within a border of pailions and a geometrical black and yellow frame, the sides and base with similar blue enamel panels with geometric borders, *length 9cm, weight total 118gms.*

£3,000 - 4,000

€3,400 - 4,600

\$4,200 - 5,600

45 *

AN EARLY 19TH CENTURY GERMAN GOLD AND ENAMELLED SNUFF BOX

maker's mark 'FJ' with the crossed-S marks, Hanau, circa 1815, incuse numbered '3802'

Rectangular, the cover painted *en plein*, with a lakeland scene of fishermen with a fortified house in the background with yellow sky within a white and blue enamel strung frame, the sides and base decorated with an unusual angular blue enamel foliate design resembling grass seed heads, within white enamel stringing, *length 8.1cm, weight total 78gms.*

£3,000 - 5,000

€3,400 - 5,700

\$4,200 - 7,000



45

46



47

46 *

AN EARLY 19TH CENTURY GERMAN GOLD AND ENAMELLED SNUFF BOX

maker's mark 'FJ', incuse numbered '4442'(?)

Rectangular with canted corners, the cover with central ovoid panel painted *en plein* with a mountainous river scene with two figures, possibly gold panning, below a rayed pink sky, on a polished gold ground with *champlevé* enamel decoration in blues and white with ovoid lozenges separated by swags and bell flowers, the sides with panels of translucent blue enamel over banded engine-turning, the base with similar blue panel with swagged border, *length 8.5cm, weight total 128gms.*

£3,000 - 4,000

€3,400 - 4,600

\$4,200 - 5,600

47 *

AN EARLY 19TH CENTURY GERMAN GOLD AND ENAMELLED SNUFF BOX

maker's mark 'FJ', Hanau, circa 1815, incuse numbered '3036'

Rectangular, the enamel cover painted *en plein* depicting a pastoral scene, a shepherd with his flock by a riverbank, figures on a bridge in the foreground of a walled city, nestled in a hillside, the sky of sunset-pink translucent enamel over a radiating engine-turned ground, within a border of pailions and black, white and turquoise enamel stringing, the sides with a band of black enamel and similar white and turquoise enamel stringing interrupted by stylised urns on the rounded corners, the base with inky-black enamel, *length 8.5cm, weight total 136gms.*

£4,000 - 6,000

€4,600 - 6,900

\$5,600 - 8,400



48 *

A LATE 18TH CENTURY GERMAN GOLD AND ENAMELLED SNUFF BOX

marked with crowned 'J' and 'T' in separate punches together with crossed laurel, possibly by Andre Jordan & François Theremin, Berlin circa 1790, incuse numbered '556'

Oval form, the cover with translucent green enamel over a linear and pellet engine-turned ground within a 'jewelled' border of berried leaves and pearlescent pellets, the sides with similar translucent green panels separated by foliate pilasters, with conforming base, *length 9cm, weight total 100gms.*

£5,000 - 7,000
€5,700 - 8,000
\$7,000 - 9,800

For a discussion of the attribution of these 'J T' marks to Jordan and Theremin, please see Julia Clarke 'Swiss Snuff Boxes 1785-1835', in 'Enamels of the World 1700-2000' (London 2009), pp 264-292 and Winifred Bauer, 'Gold boxes in Berlin: Thoughts on their Production for and beyond the Royal Court during the reign of Frederick the Great', 'Going for Gold' (London 2014), pp 92-105.

49 *

A LATE 18TH / EARLY 19TH CENTURY GERMAN GOLD AND ENAMELLED SNUFF BOX

the cover with a rubbed maker's mark, possibly script 'FJ'-crowned within an oval, a stylised flower and a crowned 'T', the base marked with crowned and crossed laurels within a cartouche shaped punch and a crowned reflective monogram, possibly 'FJ', almost certainly Hanau, circa 1800, incuse numbered '957' to the rim

Circular, the cover with a central enamel plaque of Venus by the altar of Love within a gold frame embellished with pearlescent pellets on a translucent blue enamel ground over a linear and pellet ground within a frame of raised enamel 'jewels' and leaves, the sides and base with blue enamel and similar borders, *diameter 8cm, weight total 130gms.*

£3,000 - 4,000
€3,400 - 4,600
\$4,200 - 5,600

The present lot shows an interesting link between two sets of unattributed marks. Adding to the collection of various 'FJ' maker's marks that, so far, have eluded identification. The marks on the cover are not very clear but can be compared to those found on lot 50 and those on lot 43 to assist in interpretation of the maker's mark.

Provenance

van Diemen Collection, Graupe, Berlin 25 January 1935, ex-lot 481. Erroneously catalogued as Paris 1780.

This lot is sold pursuant to a settlement agreement between the current possessor - a Swiss Estate - and the heirs of the Oppenheimer Estate. This settlement agreement resolves the dispute over ownership and full title will be guaranteed to the successful bidder and will no longer be subject to any claim as registered with the German Lost Art Foundation.





50 *

A LATE 18TH CENTURY GERMAN GOLD AND ENAMELLED SNUFF BOX

maker's mark, possibly script 'FJ'-crowned within an oval, a stylised flower and a crowned T, incuse numbered '986', possibly Hanau circa 1790

Circular, the cover with a central painted memorial plaque of Venus by the altar of Love with floral garland and a pair of doves within a gold frame decorated with pearlescent 'jewels' on a blue translucent enamel ground over linear and pellet engine-turning within a border of applied gold ropetwist heightened in white and pearlescent 'jewels', the side and base with similar blue enamel and borders, diameter 7cm, weight total 88gms.

£1,000 - 1,500

€1,100 - 1,700

\$1,400 - 2,100

Whilst the script letters are slightly difficult to read in the maker's marks on the present lot, when compared to the maker's mark on lot 43 they become much easier to identify, also see note to lot 49.

51 *

A LATE 18TH CENTURY GERMAN GOLD AND ENAMELLED SNUFF BOX

marked with crowned and crossed laurels within a cartouche shaped punch and a monogram, almost certainly Hanau circa 1790, incuse stamped '3439'

Rectangular, the cover with a lakeland scene with cows by a bridge in the foreground and a Palladian temple beyond trees, within an unusual diamond chip frame and trefoil and undulating linear *paillons* border with white stringing, the base with a blue translucent enamel panel with matching border, the sides with panels of dark blue translucent enamel embellished with trefoil *paillons*, length 9.5cm, weight total 99gms.

£1,500 - 2,000

€1,700 - 2,300

\$2,100 - 2,800



52 *

A MID 19TH CENTURY SWISS GOLD AND ENAMELLED SNUFF BOX

by Jean-François Bautre & Cie, Geneva circa 1826

Rectangular, decorated in black *taille d'épargne* enamel, the cover with the arms of the Great Lodge of Greece and dated 1821, on a ground of flowering foliage, the sides and base with similar decoration and the initials 'I.A.K.', length 7cm, weight total 52gms.

£3,000 - 5,000

€3,400 - 5,700

\$4,200 - 7,000

The I.A.K. monogram on the base of the present lot is for Count Ioannis Antonios Kapodistrias (11th February 1776 – 9th October 1831). For a similar box and two watchcases, see The National Historical Museum, Athens.

Kapodistrias, a Greek statesman, who served as the Foreign Minister of the Russian Empire, was one of the most distinguished politicians and diplomats of Europe. Kapodistrias was also active in creating the masonic order in Greece. As a diplomat in Russia, he worked hard to persuade Tsar Alexander to support the Greek rebellion in 1821. After his entreaties failed he went into exile in Geneva where he was able to order this series of boxes and watch covers from Bautre.

After a long and distinguished career in European politics and diplomacy, Kapodistrias was elected as the first head of state of independent Greece (1827–31). He is considered as the founder of the modern Greek state, and of Greek independence.



52



52 (reverse)



53

53 *

A 19TH CENTURY SWISS GOLD AND ENAMELLED SNUFF BOX

by Jean-François Bautre & Cie, Geneva 1826 - 1852,

Rectangular, the cover with a central coloured armorial shield on a black *taille d'épargne* ground of scrolls, acanthus and architectural volutes, the concave sides and base with similar enamel decoration, length 8cm, weight total 124.5gms.

£6,000 - 8,000

€6,900 - 9,100

\$8,400 - 11,000

The arms of the Princes Galitzin [Golison/Golizyn] of Estonia.

54 *

AN AMETHYSTINE QUARTZ AND ENAMELLED GOLD SNUFF BOX,

the cover with 19th century Russian gold marks for St Petersburg

Cartouche form, the cover with central enamelled memorial plaque within a foliate frame on a chased and blue enamelled veloute-scroll ground, the reeded hinge mount on carved stone base with bombé sides, *length 7cm.*

£1,500 - 2,000
€1,700 - 2,300
\$2,100 - 2,800



54

55 *

A 19TH CENTURY SWISS GOLD AND ENAMELLED 'TURKISH MARKET' SNUFF BOX

incuse stamped 18K

Ovoid, the cover sides and base with black enamel gadroons each painted with alternating flowers and musical trophies, the cover with a central enamelled portrait of a lawyer, the base with musical trophies, the underside of the cover with a scene of classical buildings by a lake with galleys, sailing boats and a paddle steamer, in the background, green hills and a rayed sky, *length 7.5cm, weight total 123gms.*

£4,000 - 6,000
€4,600 - 6,900
\$5,600 - 8,400



55

56 *

A LATE 18TH CENTURY GERMAN GOLD AND ENAMELLED SNUFF BOX

maker's mark of conjoined 'MA S' crowned, a mark imitating that of Jean-Baptiste Fouache and another imitating that of Julien Alaterre, possibly by Marc André Souchay, Hanau, circa 1795

Oval, the cover set with a central oval panel painted *en plein* and highlighted in *paillons* with two maidens in classical dress at the altar of Venus surrounded by trophies of love (a pair of doves, a faithful dog, rose garlands, a lyre and a quiver of arrows), within an enamelled frame of twisted blue silk and stiff leaves, on opaque blue enamel with similar border, the sides and base with similar blue enamel panels with *paillons* crescent and pellet borders, separated by vase pilasters, *length 8cm, weight total 135gms.*

£2,000 - 3,000
€2,300 - 3,400
\$2,800 - 4,200



55 (interior)

For a discussion of the attribution to Marc André Souchay see Lorenz Seelig, 'Eighteenth Century Hanau Gold Boxes', published by the Silver Society of Canada. Certainly, the marks imitating the warden marks of Fouache and Alaterre on the present lot were used with the earlier 'FS' mark for Frères Souchay, Seelig Fig 38.

The later presentation inscription refers to Prince Mikhail Semyonovich Vorontsov (30 May 1782–18 November 1856), a Russian prince and field-marshal, renowned for his success in the Napoleonic wars, and most famous for his participation in the Caucasian War from 1844 to 1853. At the battle of Borodino his division was in the front line and was attacked by three French divisions under Marshal Davout.



56

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

57



57 *

A 19TH CENTURY OVAL GOLD ENAMELLED 'TURKISH MARKET' SNUFF BOX

unmarked

Oval, the cover inset with an enamel panel with a central cluster of musical trophies on an opaque powder blue ground, surrounded by a wavy band of *taille d'épargne* enamel, the sides similarly decorated, opening to reveal a wavy rim and flange, plain gold underside, length 8cm, weight total 93gms.

