

# Bonhams



**Decorative Arts  
& Contemporary Ceramics**

Montpelier Street, London | 19 June 2019



# Decorative Arts and Contemporary Ceramics

Montpelier Street, London | Wednesday 19 June 2019 at 1pm

## BONHAMS

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## CATALOGUE:

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## ILLUSTRATIONS

Front cover: Lot 145  
Back cover: Lot 123  
Inside front cover: Lot 92 (part)  
Inside back cover: Lot 111 (detail)

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All sold lots marked TP will be  
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2019.

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Sold lots marked TP will be available  
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Photographic id will be required at  
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collecting written authorisation from  
the successful buyer is required in  
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Photographic id of the third party will  
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### **Storage**

Storage will be free of charge for  
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including the sale date Wednesday  
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Charges will apply from 9am  
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### **Storage Charges**

Pictures and small objects:  
£3.03 per day + VAT  
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and large objects:  
£6.05 per day+ VAT  
(Please note: Charges apply every  
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† VAT 20% on hammer price  
and buyer's premium

\* VAT on imported items at a  
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buyer's premium

Y These lots are subject to CITES  
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imported items at the prevailing  
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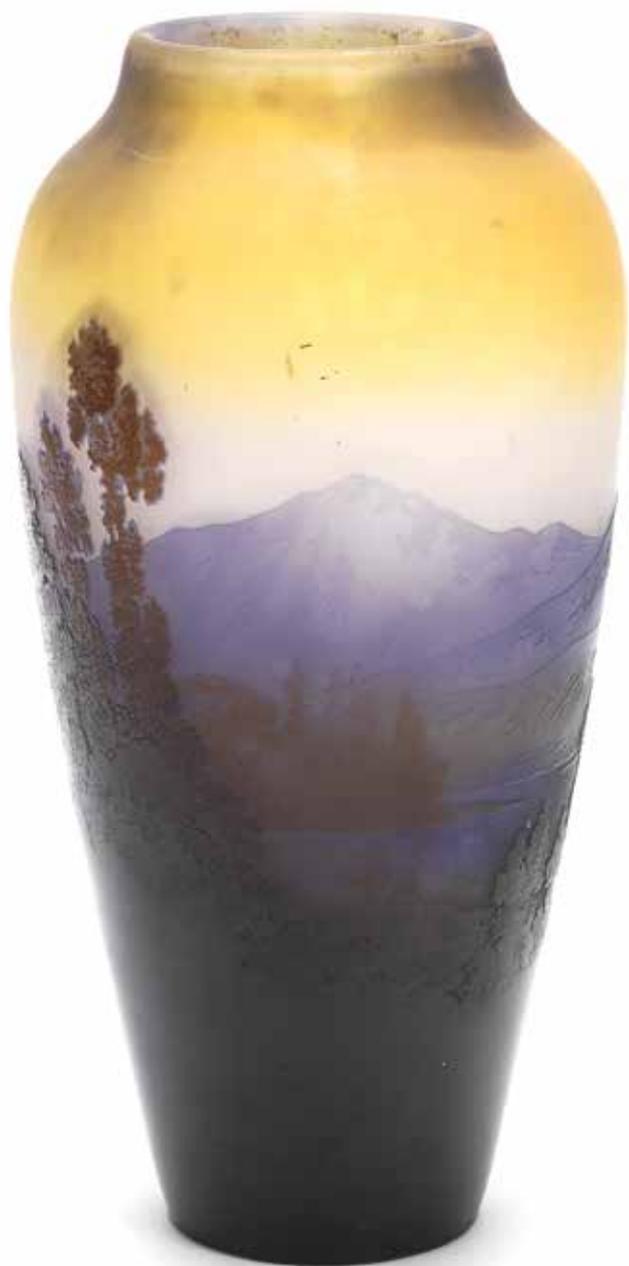


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**Specialist**

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**Specialist**

## Paris



1



2 & 3

1

**ÉMILE GALLÉ (FRENCH, 1846-1904)**

A Large Cameo Glass Vase, circa 1900  
 etched all round with a lakeside scene with mountains in the  
 background  
*height 36cm*

£2,500 - 3,500

2

**HILDE JESSER (AUSTRIAN, 1894-1985) FOR WEINER  
 WERKSTÄTTE, MADE BY JOHANN OERTEL & CO, HAIDA**

A Glass Goblet, circa 1915  
 externally frosted glass decorated in enamels  
*height 18.5cm, unmarked*

£800 - 1,200

3

**MATHILDE FLÖGL (MORAVIAN, 1893-C.1950) FOR THE WIENER  
 WERKSTÄTTE, PRODUCED BY JOHANN OERTEL & CO, HAIDA**

An Enamelled Goblet, circa 1915  
 decorated in enamels  
*height 18.5cm, unmarked*

£800 - 1,200

Another design by Flögl incorporating similar motifs on glass is  
 illustrated in Glass of the Avant-Garde From Vienna Secession to  
 Bauhaus, Torsten Bröhan and Martin Eidelberg, Prestel, p.73, pl.54.



4

4

**SIR EDWIN LUTYENS, RA (BRITISH, 1869-1944)**

Mantel Clock, executed 1931  
painted wood, brass-plated metal, steel and glass, the reverse with  
presentation description, the hands forming the monogram COH &  
LMP  
56cm x 28cm x 16.5cm

**£4,000 - 5,000**

**Provenance**

Sotheby's London, Applied Arts from 1880, 23 October 1987, lot 46.  
From then to 2009 in a private New York collection.

The original designs for this clock are held at the RIBA Library  
Drawings and Archives Collection and are annotated 'Clock in  
Hardwood case' and signed 'E L Lutyens RA 17 Bolton St W1, April  
1931.'

The inscription to the reverse reads:  
'This clock, which was made by Rotherham, was designed by Sir  
Edwin Lutyens RA and given by him to Col. C.O. Harvey on the  
occasion of his marriage to Miss L.M. Pritchard, 12th May 1931. Note  
their initials on the hands.'



5



6



7

5  
**TIFFANY STUDIOS (AMERICAN, KNOWN AS TIFFANY STUDIOS FROM 1902)**

A Counterbalance Floor Lamp, circa 1910 bronze, raised off four splayed legs with pad feet, with a golden iridescent Favrite glass shade  
*height 1.42m, stamped 'Tiffany Studios New York' to base and numbered '468', the shade engraved 'L.C.T Favrite'*

£3,500 - 4,000

6  
**TIFFANY STUDIOS (AMERICAN, KNOWN AS TIFFANY STUDIOS FROM 1902)**

A Three-Light Lily Piano Lamp, circa 1910 gilded bronze, the base cast with foliate detail, the Favrite glass shades in a golden and petrol blue iridescent glass  
*height 13.5cm, the base stamped 'Tiffany Studios New York' and numbered '320' the shades engraved 'L.C.T Favrite'*

£3,000 - 4,000

7 TP  
**BIRMINGHAM GUILD OF HANDICRAFT (BRITISH, ACTIVE 1890 UNTIL CIRCA 1950), IN THE STYLE OF**

A Chandelier, circa 1905 copper, a flared bowl with five whiplash arms supporting five electric light pendants  
*height 100cm, approximately 63cm across, unmarked*

£800 - 1,000



8

8 TP

**DR CHRISTOPHER DRESSER (BRITISH, 1834-1904) FOR ART FURNITURE ALLIANCE, ATTRIBUTED TO**

A Pair of Chairs, circa 1880  
 ebonised mahogany with carved decoration highlighted in gilt,  
 upholstered back and seat  
*height 90cm x width 47.5cm x depth 49.5cm, unmarked*

**£6,000 - 8,000**

Probably made by William Booty, London.

9

**DR. CHRISTOPHER DRESSER (BRITISH, 1834-1904) FOR JAMES DIXON AND SONS**

A Coffee Pot, circa 1880  
 with ebony bar handle (restored)  
*height 17.2cm, stamped 'Chr Dresser', maker's marks, and number '2294'*

**£5,000 - 7,000**

Similar model illustrated in Shock of the Old: Christopher Dresser's Design Revolution, edited by Michael Whiteway, Smithsonian, New York, 2004, p.159, pl.201.



9



10

10

**DR. CHRISTOPHER DRESSER (BRITISH, 1834-1904) FOR WALKER AND HALL**

A Sugar Basket, circa 1885  
electroplated metal, the basket with raised bar handle, together with a matching trowel  
length 16.4cm, stamped maker's marks and number '1995A'

£600 - 800



11

11

**DR. CHRISTOPHER DRESSER (BRITISH, 1834-1904) FOR LINTHORPE POTTERY**

An Unusual Basket, circa 1880  
glazed earthenware bowl decorated with elderberry branches and surmounted with an electroplated stylised metal handle  
width 27.7cm, bowl impressed 'LINTHORPE', 'Chr. Dresser' and monogram for Henry Tooth

£600 - 800



12

12

**DR. CHRISTOPHER DRESSER (BRITISH, 1834-1904) FOR LINTHORPE POTTERY**

Two Ewers, circa 1880  
earthenware, the larger ewer with incised decoration  
height 23.5cm and 17.3cm, impressed 'Chr. Dresser', 'LINTHORPE' and monogram for Henry Tooth

£600 - 800

Larger model illustrated (with a stopper) in  
Christopher Dresser 1834-1904, Michael  
Whiteway, Skira, Milano, 2001, p.133, pl.140.



13

13

**DR. CHRISTOPHER DRESSER (BRITISH, 1834-1904) FOR  
JAMES DIXON AND SONS**

A Globular-Shaped Teapot, circa 1880  
electroplated metal with ebony bar handle, splayed stick feet, and the  
hinged lid with a ball finial (fault)  
*height 13.8cm, stamped 'Chr. Dresser', maker's marks, '2278' and  
registration lozenge for 25 November 1880*

£5,000 - 7,000

Model illustrated in Christopher Dresser, Widar Halén, Phaidon/  
Christie's, Oxford, 1990, p.181, pl.205; and Shock of the Old:  
Christopher's Design Revolution, edited by Michael Whiteway,  
Smithsonian, New York, 2004, p.155, pl. 194. Photograph of the  
model also recorded in a contemporary record book for Dixon  
and Sons, reproduced in Christopher Dresser 1834-1904, Michael  
Whiteway, Skira, Milan, 2001, p.101.

14

**NO LOT**



15

**SIR GEORGE FRAMPTON (BRITISH, 1860-1928)**

a Trial Study of Peter Pan, model conceived 1912  
patinated bronze, modelled as Peter Pan playfully blowing his pipe  
height 48cm, stamped 'Peter Pan' to edge of base, signed 'GF' in the cast

**£20,000 - 30,000**

A leading sculptor of his day he was a central figure of the New School of sculpture. The present version of this sculpture is the reduction of the full scale model, which was made for the collectors market. Frampton's famous statue of Peter Pan in Kensington Gardens was commissioned by the character's creator Sir James Barrie and erected in 1912. The work was installed by night, so that it appeared, as if by magic, the next day. Seven casts of the original Kensington statue were also made, examples can found in Parc d'Egmont in Belgium, Utsunomiya Fairy Museum, Japan, and Sefton Park, Liverpool, as well as parks in Australia, Canada and America. It is rare to see a titled version of this model. The lack of a specific date in the casting further suggests that this is a pre-release trial model after which the study was produced in small numbers over a short number of years in the Edwardian era.

15



16



17



18

16

**WILLIAM HUTTON & SONS LTD (BRITISH, ACTIVE FROM 1807)**

A Small Silver and Enamel Table Picture Frame, circa 1903 sterling silver with design in relief, with translucent blue and green enamels, mounted on an oak easel  
height 11.9cm, stamped hallmarks for London 1903/04, maker's mark and 'Rd 404509'

£800 - 1,200

17

**O. HOLLOWAY (BRITISH)**

An Arts and Crafts Wall Mirror, circa 1913 wrought iron and bevelled mirror glass, the frame embellished with roses (floral symbol for England), shamrock (plant symbol for Ireland), and thistles (floral symbol for Scotland)  
height 64cm, width 47cm, signed 'O. Holloway 1913'

£600 - 800

18

**CHARLES VYSE BRITISH, 1882-1971)**

'The Kiss': A Patinated Bronze Figural Group, circa 1913 modelled as a young nude couple in a passionate embrace  
height 25.7cm, unsigned

£1,200 - 1,500

Coming from a family long associated with the pottery industry, Vyse was apprenticed to Doulton as a modeller in 1896. Having gained two gold medals for sculpture he obtained National Scholarships at the Royal College of Art for Sculpture 1905-1907 and 1907-1910. And he was awarded a travelling scholarship in 1909, which enabled him to study in Italy. After his training he executed a number of portraits and other works, exhibiting three at the Royal Academy and was elected member of the Royal Society of British Sculptors in 1911. This work pre-dates the ceramic workshop he shared with his wife Nell Vyse in Cheyene Walk, London.

# The Peter van der Waals Bedroom Suite

(lots 19-23)



19

Van der Waals, who trained in The Hague, Brussels, Berlin and Vienna, came to London in 1899. In 1901, he became the foreperson and cabinetmaker in the workshop of Ernest Barnsley and Ernest Gimson at Daneway House, near Sapperton, Gloucestershire. He subsequently became an important member of the group, supervising the production of the Gimsons' designs and trained the craftsmen in the workshop. After Sidney Gimson's death in 1926 Waals moved the workshop to Chalford, Gloucestershire, and continued his furniture production in the manner of the Gimsons.

This bedroom suite (lots 19 to 23 ) was given by Frederick and Christine Absalom to their older daughter Hilary at, or around, the time of her marriage in 1953. A similar suite was given to her younger sister Meryl at about the same time. The following suite is being sold following Hilary's recent death.

Whilst its provenance is not documented, Meryl recalls that both suites were commissioned from Peter Waals' workshop by her parents, along with other pieces of furniture.

Starting from modest beginnings in South Wales, Frederick Absalom became a successful businessman in housing development. His sister Ida Neale was one of the first women to be educated at Oxford University and is known to have been associated with the 'Bloomsbury Set'. With financial support from her brother, Frederick, she assembled

a collection of furniture and paintings (including a rare full-length portrait of Virginia Woolf painted by Vanessa Bell, purchased in 1934 and now on permanent loan to Charleston).

Ida was a Lay Member of the Arts and Crafts Exhibition Society, as recorded in the catalogue for the Society's 1931 exhibition at the Royal Academy - and it is reasonable to assume that Ida invited her brother and sister-in-law to this exhibition. The catalogue has no illustrations or detailed descriptions, so we cannot say whether either purchased any of the 8 pieces by Peter Waals illustrated here, or the 10 pieces by Edward Barnsley also acquired by the family. However, it seems likely this exhibition inspired a life-long interest in the work of both craftsmen since both Ida Neale and the Absaloms subsequently built substantial collections of their work.

