

THE MARINE SALE

Wednesday 12 April 2017
Knightsbridge, London



Bonhams







THE MARINE SALE

Wednesday 12 April 2017 at 2pm
Knightsbridge, London

BONHAMS

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CATALOGUE

£15

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

Please see back of catalogue for important notice to bidders

ILLUSTRATIONS

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IMPORTANT INFORMATION

In February 2014 the United States Government announced the intention to ban the import of any ivory into the USA. Lots containing ivory are indicated by the symbol Φ printed beside the Lot number in this catalogue.

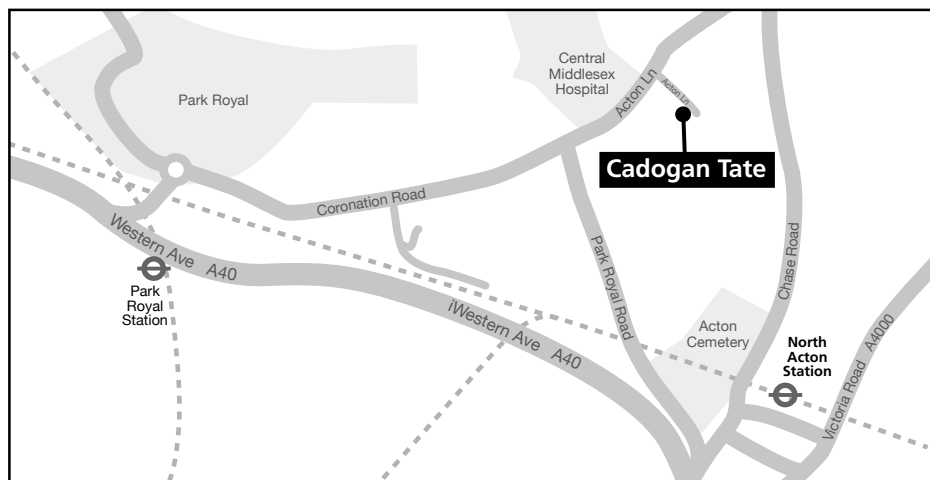


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SALE INFORMATION



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BUYERS COLLECTION & STORAGE AFTER SALE LOTS MARKED TP

All sold lots marked TP (Lots 13 & 14) will be removed to Cadogan Tate 241 Acton Lane, London, NW10 7NP from 9am on Thursday 13 April 2017.

COLLECTION

TP sold lots will be available for collection from Cadogan Tate from 9.30am Monday 18 April 2017 and then every working day between 9.30am and 4.30pm. To arrange a collection please email: collections@cadogantate.com or call +44 (0)800 988 6100.

All other sold lots will remain in the Collections room at Knightsbridge for a period of not less than 14 calendar days from the sale date 12 April 2017. Lots not collected by 5.30pm Thursday 27 April 2017 will be returned to the Department storage charges may apply.

Please note that Bonhams and Cadogan Tate will be closed Friday 14 April and Monday 17 April 2017 for Easter Bank Holiday and will re-open 9am Tuesday 18 April 2017

STORAGE AND HANDLING CHARGES ON SOLD LOTS TRANSFERRED TO CADOGAN TATE

Storage

Storage will be free of charge for the first 14 calendar days from & including the sale date Wednesday 12 April 2017. Charges will apply from 9am Thursday 27 April 2017.

Storage Charges

Pictures & Small Objects:
£2.85 per day + VAT
Furniture, Large Pictures & Large Objects:
£5.70 per day + VAT
(Please note that charges apply Every day including weekend & public holidays)

Handling

After the first 14 calendar days following the sale, the following handling charges apply:
£21.00+VAT per lot for Pictures & Small Objects
£42.00 +VAT per lot for Furniture, Large Pictures & Large Objects

Loss and Damage

Extended Liability cover for the value of the Hammer Price will be charged at 0.6%. But capped at the total value of all other charges.

VAT

The following symbols are 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.