£1,200 - 1,800

€1,400 - 2,100

\$1,700 - 2,500



58 (interior)

58



58 *

A 19TH CENTURY SWISS GOLD AND ENAMELLED 'TURKISH MARKET' SNUFF BOX

apparently unmarked apart from incuse '185' to the rim

Oval with wavy sides, enamelled in lilac, the cover with a wreath bound in red ribbon and a chain of white flowers, the base with a wreath of flowers including roses, tulips, forget-me-nots, convolvulus and primulas bound in a white ribbon, length 7.5cm, weight total 90gms.

£4,000 - 6,000

€4,600 - 6,900

\$5,600 - 8,400



Sultan Mahmud II (1784-1839)

59 *

AN EARLY 19TH CENTURY FRENCH GOLD AND ENAMELLED SNUFF BOX,

by Victoire Boizot (veuve Blerzy), Paris 1808 - 1819

Unusual wavy-edge rectangular form, the cover centred with an enamel plaque depicting a harbour scene with mountains in the distance, a barque with pennants fluttering with the sun setting behind over a rayed engine-turned ground, within a stiff leafed frame and a border of pale green-highlighted acanthus scrolls on a lilac enamel ground with red and white paterae, the underside with blue pink and red enamel of radiating wavy lines centred on a patera, the sides with translucent red *taille d'epergne* wavy lines between white bands on a pink ground, the base centred with the tугra of Ottoman Sultan Mahmud II (1784-1839) on a pink ground with translucent red roses and a similar acanthus border, length 8cm, weight total 188gms.

£10,000 - 15,000

€11,000 - 17,000

\$14,000 - 21,000



Mahmud II (1785 – 1839) was the 30th Sultan of the Ottoman Empire from 1808 until his death in 1839. His reign is recognized for the extensive administrative, military, and fiscal reforms he instituted, which culminated into the Decree of Tanzimat that was carried out by his sons Abdülmecid I and Abdülaziz.

The presence of the Sultan's tугra on the present lot confirms that during the 19th century Ottoman Sultans and their courtiers were ordering intricate and elaborate gold, enamel and jewelled boxes from the European centres of Paris and Geneva, giving rise to the descriptive phrase 'Turkish Market' gold box.

60



60 *YΦ

A 19TH CENTURY FRENCH GOLD, ENAMELLED AND PASTE-SET PRESENTATION SNUFF BOX

by Louis Tronquoy, Paris circa 1860

Rectangular with scalloped corners, the cover set with a portrait miniature on ivory of Queen Victoria within a frame of pastes and blue enameled petals on a ground of deep-chased anthemions and scrolls with further pastes on petal mounts to the corners, the bombé sides and base intensely chased with scrolls and leaves, *length 9cm, weight total 201.5gms.*

£4,000 - 6,000

€4,600 - 6,900

\$5,600 - 8,400

61



61 *YΦ

A 19TH CENTURY GOLD, IVORY AND PASTE-SET PRESENTATION BOX

unmarked apart from a Russian post-1882 import mark for 56 Zolotnik gold, the portrait miniature by Alexander Matveyevich Wegner (1824 - 1894)

Cartouche form, the cover set with a portrait miniature on ivory of Tsarina Maria Alexandrovna, signed БЕГНЕТ, within blue enameled and paste-set geometric frame set on a relief decorated ground of stylised trellis and ivy leaves with pastes in each corner in blue enameled collet settings, the concave sides and base with engraved foliate and scroll, *length 8cm, weight total 184gms.*

£3,000 - 4,000

€3,400 - 4,600

\$4,200 - 5,600

Maria Alexandrovna, born Princess Marie of Hesse and Rhine (8th August 1824 – 3rd June 1880) arrived in Russia in September 1840, converted to the Orthodox Church, took the title of Grand Duchess of Russia and traded the name Marie for Maria Alexandrovna. She married Tsar Alexander II on 16th April 1841. The couple had eight children: two daughters and six sons, including Tsar Alexander III. Maria Alexandrovna learned the Russian language quickly; she was pious and identified with her adopted country. The Mariinsky Theatre in St. Petersburg is named after her.

62



62 *

A MID 19TH CENTURY GERMAN VARI-COLOURED GOLD SNUFF BOX

by Charles M Weisshaupt & Sohne, Hanau, circa 1860, incuse stamped '2368'

Ovoid cartouche form, the cover with central enameled plaque of an 18th century French nobleman on a matted ground decorated with applied flowers in four colours of gold amongst blue enameled scrolls, the bombé sides and base chased and engraved with flowers amongst scrolls, *length 9cm, weight total 113gms.*

£2,000 - 3,000

€2,300 - 3,400

\$2,800 - 4,200

63 *

AN EARLY 19TH CENTURY SWISS GOLD AND ENAMELLED MUSICAL SNUFF BOX

by Joly, Chenevard & Jouvot, Geneva circa 1815, Rectangular, the cover chased with a central octagonal panel depicting musical trophies including a lute, a French horn and a harp beside a vase, heightened and framed with blue enamel on an engine-turned ground of waves and quatrefoils within a border of vases, ribbons, and acanthus with paterae spandrels, the sides with similar wavy and quatrefoil panels separated by lozenge quatrefoil pilasters, the 55mm cylinder musical movement playing two airs on sectional steel comb of 52 teeth, length 8cm, weight without movement 85gms.

£7,000 - 9,000
€8,000 - 10,000
\$9,800 - 13,000



63



63 (movement)



64

OTHER PROPERTIES

64

A 19TH CENTURY FRENCH GOLD SNUFF BOX

by Louis Tronquoy, Paris circa 1860, incuse stamped to the rim '356' and with engraved inventory number '228' Rectangular, with profusely engraved decoration, the cover with an 'AO' monogram under a Ducal crown within a cartouche on a honeycomb ground within in a floral border, the concave sides and base with similar honeycomb decoration with floral borders, length 8.5cm, weight 98.2gms.

£2,000 - 3,000
€2,300 - 3,400
\$2,800 - 4,200

65

A 19TH CENTURY FRENCH GOLD BOX

by C Petschler, 18 carat gold marks for Paris 1819 - 1838 Rectangular, the flush cover and base decorated with engine-turned roundels, the cushioned sides chased with flowering foliage, length 8cm, weight 92gms.

£2,500 - 3,000
€2,900 - 3,400
\$3,500 - 4,200



65



66

**A LOUIS XV VARI-COLOURED GOLD
SNUFF BOX**

by Philippe-Emanuel Garbé, Paris 1770

Oval, the cover with a central chased panel of an architectural capriccio highlighted in white, rose and lemon gold, within a ribbon-tied scrolling frame on a ground of fluted rays separated by foliate scrolls and fish scales, the sides and base with similar fluting and lemon gold highlights, *length 7.4cm, weight 79gms.*

£7,000 - 9,000

€8,000 - 10,000

\$9,800 - 13,000



67

**A GEORGE III GOLD AND AGATE
MOUNTED SNUFF BOX,**

maker's mark script 'RG' in a conforming punch (Grimwade 3774), London 1775

Circular, the hinged cover with central agate panel and banded geometric and fruiting vine decoration, the straight sides engraved with entwined oak leaf branches, the underside with leafy and bell husk and 'PE' monogram, the interior flange with subtle scalloping, *diameter 7cm, weight total 110gms.*

£4,000 - 6,000

€4,600 - 6,900

\$5,600 - 8,400



68

AN 18TH CENTURY GERMAN GOLD AND ENAMELLED SNUFF BOX

by Esaias Obicker, Hanau circa 1775

Oval, the cover set with an enamel panel of Venus and Mars embarking, the gold mount heightened in gold and blue *paillons* on a blue opaque enamel ground within turquoise, white and blue border, the sides with similar panels separated by vase pilasters, in a fitted shagreen case, accompanied by a dinner invitation to Madame Blouquet from Prince Auguste de Saxe-Gotha dated 1795, another of his visiting cards and a visiting card of Prince Frédéric Saxe-Gotha, length 8.5cm, weight total 122.5gms.

£6,000 - 8,000

€6,900 - 9,100

\$8,400 - 11,000

Prince Auguste of Saxe-Gotha-Altenburg (14th August 1747, Gotha – 28th September 1806, Gotha) was a German prince and a patron of the arts during the Age of Enlightenment. In 1777, he was appointed as one of three godparents to Princess Sophia of the United Kingdom, the fifth daughter of King George III. Considered to be an enlightened, open-minded and progressive prince, he gathered a witty circle around him at his palace in Gotha from 1778 onwards. He was also considered as one of the most important translators of French literature into Weimar Classicism.





69

69

A 17TH / 18TH CENTURY ITALIAN ROCK CRYSTAL PLAQUE OF CHRIST IN THE GARDEN OF GETHSEMANE

the gold and enamelled mount probably Spanish 19th century,

Oval, with fine engraving showing Christ praying whilst Peter and the two sons of Zebedee; James and John, sleep nearby, the frame highlighted in blue enamel stringing and white enamel dots, applied 'flowers' of agate spheres and enamelled leaves, the millstone-form hanger with red, white and blue enamelled decoration, *height 14.5cm, length 18cm.*

£5,000 - 7,000

€5,700 - 8,000

\$7,000 - 9,800

In Venice in the 17th and 18th century rock crystal plaques were used to create elaborate caskets to hold wedding contracts. A casket made in the 19th century in Spain with similar plaques is held by Patrimonio Nacional, Madrid, Palacio Real (inv. 10012357) as published in Letizia Arbeteta Mira, *Arte transparente*, (Madrid 2015), p.57.



70

(reverse)

70

AN EARLY 19TH CENTURY SWISS GOLD AND ENAMELLED ETUI

with later French eagle's head mark

Tapering navette form, decorated in blue translucent enamel with reserves painted *en plein* with various amorous figures within *paillons* frames and borders, *length 11cm, weight total 26gms.*

£1,500 - 2,000

€1,700 - 2,300

\$2,100 - 2,800



71

(reverse)

71

AN EARLY 19TH CENTURY FRENCH GOLD AND BLUE ENAMEL SEWING ETUI

the scissors marked for Charles-Louis

Deserre, Paris, circa 1815

Decorated in blue enamels over gold foil, with panels and trails of multi-coloured flowers, the cover with the motto, 'Souvenir d'Amitier' and 'Gage d'Amitie', the fitted interior with gold handled scissors, florally chased and enamel-highlighted needlecase, a bodkin and an earpick, *length 12.5cm.*

£2,000 - 3,000

€2,300 - 3,400

\$2,800 - 4,200



(detail of base)

72

A SILVER-GILT AND MOTHER-OF-PEARL SNUFF BOX

silver-gilt interior with marks for JS, possibly for Josiah Snatt, London 1807, with earlier plaques, one signed 'N Heylbrouck'

Rectangular form, the six sides with engraved mother-of-pearl plaques within a gilt metal frame, each plaque depicting a rural landscape, the scenes incorporating figures include a harbour and others depicting ruinous architecture, the bottom plaque engraved with the signature 'N.Heylbrouck F[ecit]' (possibly followed by 'Ghent') for Norbert Heylbrouck, silver-gilt lined interior, the inside cover with a Dutch style engraved shield with a ducal coronet and demi-lion rampant, *height 3.5cm, length 7.5cm.*

£4,000 - 6,000

€4,600 - 6,900

\$5,600 - 8,400

Norbert Heylbrouck was a native of Bruges although born into a Dutch family of painters and engravers. He worked as an engraver and medallist in Bruges and Ghent. In 1731 he was sentenced to death for counterfeiting coins but was later granted a reprieve by Archduchess Maria-Elizabeth of Austria. Heylbrouck continued working, joining the George gilde in 1751 and signing himself graveur de sa Majesté de la Monnaie à Bruges. Prosecuted once again in 1755, he was exiled to Brussels in 1759 and died in 1762.

