

Bonhams



Modern British and Irish Art

Montpelier Street, London | 27 November 2019



Modern British and Irish Art

Montpelier Street, London | Wednesday 27 November 2019, at 1pm

BONHAMS

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Sunday 24 November
11am – 3pm
Monday 25 November
9am – 4.30pm
Tuesday 26 November
9am – 4.30pm
Wednesday 27 November
9am – 11am

ILLUSTRATIONS

Front Cover: Lot 2
Back Cover: Lot 230
Inside Front Cover: Lot 129
Inside Back Cover: Lot 118
Frontispiece (Pg 3): Lot 227

SALE NUMBER

25379

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IMPORTANT INFORMATION

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

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Please note that all customers, irrespective of any previous activity with Bonhams, are required to complete the Bidder Registration Form in advance of the sale. The form can be found at the back of every catalogue and on our website at www.bonhams.com and should be returned by email or post to the specialist department or to the bids department at bids@bonhams.com

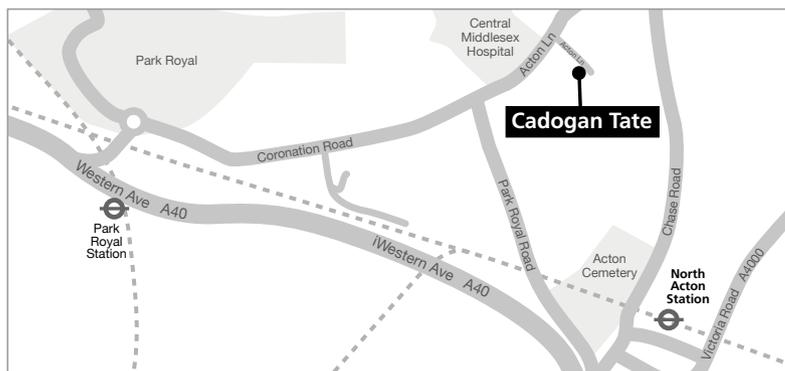
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All sold lots marked **TP** will be removed to Cadogan Tate, 241 Acton Lane, London, NW10 7NP From 9am Thursday 28 November 2019 And will be available for collection from 9am Friday 29 November 2019 and then every working day between 9am-4.30pm.

Collections are by appointment only & a booking email or phone call are required in advance to ensure lots are ready at time of collection, photographic id will be required at time of collection & if a third party is collecting written authorisation from the successful buyer is required in advance. Photographic id of the third party will be requested at the time of collection.

All other sold lots will remain in the Collections room at Bonhams Knightsbridge until 5.30pm Tuesday 10 December 2019 lots not collected by this time will be returned to the department storage charges may apply.

STORAGE AND HANDLING CHARGES ON SOLD LOTS RETURNED TO CADOGAN TATE

Storage

Storage will be free of charge for the first 14 calendar days from & including the sale date
Wednesday 27 November 2019

Charges will apply from Tuesday 10 December 2019.

Large Paintings:
£5.70 per day + VAT
(Note: Charges apply every day including weekends and Public Holidays)

Handling

After the first 14 calendar days following the sale, the following handling charges apply per Lot:
Large Paintings £42.00+ VAT

Loss and Damage

Extended Liability cover to the value of the Hammer price will be charged at 0.6% but capped at the total value of all other charges.

VAT

Will be applied at the current rate on all above charges.

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

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

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

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

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Information on charges

due is available by email at collections@cadogantate.com or telephone on +44 (0) 800 988 6100

Payment in Advance

(Telephone to ascertain amount due) by: cash, credit or debit card.

Payment at time of collection by:
Cash, credit or debit card.

In Support of Ned's Fund

Lots 1-10

It's wonderful to see Bonhams and so many artists come together to help Ned's Fund with such style and generosity. It's a cause that certainly deserves all our support. When a young person suffers some kind of setback in life, they can find themselves stuck on a course that damages their education and hopes for the future. Ned's Fund exists to give people in that situation a chance to move to a different place, to work in a team, earn respect and responsibility. It is a positive approach to dealing with what, sadly, seems to be a growing need. Please do everything you can to support the Ned's Fund sale!



Evan Davis, Broadcaster

Ned's Fund was founded at the beginning of 2019 in memory of Ned Harris, who took his own life in July 2017 aged just 20, having spent several years struggling to find his path in life. Ned's Fund was set up by Ned's mother Jo, with a group of friends and other members of Ned's family.

Ned's Fund is devoted to supporting charities which give young people like Ned a chance to do something entirely new; offering them vocational opportunities to discover more about themselves and a clear way of seeing their true potential. The aim is to give as many opportunities as possible to young people between the ages of 12 and 24. Ned's Fund is a restricted fund operating under the auspices of Prism: the Gift Fund (registered charity number 1099682).

The founders are immensely grateful to the ten artists who have so generously donated works to be sold here in aid of Ned's Fund, and to Janet Hardie and all at Bonhams for facilitating the sale.

Sir Jonathan Marsden, KCVO, FSA, co-founder, Ned's Fund

To find out more about how Ned's Fund makes a difference visit www.nedsfund.co.uk

Ned's Fund

*Keep your face always toward the sun
and shadows will fall behind you*



1

1
ANTONY GORMLEY R.A. (BRITISH, BORN 1950)

Hold You
 signed, titled, dated and inscribed 'for Ned's fund/Hold you/Antony Gormley/2019' (on sheet verso)
 carbon and casein on paper
 14.1 x 19.3cm (5 9/16 x 7 5/8in).

£5,000 - 7,000
 €5,800 - 8,100
 US\$6,400 - 9,000

Please note that this lot is sold in aid of Ned's Fund.

2
MICHAEL CRAIG-MARTIN R.A. (IRISH, BORN 1941)

Eye Test
 Archival digital print in colours, 2018, on 3mm UV acrylic, signed in black ink on a label affixed to the reverse, one of four artist's proofs aside from the numbered edition of 16, printed by Genesis Imaging, London, published by Alan Cristea Gallery, London, housed in the artist's designated frame, overall 1300 x 60 x 505mm (51 1/4 x 2 3/8 x 19 7/8in)

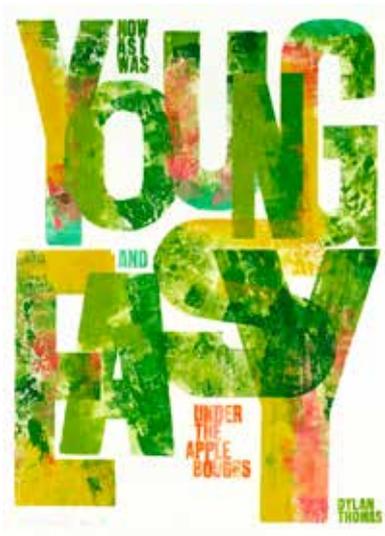
£4,000 - 6,000
 €4,600 - 6,900
 US\$5,100 - 7,700

Exhibited
 London, Royal Academy of Arts, *Summer Exhibition*, 10 June-12 August 2019, cat.no.856 (another from the edition)

Please note that this lot is sold in aid of Ned's Fund.



2



3

3

ALAN KITCHING (BRITISH, BORN 1940)

Young and Easy

Letterpress print in colours, 2017, on wove, signed, dated and inscribed 'A/P' in pencil, an artist's proof aside from the numbered edition of 16, printed and published by Advanced Graphics, London, the full sheet, 760 x 560mm (29 7/8 x 22 1/8in)(SH)

£500 - 700

€580 - 810

US\$640 - 900

Please note that this lot is sold in aid of Ned's Fund.

4

JONATHAN KNIGHT (BRITISH, BORN 1954)

Puffin II

signed and numbered '4/12 KNIGHT' and stamped with foundry mark (on base)

bronze with a brown and cream patina

21.5cm (8 7/16in) high

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900

Please note that this lot is sold in aid of Ned's Fund.

5

CHRISTOPHER LE BRUN P.R.A. (BRITISH, 1951)

Strand ST P 6

Woodcut in colours, 2016, on wove, signed in pencil, a unique impression aside from the edition of 20, printed and published by the Royal Academy Schools, London, 770 x 555mm (30 1/4 x 22 7/8in) (SH)

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900

Please note that this lot is sold in aid of Ned's Fund.



4



5

6

NORMAN ACKROYD R.A. (BRITISH, BORN 1938)

Pool of London

Etching printed in tone, 2019, on wove, signed, titled, dated and numbered 23/90 in pencil, with full margins, 135 x 150mm (5 3/8 x 5 7/8in)(PL)

£500 - 700

€580 - 810

US\$640 - 900

Exhibited

London, Royal Academy of Arts, *Summer Exhibition*, 10 June-12 August 2019, cat.no.793 (another from the edition)

Please note that this lot is sold in aid of Ned's Fund.

7 AR

EMILY LAMB (BRITISH, BORN 1985)

Upside Down Nude

signed with initials '-EL-' (lower left)

oil on board

20 x 15cm (7 7/8 x 5 7/8in).

£200 - 300

€230 - 350

US\$260 - 390

Please note that this lot is sold in aid of Ned's Fund.

8

ALISON CROWTHER (BRITISH, BORN 1965)

Without Heart II

stamped with initials 'A.J.C' (on underside)

scorched oak

28cm (11in) long

£700 - 1,000

€810 - 1,200

US\$900 - 1,300

Please note that this lot is sold in aid of Ned's Fund.



6



7



8



9

SIR QUENTIN BLAKE (BRITISH, BORN 1932)

The World of Hats, No. 69
 signed 'Quentin Blake' (lower left)
 watercolour marker pen
 31.5 x 23cm (12 3/8 x 9 1/16in).
 Executed in 2018

£500 - 700
€580 - 810
US\$640 - 900

Exhibited

Hastings, Jerwood Gallery, *Quentin Blake: The World of Hats*, 20 October 2018-6 January 2019 (un-numbered catalogue)

Please note that this lot is sold in aid of Ned's Fund.

'All sorts of objects and activities appear on the hats, and I am often not quite sure if the wearers are aware of them....I came to feel eventually that the hats have taken on a sort of life of their own. Some of them are clearly waving; I hope that one or two may even be waving at you.' (Quentin Blake, *Quentin Blake: The World of Hats*, exh.cat., Jerwood Gallery, 2019, n.p.)

9

10

PHILIP JACKSON (BRITISH, BORN 1944)

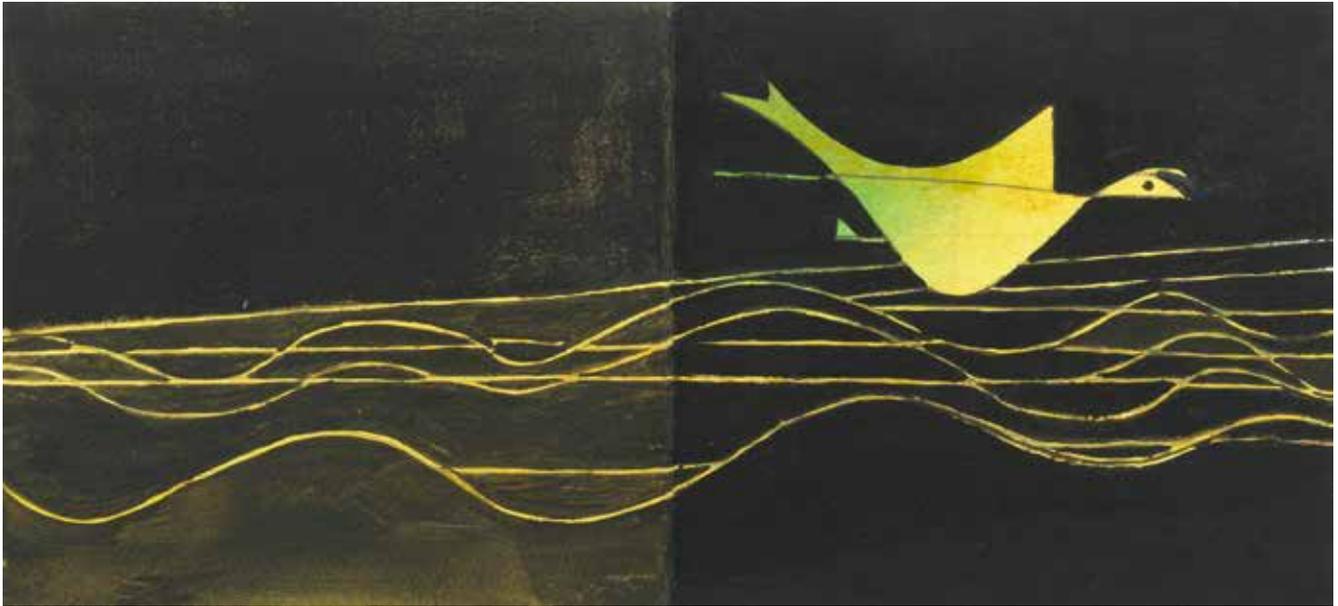
Newton's Apple
 signed 'JACKSON' (on top of base); numbered '7/8' and stamped with Lunts foundry mark (to back of base)
 bronze with a dark green patina and polished bronze
 24.5cm (9 5/8) high

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

Please note that this lot is sold in aid of Ned's Fund.



10



11

VARIOUS PROPERTIES

11 AR

WILHELMINA BARNES-GRAHAM C.B.E. (BRITISH, 1912-2004)

Peace on Earth
signed, titled, dated and inscribed "Peace on Earth" card design
1985/W Barnes Graham/for Kathy & Roy/Best Wishes/Happy
Christmas/Good 1987/with love from/Willie' (on card verso)
watercolour and acrylic on card
17.5 x 38cm (6 7/8 x 14 15/16in).

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

Provenance

The Artist, by whom gifted to
Roy Conn and Kathy Watkins, 1985, and thence by descent to the
present owner
Private Collection, U.K.

12 AR

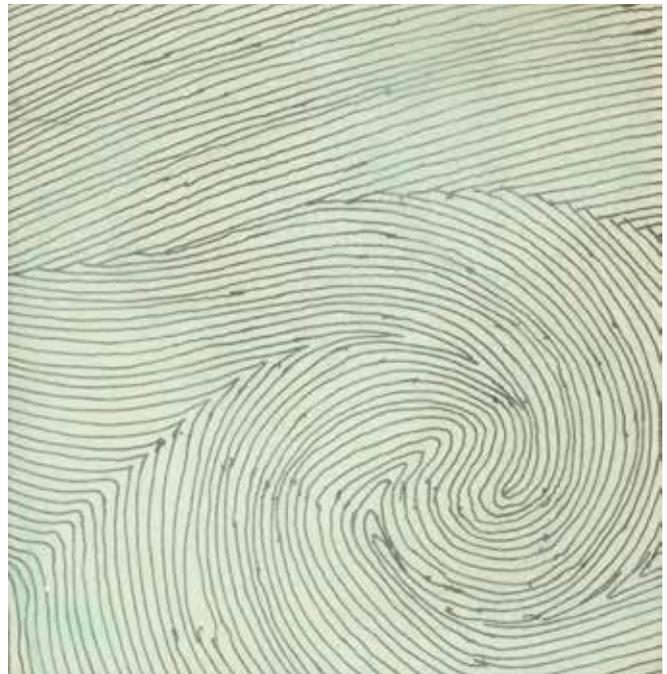
WILHELMINA BARNES-GRAHAM C.B.E. (BRITISH, 1912-2004)

Whirlpool
signed and dated 'W. Barnes Graham 1975' (on mount);
further signed, titled, dated and inscribed 'With love to Kathy
Watkins-/& thanks for all patience/& understanding-/“Willie” Barnes
Graham/1977./“Whirlpool”/April 1975/W. Barnes Graham./1
Barnaloft./St Ives. Cwll.' (on backboard)
pen and ink and pastel
7.5 x 7.5cm (2 15/16 x 2 15/16in).

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900

Provenance

The Artist, by whom gifted to
Kathy Watkins, 1977, and thence by descent to the present owner
Private Collection, U.K.



12

Michael Canney: Cornish Constructivist (1923-1999)

Born in Falmouth, Cornwall in 1923, Michael Canney is one of only a small number of artists who, in addition to being drawn to Cornwall as a great artistic centre of the twentieth century, had also grown up and studied there. He was introduced to art from an early age: his mother was an amateur painter and visits to the art exhibitions and studio open days of St Ives were a regular feature of family life. His father, the Reverend W R Ladd Canney of Redruth, had absorbed the writings of Ruskin and took the family on a tour of the great cathedrals of Britain, enriching his son's artistic education. Canney enrolled in the Penzance and Redruth Schools of Art as well as the St Ives School of Painting in the early 1940s, and met the stars of not just the local but also international art scene; he saw retired mariner Alfred Wallis at work in his cottage, met Graham Sutherland (then an official War Artist), as well as Ben Nicholson, Naum Gabo, Sven Berlin and the potter Bernard Leach.

Like many others, the Second World War interrupted his art education, but following it Canney studied at Goldsmith's College of Art between 1947-51, where his contemporaries included Mary Quant and Bridget Riley. From 1956 Canney was appointed the Curator and Secretary of the Newlyn Art Society and Gallery, rejuvenating the group and exhibition space. He modernised the gallery space, started up a film club showing rare and old avant-garde films, and devised new exhibitions, including co-organising an open-air exhibition of contemporary sculpture with Barbara Hepworth in 1957. Canney helped to put Newlyn on the map, bringing in new visitors to the area and gallery, including Mark Rothko who visited in 1959.

Canney's artistic approach changed over the years. From early landscapes he turned to Impressionism and then Cubism, moving in the late 1950s and early 1960s to a form of abstraction influenced by the Cornish landscape, in which an affinity can be seen with the work of friend and contemporary Peter Lanyon. From there he moved next to hard-edged abstraction and Constructivism, explaining in 1983 that: 'For a number of years now my work has been broadly related to the Constructivist tradition. However, since 1979 it has relied upon a simple principle, in which the work constructs itself from itself. Based upon a systematic re-orientation of parts of the square, this process suggests an infinite range of possibilities.' (Michael Canney quoted in David Whittaker, *St Ives Allure: Engagements with Art & Place in West Cornwall*, Wavestone Press, Charlbury, 2018, p.78). He found the imposition of restrictions a helpful discipline which aided his creativity, providing 'greater certainty in the structuring of plane surfaces' (*ibid.*, p.78). The collection of paintings and reliefs offered here demonstrate his inventiveness using a deliberately limited visual language, showing his ability to balance form and colour perfectly.

The group of works offered here were all painted during the 1980s and 1990s, during a time when Canney was able to travel much more, having retired from teaching in 1983. Together with his wife Madeleine they relocated to Italy, buying a fourteenth-century palazzo in Casole d'Elsa, where he was inspired to produce a whole new body of work using alkyds (a fast-drying paint), and where lots 14, 15 and 17 would have been created. In 1992 they then moved to the south-west edge of Provence, France, and then settled one year later in Devizes, Wiltshire, where Canney lived until his death in December 1999.



13^{AR}

MICHAEL CANNEY (BRITISH, 1923-1999)

Untitled (Composition with Pink Rectangle)

alkyd on canvas

67 x 54.5cm (26 3/8 x 21 7/16in).

Painted circa 1980

£2,500 - 3,500

€2,900 - 4,100

US\$3,200 - 4,500

Provenance

The Estate of the Artist

13

14 AR

MICHAEL CANNEY (BRITISH, 1923-1999)

Squarefold No. 5
signed, titled and dated 'michael canney '85/
Squarefold No.5' (on backboard)
alkyd on board
22.5 x 23cm (8 7/8 x 9 1/16in).

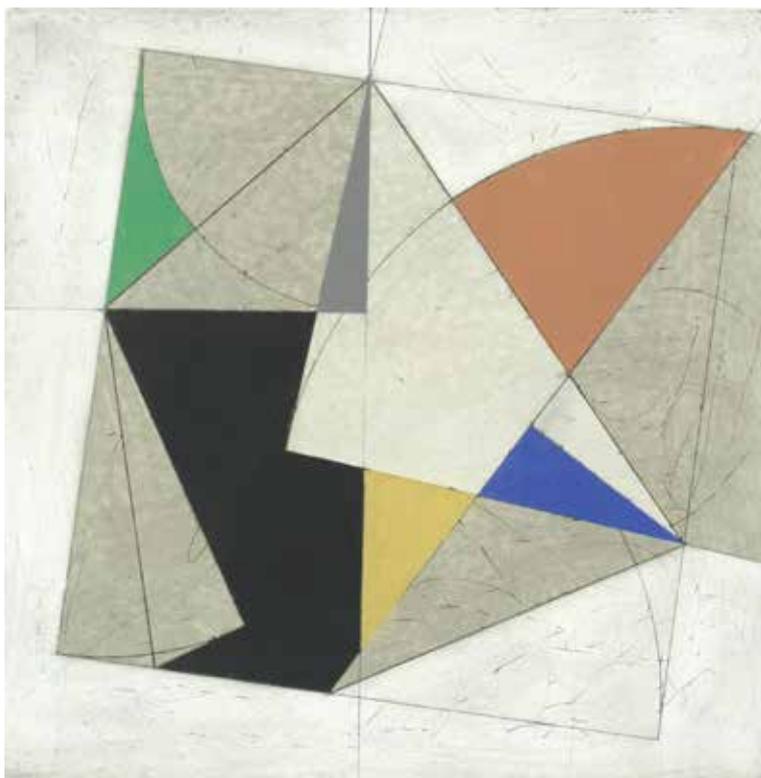
£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

Provenance

The Estate of the Artist



14



15

15 AR

MICHAEL CANNEY (BRITISH, 1923-1999)

Squarefold No 3
signed, titled and dated 'michael canney '85/
Squarefold No 3' (on backboard)
alkyd on board
24 x 24.5cm (9 7/16 x 9 5/8in).

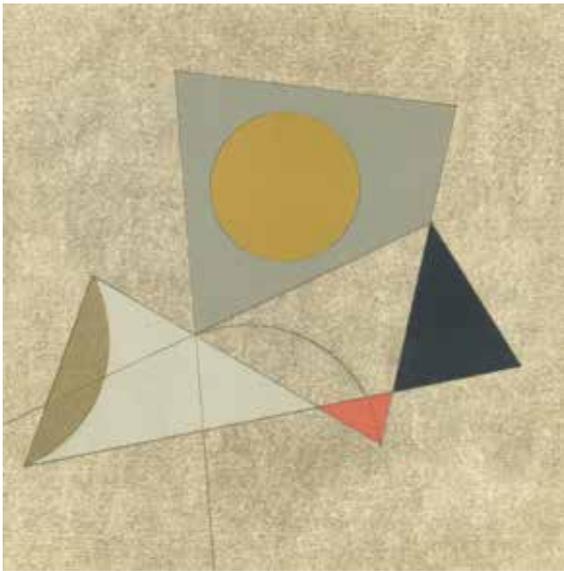
£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

Provenance

The Estate of the Artist



16

16 AR

MICHAEL CANNEY (BRITISH, 1923-1999)

Crossover
signed, titled and dated 'michael canney '94/"crossover"
(on backboard)
oil and pencil
22 x 22cm (8 11/16 x 8 11/16in).

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900

Provenance
The Estate of the Artist

17 AR

MICHAEL CANNEY (BRITISH, 1923-1999)

Relief No. 4
signed and dated 'michael canney '86' (on backboard)
oil on card relief
23 x 23cm (9 1/16 x 9 1/16in).

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

Provenance
The Estate of the Artist



17



18

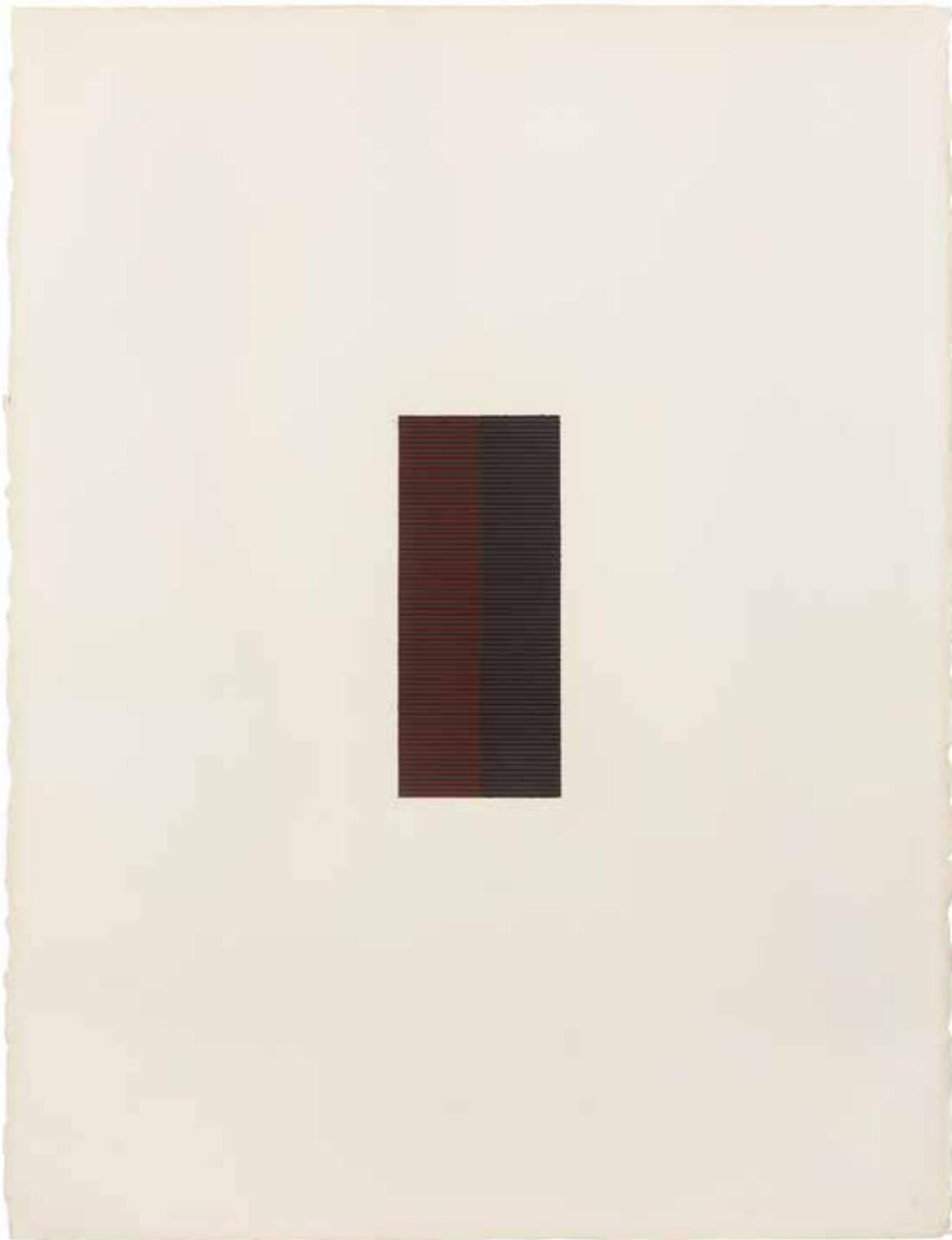
18 AR

MICHAEL CANNEY (BRITISH, 1923-1999)

Capriccio 19. Version 1
signed, titled and dated 'michael canney '93/CAPRICCIO 19.
Version 1.' (on backboard)
oil and pencil
15 x 15cm (5 7/8 x 5 7/8in).