IMPORTANT NOTICE

A surcharge of 2% is applicable when using MasterCard & Visa credit cards and overseas debit cards

Payment

All charges due to Cadogan Tate must be paid by the time of collection from their warehouse.

Payment in Advance

(Telephone to ascertain amount due) by: cash, cheque with banker's card, credit, or debit card.

Payment at time of collection by:

cash, cheque with banker's card, credit, or debit card.







1

1 Y Φ

A 15 CARAT GOLD AND IVORY LAUNCHING AXE FOR THE IRISH FERRY S.S. ULSTER, WALTER & JOHN BARNARD, DATED LONDON 1895,

with fluted ivory shaft, gold terminal inscribed "ULSTER" / launched at / BIRKENHEAD / 27th June 1896, 8in (20cm) long

£600 - 800
 €700 - 930
 US\$730 - 980

The passenger ship, Ulster, built by Laird Bros. in Birkenhead, was launched by the Duchess of Abercorn on 27th July, 1896. Registered at 2632 tons, Ulster replaced an earlier ship of the same name for the City of Dublin Steam Packet Co. She was withdrawn from service in 1920 and broken up in 1924.

2

A COMMEMORATIVE ENGRAVED 'SUNDERLAND BRIDGE' RUMMER, ENGLISH, CIRCA 1820,

the glass engraved with a ship under the Sunderland Bridge on one side, and a swag of flowers and monogrammed JG on the other side, supported on a circular foot, 5 1/2 in (13cm) high

£500 - 800
 €580 - 930
 US\$610 - 980

The 1796 Sunderland Road Bridge was considered to be a major engineering achievement of the era. Sunderland also had a ship building heritage and was known as the biggest ship building town in the world. Some 50,000 people attended the opening of the bridge on 9th August 1796, an opportunity for commemorative wears for enterprising glass makers.



2



4



3

3 Y Φ

A WHALE IVORY SAILOR'S SCRIMSHAW SEAM RUBBER OR SAIL MAKER'S LINER, PROBABLY ENGLISH, MID-19TH CENTURY,

the twisted shaft with baleen inlay, the rubber carved with a skull and cross-bones, a set-square and divider masonic symbol, and monogrammed ANP, terminating with an all-seeing-eye inset with a Paua iris on the handle, *5 in (12cm) long*

£400 - 600
 €460 - 700
 US\$490 - 730

4 Y Φ

THREE CARVED WHALE'S TEETH CANE HANDLES, MID-19TH CENTURY,

comprising; a parrot's head with carved feathered details, a man's fist holding a snake, and a lady's fist holding a baleen stick with unique dotwork on her index finger, *largest 3 3/4 in (9.5cm) high (3)*

£700 - 1,000
 €810 - 1,200
 US\$860 - 1,200



5

5 Y Φ

AN IVORY PANEL WITH A PAINTED SCENE OF CANTON, CIRCA 1860,

the panel oil painted on one side depicting various ships including a paddle steamer in front of the Swedish, Danish, American, British and Dutch factories in Canton, with an intricate green and gold swirling design with butterflies at either end of the panel, $3\frac{1}{2} \times 17\frac{1}{2}$ in (8.5 x 44cm)

£600 - 900
 €700 - 1,000
 US\$730 - 1,100

6

A SMALL FEMALE MERCHANT SHIP'S FIGUREHEAD, WELSH, THIRD QUARTER OF THE NINETEENTH CENTURY,

the pine figure carved in the form of a young woman, with long hair, wearing a close fitting dress and bodice held with a small brooch together with puff ball shoulders, indicative of the period, sitting on a scrolled base, 25 x 13 x 12in (64 x 33 x 30.5cm)

£3,000 - 4,000
 €3,500 - 4,600
 US\$3,700 - 4,900

It has been suggested that this figurehead is likely to have originated from one of the small costal vessels working in the harbor at Llanelly in South Wales throughout the nineteenth century.