The Museum of Fine Arts, Boston holds a snuff box with engraved mother-of-pearl plaques by Norbert Heylbrouck, the bottom plaque engraved: "N. Heylbrouck Fecit. Graveur de sa Majeste de la Monneije a Bruges: 2013.1764"

Another snuff box with engraved mother-of-pearl plaques by Norbert Heylbrouck is held in The Victoria and Albert Museum, Gilbert Collection: Gilbert. 392-2008"



73 TP

A VERY SMALL GEORGE III CARVED MAHOGANY KETTLE STAND

Circa 1760, of particularly low height, the shaped circular top with a dished edge, on a fluted and reeded baluster column, above an egg-and-dart moulded collar, with outswept acanthus clasped legs terminating in claw feet and recessed leather castors, *some carving apparently later*, 25cm wide x 24.5cm deep x 36.5cm high, (9 1/2in wide x 9 1/2in deep x 14in high)

£3,000 - 5,000
 €3,400 - 5,700
 \$4,200 - 7,000

73

74 TP

A REGENCY MAHOGANY LUGGAGE STAND BY GILLOWS

Circa 1820, with a ring turned baluster gallery back, above a reverse ogee seat frame and slatted base, on reeded and ring turned baluster tapering legs, *stamped: 'GILLOWS. LANCASTER'*, 64cm wide x 54cm deep x 78.5cm high, (25in wide x 21in deep x 30 1/2in high)

£5,000 - 7,000
 €5,700 - 8,000
 \$7,000 - 9,800

An identical luggage stand to the offered lot sold Christie's, London, 6 July 2000, Important English Furniture, lot 46.

The present example is rare in that it has a highly distinctive and elegant gallery back whereas the vast majority of such models do not. It follows a Gillow's design, dated 12 September 1822, for a 'trunk stand with back' supplied to P.H. Langston Esq., Gillows Sketch Books, pl. 3190. This design is available online at www.bonhams.com

Eight comparable luggage stands (without gallery backs) were provided by Gillows for Wilbraham Egerton of Tatton Park, Cheshire in 1812 at a cost of £1 16s 0d. per stand, N. Goodison and J. Hardy, *Gillows at Tatton Park, Furniture History Society*, 1970, pp. 11 and 12, fig. 14A. This more typical (backless) version which appears twice in the Sketch Books, first features in an entry for 1807.



74



75 TP

A GEORGE II MAHOGANY CLOTHES PRESS

in the manner of Giles Grendey

Circa 1750, the reverse ogee moulded cornice and stylised Greek key frieze above a pair of shaped fielded doors with acanthus carved moulded borders, enclosing three linen slides, over two short drawers, with two long graduated drawers below, on shaped ogee bracket feet, 128cm wide x 64cm deep x 183cm high, (50in wide x 25in deep x 72in high)

£6,000 - 8,000

€6,900 - 9,100

\$8,400 - 11,000

The distinctive serpentine shaped and fielded panelling of the doors on the present lot conform to a type much utilised and favoured by the cabinet maker Giles Grendey during the period, circa 1740-55. Among the various examples of Grendey furniture which incorporate this characteristic feature, perhaps the most notable comparable appears illustrated in both R. Edwards & M. Jourdain, *Georgian Cabinet-Makers, Circa 1700-1800*, fig. 49, p. 144 and A. Coleridge, *Chippendale Furniture*, pl. 373 & p. 210. The doors on this related clothes press also have carved moulded borders encompassing its fielded panels which are similar in style to those on the offered model.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

76

ATTRIBUTED TO CLAUDE MICHEL, CALLED CLODION (FRENCH, 1738-1814): A SCULPTED TERRACOTTA FIGURAL GROUP OF PAN AND TWO INFANT SATYRS,

circa 1770-1800

the figure of Pan playing his pipe, seated on a draped tree stump beside the two dancing satyrs, on a naturalistic circular base, signed to the rear *CLODION*, 47cm high

£12,000 - 18,000

€14,000 - 21,000

\$17,000 - 25,000

Provenance

Property of an Italian Gentleman

Claude Michel called Clodion is perhaps one of the most celebrated European sculptors of the 18th century. Born in Nancy in north east France, he was a contemporary of Houdon and Fragonard and in his teenage years he travelled to Paris to enrol in the studio of his uncle Lambert-Sigisbert Adam's sculptural studio working on competitions pieces for the Academie. He subsequently enrolled as a pupil at the studio of Jean Baptiste Pigalle (French, 1714-1785) which fortuitously enabled him to win the prestigious Prix de Rome.

Leaving Paris in 1762 to travel to Rome, Clodion spent nine years refining his craft and studying the works of the classical world and antiquity and was undoubtedly influenced by the works of his compatriot Poussin. He also importantly acquired several high-profile clients and patrons including Catherine the Great of Russia and the Duc de la Rochefoucauld.

Clodion returned to Paris in 1771 upon the request of the Marquis de Marigny, Directeur des Batiments du Roi and established a studio in an area of the city where the Place de la Concorde is now located. He quickly achieved great success and was awarded several important, large-scale commissions.

Despite interest in his larger works, it is however his intimate terracotta groups depicting nymphs, satyrs and cherubs which perhaps define Clodion's importance as one of the most famous sculptors of the 18th century. These innovative works, often executed in terracotta in a highly recognisable style were heavily influenced by antiquity and his Bacchanalian subjects were defined by incredibly fine modelling and a meticulous attention to detail.

Many of Clodion's terracotta's are not dated and many were also left unsigned. The current lot depicts a muscular Pan or young satyr serenading two dancing infant satyrs on his pipe or thyrsus and is typical of the style of Clodion's Bacchanalian output. The main figure seated on a draped tree stump characteristically wears a wreath of finely modelled fruiting vines and sits beside a tambourine doubling as a basket holding grapes, the theme typically celebrating Bacchus, the god of wine and fertility. The subject, like much of Clodion's work in terracotta reveals the sculptors fundamental influences, that of classical and antique sculpture which he studied in Rome alongside the work of his fellow compatriot Poussin. Furthermore, the composition of the group is typically stylistically in the manner of the sculptor, showing every detail of the physiques of the figures including the detail to the fur to the haunches of the legs and the curls to the heads, together with individually tooled bunches of grapes.







77 TP

**HANS WEGNER (DANISH, 1914-2007),
SHELL CHAIR, DESIGNED 1948 AND
MANUFACTURED BY FRITZ HANSEN**

laminated plywood, beech, remnants of
the original paper label
70 x 70cm.

£2,000 - 3,000

€2,300 - 3,400

\$2,800 - 4,200



78 AR TP

**ZELOUF + BELL (FOUNDED IRELAND
1992), KOI SHADOW LOW TABLE,
DESIGNED 2011**

bog oak, natural, bleached and dyed woods,
with high-gloss lacquer finish
38.5 x 75cm.

£5,000 - 7,000

€5,700 - 8,000

\$7,000 - 9,800

A closely related table from this series is held
in the permanent collection of the National
Museum of Ireland, Dublin.



79 Y AR TP

**JOHN MAKEPEACE (BRITISH B.1939),
A CARLTON HOUSE DESK AND CHAIR,
DESIGNED AND EXECUTED 1979**

Indian rosewood and red leather
83.5 x 178.5cm.

£4,000 - 6,000

€4,600 - 6,900

\$5,600 - 8,400

Exhibited: Fine Art Society, London in 1980.

80

AFTER CHARLES SYKES (ENGLISH, 1875-1950); 'THE WHISPER' A LARGE-SIZE PATINATED-BRONZE SCULPTURE

inscribed in cast to base 'Charles Sykes, No.1, 1910', mounted on a circular pedestal variegated marble base; casting after the original mascot by Charles Sykes
height 65cm (25½ in.)

£10,000 - 12,000

€11,000 - 14,000

\$14,000 - 17,000



AN ANGLO-JAPANESE CARVED AND RED-LACQUERED CHIMNEY-PIECE AND MIRRORED OVERMANTEL

POSSIBLY BY THOMAS JECKYLL (ENGLISH, 1827-1881); CIRCA 1870s

the shaped mirror within a carved surround of chrysanthemum, surrounded by an outer raised square framing carved with further chrysanthemum blooms, between engraved steel corner and spacing brackets over a lower carved frieze and flanking a pair of carved flower buds; the fire surround with rectangular top and protruding cornice supported by side foliate carved corbels spaced by a further foliate carved panel, all raised on heavy side pillars with robust scroll carved feet (jambs reduced)

height 288cm (113½ in.); width 165cm (65 in.); depth 50cm (19¾ in.)

£5,000 - 7,000

€5,700 - 8,000

\$7,000 - 9,800

In her book *Thomas Jeckyll Architect and Designer, 1827-1881*, Susan Weber Soros observes "...Jeckyll's furniture was limited to expensive, one-off pieces that were part of specific interior projects and not intended for batch or multiple production." The problem in firmly attributing work to Jeckyll arises from the absence of specific records documenting most of his domestic furniture designs, the exemptions being: Heath Old Hall for Edward Green (1865-1876); 1 Holland Park for Alexander Constantine Ionides (1870-1872) and 49 Prince's Gate in Kensington, notably the famous Peacock Room and his 'collaboration' with Whistler for Frederick Richards Leyland (1875-1876).

The present chimney-piece is an accomplished and successful fusion of Japanese and Chinese decorative elements to a traditionally English form. Although the decorative vocabulary is more whole-heartedly oriental, the scale, and robust carving have at least some of their origins in ancient English furniture traditions, that were also evident in his work for Heath Old Hall. It is tantalising to consider it within a wider decorative ensemble, perhaps originally including a pair of cast brass Sunflower andirons or inset by Barnard, Bishop and Barnards, their lustre picking up the (now remnants of gilding) beneath the pierced fretwork of the mirror frame.

Jeckyll's use, or at least his proposed use of red lacquer is not without precedent. In the course of his correspondence with Edward Green in 1876, Jeckyll suggests a red lacquer finish for a Chinese inspired writing table.



Provenance

Offered by a descendent of Herbert Shorrocks (1883-1964), previously the owner of The Ardwick Roller Skating Rink and The Norbreck Hydro, both in Blackpool, and founder and proprietor of The Shorrocks Palais Royal in Manchester. The Palais Royal opened around 1920 and was designed inside as an Oriental Palace with Chinese and Japanese furnishings bought at auction. The hotel offered regular dances and dance instruction to live music of-the-day. It closed in the late 1950s as victim of a compulsory purchase order for Manchester University. Shorrocks retired to Coed-y-Celyn Hall, a house big enough to hold his collection of Asian Art where he pursued his passions of painting and music.

Literature

Susan Weber Soros and Catherine Arbuthnott, *Thomas Jeckyll Architect and Designer, 1827-1881*, published by The Bard Institute, and Yale University Press, 2003. Mark Girouard, *The Victorian Country House*, published by Yale University Press, 1971. Thomas Jeckyll, letters and sketches to Edward and Mary Green.