In 1932, the year after the Exhibition, the Absaloms moved to Oxhey Grange, a substantial country house near Watford. They acquired the land, comprising part of the estate around Carpenders Park Station, to develop. Here they would have required a substantial amount of furniture to furnish their new home. It is probable that the bedroom suite was commissioned at this time. Similarly, Ida Neale commissioned pieces from Edward Barnsley and after the Second World War her daughter Gonda Stamford settled in Froxford and subsequently became a founding trustee of the Edward Barnsley Educational Trust.

19 TP

## **PETER VAN DER WAALS (BRITISH/DUTCH, 1870-1937)**

A Pair of Twin beds, circa 1930

each finely figured, quarter-sawn oak with shaped frame to the headboards and baseboard and arched, fielded, stepped panels, chip carved, to the chamfered frame, exposed tenon construction, on sledge feet, both with an original Durabase 'Special' centre fold box-spring mattress  
*length of each 284.2cm, width 98.5cm, head of headboard 101cm, unmarked*

**£2,000 - 3,000**



20



21



22

20<sup>TP</sup>

**PETER VAN DER WAALS (BRITISH/DUTCH, 1870-1937)**

A Dressing Table and Mirror, circa 1930  
 a quarter-sawn oak with four faceted graduated drawers each side of the central drawer, all with carved 'nip' handles within oval scalloped dish, with double fluted chip carving to the frame on the front and carved chamfered frame to the faceted sides, with exposed through tenons to the stretchers of the base and panelled back, the top with lozenge carving to the edges and exposed wedge tenon construction to the top; an oak swing dressing table mirror with chamfered frame and sledge feet and double fluted chip carving to the frame of the shaped bevelled mirror  
*length of dressing table 145cm, total height with mirror 138cm, depth of dresser 61cm, unmarked*

**£3,500 - 5,000**

21<sup>TP</sup>

**PETER VAN DER WAALS (BRITISH/DUTCH, 1870-1937)**

A Pair of Bedside Cabinets, circa 1930  
 oak, each two tiers over cupboard with double raised fielded panel to the door and sides, on sledge feet, nip handles to the latch, chamfered columns to the the moulded top and through tenon and dowel construction to the frame  
*height 71cm, width and depth 47cm, unmarked*

**£1,500 - 2,000**

22<sup>TP</sup>

**PETER VAN DER WAALS (BRITISH/DUTCH, 1870-1937)**

A Cheval Mirror, circa 1930  
 oak, with chamfered frame on sledge feet and double fluted chip carving the shaped bevelled swing mirror  
*height 152.5cm, width 43cm, depth 25.5cm, unmarked*

**£1,200 - 1,500**



23<sup>TP</sup>

**PETER VAN DER WAALS (BRITISH/DUTCH, 1870-1937)**

An Oak Four Door Wardrobe, circa 1930 with finely matched figured quarter sawn oak wardrobe with raised fielded panels to each of the four doors and with double fluted chip carving to the frames with exposed dovetails to the base, feet and sides with 'nip' latch key handles to the doors, chamfered through tenons to the front of the plinth and lozenge carving to the front and the side of the plinth; hanging to the section of the inside and six sliding trays above a drawer with shaped grip handles to the other with cedar linings to the interior and panelled back  
*width 181cm, height 178.5cm, depth 62cm, unmarked*

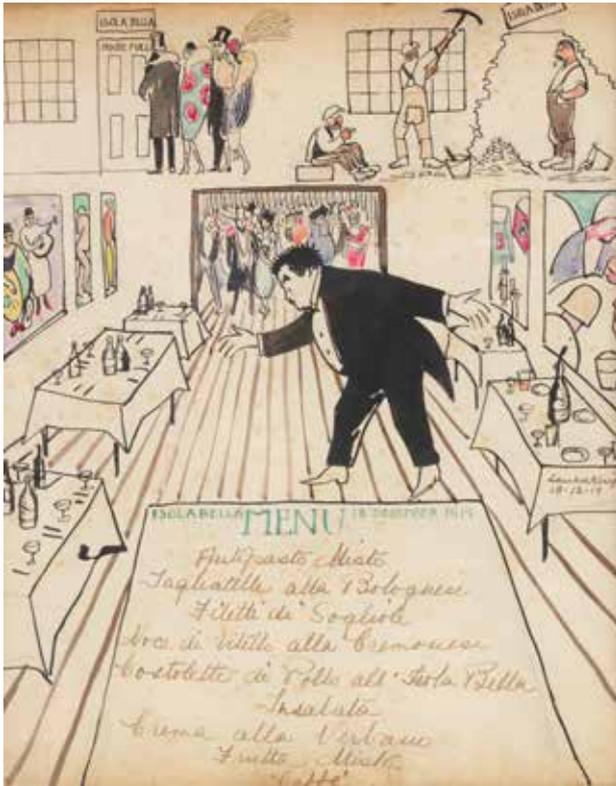
**£10,000 - 15,000**



(detail)

The following two lots relate to the Ristorante Isola Bella - once situated at 15 Frith Street [with its nineteenth-century Gothic shop front], Soho, London, and its Italian founder and proprietor Francesco Barbari (c.1872-1929) - which opened at the end of the First World War. In January 1928 the Sporting Times reported: 'Francesco Barbari was a bookseller in Charing Cross Road [recorded elsewhere as 152 Shaftesbury Avenue], his passion being for first editions. Some of his catalogues of those days are curious and interesting reading. The business of bookselling fell off during the war and then he started the Isola Bella.' In October of the same year Jessie J. Williams wrote in the Illustrated London News: 'He knows as much about "bookery" as he does about "cookery", and whose autograph book is full of literary and artistic efforts of his distinguished patrons.' By 1928, Barbari had entered into partnership with Bartolomeo Calderoni to open a new venture, the Taverina Medicea at 45 Frith Street, of which he was the

'presiding genius' - his fortunes much changed since his brush with the law in 1905. At that time he had an 'ordinary' 16 x 12ft newspaper shop in Dean Street, 'filled with all kinds of papers; there might have been ten or fifteen kinds of Italian papers and about the same number of French, "Le Petit Journal", "Le Matin" and other harmless papers - some English papers were there also.' What Barbari also sold in his shop were anarchist papers, both in French and Italian. It was the publication in that brought him before the court, alongside his co-accused Adolfo Antonelli, charged with 'conceiving and intending to justify the crimes of assassination and murder, and encouraging and inciting other persons to commit those crimes, and unlawfully printing and publishing and procuring to be printed in a pamphlet called "L'Insurrezione" a scandalous and malicious libel in the Italian language.' For this, Barbari was found guilty and sentenced to ten months hard labour.



24

24  
**DAME LAURA KNIGHT (BRITISH, 1877-1970)**

A Menu Design for the Isola Bella Restaurant, executed 1919 watercolour and pen and ink on thick paper depicting the restaurant's flamboyant proprietor inviting evening guests into his newly refurbished establishment, framed  
*image size 28.5cm x 22.5cm, frame 33.5cm x 27.7cm, signed 'Laura Knight 18.12.19'*



25

25  
**EDMUND DULAC (FRENCH/BRITISH, 1882-1953)**

A Portrait of Francesco Barbari, executed 1919 pencil and watercolour, framed; a humorous portrait of the proprietor of Isola Bella, Italian restaurant, with the dedication: 'au Maestro des Casseroles, au Raggueneau Anglo-Italian, au Nattel du XXème Siècle, à Francesco Barberi cet hommage, Edmund Dulac Mars 1919'  
*image size 16cm x 16.2cm, frame 32cm x 30.7cm, signed 'Edmund Dulac 1919'*

Written on the reverse is a list of signatories in pen and ink and dated 1921.



26

26 TP

**ENNIO TOMAI (ITALIAN, 1893-1969)**

A Large Figure of a Snail, circa 1920  
 patinated bronze, modelled as a moving snail with a striped shell, and  
 mounted on a striated black marble plinth  
*length of marble base 56cm, signed 'TOMAI' in the cast*

£5,000 - 7,000

27

**RUDOLPH TÉGNER (DANISH, 1873-1950)**

'Leda and the Swan': A Figural Group, circa 1919  
 gilt bronze on a black marble plinth  
*height 27.5cm, signed 'R. Tegner', 'Paris 1928 Salon d'Automne', 'LA  
 STELE' and stamped '15' in the cast*

£1,000 - 1,500



27



28

**JEAN MAYODON (FRENCH, 1893-1967)**

'Earthly Paradise': A Large Dish, circa 1940 stoneware, polychrome; the interior richly enamelled with nude figures and galloping deer amongst flowers and foliage; the inside of the deep everted rim decorated with a pink and white coral-like band and gilt spots, the underside similarly decorated  
*diameter 48cm, height 9.3cm, impressed artist's monogram*

**£3,000 - 5,000**

Illustrated in Mayodon, Gérard Landrot, *Argusvalinties*, 2004, p.223.



29

29

**ELENA KÖNIG SCAVINI (ITALIAN, 1886-1974) FOR LENCI**

A 'Nudino Su Ippopotamo' Figural Group, circa 1935 earthenware, polychrome and modelled a demure looking young nude girl in a checked bonnet sitting on the back of a young hippopotamus, a bird in song on the hippo's shoulders  
height 30.5cm, painted mark 'Lenci MADE IN ITALY'

£3,000 - 5,000

30

**YVES TERRIEN (FRENCH) AND RÈNE ROY (FRENCH) FOR SÈVRES**

'Fontaine No. 2' Vase, 1933 enamelled porcelain, decorated with a French Riviera landscape and banded in gilt  
height 28cm, printed factory blindstamp

£1,500 - 2,000

31

**JEAN BESNARD (FRENCH, 1889-1958)**

A Twin-Handled Vase, circa 1930 red earthenware body with thickly applied white paste glaze  
height 36.3cm, incised 'Jean Basnard'

£1,800 - 2,000



30



31



32



33



34



35

32

**M. GUIRAUD RIVIÈRE (FRENCH, 1881-1947) FOR ETLING**

'Thoughts': A Figure, circa 1925  
patinated bronze, modelled as a seated young nude female in deep thought and mounted on a rectangular and variegated marble plinth  
length 19.5cm, marble engraved 'GUIRAUD RIVIERE' AND ETLING  
PARIS'

£800 - 1,000

Model illustrated in Art Deco and Other Figures, Bryan Catley, Antique Collector's Club, Woodbridge, 2003, p.181; also illustrated in Art Deco Sculpture, Victor Arwas, Academy Editions, London, 1992, p.107.

33

**LUCILLE SEVIN (FRENCH, D. CIRCA 1940) FOR ETLING**

'Isadora': An Art Deco Statue/Car Mascot, circa 1930  
opalescent glass, mould-blown, and mounted on a detachable stepped chrome base with internal illumination.  
height 20cm (without base), moulded 'Etlng France'

£1,500 - 1,800

34

**JOSEF LORENZL (AUSTRIAN, 1892-1950)**

A Bust of a Woman, circa 1935  
silvered bronze, the figure with stylised curls in her hair  
height 30.7cm, signed 'Lorenzl' in the cast

£1,500 - 1,800

35

**ANDRÉ GILBERT (FRENCH, ACTIVE EARLY 20TH CENTURY)**

A Pair of Art Deco Faun Bookends, circa 1925  
green patinated bronze, the faun kneeling on each, one with a pan flute, the other with a pipe  
height of each 24.5cm, signed 'A.Gilbert' in the cast, one stamped 'D17' and the other 'D18' (2)

£1,200 - 1,800



36



37

36 TP  
**EDGAR BRANDT (FRENCH, 1880-1960), IN THE STYLE OF**  
 Console Table, circa 1930  
 wrought iron and marble  
 height 82.7cm, width 130.2cm, depth 42cm, unmarked

£3,000 - 5,000

37  
**EDGAR BRANDT (FRENCH, 1880-1960)**  
 A Pair of Fire Dogs, circa 1925  
 wrought iron, black patinated  
 length 45cm, one stamped 'E BRANDT FRANCE' (2)

£1,000 - 1,500



38

**BEN NICHOLSON, OM (BRITISH, 1894-1982)**

A Rug, circa 1930

hand tufted wool of abstract design

length 112cm, width 96.5cm, unmarked

£3,000 - 5,000

**Provenance**

Collection of Stanley Seeger, an American-born art collector. In 1993 Seeger sold his entire collection of 88 artworks by Pablo Picasso at Sotheby's in New York, raising over \$32m.

39

**JEAN DESPRÉS (FRENCH, 1889-1980)**

A Modernist Vase, circa 1930

pewter and ebony, of rectangular and hammered form rounded at the base with ebony supports to either side  
*height 22.6cm, metal engraved 'J. Duprés'*

£1,000 - 1,500



39



40

40

**KAY FISKER (DANISH, 1893-1965) FOR A. MICHELSEN, COPENHAGEN**

A Pitcher, design circa 1925

silver of stylised form

*height 24cm, stamped 'KAY FISKER/1L/STERLING DENMARK' and maker's marks*

£1,500 - 2,000

Fisker was an architect, furniture designer and a metalworker who trained at the Kuntakademiets Arkiteksskole, Copenhagen. His work was shown at the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris.



41

41

**DEMETRE CHIPARUS (ROMANIAN, 1886-1947)**

'Little Sad One': A Figure, circa 1925  
cold-painted and patinated bronze, modelled as a bare shouldered, bare-footed, young female in a short dress with a sad disposition, and mounted on a variegated and faceted marble plinth  
*height 31cm, marble engraved 'D.H.Chiparus' and 'ETLING, PARIS'*

**£3,500 - 4,000**

Similar model illustrated in Chiparus: Master of Art Deco, Alberto Shayo, ACC Books, Woodbridge, 2016, p.245.