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,500

Provenance
The Estate of the Artist



19 AR

SEAN SCULLY R.A. (IRISH, BORN 1945)

#2

signed, titled and dated 'Sean Scully/1980/#2' (lower right)

gouache

76.5 x 60cm (30 1/2 x 23 5/8 in) sheet; 24 x 10.5cm (9 1/2 x 4 1/8 in) image

£6,000 - 8,000

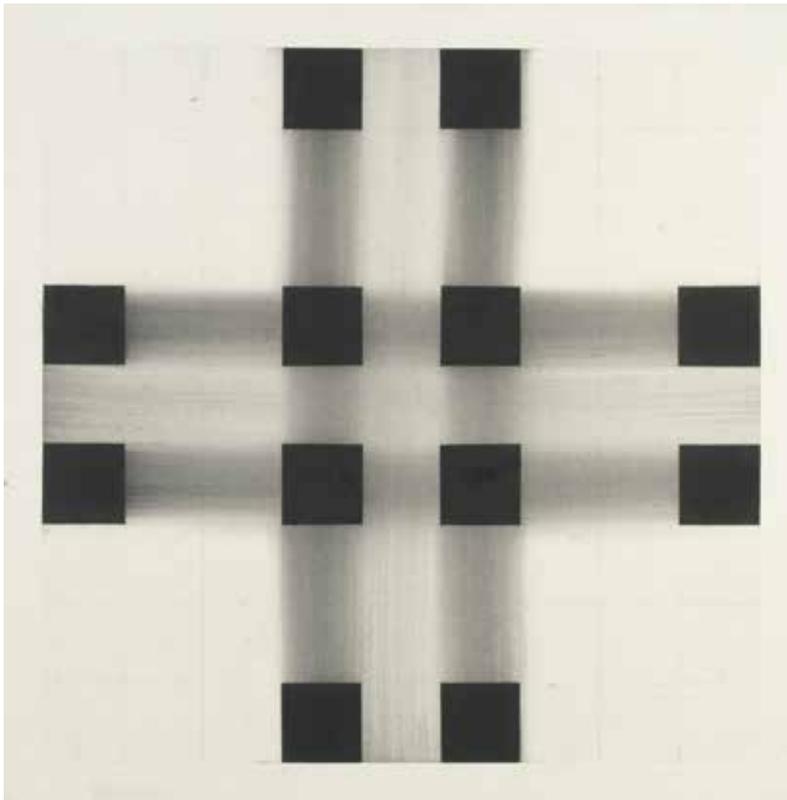
€6,900 - 9,300

US\$7,700 - 10,000

Provenance

The Artist, by whom gifted directly to the present owner on the occasion of his first U.K. retrospective at the Ikon Gallery, Birmingham in 1981
Private Collection, U.K.

We are grateful to the Artist's Studio for their assistance in cataloguing this lot.



20^{AR}

RICHARD ALLEN (BRITISH, 1933-1999)

Untitled (ENC 61)

stamped with studio stamp and bears inscription 'Rebecca Allen 2007 ENC 61' (on canvas overlap)

charcoal and cellulose acetate on canvas

81 x 81cm (31 7/8 x 31 7/8in).

Painted *circa* 1979

£2,000 - 3,000

€2,300 - 3,500

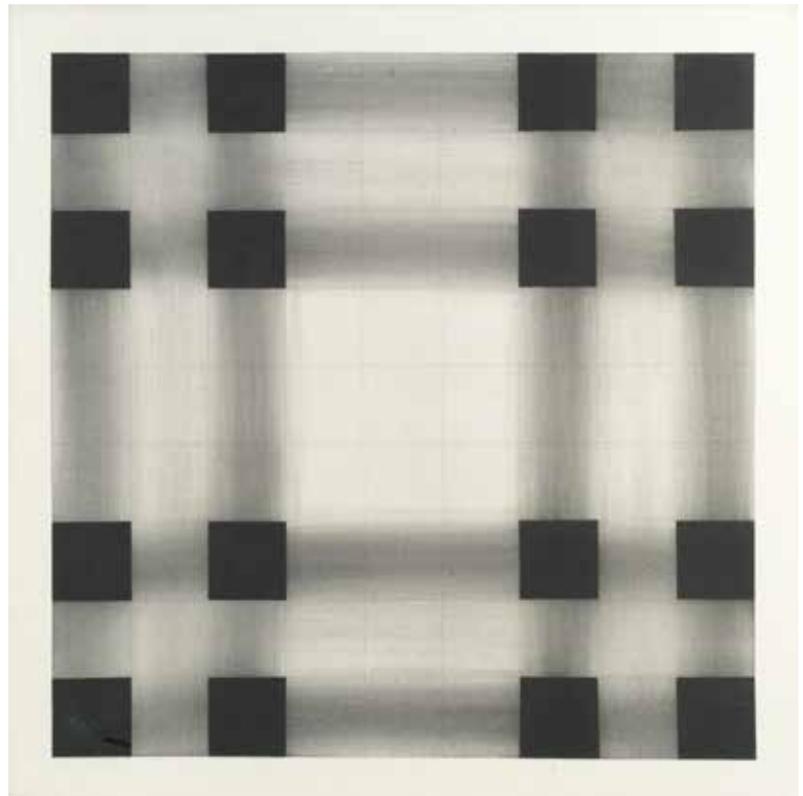
US\$2,600 - 3,900

Please note that this work is recorded with the Artist's Estate as no.ENC 61.

Provenance

With Offer Waterman, London, where acquired by the present owner Private Collection, U.K.

20



21^{AR}

RICHARD ALLEN (BRITISH, 1933-1999)

Untitled (ENC 60)

charcoal and cellulose acetate on canvas

81 x 81cm (31 7/8 x 31 7/8in).

Painted *circa* 1979

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

Please note that this work is recorded with the Artist's Estate as no.ENC 60.

Provenance

With Offer Waterman, London, where acquired by the present owner Private Collection, U.K.

21

22 AR

PRUNELLA CLOUGH (BRITISH, 1919-1999)

Untitled (Four Forms on a Black Background)
signed 'Clough' (lower right)
pastel
65 x 85.5cm (25 9/16 x 33 11/16in).

£3,000 - 5,000
€3,500 - 5,800
US\$3,900 - 6,400

Provenance

The Artist, from whom acquired directly by Ken Powell, and thence by descent Private Collection, U.K.

Ken Powell (1923-2006) was an art collector who had a diverse array of collecting interests. He first amassed a collection of Chinese porcelain and Georgian glass, which was then replaced by paintings by the Camden Town Group, and, following a visit to the Annelly Juda Gallery, he then sought out works by British constructivist and abstract painters of the 1950s, including work by Stephen Gilbert, Anthony Hill and Adrian Heath. He also collected a number of works by Prunella Clough, who became a close friend, and whose work went on to form the largest single group in his collection. In 1992, over 70 works from his collection were loaned to an exhibition at the Scottish National Gallery of Modern Art, *New Beginnings: postwar British art from the collection of Ken Powell*, celebrating the creativity found in British art of the 1950s.

23 AR

HARRY THUBRON (BRITISH, 1915-1985)

Cupil
wood, card, paint, found materials and nails
52.5 x 50cm (20 11/16 x 19 11/16in).
Executed in 1976

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900

Exhibited

London, Serpentine Gallery with Arts Council of Great Britain, *Harry Thubron*, 23 October-21 November 1976, cat.no.63

24 AR

ROY TURNER DURRANT (BRITISH, 1925-1998)

Inscape
indistinctly signed and dated 'V 62 durrant' (lower right)
gouache and watercolour
50 x 63cm (19 11/16 x 24 13/16in).

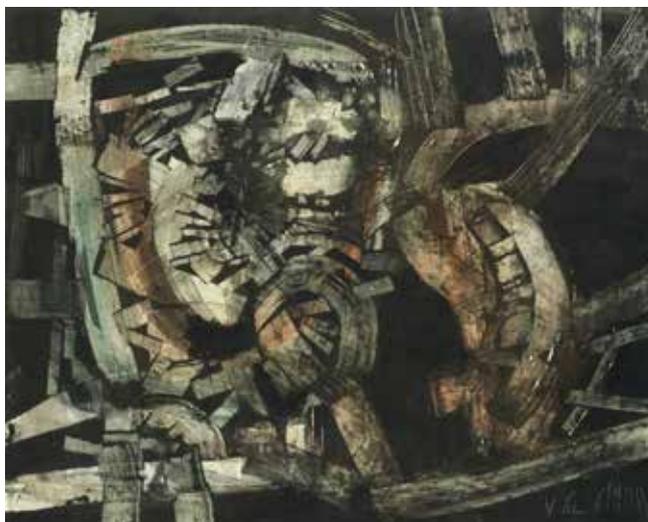
£800 - 1,200
€930 - 1,400
US\$1,000 - 1,500



22



23



24



25

25 AR

ROGER HILTON (BRITISH, 1911-1975)

Female Nude
signed and dated 'Hilton '72' (lower right)
charcoal
42 x 25cm (16 9/16 x 9 13/16in).

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

Provenance

With Angela Flowers Gallery, London, where acquired by the present owner
Private Collection, U.K.

Exhibited

London, Angela Flowers Gallery, *Nudes*, 10 December 1980-31 January 1981 (ill.b&w. front cover, as *Untitled*)

26 AR

ROGER HILTON (BRITISH, 1911-1975)

Standing Nude
signed with initials and dated 'R.H '74' (lower right)
gouache, charcoal and pastel
68.5 x 28cm (26 15/16 x 11in).

£4,000 - 6,000

€4,600 - 6,900

US\$5,100 - 7,700



26



27 AR

ROGER HILTON (BRITISH, 1911-1975)

Reclining Nude

signed with initials and dated 'R.H '74' (lower left)

gouache, charcoal and pastel

48.5 x 70cm (19 1/8 x 27 9/16in).

£5,000 - 7,000

€5,800 - 8,100

US\$6,400 - 9,000



28 AR

ROGER HILTON (BRITISH, 1911-1975)

Chickens

signed with initials and dated '73/RH'

(lower right)

gouache and charcoal

38.5 x 56cm (15 3/16 x 22 1/16in).

(unframed)

£4,000 - 6,000

€4,600 - 6,900

US\$5,100 - 7,700

'The menagerie that Hilton brought to life on paper was as diverse as it was full...cows, horses, bears, spiders, fish, lobsters, camels, butterflies and at least one caterpillar make their appearance'

Chris Stephens, *St Ives Artists: Roger Hilton*, Tate Publishing, London, 2006, p.68

29 AR

ROGER HILTON (BRITISH, 1911-1975)

Bird

signed with initials and dated 'R.H '74'

(lower right)

gouache, pastel and charcoal

53.5 x 69.5cm (21 1/16 x 27 3/8in).

£4,000 - 6,000

€4,600 - 6,900

US\$5,100 - 7,700



29



30 AR

ROGER HILTON (BRITISH, 1911-1975)

Goats

signed with initials and dated 'RH/'73'

(lower centre)

gouache and ink

29 x 37.5cm (11 7/16 x 14 3/4in).

(unframed)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,400

30



31

31 AR

JOAN GILLCHREST (BRITISH, 1918-2008)

Flowers by the Sea, St Michael's Mount
signed with initials 'JG' (lower right)
oil on card
55 x 38.5cm (21 5/8 x 15 3/16in).

£3,000 - 5,000
€3,500 - 5,800
US\$3,900 - 6,400

Provenance

The Artist, and thence by family descent

32 AR

JOAN GILLCHREST (BRITISH, 1918-2008)

Figure on the Beach
signed with initials 'JG' (lower right)
oil on paper
13 x 18.5cm (5 1/8 x 7 5/16in).

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900

Provenance

The Artist, and thence by family descent

33 AR

JOAN GILLCHREST (BRITISH, 1918-2008)

Summer Day at St Ives
signed with initials 'JG' (lower right)
oil on card
21 x 17cm (8 1/4 x 6 11/16in).

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

Provenance

With Wren Gallery, Burford, where acquired
by the present owner, 29 September 2008
Private Collection, U.K.

Exhibited

Burford, Wren Gallery, *Joan Gillchrest
Memorial Exhibition*, 2008

34 AR

JOAN GILLCHREST (BRITISH, 1918-2008)

Having a Wonderful Time
signed with initials 'JG' (lower right); titled
'Having a/Wonderful/Time' (on card verso);
further signed, titled and inscribed '58 Having
a/Wonderful Time/Joan Gillchrest' (on Artist's
label attached to backboard)
oil on card
23.5 x 26.5cm (9 1/4 x 10 7/16in).

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

Provenance

With Wren Gallery, Burford, where acquired
by the present owner, 11 January 2001
Private Collection, U.K.



32



33



34



35

35 AR

JOAN GILLCHREST (BRITISH, 1918-2008)

Cottage in Argentat, France
signed with initials 'JG' (lower left); titled 'Cottage in/ARgentat/France' (on card verso); further signed and titled 'Cottage in/ARgentat/France/Joan Gillchrest' (on Artist's label attached to backboard)
oil on card
36 x 38.5cm (14 3/16 x 15 3/16in).

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

Provenance

With Wren Gallery, Burford, where acquired by the present owner, 11 January 2001
Private Collection, U.K.

Literature

Gill Mitchell, *Joan Gillchrest (1918-2008)*, Wren Gallery, Burford, 2008, p.104 (col.ill.) (as *Cottage at Argentat*)

36 AR

JOAN GILLCHREST (BRITISH, 1918-2008)

Flowers in a Vase
signed, dated and inscribed, 'To Simone/ JGillchrest 69.' (lower right)
oil on paper
24.5 x 17cm (9 5/8 x 6 11/16in).

£1,200 - 1,500
€1,400 - 1,700
US\$1,500 - 1,900

Provenance

The Artist, and thence by family descent



36

37 AR

JOAN GILLCHREST (BRITISH, 1918-2008)

Home from the Fishing Grounds
signed with initials 'JG' (lower left)
oil on board
43 x 60cm (16 15/16 x 23 5/8in).

£3,000 - 5,000
€3,500 - 5,800
US\$3,900 - 6,400

Provenance

With Belgrave St Ives, St Ives, where
acquired by the present owner
Private Collection, U.K.



37

38 AR

JOAN GILLCHREST (BRITISH, 1918-2008)

Still Life with Spring Onions
signed with initials 'JG' (lower right)
oil on card
38.5 x 72cm (15 3/16 x 28 3/8in).

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

Provenance

With Hagenaria, London
Private Collection, U.K.



38



39 AR

**JOHN BELLANY C.B.E., R.A., H.R.S.A.,
L.L.D.(LON) (BRITISH, 1942-2013)**

Still Life with China Zebra
signed 'Bellany' (lower right); inscribed (on
canvas verso)
oil on canvas
153 x 153cm (60 1/4 x 60 1/4in).
(unframed)

**£4,000 - 6,000
€4,600 - 6,900
US\$5,100 - 7,700**

39

40 AR

**BARBARA RAE C.B.E., R.A., R.S.A.
(BRITISH, BORN 1943)**

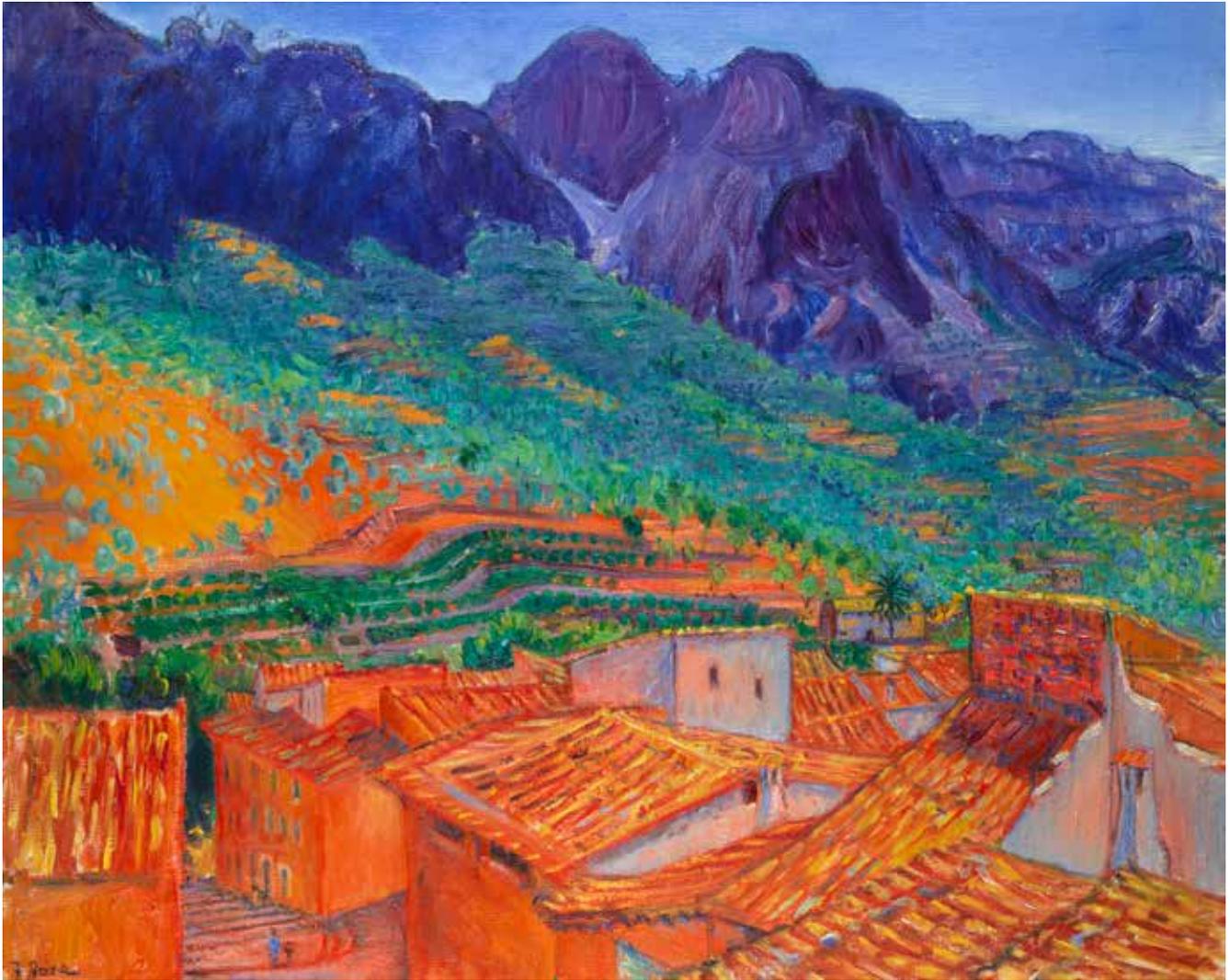
Karoo Dusk
signed 'Rae' (lower left)
acrylic
55.5 x 74cm (21 7/8 x 29 1/8in).
Painted in 1997-8

**£1,200 - 1,800
€1,400 - 2,100
US\$1,500 - 2,300**

Provenance
With Art First, London
Private Collection, U.K.



40



41 AR

FREDERICK GORE C.B.E., R.A. (BRITISH, 1913-2009)

The Roofs of Fornalutx, Majorca

signed 'F Gore' (lower left)

oil on canvas

81.5 x 102cm (32 1/16 x 40 3/16in).

£6,000 - 8,000

€6,900 - 9,300

US\$7,700 - 10,000

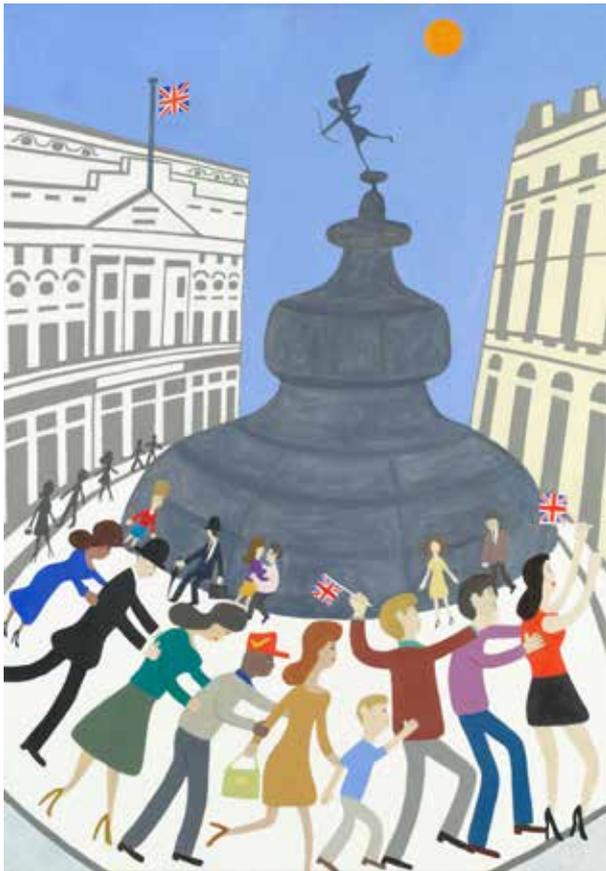
Provenance

With Phoenix Gallery, Suffolk

Sale; Christie's, London, 7 November 1991, lot 104 (as *The Roofs of Fornalutx, Majorca*)

With W.H.Patterson, London, where acquired by the present owner, 1995

Private Collection, U.K.



42

42 AR

ROBERT HARDY (BRITISH, BORN 1952)

Statue of Eros
signed 'HARDY' (lower right); further signed, titled and dated
'HARDY/STATUE/OF/EROS/JULY/2015' (on canvas verso)
oil on canvas
100 x 70cm (39 3/8 x 27 9/16in).

£2,500 - 3,500
€2,900 - 4,100
US\$3,200 - 4,500

43 AR

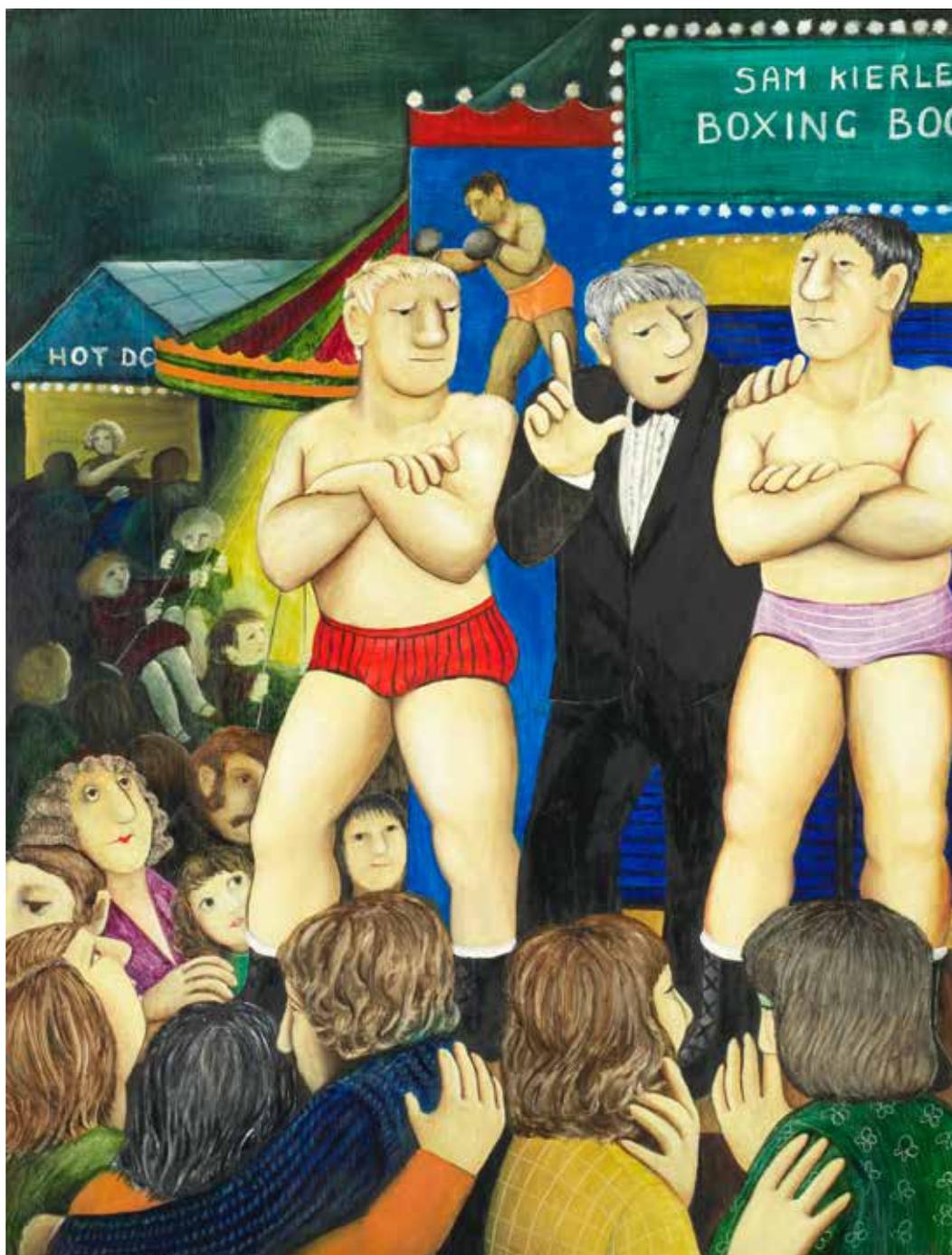
ROBERT HARDY (BRITISH, BORN 1952)

Figure Group, Time and Place
signed 'HARDY' (lower left); further signed, titled and dated
'HARDY/2015/FIGURE GROUP/"TIME AND/PLACE"' (on canvas
verso)
oil on canvas
100 x 73cm (39 3/8 x 28 3/4in).
(unframed)

£2,500 - 3,500
€2,900 - 4,100
US\$3,200 - 4,500



43



44 AR

BERYL COOK O.B.E. (BRITISH, 1926-2008)

Sam Kierley's Boxing Booth
oil on panel
61 x 48cm (24 x 18 7/8in).