82

ROYAL INTEREST: A GERMAN SILVER-GILT FOOTED SALVER
unmarked, circa 1700

Decafoil with a chased foliate centre and engraved with the arms and initials of George Louis, Elector of Hanover, the border and the border of the screw-on foot embossed and chased with gadroons, shells and floral motifs, with an engraved inventory and scratch-weight on the underside of the foot, *diameter 31.5cm, weight 31oz.*

£2,000 - 3,000
€2,300 - 3,400
\$2,800 - 4,200



The engraved arms are those of George Louis, Elector of Hanover, (and future King George I of Great Britain 1714 – 1727), framed with his initials: G(eorge) L(udwig) C(hurfürst). Engraved on the underside of the foot is 'No.3, W 3M 15Lof', which translates as 'Number 3, weight: 3 marks, 15 loth'

This salver almost certainly belonged to the 'buffet silver' in what the 1747 inventory of Hanover Royal Plate calls the D service. The inventory lists six gilded salvers, 'with chased work on the rim and feet', giving the combined weight at 24 marks 10¼ loth, almost exactly six times the weight engraved on the foot of the current lot.

The pieces in the D service are described as being 'marked with the Electoral-Brunswick-Lüneburg arms without ornament, and the letters GLC', again matching the engraving on the current lot.

After George Frederick, King of Hanover, was deposed during the Seven Weeks War in 1866, the family left for Austria. In 1923, following the death of George Frederick's son, Ernest Augustus, part of the Hanover silver was sold to the Viennese dealer Gluckselig, probably including the current lot. Much of the remaining silver was sold by the family in the Sotheby's sale: *Works of Art from the Royal House of Hanover*, 5th-15th October 2005.

It is not unusual to find unmarked court silver: Lorenz Seelig writes in *Silver and Gold: Courty Splendour from Augsburg* page 14, 'Sometimes, of course, one comes across pieces that bear neither an assayer's mark nor a master's mark. This is especially the case with items commissioned by princes who themselves provided the silver to be worked, along with the commission.' Another example of this is a wall sconce, also from the Hanover inventories, and sold in the Sotheby's Hanover sale 5-15th October 2005, lot 1112.

Literature

'Complete Inventory of the Court Silver comprising all His Majesty our most gracious Lord's utensils of gold and silver at present in the Royal and Electoral Silver-Chamber...1747', British Library Add MS 42227.

83

A 17TH CENTURY GERMAN PARCEL-GILT SILVER TANKARD

by Johann Christoph Treffler I, Augsburg circa 1690, also with Prague import mark 1806-1824

Straight-sided form, the lid, body and base with slanted gadroons, with a bifurcated thumb-piece, *height 13cm, weight 13.5oz.*

£3,000 - 5,000

€3,400 - 5,700

\$4,200 - 7,000



84

AN EARLY-18TH CENTURY GERMAN SILVER-GILT FOOTED SALVER

by Johann Erhard Heuglin II, Augsburg 1722-26

Shaped-circular form, with *Régence* style strap-work around the border of the surface and the screw-on foot, with six applied Classical medallions, *diameter 21cm, weight 17oz.*

£2,000 - 3,000

€2,300 - 3,400

\$2,800 - 4,200

Heuglin, who had a strong influence on the design of *Régence* silver in Augsburg, specialised in toilet sets, and it seems likely that the current lot was part of a more extensive collection.



85

**A GEORGE II SILVER SNUFFER STAND
AND SCISSORS**

*the stand by Matthew Cooper I, London
1729, the matched scissors by William Gould,
marked with a lion passant and maker's mark
struck thrice*

The stand with octagonal faceted knob and
base, the receiver engraved with a crest,
height 18.5cm, weight 10oz. (2)

£6,000 - 8,000

€6,900 - 9,100

\$8,400 - 11,000



86

A QUEEN ANNE SILVER CHAMBERSTICK

by Alice Sheene, London 1704

The base with a gadrooned border, ovoid
handle engraved with the arms of Salter
impaled by another, *length 18.5cm, weight 5oz.*

£3,000 - 5,000

€3,400 - 5,700

\$4,200 - 7,000



87

A GEORGE II SILVER INKSTAND

by Thomas Gilpin, London 1749

Rectangular, with a gadroon border, the
surface richly chased with Rococo scroll and
floral ornament, the two pots and unmarked
bell similarly decorated, *length 31cm, weight
52.5oz.*

£4,000 - 6,000

€4,600 - 6,900

\$5,600 - 8,400



88

A CASED SET OF GEORGE II SILVER TEA CADDIES

by Samuel Herbert & Co, London 1751

The two caddies and sugar box of bombe form with crest and motto engraved, embossed with Rococo scrolls and flowers as well as putti amidst architectural ruins, the unmarked covers with bird and putti finials, in a mahogany and kingwood case with silver hinges, lock plate and handle, hallmarked for circa 1750, by 'CN', engraved with the arms registered in 1747 for Gavine of Montrose, Scotland bearing the inescutcheon of another, *height of sugar box 14cm, weight 25.5oz.*

£6,000 - 8,000

€6,900 - 9,100

\$8,400 - 11,000



89

A GEORGE II SILVER CHINOISERIE COFFEE POT

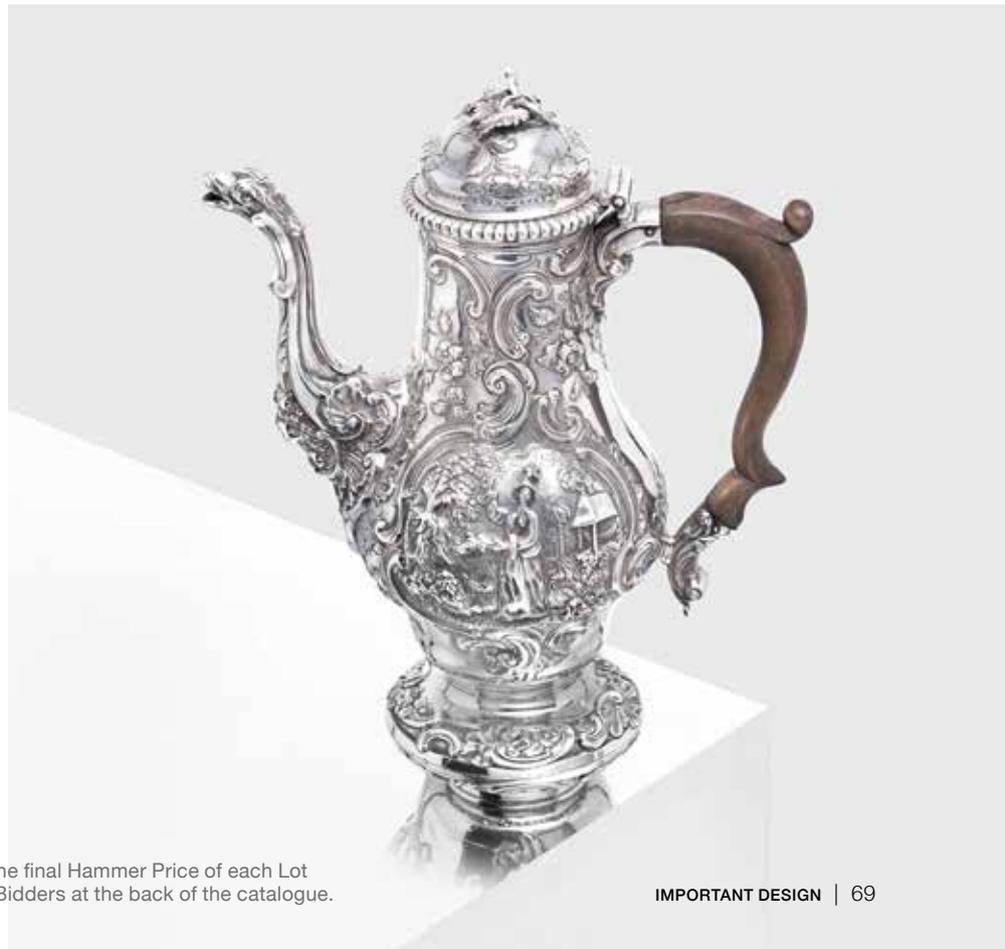
by Samuel Courtauld (I), London 1757

Baluster form, the body richly chased and embossed with flowers amongst scrolls, the sides applied with cast panels, one depicting a lady holding a parasol with a pagoda and palm trees in the background, the other depicting a lady in a tropical landscape with a hammock below a building in the background, the lid with vine leaf final and gadrooned edge, the spout formed as a bird's beak with Bacchanalian mask junction, with a wood scroll handle, *height 24.6cm, weight total 31.7oz.*

£4,000 - 6,000

€4,600 - 6,900

\$5,600 - 8,400



90 TP

**A GILT BRONZE AND ROUGE MARBLE
'SAPPHO' FIGURAL MANTEL CLOCK,
THE FIGURE AFTER JEAN-BAPTISTE,
CALLED AUGUSTE CLÉSINGER
(FRENCH, 1814-1883) AND CAST
AND RETAILED BY FERDINAND
BARBEDIENNE (FRENCH 1810-1892)**

the classical maiden clad in a draped robe holding her lyre, her downcast head with a laurel wreath tied coiffure, the circular base signed *J CLESSINGER* and inscribed *F. BARBEDIENNE*, the rear with Achille Collas reduction mecanique pastille, the substantial shaped and moulded breakfront plinth base with applied leopards head and acanthus ring handles, the signed 5", diameter Roman dial with applied Roman numerals and lotus cast bezel, the brass twin train movement with Brocot type suspension striking on a bell, with pendulum, *the figure, 67cm high, 93cm high overall (2)*

£7,000 - 10,000

€8,000 - 11,000

\$9,800 - 14,000

See www.bonhams.com for further footnote on this lot



91 TP

**HARRIET GOODHUE HOSMER
(AMERICAN, 1830-1908): A CARVED
WHITE MARBLE FIGURE OF 'WILL O'THE
WISP'**

the winged child seated cross-legged holding a flambe torch and wearing a cap surmounted by an owl, a tortoise to its feet, raised on a lily pad and fruiting foliate base with integral square shallow plinth, signed to the rear, *HARRIET HOSMER, FECIT ROMA, 84cm high overall*

**£20,000 - 30,000
€23,000 - 34,000
\$28,000 - 42,000**

Harriet Goodhue Hosmer is now considered to be the first female professional sculptor and the most distinguished female sculptor in the history of America during the 19th century.

The present lot is one of a series of playful sculptures based on literary and folklore themes made popular by the sculptor. Drawing on the world of the fairy, Hosmer created several conceptions in marble, Shakespeare's 'Puck' from *A Midsummer Night's Dream* being the most well-known which was conceived and first executed in 1855. The figure became so popular that it eventually was replicated over thirty times with several copies commissioned by visiting royalty including Albert Edward, Prince of Wales (later King Edward VII) who visited Hosmer's studio in Rome and ordered a Puck for his rooms at Oxford.

Typifying the prevailing taste of the period for neo-classical works, the sculptures were designed by Hosmer on a relatively small scale and were aimed to grace the typical upper-middle-class drawing rooms and parlours of her English and American patrons. The use of literary, mythological and folklore themes handled in a whimsical manner coupled with fine workmanship and pure white marble was carefully calculated to appeal to the most demanding of these clients.

By the time, Hosmer conceived the first of her three variations of the figure of 'Will o' the Wisp' - a figure traditionally seen as a symbol of elusive hope with a personality that combined good and evil, dating from 1856, 1858 and 1864, she was on her way to becoming one of the best-known and most successful professional women of her day in not only in America but also in Europe and rest of the world.