42

42

**JOSEF LORENZL (AUSTRIAN, 1892-1950)**

'Scarf Dancer': An Art Deco Figure, circa 1925  
silvered and cold-painted bronze, modelled as a young semi-nude female dancer swathed in a long scarf, and mounted on a diamond-shaped green onyx plinth  
*height 31cm, signed 'LORENZL' in the cast*

**£2,500 - 3,500**



43

43

**BRUNO ZACH (AUSTRIAN, 1891-1945)**

'Lady of the Night': A Figure, circa 1925  
cold-painted and patinated bronze, modelled as a young girl wearing a camisole, cami-knickers and stockings with bow garters under a fur-collared coat, and leaning against a pillar, her high-heeled shoes with bows  
*height 31cm, signed 'Bruno Zach' in the cast*

**£2,500 - 3,500**



44



45



46

44

**BRUNO ZACH (AUSTRIAN, 1891-1945)**

A Dancing Couple Figural Group, circa 1930  
cold-painted bronze, modelled a male dancer balancing his female partner on his shoulders and mounted on an onyx plinth  
height 35.8cm, signed 'B.ZACH' in the cast

£4,000 - 5,000

45

**JOSEPH DESCOMPS (FRENCH, 1869-1950)**

'La Baigneur' An Art Deco Model of a Draped Naked Female, circa 1925  
cold-painted bronze, the drapery with textured finish, enhanced with green patina, raised off a variegated marble plinth  
height 44cm, signed 'Joe Descomps' in the cast

£1,500 - 2,000

46

**ARMAND GODARD (FRENCH)**

'Bubble Dance': An Art Deco Study of a Female Dancer with Glass Bubble, circa 1925  
silvered and gilt bronze, raised off a variegated and white marble plinth  
height 54cm, marble incised 'Godard'

£6,000 - 8,000

This study was based on 1920's dancers Georgia Graves and Sally Rand.



47

47<sup>Y</sup>

**MAISON DESNY (FRENCH, ACTIVE 1927-1933)**

A Modernist Tea Service, circa 1930  
silver plated metal and rosewood, comprising a tray, teapot, milk and  
sugar

*length of tray 36cm, each piece stamped 'DESNY PARIS/MADE IN  
FRANCE/MÉTAL ARGENTÉ/DEPOSE' (4)*

**£8,000 - 12,000**

The same model of teapot is illustrated in *Metallkunst Der Moderne*,  
Bröhan Museum, 1990, p.399, pl.364.

48

**JAIS NEILSEN (DANISH, 1895-1961) FOR ROYAL COPENHAGEN**

'Moses and the Serpent': A Figural Study circa 1944  
stoneware with oxblood glaze  
height 70cm, painted '20168' and three wavy lines, maker's linear monogram, printed 'Royal Copenhagen (crown) Denmark', incised 'Jais', 'BH'

£5,000 - 7,000

49

**AXEL SALTO (DANISH, 1889-1961)**

A 'Budding' Vase, executed 1931  
stoneware of organic form with brown glaze  
height 15cm, signed 'SALTO 1931'

£2,000 - 3,000

In 1931 Salto came in contact with Nathalie Krebs who ran the ceramics workshop in Saxbo. He briefly worked there between 1931 and 1932 prior to his wider known association with Royal Copenhagen from the mid-1930s.



49



48



50



51

50

**PIERRE LE FAGUAYS (FRENCH, 1892-1962)**

'La Dance': An Art Deco Study of Three Female Dancers  
patinated bronze, raised off a variegated marble plinth inset with green,  
black and gilded mosaics  
height 33.5cm, applied plaque to base titled 'Le Faguays'

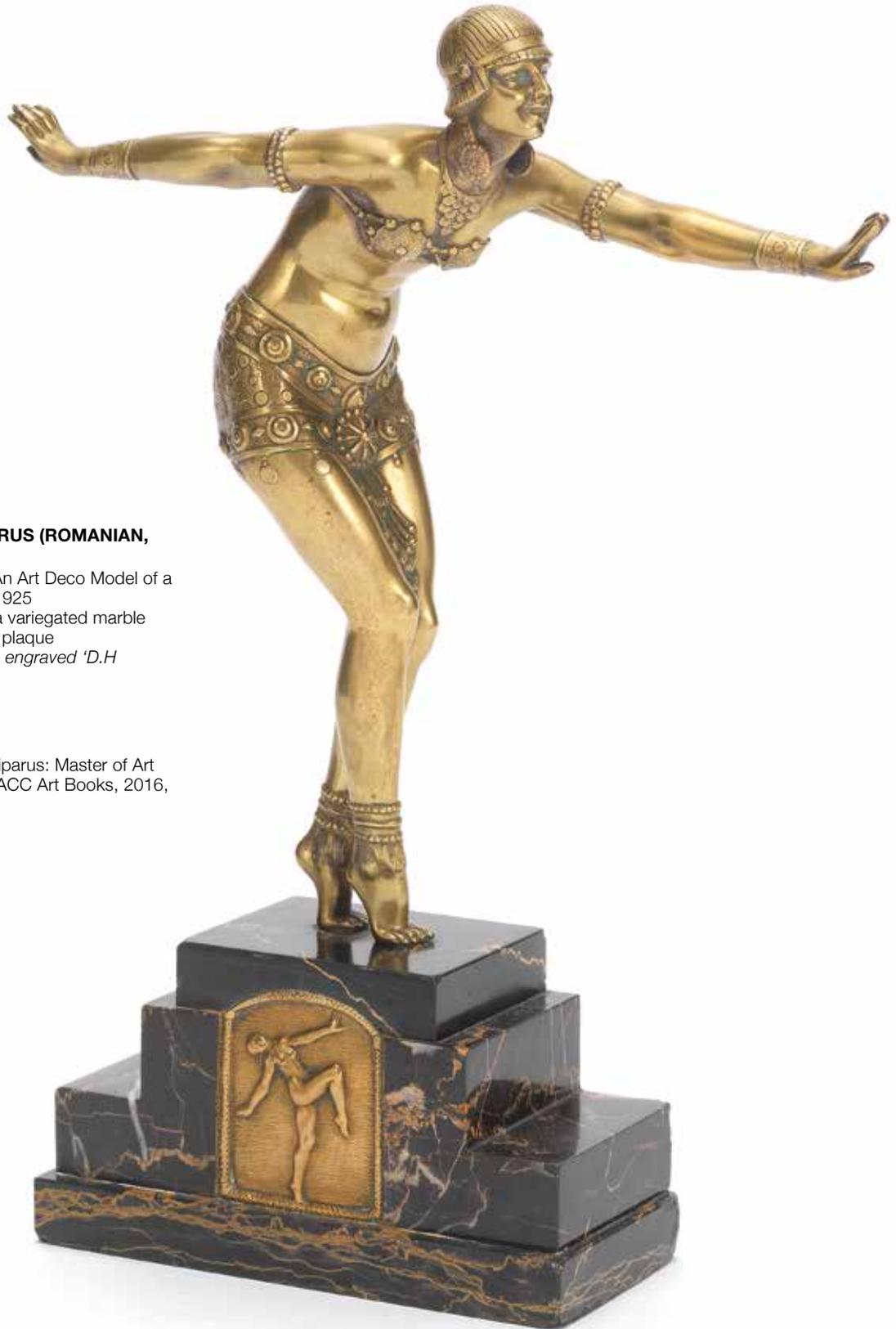
£3,500 - 5,000

51

**DEMETRE CHIPARUS (ROMANIAN, 1886-1947)**

'Friends': An Art Deco Study, circa 1925  
patinated bronze and ivorine, raised off an oval black marble plinth  
height 44cm, marble incised 'D.H Chiparus'

£2,600 - 3,000



52

**DEMETRE H. CHIPARUS (ROMANIAN,  
1886-1947)**

'Phoenician Dancer': An Art Deco Model of a  
Female Dancer, circa 1925  
gilt-bronze, raised off a variegated marble  
plinth with inset figural plaque  
height 29.5cm, marble engraved 'D.H  
Chiparus'

**£12,000 - 15,000**

Model illustrated in Chiparus: Master of Art  
Deco, Alberto Shayo, ACC Art Books, 2016,  
p.184, pl.113.



53

53

**EILEEN GRAY (1878-1971), ATTRIBUTED TO**

A Chinese Style Red Lacquer Table, circa 1923  
 lacquered wood, the top of square form with square-section legs and turned in feet, and the edges with continuous a gilt bead  
*height 65cm, top 50cm square, unmarked*

**£8,000 - 12,000**

The vendor's late husband, The Honorable Cailain Douglas Campbell-Gray (1934-1984), was Eileen Gray's great-nephew. He believed the table was one of Gray's apprentice pieces.

At the time of their marrying in 1963 they regularly visited Gray's sister Thora Clough Taylor who lived just off Sloane Street. 'On at least two occasions Eileen would be there staying there with her widowed sister, and one occasion they both came to visit us at our flat. As we were newly married and had few possessions they arranged for some family items to be delivered to us including the small lacquered table in question.'

The colour combination of the table is comparable to that of the lacquered console table by Eileen Gray from the Rue de Lota apartment of Mme. Mathieu Levy, Paris, circa 1923 (see Christie's sale 9434, Masterworks: 1900-2000, New York, 8 June 2000, lot 226), which was finished in red lacquer with a gold lacquered border.

54

**DONEGAL CARPETS (SCOTTISH/IRISH, ACTIVE FROM 1898)**

A Large Modernist Circular Rug, circa 1935  
 hand-tufted  
*diameter 253cm, applied diamond-shaped factory label (faded)*

**£1,000 - 2,000**



54

55 TP

**SÛE ET MARE (FRENCH, 1875-1968 AND 1887-1932)**

'Draperie': A Day Bed, circa 1925

burr walnut, both stretchers externally carved with a swag-like drape, the bed ends carved with Flemish scrolls to top and bottom  
*length 210cm, width 114cm, height 82cm, unmarked*

**£1,500 - 2,000**

Design illustrated in *Sue et Mare et la Campagne des Arts Français*, Florence Camard, Editions L'Amateur, 1993, page 288.



55

56 TP

**JACQUES-ÉMILE RUHLMANN (FRENCH, 1879-1933), IN THE STYLE OF**

An Occasional Table, circa 1928

wood carcass veneered in walnut, ivorine; ivorine banding, the circular top inlaid with a swirl of ivorine spots, on tripod legs  
*height 55.5cm, diameter 41cm, unmarked*

**£600 - 800**



56



57



58

57 TP

**PROFESSOR OTTO POERTZEL (GERMAN, 1876-1963)**

A Figural Group, circa 1930  
 patinated bronze, modelled as an Amazon riding a centaur in flight and  
 mounted on a variegated marble plinth  
 length 64cm, signed 'P. Ot. Poertzel' in the cast

£4,000 - 5,000

58

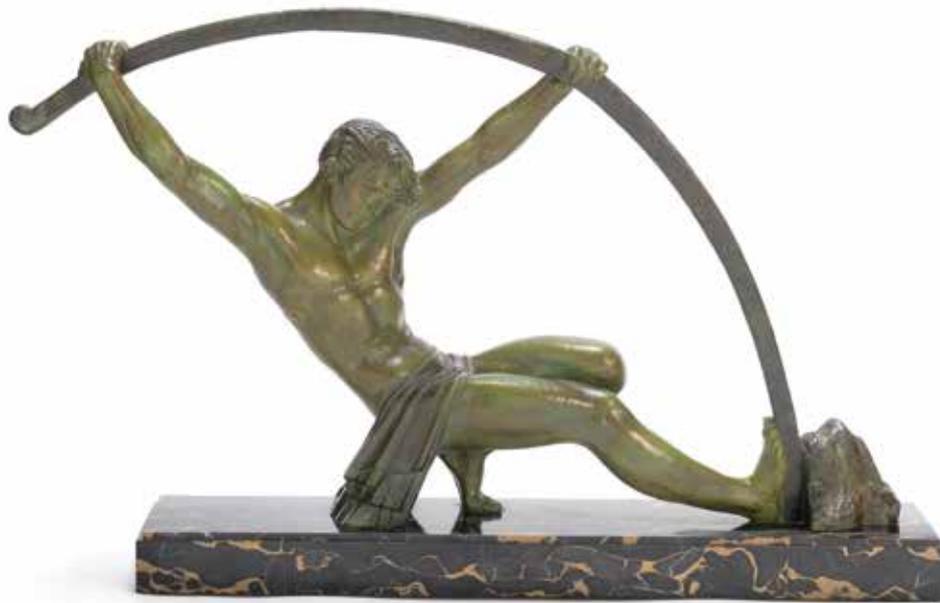
**MAX LE VERRIER (FRENCH, 1891-1973)**

A Patinated Bronze Figure of a Panther, circa 1930  
 modelled as a pacing panther and mounted on a black marble plinth  
 length 63cm, marble engraved 'M.leVerrier'

£1,500 - 2,000



59



60

59 TP

**DEMETRE CHIPARUS (ROMANIAN, 1886-1947)**

'The Hunt': a Large Art Deco Study of a Hunter, circa 1925 green patinated spelter, raised off a stepped variegated marble plinth height 86cm, length 92cm, marble engraved 'D.H Chiparus'

**£3,500 - 4,500**

Model illustrated in Chiparus: Master of Art Deco, Alberto Shayo, ACC Art Books, 2016, p.65.

60 TP

**DEMETRE CHIPARUS (ROMANIAN, 1886-1947)**

'The Bronze Age': A Figure of an Archer, circa 1930 green patinated spelter, modelled as a semi-nude athletic young man bending a bar and mounted on a striated black marble plinth length approximately 89cm, marble engraved 'D.H. Chiparus'

**£2,000 - 3,000**

Model illustrated in Chiparus: Master of Art Deco, Alberto Shayo, ACC Art Books, 1999, p.72.