£8,000 - 12,000

€9,300 - 14,000

US\$10,000 - 15,000

Provenance

Sale; Bonhams, Knightsbridge, 17 November 2010, lot 72, where
acquired by the present owner
Private Collection, U.K.



45 AR

FRED YATES (BRITISH, 1922-2008)

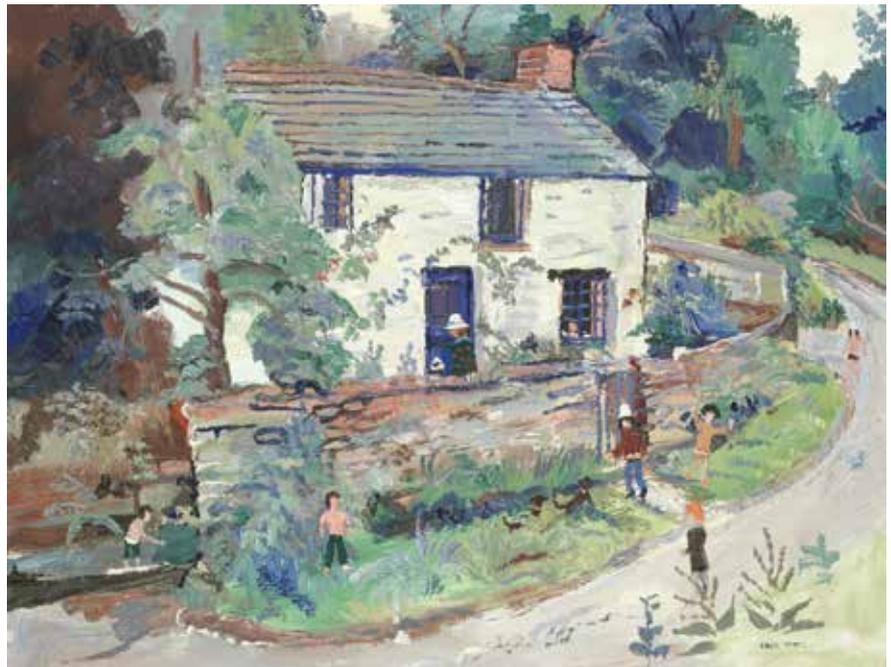
Busy Street
signed 'FRED YATES' (lower right); stamped
twice with studio sale stamp (on canvas
verso and on stretcher bar)
oil on canvas
40 x 80cm (15 3/4 x 31 1/2in).

£3,000 - 5,000
€3,500 - 5,800
US\$3,900 - 6,400

Provenance

The Artist's Studio Sale, Artcurial, Paris, 31
March 2014, lot 124, where acquired by the
present owner
Private Collection, U.K.

45



46 AR

FRED YATES (BRITISH, 1922-2008)

A Cornish Cottage
signed 'FRED YATES' (lower right)
oil on board
69 x 91cm (27 3/16 x 35 13/16in).

£2,500 - 3,500
€2,900 - 4,100
US\$3,200 - 4,500

Provenance

The Artist, from whom acquired by the
previous owner
Acquired from the above by the present
owner in 1982
Private Collection, U.K.

46

47 AR

FRED YATES (BRITISH, 1922-2008)

In a Cornish Garden
signed 'FRED YATES' (lower left)
oil on board
62.5 x 46.5cm (24 5/8 x 18 5/16in).
Painted circa 1975

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

Provenance

With Robert Ashton Antiques, Stow-on-the-Wold, where acquired by the present owner, 10 January 1998
Private Collection, U.K.



47

48 AR

SIMEON STAFFORD (BRITISH, BORN 1956)

Snowy Street Scene
signed 'SIMEON' (lower right)
oil on canvas
90 x 90cm (35 7/16 x 35 7/16in).
(unframed)

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,500



48

49 AR

SIMEON STAFFORD (BRITISH, BORN 1956)

The Mount from the Caff
signed 'SIMEON' (lower right); further signed,
titled and inscribed "The Mount from the
Caff"/17.161/Simeon' (on canvas verso)
oil on canvas
90 x 90cm (35 7/16 x 35 7/16in).
(unframed)

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,500



49



50

50^{AR}

SHERREE VALENTINE-DAINES (BRITISH, BORN 1956)

Building Sandcastles
signed 'SEV.DAINES' (lower right)
oil on card
22 x 32cm (8 11/16 x 12 5/8in).

£2,500 - 3,500
€2,900 - 4,100
US\$3,200 - 4,500

Provenance

The Artist, from whom acquired directly by the present owner

51^{AR}

DOD PROCTER R.A. (BRITISH, 1892-1972)

First Born
signed and dated 'Dod Procter/1925' (lower right)
oil on canvas
64.5 x 76.5cm (25 3/8 x 30 1/8in).

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

Provenance

Sale; Bonhams, Knightsbridge, 22 March 2001, lot 30 (as *Baby Boy*)
With Messum's, London, where acquired by the present owner
Private Collection, U.K.

Exhibited

London, Messum's, *Twentieth Century British Art*, Autumn 2006, cat.no.12



51

52

RICHARD ADAMS (BRITISH, BORN 1960)

Dog Day

signed and dated 'Richard Adams 2019'

(upper right)

varnished pastel and gouache

49.5 x 69.5cm (19 1/2 x 27 3/8in).

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900

52

53

RICHARD ADAMS (BRITISH, BORN 1960)

Providing the Town

signed and dated 'Richard Adams 2018'

(centre right)

varnished pastel and gouache

49.5 x 69.5cm (19 1/2 x 27 3/8in).

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900

53



54

RICHARD ADAMS (BRITISH, BORN 1960)

The Old Orangery

signed and dated 'Richard Adams 2018'

(upper right)

varnished pastel and gouache

49.5 x 69.5cm (19 1/2 x 27 3/8in).

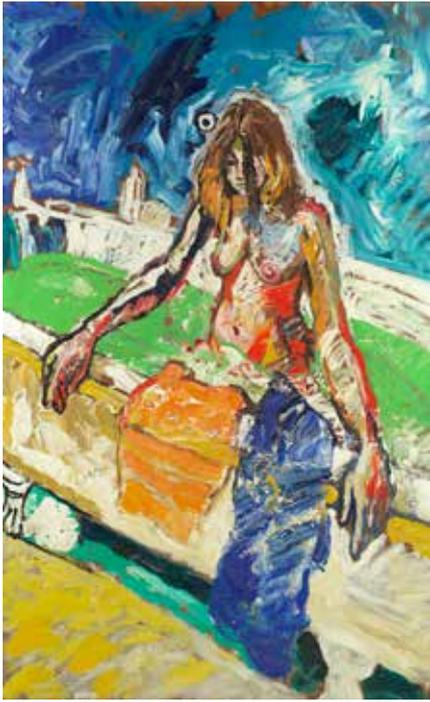
£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900

54





55

55 AR

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

Patti in the Bath
signed and dated 'JOHN/BRATBY/75' (lower right), further signed
'BRATBY' (lower left)
oil on board
122 x 76cm (48 1/16 x 29 15/16in).

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

Provenance

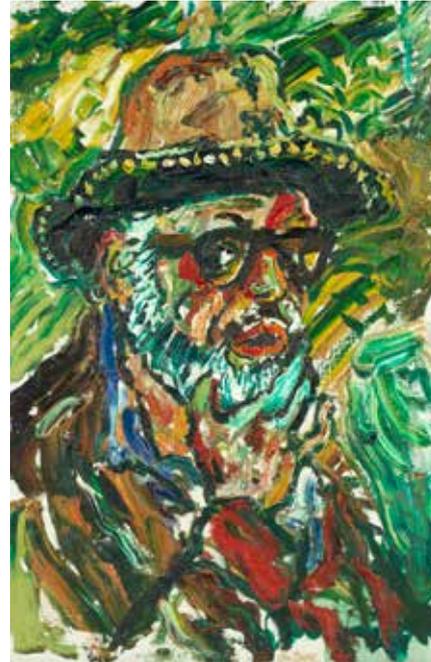
Sale; Bonhams, Knightsbridge, 18 May 2004, lot 77, where acquired
by the present owner
Private Collection, U.K.

56 AR

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

Self-portrait
signed 'John BRATBY.' (lower centre)
oil on canvas
50.5 x 76cm (19 7/8 x 29 15/16in).

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900



56

57 AR

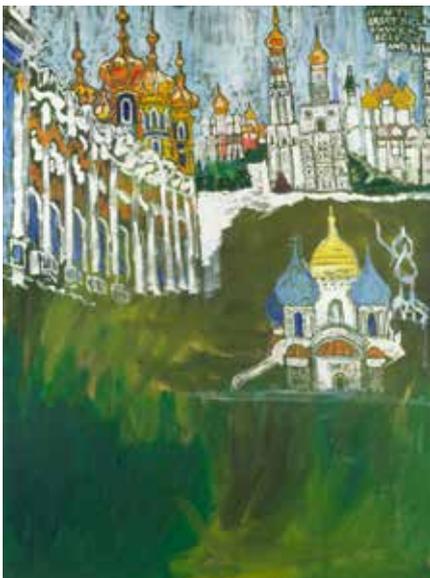
JOHN BRATBY R.A. (BRITISH, 1928-1992)

Ivan the Great Bell Tower, Belfry and Bell
signed and titled 'IVAN THE/GREAT BELL/TOWER,/BELFRY/AND
BELL/BRATBY' (upper right)
oil on canvas
121.5 x 91cm (47 13/16 x 35 13/16in).

£1,500 - 2,500
€1,700 - 2,900
US\$1,900 - 3,200

Provenance

Sale; Sotheby's, Olympia, 15 September 2004, lot 200, where
acquired by the present owner
Private Collection, U.K.



57

58 AR

BRIAN WHELAN (BRITISH, BORN 1957)

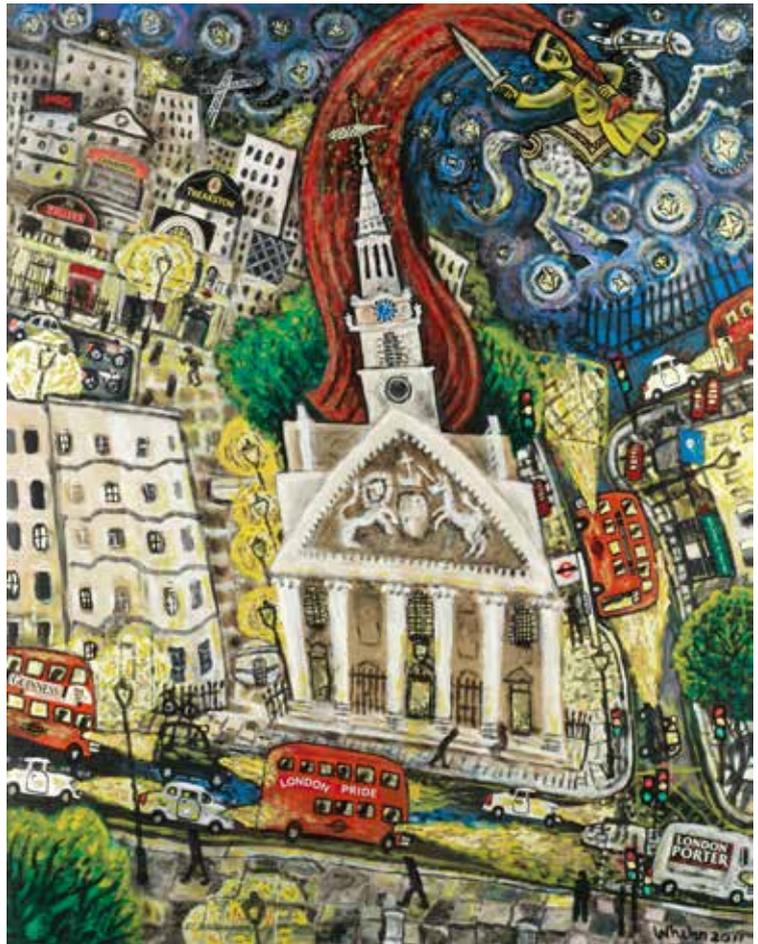
St Martin-in-the-Fields Church
signed and dated 'Whelan 2011' (lower right); further signed, titled and dated 'ST MARTIN-IN-THE-FIELDS CHURCH/Whelan 2011' (on board verso)
oil, collage and felt-tip pen on board
101.5 x 81cm (39 15/16 x 31 7/8in).

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,500

Provenance

The Artist, from whom acquired directly by the present owner, circa 2015
Private Collection, U.K.

Born in London to Irish parents, Brian Whelan trained at the Royal Academy of Arts, before moving to East Anglia where he lived and worked for over 25 years. The present lot demonstrates two main interests for the artist; London as subject, and religious art. He first became interested in religious art while visiting the medieval churches and dwellings of East Anglia, and indeed the present work not only has a religious subject in depicting St Martin-in-the-Fields, a central London landmark, but also has the feel of stained-glass, with vivid colours enclosed by thick black outlines which mimic the glass and lead of the traditional decorative medium. The lack of conventional perspective also recalls medieval art and creates an impression of the colourful tapestry of London life as we know it today.



58

59 AR

FREDERICK CUMING R.A., N.E.A.C. (BRITISH, BORN 1930)

Restaurant Pisa, Night
signed 'Cumming' (lower left)
oil on board
31 x 31cm (12 3/16 x 12 3/16in).

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,500

Provenance

With Brian Sinfield Gallery, Burford, where acquired by the family of the present owner, 18 April 1993, and thence by descent
Private Collection, U.K.

Exhibited

Burford, Brian Sinfield Gallery, *Fred Cumming, R.A.*, 19-29 April 1993, cat.no.41

Please note that this lot is offered with the original receipt from Brian Sinfield Gallery.



59



60

60 AR

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

Nursery Piece

signed 'Carel Weight' (lower right); further signed and inscribed with Artist's address 'Carel Weight/5 Shepherds Bush/Green W12' (on label attached to the stretcher bar)
oil on canvas

63 x 68.5cm (24 13/16 x 26 15/16in).

Painted circa the 1930s

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,600

Provenance

Sale; Bonhams, London, 19 September 1991, lot 62, where acquired by the present owner

Exhibited

London, Bankside Gallery, *Dramatic Art - Paintings by Carel Weight*, 14 June-2 July 2000



61

61 AR

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

Autumn - A Windy Day

signed 'Carel Weight' (lower left)
oil on board

61 x 61cm (24 x 24in).

£1,500 - 2,500

€1,700 - 2,900

US\$1,900 - 3,200

Provenance

With Southgate Gallery, Moreton-in-Marsh Private Collection, U.K.

62 AR

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

Hamlet and his Mother - Death of Polonius
signed 'Carel Weight' (upper left)
oil on board
55.5 x 44.5cm (21 7/8 x 17 1/2in).
Painted in 1981

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900

Exhibited

London, Bankside Gallery, *Dramatic Art - Paintings by Carel Weight*, 14 June-2 July 2000

63 AR

LEONARD ROSOMAN O.B.E., R.A. (BRITISH, 1913-2012)

Tavern Tables and Chairs
signed 'Leonard Rosoman' (lower right)
oil on canvas
61 x 91cm (24 x 35 13/16in).

£1,200 - 1,800
€1,400 - 2,100
US\$1,500 - 2,300

Provenance

Acquired by the family of the present owner circa the 1960s, and thence by descent Private Collection, U.K.

64 AR

SUSAN RYDER R.P., N.E.A.C. (BRITISH, BORN 1944)

The Drawing Room of Borthwickshiels
signed 'Ryder' (lower right)
oil on canvas
76 x 56cm (29 15/16 x 22 1/16in).

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,500

Provenance

The Artist, from whom acquired directly by the present owner Private Collection, U.K.



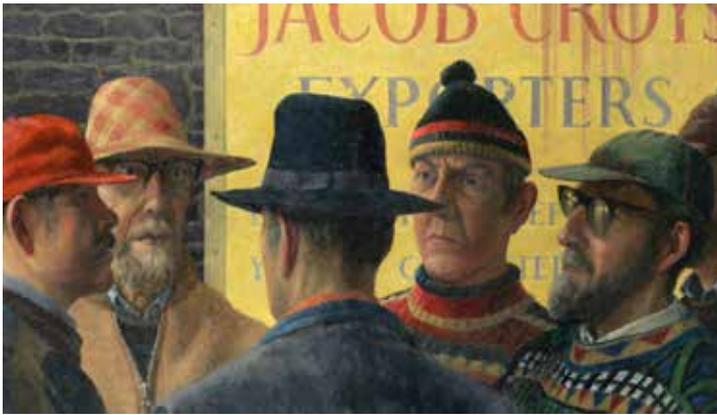
62



63



64



65

65 AR

ROBERT SAWYERS A.R.C.A. (BRITISH, 1923-2002)

If the Cap Fits
oil on board
71 x 122cm (27 15/16 x 48 1/16in).

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900

Provenance

The Estate of the Artist

Born in Peckham, London, Robert Sawyers knew from a young age that he aspired to be an artist. He was accepted age 16 to the Beckenham School of Art, going on to study at the Royal College of Art from 1942. He later taught at Leeds College of Art and Middlesborough College of Art, going on to travel extensively – including to Jamaica and Cuba – and to teach in these exotic locations too. Artistically, he trod his own path, only accepting commissions for subjects he personally wanted to paint, focussing primarily on his own artistic fulfilment more than any commercial success. He exhibited at, amongst others, the Royal Academy of Arts, London and the New English Art Club. His witty and inventive compositions demonstrate a uniquely humorous artistic talent.



66

66 AR

ROBERT SAWYERS A.R.C.A. (BRITISH, 1923-2002)

Wonderful Copenhagen
signed with initials and dated 'RS/54' (lower right)
oil on board
91.5 x 121cm (36 x 47 5/8in).

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900

Provenance

The Estate of the Artist

Exhibited

Daily Express, *Daily Express Young Artists' Exhibition*, 1955



67

67 AR

BRIAN FROUD (BRITISH, 1947)

The Fairies
signed and dated 'Froud/96' (lower right)
watercolour, chalk and pen and ink on card
64.5 x 46cm (25 3/8 x 18 1/8in).

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

Provenance

The Artist, from whom acquired by the family of the present owner, circa the 1990s, and thence by descent
Private Collection, U.K.

68 AR

PATRICK HUGHES (BRITISH, BORN 1939)

Dextrous Labyrinth
signed, titled and dated 'Dextrous Labyrinth/
Patrick Hughes/1994' (on backboard)
oil on shaped board
51.5 by 105.5 by 32cm (20 1/4 by 41 9/16
by 12 5/8in)

£4,000 - 6,000
€4,600 - 6,900
US\$5,100 - 7,700

Provenance

The Artist, from whom acquired directly by
the present owner *circa* 1994-95
Private Collection, U.K.



68

69 * AR

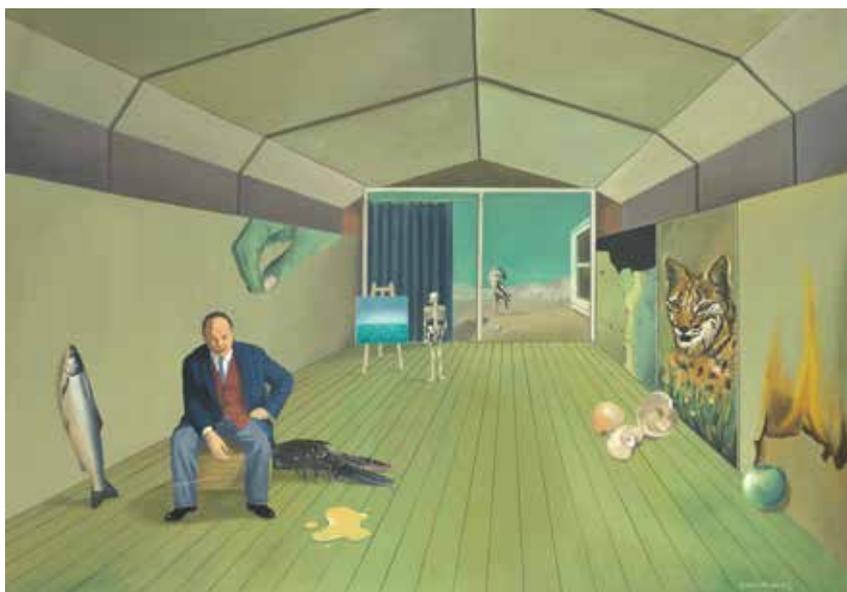
CONROY MADDOX (BRITISH, 1912-2005)

Beyond The Boundaries
signed and dated 'CONROY MADDOX/'72)
(lower right); further signed, titled and dated
'BEYOND THE BOUNDARIES/CONROY
MADDOX/1972' (on canvas verso)
oil on canvas
96.5 x 136.5cm (38 x 53 3/4in).

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

Provenance

Acquired by the family of the present owner
circa 1986, and thence by descent
Private Collection, U.S.A.



69



70

70 ^{AR}

DAVID ORD KERR (BRITISH, BORN 1952)

Military Macaw
signed 'DAVID ORD KERR.' (lower left)
oil on canvas
50 x 35cm (19 11/16 x 13 3/4in).
Painted in 2018

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900

71 ^{AR}

DAVID SHEPHERD C.B.E. (BRITISH, 1931-2017)

Reading Cattle Market
signed 'David Shepherd' (lower right)
oil on canvas
56 x 76.5cm (22 1/16 x 30 1/8in).
Painted circa the early 1960s

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

Provenance

With The Barclay Art Gallery, Chester

72 ^{AR}

JAMES LLOYD (BRITISH, 1905-1974)

Birds and Worm
signed 'J./LLOYD.' (lower left)
gouache on card
37 x 52.5cm (14 9/16 x 20 11/16in).
Painted in 1968

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,500

Provenance

With Portal Gallery, London



71



72

73 AR

STEVE BURGESS (BRITISH, BORN 1960)

The Watering Hole
signed 'Steve Burgess' (lower right)
oil on board
61 x 91.5cm (24 x 36in).

£4,000 - 6,000
€4,600 - 6,900
US\$5,100 - 7,700

74 AR

JOHN VIRTUE (BRITISH, BORN 1947)

Green Haworth, near Accrington, Lancashire
signed and dated 'J. Virtue. 1976' (lower
right)
oil on canvas
76 x 126.5cm (29 15/16 x 49 13/16in).

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

Provenance

Commissioned from the Artist by the family
of the present owner in 1976, and thence by
descent
Private Collection, U.K.



73



74



75 AR

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

Woman With Cat
signed and dated 'Ruskin Spear 65' (lower right)
oil on board
61 x 51cm (24 x 20 1/16in).

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

Provenance

Sale; Phillips, London, 26 January 1988, lot 254 (as *Woman holding a cat*, 1963)
Sale; Christie's, London, 6 March 1998, lot 83
Sale; Sotheby's, Olympia, 19 May 2004, lot 179, where acquired by the present owner Private Collection, U.K.

76 AR

**CHARLES FREDERICK TUNNICLIFFE
O.B.E., R.A. (BRITISH, 1901-1979)**

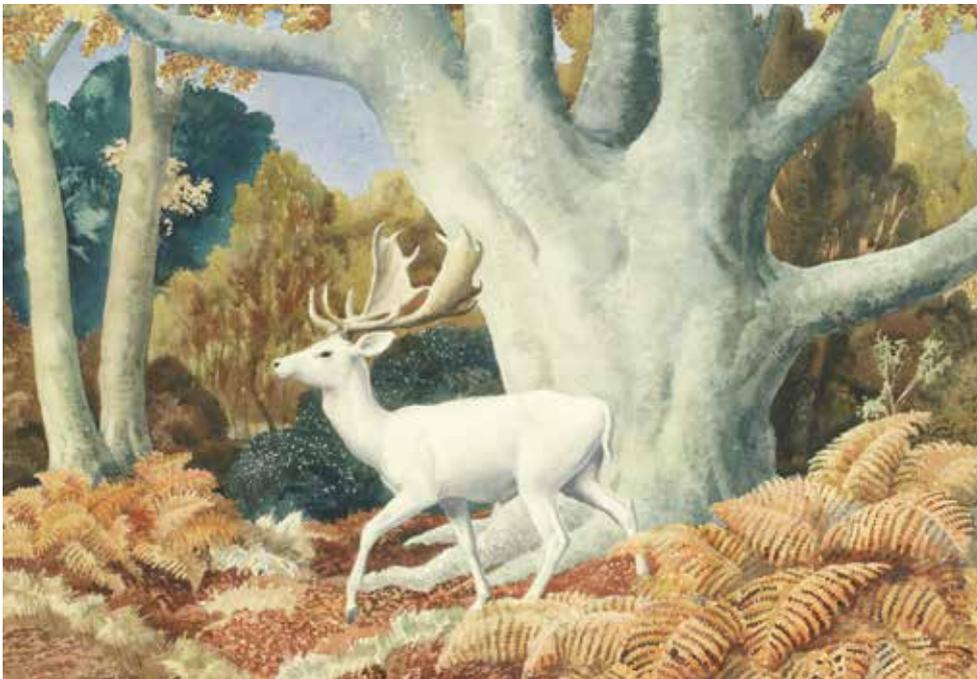
White Hart
signed 'C.F.Tunncliffe' (lower right)
watercolour and pencil
44 x 64cm (17 5/16 x 25 3/16in).

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900

Provenance

Alan Proctor, and thence by descent to the present owner Private Collection, U.K.

75



76

77

LOUIS WAIN (BRITISH, 1860-1939)

"I wonder if he would paint the outside of my house"
signed and inscribed 'Louis Wain.' "I wonder if he would paint the
outside/of my house" (lower right)

pen and ink, wash and pencil
41.5 x 31cm (16 5/16 x 12 3/16in).

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,600



77



78

78

LOUIS WAIN (BRITISH, 1860-1939)

Tabby Cat
signed 'Louis Wain.' (lower left)
chalk

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

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,600

79 AR

EDWARD ARDIZZONE C.B.E., R.A. (BRITISH, 1900-1979)

The Picnic
signed with initials 'EA' (lower right)

pen and ink
15.5 x 15.5cm (6 1/8 x 6 1/8in).