See www.bonhams.com for further footnote on this lot







92 AR TP

**RON ARAD (ISREALI/BRITISH, B.1951), A SET OF EIGHT
HORNS CHAIRS, D. 1985, EXECUTED 1986 BY ONE OFF LTD.**

Single-piece aluminium on rod and tubular supports
109 x 38cm.

£20,000 - 30,000

€23,000 - 34,000

\$28,000 - 42,000

The present set of Horns chairs forms part of a larger commission by Ron Arad and Danny Lane undertaken in 1986, for the interior and furnishings of the offices of design consultants, Bureaux at their premises Wapping Wall, London.

Literature

Dejan Sudjic, 'Ron Arad: Restless Furniture', published by Fourth Estate, February 1989. The Bureaux project is discussed and illustrated p91-93, one of the present Horns chairs is illustrated in situ on p92.



93 TP Y Φ

STUDIO OF ÉMILE-JACQUES RUHLMANN (FRENCH, 1879-1933); AN ART DECO CABINET BAR

BRANDED SIGNATURE; CIRCA 1930

brier-root exterior with inlaid ivory decoration, raised off four slender legs; light burr wood interior with one internal shelf; paper label to underside 'Garde Meuble dv Colisée'

height 151cm (59½ in.); width 124cm (48¾ in.); depth 40cm (15¾ in.)

£7,000 - 9,000

€8,000 - 10,000

\$9,800 - 13,000





94 *

**JEAN DUNAND (SWISS, 1877-1942); AN ART DECO
LACQUERED WOOD LOW TABLE**

SIGNED IN LACQUER 'JEAN DUNAND'; CIRCA 1925
decorated with goldfish and sea plants; underside numbered '836'
height 33cm (13 in.); length 72.3cm (28.4 in.); width 53.3cm (21 in.)

£12,000 - 15,000

€14,000 - 17,000

\$17,000 - 21,000

Provenance

Bonhams, '20th Century Decorative Arts', 10th June 2014, New York
(lot 134)



95 TP

AN EXCEPTIONAL 16TH CENTURY USHAK MEDALLION CARPET

West Anatolia,

the madder ground with overall lapis blue palmette vines around a central large deep blue ogival medallion containing interlaced arabesques and floral motifs, flanked to each side by a pair of green, yellow edged medallions and pendants inset with radiating red palmettes and arabesques, with a further two smaller medallions of the same floral motif in red above and below the central ogival, within a deep indigo border with vine leaf and floral motifs

430cm x 225cm

£150,000 - 200,000

€170,000 - 230,000

\$210,000 - 280,000

Provenance

Purchased by the present vendor from The Aita collection, Exceptional Carpets. (Christie's 18th October, 2001)

The earliest Medallion Ushaks can be dated back to the mid 15th century during the reign of Sultan Mehmet the conqueror (1451-1481) with production of similar designs mostly for Ottoman and European clients sustaining the market until the late 18th century.

With the buoyant trade of carpets from east to west developing after the decline of Constantinople in 1204, the frequent presence of Turkish rugs within western art from the 14th-17th century testify to their importance as symbols of both status and wealth, whilst simultaneously alluding to the exoticism of the middle and far east. A comparable to the present lot maybe seen within Daniel Mytens the Elder's portrait of Charles Howard (circa 1620), 1st Earl of Nottingham, (1536 – 14 December 1624) with the atypical floral tracery in blue on a madder ground, and upper tip of the presumably central medallion being just visible from beneath the Earl's gown and feet.

The lack of known identifiable medallion Ushaks of this type within western art till the 17th century alongside their size and the creation of a court workshop during this period, infers the production of such Ushaks in this manner was possibly fostered solely for courtly and political gifts.

The present lot typifies the lasting stylistic nuances developed under the reign of Mehmet, with the curvilinear floral tracery of the central field being strongly influenced by earlier designs of the lotus leaf to the east, which was a popular motif found within the art of the Safavids. The use of three blue tones over the usual two, in addition to the use of pink associates this carpet with others from the second half of the 16th century, for a comparison see lot. 411, Christies London, 17th October 1996 .In addition to this, the unusual border of the carpet with its palmettes finishing in the direction of the scrolling vines contrasts to the usual alternating groups of palmettes amid three leaves found in more common comparables. Such idiosyncrasies in the design alongside the excellent condition and colours of the piece make this an example of an Ushak Medallion carpet.

A similar earlier example can be found in the permanent collection of the V&A London, currently on display in Room 42, The Jameel Gallery. (T.71-1914)

Literature

Walter A. Hawle, *Oriental rugs Antique & Modern*, 1970.

Jon Thompson, *Milestones in the History of Carpets*, 2006 pp90-101.

Michael Franses & John Eskenazi, *Turkish rugs and Old Master Paintings*, 1996.

Suriano, Carlo Maria, *Oak Leaves and the Arabesques*, Hali May-June 2001 pp.106-115.





96

A 17TH CENTURY ITALIAN PIETRE DURE INLAID LANDSCAPE PANEL

probably by Baccio Cappelli and attributable to the Grand Ducal Workshop, Florence
 the foreground inlaid in various marbles and semi-precious stones including Sienna and Verde antico marble, lapis and agate, depicting figures in a boat and a rustic tree stump before a continuous mountainous background with hill-top towns, small settlements and single buildings, cypress trees and scrub foliage, set within a black marble border, and mounted within a veneered fruitwood frame, *the panel, 30cm x 46cm approximately, 39.5cm x 56cm overall*

£8,000 - 12,000
€9,100 - 14,000
\$11,000 - 17,000

Provenance

Property of a lady of title

Gifted to the vendor's parents on the occasion of her parents wedding in 1947.

Thence by descent.

A Baccio Cappelli Sr was employed in the Grand Ducal workshops during the reign of Cosimo II and an Antonio Cappelli was active under Ferdinand II. Baccio Cappelli was perhaps his son and he signed 'Baccio Cappelli fecit Anno 1709 Firenze' on the back on of one of the panels that decorate a cabinet made in 1771 by Robert Adam for the Duchess of Manchester which was in the Castle of Kimbolton, Huntingdon, and is now in the permanent collection of the Victoria and Albert Museum.

Founded by the Grand Duke Ferdinando I in 1588, the Galleria was set up to train local carvers to restore the ancient works in stone which had been excavated or purchased by the Medici family and to create new hardstone works. The workshop pioneered the pietre dure technique where the skill of the craftsmen was utilised to convert a design from an original drawing by tracing it onto intricate paper templates which were then used to cut out various hardstones with a bow saw before gluing them onto a piece of slate and polishing the surface.

In the 16th century the Galleria focused on refurbishing the San Lorenzo Medici Chapel, however by the following century the art of pietre dure had become so popular that its panels were commissioned by the aristocracy and nobility of Europe to set within furniture and to use as table tops. Early Grand Tour visitors would collect the panels to set into custom made cabinets and the work of the Galleria's craftsmen was highly prized for its precision cutting, choice of stones and appealing subject matter.

The current panel although not signed is similar in key details to that of some of the panels in the Kimbolton Cabinet now in the Victoria and Albert museum with a similar use of subject matter depicting a river or perhaps sea landscape with figures and boat to the foreground and mountains and buildings to the distance.

Literature

A. Giusti, *Pietre Dure and the Art of Florentine Inlay*, Thames & Hudson, London, 2006

97 TP

**ATTRIBUTED TO GIOVANNI BASTIANINI (ITALIAN, 1830-1868)
AFTER FRANCESCO DA LAURANA (ITALIAN, 1430-1500): A**

CARVED WHITE MARBLE BUST OF JOHANNA ALBRIZZI,
the Renaissance maiden modelled full face wearing a skirted cap on
her centre parted curling coiffure, her shoulders clad in an incised robe
over a bodice centred by florette medallion, the base with an inscribed
latin scroll, 63cm high

£6,000 - 8,000

€6,900 - 9,100

\$8,400 - 11,000

Provenance

Property of an Italian Gentleman





98 TP

**AN EARLY VICTORIAN WALNUT,
TULIPWOOD BANDED, EBONISED,
STAINED SYCAMORE AND FRUITWOOD
MARQUETRY ROTATING CENTRE TABLE**

in the manner of Edward Holmes Baldock
(1777-1845)

Circa 1850, the rotating octagonal top inlaid with a central shaped cartouche of assorted flowers, encompassed by a border inlaid with alternating ribbon-tied floral sprays interspersed with military, musical, agricultural and astronomical trophies, above a shaped cartouche, berried leaf and foliate inlaid frieze, on a lobed baluster column, over a floral inlaid base terminating in four scroll and acanthus carved outswept legs with foliate scrolled feet, diameter of the top: 153cm; 76cm high.

£10,000 - 15,000

€11,000 - 17,000

\$14,000 - 21,000

The present lot is very loosely based upon a design for a marquetry centre table published by Richard Bridgens in his 1838 publication *Furniture with Candelabra and Interior Decoration*. Traditionally these distinctive marquetry tables are linked to Edward Holmes Baldock as several known examples bear his E.H.B cypher including one produced for the Dukes of Buccleuch in 1840, now in the collection at Temple Newsam, C. Gilbert, *Furniture at Temple Newsam and Lotherton Hall, Vol II*, London, 1978, no.395. However the offered example is particularly unusual in that it has a rotating top.

Baldock's business seems to have largely involved trading in foreign items and from 1832-37 he was the purveyor of earthenware and glass to William IV, and later the purveyor of china to Queen Victoria from 1838 until his death. He is known to have repaired, re-modelled and adapted furniture, often 18th century pieces, but is perhaps best known for designing furniture in a Louis XV or mid 18th century style. Rather than being a straightforward manufacturer, Baldock's activities link him more closely with the 18th century *marchands-merciers* such as Daguerre and Poirier.

**A WILLIAM AND MARY KINGWOOD,
OYSTER VENEERED AND EBONY INLAID
CABINET ON A LATER STAND**

Circa 1690, the cabinet in the manner of
Thomas Pistor

The reverse ogee moulded frieze above an
ovolo frieze drawer, over a pair of doors inlaid
with circular, demi-lune and spandrel shaped
radiating medallions, enclosing nine drawers
of various proportions, encompassing a
door inlaid with a central radiating medallion,
enclosing four recessed drawers, the later
stand comprising one long drawer, on six
spiral twist turned legs and bun feet, 122cm
wide x 55cm deep x 183cm high, (48in wide x
21 1/2in deep x 72in high)



£12,000 - 18,000

€14,000 - 21,000

\$17,000 - 25,000

Certain aspects of the oyster veneering on
the offered lot mirror those which appear on
a kingwood escritoire inscribed: 'Mr Thomas
Pistor, Ludgate Hill, London', formerly housed
at Buxted Park, East Sussex. This escritoire
is visible in a photograph of the drawing room
at Buxted Park that formed part of a 1950
article in *Country Life* magazine. Such oyster
veneering is also the dominant characteristic
on two kingwood cabinets-on-chests offered
by W.R. Harvey and Co. Antiques, as well as
on another cabinet which featured in a sale
last year at The Pedestal, Moor Park.

The shared elements between these
aforementioned examples and the cabinet
section of the present lot are; the waved
oyster pattern on the frieze drawers; radiating
circular, demi-lune, spandrel and 'heart-
shaped' veneers; along with comparable
cornice and waist mouldings.