61



62

61

**MAURICE PROST (FRENCH, 1894-1967)**

A Stylish Art Deco Desk Tidy Panther, circa 1925 silvered bronze and glass, the panther positioned between two hinge-lidded glass inkwells, raised off a black marble plinth with pen tray length 52cm, marble incised 'M.Prost'

£10,000 - 15,000

62

**MAURICE PROST (FRENCH, 1894-1967)**

An Art Deco Study of a Prowling Panther, circa 1925 patinated bronze, raised off a slanted black marble plinth length 37.2cm, marble incised 'M.Prost'

£3,000 - 4,000



63



64

63

**MICHEL DECOUX (BELGIAN, 1837-1924)**

An Impressive Art Deco Mantle Clock, circa 1925  
the clock case and plinth of black marble and green onyx surmounted  
with three silvered bronze panthers  
*length 80cm, the panthers stamped 'Bronze', unsigned*

**£5,000 - 7,000**

64

**MICHEL DECOUX**

A Art Deco Study of a Striding Panther, circa 1925  
patinated bronze, its textured body in a green patination, raised off a  
black and variegated marble plinth  
*length 59.5cm, marble incised 'Decoux'*

**£3,000 - 4,000**



65

65 TP

**JACQUES ADNET (FRENCH, 1900-1984)**

Shelve Unit/Room Divider, circa 1955  
leather and brass, the ebonised storage compartment with hinged  
door opening to a satin birch lined interior, with two keys  
*height 153cm, width 123cm x depth 46cm, unmarked*

**£5,000 - 7,000**

66 <sup>TP</sup>

**JACQUES ADNET (FRENCH, 1900-1984)**

An Étagère, circa 1950  
black painted wrought with bronze wire strapped grips and ball feet,  
with two integral shelves and plate glass insets with woven rattan  
lining, each end applied with a bronze star  
*height 70.3cm, width 43.5cm, length 83.5cm, unmarked*

£1,800 - 2,200

67 <sup>TP</sup>

**FRANCIS JOURDAIN (FRENCH, 1876-1958)**

A Pair of Armchairs, circa 1930s  
wood with twisted rush cord back and seat, the arms with vertical slat  
supports  
*height 81.5cm x width 59.5cm x depth 66cm, unmarked*

£3,000 - 4,000



66



67



68

68 TP

**JACQUES ADNET (FRENCH, 1900-1984) FOR GIRARD ET BARRÈRE**

An Illuminated Globe, circa 1930  
 chromed metal, paper and glass, the column surmounted with four glass rods  
*height 166.5cm, diameter of globe approximately 50cm*

**£5,000 - 7,000**



69



70 (detail)

69 TP

**MAISON BAGUÈS (FRENCH, ACTIVE SINCE 1840)**

A Chandelier, circa 1930  
 gilt metals, frosted glass, cut glass and mirror glass; each light fitting with a fabric shade and cardboard candle collar  
*height 72cm, diameter approximately 50cm*

**£3,000 - 4,000**

70

**CONTEMPORARY**

an Art Deco-Style Hand-Tufted Wool Carpet, post 1990  
 in the manner of Marion Dorn  
*length 274cm, width 183cm, unmarked*

**£1,500 - 2,000**

**to view full rug, please visit [www.bonhams.com](http://www.bonhams.com)**



71



72



71 TP

**ITALIAN**

A Pair of Occasional Tables, circa 1940  
carved wood, white painted, each with three shell uprights on a tri-  
form base supporting a circular plate glass top  
*diameter of each 65cm, unmarked, height 45cm (2)*

**£1,200 - 1,500**

72 TP

**PAOLO BUFFA (ITALIAN, 1903-1970)**

Pair of Armchairs, circa 1940  
walnut, grey fabric upholstery, padded armrests  
*height 100cm, width 69.5cm, depth 89cm, unmarked (2)*

**£3,000 - 4,000**

Like Carlo de Carli and Carlo Mollino, Buffa was considered a craft furniture maker. However, he is the least known of the trio. He worked primarily in Cantù, Italy, and offered a bridge between the crafts industry there and the rest of the world through venues such as the Triennial di Milano from the 1930s to the 1950s.



73

73

**PAUL DUPRE-LAFON (FRENCH, 1900-1971) FOR HERMÈS**

A Table Lamp, circa 1940

leather laminate with stitching, the shade of stitched leather and vellum with an internal white opaque glass uplighter, chromed metal light fitting

*height 69, diameter of shade 44.5cm, unmarked*

**£1,800 - 2,200**

74

**ALEXANDER NOLL (FRENCH, 1890-1970)**

A Cendrier, circa 1950

ebony, carved and polished  
*length 15cm, signed 'ANoll'*

**£1,500 - 2,000**



74

75

**JEAN ROYÈRE (FRENCH, 1902-1981), IN THE STYLE OF**

A Side Cabinet, circa 1950  
a bow x-leg to either side, one shelf to interior  
height 90cm, width 76.2cm, depth 40cm, unidentified branded  
designer/maker's mark to shelf

£800 - 1,200

76 <sup>TP</sup>

**ANDRÉ DAMBRUM (ANAGRAM OF BERNARD DUNAND)**

A Lacquer Panel, circa 1964  
oil, lacquer and gold leaf on chipboard panel, decorated with birds  
perched on flowering bamboo branches in a pond with waterlilies  
height 132cm, width 83cm, signed 'ANDRE DAMBRUN'

£800 - 1,200

Bernard Dunand was the son of Jean Dunand (1877-1942), sculptor,  
dinanderie and lacquer artist.

Purchased by the previous owner from the artist in 1964.

77

**MATHIEU MATEGOT (HUNGARIAN/FRENCH, 1910-2001)**

Floor Lamp/Planter, circa 1955  
fabricated metal, painted and pierced, with three integral tiers, the  
central column surmounted with two electric light fittings  
height 175cm, unmarked (2)

£800 - 1,200



75



76



77



78



79

78

**RENE MATHIEU (FRENCH) FOR LUNEL**

'Diabolo': A Pair of Articulated Wall Light, circa 1950  
 enamelled metal and brass; the arm of each with two sideways moving  
 joints, and each pierced shade on an adjustable ball joint; the wall of  
 mount each with a push button switch  
*extended length 70.2cm, diameter of shades 21.9cm (2)*

**£1,500 - 2,000**

79

**RENE MATHIEU (FRENCH) FOR LUNEL**

'Diabolo': An Articulated Wall Light, circa 1950  
 enamelled metal and brass; the fitting with both an upward and a  
 downward electric lamp holder, incorporating one large pierced and  
 flared shade and one smaller; the arm with two sideways moving joints  
 and the light rose on an adjustable ball joint with two push button  
 switches  
*diameter of larger shade 35cm, extended length 105cm, unmarked*

**£1,500 - 2,000**



80



81



80 TP

**ANTONINO GORGONE (ITALIAN)**

Pair of 'Piuma' Adjustable Lounge Chairs, circa 1950s  
walnut, brass with fabric upholstery  
*height 91.5cm, width 63.5cm, depth 89cm, unmarked (2)*

**£2,000 - 3,000**

81 TP

**JØRGEN HØVELSKOV (DANISH, 1935-2005) FOR JØRGEN CHRISTENSEN**

Pair of 'Harp' Easy Chairs, designed in 1963  
ebonised ash strapped with flag halyard  
*height 132.5cm, width 105cm, depth 76cm, unmarked (2)*

**£2,200 - 2,800**

Høvelskov created the 'Viking Chair,' which was exhibited for the first time in 1963. The chair was awarded the best design at the Copenhagen Company of Joiners, one of the highest accolades at that time. The Viking Chair was later renamed the 'Harp Chair.'



82

82

**PIERO FORNASETTI (ITALIAN, 1913-1988)**

A Six Part Set of 'Mongolfiere' (Hot Air Balloon) Dinner Plates, designed and executed in 1955 porcelain applied with transfer design and hand-painted colours; each plate depicting a historical ballooning event; composes of plate nos. 1, 2, 4, 7, 10, and 11 diameter of each plate 25.7cm (6)

£800 - 1,200

83

**PIERO FORNASETTI (ITALIAN, 1913-1988)**

A Near Set of Astrological Plates, circa 1970 porcelain applied in gilt and overlaid with transfer design; each plate depicting one of the twelve astrological star signs; seven plates in original boxes (Sagittarius plate missing) diameter of each plate 21.2cm, transfer maker's marks (11)

£1,800 - 2,200



83



84

**PIERO FORNASETTI (ITALIAN, 1913-1988)**

Eve: A Set of Twelve Dinner Plates, designed circa 1954  
 porcelain applied with gilt onto texture ground and transfer design  
*diameter of each plate 26cm, transfer maker's marks (12)*

£2,000 - 3,000

Set illustrated in Fornasetti: Designer of dreams, Patrick Mauries,  
 Thames and Hudson, 1991, pps.238-239.



85



86



87

85

**RENÉ GRUAU (ITALIAN, 1909-2004)**

'Poisson', circa late 1960s  
acrylic on canvass, framed  
width 115.5cm, height 81cm, signed 'Gruau'

£2,500 - 3,000

Inspired by Henri de Toulouse-Lautrec, Gruau was an artist primarily known for his painterly style of fashion illustration.

86 TP

**ANTHONY REDMILE (BRITISH)**

A Wall Mounted Figural Table, circa 1969  
modelled as a crowned elephant's head; painted composite material,  
polished steel sheet, glass, nickelled brass, and malachite  
height 105.5cm, width 54.5cm, depth 25cm, unmarked

£1,500 - 2,000

87 TP

**ANTHONY REDMILE (BRITISH)**

Shell Wall Mirror, circa 1969  
mirror surmounted with various shells, coral and amethyst on a black  
painted backing board  
height 95.5cm, applied metal plaque engraved 'anthony redmile'

£1,200 - 1,500



88

88

**LINE VAUTRIN (FRENCH, 1913-1997)**

A 'Soliel à Pointe' Wall Mirror, circa 1955  
 a circular convex mirror in a talosel resin frame encrusted with pink mirror fragments  
*diameter 34cm, unsigned*

£8,000 - 10,000

89

**WILLY DARO (FRENCH)**

Pair of Table Lamps, circa 1960  
 each of clear lacquered and patinated brass, each with a parchment shade  
*total height 60cm, each engraved 'WILLY DARO'*

£1,500 - 2,000

90

**FRENCH**

A Pair of Wall Appliques, circa mid 20th Century  
 clear lacquered and black patinated brass and opaque white glass,  
 formed as hands supporting the shades  
*height of each 25.7cm, unmarked (2)*

£700 - 900



89



90



91



92

91  
**LINO SABBATINI (ITALIAN, 1925-) FOR  
 CHRISTOFLE ORFÈVERIE**

A 'Como' Tea and Coffee Service, circa 1960, designed 1956 silvered metal and cane binding, comprising tea pot, coffee pot, milk jug, sugar bowl and tray  
*length of tray 49.6cm, height of coffee pot 21.7cm, stamped maker's marks (5)*

**£3,500 - 5,000**

Sabbatini was a self-taught designer who became widely known during the 1950s through his association with Gio Ponti. In 1956 Sabattini's designs were featured in 'Domus' magazine and at an exhibition in Paris organised by Ponti. During the same year he was appointed as a design director at the prestigious Christofle Orfèverie, where he continued until 1963.

Sabbatini designed the 'Como' tea and coffee service in 1956. It remains his most celebrated design and was in production from 1959 until 1970.

92  
**GIO PONTI (ITALIAN, 1891-1979) AND  
 LINO SABBATINI (1891-1979 AND 1925-)  
 FOR CHRISTOFLE ORFÈVERIE**

'Polivaso': A Vase, circa 1960s silvered brass; together with three free-form vases, a watering can, and a pique fleur designed by Lino Sabbatini  
*tallest 41.2cm, stamped maker's marks (6)*

**£2,000 - 3,000**

Gio Ponti's 'Polivaso' is illustrated in Gio Ponti: The Complete Work 1923-1978, Lisa Licitra Ponti, forward by German Celant, Thames & Hudson, London, 1990, p.185.



93



94



95

93

**FELIX AGOSTINI (FRENCH, 1910-1980)**

'Bird': A Table Lamp, design circa 1960  
gilt bronze, open back fabric shade  
total height 43.5cm, signed 'F.Agostini' in the cast

£1,800 - 2,400

94

**FELIX AGOSTINI (FRENCH, 1910-1980)**

'Esmeralda': A Table Lamp, design circa 1969  
gilt bronze, open back fabric shade  
height 33cm, unsigned

£2,500 - 3,000

95

**FELIX AGOSTINI (FRENCH, 1910-1980)**

'Erato': A Wall Light, design circa 1955  
silvered bronze, open back two-tone fabric shade  
total height 104cm, signed 'F.Agostini' in the cast

£3,000 - 4,000

A self-taught designer who founded his own atelier Agostini is revered for his abstract, stylised and surrealist bronze lighting fixtures - similar in his aesthetic to the work of Diego Giacometti.

The vendor purchased the lots 95, 96 and 97 directly from the artist's wife in her Paris shop in the early 1980s. The shades are original and handmade to fit each fitting.



96

96

**JOE COLOMBO FOR OLUCE**

A 281 'Acrilica' Model Table Lamp, designed in 1962 with a white lacquered steel base and curved perspex diffuser the table lamp gives indirect and diffused light  
*height 23.1cm x width 23.2cm x depth 25cm, unmarked*

**£2,000 - 3,000**

In 1964, 'Acrilica' won the gold medal at the XIII Triennial in Milan.

97

**STUDIO BBPR (ITALIAN) FOR ARTEMIDE**

Pair of 'Euterpe' Wall Appliques, designed 1964  
 nickelled brass and holophane glass  
*height 50cm, depth 39cm, unmarked (2)*

**£1,800 - 2,000**

BBPR was an architectural partnership founded in Milan, Italy, in 1932. The partners were Gianluigi Banfi (1910-1945), Lodovico Barbiano di Belgiojoso (1909-2004), Enrico Peressutti (1908-1976) and Ernesto Nathan Rogers (1909-1969). From each member's family name came the acronym 'BBPR'. The studio is acknowledged for its contribution to the development of Rationalism in architecture and design.



97

98

**MICHELE DE LUCCHI (ITALIAN, 1951) FOR KUMEWA**

'Sinerpica' Lamp, designed in 1979  
enamelled metal  
height 76.5cm, applied aluminum label 'SINERPICA/No.99/M. DE LUCCHI/KUMEWA'

£1,000 - 1,500

See manufacturer's catalogue, 'Il Design in Italia Dell' Arredamento Domestico, Gramigna and Biondi, p.178.