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

Provenance

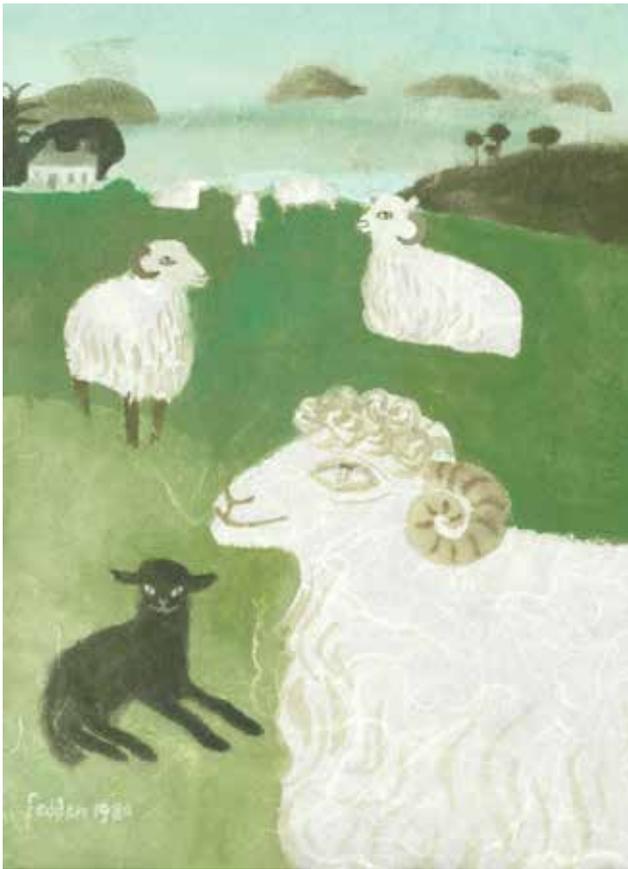
With New Grafton Gallery, London, where acquired by the family of
the present owner, 28 February 1975, and thence by descent
Private Collection, U.K.

Exhibited

London, New Grafton Gallery, *Edward Ardizzone: Drawings and
Doodles*, 13 March-9 April 1975, cat.no.15



79



80

80 AR

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

Sheep in a Field

signed and dated 'Fedden 1980' (lower left)

gouache

21.5 x 16cm (8 7/16 x 6 5/16in).

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900

81 AR

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

Rock Buntings

signed and dated 'Fedden 1982' (lower left); further signed and

titled 'MARY FEDDEN/ROCK BUNTINGS' (on Artist's label attached

to backboard)

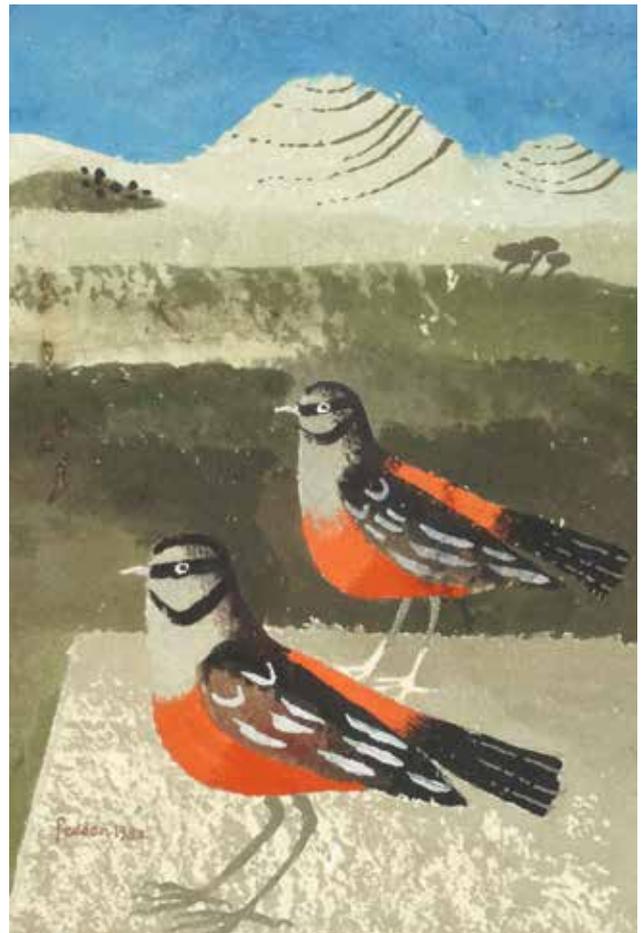
gouache

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

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900



81



82 AR

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

The Bird That Came To Breakfast
 signed and dated 'Fedden '00' (lower left)
 oil on board
 77 x 60.5cm (30 5/16 x 23 13/16in).

£7,000 - 10,000

€8,100 - 12,000

US\$9,000 - 13,000

Provenance

With Archeus Fine Art, London, where acquired by the present owner, December 2001
 Private Collection, U.K.

'She lives on the banks of the river
 Where water-birds swim to and fro.
 There are cormorants, sea-gulls and herons,
 And others whose names she don't know.'

Mary Fedden, 'In homage to Edward Lear', quoted in Christopher Andreae, *Mary Fedden: Enigmas and Variations*, Lund Humphries, Farnham and Burlington, 2014, p.11

83^{AR}

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

Room with a View

signed and dated 'Fedden 1995' (lower right)

oil on canvas

76.5 x 91cm (30 1/8 x 35 13/16in).

£12,000 - 18,000

€14,000 - 21,000

US\$15,000 - 23,000

Provenance

The Artist, from whom acquired by the previous owner

With Castlegate House Gallery, Cockermouth, where acquired

by the present owner

Private Collection, U.K.

'I get hooked onto objects: quinces,
volcanoes, quail's eggs, feathers...and
sometimes a stripy zebra will show up at
a tea party'

Mary Fedden quoted in Ossian Clark, 'Quite Contrary', *Art Review*,
February 2003, vol.54, pp.56-9.





84 AR

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

Lulu on Purple
signed and dated 'Fedden 1991' (lower right)
oil on canvas
46 x 36cm (18 1/8 x 14 3/16in).

£6,000 - 8,000

€6,900 - 9,300

US\$7,700 - 10,000

Provenance

With Fosse Gallery, Stow-on-the-Wold, where acquired by the
present owner
Private Collection, U.K.



85 AR

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

Orange Poppies

signed and dated 'Fedden/1989' (lower left); further signed and titled 'Mary Fedden/Orange Poppies' (on Artist's label attached to the stretcher bar)

oil on canvas

75.5 x 51cm (29 3/4 x 20 1/16in).

£7,000 - 10,000

€8,100 - 12,000

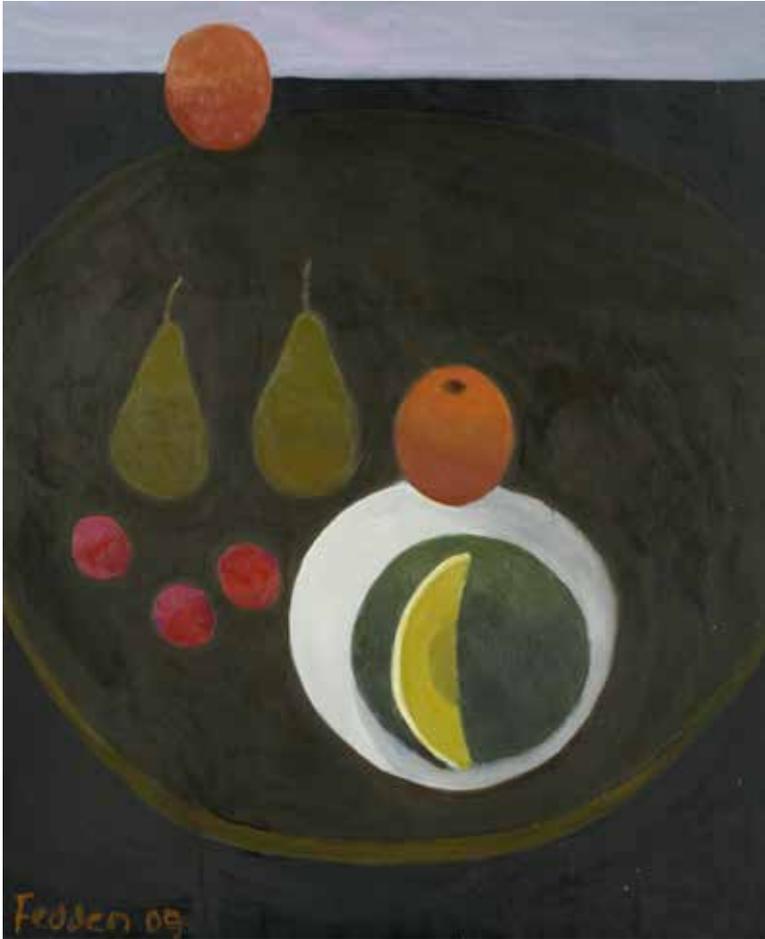
US\$9,000 - 13,000

Provenance

Private Collection, U.K., 1990

With Castlegate Fine Art, Keswick, from whom acquired by Penny van der Have, and thence by descent

Acquired from the above by the present owner, July 2013



86

86 AR

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

Fruit and Bowl
signed and dated 'Fedden 09' (lower left)
oil on canvas
60.5 x 50.5cm (23 13/16 x 19 7/8in).

£4,000 - 6,000
€4,600 - 6,900
US\$5,100 - 7,700

87 AR

JULIAN TREVELYAN R.A. (BRITISH, 1910-1988)

Mérindol, France
signed and dated 'Trevelyan '61' (lower left)
oil on canvas
50.5 x 76cm (19 7/8 x 29 15/16in).

£3,000 - 5,000
€3,500 - 5,800
US\$3,900 - 6,400

Provenance

Acquired by the family of the present owner
circa the 1960s, and thence by descent
Private Collection, U.K.



87

88 AR

SIR JACOB EPSTEIN (BRITISH, 1880-1959)

Gladioli

signed 'Epstein' (lower left)

gouache

56.5 x 44cm (22 1/4 x 17 5/16in).

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900

Provenance

With Arthur Tooth & Sons, London

With Montpelier Studio, London, where
acquired by the present owner in the late
1980s

Private Collection, U.K.



88

89 AR

CATHLEEN S. MANN (BRITISH, 1896-1959)

Still Life of Flowers

signed 'CATHLEEN/MANN' (lower left)

oil on canvas

76 x 61.5cm (29 15/16 x 24 3/16in).

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900

Provenance

With Ryman & Co. Ltd, Oxford

With The Canon Gallery, Chichester, where
acquired by the family of the present owner,
15 February 1991, and thence by descent
Private Collection, U.K.



89

90 AR

MARGARET FISHER PROUT (BRITISH, 1875-1963)

Boating in Sussex

signed 'Fisher Prout' (lower left); further

signed, titled and inscribed with Artist's

address "'BOATING IN SUSSEX.'/"

MARGARET FISHER PROUT/6 WARRIOR
SQUARE TERRACE/ST. LEONARDS-ON-
SEA.' (on Artist's label attached to board
verso)

oil on board

50 x 63.5cm (19 11/16 x 25in).

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

Exhibited

London, Royal Academy of Arts, *Summer
Exhibition*, 29 April-13 August 1961, cat.

no.427



90



91 AR

SIR MATTHEW SMITH (BRITISH, 1879-1959)

Evening Landscape, Provence
oil on canvas
33.5 x 55cm (13 3/16 x 21 5/8in).
Painted circa 1933

£5,000 - 7,000

€5,800 - 8,100

US\$6,400 - 9,000

Provenance

With Arthur Tooth & Sons, London, 5 November 1936, where acquired by Commander G.L. Lewis Major Le Gendre George Horton-Fawkes O.B.E., and thence by family descent to Richard Hawksworth Horton-Fawkes Sale; Christie's, London, 4 March 1983, lot 61 With Austin/Desmond Fine Art, London, July 1983, where acquired by Private Collection, U.K.

Exhibited

London, Arthur Tooth & Sons, *Matthew Smith: Exhibition of Recent Paintings*, 1936, cat.no.4

Literature

John Gledhill, *Catalogue Raisonné of the Oil Paintings of Matthew Smith*, Lund Humphries, Farnham, 2009, p.173, cat.no.414 (ill.b&w.)

We are grateful to John Gledhill for his assistance in cataloguing this lot.



92 AR

SIR MATTHEW SMITH (BRITISH, 1879-1959)

Blue Jug with Pears

oil on canvas

33.5 x 46.5cm (13 3/16 x 18 5/16in).

Painted circa 1950

£6,000 - 8,000

€6,900 - 9,300

US\$7,700 - 10,000

Provenance

With Victor Waddington, London

Mr & Mrs Harry Abrahams

With Waddington Galleries, London

Yonty Solomon, by whom bequeathed to the present owner

Private Collection, U.K.

We are grateful to John Gledhill for his assistance in cataloguing this lot.

Jonathan "Yonty" Solomon (1937–2008) was a noted concert pianist who played as a soloist with many of the world's most important symphony orchestras. He was appointed Fellow of the Royal College of Music, professor at Trinity College of Music and undertook several advisory roles for film including coaching Hugh Grant for his role as Chopin in *Impromptu* (1991). He assembled a significant collection of modern art.



93

**CHRISTOPHER RICHARD WYNNE NEVINSON A.R.A
(BRITISH, 1889-1946)**

Early Evening
signed 'C.R.W.NEVINSON' (lower right)
oil on canvas
46 x 61cm (18 1/8 x 24in).
Painted *circa* 1929

£5,000 - 7,000
€5,800 - 8,100
US\$6,400 - 9,000

Provenance

Sale; Bonhams, London, 28 March 2006, lot 10
With Piccadilly Gallery, London, where acquired by the present
owner
Private Collection, U.K.



94 AR

AUGUSTUS EDWIN JOHN O.M., R.A. (BRITISH, 1878-1961)

Olive Grove, Provence
signed 'John' (lower right)
oil on canvas
51 x 61cm (20 1/16 x 24in).

£5,000 - 7,000
€5,800 - 8,100
US\$6,400 - 9,000

Provenance

With Arthur Tooth & Sons, London
Sale; Christie's, London, 22 February 1980, lot 72
Yonty Solomon, by whom bequeathed to the present owner
Private Collection, U.K.

We are grateful to Rebecca John for her assistance in cataloguing this lot.

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

Property from the Collection of Sara John

Gwen and Augustus John are two of the twentieth century's most famous artistic siblings. Born in Wales in 1876 and 1878 respectively, Augustus famously described their perceived differences: 'Gwen and I were not opposites but much the same really, but we took a different attitude' (Augustus John, quoted in Michael Holroyd, *Augustus John: The New Biography*, Vintage, London, 1997, p.46), however their stories are full of contrasts, their art developing in very different directions. They both studied at the Slade School of Fine Art in London in the 1890s, which unusually at the time offered an equal education for both women and men. Augustus quickly found fame, his facility for draughtsmanship – then the mainstay of all artistic training, and of the Slade in particular - earning him great acclaim. By twenty-five he was the most famous British artist of the day, with comparisons drawn between Michelangelo, Gauguin and Matisse. Not only was attention focussed around his extraordinary artistic talent, but also his bohemian lifestyle and celebrity circle of friends and acquaintances. In contrast, Gwen's fame came more gradually, her international renown growing later on, and she chose a much more singular existence.

While Augustus became fascinated by the gypsy community and its peripatetic lifestyle, and with a growing family emanating from his marriage to Ida and concurrent relationship with Dorelia, Gwen sought quite the opposite. Moving to Paris in 1904 where she modelled for a number of artists, including Auguste Rodin, the two became involved in a long and obsessive affair. Intensely dedicated

to her work, and as her relationship with Rodin waned, she sought seclusion in which to focus on it, seeking an isolation which found its artistic realisation in paintings of solitary figures and vacant interior scenes. From January 1911 she rented rooms in the top storey of a house in rue Terre Neuve in Meudon, a suburb of Paris, and did a number of studies of the area, two of which are included in the lots offered here (lots 99 and 100). Here she also turned to religion, converting to Catholicism in 1913. She wrote 'I am in love with the atmosphere of Meudon church and the people who go to church here have a charm for me' (letter from Gwen John to Jeanne Robert Foster, 22 February 1925, quoted in Cecily Langdale, *Gwen John*, Yale University Press, New Haven and London, 1988, p.50), her trips to church resulting in small, delightful studies of the congregation, two of which are included here (lots 95 and 96). Her methodical technique and understated palette, infused with mauves and blue-grey tones, sits in opposition to the brighter and more vivacious work produced by Augustus.

The following collection of works comes from the family of both artists, and also includes work by Edwin John, the fourth child of Augustus and Ida, born in Paris. After a brief career as a middleweight boxer he became an artist, his self-portrait (lot 108) showing much of the characteristic John family flair. He was the executor and main inheritor of his aunt Gwen's estate, and did much to promote her work posthumously.

PROPERTY FROM THE COLLECTION OF SARA JOHN

95

GWEN JOHN (BRITISH, 1876-1939)

Back View of a Girl in Prayer at Church
gouache and pencil
16 x 12cm (6 5/16 x 4 3/4in).
Painted *circa* 1910s

£4,000 - 6,000
€4,600 - 6,900
US\$5,100 - 7,700

Provenance

The Artist, and thence by family descent

PROPERTY FROM THE COLLECTION OF SARA JOHN

96

GWEN JOHN (BRITISH, 1876-1939)

Woman in Church
gouache and pencil
15.5 x 12.5cm (6 1/8 x 4 15/16in).

£3,000 - 5,000
€3,500 - 5,800
US\$3,900 - 6,400

Provenance

The Artist, and thence by family descent



95



96



PROPERTY FROM THE COLLECTION OF SARA JOHN

97

GWEN JOHN (BRITISH, 1876-1939)

Portrait of a Gentleman
stamped with estate stamp 'Gwen John' (lower right)
charcoal

22.5 x 17.5cm (8 7/8 x 6 7/8in).

£1,800 - 2,500

€2,100 - 2,900

US\$2,300 - 3,200

Provenance

The Artist, and thence by family descent

97

PROPERTY FROM THE COLLECTION OF SARA JOHN

98

GWEN JOHN (BRITISH, 1876-1939)

Our Lady of Salette
stamped with estate stamp 'Gwen John' (lower left)
watercolour and chalk
16 x 12.5cm (6 5/16 x 4 15/16in).
Painted circa 1920-22

£1,200 - 1,800

€1,400 - 2,100

US\$1,500 - 2,300

Provenance

The Artist, and thence by family descent



98

PROPERTY FROM THE COLLECTION OF SARA JOHN

99

GWEN JOHN (BRITISH, 1876-1939)

Rue Terre Neuve, Meudon, Paris
stamped with estate stamp 'Gwen John' (lower left)
gouache and pencil
24 x 15.5cm (9 7/16 x 6 1/8in).

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,600

Provenance

The Artist, and thence by family descent



99

PROPERTY FROM THE COLLECTION OF SARA JOHN

100

GWEN JOHN (BRITISH, 1876-1939)

Rue Terre Neuve, Meudon, Paris
gouache
24 x 24cm (9 7/16 x 9 7/16in).

£2,500 - 3,500

€2,900 - 4,100

US\$3,200 - 4,500

Provenance

The Artist, and thence by family descent



100



101

PROPERTY FROM THE COLLECTION OF SARA JOHN

101^{AR}

AUGUSTUS EDWIN JOHN O.M., R.A. (BRITISH, 1878-1961)

Portrait of Trelawney Dayrell Reed
pen and ink
28 x 20cm (11 x 7 7/8in).

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,500

Provenance

The Artist, and thence by family descent

PROPERTY FROM THE COLLECTION OF SARA JOHN

101^{AR}

AUGUSTUS EDWIN JOHN O.M., R.A. (BRITISH, 1878-1961)

Portrait of Trelawney Dayrell Reed
pen and ink
28 x 20cm (11 x 7 7/8in).
Executed circa 1935

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,500

Provenance

The Artist, and thence by family descent

Trelawney Dayrell Reed was a historian whose published titles include *The Battle for Britain in the Fifth Century. An essay in Dark Age history* (1944) and *The Rise of Wessex. A further essay in Dark Age history* (1947), and he also worked as a curator at the Pitt Rivers Museum, Farnham, sister to the first Pitt Rivers Museum at Oxford.



102



103 (one of two)

PROPERTY FROM THE COLLECTION OF SARA JOHN

103^{AR}

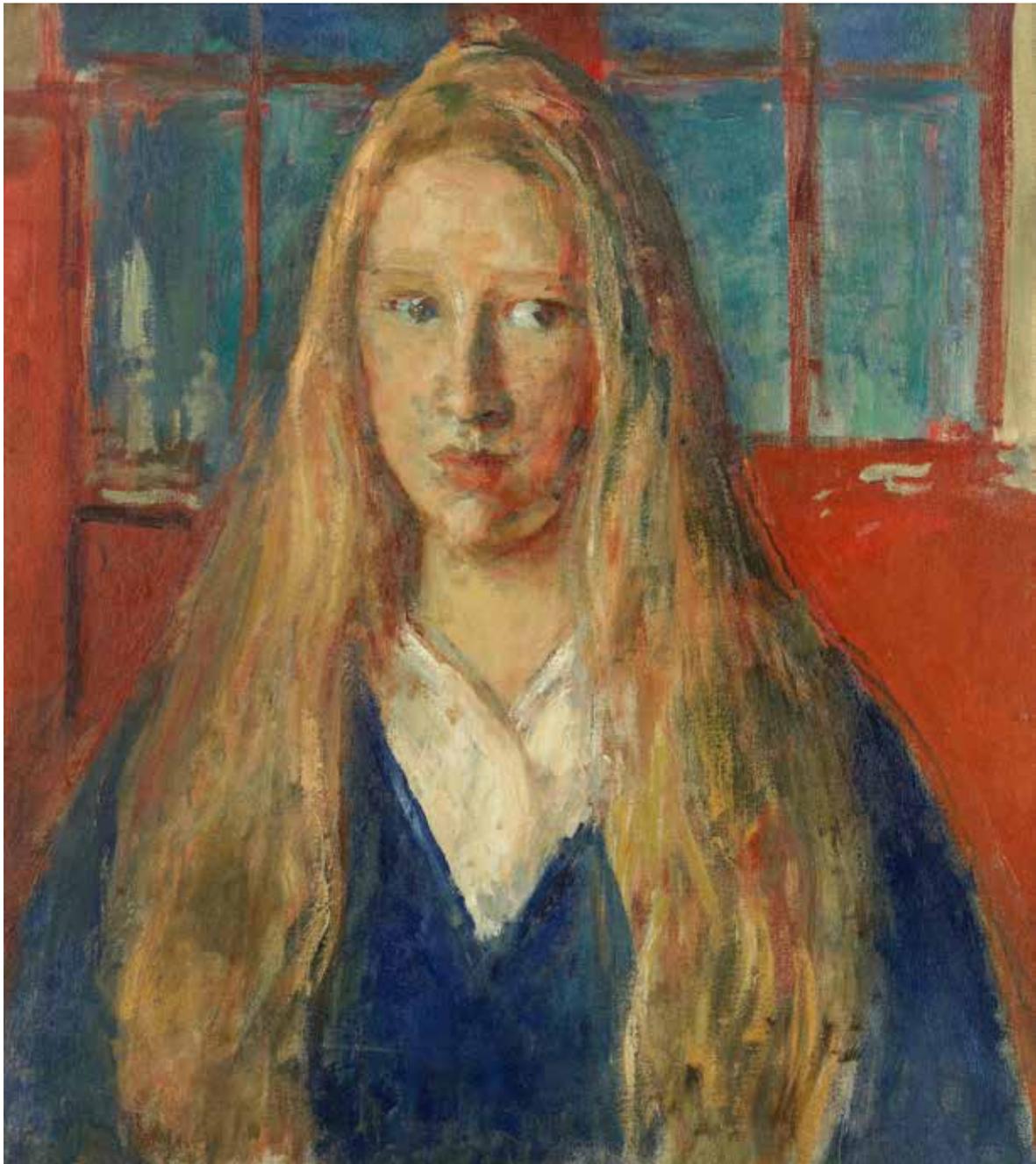
AUGUSTUS EDWIN JOHN O.M., R.A. (BRITISH, 1878-1961)

A Lady with her Skirt Blowing in the Wind
pen and ink
20 x 12cm (7 7/8 x 4 3/4in).
together with a further pen and ink drawing, *Study of a Nude Man in Bravado Pose*, by the same hand
(2)

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900

Provenance

The Artist, and thence by family descent



PROPERTY FROM THE COLLECTION OF SARA JOHN

104 ^{AR}

AUGUSTUS EDWIN JOHN O.M., R.A. (BRITISH, 1878-1961)

Portrait of Sara John

oil on canvas

56 x 50.5cm (22 1/16 x 19 7/8in).

Painted in 1959

£7,000 - 10,000

€8,100 - 12,000

US\$9,000 - 13,000

Provenance

The Artist, and thence by family descent



105

PROPERTY FROM THE COLLECTION OF SARA JOHN

105^{AR}

AUGUSTUS EDWIN JOHN O.M., R.A. (BRITISH, 1878-1961)

Study of the Artist's Son, Edwin, Aged 10

pencil

39 x 25.5cm (15 3/8 x 10 1/16in).

£2,500 - 3,500

€2,900 - 4,100

US\$3,200 - 4,500

Provenance

Jeremy Rye, from whom acquired by the present owner

The present work relates to two paintings commissioned by Sir Hugh Lane for Lindsay House, Cheyne Walk in 1909; *The Lyric Fantasy*, circa 1913-14 (Collection Tate, London) and *Forza e Amore*, subsequently over-painted as *The Flute of Pan*. In *The Lyric Fantasy*, Sir Caspar John identified the three boys on the far right of the composition as being from left to right, Caspar, Romilly and Edwin (Sir Caspar John quoting Edwin John, letter to the compiler of the Tate catalogue, 17 June 1974).