6



7



8

7

A WHALEBONE SCRIMSHAW STAY-BUSK, PROBABLY ENGLISH, MID-19TH CENTURY,

the long flat whalebone rib busk carved with two whaling scenes with men in boats, either side of a central panel depicting a woman mourning at ship at sea, with stars at each end. Given as a token of love to a lady to wear inside her corset, *14 in (36cm) long*

£600 - 900
 €700 - 1,000
 US\$730 - 1,100

8

A SET OF FOUR EARLY 19TH CENTURY WAX RELIEF BUSTS OF NAVAL FIGURES,

profiles include; Admiral Duncan, Admiral Nelson, Lord Howe, and Admiral St. Vincent, all with hair en queue, wearing Naval uniform, blue coats with gold frogging and epaulettes, each in black wooden frames, *6 x 5in (15 x 13cm) (4)*

£800 - 1,200
 €930 - 1,400
 US\$980 - 1,500



9



10

9 Y Φ

A SCRIMSHAW, BONE, AND BALEEN FISH JAGGING WHEEL OR PIE CRIMPER, MID-19TH CENTURY,

the ivory Scrimshaw tooth in the form of a fish, carved with scales, eyes, and fins, terminating in a spinning bone corrugated wheel on one part of the tail and a sharp point on the other, *5 in (13cm) long*

£700 - 1,000
 €810 - 1,200
 US\$860 - 1,200

10

A PRISONER-OF-WAR BONE SPINNING JENNY, FRENCH, EARLY 19TH CENTURY,

with articulated head and arms and moving wheels in the base, on wooden base and accompanied by glasse dome, *5in (13cm) high*

£1,500 - 2,200
 €1,700 - 2,500
 US\$1,800 - 2,700



11



12

11

A WATERLINE MODEL OF BARKENTINE, ENGLISH, LATE 19TH CENTURY,

three masted model with card sails and flying the American flag, wooden hull painted olive green and black, in glazed mahogany case, 22 in (56cm) wide

£600 - 800
€700 - 930
US\$730 - 980

12

A PRISONER OF WAR BONE MODEL OF A 80-GUN SHIP-OF-THE-LINE, FRENCH, EARLY 19TH CENTURY,

the three masted vessel with standing and running rigging, horseshoe shaped stern with galleries and long boat on davets, quarter galleries, baleen strakes and deck details including skylight, belaying rails, gratings, ship's bell, stove pipe and capston, on later stand 20 x 28 in (51 x 57cm)

£8,000 - 12,000
€9,300 - 14,000
US\$9,800 - 15,000



13

13 TP

**A SHIP-BUILDER'S HALF-BLOCK MODEL OF THE FREIGHTER
SS ELTERWATER, ENGLISH, DATED 1907,**

ivorine plaque engraved SS Elterwater built by the Blythe Ship Building Company Ltd, Bythe Northumberland... 1907, the wooden hull painted cream and black with gilt brass fittings including screw, helm, davets, companion rails and handrails, telegraph winches and anchor, in mirror backed glazed mahogany case, 58 in (148cm) long

£1,800 - 2,500
€2,100 - 2,900
US\$2,200 - 3,100

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.



14

14 TP

**A SHIP BUILDER'S HALF-BLOCK MODEL OF THE SS GANGES,
BRITISH, CIRCA 1900,**

with ivorine plaque detailing the dimensions and builder Charles Connell & Co Ltd, Glasgow, the painted wooden hull with brass screw, deck details including double helm, winches, skylights, lifeboats on davets, raised bridge and ventilators, in mirror backed glazed mahogany case, 108 in (275cm) long

£3,000 - 5,000
€3,500 - 5,800
US\$3,700 - 6,100

SS Ganges built in 1901 by Charles Connell for Messrs James Nourse London SS Ganges was the third Nourse Line ship to be named Ganges. The first Ganges was built in 1861 and wrecked in 1881. The second Ganges was built in 1885 and sold to Norway in 1904. SS Ganges was a 3,475 ton steam ship, built by Charles Connell & Company of Glasgow and launched on the 9 March 1906. This ship made seven trips carrying Indian indentured labourers from Calcutta and Madras to Fiji, ten trips to Trinidad and also trips to Surinam.