99

**MASSIMO MICHELUZZI (ITALIAN, 1957-)**

A Wheel-Carved Vase, 2003  
in black glass carved with contoured design  
height 28.5cm, engraved artist signature to base with 'Murano 2003'

£1,000 - 1,500

100 TP

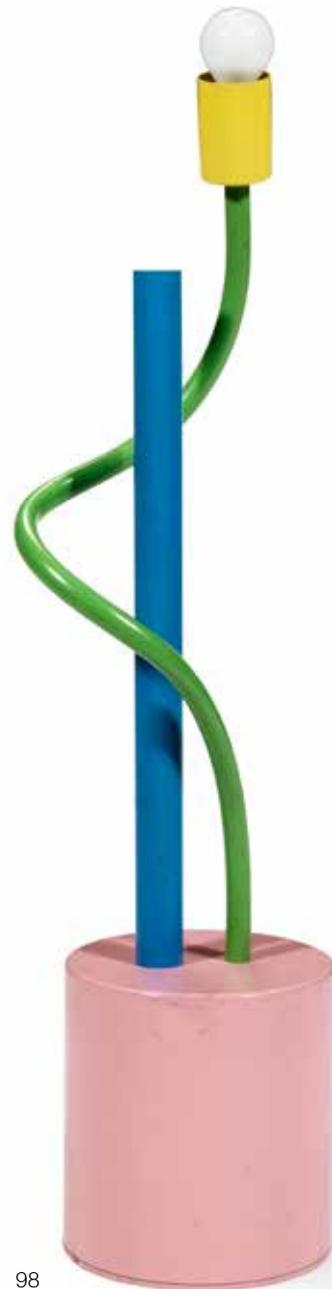
**ALESSANDRO ALBRIZZI (ITALIAN, 1934-1994)**

Cocktail Table, circa 1970  
transparent mauve-coloured lucite, clear glass, and chromed steel  
top 150cm x 70cm, height 37.5cm, unmarked

£1,000 - 1,500



99



98



100



101



102

101 TP

**MARC NEWSON (AUSTRALIAN, 1962-) FOR CAPPELLINI**

Pair of 'Wood' Chairs, designed in 1988, produced after 1991  
slatted beech wood strips steam bent to form a 'double curve'  
height 68cm, width 85cm, depth 97cm, unmarked (2)

£4,000 - 6,000

102 TP

**ARNE NORELL (SWEDISH, 1917-1971) FOR MOBIL AB**

Pair of 'Ari' Lounge Chairs, design in 1966  
brushed steel and leather, eight thick leather support straps down rear  
and underside  
height 81.2cm, width 65.5cm, depth 74.5cm, unmarked (2)

£1,800 - 2,200



103

103 TP

**SHIRO KURAMATA (JAPANESE, 1934-1991) FOR VITRA**

'How High the Moon': Sofa, designed 1986-87  
 nickel-plated expanded steel mesh, nickel-plated steel  
*height 72.5cm, width 94.5cm, depth 81.5cm, unmarked*

**£6,000 - 8,000**

An applied manufacturer's label to the underside of the chair reads:  
 THIS PRODUCT SHOULD BE TREATED AS A WORK OF ART. IT IS  
 NOT INTENDED FOR CONTRACT USE.

104 TP

**TOM DIXON (BRITISH, 1959-) FOR CAPPELLINI**

'S chair', originally designed in 1988, issued after 1991  
 bent mild steel frame on circular cast iron base, upholstered in purple  
 fabric  
*height 105cm, width 50cm, depth 46cm, stamped 'Cappilini'*

**£2,000 - 3,000**



104



105



106



107



108

105  
**HAGENAUER WERKSTÄTTEN (AUSTRIAN, ACTIVE 1898-1987)**  
 A Stylised Figure of a Fox, circa 1950  
 brass  
 length 19.5cm, stamped 'WHW' and 'MADE IN AUSTRIA'

£800 - 1,200

106  
**ALESSANDRO PIANON (ITALIAN, 1831-1964) FOR VETRERIA VISTOSI**  
 A 'J Pulcino' Bird, circa 1962  
 glass, hand blown turquoise glass body with red and blue murine decoration with applied millefiori eyes and sits on raised bent wire copper feet  
 height 32.2cm, applied foil label 'MADE IN ITALY MURANO'

£2,500 - 3,000

107  
**'DINO' MARTENS (ITALIAN, 1894-1970) FOR AURELIANO TOSO**  
 A 'Mezza-Filigrana Bianc-Nera' Glass Vase, circa 1950  
 height 20.3cm, unmarked

£800 - 1,200

The Venetian painter and designer Corrado Martens, popularly known as "Dino," was appointed artistic director of Aureliano Toso in 1939 and developed a range of original and experimental glassware during the 1950s. He was a leading exponent in the development and modernisation of 20th century Italian glass.

108  
**HAGENAUER WERKSTÄTTEN (AUSTRIAN, ACTIVE 1898-1987)**  
 A Hand Carved Wood Figure of a Zebra, circa 1950  
 zebra wood, modelled as a grazing zebra; the zebra's stripes being the natural grain of the wood  
 length 17.5cm, stamped 'WHW' and 'MADE IN AUSTRIA'

£800 - 1,200



109

109

**INGEBORG LUNDIN (SWEDISH, 1921-1992) FOR ORREFORS**

'Ariel': A Vase, designed circa 1962, executed circa 1971  
glass, hand-blown, of squared form and decorated internally with  
cobalt blue and pale amber geometric motifs  
*height 17cm, engraved 'ORREFORS Ariel No 229-G Ingeborg Lundin'*

**£800 - 1,200**



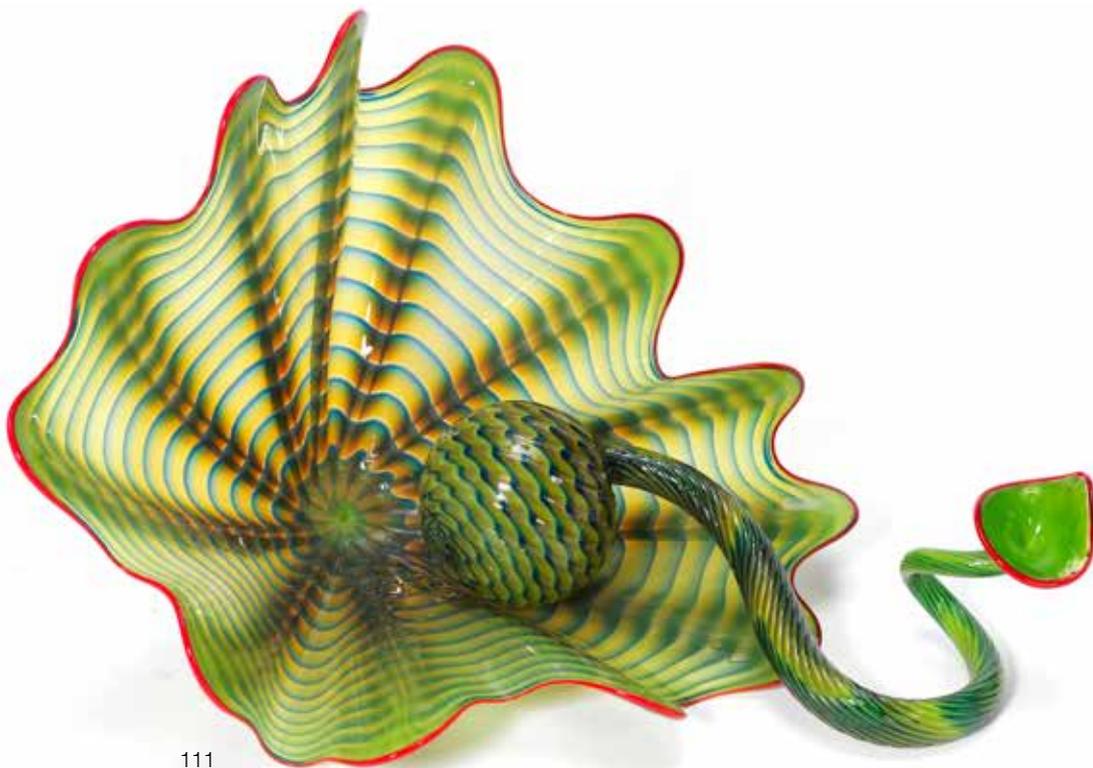
110

110

**GUNNEL NYMAN (FINNISH, 1909-1948) FOR NUUTAJÄVI  
NOTSJO**

'Serpentine': A Large Vase, designed 1947, executed 1956  
clear crystal glass, hand-blown, tinted and encasing an opaque white  
spiral  
*height 45cm, engraved 'G.Nylund Nuutajävi Notsjo 56'*

**£800 - 1,200**



111



112

111

**DALE CHIHULY (AMERICAN, 1941-)**

A Parrot Green 'Persian' Two Part Set with Red Lip Wraps, circa 2001 comprising of two hand-blown glass optical, striped and elastic forms; the installation accompanied by its original plexiglass display case and instructions for its care, as well as display lighting suggestions *width of wrap form 28.8cm, the tendril-like form engraved 'CH PP01' (2)*

**£3,500 - 5,000**

Similar examples illustrated in Chihuly Persians, with an essay by Tina Oldknow, Portland Press, 1996.

112 AR

**MARIA LUGOSSY (CZECH, 1950-2012)**

'Portable Nature I': A Glass Sculpture, executed 2006 the three-dimensional form of black and clear plate glass, laminated, cut, sand-blasted and polished, basalt wood case with metal carry handles *length 52cm, height 17cm, depth 38cm, engraved 'LUGOSSY 2006'*

**£1,200 - 1,500**

The artist exhibited at the FreshAir Sculpture in Gloucestershire for a few years where the vendor's mother purchased the work.

# Contemporary Ceramics



113

**ORIEL HARWOOD (BRITISH)**

'Flame Head': A Large Bust, executed 2017  
ceramic, modelled as a human head whose  
hair appears as fierce rising flames, and  
finished in 24k gold lustre glaze; with an  
integral circular socle base  
*height 69.3cm, impressed artist's seal*

£1,800 - 2,000



114

114

**KITTY SHEPHERD (BRITISH, 1960-)**

'Iconic FAB Lolly': A Slipware Vase, executed 2019  
the form of coil built red Staffordshire earthenware illustrated with ice lollies against white spots on a black ground using slipware traditions of slip trailing, painting and sgraffito, and finished with a transparent gloss glaze  
*height 51cm, signed and dated, and impressed 'KS'*

£1,500 - 2,000



114

115

**KITTY SHEPHERD (BRITISH, 1960-)**

'Beetle (Cydianirus ornatus)': A Large Slipware Vase, executed 2019  
the form of coil built red Staffordshire earthenware illustrated with beetles against orange and white spots on a black ground using slipware traditions of slip trailing, painting and sgraffito, and finished with a transparent gloss glaze  
*height 34.4cm, signed and dated, and impressed 'KS'*

£1,500 - 2,000



115



115

116

**URSULA MORLEY-PRICE (BRITISH, 1936-)**

Butter Fly Mouth Form, circa 2017

stoneware, the body hand modelled with thin vertical flanges all round and a wavy butterfly mouth, matt brown and black glazed  
*height 28.5cm, impressed artist monogram to base*

£2,000 - 3,000



116



117

117

**URSULA MORLEY-PRICE (BRITISH, 1936-)**

Tower Form, circa 2013

cream/white stoneware, with hand modelled vertical and undulating flanges all round  
*height 24cm, impressed artist's monogram to base*

£2,000 - 3,000



118

118 <sup>AR</sup>

**MAGDALENE ODUNDO (KENYAN/  
BRITISH, 1950-)**

A Sculptural Vessel, executed 1983  
terracotta, hand-built burnished and  
carbonised surface, with shaped neck and  
raised ridge to the body  
*height 27.5cm, incised 'Odundo' and '83'*

**£10,000 - 15,000**

119 <sup>AR</sup>

**JOHN WARD (BRITISH 1938-)**

A Vase, circa 1990  
stoneware of partly compressed form, in dark  
blue and rust tones  
*height 26.5cm, width 29cm, impressed artist's  
seal*

**£700 - 900**



119



120 AR

**MAGDALENE ODUNDO OBE (BRITISH, 1950-)**

A Vase, executed 1984  
hand built and burnished terracotta  
*height 27cm, incised 'Odundo 1984'*

£8,000 - 12,000

Examples of Odundo's work can be found in museums across the world; including The British Museum and the V&A, London; and The Metropolitan Museum of Art, New York.

121 AR

**JOHN WARD (BRITISH, 1938-)**

A Large 'Helmet' Bowl  
textured stoneware with everted rim and  
fluted on the underside of foot, covered in a  
black glaze  
*diameter 39.3cm, impressed artist's  
monogram*

£1,000 - 1,200

122

**EDMUND DE WAAL (BRITISH, 1964-)**

A Vase and Cover, circa 2005  
porcelain in a celadon glaze with applied  
motifs enhanced with dripped blue glazing  
*height 22.5cm*

£3,000 - 4,000



120



121



122



123

**GRAINNE WATTS (BRITISH)**

'Bindu': A Stoneware and Ming Porcelain Work, executed 2019  
hand built and thrown, the large bellied form with central well,  
decorated with layers of diluted under glazes and hand-painted spot/  
bindu.

*height 25cm, diameter 43cm, impressed artist's monogram*

**£4,000 - 5,000**



124

124  
**JOHN PIPER (BRITISH 1903-1992) FOR FULHAM POTTERY**

'Elgin Chapter House': A Vase, Executed 1982  
 hand thrown glazed earthenware, decorated with an architectural landscape in yellow, grey and black  
*height 25.5cm, incised 'John Piper V11/82, painted 'Elgin Chapter House' and impressed 'Fulham Pottery'*

**£1,000 - 1,500**

Pottery decorated by Piper was first seen publicly in Marlborough Fine Art in 1972. There were the result of a collaboration between decorator and potter. The potter Geoffrey Eastop made earthenware to his designs and taught him the techniques of moulding and glazing. These works were mostly heads and decorative abstract objects. Piper's association with Fulham Pottery began in 1982 where his subjects included variations after old masters showing the influences of Renaissance maiolica and Picasso's painted ceramics.



125

125 AR  
**BERNARD LEACH (BRITISH, 1887-1979) FOR LEACH POTTERY**

'Leaping Salmon': A Vase, circa stoneware, of ovoid form, decorated with stylised leaping fish design a green/brown ground

*height 29cm, indistinct impressed marks*

**£4,000 - 6,000**

Similar example in the Victoria and Albert Museum collection, as illustrated in Studio Pottery, Oliver Watson, Phaidon, 1993, p.51; see also, The Crafts in Britain in the 20th Century, Tanya Harrod, Yale University Press, 1999, p.37.



126

126 AR  
**BERNARD LEACH (BRITISH, 1887-1979) FOR LEACH POTTERY**

A Vase, executed circa 1935 stoneware, pear-shaped, with waisted neck and everted rim sgraffito decorated with bird and foliate panels in white and peppered grey celadon glazes

*height 33.2cm, impressed 'BL' and St. Ives seals*

**£4,000 - 5,000**



127 & 128



129



129

127 AR

**DAME LUCIE RIE (BRITISH/AUSTRIAN 1902-1995) AND HANS COPER (BRITISH/GERMAN, 1920-1981)**

A Vase, circa late 1950s stoneware, of compressed tapering form, with flecked white glaze to exterior, and ochre glaze to interior  
*height 7.5cm, impressed artists' monograms*

**£1,000 - 1,500**

128 AR

**DAME LUCIE RIE (BRITISH/AUSTRIAN 1902-1995) AND HANS COPER (BRITISH/GERMAN 1920-1981)**

A Vase, circa late 1950s stoneware, of compressed tapering form, with flecked white glaze to exterior, and flecked blue glaze to interior  
*height 7.5cm, impressed artists' monograms*

**£1,000 - 1,500**

129

**DAME LUCIE RIE BRITISH/AUSTRIAN 1902-1995)**

Two Tureens, circa 1965 stoneware, tin glazed with manganese spotting, an ochre colour glaze to the interior; the smaller tureen also with an ochre interior and a manganese band to the inner top rim  
*diameters 19.5cm and 17.8cm, impressed artist's monogram to each*

**£1,200 - 1,500**

A comparable design is illustrated in Lucie Rie, Tony Birks, Marston House, 1999 (revised), p.137.