PROPERTY FROM THE COLLECTION OF SARA JOHN

106^{AR}

FIORE DE HENRIQUEZ (ITALIAN, 1921-2004)

Portrait of Sara John

bronze with a green patina

31cm (12 3/16in) high

Conceived circa 1957

Unique

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900

Provenance

Commissioned from the Artist by Augustus John, and thence by family descent



106



107 (one of two)

PROPERTY FROM THE COLLECTION OF SARA JOHN

107^{AR}

AUGUSTUS EDWIN JOHN O.M., R.A. (BRITISH, 1878-1961)

Study of Sara John

chalk

45 x 30cm (17 11/16 x 11 13/16in).

together with a further charcoal drawing, *Study of Sara John*, by the same hand
(2)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

Provenance

The Artist, and thence by family descent

PROPERTY FROM THE COLLECTION OF SARA JOHN

108 AR

EDWIN JOHN (BRITISH, 1905-1978)

Self-Portrait
oil on panel
46 x 32.5cm (18 1/8 x 12 13/16in).
Painted *circa* 1948

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900

Provenance

The Artist, and thence by family descent

PROPERTY FROM THE COLLECTION OF SARA JOHN

109 AR

EDWIN JOHN (BRITISH, 1905-1978)

Olive Grove, Provence
watercolour
33 x 49cm (13 x 19 5/16in).
Painted *circa* the 1930s

£500 - 800
€580 - 930
US\$640 - 1,000

Provenance

The Artist, and thence by family descent

PROPERTY FROM THE COLLECTION OF SARA JOHN

110 AR

EDWIN JOHN (BRITISH, 1905-1978)

Provençal Landscape with Mountain
watercolour
30 x 49.5cm (11 13/16 x 19 1/2in).
Painted *circa* the 1930s

£500 - 800
€580 - 930
US\$640 - 1,000

Provenance

The Artist, and thence by family descent



108



109



110



111

VARIOUS PROPERTIES

111 AR

AUGUSTUS EDWIN JOHN O.M., R.A. (BRITISH, 1878-1961)

Study of a Seated Nude from Behind

pencil

24 x 34cm (9 7/16 x 13 3/8in).

£1,200 - 1,800

€1,400 - 2,100

US\$1,500 - 2,300

Provenance

Sale; Christie's, South Kensington, 29 July 2008, lot 401, where acquired by the present owner

We are grateful to Rebecca John for her assistance in cataloguing this lot.



112

112 AR

AUGUSTUS EDWIN JOHN O.M., R.A. (BRITISH, 1878-1961)

Nudes in a Landscape

signed 'John' (lower right)

pen and ink and wash

46.5 x 31.5cm (18 5/16 x 12 3/8in).

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900

Provenance

Alan Proctor, and thence by descent to the present owner
Private Collection, U.K.



113

113 AR

AUGUSTUS EDWIN JOHN O.M., R.A. (BRITISH, 1878-1961)

Female Figure

signed 'John' (lower left)

pen and ink, wash and gouache

38.5 x 11cm (15 3/16 x 4 5/16in).

Executed circa 1910-15

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

Provenance

Private Collection, Ireland

Sale; Bonhams, Knightsbridge, 19 November 2013, lot 247, where acquired by the present owner



114

114 AR

AUGUSTUS EDWIN JOHN O.M., R.A. (BRITISH, 1878-1961)

Ida Nettleship

pencil and wash

26.5 x 15.5cm (10 7/16 x 6 1/8in).

Executed in 1899

£3,000 - 5,000

€3,500 - 5,800

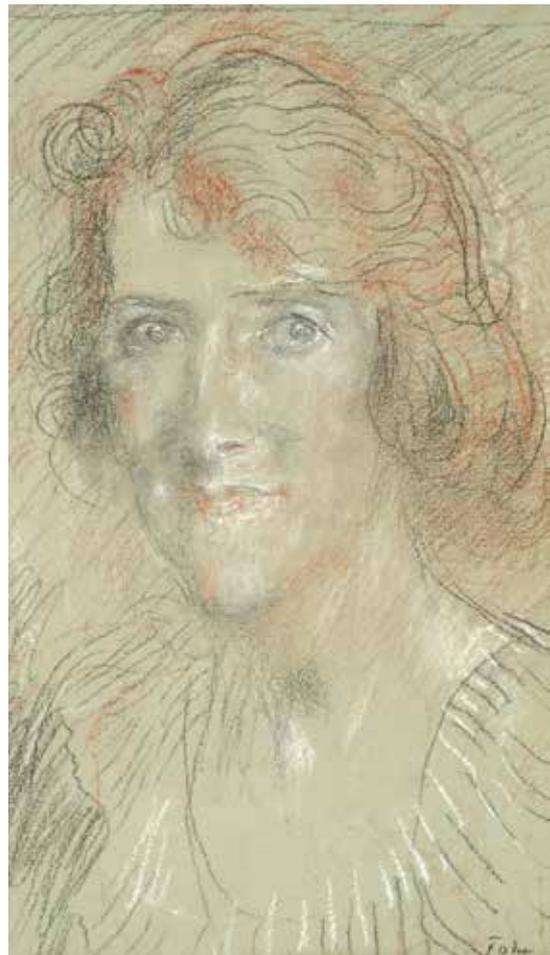
US\$3,900 - 6,400

Provenance

William Crampton Gore

Alan Proctor, and thence by descent to the present owner

Private Collection, U.K.



115

PROPERTY FROM THE COLLECTION OF THE ROYAL SOCIETY OF LITERATURE

115 AR

AUGUSTUS EDWIN JOHN O.M., R.A. (BRITISH, 1878-1961)

Portrait of Dr. Marie Stopes

signed and dated 'John/1949' (lower right), titled 'Dr. Marie C.

Stopes' (lower left)

chalk

43.5 x 25cm (17 1/8 x 9 13/16in).

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

Provenance

Dr. Marie Stopes

The Royal Society of Literature

Dr. Marie Carmichael Stopes (1880–1958) was a British author, palaeobotanist and campaigner for women's rights. She published her book *Married Love* in 1918, controversially openly addressing the subject of birth control and alongside her second husband, Humphrey Verdon Roe, she founded the first birth control clinic in Britain in 1921, going on to open a small network of clinics across Britain.



116

VARIOUS PROPERTIES

116 AR

CECIL BEATON (BRITISH, 1904-1980)

Garden Party
signed 'BEATON' (lower right)
pen and ink and watercolour
18 x 40.5cm (7 1/16 x 15 15/16in).

£3,000 - 5,000
€3,500 - 5,800
US\$3,900 - 6,400

Provenance

With Sagittarius Gallery, New York
Sale; Sotheby's Arcade, New York, 14 June
1995, lot 107
Private Collection, U.S.A., from whom
acquired by the present owner, 14 July 1997
Private Collection, U.K.



117

117 AR

CERI RICHARDS (BRITISH, 1903-1971)

Two Musicians
signed and dated 'Ceri Richards/70'
(lower right); further signed, titled, dated
and inscribed with Artist's address 'TWO
MUSICIANS/ Ceri Richards 1970/12 EDITH
GROVE - CHELSEA/S.W.10' (on Artist's label
attached to backboard)
pen and ink and watercolour
39 x 58cm (15 3/8 x 22 13/16in).

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

Provenance

Alan Proctor, and thence by descent to the
present owner
Private Collection, U.K.

118 ^{AR}

DAVID JAGGER R.O.I. (BRITISH, 1891-1958)

Reclining Nude
signed 'JAGGER' (lower left)
coloured pencil
41.5 x 64.5cm (16 5/16 x 25 3/8in).

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,400



118

119 ^{AR}

DAVID JAGGER R.O.I. (BRITISH, 1891-1958)

Reclining Nude with Ostrich Feather
signed 'JAGGER' (lower right)
coloured pencil
49.5 x 65.5cm (19 1/2 x 25 13/16in).

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,400



119



120

120 *

CHRISTOPHER WOOD (BRITISH, 1901-1930)

Three Nudes: Drawing
crayon

29 x 24cm (11 7/16 x 9 7/16in).

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,600

Provenance

With The Redfern Gallery, London, where acquired by the family of the present owner, 20 July 1963, and thence by descent Private Collection, U.S.A.

121 *

CHRISTOPHER WOOD (BRITISH, 1901-1930)

Three Nudes
crayon

31.5 x 24.5cm (12 3/8 x 9 5/8in).

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,600

Provenance

With The Redfern Gallery, where acquired by the family of the present owner, 10 September 1964, and thence by descent Private Collection, U.S.A.



121

122 AR

BEN NICHOLSON O.M. (BRITISH, 1894-1982)

Coffee table top still life
pencil and crayon
35.5 x 51cm (14 x 20 1/16in).
Executed circa 1925-30

£5,000 - 7,000
€5,800 - 8,100
US\$6,400 - 9,000

Provenance

The Artist
Winifred Nicholson
Jake Nicholson
David Nicholson
With Caroline Wiseman, where acquired by
the present owner
Private Collection, U.K.



122

123 *

CHRISTOPHER WOOD (BRITISH, 1901-1930)

Farm, Brittany
chalk
20 x 30.5cm (7 7/8 x 12in).

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

Provenance

With The Redfern Gallery, London, where
acquired by the family of the present owner,
10 September 1964, and thence by descent
Private Collection, U.S.A.



123



124

124 AR

JOHN NORTHCOTE NASH R.A. (BRITISH, 1893-1977)

View of a Farm Through Trees
signed 'John Nash' (lower left)
oil on canvas
45.5 x 61cm (17 15/16 x 24in).

£3,000 - 5,000
€3,500 - 5,800
US\$3,900 - 6,400

Provenance

Sale; Christie's, London, 9 June 1978, lot 216, where acquired by the family of the present owner, and thence by descent Private Collection, U.K.

125 AR

JOHN NORTHCOTE NASH R.A. (BRITISH, 1893-1977)

China Clay Country
annotated with colour notes
watercolour, ball-point pen and pencil
22.5 x 29cm (8 7/8 x 11 7/16in).
together with three further watercolour and
pencil landscape studies, by the same hand
Painted in 1958
(4)

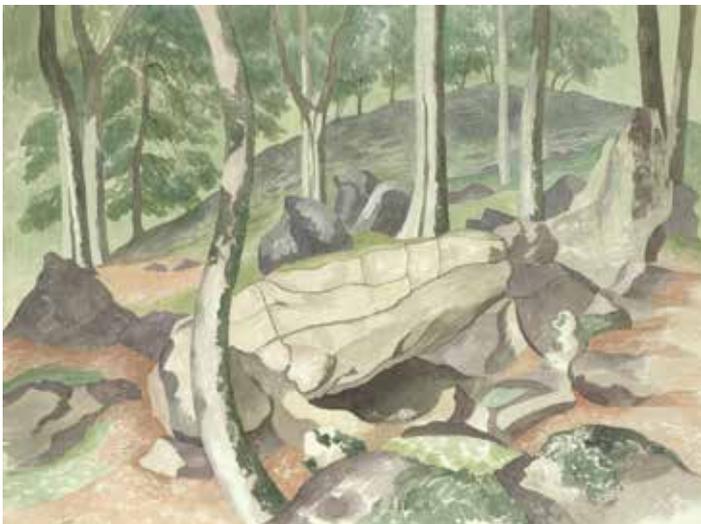
£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

Provenance

Sale; Christie's, London, 22 November 1994,
lot 273, where acquired by the present owner
Private Collection, U.K.



125 (one of four)



126

126 AR

JOHN NORTHCOTE NASH R.A. (BRITISH, 1893-1977)

Woodland Scene
signed and dated 'John Nash/69' (lower left)
watercolour
37 x 50.5cm (14 9/16 x 19 7/8in).

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600



127

PAUL NASH (BRITISH, 1889-1946)

Waves

signed 'Paul Nash' (lower right)

pencil and wash

29.5 x 40cm (11 5/8 x 15 3/4in).

Executed in 1935

£6,000 - 8,000

€6,900 - 9,300

US\$7,700 - 10,000

Provenance

With The Redfern Gallery, London, April 1935, where acquired by Miss G.W. Alden

With James Kirkman, London

Sale; Bonhams, London, 12 March 1981, lot 51

With Piccadilly Gallery, London, December 1981

Private Collection, U.K.

Exhibited

London, The Redfern Gallery, *Paul Nash*, 4 April-11 May 1935, cat. no.17

David Jones: Painter and Poet

(1895-1974)

David Jones is an artist whose cultural contribution was not confined simply to the fine arts, but spanned a diverse array of mediums: he was both painter and printmaker but also poet and essayist, with a love of words that extended to painted inscriptions. In literary terms he is best known for two poems, *In Parenthesis* (Faber & Faber, London, 1937), a modernist epic which takes as its subject the First World War, and *The Anathemata* (Faber & Faber, London, 1952). His poems garnered praise from such illustrious contemporaries as W.H. Auden and T.S. Eliot, who wrote an introduction to the 1961 edition of *In Parenthesis*.

Jones' artistic training began at the Camberwell School of Art in 1909, but was interrupted by the First World War, and he enlisted with the Royal Welsh Fusiliers in January 1915. The horrors of trench warfare had a profound effect on him, most candidly expressed in *In Parenthesis*. He resumed his education in 1919, joining the Westminster School of Art under the tutelage of Walter Bayes and Bernard Meninsky. He then met Eric Gill and his family, an encounter which led to him joining Gill's community of craftsmen, The Guild of St Joseph and St Dominic, at Ditchling Common, Sussex, in 1921. Gill, like Jones, had recently been received into the Roman Catholic Church, and he became somewhat of a father figure and mentor to the younger artist, both artistically and in his religious devotion. Jones learnt the craft of wood engraving and under Gill's guidance produced numerous engravings, many with religious subjects.

After a broken engagement to one of Eric Gill's daughters, Jones devoted his life to art and writing, soon gaining a new reputation as a poet and essayist. This fusion of his two passions, and a fascination with lettering, resulted in several painted inscriptions from circa 1940-65, such as *Parentibus Meis* (lot 134) and *Reges Insulae Brenhinoed* (lot 133), the former being the dedication for *The Anathemata*, his celebrated second body of poetry.

In 1946 Jones visited his friend and patron Helen Sutherland at her house in the Lake District. Describing himself as feeling 'rusty' in his painting after a period of focussing only on writing, he managed to complete four paintings of the rural landscape during his stay, including *Helen's Gate, Dockray* (lot 132). The visit, and the new direction it engendered in his work, proved an exciting turning point for the artist. David Blamires evocatively describes how Jones focussed increasingly on evoking the universal and spiritual, writing that his work 'breathes an airy radiance that removes us from the grubbiness of the everyday into a vista of clarity and transparency' (David Blamires, *David Jones*, Austin/Desmond Fine Art, London, 1989, p.10).

Towards the end of this visit however, Jones tragically suffered a breakdown and was admitted into care. Following a relative recovery, and in an attempt to raise money for his treatment, he held an exhibition of works at The Redfern Gallery in 1948, which included *Helen's Gate, Dockray*.

The group of paintings and drawings offered here show just how diverse Jones was as an artist, spanning earlier works with religious subjects, his later and particularly beautiful, ethereal paintings such as *Flowers in a tumbler of 1741*, *Girl by the Seaside* and *Helen's Gate, Dockray*, as well as the painted inscriptions. In a period when most British artists turned their focus to abstract painting and sculpture, Jones remained faithful to representational art, breathing fresh life into these traditional subjects. A collection of books related to David Jones are also included in our Fine Books and Manuscripts sale at Bonhams Knightsbridge on 4 December 2019.

'He came to be recognized...as one of the most gifted, and certainly the most sensitive of contemporary watercolour painters, sensitive equally to the subtleties of the medium and to the soul of his subject matter'

Robin Ironside, ed. Sir Kenneth Clark, *The Penguin Modern Painters: David Jones*, Penguin Books, Harmondsworth, 1949, p.11

128 AR

**DAVID JONES C.H., C.B.E. (BRITISH,
1895-1974)**

Flowers in a tumbler of 1741
inscribed 'Vesontio' (upper left)
pencil, watercolour and pastel
60.5 x 49cm (23 13/16 x 19 5/16in).
Painted circa 1950

£4,000 - 6,000

€4,600 - 6,900

US\$5,100 - 7,700

Provenance

The Artist's Estate
With Antony d'Offay, London, where acquired
by P.J.R. Catterall Esq, 1980, and thence by
descent to the present owner
Private Collection, U.K.

Exhibited

London, Antony d'Offay, *David Jones 1895-
1974*, 2 May-2 June 1979, (ex-cat.); this
exhibition travelled to Edinburgh, Scottish
National Gallery of Modern Art, 9 June-8 July
1979



128



129

129 AR

**DAVID JONES C.H., C.B.E. (BRITISH,
1895-1974)**

Girl by the Seaside
pencil and crayon
32 x 20cm (12 5/8 x 7 7/8in).

£1,800 - 2,500

€2,100 - 2,900

US\$2,300 - 3,200

Provenance

With Antony d'Offay, London, where
acquired by P.J.R. Catterall Esq, 1975, and
thence by descent to the present owner
Private Collection, U.K.



130

130 AR

DAVID JONES C.H., C.B.E. (BRITISH, 1895-1974)

Bring me Flesh and Bring me Wine

inscribed 'Bring me flesh + bring me wine bring me pine logs hither thou + I shall see him dine when we bear them thither' (around edge)

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

£1,200 - 1,800

€1,400 - 2,100

US\$1,500 - 2,300

Provenance

With Anthony d'Offay, London, where acquired by P.J.R. Catterall Esq, 1975, and thence by descent to the present owner
Private Collection, U.K.

131 AR

DAVID JONES C.H., C.B.E. (BRITISH, 1895-1974)

Study for *Nativity with Beasts and Shepherds*

pencil

25 x 16cm (9 13/16 x 6 5/16in).

(unframed)

Executed circa 1927

£1,200 - 1,800

€1,400 - 2,100

US\$1,500 - 2,300

Provenance

P.J.R. Catterall Esq, and thence by descent to the present owner
Private Collection, U.K.

The present lot is a study for the drypoint etching of the same title, *Nativity with Beasts and Shepherds* (1927).



131



132 AR

DAVID JONES C.H., C.B.E. (BRITISH, 1895-1974)

Helen's Gate, Dockray
signed and dated 'David Jones '46' (lower centre)
pencil and watercolour
49.5 x 62.5cm (19 1/2 x 24 5/8in).

£6,000 - 8,000

€6,900 - 9,300

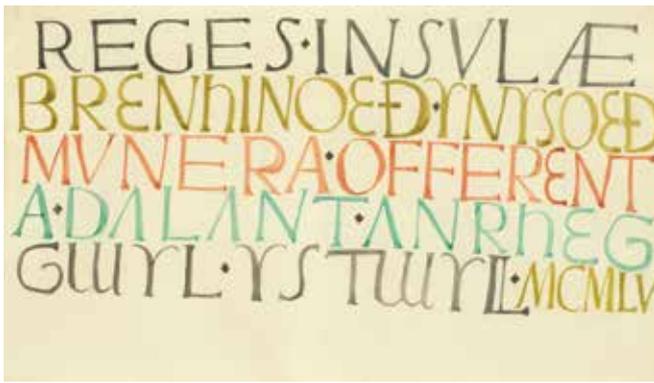
US\$7,700 - 10,000

Provenance

With The Redfern Gallery, London, where acquired by
The Rev. J.W.A. Hussey, 26 May 1948
With Antony d'Offay, London, where acquired by
P.J.R. Catterall Esq, 1983, and thence by descent to the present
owner
Private Collection, U.K.

Exhibited

London, The Redfern Gallery, *David Jones, Bryan Wynter, Derek Hill*,
27 May-26 June 1948, cat.no.20 (as *Helen's gate*)
London, Anthony d'Offay, *December Exhibition*, December 1983 (ex-
cat)



133

133 AR

DAVID JONES C.H., C.B.E. (BRITISH, 1895-1974)

Reges Insulae Brenhinoed
watercolour
19 x 33cm (7 1/2 x 13in).
Painted in 1955

£700 - 1,000
€810 - 1,200
US\$900 - 1,300

Provenance

The Artist's Estate
With Anthony d'Offay, London, where acquired by
P.J.R. Catterall Esq, 1980, and thence by descent to the present owner
Private Collection, U.K.

Please see full exhibition and literature details at bonhams.com

134 AR

DAVID JONES C.H., C.B.E. (BRITISH, 1895-1974)

Parentibus Meis
watercolour and gouache
49 x 31cm (19 5/16 x 12 3/16in).
Painted in 1952

£700 - 1,000
€810 - 1,200
US\$900 - 1,300

Provenance

The Artist's Estate
With Anthony d'Offay, London, where acquired by
P.J.R. Catterall Esq, 1980, and thence by descent to the present
owner
Private Collection, U.K.

Please see full exhibition and literature details at bonhams.com



134

135 AR

DAVID JONES C.H., C.B.E. (BRITISH, 1895-1974)

Standing Nude
signed and dated 'David Jones/27' (lower right); further dated
'14.4.27..' (upper right)
pencil
36 x 25.5cm (14 3/16 x 10 1/16in).

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900

Provenance

With The Redfern Gallery, London, 17 August 1956
With James S. Jaffe, Pennsylvania, where acquired by the present
owner in the 1990s
Private Collection, U.K.



135

136 AR

BERNARD MENINSKY (BRITISH, 1891-1950)

Portrait of a Young Lady
signed and dated 'B MENINSKY 1916' (upper right)
oil on canvas
50.5 x 40.5cm (19 7/8 x 15 15/16in).

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

Provenance

The Artist, by whom gifted to
John Wood, and thence by descent to the present owner
Private Collection, U.K.



136

137

ERIC GILL A.R.A. (BRITISH, 1882-1940)

Draped Woman
signed with monogram and dated '15.10.37' (lower right)
pencil
24 x 20.5cm (9 7/16 x 8 1/16in).

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

Provenance

Sale; Christie's, South Kensington, 24 October 2007, lot 80



137

138

VIVIAN FORBES (BRITISH, 1891-1937)

Romantic Landscape
signed and dated 'VIVIAN FORBES/1932' (lower right)
oil on canvas
54 x 73cm (21 1/4 x 28 3/4in).

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,500

Vivian Forbes was the longtime partner of the painter Glyn Philpot, having met when they were both soldiers on a training camp in Aldershot in 1915. They shared a home and studio at Lansdowne Road in London from 1923-35, but the relationship was a tumultuous one and Forbes became increasingly emotionally unstable and jealous of Philpot's other friends. When Philpot died in 1937, a distraught Forbes committed suicide the day after attending his lover's funeral at Westminster Cathedral on 22 December.



138



139

139 AR

DAVID BOMBERG (BRITISH, 1890-1957)

Players

signed 'Bomberg' (lower right)

pen and ink, wash and pencil

26.5 x 20cm (10 7/16 x 7 7/8in).

Executed circa 1919

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,600

Provenance

Dinora Davies-Rees, the Artist's step-daughter, from whom acquired by the family of the present owner, and thence by descent Private Collection, U.K.

140 AR

DAVID BOMBERG (BRITISH, 1890-1957)

Bomb Store

chalk

19.5 x 22cm (7 11/16 x 8 11/16in).

Executed in 1942

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,600

Provenance

With Gillian Jason Gallery, London

Sale; Bonhams, London, 8 March 2005, lot 42, where acquired by the present owner

Private Collection, U.K.



140

The present lot is a drawing which resulted from Bomberg's first and only commission from the War Artists' Advisory Committee, chaired by Sir Kenneth Clark. He was paid 25 guineas to paint the bomb store at R.A.F. Tutbury, which was ninety feet underground and had the capacity to contain ten thousand tonnes of explosives when Bomberg visited. All of his sketches and paintings made at the bomb store were subject to censorship, and had to remain at the depot each night. Richard Cork writes: 'The energy and inventiveness of the Bomb Store series prove...that Bomberg was fortified rather than depressed by his fortnight in the mine. The commission had stimulated him into working once more at the top of his form, producing images which can now be ranked among the most impressive of his later paintings' (Richard Cork, *David Bomberg*, London, 1987, p.238).

Please see full note at bonhams.com

141 AR

KEITH VAUGHAN (BRITISH, 1912-1977)

The Tent

signed and dated 'Keith Vaughan/1942.'

(lower left)

ink and pen and ink

22 x 30cm (8 11/16 x 11 13/16in).

(unframed)

£4,000 - 6,000

€4,600 - 6,900

US\$5,100 - 7,700

Provenance

With Abbott and Holder, London, where
acquired by the present owner
Private Collection, U.K.



141



142

142 AR

KEITH VAUGHAN (BRITISH, 1912-1977)

Off Duty

pen and ink and wash

14 x 22.5cm (5 1/2 x 8 7/8in).

(unframed)

Executed in 1942

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900

Provenance

With Mercury Gallery, London, where
acquired by the present owner, 22 February
2000
Private Collection, U.K.



143

143 AR

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

Illustration for the book *India Love Poems*
signed 'John Piper' (lower right)
watercolour and wax crayon
36 x 36cm (14 3/16 x 14 3/16in).

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900

Provenance

With The Bell Gallery, Belfast, where acquired by the family of the present owner in the 1970s, and thence by descent Private Collection, Northern Ireland

The present lot is an original illustration for the book *India Love Poems*, translated by Meary James Thurairajah Tambimuttu, with illustrations by John Piper, published by Paradine, PL Editions, London, 1977.

144 AR

REG BUTLER (1913-1981)

Study

signed with monogram, numbered and inscribed with foundry mark '1/8 Susse Fond. Paris' (to back of base)

bronze with a brown patina

23cm (9 1/16in) high (including integral base)

Conceived in 1956

£4,000 - 6,000

€4,600 - 6,900

US\$5,100 - 7,700

Provenance

Sale; Bonhams, Knightsbridge, 15 November 2011, lot 296, where acquired by the family of the present owner, and thence by descent Private Collection, U.K.

Exhibited

London, Hanover Gallery, *Reg Butler*, May-June 1957, cat.no.27 (another cast)

Literature

Margaret Garlake, *The Sculpture of Reg Butler*, The Henry Moore Foundation in Association with Lund Humphries, Aldershot, 2006, p.147, cat.no.168 (ill.b&w, another cast)



144



145

145 AR

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

Starry Night
oil on canvas
39 x 76.5cm (15 3/8 x 30 1/8in).

£4,000 - 6,000
€4,600 - 6,900
US\$5,100 - 7,700

Provenance

The Artist, by whom gifted to the family of the present owner
Private Collection, U.K.

146 AR

**PATRICK PROCKTOR R.A. (BRITISH,
1936-2003)**

Chrysanthemums
signed and indistinctly dated 'procktor/57'
(on board verso)
oil on board
54.5 x 31.5cm (21 7/16 x 12 3/8in).

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

Provenance

Peter Langan
His sale; Christie's, South Kensington, *Peter Langan: A Life with Art*, 18 December 2012, lot 200, where acquired by the family of the present owner, and thence by descent
Private Collection, U.K.



146



147

147 AR

RICHARD EURICH R.A. (BRITISH, 1903-1992)

Northern Town

signed and dated 'R. Eurich 1965' (lower right); further signed, titled and dated 'NORTHERN TOWN/RICHARD EURICH 1965' (on board verso)

oil on board

25.5 x 33.5cm (10 1/16 x 13 3/16in).