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.



15

15

PETRUS WEYTS (FLEMISH, 1799-1855)

Amelia of Dundee
signed and inscribed 'P: WEYTS. ANTWERP'
(lower right) and also inscribed and dated
'AMELIA OF DUNDEE. ROBERT. LAW.
MASTER. 1840.' (lower centre)
reverse oil on glass
52.7 x 69.2cm (20 3/4 x 27 1/4in).

£3,000 - 5,000
€3,500 - 5,800
US\$3,700 - 6,100

The snow *Amelia* was built in Dundee in 1835. Registered at 244 tons and owned by J Bell of Dundee she traded to South America under Captain Law.

Petrus Weyts lived and worked in Antwerp, and was renowned for his portraits of ships on glass. Both his brother and his son worked in his workshop, specialising in this skill, gaining great popularity amongst traders in the busy port of Antwerp. Upon the death of his son in 1875, the practice of glass painting would disappear from the city.



16

16

PETRUS WEYTS (FLEMISH, 1799-1855)

Lady Sale of Dundee
signed and inscribed 'P. WEYTS. ANTWERP.'
(lower right) and further inscribed and dated
'LADYSALE OF DUNDEE. ROBERT LAW.
MASTER PASSING FLUSHING. 1847.' (lower
centre)
reverse oil on glass
54 x 71.4cm (21 1/4 x 28 1/8in).

£3,000 - 5,000
€3,500 - 5,800
US\$3,700 - 6,100

The snow *Lady Sale* was built in Dundee in 1843 and owned by T Erskine. Registered at 202 tons, she was intended to trade from Dundee to Havana but when Captain Law took her over in 1846, she also sailed out of Liverpool to Rio de Janeiro as well as ports nearer to home. The vessel was named in honour of Lady Florentina Sale, the redoubtable wife of Colonel Sir Robert Sale, G.C.B., the 'hero' of Kabul in 1842, who having survived capture in Afghanistan, published her memoirs to public acclaim in 1843.



17

17

WILLIAM LIONEL WYLLIE (BRITISH, 1851-1931)

The White Star liner *Teutonic* getting underway from the company's pier at Liverpool, outward bound for New York signed 'WL Wyllie' (lower right) watercolour

87 x 149.2cm (34 1/4 x 58 3/4in).

£6,000 - 8,000

€6,900 - 9,300

US\$7,300 - 9,800

Designed as a record-breaker as well as an armed merchant cruiser (for use in time of war), *Teutonic* was one of the White Star line's most successful ships of the late nineteenth century. Built by Harland & Wolff at Belfast – as were all White Star ships – she was laid down in March 1887 and launched in January 1889. Her design, by the Hon. Alexander Carlisle, H. & W.'s chief designer, required Admiralty approval where it was received with such enthusiasm that it was declared to be "the finest ever put forward". Fitted with twin screws, she could make over 20 knots at speed and was the first North Atlantic liner to enter service without any sails whatsoever. Registered at 9,984 tons gross, she measured 582 feet in length with a 58 foot beam, and had accommodation for 300 1st, 190 2nd and 1,000 3rd class passengers.

Completed in July 1889, she cleared Liverpool on 7th August on her maiden voyage to New York, via Queenstown, and proved an instant success with travellers. In August 1891, she took the westbound record with a crossing in 5 days, 19 hours and 5 minutes which, soon reduced by a further 3 hours, she held for a year. In June 1897 and in her guise as an AMC, she took part in the great Fleet Review at Spithead to mark Queen Victoria's Diamond Jubilee where she hosted White Star's guests observing the spectacle.

Briefly chartered as a government troop transport in 1900, during the Boer War, she was largely rebuilt in 1911 after which she was transferred to Montreal sailings out of Southampton. Put to work as an AMC soon after War was declared in 1914, her wartime career was varied and sometimes exciting, and she survived hostilities only to be scrapped in 1921.