130 & 131

130<sup>AR</sup>

**DAME LUCIE RIE (BRITISH/AUSTRIAN 1902-1995)**

A Coffee Pot with Lid, circa 1955  
stoneware, with sgraffito vertical and horizontal linear banding to the neck, in a manganese glaze with white interior  
*height 21.7cm, impressed artist's monogram (some chips to rim of neck)*

£700 - 900

131<sup>AR</sup>

**DAME LUCIE RIE (BRITISH/AUSTRIAN 1902-1995)**

Two Pouring Vessels, circa 1955  
stoneware, with sgraffito vertical and horizontal linear banding to the neck, in a manganese glaze with white interior  
*height 16cm and 10cm, impressed artist monogram (2)*

£1,400 - 1,800

132<sup>AR</sup>

**LUCIE RIE (BRITISH/AUSTRIAN 1902-1945)**

A beaker, circa 1960  
hand-thrown porcelain with transparent glaze, the outside and inside of the top rim banded in manganese  
*height 5.6cm, impressed artist's monogram*

£700 - 900



132



133<sup>AR</sup>

**DAME LUCIE RIE (BRITISH/AUSTRIAN, 1902-1995)**

A Vase, circa 1975

stoneware, of rounded form with a turned in rim, with pitted glaze of  
light blue and pink spiralling bands

*height 14cm, impressed artist's monogram*

**£5,000 - 7,000**



134

135

134 AR

**DAME LUCIE RIE (BRITISH/AUSTRIAN 1902-1995)**

A Tapered Bowl, circa 1980

porcelain, with cream glaze to exterior inlaid with vertical lines, a manganese band to the top rim and foot, and the interior in manganese with vertically incised lines (production flaw to rim)  
*height 10cm, diameter 23cm, impressed artist's monogram*

£7,000 - 9,000

135 AR

**DAME LUCIE RIE (BRITISH/AUSTRIAN 1902-1995)**

A Tapered Bowl, circa 1980

porcelain, with cream glaze to exterior inlaid with vertical lines, a manganese band to the top rim and foot, and the interior in manganese with vertically incised lines  
*height 10cm, diameter 21.7cm, impressed artist's monogram*

£7,000 - 9,000



136 AR

**DAME LUCIE RIE (BRITISH/AUSTRIAN 1902-1995)**

A Footed Bowl, circa 1975

porcelain. the pink glaze with vertical sgraffito linear design, with turquoise band to the interior and exterior, enhanced with dripped bronze-coloured manganese

*height 9.2cm, diameter 8.5cm, impressed artist monogram*

**£10,000 - 15,000**



137<sup>AR</sup>

**DAME LUCIE RIE (BRITISH/AUSTRIAN 1902-1995)**

A Conical Bowl, circa 1980  
porcelain, covered in manganese with vertical incised lines to the  
interior and exterior  
*height 8.5cm, diameter 19.5cm, impressed artist's monogram*

**£10,000 - 15,000**

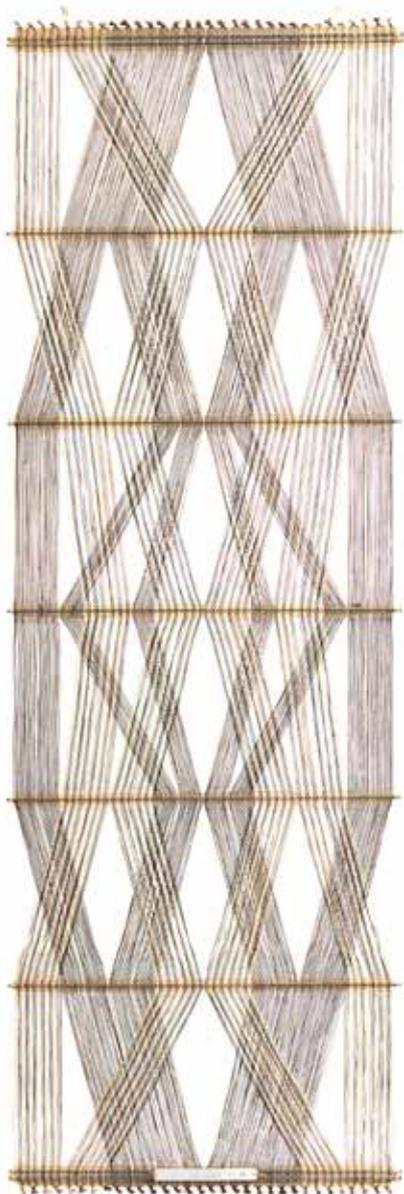


138 <sup>AR</sup>

**DAME LUCIE RIE (BRITISH/AUSTRIAN  
1902-1995)**

A Bottle Vase, circa 1975  
porcelain, with bulbous centre and flared lip,  
in a white glaze with dripped bronze-coloured  
manganese to the rim and pale green band  
*height 22.5cm, width of top rim 12.3cm,  
impressed artist's monogram*

**£12,000 - 15,000**



139

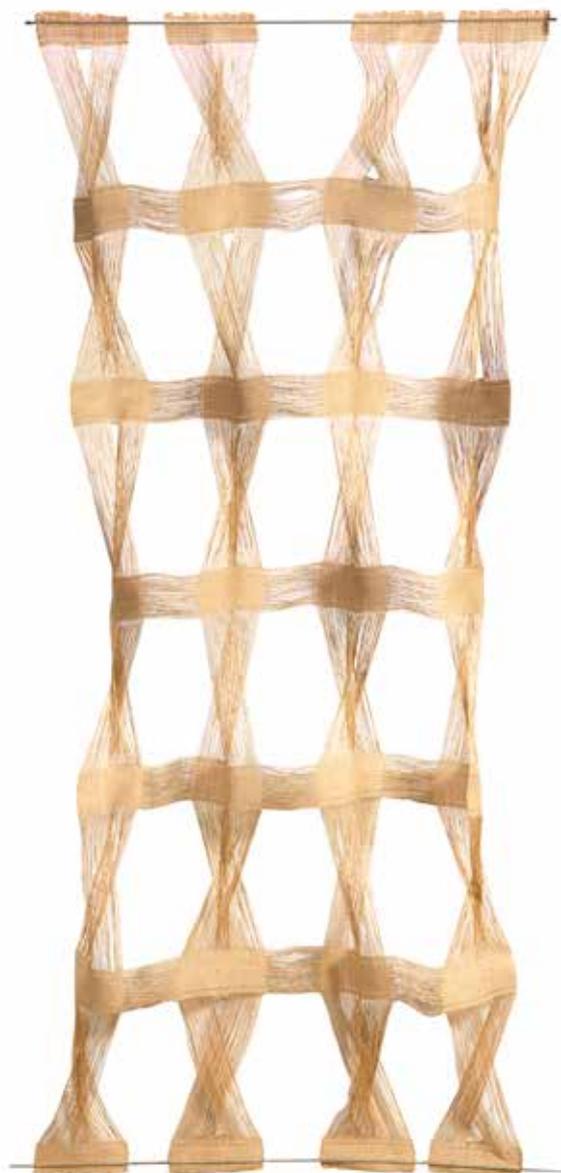
139 AR

**PETER COLLINGWOOD (BRITISH, 1922-2008)**

'Macrogauze 9': A Wall Hanging, circa 1969  
black and natural linen with steel rods  
length 244cm, width 84cm, signed and  
numbered 'M.174 No.9'

**£1,000 - 1,500**

This was purchased by the vendor's mother-in-law from the Casson Gallery.



140

140 AR

**PETER COLLINGWOOD (BRITISH, 1922-2008)**

'Macrogauze 3D': A Unique Wall Hanging,  
dated 1969  
of bleached and natural linen with steel rods;  
together with the exhibition catalogue from  
the V&A Museum, where the wall hanging  
was exhibited in 1969 (one thread broken)  
length 152cm, width 61cm, affixed card label  
reads 'M.3DI Peter Hollingwood 1969' in ink  
(2)

**£1,500 - 2,000**

A similar wall hanging was exhibited at the Victoria & Albert Museum in 1969 alongside the work of Hans Coper, the ceramicist. Part illustrated in the catalogue for the exhibition, Collingwood/Coper, Victoria and Albert Museum, 29 January-2 March 1969, p.9, pl.3, it remains in the museum's collection. The present example is an identical version made by the artist for the vendor's mother-in-law, Pan Henry of the Craft Potters' Association.

A view of the V & A Museum exhibition is illustrated in *The Crafts in Britain in the 20th Century*, Tanya Harrod, Yale University Press, 1999, p.303 (photograph courtesy of Peter Collingwood).



141

142

141<sup>AR</sup>

**DAME LUCIE RIE (BRITISH/AUSTRIAN 1902-1995)**

A Footed Bowl, circa 1975  
 fine sgraffito banding to the exterior and interior, white glazed foot with white glazing to well  
*height 6.6cm, diameter 17.2cm, impressed artist's monogram*

142<sup>AR</sup>

**LUCIE RIE (BRITISH/AUSTRIAN 1902-1995)**

A Tapered Bowl, circa 1980  
 porcelain, with cream glaze to exterior inlaid with vertical lines, a manganese band to the top rim and foot, and the interior in manganese with vertically incised lines  
*height 10.8cm, diameter 22cm, impressed artist's monogram*

£10,000 - 15,000

£10,000 - 15,000

143 AR

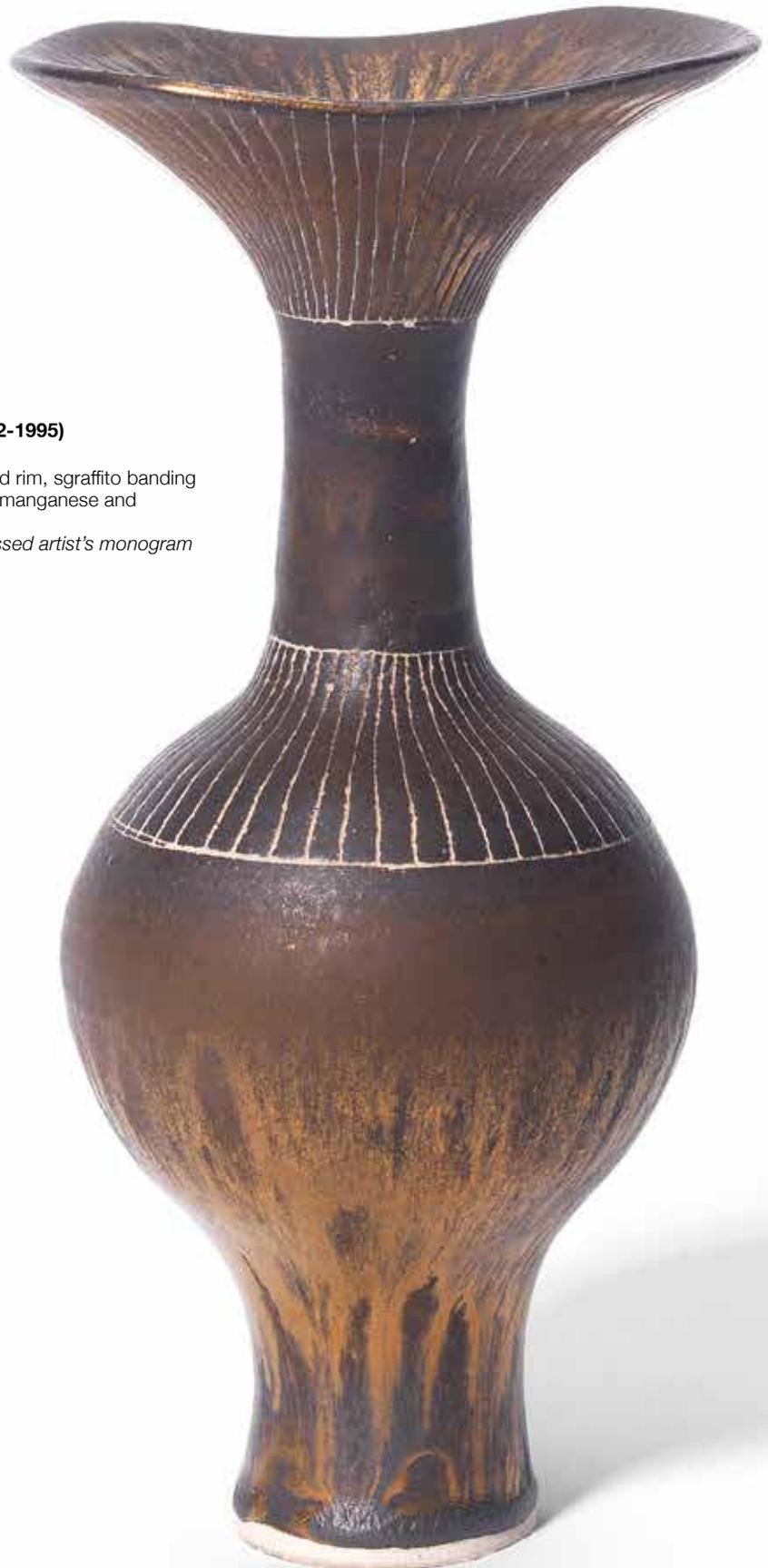
**DAME LUCIE RIE (BRITISH/AUSTRIAN 1902-1995)**

A Bottle Vase, circa 1975

porcelain, with bulbous centre and shaped flared rim, sgraffito banding to the centre, the neck and the rim interior, in a manganese and bronzed manganese glaze

*height 24.2cm, width of top rim 11.7cm, impressed artist's monogram*

**£12,000 - 15,000**





144 <sup>AR</sup>

**DAME LUCIE RIE (BRITISH/AUSTRIAN 1902-1995)**

A Large 'Knitted' Bowl, circa 1980  
stoneware, with broadly flared body on footed base, sgraffito banding  
enhanced with manganese spotting  
*height 10cm, diameter 28cm, impressed artist monogram*

£15,000 - 20,000



145 AR

**DAME LUCIE RIE (BRITISH/AUSTRIAN 1902-1995)**

A 'Knitted' Tapered Bowl, circa 1980  
stoneware, vertically incised 'knitted' manganese lines  
against a flecked turquoise/white ground, with concentric bands of  
manganese to top rim  
*height 9.3cm, diameter 24.2cm, impressed artist's monogram*

**£15,000 - 20,000**



146 AR

**DAME LUCIE RIE (BRITISH/AUSTRIAN 1902-1995)**

A Footed Bowl, circa 1975

porcelain, on short footed base with vertical scraffito banding to the interior and exterior, green band to interior and blue band above foot, with dripped bronze-toned manganese to the interior and exterior rim and bronze-toned manganese band to foot

*height 8.7cm, diameter 19.7cm, impressed artist's monogram*

**£20,000 - 25,000**

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**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.