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

Provenance

With Arthur Tooth & Sons, London

Shirley Wilson

With Ash Barn Gallery, Petersfield

Sale; Christie's, London, 8 November 1985, lot 265, where acquired by the family of the present owner, and thence by descent

Private Collection, U.K.

148 AR

SAM TONKISS (BRITISH, 1909-1992)

Portrait Head of L.S. Lowry

signed, numbered and stamped with Morris Singer foundry stamp '13/36/TONKISS' (on inside lower edge), further numbered '13/36' (to lower edge)

bronze with a brown patina

28.5cm (11 1/4in) high (excluding base)

£1,200 - 1,800

€1,400 - 2,100

US\$1,500 - 2,300

Provenance

Sale; Phillips, Leeds, 4 September 2001, lot 207, where acquired by the present owner

Private Collection, U.K.



148

149 * AR

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

On the Road
signed and titled "ON THE ROAD"/josef herman' (on canvas verso)
oil on canvas
26 x 35.5cm (10 1/4 x 14in).
(unframed)

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

Provenance

Philip Solomon, from whom acquired by the family of the present owner, circa the 1970s, and thence by descent
Private Collection, U.S.A.



149

150 * AR

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

A Greek Village
signed and titled "A GREEK VILLAGE"/josef herman' (on canvas verso)
oil on canvas
25.5 x 30.5cm (10 1/16 x 12in).
(unframed)
together with a further watercolour by the same hand
(2)

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

Provenance

Philip Solomon, from whom acquired by the family of the present owner, circa the 1970s, and thence by descent
Private Collection, U.S.A.



150 (one of two)

151 AR

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

The Blue Skirt and the White Shawl
oil on board
15 x 20.5cm (5 7/8 x 8 1/16in).

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900

Provenance

With Roland, Browse & Delbanco, London, where acquired by the family of the present owner, 23 December 1968, and thence by descent
Private Collection, U.K.



151



152 AR

DAME ELISABETH FRINK R.A. (BRITISH, 1930-1993)

Horse
signed and dated 'Frink 77.' (lower right);
inscribed 'Francis from Lis' (lower left)
pen and ink
39.5 x 56cm (15 9/16 x 22 1/16in).

£3,500 - 5,500
€4,100 - 6,400
US\$4,500 - 7,100

Provenance

Sale; Christie's, South Kensington, 24
October 2007, lot 226, where acquired by
the present owner
Private Collection, U.K.

152

153 * AR

HENRY MOORE O.M., C.H. (BRITISH, 1898-1986)

Animal Head: Open Mouth
signed and numbered '5/9 Moore' (on the
base)
bronze with a brown patina
13cm (5 1/8 in) long (including base)
Conceived in 1982

£4,000 - 6,000
€4,600 - 6,900
US\$5,100 - 7,700

Provenance

Nathan Silberberg, New York, and thence by
family descent
Private Collection, Israel

Literature

Alan Bowness, *Henry Moore; Sculpture and
Drawings Volume 6, Sculpture 1980-86*,
Lund Humphries, London, 1988, pp.52-53,
cat.no.868 (ill.b&w, another cast)
John Hedgecoe, *A Monumental Vision, The
Sculpture of Henry Moore*, Collins & Brown,
London, 1998, pp.248-249, cat.no.733
(ill.b&w, another cast)



153



154 AR

DAME ELISABETH FRINK R.A. (BRITISH, 1930-1993)

Lying Down Horse
signed and dated 'Frink 77' (lower right)
pencil and watercolour
57 x 79cm (22 7/16 x 31 1/8in).

£8,000 - 12,000

€9,300 - 14,000

US\$10,000 - 15,000

Provenance

With Waddington Galleries, London, where acquired by the
present owner
Private Collection, U.K.

'The type of horse which attracted
her aesthetically was the beast in its
most primitive form. The horses of the
Camargue...made an indelible imprint on
her imagination'

Edward Lucie-Smith, *Elisabeth Frink: Sculpture Since 1984 and
Drawings*, Art Books International, London, 1994, p.40

155^{AR}

DAVID SHEPHERD C.B.E. (BRITISH, 1931-2017)

At Readiness - Summer of '40

signed and dated '-David Shepherd- '80' (lower right)

oil on canvas

61 x 111.5cm (24 x 43 7/8in).

£50,000 - 70,000

€58,000 - 81,000

US\$64,000 - 90,000

Provenance

The Artist, from whom acquired directly by the family of the present

owner in the 1980s, and thence by descent

Private Collection, U.K.

The present lot is the original painting from which a limited edition
print was produced (*At Readiness - Summer of '40*, published 1981).



‘I have tried to evoke the feeling of that high summer of the Battle of Britain: “The immortal few” - young men relaxing in their armchairs in the sunshine. Will there be yet another scramble to their war weary Hurricanes waiting faithfully in the background? Some of the young men are too tired to even read the latest copy of *Picture Post*. A dog waits patiently by the car for his master who may not return.

I hope every detail is here and memories will come flooding back to those who took part in the events of those momentous months.’

David Shepherd

The present work depicts RAF pilots at rest during the momentous Battle of Britain which began in the summer of 1940. It was a battle fought in the air, with the RAF defending Britain against a major offensive from the German Luftwaffe. Following Germany's defeat of France in June 1940, Hitler hoped to invade Britain - codenamed Operation 'Sealion' - and the first step for the Germans was to try to gain control of the skies over southern England through a sustained air assault. It was ultimately a test of strength between the two nations' air forces. Although Germany had been stripped of its air force after the First World War, the Nazi government re-established the Luftwaffe and by 1940 it was the largest and most impressive air force in the world. Britain countered this challenge with a superior defence and communications network, and some of the finest fighter aircraft in the world, the Hawker Hurricane and the Supermarine Spitfire. In the present work, three Hurricane planes are depicted, their pilots resting in the foreground between flights. The Hurricane was the principle fighter in the Battle of Britain, with 32 Squadrons of Hurricanes compared to only 19 of Spitfires, with the Hurricanes shooting down more aircraft than all other air and ground defences (including anti-aircraft guns) combined.

The Battle of Britain took place between July and October 1940. The Luftwaffe launched their main offensive on 13 August, maintaining a heavy bombing campaign focussed on airfields and communication

centres. Fighter Command offered stiff resistance despite suffering heavy losses, however the Germans made a crucial mistake in assuming that the RAF had been damaged beyond repair. From 7 September the Luftwaffe moved their attacks away from RAF targets and on to London instead, and while the raids had devastating effects on the capital city, they gave Britain's defence network time to recover, enabling them to repel a major assault on 15 September. Fighting continued for the next few weeks, but the RAF had shown they would not be surrendering control of the skies.

For the present painting, Shepherd took inspiration from Churchill's famous speech, delivered in the House of Commons on 20 August 1940, at the height of the war being waged in the skies. Churchill famously stated in this speech that: 'Never in the field of human conflict was so much owed by so many to so few.' He addressed the nation, praising the brave airmen who were protecting the country: 'The gratitude of every home in our Island, in our Empire, and indeed throughout the world, except in the abodes of the guilty, goes out to the British airmen who, undaunted by odds, unwearied in their constant challenge and mortal danger, are turning the tide of the World War by their prowess and by their devotion.' With the 80th anniversary of the beginning of the Second World War earlier this year, this painting is a pertinent reminder of this momentous period in British history.





156

156^{AR}

BERNARD DUNSTAN R.A., R.W.A., N.E.A.C., H.P.S. (BRITISH, 1920-2017)

Venetian Interior
signed with initials 'BD' (lower left)
oil on canvasboard
46.5 x 30.5cm (18 5/16 x 12in).

£1,200 - 1,800
€1,400 - 2,100
US\$1,500 - 2,300

Provenance

With Leonie Jonleigh Studio, Guildford, where acquired by Mrs M.I. Cadbury, June 1978

157^{AR}

BERNARD DUNSTAN R.A., R.W.A., N.E.A.C., H.P.S. (BRITISH, 1920-2017)

Pienza, The Bathroom
signed with initials 'BD' (lower left); titled and dated 'Pienza The bathroom/10/11 71' (on board verso)
oil on board
28 x 22cm (11 x 8 11/16in).

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,500

Provenance

Alan Proctor, and thence by descent to the present owner
Private Collection, U.K.



157

158^{AR}

BERNARD DUNSTAN R.A., R.W.A., N.E.A.C., H.P.S. (BRITISH, 1920-2017)

The Venetian Hat
signed with initials 'BD' (lower left); titled and dated 'THE VENETIAN/ HAT 4.87' (on board verso); further signed, titled and inscribed 'FINANCIAL TIMES EXHIBITION/THE VENETIAN HAT/BERNARD DUNSTAN' (on Artist's label attached to frame)
oil on board
25 x 22cm (9 13/16 x 8 11/16in).

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900

Provenance

With Thomas Agnew & Sons, London, where acquired by the present owner, 31 October 1988
Private Collection, U.K.

159^{AR}

BERNARD DUNSTAN R.A., R.W.A., N.E.A.C., H.P.S. (BRITISH, 1920-2017)

Nude Seated on Bed
signed with initials 'BD' (lower left); titled 'NUDE SEATED ON BED' (on board verso)
oil on board
26 x 34.5cm (10 1/4 x 13 9/16in).

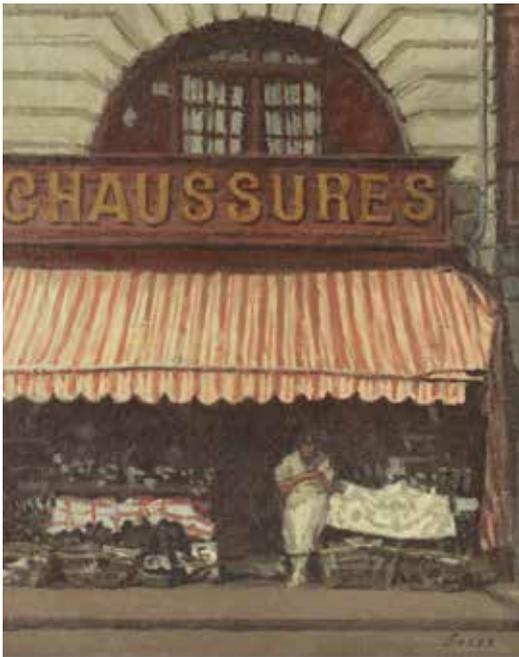
£1,200 - 1,800
€1,400 - 2,100
US\$1,500 - 2,300



158



159



160

160^{AR}

SYLVIA GOSSE (BRITISH, 1881-1968)

Shop in Dieppe
signed 'Gosse' (lower right)
oil on canvas
56 x 45.5cm (22 1/16 x 17 15/16in).

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

Provenance

Acquired prior to 1960 by the family of the present owner, and thence by descent
Private Collection, U.K.

161^{AR}

BERNARD DUNSTAN R.A., R.W.A., N.E.A.C., H.P.S. (BRITISH, 1920-2017)

The Little Bathroom Nyons
signed with initials 'BD' (lower left); titled and dated 'THE LITTLE BATHROOM/NYONS/4/73' (on board verso)
oil on canvasboard
30.5 x 20.5cm (12 x 8 1/16in).

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900



161



162

162^{AR}

BERNARD DUNSTAN R.A., R.W.A., N.E.A.C., H.P.S. (BRITISH, 1920-2017)

Model Having Tea
signed with initials 'BD' (lower left)
oil on board
31 x 25.5cm (12 3/16 x 10 1/16in).

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900

Provenance

Alan Proctor, and thence by descent to the present owner
Private Collection, U.K.



163

163 AR

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

Nude
 signed 'Ruskin Spear' (lower right)
 oil on canvas
 61 x 75cm (24 x 29 1/2in).
 Painted in 1948

£3,000 - 5,000
 €3,500 - 5,800
 US\$3,900 - 6,400

Provenance

With Leicester Galleries, London, where acquired by
 J. Heritage-Peters, 1959
 Alan Proctor, and thence by descent to the present owner
 Private Collection, U.K.

Exhibited

London, Leicester Galleries, *Artists of Fame and Promise: Part Two*,
 20 August-19 September 1959, cat.no.1

164 AR

BERNARD DUNSTAN R.A., R.W.A., N.E.A.C., H.P.S. (BRITISH, 1920-2017)

Two Nudes
 signed and dated 'B Dunstan '48' (lower left)
 pastel
 43 x 22.5cm (16 15/16 x 8 7/8in).

£800 - 1,200
 €930 - 1,400
 US\$1,000 - 1,500

Provenance

With Sandra Lummis Fine Art, London, where acquired by the
 present owner, 9 December 1986
 Private Collection, U.K.



164



165 AR

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

Sarah Allongé, Red and Silver
signed 'Ken Howard.' (lower right)
oil on canvas
51 x 61.5cm (20 1/16 x 24 3/16in).

£3,000 - 5,000
€3,500 - 5,800
US\$3,900 - 6,400

Provenance

With Galeria Internacional de Arte, Portugal, where acquired by the family of the present owner, 15 October 1990, and thence by descent
Private Collection, U.K.

Please note that this lot is offered with the original receipt from Galeria Internacional de Arte.

165

166 AR

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

The Rajasthani
signed 'Ken Howard.' (lower right)
oil on canvas
102 x 122cm (40 3/16 x 48 1/16in).
Painted in 1995

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

Exhibited

London, Royal Academy of Arts, *Summer Exhibition*, 4 June-13 August 1995, cat. no.250



166



167 AR

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

Model in the Artist's Studio
signed 'Ken Howard.' (lower right)
oil on canvas
122 x 101cm (48 1/16 x 39 3/4in).

£7,000 - 10,000

€8,100 - 12,000

US\$9,000 - 13,000



168

168 AR

STEVEN SPURRIER R.A. (BRITISH, 1878-1961)

In the Nineties
signed 'SPURRIER' (lower right)
oil on canvas laid on board
51 x 61cm (20 1/16 x 24in).

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900

Provenance

Sale; Sotheby's, Billingshurst, 10 February 1998, lot 1405, where acquired by the present owner
Private Collection, U.K.

Exhibited

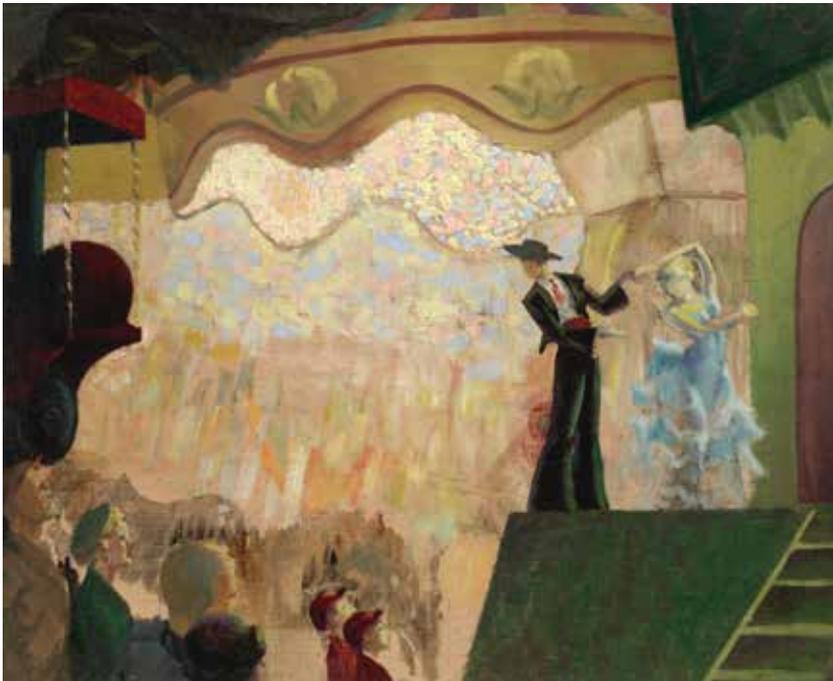
London, Royal Academy of Arts, *Summer Exhibition*, 1 May-8 August 1948, cat.no.181

169 AR

ANNA KATRINA ZINKEISEN (BRITISH, 1901-1976)

The Flamenco Dancers
oil on canvas
61.5 x 77cm (24 3/16 x 30 5/16in).
Painted in 1931

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900



169

170^{AR}

DAVID TINDLE, R.A. (BRITISH, BORN 1932)

Palette

signed with initials 'DT' (lower left); further signed 'David Tindle' (on backboard)

tempera on canvasboard

41 x 29.5cm (16 1/8 x 11 5/8in).

Painted in 1999-2000

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900



170

171^{AR}

PETER ROSE PULHAM (BRITISH, 1910-1956)

Blue Paper

signed with initials 'PRP' (lower right); titled and signed 'Blue Paper/Peter Rose Pulham' (on panel verso)

oil on panel

21.5 x 27cm (8 7/16 x 10 5/8in).

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900



171

172^{AR}

MARY POTTER (BRITISH, 1900-1981)

Old Wall

signed and dated 'Mary Potter/77' (on canvas verso)

oil on canvas

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

£1,000 - 2,000

€1,200 - 2,300

US\$1,300 - 2,600



172

Provenance

Sale; Bonhams, Knightsbridge, 2 June 2015, lot 130, where acquired by the present owner Private Collection, U.K.



173

173 AR

HEATHER COPLEY (BRITISH, 1918-2001)

The Pot of Ivy
signed and dated 'Heather Copley 1964' (lower right); further signed and inscribed with Artist's address 'HEATHER COPLEY 233 NEW KINGS RD S.W.6' (on frame verso)
oil on board
102 x 76.5cm (40 3/16 x 30 1/8in).

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900

Provenance

The Estate of the Artist

174 AR

HEATHER COPLEY (BRITISH, 1918-2001)

Purfleet Quay, King's Lynn
signed and dated 'HEATHER COPLEY 1953' (lower left); further signed, titled and inscribed with Artist's address 'HEATHER COPLEY/402 FULHAM RD SW.6/"PURFLEET QUAY KING'S LYNN"' (on board verso)
oil and ink on board
51 x 91.5cm (20 1/16 x 36in).
(unframed)

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,500

Provenance

The Estate of the Artist



174



175

175 AR

HEATHER COPLEY (BRITISH, 1918-2001)

Saskia in Lloyd Loom Chair
signed and dated 'Heather Copley 61' (lower left)
oil on canvas
90 x 61cm (35 7/16 x 24in).
(unframed)

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,500

Provenance

The Estate of the Artist



176

176 AR

**PETER KUHfeld R.P., N.E.A.C.
(BRITISH, BORN 1952)**

The Isola S. Giorgio Maggiore, The Dogana and S. Maria della Salute, Venezia signed 'Kuhfeld' (lower left); further signed, titled and dated "THE ISOLA S. GIORGIO MAGGIORE, THE DOGANA AND S. MARIA DELLA SALUTE, VENEZIA 2006/2007" Kuhfeld' (on canvas overlap)

oil on canvas

70 x 190.5cm (27 9/16 x 75in).

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,600

177 AR

**PETER KUHfeld R.P., N.E.A.C.
(BRITISH, BORN 1952)**

Girl Seated on a Garden Bench signed 'Kuhfeld' (lower right)

oil on canvas

137 x 183cm (53 15/16 x 72 1/16in).

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,600

Provenance

With Agnews, London



177



178

178^{AR}

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

Grand Canal, Morning Light
signed 'Ken Howard.' (lower right); titled and dated 'GRAND CANAL MORNING LIGHT./2010' (on canvasboard verso)
oil on canvasboard
25.5 x 20cm (10 1/16 x 7 7/8in).

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900



179

179^{AR}

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

Campo SS Giovanni e Paolo
signed 'Ken Howard.' (lower right); titled and dated 'CAMPO SS GIOVANNI E PAOLO/2008' (on canvasboard verso)
oil on canvasboard
20.5 x 25.5cm (8 1/16 x 10 1/16in).

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900



180

180^{AR}

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

Manikarnika Ghat Varanasi, Late Afternoon
signed 'Ken Howard.' (lower right); titled 'Manikarnika ghat Varanasi Late Afternoon' (on canvasboard verso)
oil on canvasboard
25.5 x 30.5cm (10 1/16 x 12in).

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900

181 AR

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

Cafe Umbrellas, Crete
signed 'Ken Howard' (lower right); titled and dated '23.06.10/CAFE UMBRELLAS/AYOS NICOLIAS CRETE' (on Artist's label attached to stretcher bar)
oil on canvas
20.5 x 61cm (8 1/16 x 24in).
(unframed)



181

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

182 AR

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

Sennen Afternoon Light
signed 'Ken Howard' (lower right)
oil on canvas
20.5 x 60.5cm (8 1/16 x 23 13/16in).
Painted in 2012



182

£1,200 - 1,800
€1,400 - 2,100
US\$1,500 - 2,300

183 AR

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

The Thames at Battersea
signed 'Ken Howard.' (lower left)
oil on canvas
28 x 58cm (11 x 22 13/16in).



183

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900



184

184 AR

DONALD MCINTYRE (BRITISH, 1923-2009)

From the Ramparts, Cordes
signed 'DMCINTYRE-' (lower left); further
signed and titled 'FROM THE RAMPARTS/
CORDES/BY D. MCINTYRE' (on Artist's label
attached to backboard)
acrylic on card
50.5 x 61cm (19 7/8 x 24in).

£3,000 - 5,000
€3,500 - 5,800
US\$3,900 - 6,400

Provenance

With Thackeray Gallery, London, where
acquired by
David Whaley, 14 June 1988
Private Collection, U.K.

185 AR

DONALD MCINTYRE (BRITISH, 1923-2009)

Windy Day, Norfolk Broads
signed 'DMCINTYRE-' (lower left); further
signed, titled and inscribed with Artist's
address 'WINDY DAY NORFOLK BROADS' /
BY DONALD MCINTYRE./27 BRYN
EITHINOG/BANGOR/N.WALES' (on board
verso)
oil on board
40.5 x 51cm (15 15/16 x 20 1/16in).

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

Provenance

With The Phoenix Gallery, Lavenham, where
acquired by
Edward F. A. Morgan Esq., 7 June 1962, by
whom gifted to
Ms A. Anderson
Private Collection, U.K.

Exhibited

Lavenham, The Phoenix Gallery, *The Works
of Donald Boshier, R.I., Donald McIntyre, R.I.,
Edward Wesson, R.I., S.M.A.*, 16 June 1962,
cat.no.41

Please note that this lot is offered with the
original receipt and exhibition catalogue from
The Phoenix Gallery.



185

186 AR

DONALD MCINTYRE (BRITISH, 1923-2009)

Lone Child

signed 'DMCINTYRE-' (lower right); further signed and titled 'LONE CHILD"/BY DONALD MCINTYRE' (on label attached to backboard)

oil on board

45 x 55.5cm (17 11/16 x 21 7/8in).

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,400



186

187 AR

DONALD MCINTYRE (BRITISH, 1923-2009)

Dolan Beach

signed with initials 'DMC' (lower left); further signed and titled 'DOLAN BEACH" BY DONALD MCINTYRE.' (on label attached to backboard)

oil on canvas laid on board

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

£1,500 - 2,500

€1,700 - 2,900

US\$1,900 - 3,200



187



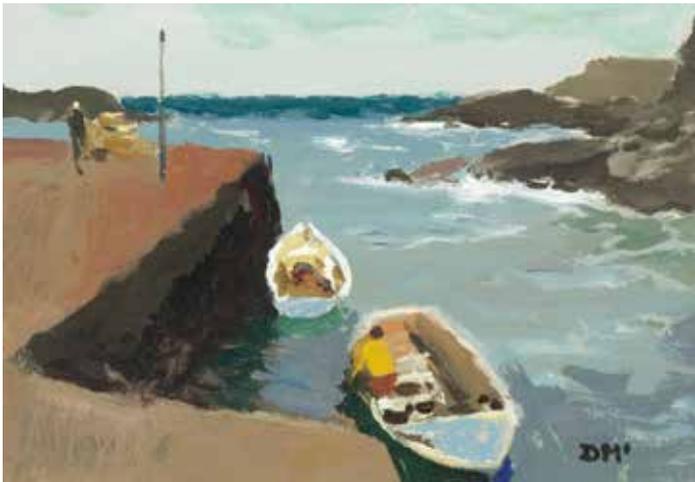
188

188^{AR}

DONALD MCINTYRE (BRITISH, 1923-2009)

Boats on the Shore
signed with initials 'DMc' (lower left)
oil on canvasboard
28 x 34.5cm (11 x 13 9/16in).

£1,500 - 2,500
€1,700 - 2,900
US\$1,900 - 3,200



189

189^{AR}

DONALD MCINTYRE (BRITISH, 1923-2009)

Bailing
signed with initials 'DMc' (lower right); further signed, titled and inscribed "BAILING"/BY/DONALD MCINTYRE/1040' (on label attached to backboard)
acrylic on card
20 x 28.5cm (7 7/8 x 11 1/4in).

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900



190

190^{AR}

RONALD OSSORY DUNLOP R.A., R.B.A. (BRITISH, 1894-1973)

Boat Yard on the River Blyth, Walberswick
signed 'Dunlop.' (lower right)
oil on panel
38 x 46cm (14 15/16 x 18 1/8in).

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,500

Provenance

Sale; Christie's, South Kensington, 10 May 2007, lot 252 (as *The Shipyard*), where acquired by the present owner Private Collection, U.K.

191 AR

KENNETH WEBB (IRISH, BORN 1927)

Long Walk in Galway City
signed and dated 'Kenneth Webb '59' (lower right)
oil on board
51 x 41cm (20 1/16 x 16 1/8in).

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

The present lot depicts a view of Long Walk in Galway city. Seen through the archway are the dock warehouses of Galway, and the distinctive red sails of a local Galway Hooker fishing vessel. Long Walk is very near the Claddagh, a fishing village originally outside the medieval city walls.



191

192 AR

ZDZISLAW RUSZKOWSKI (POLISH, 1907-1991)

Harbour at Kyrenia, Cyprus
signed 'Ruszkowski' (lower left)
oil on canvas
41 x 61cm (16 1/8 x 24in).
Painted in 1953

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900

Literature

Michael Simonow, *Ruszkowski: A Catalogue Raisonné of his Paintings*, Mechanick Exercises, London, 1987, p.103, cat.no.166 (col.iii.)