We are grateful to Michael Naxton for his assistance with cataloguing this lot.



18



19

18

CHARLES EDWARD DIXON (BRITISH, 1872-1934)

'Above Gravesend'

signed, titled and dated 'Above Gravesend/
Charles Dixon/04' (lower right)

watercolour heightened with white

27 x 77cm (10 5/8 x 30 5/16in).

£1,000 - 1,500

€1,200 - 1,700

US\$1,200 - 1,800

19

FRANK WILLIAM SCARBROUGH (BRITISH, 1860-1939)

'Limehouse, London'; and 'Off Rotherhithe, Pool of London', a pair

both signed 'F.W. SCARBROUGH' (lower right) and titled (lower left)

watercolour heightened with white

each 24.1 x 17.2cm (9 1/2 x 6 3/4in). (2)

£1,200 - 1,800

€1,400 - 2,100

US\$1,500 - 2,200



20



21

20

ALMA CLAUDE BURLTON CULL (BRITISH, 1880-1931)

H.M. Yacht *Victoria and Albert*
signed and dated 'A.B.Cull/1926' (lower left)
watercolour
22.3 x 40.6cm (8 3/4 x 16in).

£1,500 - 2,000
€1,700 - 2,300
US\$1,800 - 2,400

Provenance

From the estate of Admiral Sir Louis Henry Keppel 'Turtle' Hamilton (1890–1957), thence by descent.

Hamilton was the son of Admiral Sir Frederick Tower Hamilton (1856–1917) and grandson of Admiral of the Fleet Sir Henry Keppel (1809–1904). He served on the Royal Yacht *Victoria and Albert* from 1925–26.

21

CHARLES EDWARD DIXON (BRITISH, 1872-1934)

'In Mid Atlantic'
signed, inscribed and dated 'In Mid Atlantic/Charles Dixon/1921'
(lower left)
watercolour heightened with bodycolour
43.8 x 76.8cm (17 1/4 x 30 1/4in).

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



22



23



24

22 †

PIERRE JUSTIN OUVRIÉ (FRENCH, 1806-1879)

View of Blackfriars Bridge with St Pauls in the distance
signed and dated 'Justin Ouvrie.1851' (lower left)
oil on canvas
38.1 x 63.2cm (15 x 24 7/8in).

£2,500 - 3,500
€2,900 - 4,100
US\$3,100 - 4,300

Provenance

E. Stacy-Marks Ltd., Eastbourne.
Property of an important public limited company

23

JAMES WEBB (BRITISH, 1825-1895)

A fishing boat coming into port
signed and dated 'James Webb/83' (lower right)
oil on canvas
50.8 x 76.2cm (20 x 30in).

£800 - 1,200
€930 - 1,400
US\$980 - 1,500

24 †

CORNELIS CHRISTIAAN DOMMELSHUIZEN (DUTCH, 1842-1928)

The Thames at Greenwich
signed and dated 'Chr. Dommelshuizen 1899' (lower right)
oil on canvas
77.5 x 129.5cm (30 1/2 x 51in).

£4,000 - 6,000
€4,600 - 6,900
US\$4,900 - 7,300

Provenance

Property of an important public limited company



25



26

25

**WILLIAM BARNETT SPENCER (BRITISH, BORN CIRCA 1810-
DIED CIRCA 1884)**

The *Achilles* off Dover
signed 'W. B. SPENCER' (lower right)
oil on canvas
48.2 x 78.7cm (19 x 31in).

£1,500 - 2,000
€1,700 - 2,300
US\$1,800 - 2,400

26

JOHN IRONMONGER HARVEY (BRITISH, 19TH CENTURY)

The *Eagle* and other vessels off a coast
signed and dated 'J I HARVEY/1857' (lower right)
oil on canvas
51.5 x 76.8cm (20 1/4 x 30 1/4in).