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will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

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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. Prices depend upon bidding and lots can sell for *Hammer Prices* below and above the *Estimates*, so *Estimates* 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 *Bonhams* for a *Condition Report* on the *Lot's* general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without 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. The *Condition Report* represents *Bonhams'* reasonable opinion as to the *Lot's* general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* 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.

#### **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 reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales*, 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 in which 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 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

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact.

We may also request a financial reference and /or deposit from you before allowing you to bid.

We reserve the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams'* reputation.

### Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a Registration and Bidding 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, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and 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 offered at no additional charge 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*, once you have pre-registered to bid or have updated your existing registration details recently. 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.

*Bonhams* will not be liable for service delays, interruptions or other failures to make a bid caused by losses of internet connection, fault or failure with the website or bidding process, or malfunction of any software or system, computer or mobile device.

### Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

**You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the Buyer, which are contained in paragraph 3 of the Buyer's Agreement, set out at Appendix 2 at the back of the Catalogue.**

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) 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.

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* including the warranties as to your status and source of funds. 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*. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this *Sale*.

## 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* on each *Lot* purchased:

27.5% up to £2,500 of the *Hammer Price*  
25% of the *Hammer Price* above £2,500 and up to £300,000  
20% of the *Hammer Price* above £300,000 and up to £3,000,000  
13.9% of the *Hammer Price* above £3,000,000

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: 25563009  
Sort Code: 56-00-27  
IBAN Number: GB 33 NWBK 560027 25563009

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

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 issued in the name of the *Buyer* (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 issued in the name of the *Buyer* (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.**

We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any *Lot* at our discretion while we complete our investigations, and to cancel the Sale of any *Lot* if you are in breach of your warranties as *Buyer*, if we consider that such Sale would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams*, or be detrimental to *Bonhams'* reputation.

## 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 licensing 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 Licensing  
Floor 1, Zone 17, Temple Quay House  
2 The Square, Temple Quay  
BRISTOL BS1 6EB  
Tel: +44 (0) 117 372 8774  
The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any Sale, nor allow any delay in making full payment for the *Lot*.

## 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

On behalf of the *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 attempt to detail, as far as practicable, 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.
- Φ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

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

#### DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* [www.bonhams.com](http://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](mailto: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 on Bonhams' website, 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 and the relevant terms for *Bidders* and *Buyers* in the *Notice to Bidders* 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* or on the *Bonhams* website, 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*.

## 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

	<p>the <i>Catalogue</i> which is not printed in bold letters, the remainder of which <i>Entry</i> merely sets out (on the <i>Seller's</i> behalf) <i>Bonhams'</i> opinion about the <i>Lot</i> and which is not part of the <i>Contractual Description</i> upon which the <i>Lot</i> is sold. Any statement or representation other than that part of the <i>Entry</i> referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any <i>Description</i> or <i>Estimate</i>, whether made orally or in writing, including in the <i>Catalogue</i> or on <i>Bonhams' Website</i>, or by conduct, or otherwise, and whether by or on behalf of the <i>Seller</i> or <i>Bonhams</i> and whether made prior to or during the <i>Sale</i>, is not part of the <i>Contractual Description</i> upon which the <i>Lot</i> is sold.</p>	<p>8.1.5 to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;</p> <p>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;</p>
<p>3.2 Except as provided in paragraph 2.1.5, the <i>Seller</i> 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 <i>Description</i> of the <i>Lot</i> or any <i>Estimate</i> in relation to it, nor of the accuracy or completeness of any <i>Description</i> or <i>Estimate</i> which may have been <i>Bonhams</i>. No such <i>Description</i> or <i>Estimate</i> is incorporated into this <i>Contract for Sale</i>.</p>	<p>7 <b>COLLECTION OF THE LOT</b></p> <p>7.1 Unless otherwise agreed in writing with you by <i>Bonhams</i>, the <i>Lot</i> will be released to you or to your order only when <i>Bonhams</i> has received cleared funds to the amount of the full <i>Purchase Price</i> and all other sums owed by you to the <i>Seller</i> and to <i>Bonhams</i>.</p> <p>7.2 The <i>Seller</i> is entitled to withhold possession from you of any other <i>Lot</i> he has sold to you at the same or at any other <i>Sale</i> and whether currently in <i>Bonhams'</i> possession or not, until payment in full and in cleared funds of the <i>Purchase Price</i> and all other sums due to the <i>Seller</i> and/or <i>Bonhams</i> in respect of the <i>Lot</i>.</p>	<p>8.1.7 to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;</p> <p>8.1.8 to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;</p>
<p>4 <b>FITNESS FOR PURPOSE AND SATISFACTORY QUALITY</b></p> <p>4.1 The <i>Seller</i> 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 <i>Lot</i> or its fitness for any purpose.</p> <p>4.2 The <i>Seller</i> 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 <i>Lot</i> or its fitness for any purpose.</p>	<p>7.3 You should note that <i>Bonhams</i> has reserved the right not to release the <i>Lot</i> to you until its investigations under paragraph 3.11 of the Buyers' agreement set out in Appendix 2 have been completed to <i>Bonhams'</i> satisfaction.</p> <p>7.4 You will collect and remove the <i>Lot</i> at your own expense from <i>Bonhams'</i> custody and/ or control or from the <i>Storage Contractor's</i> custody in accordance with <i>Bonhams'</i> instructions or requirements.</p> <p>7.5 You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i>.</p>	<p>8.1.9 to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i>, any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i>; and</p> <p>8.1.10 so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.</p>
<p>5 <b>RISK, PROPERTY AND TITLE</b></p> <p>5.1 Risk in the <i>Lot</i> passes to you after 7 days from the day upon which it is knocked down to you on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i>, or upon collection of the <i>Lot</i> if earlier. The <i>Seller</i> will not be responsible thereafter for the <i>Lot</i> prior to you collecting it from <i>Bonhams</i> or the <i>Storage Contractor</i>, with whom you have separate contract(s) as <i>Buyer</i>. You will indemnify the <i>Seller</i> and keep the <i>Seller</i> fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the <i>Lot</i> beyond 7 days from the day of the fall of the <i>Auctioneer's</i> hammer until you obtain full title to it.</p>	<p>7.6 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the <i>Seller</i> if you do not remove the <i>Lot</i> in accordance with this paragraph 7 and will indemnify the <i>Seller</i> against all charges, costs, including any legal costs and fees, expenses and losses suffered by the <i>Seller</i> by reason of your failure to remove the <i>Lot</i> including any charges due under any <i>Storage Contract</i>. All such sums due to the <i>Seller</i> will be payable on demand.</p> <p>8 <b>FAILURE TO PAY FOR THE LOT</b></p>	<p>8.2 You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.</p>
<p>5.2 Title to the <i>Lot</i> remains in and is retained by the <i>Seller</i> until the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i> in relation to the <i>Lot</i> have been paid in full to, and received in cleared funds by, <i>Bonhams</i>.</p>	<p>8.1 If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i>, the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):</p>	<p>8.3 On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i>, after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i>, within 28 days of receipt of such monies by him or on his behalf.</p>
<p>6 <b>PAYMENT</b></p> <p>6.1 Your obligation to pay the <i>Purchase Price</i> arises when the <i>Lot</i> is knocked down to you on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i>.</p> <p>6.2 Time will be of the essence in relation to payment of the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i>. Unless agreed in writing with you by <i>Bonhams</i> on the <i>Seller's</i> behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to <i>Bonhams</i> by you in the currency in which the <i>Sale</i> was conducted by</p>	<p>8.1.1 to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;</p> <p>8.1.2 to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;</p> <p>8.1.3 to retain possession of the <i>Lot</i>;</p> <p>8.1.4 to remove and store the <i>Lot</i> at your expense;</p>	<p>9 <b>THE SELLER'S LIABILITY</b></p> <p>9.1 The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i>.</p> <p>9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term</p>

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 and to any subsidiary of *Bonhams Holdings Limited* and to its 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 WITH BONHAMS

**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*.

<b>2</b>	<b>PERFORMANCE OF THE CONTRACT FOR SALE</b>	or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.	paragraph 4.2. These storage fees form part of our <i>Expenses</i> .
	You undertake to us personally that you will observe and comply with all your obligations and undertakings to the <i>Seller</i> under the <i>Contract for Sale</i> in respect of the <i>Lot</i> .		
<b>3</b>	<b>PAYMENT AND BUYER WARRANTIES</b>		
3.1	Unless agreed in writing between you and us or as otherwise set out in the <i>Notice to Bidders</i> , you must pay to us by not later than 4.30pm on the second working day following the <i>Sale</i> :	3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:	4.5 Until you have paid the <i>Purchase Price</i> and any <i>Expenses</i> in full the <i>Lot</i> will either be held by us as agent on behalf of the <i>Seller</i> or held by the <i>Storage Contractor</i> as agent on behalf of the <i>Seller</i> and ourselves on the terms contained in the <i>Storage Contract</i> .
3.1.1	the <i>Purchase Price</i> for the <i>Lot</i> ;	3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;	
3.1.2	a <i>Buyer's Premium</i> in accordance with the rates set out in the <i>Notice to Bidders</i> on each lot, and	3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;	4.6 You undertake to comply with the terms of any <i>Storage Contract</i> and in particular to pay the charges (and all costs of moving the <i>Lot</i> into storage) due under any <i>Storage Contract</i> . You acknowledge and agree that you will not be able to collect the <i>Lot</i> from the <i>Storage Contractor's</i> premises until you have paid the <i>Purchase Price</i> , any <i>Expenses</i> and all charges due under the <i>Storage Contract</i> .
3.1.3	if the <i>Lot</i> is marked [AR], an <i>Additional Premium</i> which is calculated and payable in accordance with the <i>Notice to Bidders</i> together with <i>VAT</i> on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the <i>Sale</i> .	3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;	4.7 You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i> .
3.2	You must also pay us on demand any <i>Expenses</i> payable pursuant to this agreement.	3.10.4 items purchased by you and your Principal through Bonhams are not being purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and	4.8 You will be wholly responsible for any removal, storage, or other charges for any <i>Lot</i> not removed in accordance with paragraph 4.2, payable at our current rates, and any <i>Expenses</i> we incur (including any charges due under the <i>Storage Contract</i> ), all of which must be paid by you on demand and in any event before any collection of the <i>Lot</i> by you or on your behalf.
3.3	All payments to us must be made in the currency in which the <i>Sale</i> was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the <i>Notice to Bidders</i> . Our invoices will only be addressed to the registered <i>Bidder</i> unless the <i>Bidder</i> 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.	3.10.5 that you consent to <i>Bonhams</i> relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.	
3.4	Unless otherwise stated in this agreement all sums payable to us will be subject to <i>VAT</i> at the appropriate rate and <i>VAT</i> will be payable by you on all such sums.	3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the <i>Seller</i> , to our satisfaction at our discretion, we shall be entitled to retain <i>Lots</i> and/or proceeds of <i>Sale</i> , postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.	<b>5</b> <b>STORING THE LOT</b>
3.5	We may deduct and retain for our own benefit from the monies paid by you to us the <i>Buyer's Premium</i> , the <i>Commission</i> payable by the <i>Seller</i> in respect of the <i>Lot</i> , any <i>Expenses</i> and <i>VAT</i> and any interest earned and/or incurred until payment to the <i>Seller</i> .		We agree to store the <i>Lot</i> until the earlier of your removal of the <i>Lot</i> or until the time and date set out in the <i>Notice to Bidders</i> , 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 <i>Sale</i> ) and, subject to paragraphs 3, 6 and 10, to be responsible as <i>bailee</i> to you for damage to or the loss or destruction of the <i>Lot</i> (notwithstanding that it is not your property before payment of the <i>Purchase Price</i> ). If you do not collect the <i>Lot</i> before the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i> ) we may remove the <i>Lot</i> to another location, the details of which will usually be set out in the relevant section of the <i>Catalogue</i> . If you have not paid for the <i>Lot</i> in accordance with paragraph 3, and the <i>Lot</i> is moved to any third party's premises, the <i>Lot</i> will be held by such third party strictly to <i>Bonhams'</i> order and we will retain our lien over the <i>Lot</i> until we have been paid in full in accordance with paragraph 3.
3.6	Time will be of the essence in relation to any payment payable to us. If you do not pay the <i>Purchase Price</i> , 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 <i>Lots</i> have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the <i>Purchase Price</i> of each <i>Lot</i> and secondly pro-rata to pay all amounts due to <i>Bonhams</i> .		<b>6</b> <b>RESPONSIBILITY FOR THE LOT</b>
3.8	You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:	4.1 Subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, once you have paid to us; in cleared funds, everything due to the <i>Seller</i> and to us, and once we have completed our investigations under paragraph 3.11 we will release the <i>Lot</i> to you or as you may direct us in writing. The <i>Lot</i> will only be released on production of a buyer collection document, obtained from our cashier's office.	6.1 Title (ownership) in the <i>Lot</i> pass to you on payment of the <i>Purchase Price</i> to us in full in cleared funds, although we reserve the right not to release the <i>Lot</i> to you until our investigations have been completed to our satisfaction under paragraph 3.11.
3.8.1	the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Department of State, the United Nations Security Council, the European Union, Her Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or	4.2 You must collect and remove the <i>Lot</i> at your own expense by the date and time specified in the <i>Notice to Bidders</i> , or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i> .	6.2 Please note that under the <i>Contract for Sale</i> , the risk in the <i>Lot</i> passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the <i>Lot</i> if earlier, and you are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</i> .
3.8.2	located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan and Syria.	4.3 For the period referred to in paragraph 4.2, the <i>Lot</i> can be collected from the address referred to in the <i>Notice to Bidders</i> for collection on the days and times specified in the <i>Notice to Bidders</i> . Thereafter, the <i>Lot</i> 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 <i>Notice to Bidders</i> .	
3.9	You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion	4.4 If you have not collected the <i>Lot</i> by the date specified in the <i>Notice to Bidders</i> , you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the " <i>Storage Contract</i> ") with the <i>Storage Contractor</i> for the storage of the <i>Lot</i> on the then current standard terms and conditions agreed between <i>Bonhams</i> and the <i>Storage Contractor</i> (copies of which are available on request). If the <i>Lot</i> is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus <i>VAT</i> per <i>Lot</i> per day) will be payable from the expiry of the period referred to in	<b>7</b> <b>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>
			7.1 If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i> ):