193 AR

ZDZISLAW RUSZKOWSKI (POLISH, 1907-1991)

Hampstead Heath
signed 'Ruszkowski' (lower left)
oil on canvas
51 x 61cm (20 1/16 x 24in).
Painted in 1949

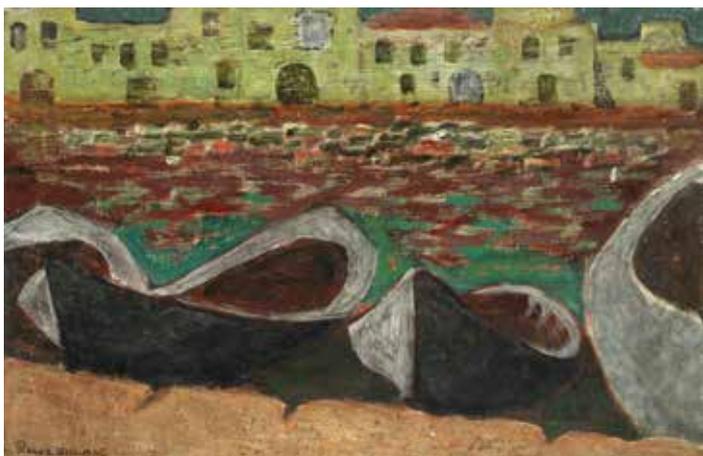
£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900

Exhibited

London, Roland, Browse & Delbanco, *Exhibition of Paintings by Lovis Corinth and Ruszkowski*, February 1950, cat.no.24

Literature

Michael Simonow, *Ruszkowski: A Catalogue Raisonné of his Paintings*, Mechanick Exercises, London, 1987, p.80, cat.no.110 (col.iii.)



192



193



194

194

STUART MORLE (BRITISH, BORN 1960)

Early Morning, Isle of Skye
oil on canvas
66 x 91cm (26 x 35 13/16in).

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900



195

195^{AR}

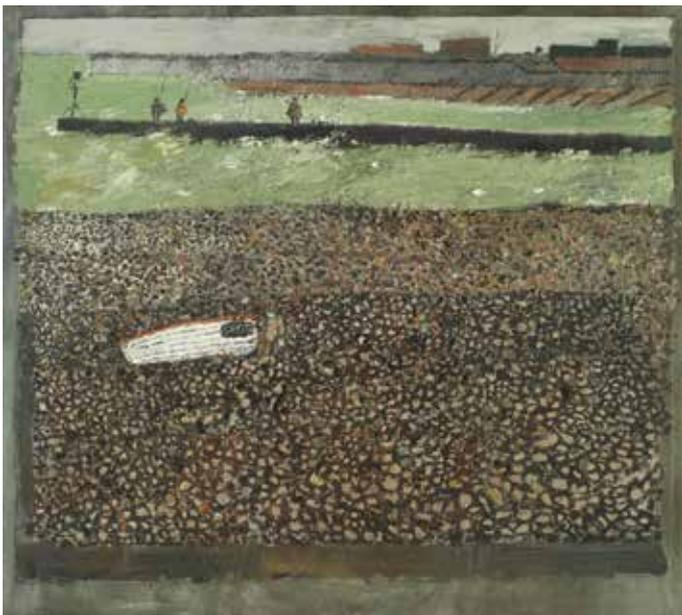
DAVID TINDLE, R.A. (BRITISH, BORN 1932)

Late Afternoon
signed with initials 'DT' (lower right); further
signed, titled and inscribed 'David Tindle/
Late afternoon' (on board verso)
tempera on board
60.5 x 81cm (23 13/16 x 31 7/8in).
Painted in 1984

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

Provenance

With Fischer Fine Art, London
With Galerie XX, Hamburg



196

196^{AR}

JAMES BOSWELL (BRITISH/NEW ZEALANDER, 1906-1971)

Fishermen 5, Shoreham
oil and sand on canvas laid on board
90.5 x 101.5cm (35 5/8 x 39 15/16in).
Painted in 1966

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900

Provenance

The Estate of the Artist

Exhibited

London, Commonwealth Institute, *James Boswell*, 27 April-21 May 1967

197 AR

JAMES BOSWELL (BRITISH/NEW ZEALANDER, 1906-1971)

Fishermen 3, Shoreham
signed and dated 'Boswell '66' (lower right)
oil and sand on canvas laid on board
91.5 x 102cm (36 x 40 3/16in).

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900

Provenance

The Estate of the Artist

Exhibited

London, Commonwealth Institute, *James Boswell*, 27 April-21 May 1967
Nottingham, Nottingham University Art Gallery, *James Boswell 1906-71: Drawings, Illustrations and Paintings*, 22 November-16 December 1976



197

198 AR

JAMES BOSWELL (BRITISH/NEW ZEALANDER, 1906-1971)

Early Morning, Shoreham
indistinctly signed and dated 'Boswell 67'
(lower right)
oil and sand on board
76 x 110.5cm (29 15/16 x 43 1/2in).

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,500

Provenance

The Estate of the Artist

Exhibited

London, Commonwealth Institute, *James Boswell*, 27 April-21 May 1967, cat.no.15



198

199 AR

JAMES BOSWELL (BRITISH/NEW ZEALANDER, 1906-1971)

The Remembered Country
signed 'Boswell' (lower right)
oil and sand on board
57.5 x 68cm (22 5/8 x 26 3/4in).
Painted in 1961
together with a further painting, *The Fallen Citadel*, by the same hand
(2)

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,500

Provenance

The Estate of the Artist

Exhibited

London, Artists International Association Gallery, 1961
London, Drian Galleries, *James Boswell*, 13 February-7 March 1962
London, Square One Gallery, *Terry Setch RWA, James Boswell, Richard Foster, James Leggat*, 31 October-24 November 2006, un-numbered catalogue (col.ill.)



199 (one of two)



200



201

200 AR

MARKEY ROBINSON (IRISH, 1918-1999)

Landscape with White Houses
signed 'Markey' (lower left)
gouache on card
18 x 71.5cm (7 1/16 x 28 1/8in).

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

Provenance

The Artist, by whom gifted to
Fenulla Kennally, by whom gifted to the present owner
Private Collection, U.K.

201 AR

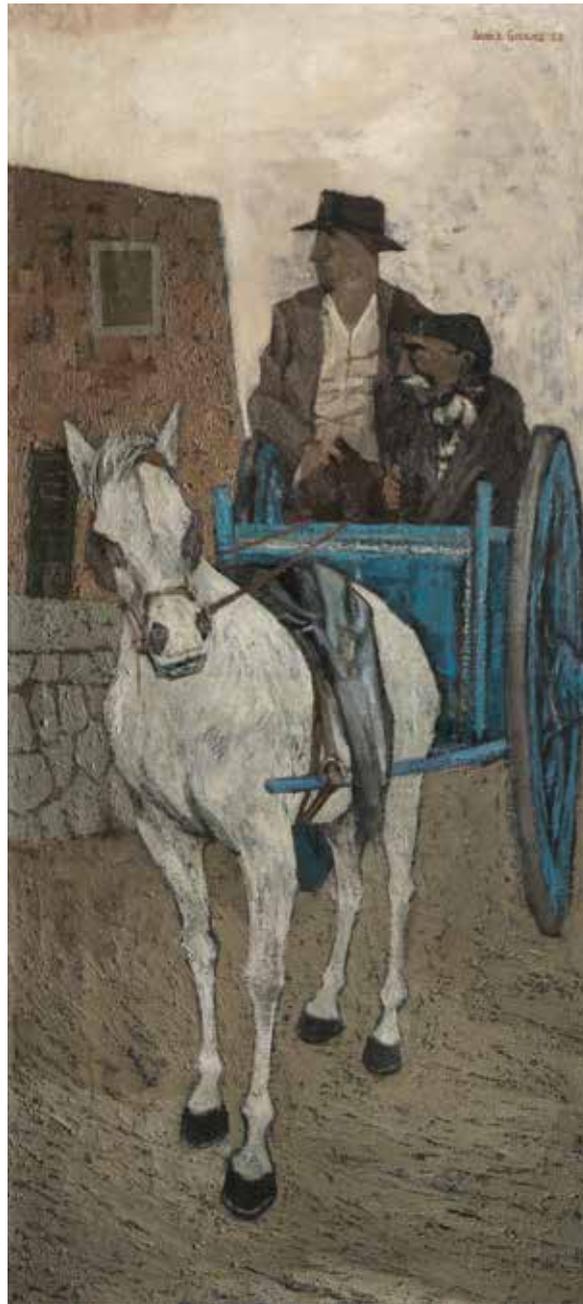
MARKEY ROBINSON (IRISH, 1918-1999)

Landscape with Figures and Houses
signed 'Markey' (lower right)
oil on board
39 x 75.5cm (15 3/8 x 29 3/4in).

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

Provenance

Acquired by the present owner in Dublin in the early 1980s
Private Collection, U.K.



202 * AR

DERRICK GREAVES (BRITISH, BORN 1927)

The Cart

signed and dated 'derrick Greaves 53' (upper right)

oil on canvas

152 x 68.5cm (59 13/16 x 26 15/16in).

£6,000 - 8,000

€6,900 - 9,300

US\$7,700 - 10,000

Provenance

Helen Lessore O.B.E.

With Beaux Arts Gallery, London, 1953, where acquired by
Cambridgeshire County Council, until 2007 when deaccessioned

Sale; Christie's, South Kensington, 28 February 2007, lot 140

With James Hyman, London, 16 May 2012, where acquired by the
present owner

Private Collection, U.S.A.

Exhibited

London, Beaux Arts Gallery, *Derrick Greaves*, 12 November-9
December 1953

Literature

James Hyman, *From Kitchen Sink to Shangri-La*, Lund Humphries,
London, 2007, p.66 (ill.)



203

203

RORY BRESLIN (IRISH, BORN 1963)

The Somerset Mask
signed and numbered 'BRESLIN 1/5' (on the top)
bronze with a green patina
64cm (25 3/16in) high (excluding base)

£4,000 - 6,000
€4,600 - 6,900
US\$5,100 - 7,700

The Somerset Mask is an interpretation of the River God keystone on the South Wing of Somerset House on Victoria Embankment. Vigorously modelled, the face reveals an interesting fusion of baroque energy and classical control. The subject of the mask is Achelous, who in Greek mythology was the god of all fresh water. The mask is appositely placed as a counter-point to the depiction of the saline keystone of Ocean centred on the Northern facade of Somerset House.

Apples, berries, damsons and waterweed festoon the ribbed and fluted cornucopia on either side of an august yet slightly portentous visage. Fighting Heracles as a suitor for Deianeira, Achelous transformed himself into a bull and had one of his horns torn off which forced his surrender. Heracles gave it to the Naiads, who transformed it into a cornucopia. Appropriately, the contents of the cornucopia, given its position, have an extra wear and fluidity that the weather and the rain have exerted on the sculpture over the centuries. This liquidity is further manifested in the beard, redolent of a flowing brook that ends in the aquatic whirls and eddies at the base of the mask.

Somerset House was designed by Sir William Chambers in 1776, and the riverside wing was finished in 1786. At the time of construction, the Thames was not embanked and the river lapped the South Wing, where the great arch allowed boats and barges to pass under the river-god to landing places within the building.

204 * AR

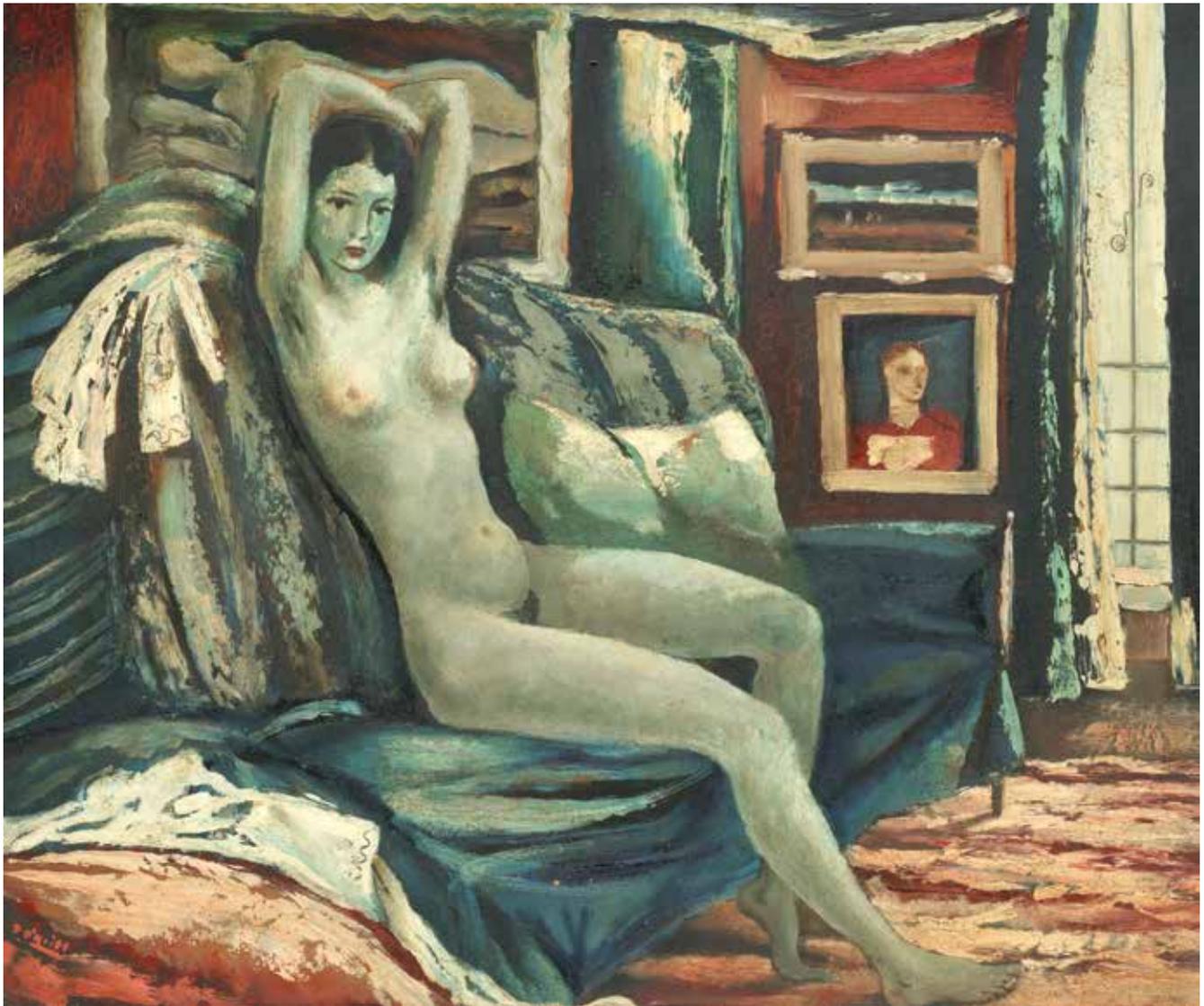
GEORGE CAMPBELL R.H.A. (IRISH, 1917-1979)

The Guitar Player
signed 'Campbell' (lower left)
oil on board
46 x 61cm (18 1/8 x 24in).

£2,500 - 3,500
€2,900 - 4,100
US\$3,200 - 4,500



204



205 * AR

DANIEL O'NEILL (IRISH, 1920-1974)

Seated Nude

signed 'D O'Neill' (lower left)

oil on board

50.5 x 61cm (19 7/8 x 24in).

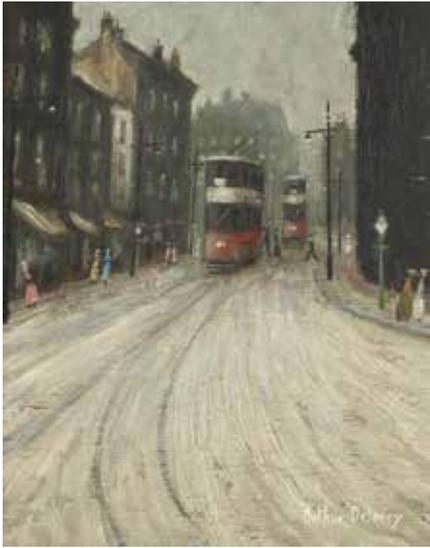
£7,000 - 10,000

€8,100 - 12,000

US\$9,000 - 13,000

Provenance

With Waddington Galleries, Montreal, where acquired by Joshua and Elizabeth Peterfreund, New York, 1960 and thence by descent to the present owner
Private Collection, U.S.A.



206 (one of two)

206

ARTHUR DELANEY (BRITISH, 1927-1987)

A City Street

signed 'Arthur Delaney' (lower right); further signed and titled "A CITY STREET"/A.Delaney' (on panel verso)

oil on panel

20 x 16.5cm (7 7/8 x 6 1/2in).

together with a further oil painting, *People in Albert Square*, by the same hand

(2)

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,600

Provenance

Acquired by the family of the present owner in Manchester in the mid-1970s, and thence by descent
Private Collection, U.K.

207 AR

ARTHUR DELANEY (BRITISH, 1927-1987)

Piccadilly in the Twenties

signed 'A. Delaney' (lower right); further signed and titled "PICCADILLY IN/THE TWENTYS"/A Delaney' (on panel verso)

oil on panel

25 x 19cm (9 13/16 x 7 1/2in).

£1,000 - 1,500

€1,200 - 1,700

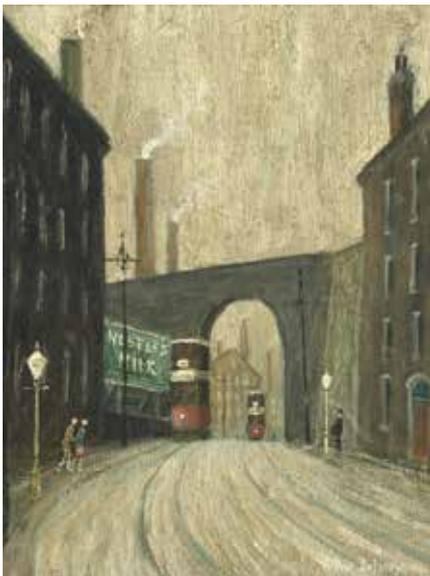
US\$1,300 - 1,900

Provenance

Acquired by the family of the present owner in Manchester in the mid-1970s, and thence by descent
Private Collection, U.K.



207



208

208 AR

ARTHUR DELANEY (BRITISH, 1927-1987)

Old Bridge with Trams

signed 'Arthur Delaney' (lower right); further signed and titled 'OLD BRIDGE/with TRAMS/A Delaney' (on panel verso)

oil on panel

25.5 x 19.5cm (10 1/16 x 7 11/16in).

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900

Provenance

Acquired by the family of the present owner in Manchester in the mid-1970s, and thence by descent
Private Collection, U.K.

209 AR

ARTHUR DELANEY (BRITISH, 1927-1987)

Albert Square, Manchester
signed 'Arthur Delaney.' (lower right)
oil on board
31 x 35.5cm (12 3/16 x 14in).

£3,000 - 5,000
€3,500 - 5,800
US\$3,900 - 6,400

Provenance

With Henry Donn, Manchester, where
acquired by the present owner, circa 1990-5
Private Collection, U.K.



209



210

210 AR

ARTHUR DELANEY (BRITISH, 1927-1987)

Trams and Mills
signed 'Arthur Delaney' (lower left); further
signed and titled "'TRAMS & MILLS' / A
Delaney' (on panel verso)
oil on panel
26 x 20cm (10 1/4 x 7 7/8in).

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900

Provenance

Acquired by the family of the present owner
in Manchester in the mid-1970s, and thence
by descent
Private Collection, U.K.



211 AR

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

House in the Snow
signed and dated 'braaq 76 F.B.A. "ANN"' (lower left)
oil on panel
45 x 61cm (17 11/16 x 24in).

£7,000 - 10,000

€8,100 - 12,000

US\$9,000 - 13,000

Provenance

With Haynes Fine Art, Broadway, where acquired by the present
owner, circa 2011-12
Private Collection, U.K.



212 AR

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

The Balloon Seller
signed 'braaq "ANN"' (lower left)
oil on canvas
50.5 x 40.5cm (19 7/8 x 15 15/16in).

£6,000 - 8,000
€6,900 - 9,300
US\$7,700 - 10,000

Provenance

With The Unicorn Gallery, Wilmslow, where acquired by the present owner, 2013
Private Collection, U.K.



213

213 ^{AR}

PETER BROOK (BRITISH, 1927-2009)

Pennine Valley
signed 'PETER BROOK' (lower right), titled
'PENNINE VALLEY' (lower left)
watercolour and acrylic
49.5 x 59.5cm (19 1/2 x 23 7/16in).

£2,500 - 3,500
€2,900 - 4,100
US\$3,200 - 4,500

Provenance

With The Old School Muker Art & Crafts,
North Yorkshire, where acquired by the
present owner, 2006
Private Collection, U.K.

Exhibited

London, The Mall Galleries, *Royal Society of
British Artists*, 5-13 June 1992, cat.no.30



214

214 ^{AR}

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

Quarry in Wales
signed 'Edward Bawden' (lower right)
watercolour
55 x 74.5cm (21 5/8 x 29 5/16in).

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

Provenance

Sale; Sotheby's, London, 7 March 1990, lot
334, where acquired by the present owner
Private Collection, U.K.



215

215 ^{AR}

JOHN ARTHUR MALCOLM ALDRIDGE (BRITISH, 1905-1983)

The Church across the Moors
signed 'John Aldridge' (lower right); further
signed, titled, dated and inscribed 'The
Church across the Moors/John Aldridge/feb
49./Frosty Morning' (on board verso)
oil on board
26.5 x 35.5cm (10 7/16 x 14in).

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900

216 AR

TRISTRAM HILLIER R.A. (BRITISH, 1905-1983)

Piedrabuena
signed with initials and dated 'TH.72' (lower right); titled and dated "'PIEDRABUENA". 1972' (on board verso)
tempera on board
21 x 25.5cm (8 1/4 x 10 1/16in).

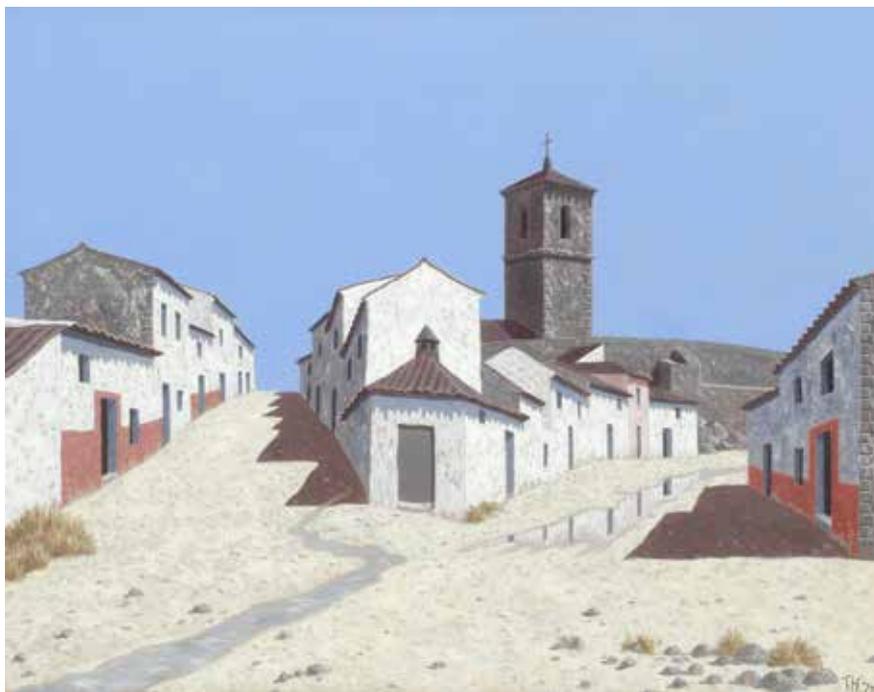
£4,000 - 6,000

€4,600 - 6,900

US\$5,100 - 7,700

Provenance

With Arthur Tooth & Sons, London



216



217

217 AR

TRISTRAM HILLIER R.A. (BRITISH, 1905-1983)

Mountain Scene
signed and dated 'Hillier '55' (lower right)
pencil
22 x 32.5cm (8 11/16 x 12 13/16in).

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,600



218

218 AR

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

Study of the Ages of Life
signed with initials 'GS.' (lower right),
inscribed '13/' (upper right)
gouache, pen and ink and pencil
22 x 16.5cm (8 11/16 x 6 1/2in).
(unframed)

£3,000 - 5,000
€3,500 - 5,800
US\$3,900 - 6,400

Provenance

The Artist, by whom gifted to the family of the present owner, and thence by descent Private Collection, France

219 AR

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

Study of the Ages of Life
signed with initials 'GS' (upper right)
gouache, pen and ink, chalk and pencil,
partially squared
21.5 x 16cm (8 7/16 x 6 5/16in).
(unframed)

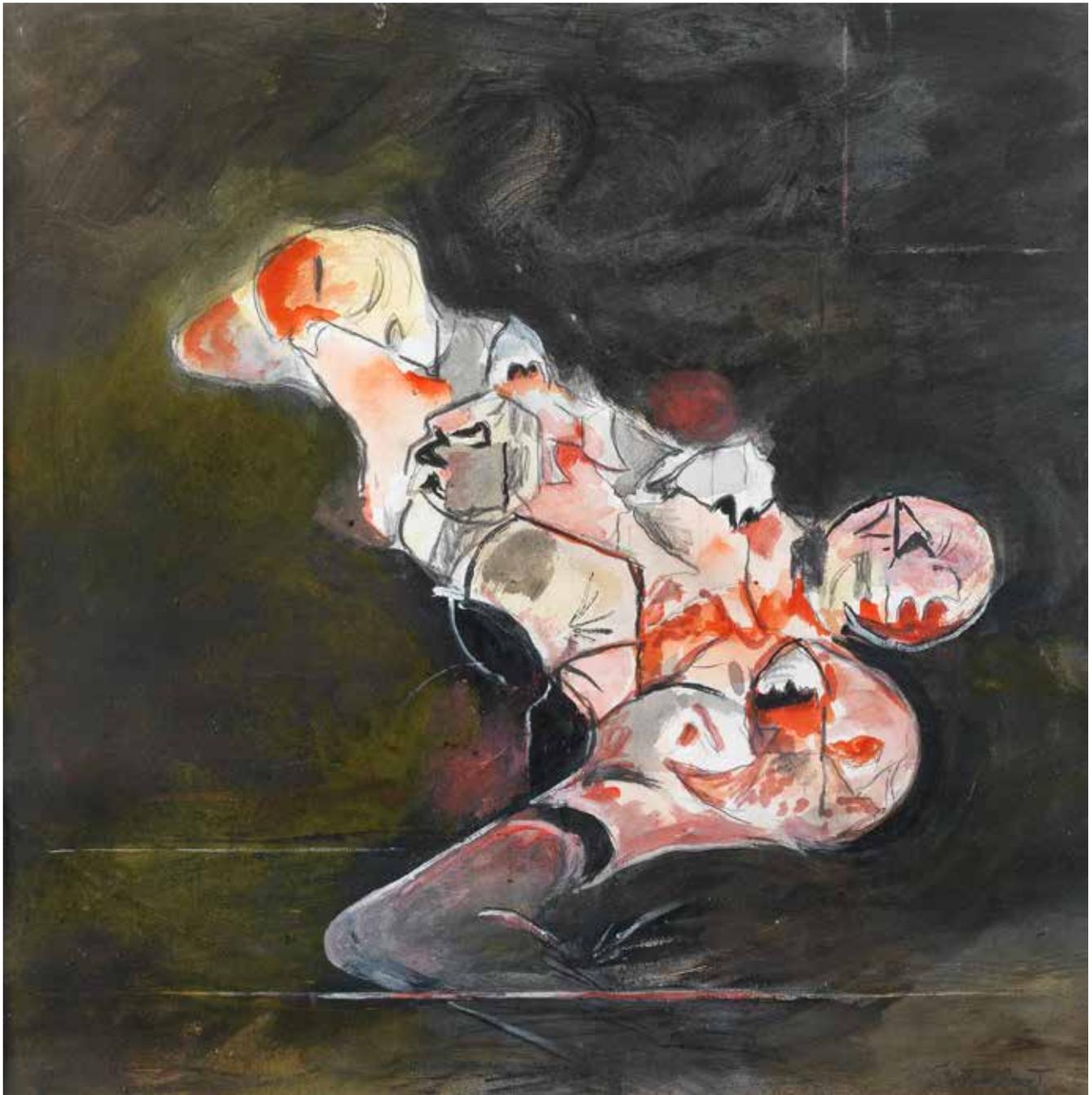
£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

Provenance

The Artist, by whom gifted to the family of the present owner, and thence by descent Private Collection, France



219



220 AR

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

Abstract forms

signed and dated 'Sutherland/1976' (lower right)

pencil, wash and gouache

53.5 x 54cm (21 1/16 x 21 1/4in).