£800 - 1,200
€930 - 1,400
US\$980 - 1,500



27



28

27

JOHN MOORE OF IPSWICH (BRITISH, 1820-1902)

Fishing vessels off the coast
signed and dated 'J Moore/1885' (lower left)
oil on canvas
35.5 x 50.8cm (14 x 20in).

£1,500 - 2,000
€1,700 - 2,300
US\$1,800 - 2,400

28

JAMES EDWIN MEADOWS (BRITISH, 1828-1888)

Shipping off a coast
signed and dated 'JasE/Meadows.1865.' (lower left)
oil on canvas
45.7 x 81.3cm (18 x 32in).

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



29

29

FOLLOWER OF WILLIAM LIONEL WYLLIE (BRITISH, 1851-1931)

The 'Peace Review' held at Spithead on 23rd April 1856 to celebrate the ending of the Crimean War
oil on canvas

51.1 x 96.5cm (20 1/8 x 38in).

£3,000 - 5,000

€3,500 - 5,800

US\$3,700 - 6,100



30

30 AR

LOUIS DODD (BRITISH, 1943-2006)

A view of the Hong Kong roads showing Dragon Boats racing and the Tea Clipper *Black Prince*, 1869
 signed 'Louis Dodd' (lower right)
 oil on panel
 61 x 106.7cm (24 x 42in).

£8,000 - 12,000
€9,300 - 14,000
US\$9,800 - 15,000

Provenance

The artist's collection and thence by descent to the present owner.

Along with *Taeping*, *Eliza Shaw* and *Yang-tze*, *Black Prince* was one of the first tea clippers built of composite construction (wooden planking over iron frames). Designed by William Rennie and launched at Aberdeen in 1863, *Black Prince* had a successful career as a clipper, although she was never a record breaker. Whilst capable of great speed, she was 'handicapped by a very careful captain [Inglis] who should never have had command of a tea clipper.'* On the 5th August 1882, bound from Manila to London, *Black Prince* was wrecked on Arendo Reef and lost in the Java sea.

*B. Lubbock, *The China Clippers*, Glasgow, 1914, p.207



31



32

31

JOHN HENRY MOHRMANN (BELGIAN, 1857-1916)

The *Parchim* off the coast
signed and dated 'J. H. Mohrmann/1907' (lower right)
oil on canvas
60.3 x 101cm (23 3/4 x 39 3/4in).

£1,500 - 2,000
€1,700 - 2,300
US\$1,800 - 2,400

32

JOHN HENRY MOHRMANN (BELGIAN, 1857-1916)

A three-masted barque in choppy waters
signed and dated 'J. H. Mohrmann/1898' (lower right)
oil on canvas
60.4 x 100.4cm (23 3/4 x 39 1/2in).

£1,000 - 1,500
€1,200 - 1,700
US\$1,200 - 1,800



33

33

HENRY LOOS (BELGIAN, ACTIVE 1870-1894)

The *Manitoba* off the coast
signed, inscribed and dated 'H. Loos. Antwerp 1872' (lower right)
oil on canvas
52.4 x 77.2cm (20 5/8 x 30 3/8in).

£1,000 - 1,500

€1,200 - 1,700

US\$1,200 - 1,800

34 AR

MONTAGUE DAWSON (BRITISH, 1890-1973)

The beautiful Melbourne clipper *Oberon* running for home before the wind
signed 'MONTAGUE.DAWSON.' (lower left)
oil on canvas
61 x 91.5cm (24 x 36in).

£30,000 - 50,000
€35,000 - 58,000
US\$37,000 - 61,000

Provenance

With Frost & Reed, London, stock no. 13455 (acquired directly from the artist on 28 April 1952 with the description 'Spreading Wings' - the Clipper *Oberon*).
Private collection, UK.