Although two people called Thomas Pistor,
evidently father and son, were cabinet
makers, it is only documented that one of
these worked at The Cabinet, Ludgate Hill
from 1694 until 1711. However it seems highly
likely that one or perhaps both individuals
produced furniture before 1694 as well.

Literature

C. Gilbert, *Pictorial Dictionary of Marked
London Furniture, 1700-1840*, 1996,
Leeds, p. 44.

Country Life, 11 August, 1950.

G. Savill & S. Stratton, *The Pedestal*, Moor
Park, 14 March 2017, footnote for lot 27.



100

AN IMPRESSIVE VICTORIAN PARCEL-GILT SILVER CUP AND COVER

by Hancocks & Co, London 1872

Vase form, the cover surmounted by the figure of Nike, the two handles supported by twin-tailed mermaids, the body with two cameo scenes, the first of Perseus rescuing Andromeda, the other of the foundation of Athens with Athena and the olive tree and Neptune creating a spring by thrusting his trident into the ground, the whole richly embossed and chased with floral and foliate ornament, *length 86.5cm, weight 236oz.*

£20,000 - 30,000

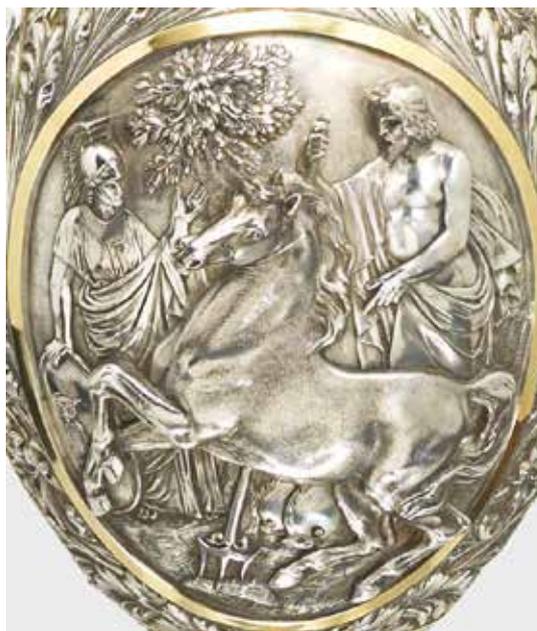
€23,000 - 34,000

\$28,000 - 42,000



The design for the current lot originates from the Goodwood Chesterfield Cup of 1866. The drawing of it from the Illustrated London News (18th August 1866) shows it to be almost identical, differing in a few aspects such as the absent mermaids by the handles, and the plinth (see fig. 1). The accompanying text describes it thus:

'It is a large silver vase manufactured by Messrs. C. F. Hancock, Son, & Co. It is oval shaped, with Greco-Etruscan handle, and surmounted by a winged figure of Victory, holding a palm-leaf in one hand and a laurel crown in the other. On each side is a medallion, one representing Perseus riding on the winged horse Pegasus to liberate the captive Andromeda; the other, Neptune creating the horse by striking the ground with his trident. These medallions and the statuette were designed and modelled by Signor Monti... The rich ornamentation of the neck, handles and other parts was designed by Mr. Owen Jones.'



(reverse)

The following year, what is described as the 'Goodwood Cup, 1866' is illustrated in *The Art-Journal Catalogue of The Paris Universal Exhibition 1867* where the cup now includes the mermaids by the handles (fig. 2); it may be that it was felt the aesthetic balance of the piece was improved by the addition. Indeed, Hancocks received a gold medal for their pieces in the Exhibition that year.

A very similar cup and cover was exhibited by Hancocks later in the 1871 London Exhibition (fig. 3). On this example the cover finial is different, and the two main scenes (also by Monti) depict the signing of the Magna Carta: a fitting subject, as the cup is described as a testimonial to a Member of Parliament from his constituents.

Raffaele Monti (1818–1881) was an Italian sculptor who studied under his father at the Imperial Academy. He travelled to and settled in England in 1846, and exhibited at the Royal Academy.

Owen Jones (1809-1874) was an English/Welsh architect and designer. He was responsible for the interior decoration of the Great Exhibition in 1851 and in 1856 published his seminal work *The Grammar of Ornament*.



Fig.1



Fig.2



Fig.3



101

**A VICTORIAN SILVER AND GLASS
DESSERT STAND**

by Edward & John Barnard, London 1851

The frosted glass bowl on a trellis support, leading to a fruiting vine stem sheltering two putti and a lioness, on a grass effect base with three scroll feet, height 30cm, weight without glass bowl 66oz.

£3,000 - 5,000

€3,400 - 5,700

\$4,200 - 7,000

The design for the current lot was entered in the 1851 Great Exhibition by Michael Emanuel along with another stand. They were illustrated in the Art Journal Catalogue and described as follows: 'The vine forms their stems, at the base of which children are at play with animals; the dishes are supported by a sort of trellis-work of the leaves and fruit of the vine.'



102

A PAIR OF GEORGE II SILVER BASKETS

by Samuel Herbert & Co, London 1756

Oval, the pierced bodies with Rococo scroll borders, the swing-handles with chinoiserie terminals, on four feet with chinoiserie brackets, engraved with the arms of Duntze, length 35cm, weight 77.5oz. (2)

£4,000 - 6,000

€4,600 - 6,900

\$5,600 - 8,400



103

**A GEORGE III SILVER AND GLASS
STANDING BOWL**

by Thomas Robins, London 1801

The flaring gadrooned base supporting a cut-glass dish, with slice cutting and a Van Dyke style rim, with two upswept reeded scroll handles, height 27cm, length 39.5cm, weight without glass dish 40oz.

£1,500 - 2,000

€1,700 - 2,300

\$2,100 - 2,800



104

**A SET OF TWELVE GEORGE III SILVER
PLATES**

*by Andrew Fogelberg & Stephen Gilbert,
London 1791*

With cusped and gadrooned borders, engraved with the marital arms of Robert Henry Petre, 9th Baron Petre impaling those of his second wife (m.1788), Juliana Howard, daughter of the 12th Duke of Norfolk, diameter 24cm, weight 200.5oz. (12)

£5,000 - 7,000

€5,700 - 8,000

\$7,000 - 9,800



105 TP

A FINE ISFAHAN CARPET

Central Persia,

the cream ground with an all over central field of fine spiraling tendrils interlaced with floral sprays and vine leaves, set within a red border with scrolling vines terminating in palmettes and flower motifs, 533cm x 347cm

£15,000 - 20,000

€17,000 - 23,000

\$21,000 - 28,000



For details of the dealer's policy in addition to the final Hammer price, please refer to paragraphs 7 & 8 of the notice to bidders at the back of the catalogue.



106 TP

A LATE 19TH CENTURY SILK HERIZ CARPET

North West Persia,

the central indigo blue cusped medallion on a cream ground with outward scrolling madder palmettes interlaced with floral vines ending flower motifs, within a rich madder border of scrolling foliate designs
178cm x 140cm

£10,000 - 15,000

€11,000 - 17,000

\$14,000 - 21,000

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



107 AR TP

**NICK KNIGHT (BRITISH B.1958), \$, DESIGNED AND EXECUTED
IN 2003**

Painted wood, 25W bayonet lightbulbs
207 x 151cm.

£5,000 - 8,000
€5,700 - 9,100
\$7,000 - 11,000

Created for W magazine editorial and Showstudio.

Sold with a certificate of authenticity.



108 AR TP

**LUCIENNE DAY (BRITISH, 1917-2010), PLAN OF PEKIN,
DESIGNED AND EXECUTED 1980'S**

silk mosaic with embroidered monogrammed 'L' signature
155cm x 116.5cm.

£5,000 - 7,000

€5,700 - 8,000

\$7,000 - 9,800

For related designs see Lesley Jackson *Robin and Lucienne Day:
Pioneers of Modern Design*, London 2011, pp 160-163

For details of the charges payable in addition to the final Hammer Price of each Lot
please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



109 TP

**ANGELO LELII (ITALIAN 1911-1979) TRIENNALE MODEL 12128
C.1951 MANUFACTURED BY ARREDOLUCE**

brass, painted aluminium, one internal fitting with impressed stamp
MADE IN ITALY, ARREDOLUCE MONZA
220 x 51cm.

£6,000 - 8,000
€6,900 - 9,100
\$8,400 - 11,000

109



110



110 AR TP

BERTHOLD LUBETKIN (RUSSIAN 1901-1990) A PAIR OF LOW LOUNGE CHAIRS FOR *THE PENTHOUSE AT HIGHPOINT TWO*, DESIGNED AND EXECUTED 1938

Norwegian pine frames made by Lubetkin and his wife Margaret using hand-selected materials; stitched cowhide, the cowhide upholstery and bolster cushions are replacements

74 x 116.5cm.

£15,000 - 20,000

€17,000 - 23,000

\$21,000 - 28,000

Provenance

Until recently *The Penthouse, Highpoint Two*.

Bertold Lubetkin was a pioneer of the Modern Movement in England. He, and his architectural practice, Tecton were responsible for many of the landmark buildings of the 1930's including the Penguin Pool at London Zoo.

In his acclaimed book, John Allan describes the present chairs thus: "No longer content merely to revere the grand tradition of architects who design their own furniture...he now steps up to join in. The low chairs (and sofa) were unique pieces of soft sculpture made personally by Lubetkin and his wife Margaret from hand-chosen lengths of Norwegian yew and cow hide from Argentina. The tactile sand-blasted pine panelling was sawn from individually selected logs also fetched from Norway by Gerhard Rosenberg, an assistant in Tecton at the time."

Literature

John Allan *Bertold Lubetkin: Architecture and the tradition of progress*, pp 296-307.

Exhibited

Design Museum, London *Modern Movement in Britain*, 20 June - 23 May 1999.

V&A, *Modernism-Design a New World*, 6 April - 23 July 2006.

MARTa, Hereford Germany *Modernism-Design a New World*, 6 September 2006 - 7 January 2007.



The Penthouse, Highpoint Two, photograph courtesy of the RIBA picture archive



111

**AFTER A DESIGN BY BERTHOLD LUBETKIN (RUSSIAN,
1901-1990) A COPY THE ORIGINAL CARPET DESIGNED FOR
THE PENTHOUSE AT HIGHPOINT TWO, LONDON**

Hand-knotted wool pile manufactured by *THE RUG COMPANY*

London, New York

387cm x 178cm

£2,000 - 3,000

€2,300 - 3,400

\$2,800 - 4,200

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



112

**JEAN DESPRÉS: A RARE FRENCH
LIDDED SILVER SOUP TUREEN ON
STAND**

*with maker's mark, the tureen and stand
with applied cut-out facsimile signature, also
stamped with Minerva head 1st standard
mark, circa 1950*

Oval form, the whole with an all-over spot-hammered surface, the domed cover with compressed oval finial with a beaded band, the body with two cylindrical handles tapering down the sides, on an oval pedestal foot, applied with two rows of beaded bands above and below a central polished band, fitting onto a raised base with beaded rim, *length of base 40.5cm, weight 129oz.*

£10,000 - 15,000

€11,000 - 17,000

\$14,000 - 21,000



(detail)

A similar tureen with heavy 'gormette' chain ornament is in the collection Musée de l'Avallonnais, Avallon and is illustrated on page 150 Melissa Gabardi, 'Jean Després; Jeweler, Maker, and Designer of the Machine Age', Thames & Hudson, 2009.