£6,000 - 8,000

€6,900 - 9,300

US\$7,700 - 10,000

Provenance

With Caroline Wiseman, London, 2012, where acquired by the present owner
Private Collection, U.K.

'All my paintings are based on a sudden and personal encounter with some part of nature'

Graham Sutherland, quoted in Roberto Tassi and Edward Quinn, *Graham Sutherland: Complete Graphic Work*, Ediciones Poligrafa, S.A., Barcelona, 1988, p.11



(recto)



(verso)

221 AR

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

Study for Thorn Structure II
gouache, pastel and pencil; with lithograph printed in colours,
heightened with gouache and pastel (on the reverse)
69.5 x 49.5cm (27 3/8 x 19 1/2in).

(unframed)

Painted *circa* 1970

£4,000 - 6,000

€4,600 - 6,900

US\$5,100 - 7,700

Provenance

The Artist, by whom gifted to the family of the present owner, and
thence by descent
Private Collection, France

Thorn Structure II is an edition of 75, posthumously produced in
1982, for L'Ultimo Paesaggio folio, Teodorani Editore, Milano. The
present work is thought to be a study for this edition, with a working
trial proof to the reverse.

222 AR

JOHN CHRISTOFOROU (GREEK, 1921-2014)

Head of Christ

signed 'Christoforou' (lower right)

oil on canvas

101.5 x 71cm (39 15/16 x 27 15/16in).

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

Provenance

Sale; Christie's, South Kensington, 1 March 2006, lot 181

Private Collection, U.K.



222

223 AR

DESMOND MORRIS (BRITISH, BORN 1928)

In Harm's Way II

signed with monogram and dated '12' (lower right); further signed with monogram, dated and inscribed '28 August 2012/ 47a' (on sheet verso)

oil, inks and watercolour

29.5 x 42cm (11 5/8 x 16 9/16in).

(unframed)

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900

Provenance

The Artist, from whom acquired directly by the present owner

Private Collection, U.K.



223

224 AR

DESMOND MORRIS (BRITISH, BORN 1928)

The Protester

signed with monogram and dated '88' (lower left); further signed with monogram, dated and inscribed '69 22 April 88' (on sheet verso)

oil, inks and watercolour

29.5 x 21cm (11 5/8 x 8 1/4in).

(unframed)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

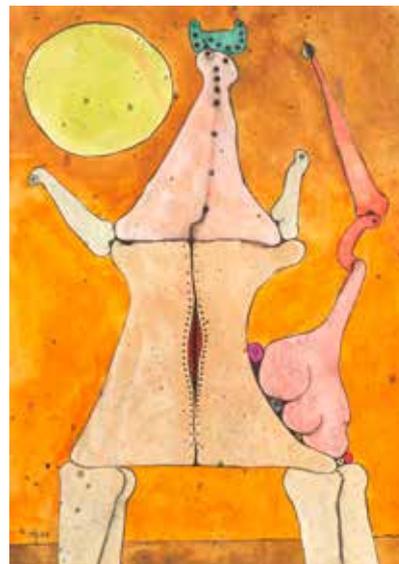
Provenance

The Artist, from whom acquired directly by the present owner

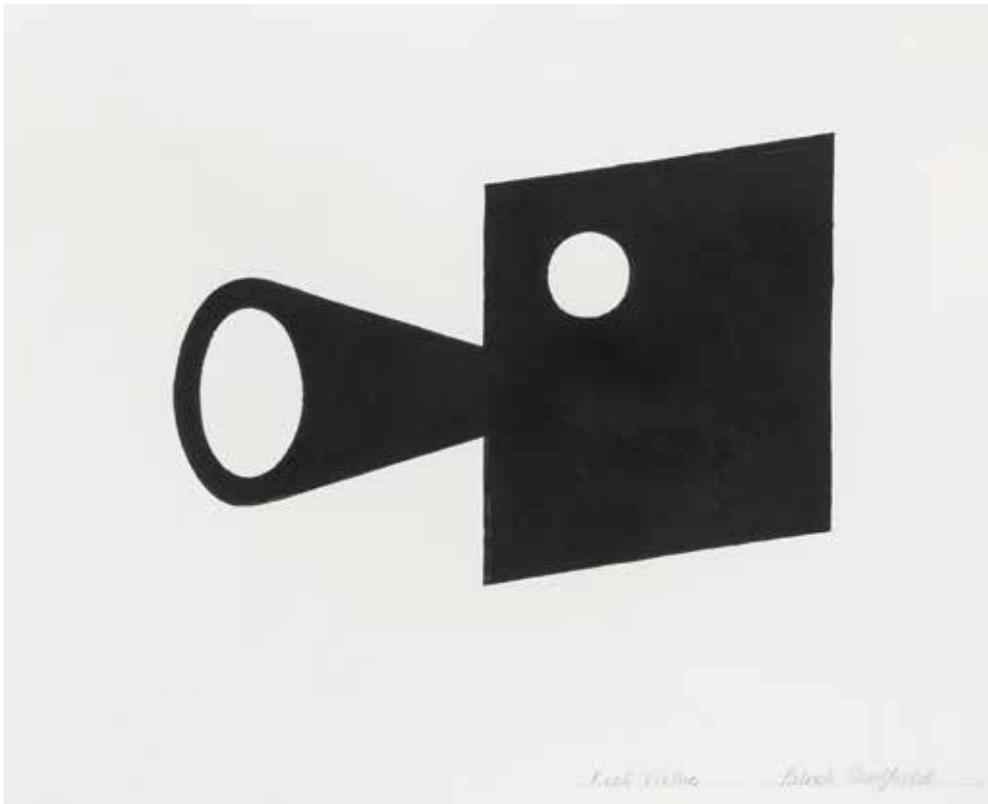
Private Collection, U.K.

Literature

Silvano Levy, *Desmond Morris: Analytical Catalogue Raisonné 1944-2000*, Petraco-Pandora, Antwerp, 2001, cat.no.1988/69 (col. ill.p.340)



224



225



226

225^{AR}

PATRICK CAULFIELD R.A. (BRITISH, 1936-2005)

Reel Virtue
signed and titled 'Reel Virtue/Patrick
Caulfield' (lower right)
acrylic on thick card
34.5 x 41cm (13 9/16 x 16 1/8in).

£4,000 - 6,000
€4,600 - 6,900
US\$5,100 - 7,700

Provenance

The Artist, by whom gifted directly to the
present owner in 1993
Private Collection, U.K.

226^{AR}

SIR EDUARDO PAOLOZZI (1924-2005)

Two Untitled Drawings
pen and ink and ball-point pen
20.5 x 14.5cm (8 1/16 x 5 11/16in). each
(unframed)
(2)

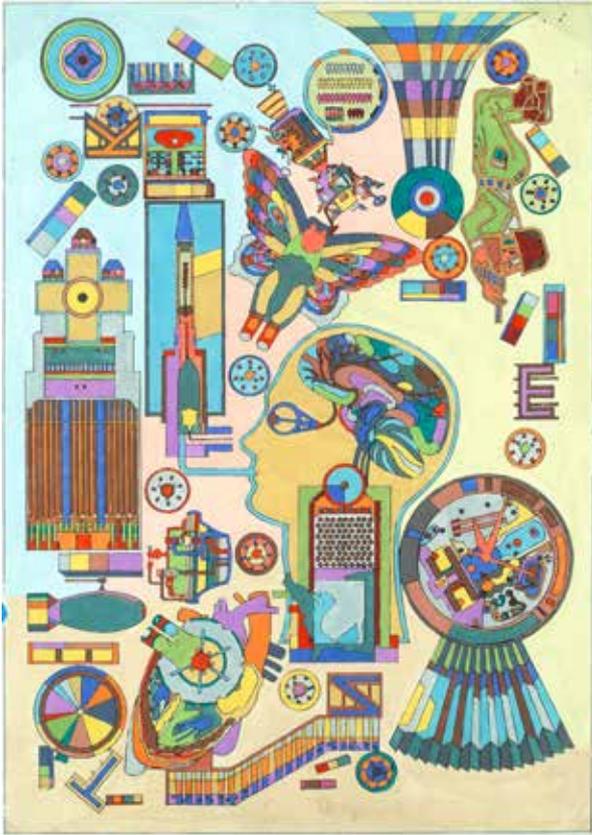
£800 - 1,200
€930 - 1,400
US\$1,000 - 1,500

Provenance

The Artist, by whom gifted to the present
owner

‘Everything that makes Paolozzi’s art distinctive and significant is here: the jumbled collage aesthetic, dazzling hues, geometric organisation, allusions to machines and buildings, ambition for art’s mass appeal’

Jackie Wullschlager on the Tottenham Court Road Mosaics, ‘Man meets Machine: Eduardo Paolozzi at Whitechapel Gallery’, *Financial Times*, 17 February 2017



227

227 AR

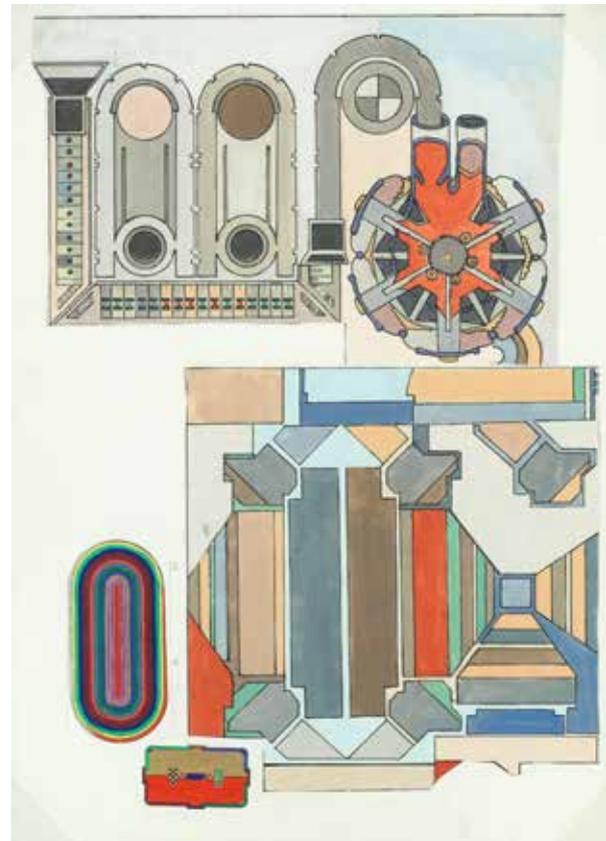
SIR EDUARDO PAOLOZZI (1924-2005)

Design for Tottenham Court Road Mosaics
gouache over a printed base
38 x 26cm (14 15/16 x 10 1/4in).

£2,500 - 3,500
€2,900 - 4,100
US\$3,200 - 4,500

Provenance

The Artist, by whom gifted to the present owner



228

228 AR

SIR EDUARDO PAOLOZZI (1924-2005)

Untitled
gouache, pen and ink and collage
42 x 29.5cm (16 9/16 x 11 5/8in).

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900

Provenance

The Artist, by whom gifted to the present owner



229

229 AR

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

Sun and Moon
signed and dated 'Terry Frost 99' (lower right)
pastel, pencil and felt-tip pen
28.5 x 74cm (11 1/4 x 29 1/8in).

£2,500 - 3,500

€2,900 - 4,100

US\$3,200 - 4,500

Provenance

With The Stour Gallery, Warwickshire, where acquired by the family of the present owner, and thence by descent
Private Collection, U.K.



230

230 AR

PATRICK HERON (BRITISH, 1920-1999)

Cover Design for *Art and Education*
signed 'Patrick Heron' (lower centre); further signed, inscribed and signed with initials 'Patrick Heron/use other side! PH.' (on sheet verso)
gouache and pencil
29.5 x 23.5cm (11 5/8 x 9 1/4in).

with a further design in gouache visible to the reverse of the sheet, by the same hand

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900

Provenance

The Artist, by whom gifted to
John Outram, and thence by descent



231

This lot is the original front cover design for the special edition of Patrick Heron's book *Patrick Heron: On Art and Education* (1996), published to coincide with the presentation of his Honorary Fellowship of Bretton Hall, University of Leeds and a solo exhibition of gouaches in 1996.

231 AR

WILLIAM TILLYER (BRITISH, BORN 1938)

Untitled
signed 'Tillyer' (lower right)
watercolour
57.5 x 76cm (22 5/8 x 29 15/16in).

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,500

Provenance

With Bernard Jacobson Gallery, London, where acquired by the present owner, prior to 1994
Private Collection, U.K.

232 AR

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

Spiralled Heart
signed, indistinctly titled and dated 'Spiralled Heart/Terry Frost/2002'
(on canvas overlap)
acrylic and canvas collage on canvas
46 x 46cm (18 1/8 x 18 1/8in).

£2,500 - 3,500
€2,900 - 4,100
US\$3,200 - 4,500

Provenance

With Temple Gallery, Birmingham, where acquired by the present owner circa 2004
Private Collection, U.K.

233 AR

JOHN KINGERLEE (IRISH, BORN 1936)

Untitled
signed and dated '67 KINGERLEE' (lower left); further signed
'KINGERLEE' (upper right)
acrylic on canvas laid on board
56 x 36cm (22 1/16 x 14 3/16in).

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

Please note that this lot is offered with a letter from the Artist confirming the authenticity of the painting. The letter is illustrated both recto and verso with a self-portrait.



232



233



234

234 ^{AR}

TREVOR BELL (BRITISH, 1930-2017)

Triangle with Whites
signed, titled and dated "'TRIANGLE/WITH/
WHITES"/TREVOR BELL/1990' (on canvas
verso)

oil on canvas

102.5 x 124cm (40 3/8 x 48 13/16in).

(unframed)

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,600

Provenance

The Artist, from whom acquired directly by
the present owner, 11 June 2007
Private Collection, U.K.



235

235 ^{AR}

TREVOR BELL (BRITISH, 1930-2017)

Pass Black Point

signed, titled and dated 'PASS -/BLACK/
POINT/Trevor Bell/1996' (on canvas verso)

oil on canvas

107 x 110cm (42 1/8 x 43 5/16in).

(unframed)

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,600

Provenance

The Artist, from whom acquired directly by
the present owner, 11 June 2007
Private Collection, U.K.



236 AR TP

TREVOR BELL (BRITISH, 1930-2017)

Primer
signed, titled and dated 'PRIMER/1983/Trevor Bell' (on canvas verso)
oil on canvas
196 x 194.5cm (77 3/16 x 76 9/16in).
(unframed)

£3,000 - 5,000
€3,500 - 5,800
US\$3,900 - 6,400

Provenance

The Artist, from whom acquired directly by the present owner,
11 June 2007
Private Collection, U.K.

Literature

Chris Stephens, edited and with a biography by Elizabeth Knowle,
Trevor Bell, Sansom & Company Ltd, Bristol, 2009, p.126, (col.ill.)



237

237 AR

TREVOR BELL (BRITISH, 1930-2017)

Token

signed, titled and dated "TOKEN"/1990/
TREVOR BELL' (on canvas verso); further
signed, titled and dated "TOKEN"/TREVOR
BELL, 1990' (on stretcher bar)

oil on canvas

171.5 x 165cm (67 1/2 x 64 15/16in).

(unframed)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,400

Provenance

The Artist, from whom acquired directly by
the present owner, 11 June 2007
Private Collection, U.K.

Literature

Chris Stephens, edited and with a biography
by Elizabeth Knowle, *Trevor Bell*, Sansom &
Company Ltd, Bristol, 2009, p.169, (col.ill.)

238 AR

TREVOR BELL (BRITISH, 1930-2017)

Strong Oval

signed, titled and dated 'STRONG
OVAL/2004/Trevor Bell' (on canvas verso)

oil on canvas

112.5 x 191cm (44 5/16 x 75 3/16in).

(unframed)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

Provenance

The Artist, from whom acquired directly by
the present owner, 11 June 2007
Private Collection, U.K.



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Bonhams

AUCTIONEERS SINCE 1793



Prints & Multiples

Montpelier Street, London | 18 December 2019

ENQUIRIES

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[bonhams.com/departments/pic-prt](https://www.bonhams.com/departments/pic-prt)

BANKSY (BRITISH, B. 1975)

Girl with Balloon
Screenprint in black and red, 2004,
on wove, numbered 409/600 in pencil
£50,000 - 70,000 *

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1. OUR ROLE

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

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

2. LOTS

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

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

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

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

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

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams*' opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer's Premium* payable or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. 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 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 equaling 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 *Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *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
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 would 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 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 *Buyer's 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 or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

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

4	FITNESS FOR PURPOSE AND SATISFACTORY QUALITY	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> .	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;
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.	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 <i>Buyers' Agreement</i> set out in Appendix 2 have been completed to <i>Bonhams'</i> satisfaction.	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
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.	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.	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.
5	RISK, PROPERTY AND TITLE	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> .	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.
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.	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.		
5.2	Title to the <i>Lot</i> remains in and is retained by the <i>Seller</i> until: (i) 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> , and (ii) <i>Bonhams</i> has completed its investigations pursuant to clause 3.11 of the <i>Buyer's Agreement</i> with <i>Bonhams</i> set out in Appendix 2 in the catalogue.	8	FAILURE TO PAY FOR THE LOT	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.
6	PAYMENT	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):		
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> .	8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9	THE SELLER'S LIABILITY
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 not later than 4.30pm on the second working day following the <i>Sale</i> and you must ensure that the funds are cleared by the seventh working day after the <i>Sale</i> . Payment must be made to <i>Bonhams</i> by one of the methods stated in the <i>Notice to Bidders</i> unless otherwise agreed with you in writing by <i>Bonhams</i> . If you do not pay in full any sums due in accordance with this paragraph, the <i>Seller</i> will have the rights set out in paragraph 8 below.	8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.1	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> .
7	COLLECTION OF THE LOT	8.1.3	to retain possession of the <i>Lot</i> ;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.
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) <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> and (ii) <i>Bonhams</i> has completed its investigations pursuant to clause 3.11 of the <i>Buyer's Agreement</i> with <i>Bonhams</i> set out in Appendix 2 in the catalogue.	8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,
		8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;
		8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;		
		8.1.7	to repossess the <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>9.3.2 the <i>Seller</i> will not be liable for any loss of <i>Business</i>, <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;</p>	<p>10.5 If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.</p> <p>10.6 References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams' officers</i>, employees and agents and to any subsidiary of <i>Bonhams Holdings Limited</i> and to its officers, employees and agents.</p>	<p>1 THE CONTRACT</p> <p>1.1 These terms govern the contract between <i>Bonhams</i> personally and the <i>Buyer</i>, being the person to whom a <i>Lot</i> has been knocked down by the <i>Auctioneer</i>.</p> <p>1.2 The Definitions and Glossary contained in Appendix 3 to the <i>Catalogue</i> for the <i>Sale</i> 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 <i>Notice to Bidders</i>, printed in the <i>Catalogue</i> for the <i>Sale</i>, and where such information is referred to it is incorporated into this agreement.</p>
<p>9.3.3 in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i>, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.</p>	<p>10.7 The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.</p> <p>10.8 In the <i>Contract for Sale</i> "including" means "including, without limitation".</p> <p>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.</p> <p>10.10 Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i>.</p> <p>10.11 Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i>.</p>	<p>1.3 Except as specified in paragraph 4 of the <i>Notice to Bidders</i> the <i>Contract for Sale</i> of the <i>Lot</i> between you and the <i>Seller</i> is made on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i>, when it is knocked down to you. At that moment a separate contract is also made between you and <i>Bonhams</i> on the terms in this <i>Buyer's Agreement</i>.</p> <p>1.4 We act as agents for the <i>Seller</i> and are not answerable or personally responsible to you for any breach of contract or other default by the <i>Seller</i>, unless <i>Bonhams</i> sells the <i>Lot</i> as principal.</p>
<p>9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.</p>	<p>10.12 Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i>, it will also operate in favour and for the benefit of <i>Bonhams</i>, <i>Bonhams' holding company</i> and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.</p>	<p>1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:</p> <p>1.5.1 we will, until the date and time specified in the <i>Notice to Bidders</i> or otherwise notified to you, store the <i>Lot</i> in accordance with paragraph 5;</p> <p>1.5.2 subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, we will release the <i>Lot</i> to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the <i>Seller</i> and following completion of our enquiries pursuant to paragraph 3.11;</p>
<p>10 MISCELLANEOUS</p>	<p>11 GOVERNING LAW</p>	<p>1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.</p> <p>1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, <i>Guarantee</i>, warranty, representation of fact 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 made by us or on our behalf or by or on behalf of the <i>Seller</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 made before or after this agreement or prior to or during the <i>Sale</i>. No such <i>Description</i> or <i>Estimate</i> is incorporated into this agreement between you and us. Any such <i>Description</i> or <i>Estimate</i>, if made by us or on our behalf, was (unless <i>Bonhams</i> itself sells the <i>Lot</i> as principal) made as agent on behalf of the <i>Seller</i>.</p>
<p>10.1 You may not assign either the benefit or burden of the <i>Contract for Sale</i>.</p>	<p>All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.</p>	<p>2 PERFORMANCE OF THE CONTRACT FOR SALE</p>
<p>10.2 The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i>.</p>	<p>APPENDIX 2</p>	<p>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>.</p>
<p>10.3 If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.</p>	<p>BUYER'S AGREEMENT WITH BONHAMS</p>	<p>3 PAYMENT AND BUYER WARRANTIES</p>
<p>10.4 Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i>, addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.</p>	<p>IMPORTANT: These terms may be changed in advance of the <i>Sale</i> of the <i>Lot</i> to you, by the setting out of different terms in the <i>Catalogue</i> for the <i>Sale</i> and/or by placing an insert in the <i>Catalogue</i> and/or by notices at the <i>Sale</i> venue and/or by oral announcements before and during the <i>Sale</i> at the <i>Sale</i> venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.</p>	<p>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>:</p> <p>3.1.1 the <i>Purchase Price</i> for the <i>Lot</i>;</p>

<p>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</p> <p>3.1.3 if the <i>Lot</i> is marked [AF], an <i>Additional Premium</i> which is calculated and payable in accordance with the <i>Notice to Bidders</i> together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the <i>Sale</i>.</p> <p>3.2 You must also pay us on demand any <i>Expenses</i> payable pursuant to this agreement.</p> <p>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.</p> <p>3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.</p> <p>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 VAT and any interest earned and/or incurred until payment to the <i>Seller</i>.</p> <p>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.</p> <p>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>.</p> <p>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:</p> <p>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</p> <p>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.</p> <p>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 or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.</p> <p>3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:</p> <p>3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;</p> <p>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;</p>	<p>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;</p> <p>3.10.4 items purchased by you and your Principal through <i>Bonhams</i> 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</p> <p>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.</p> <p>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.</p>	<p>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>.</p> <p>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.</p>
	<p>4 COLLECTION OF THE LOT</p> <p>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.</p> <p>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>.</p> <p>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>.</p> <p>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 VAT per <i>Lot</i> per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our <i>Expenses</i>.</p> <p>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>.</p> <p>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</p>	<p>5 STORING THE LOT</p> <p>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.</p> <p>6 RESPONSIBILITY FOR THE LOT</p> <p>6.1 Title (ownership) in the <i>Lot</i> passes to you (i) on payment of the <i>Purchase Price</i> to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.</p> <p>6.2 Please note however, 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>.</p> <p>7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</p> <p>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>):</p> <p>7.1.1 to terminate this agreement immediately for your breach of contract;</p> <p>7.1.2 to retain possession of the <i>Lot</i>;</p> <p>7.1.3 to remove, and/or store the <i>Lot</i> at your expense;</p> <p>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;</p>

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	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	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> .
7.1.6	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	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> .
7.1.7	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;	8.1.1	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.
7.1.8	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;	8.1.2	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 9 will cease.
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;	8.1.3	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> .
7.1.10	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;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	10	OUR LIABILITY
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	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> .
7.1.12	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.	8.2.1	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:
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	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
7.3	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	FORGERIES	10.2.2	changes in atmospheric pressure; nor will we be liable for:
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.	9.1	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		
		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.		

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

"Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

"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 for Sale* the *Lot* corresponds.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

GLOSSARY

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

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

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

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

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

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

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

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

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

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

SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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

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20th Century British Art

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20th Century Fine Art

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Sonja Moro
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Aboriginal Art

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Francesca Cavazzini
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African, Oceanic & Pre-Columbian Art

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American Paintings

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Australian Colonial Furniture and Australiana

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