7.1.1	to terminate this agreement immediately for your breach of contract;	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	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	to retain possession of the <i>Lot</i> ;				
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;				
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i> ) and/or damages for breach of contract;	<b>8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>		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> .
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	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> .
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i> ) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	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.
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i> ) until all sums due to us have been paid in full;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	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> .
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	<b>10 OUR LIABILITY</b>	
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i> ) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2	The discretion referred to in paragraph 8.1:	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> .
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	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:
7.1.12	having made reasonable efforts to inform you, to release your name and address to the <i>Seller</i> , so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	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
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	<b>9 FORGERIES</b>		10.2.2	changes in atmospheric pressure; nor will we be liable for:
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.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.3	damage to tension stringed musical instruments; or
		9.2	Paragraph 9 applies only if:	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	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and	10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		
		9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:		
		9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or		

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**" Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**"Website"** *Bonhams Website* at [www.bonhams.com](http://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

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## 19th Century Paintings

London  
Charles O' Brien  
+44 20 7468 8360  
New York  
Madalina Lazen  
+1 212 644 9108

## 20th Century British Art

London  
Matthew Bradbury  
+44 20 7468 8295

## 20th Century Fine Art

San Francisco  
Sonja Moro  
+1 415 694 9002

## Aboriginal Art

Australia  
Francesca Cavazzini  
+61 2 8412 2222

## African, Oceanic & Pre-Columbian Art

Los Angeles  
Fredric W. Backlar  
+1 323 436 5416 •

## American Paintings

New York  
Jennifer Jacobsen  
+1 917 206 1699

## Antiquities

London  
Francesca Hickin  
+44 20 7468 8226

## Antique Arms & Armour

London  
David Williams  
+44 20 7393 3807

## Art Collections, Estates & Valuations

London  
Harvey Cammell  
+44 (0) 20 7468 8340  
New York  
Sherri Cohen  
+1 917 206 1671  
Los Angeles  
Leslie Wright  
+1 323 436 5408  
Joseph Francaviglia  
+1 323 436 5443  
Lydia Ganley  
+1 323 436 4496  
San Francisco  
Victoria Richardson  
+1 415 503 3207  
Celeste Smith  
+1 415 503 3214

## Australian Art

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

## Australian Colonial Furniture and Australiana

+61 2 8412 2222

## Books, Maps & Manuscripts

London  
Matthew Haley  
+44 20 7393 3817  
New York  
Ian Ehling  
+1 212 644 9094 Darren Sutherland  
+1 212 461 6531

## Los Angeles

Catherine Williamson  
+1 323 436 5442

## San Francisco

Adam Stackhouse  
+1 415 503 3266

## British & European Glass

London  
John Sandon  
+44 20 7468 8244

## British Ceramics

London  
John Sandon  
+44 20 7468 8244

## California & Western Paintings & Sculpture

Los Angeles  
Scot Levitt  
+1 323 436 5425  
Kathy Wong  
+1 323 436 5415  
San Francisco  
Aaron Bastian  
+1 415 503 3241

## Carpets

London  
Helena Gumley-Mason  
+44 20 8393 2615

## Chinese & Asian Art

London  
Asaph Hyman  
+44 20 7468 5888  
Rosangela Assennato  
+44 20 7393 3883  
Edinburgh  
Ian Glennie  
+44 131 240 2299  
New York  
Bruce MacLaren  
+1 917 206 1677  
Los Angeles  
Rachel Du  
+1 323 436 5587  
San Francisco  
Dessa Goddard  
+1 415 503 3333  
Hong Kong  
Xibo Wang  
+852 3607 0010  
Sydney  
Yvett Klein  
+61 2 8412 2231

## Chinese Paintings

Hong Kong  
Iris Miao,  
+852 3607 0011

## Clocks

London  
James Stratton  
+44 20 7468 8364  
New York  
Jonathan Snellenburg  
+1 212 461 6530

## Coins & Medals

London  
John Millensted  
+44 20 7393 3914  
Los Angeles  
Paul Song  
+1 323 436 5455

## Entertainment Memorabilia

London  
Katherine Schofield  
+44 20 7393 3871  
Los Angeles  
Catherine Williamson  
+1 323 436 5442  
Dana Hawkes  
+1 978 283 1518

## European Ceramics

London  
Sebastian Kuhn  
+44 20 7468 8384

## European Paintings

London  
Charles O' Brien  
+44 20 7468 8360  
New York  
Madalina Lazen  
+1 212 644 9108  
Los Angeles  
Mark Fisher  
+1 323 436 5488  
Rocco Rich  
+1 323 436 5410

## European Sculptures & Works of Art

London  
Michael Lake  
+44 20 8963 6813

## Furniture and Decorative Art

London  
Thomas Moore  
+44 20 8963 2816  
Los Angeles  
Angela Past  
+1 323 436 5422  
Anna Hicks  
+1 323 436 5463  
San Francisco  
Jeffrey Smith  
+1 415 215 7385

## Greek Art

London  
Anastasia Orfanidou  
+44 20 7468 8356

## Golf Sporting Memorabilia

Edinburgh  
Kevin McGimpsey  
+44 131 240 2296  
Hamish Wilson  
+44 131 240 0916

## Irish Art

London  
Penny Day  
+44 20 7468 8366

## Impressionist & Modern Art

London  
India Phillips  
+44 20 7468 8328  
New York  
Caitlyn Pickens  
+1 212 644 9135  
Los Angeles  
Kathy Wong  
+1 323 436 5415

## Indian, Himalayan & Southeast Asian Art

New York  
Mark Rasmussen  
+1 917 206 1688  
Hong Kong  
Edward Wilkinson  
+852 2918 4321

## Islamic & Indian Art

London  
Oliver White  
+44 20 7468 8303

## Japanese Art

London  
Suzannah Yip  
+44 20 7468 8368  
New York  
Jeff Olson  
+1 212 461 6516

## Jewellery

London  
Jean Ghika  
+44 20 7468 8282  
Emily Barber  
+44 20 7468 8284  
New York  
Brett O'Connor  
+1 212 461 6525  
Caroline Morrissey  
+1 212 644 9046  
Camille Barbier  
+1 212 644 9035  
Los Angeles  
Emily Waterfall  
+1 323 436 5426  
San Francisco  
Shannon Beck  
+1 415 503 3306  
Hong Kong  
Paul Redmayne  
+852 3607 0006

## Marine Art

London  
Veronique Scorer  
+44 20 7393 3962

**Mechanical Music**

London  
Jon Baddeley  
+44 20 7393 3872

**Modern & Contemporary  
African Art**

London  
Giles Peppiatt  
+ 44 20 7468 8355  
New York  
Hayley Grundy  
+1 917 206 1624

**Modern & Contemporary  
Middle Eastern Art**

London  
Nima Sagharchi  
+44 20 7468 8342

**Modern & Contemporary  
South Asian Art**

London  
Tahmina Ghaffar  
+44 207 468 8382

**Modern Decorative  
Art + Design**

London  
Mark Oliver  
+44 20 7393 3856  
New York  
Benjamin Walker  
+1 212 710 1306  
Dan Tolson  
+1 917 206 1611  
Los Angeles  
Jason Stein  
+1 323 436 5466

**Motor Cars**

London  
Tim Schofield  
+44 20 7468 5804  
New York  
Rupert Banner  
+1 212 461 6515  
Eric Minoff  
1 917 206 1630  
Evan Ide  
+1 917 340 4657  
Los Angeles  
Jakob Greisen  
+1 415 503 3284  
Michael Caimano  
+1 929 666 2243  
San Francisco  
Mark Osborne  
+1 415 503 3353  
Europe  
Phillip Kantor  
+32 476 879 471

**Automobilia**

London  
Toby Wilson  
+44 20 8963 2842  
Adrian Pipiros  
+44 20 8963 2840

**Motorcycles**

London  
Ben Walker  
+44 20 8963 2819  
James Stensel  
+44 20 8963 2818  
Los Angeles  
Craig Mallery  
+1 323 436 5470

**Museum Services**

San Francisco  
Laura King Pfaff  
+1 415 503 3210

**Native American Art**

San Francisco  
Ingmars Lindbergs  
+1 415 503 3393

**Natural History**

Los Angeles  
Claudia Florian  
+1 323 436 5437  
Thomas E. Lindgren  
+1 310 469 8567 •

**Old Master Pictures**

London  
Andrew Mckenzie  
+44 20 7468 8261  
Los Angeles  
Mark Fisher  
+1 323 436 5488

**Orientalist Art**

London  
Charles O'Brien  
+44 20 7468 8360

**Photography**

New York  
Laura Paterson  
+1 917 206 1653  
Los Angeles & San Francisco  
Morisa Rosenberg  
+1 323 436 5435  
+1 415 503 3259

**Post-War and  
Contemporary Art**

London  
Ralph Taylor  
+44 20 7447 7403  
New York  
Muys Sniijders,  
+212 644 9020  
Jacqueline Towers-Perkins,  
+1 212 644 9039  
Lisa De Simone,  
+1 917 206 1607  
Los Angeles  
Sharon Squires  
+1 323 436 5404  
Laura Bjorstad  
+1 323 436 5446

**Prints and Multiples**

London  
Lucia Tro Santafe  
+44 20 7468 8262  
New York  
Deborah Ripley  
+1 212 644 9059  
Los Angeles  
Morisa Rosenberg  
+1 323 447 9374

**Russian Art**

London  
Daria Khristova  
+44 20 7468 8334  
New York  
Yelena Harbick  
+1 212 644 9136

**Scientific Instruments**

London  
Jon Baddeley  
+44 20 7393 3872  
New York  
Jonathan Snellenburg  
+1 212 461 6530

**Scottish Pictures**

Edinburgh  
Chris Brickley  
+44 131 240 2297

**Silver & Gold Boxes**

London  
Ellis Finch  
+44 20 7393 3973

**Sporting Guns**

London  
Patrick Hawes  
+44 20 7393 3815

**Space History**

San Francisco  
Adam Stackhouse  
+1 415 503 3266

**Travel Pictures**

London  
Veronique Scorer  
+44 20 7393 3962

**Watches &  
Wristwatches**

London  
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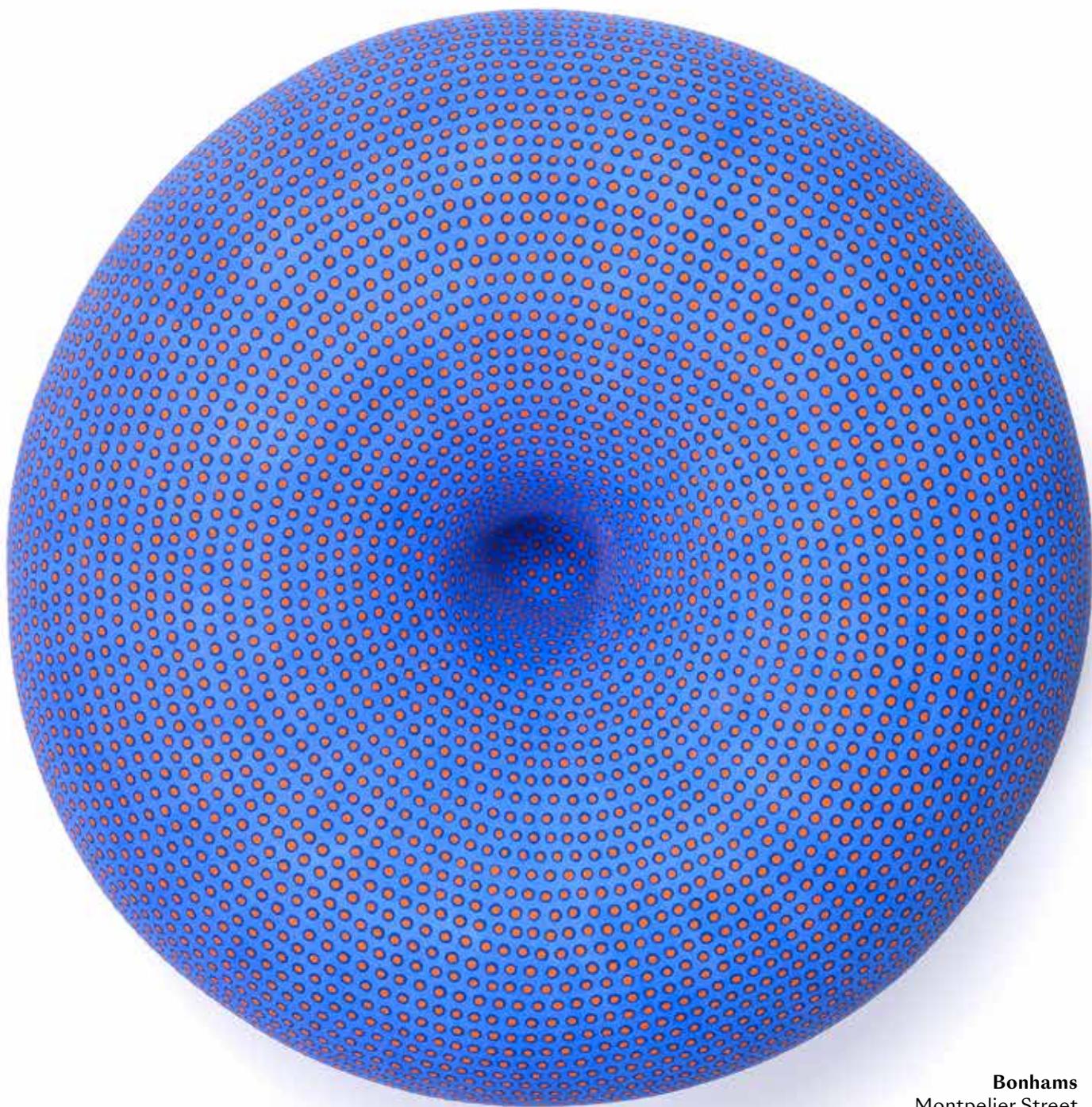
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