Designed as a steam clipper so as to embrace the newest technology of the age, *Oberon* was ordered by the firm of Shaw & Maxton, the London-based owners of the celebrated tea clippers *Ariel* and *Titania*. Built by A. & J. Inglis at Glasgow, she was of composite construction (i.e. wooden planking on iron frames) and measured 241 feet in length with a 36 foot beam. Launched in May 1869 and registered at 1,194 tons, she was heavily rigged but, rather surprisingly, fitted with an utterly inadequate 120hp. auxiliary engine, with the result that she proved a costly disaster upon entering service and was nowhere near as fast as her design had anticipated. When under steam on her maiden voyage, the best her commander, Captain Keay, could get out of her was a paltry seven knots despite consuming a prodigious and expensive seven tons of coal a day.

Realising their error after an equally hapless second voyage, her owners returned the clearly unsatisfactory hybrid to her builders who, after ripping out the ineffectual engine, completely remodelled her sail plan and refitted her as a pure sailing vessel whereupon she embarked on a hugely successful career in the Australian wool trade. This route was the one to which most of the redundant tea clippers had turned when the valuable tea trade inevitably succumbed to steamships, and *Oberon* proved herself one of the swiftest thoroughbreds in the so-called 'Wool Fleet'. Her best-ever passage was Melbourne to London in 77 days when, after leaving Australian waters on 15th November 1874, she docked in London on 31st January 1875 having made - by a handsome margin - the fastest time of the season. Changing owners several times later in her life, she was eventually sold to an Italian concern in 1894 which renamed her *Prospero Repetto*, a more ambitious but far less attractive name than the one which had made her famous. Thereafter sailing out of Genoa, she finally disappears from record around 1905, presumably scrapped.

This portrait of *Oberon*, probably the smaller of the two listed by L. G. G. Ramsey in his revised (1970) edition of *Montague Dawson, RSMA, FRSA* (see p.43, no. 174), shows her under almost full sail but also sporting her studdingsails [stun'sls] so as not to miss even a single breath of wind. Another similar view of *Oberon* with her stun'sls set is illustrated in Ron Ranson's *The Maritime Paintings of Montague Dawson*, publ. 1993, p. 90.

We are grateful to Michael Naxton for his assistance with cataloguing this lot.



34



35



36

35

JOHN WILSON CARMICHAEL (BRITISH, 1799-1868)

A '74' of the Royal Navy beating along the coast in a stiff breeze, the flags at her main masthead signalling "Adieu" to the many smaller vessels nearby
 signed and dated 'J.W.Carmichael/1862' (lower right)
 oil on canvas
 37.5 x 65.4cm (14 3/4 x 25 3/4in).

£2,000 - 3,000
 €2,300 - 3,500
 US\$2,400 - 3,700

36

JAMES WEBB (BRITISH, 1825-1895)

Bass Rock
 signed with strengthened signature 'James Webb' (lower left)
 oil on canvas
 20.3 x 40.7cm (8 x 16in).

£700 - 1,000
 €810 - 1,200
 US\$860 - 1,200



37

37 †

JAMES WEBB (BRITISH, 1825-1895)

Fisherfolk on a pier

oil on canvas

86.3 x 152.4cm (34 x 60in).

£4,000 - 6,000

€4,600 - 6,900

US\$4,900 - 7,300

Provenance

Property of an important public limited company



38



39

38

WILLIAM EDWARD WEBB (BRITISH, 1862-1903)

A busy harbour scene
signed 'W. WEBB' (lower right)
oil on canvas
55.9 x 96.8cm (22 x 38 1/8in).

£3,000 - 5,000
€3,500 - 5,800
US\$3,700 - 6,100

39

WILLIAM EDWARD WEBB (BRITISH, 1862-1903)

Shipping in a harbour
signed 'W. WEBB' (lower right)
oil on canvas
40.6 x 50.8cm (16 x 20in).

£800 - 1,200
€930 - 1,400
US\$980 - 1,500



40

40

CHARLES NAPIER HEMY, RA RWS (BRITISH, 1841-1917)

'When Storms are O're' -
 "Calm Sleeps the Sea when storms are o'er
 With bosom silent and serene,
 And but the Wreck upon the shore,
 Reveals that storms have been"
 signed with monogram and dated '1864' (lower right); also signed,
 inscribed with title and artist's address, and dated (verso)
 oil on canvas
 43.5 x 69cm (17 1/8 x 27 1/8in).