Jean Eugène Gilbert Després (1889 – 1980)

The current lot shows Després' renewed interest in curved lines and rounded shaping, combined with his distinctive hand-hammered finish which is further adorned with bead ornament.

In 1903, Jean Després left for Paris to apprentice as a Goldsmith. Frequenting the Bateau-lavoir and Montmartre he met the avant-garde artists Modigliani, De Chirico, Signac, Utrillo, Soutine, Friesz, Vlaminck and also Georges Braque, who would become his 'best friend'. At this time, Braque and Picasso were pioneering the Cubist movement in Paris.

Després was one of the most innovative artists of the 1920s and 1930s predominately in the field of jewellery. In the post war period with a sense of new found energy, Després produced less jewellery and moved towards more everyday objects, using softer lines, more voluptuous curves and more solid and sturdy design. His works in silver were more exclusive and entirely hand crafted.

His works are in the collections of the Musée d'Art Moderne de la Ville de Paris and The Metropolitan Museum of Art in New York, among others. His work was much admired in his lifetime by Josephine Baker and Rose Adler and later admired and collected by Andy Warhol.

In 1977 Després stopped working. He donated a large amount of works to galleries in France to record his career and success including the town of Avallon where he lived and had a workshop. He died in 1980 at the age of 91. His wish was the closure of his shop and studio wanting the artistic enterprise which he built up to end when he did.



113

BENNEY: A UNIQUE SILVER AND ENAMELLED BEAKER, A PROTOTYPE FOR THE FABERGÉ SILVER COLLECTION

mark for Simon Benney and additional mark for the Fabergé collection, London 2010

The slightly curved sides with a narrow polished rim and bands, with eighteen translucent enamelled panels, with vibrant green, red, rust red, oranges and white over soft textured grounds, with two additional slightly curved textured lines incorporated into the design, *height 9cm, diameter at top 7cm, weight total 8.4oz.*

£8,000 - 12,000

€9,100 - 14,000

\$11,000 - 17,000

Design drawings reproduced by kind permission of Simon Benney. Not included in the lot.

Simon Benney was trained by his father Gerald Benney. By adding texture to his pieces he creates an illusion of depth, and adds colour by means of enamelling to highlight this detail. Alan Evans was one of the original master enamellers with Simon's father Gerald and remains with Simon today.

Benney was the first craftsman to hold four Royal Warrants simultaneously, with Royal Warrants from HM The Queen, Queen Elizabeth The Queen Mother, the Duke of Edinburgh and the Prince of Wales.

Fabergé had been fragmented for almost 90 years when in 2007 this was reversed with the reunification of the Fabergé name with the Fabergé Family. In 2009 Fabergé was relaunched, and in 2012 launched its first silver collection since the Russian Revolution.

Simon Benney in collaboration with Fabergé launched the successful Constructivist collection of tumblers inspired by Russian Constructivist art, using a complex palette of enamels. The current lot was a prototype for this collection.

114 †

A MONUMENTAL SCULPTURAL SILVER VESSEL

by Rob & Jaap Thalen, Netherlands, Gouda 2015, 999 fine silver

Titled "Si tu m'embrasse", the vessel was made from two sheets of silver fused together, and was then hammered into its current form over a period of six months, it has been exhibited in the US and Europe, *height 93.5cm, weight 352oz.*

£50,000 - 80,000

€57,000 - 91,000

\$70,000 - 110,000

Born in 1954, Rob Thalen studied as a silversmith and began his career as a sculptor in The Netherlands in 1982. He relocated to Belgium in 2001, where he currently lives in the Ardennes Mountains near the city of Spa. In 2005 he was joined by his son Jaap, and since then the duo has specialized in monumental contemporary works in silver. Jaap studied architecture in Belgium and now works alongside his father as a designer and silversmith.

Thalen & Thalen is unusual in that the silversmiths work predominantly in fine silver (99.9% purity). In fact, the duo cites purity as a guiding concept in their work, incorporating purity of both material and expression into every piece. All of their creations are hallmarked in the Netherlands.

The Thalens have garnered attention worldwide and have exhibited worldwide, including recent exhibitions at TEFAF 2015 and at the Gemeentemuseum den Haag in 2016. Their works have been exhibited at a number of museums including Schoonhoven Zilvermuseum (The Netherlands), Sterckshof Zilvermuseum Antwerpen (Belgium), Deutsches Goldschmiedehaus Hanau (Germany), Neue Pinakothek Munchen (Germany), Design Museum Gent (Belgium), the International Design Museum Munich (Germany), and Museum Kunstgewerbesammlung Huelsmann (Germany), among others. Their works can be found in public and private collections across the globe.



A LATE 19TH CENTURY FRENCH GILT BRONZE MOUNTED AND CUT JASPER PERFUME BURNER OR *BRULE-PARFUM* IN THE LOUIS XVI STYLE, THE MOUNTS SIGNED HENRY DASSON AND DATED 1877

the design after the celebrated model by Francois-Joseph Belanger (French, 1744-1818) originally cast by Pierre Gouthière (French, 1732-1813), the model subsequently reproduced and exhibited by Henry Dasson at the 1878 Paris Exposition Universelle the ribbed and shouldered compressed vase body with swept moulded rim with laurel wreath and ovolo pierced border above a fruiting knopped stiff leaf and flower head boss, the tripod supports with Satyrs mask, scroll and fruiting vine terminals united by fruiting vine garlands, and joined a concave ovolo pierced stretcher centred by an entwined serpent, the circular platform base with flower head boss raised on three pairs of spiral toupie feet, one upper tripod support signed and dated to the underside *Henry Dasson 1877, 53cm high*

£30,000 - 40,000

€34,000 - 45,000

\$41,000 - 54,000

Henry Dasson (1825-1896) was one of the most celebrated Parisian ébénistes and bronziers of his day with a business located at 106, rue Vieille-du-Temple, Paris. Specialising in the reproduction of the period styles of Louis XIV, XV and XVI furniture which utilised the very best materials and the latest modern manufacturing processes but still emphasised the finest of hand craftsmanship, Dasson not only meticulously copied items but in some case also added his own unique and refined stylistic refinements and alterations to the copies of these historic pieces of the Golden age reflecting the demands of his exacting clients. Successes at the Paris Exposition Universelle in 1878 and in successive international exhibitions in the closing decades of the 19th century brought his work into demand both in Europe, England and the Americas where he established an elite clientele which included both the aristocracy and nobility and the emerging nouveau riche.

The present lot is a near copy of the original Louis XVI perfume burner which was designed by Francois-Joseph Belanger (French, 1744-1818), the mounts cast by Pierre Gouthière (French, 1732 - 1813) Gouthiere and the the stone cut by Augustin Bocciardi (French, 1729 - 1797).

However, there are a several stylistic variations which make it different to the original vase. These include the foliate pierced oval border to the top rim, an additional spiral border mount to the plain shoulders (although in the original drawing the vase was designed with a beaded border mount), various minor variations to the fruiting vine mounts and garlands which are bolder and perhaps more simplified with a degree of articulation, and a reversed coiled serpent to the base where the head is now placed at the top rather than the bottom of the composition.

The 1996 catalogue for the Wallace Collection Catalogue of Furniture (Volume 3) states 'A copy of F292 (the Wallace Collection inventory listing for the original vase once in the collection of Marie Antoinette) by Henry Dasson was exhibited in the Paris Exhibition of 1878'. It then lists three occasions when other 19th century copies appeared at auction in the art market during the 1970's and 80's. These are listed as Sothebys Parker Bennett, 13th October 1973, lot 19, Christies, 6th June 1985, lot 55 and Christies Monaco, 24/25th February 1986, lot 1475.

As Dasson first unveiled his copy of the vase at the 1878 exhibition, it is possible that the present lot, given its slightly earlier date of manufacture of 1877 could be the exhibited piece.

The original perfume burner was first commissioned by the duc d'Aumont between 1773-1775 but was subsequently purchased by Marie Antoinette at the sale of his effects in 1782. According to the entry in the sale catalogue the mounts were made by one of the most famous goldsmiths of the day, Pierre Gouthière, who had also undertaken work for the Queen which is perhaps why the piece appealed to her at the sale. The vase was sold soon after her execution in 1793, four years after the revolution and passed through various collectors until it was purchased by the Fourth Marquess of Hertford at the Beauvau sale in 1865. It remained in Paris until 1871, when Richard Wallace brought most of his Parisian collection back to London.

Literature

Peter Hughes, *The Wallace Collection: Catalogue of Furniture*, London, 1996.

Christian Baulez, *Le grand cabinet intérieur de Marie-Antoinette.*

Décor, mobilier et collections, in Les lacques du Japon: Collections de Marie-Antoinette, Paris, 2001, p28-41.

Marie-France Boyer and François Halard, *The Private Realm of Marie-Antoinette*, London, 2000.

Jonathan Meyer, *Great Exhibitions*, London, New York, Paris, Philadelphia, 1851-1900, 2006, London.

Camille Mestdagh, *L'Ameublement d'Art Français: 1850-1900*, Paris, 2010.





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 or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. *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. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

25% up to £175,000 of the *Hammer Price*
20% from £175,001 to £3,000,000 of the *Hammer Price*
12.5% from £3,000,001 of the *Hammer Price*

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific *Sale* Information page at the front of the catalogue.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to *VAT* at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

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, shown beside the *Lot* number, 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*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

Bonhams' preferred payment method is by 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: 25663009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25663009

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.

Payment may also be made by one of the following methods:

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 and should be made payable to Bonhams 1793 Limited.

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes or coins 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 or notes; this limit applies to both payment at our premises and direct deposit into our bank account.

Debit cards (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for Lots exceeds that sum, the balance must be paid by other means.

Credit cards (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.

10. COLLECTION AND STORAGE

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

11. SHIPPING

For information and estimates on domestic and international shipping as well as export licenses please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshipping.co.uk

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

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. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

Buyers must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

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.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- 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*, its fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

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

- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

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

3 DESCRIPTIONS OF THE LOT

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

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

5 RISK, PROPERTY AND TITLE

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

6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams* 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

- 8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale* the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):
- 8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;
- 8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
- 8.1.3 to retain possession of the *Lot*;
- 8.1.4 to remove and store the *Lot* at your expense;
- 8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;
- 8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;
- 8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;
- 8.1.9 to retain possession of, and on seven days written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and
- 8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.
- 8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other *Expenses* and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.
- 8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

9 THE SELLER'S LIABILITY

- 9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the *Sale of Goods Act 1979* or otherwise.
- 9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,
- 9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the *Misrepresentation Act 1967*, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*;
- 9.3.2 the *Seller* will not be liable for any loss of *Business*, *Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;
- 9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.
- 9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the *Occupiers Liability Act 1957*, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

10 MISCELLANEOUS

- 10.1 You may not assign either the benefit or burden of the *Contract for Sale*.
- 10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.

- 10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
- 10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.
- 10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the *Contract for Sale* "including" means "including, without limitation".
- 10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.
- 10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams*, *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of *Contracts (Rights of Third Parties) Act 1999*, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

11 GOVERNING LAW

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

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

4 COLLECTION OF THE LOT

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

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

5 STORING THE LOT

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

6 RESPONSIBILITY FOR THE LOT

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

7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS	7.3	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.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1			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
7.1.1			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.
7.1.2		7.4		
7.1.3				
7.1.4		8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT		
7.1.5		8.1		
7.1.6			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> .
7.1.7			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> .
7.1.8		8.1.1	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.9		8.1.2	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.
7.1.10		8.1.3	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> .
7.1.11		8.1.4	10 OUR LIABILITY	
7.2		8.2	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> .
		8.2.1	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:
		8.2.2	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
		9 FORGERIES	10.2.2	changes in atmospheric pressure; nor will we be liable for:
		9.1	10.2.3	damage to tension stringed musical instruments; or
		9.2	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.
		9.2.1		
		9.2.2		
		9.2.3		

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

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

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

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

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

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

but not if:

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

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

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

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

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

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

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

12 MISCELLANEOUS

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

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

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

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

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

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

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

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

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

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

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

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

13 GOVERNING LAW

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 3

DEFINITIONS AND GLOSSARY

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

LIST OF DEFINITIONS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

GLOSSARY

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

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

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

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

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

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

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

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

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

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

SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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

Bonhams Specialist Departments

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

19th Century Paintings

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

20th Century British Art

Matthew Bradbury
+44 20 7468 8295

Aboriginal Art

Francesca Cavazzini
+61 2 8412 2222

African, Oceanic & Pre-Columbian Art

U.S.A
Fredric Backlar
+1 323 436 5416

American Paintings

Liz Goodridge
+1 917 206 1621

Antiquities

Francesca Hickin
+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
Benjamin Walker
+1 212 710 1306
Dan Tolson
+1 917 206 1611

Australian Art

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

Australian Colonial Furniture and Australiana

+61 2 8412 2222

Books, Maps & Manuscripts

UK
Matthew Haley
+44 20 7393 3817
U.S.A
Catherine Williamson
+1 323 436 5442

British & European Glass

UK
John Sandon
+44 20 7468 8244
U.S.A.
Suzy Pai
+1 415 503 3343

British Ceramics

UK
John Sandon
+44 20 7468 8244

California & American Paintings

Scot Levitt
+1 323 436 5425

Carpets

UK
carpets@bonhams.com
U.S.A.
+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
Katherine Schofield
+44 20 7393 3871
U.S.A
Catherine Williamson
+1 323 436 5442

European Ceramics

UK
Sebastian Kuhn
+44 20 7468 8384
U.S.A
+1 415 503 3326

Furniture

UK
Thomas Moore
+44 20 8963 2816
U.S.A
Andrew Jones
+1 415 503 3413

European Sculptures & Works of Art

UK
Michael Lake
+44 20 8963 6813

Greek Art

Anastasia Orfanidou
+44 20 7468 8356

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
Nathania Nisonson
+1 917 206 1617

Indian, Himalayan & Southeast Asian Art

H.K.
Edward Wilkinson
+85 22 918 4321
U.S.A
Mark Rasmussen
+1 917 206 1688

Islamic & Indian Art

Oliver White
+44 20 7468 8303

Japanese Art

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

Jewellery

UK
Jean Ghika
+44 20 7468 8282
U.S.A
Caroline Morrissey
+1 212 644 9046
HONG KONG
Graeme Thompson
+852 3607 0006

Marine Art

UK
Veronique Scorer
+44 20 7393 3962

Mechanical Music

Jon Baddeley
+44 20 7393 3872

Modern, Contemporary & Latin American Art

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

Modern & Contemporary Middle Eastern Art

Nima Sagharchi
+44 20 7468 8342

Modern & Contemporary South Asian Art

Tahmina Ghaffar
+44 207 468 8382

Modern Design

Gareth Williams
+44 20 7468 5879

Motor Cars

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

Automobilia

UK
Toby Wilson
+44 8700 273 619
Adrian Pipiros
+44 8700 273621

Motorcycles

Ben Walker
+44 8700 273616

Native American Art

Ingmars Lindbergs
+1 415 503 3393

Natural History

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

Old Master Pictures

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

Orientalist Art

Charles O'Brien
+44 20 7468 8360

Photography

U.S.A
Laura Paterson
+1 917 206 1653

Prints and Multiples

UK
Lucia Tro Santafe
+44 20 7468 8262
U.S.A
Morisa Rosenberg
+1 323 447 9374

Russian Art

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

Scientific Instruments

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

Scottish Pictures

Chris Brickley
+44 131 240 2297

Silver & Gold Boxes

UK
Ellis Finch
+44 20 7393 3973
U.S.A
Aileen Ward
+1 323 436 5463

South African Art

Giles Peppiatt
+44 20 7468 8355

Sporting Guns

Patrick Hawes
+44 20 7393 3815

Travel Pictures

Veronique Scorer
+44 20 7393 3962

Urban Art

Gareth Williams
+44 20 7468 5879

Watches & Wristwatches

UK
Jonathan Darracott
+44 20 7447 7412
U.S.A.
Jonathan Snellenburg
+1 212 461 6530

Whisky

UK
Martin Green
+44 1292 520000
U.S.A
Erin McGrath
+1 415 503 3363
HONG KONG
Daniel Lam
+852 3607 0004

Wine

UK
Richard Harvey
+44 (0) 20 7468 5811
U.S.A
Kate Wollman
+1 415 503 3221
Erin McGrath
+1 415 503 3363
HONG KONG
Daniel Lam
+852 3607 0004

UNITED KINGDOM

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

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

South East England

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

Isle of Wight

+44 1273 220 000

Representative:
Brighton & Hove
Tim Squire-Sanders
+44 1273 220 000

West Sussex

+44 (0) 1273 220 000

South West England

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

Cornwall – Truro

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

Exeter

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

Tetbury

Eight Bells House
14 Church Street
Tetbury
Gloucestershire
GL8 8JG
+44 1666 502 200
+44 1666 505 107 fax

Representatives:
Dorset
Bill Allan
+44 1935 815 271

East Anglia and Bury St. Edmunds
Michael Steel
+44 1284 716 190

Norfolk

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

Midlands

Knowle

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

Oxford

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

Yorkshire & North East England

Leeds

The West Wing
Bowcliffe Hall
Bramham
Leeds
LS23 6LP
+44 113 234 5755
+44 113 244 3910 fax

North West England

Chester

2 St Johns Court,
Vicars Lane,
Chester,
CH1 1QE
+44 1244 313 936
+44 1244 340 028 fax

Manchester

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

Channel Islands

Jersey

La Chasse
La Rue de la Vallee
St Mary
Jersey JE3 3DL
+44 1534 722 441
+44 1534 759 354 fax

Representative:
Guernsey
+44 1481 722 448

Scotland

Edinburgh ●

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

Bonhams West of Scotland

Kirkhill House
Broom Road East
Newton Mearns
Glasgow
G77 5LL
+44 141 223 8866
+44 141 223 8868 fax

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

Wales

Representatives:
Cardiff
Jeff Muse
+44 2920 727 980

EUROPE

Belgium

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

France

4 rue de la Paix
75002 Paris
+33 (0) 1 42 61 10 10
paris@bonhams.com

Germany - Hamburg

Annabelle Hosie
+49 (0)157 596 17473
hamburg@bonhams.com

Germany - Munich

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

Germany - Stuttgart

New Bridge Offices
Neue Brücke 2
70173 Stuttgart
+49 (0)711 219 52640
stuttgart@bonhams.com

Greece

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

Ireland

31 Molesworth Street
Dublin 2
+353 (0) 1 602 0990
ireland@bonhams.com

Italy - Milan

Via Boccaccio 22
20123 Milano
+39 0 2 4953 9020
milan@bonhams.com

Italy - Rome

Via Sicilia 50
00187 Roma
+39 0 6 48 5900
rome@bonhams.com

The Netherlands

De Lairessestraat 154
1075 HL Amsterdam
+31 (0) 20 67 09 701
amsterdam@bonhams.com

Portugal

Rua Bartolomeu Dias nº
160. 1º
Belem
1400-031 Lisbon
+351 218 293 291
portugal@bonhams.com

Spain - Barcelona

Teresa Ybarra
+34 930 156 686
barcelona@bonhams.com

Spain - Madrid

Nunez de Balboa no 4-1C
28001 Madrid
+34 915 78 17 27
madrid@bonhams.com

Sweden

Ingrid Bjäringer
+46 (0)709 79 90 07
sweden@bonhams.com

Switzerland - Geneva

Rue Etienne-Dumont 10
1204 Geneva
+41 (0) 22 300 3160
geneva@bonhams.com

Switzerland - Zurich

Andrea Bodmer
Dreikönigstrasse 31a
8002 Zürich
+41 44 281 9535
zurich@bonhams.com

MIDDLE EAST

Israel

Joslyne Halibard
+972 (0)54 553 5337
joslyne.halibard@
bonhams.com

NORTH AMERICA

USA

San Francisco ●

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

Los Angeles ●

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

New York ●

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

Representatives:

Arizona

Terri Adrian-Hardy
+1 (602) 859 1843
arizona@bonhams.com

California

Central Valley
David Daniel
+1 (916) 364 1645
sacramento@bonhams.com

California

Palm Springs
Brooke Sivo
+1 (760) 350 4255
palmsprings@bonhams.com

California

San Diego
Brooke Sivo
+1 (323) 436 5420
sandiego@bonhams.com

Colorado

Lance Vigil
+1 (720) 355 3737
colorado@bonhams.com

Florida

Jon King
Palm Beach
+1 (561) 651 7876

Miami

+1 (305) 228 6600
Ft. Lauderdale
+1 (954) 566 1630
florida@bonhams.com

Georgia

Mary Moore Bethea
+1 (470) 393 7322
georgia@bonhams.com

Illinois

Ricki Blumberg Harris
+1 (773) 267 3300
chicago@bonhams.com

Massachusetts

Amy Corcoran
+1 (617) 742 0909
boston@bonhams.com

Nevada

David Daniel
+1 (775) 831 0330
nevada@bonhams.com

Oregon

Sheryl Acheson
+1 (971) 727 7797
oregon@bonhams.com

Texas

Amy Lawch
+1 (713) 621 5988
texas@bonhams.com

Virginia

Gertraud Hechl
+1 (202) 422 2733
virgina@bonhams.com

Washington

Heather O'Mahony
+1 (206) 566 3913
seattle@bonhams.com

Washington DC

Gertraud Hechl
+1 (202) 422 2733
washingtonDC
@bonhams.com

CANADA

Toronto, Ontario ●

Jack Kerr-Wilson
340 King St East
2nd Floor, Office 213
Toronto ON
M5A 1K8
+1 (416) 462 9004
info.ca@bonhams.com

Montreal, Quebec

David Kelsey
+1 (514) 894 1138
info.ca@bonhams.com

SOUTH AMERICA

Brazil

+55 11 3031 4444
+55 11 3031 4444 fax

ASIA

Hong Kong ●

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

Beijing

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

Singapore

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

Taiwan

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

AUSTRALIA

Sydney

97-99 Queen Street,
Woollahra, NSW 2025
Australia
+61 (0) 2 8412 2222
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

Melbourne

Como House
Como Avenue
South Yarra
Melbourne VIC 3141
Australia
+61 (0) 3 8640 4088
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

AFRICA

Nigeria

Neil Coventry
+234 (0)8110 033 792
+27 (0)7611 20171
neil.coventry@bonhams.com

South Africa - Johannesburg

Penny Culverwell
+27 (0)71 342 2670
penny.culverwell@bonhams.com

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+44 (0) 20 7447 7447

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