£2,000 - 3,000
€2,300 - 3,500
US\$2,400 - 3,700

This is a rare early example of one of Britain's foremost Victorian marine painters and Royal Academicians, Charles Napier Hemy. It was painted in 35 West Street, Gateshead where Hemy's father had moved in 1863. It was whilst in Gateshead that Hemy began his artistic career in earnest. Prior to that in 1855 he entered Ushaw College, near Durham and studied to be a Roman Catholic priest which he abandoned after a year and went to sea instead working as a hand on board sailing ships travelling to destinations such as Malta and Falmouth. Although he loved the adventurous life at sea, he had no aptitude for it and was sent home ill from his last voyage in December 1859. He returned to studying to be a priest and joined the Dominican Monastery at Lyons in 1861. But by 1862 at the age of 21 he realised his true calling was to be an artist.

Hemy described his early marine paintings such as this one as being purely commercial and produced for dealers. They were based on his own experience of being at sea but this particular one of a wrecked naval battle ship seems to have been of a wreck that he saw and drew as there is a watercolour study for it in the Laing Art Gallery (TWCMS:G17 045) and is illustrated in *Master of the Sea: Charles Napier Hemy RA, RWS, Margaret Powell* p.8. Plate 4.

Hemy was fascinated by wrecks and wrote a short story called 'The Wreck' in 1856 when he was just 15 years old.

The style of this painting was influenced by Hemy's teacher William Bell Scott (1811 – 1890) who was head of the Government School of Design in Newcastle where Hemy attended from 1852 – 1855. Scott was strongly influenced by the Pre-Raphaelites and Realism.

The poem 'When Storms are O're', inscribed on the back of the canvas was something that Hemy did with other works at this time. He quotes a poem by Fletcher on the reverse of 'Ruin of a Northumbrian Keep' also painted in 1864.

We are grateful to Catherine Wallace for her assistance in cataloguing this lot.



41

41

FREDERICK CALVERT (BRITISH, C.1785 - 1844)

A busy coastal scene
signed 'F Calvert' (lower left)
oil on canvas
46 x 61.6cm (18 1/8 x 24 1/4in).

£1,000 - 1,500

€1,200 - 1,700

US\$1,200 - 1,800



42



43

42

GEORGE WEBSTER (BRITISH, ACTIVE 1797-1832)

The shipwreck
signed 'G. Webster'
oil on canvas
43.2 x 53.3cm (17 x 21in).

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

43

FOLLOWER OF ROBERT SALMON (BRITISH, 1775-1845)

Shipping off the Isle of White
oil on panel
22.8 x 34.6cm (9 x 13 5/8in).

£800 - 1,200
€930 - 1,400
US\$980 - 1,500



44

44

THOMAS WHITCOMBE (BRITISH, CIRCA 1752-1824)

A flagship of the Blue Squadron, with the Vice-Admiral aboard, astern of a large merchantman, both just past Dover

signed and dated 'Tho Whitcombe 1807' (lower right)

oil on canvas

91.4 x 152.4cm (36 x 60in).

£15,000 - 20,000

€17,000 - 23,000

US\$18,000 - 24,000

Provenance

L. H. Wilson Trust.

Anon. sale, Sotheby's, London, 31 March 1976, lot 31.



45

45

ATTRIBUTED TO NICHOLAS MATTHEW CONDY (BRITISH, 1818-1851)

Ships-of-the-line from the 'Experimental Squadron' underway in light winds in Osborne Bay, 15th July 1845

bears a signature and indistinct date (lower right) and bears an inscription on partial label (attached to the frame verso)

oil on canvas

48.2 x 76.2cm (19 x 30in).

£7,000 - 10,000

€8,100 - 12,000

US\$8,600 - 12,000

The so-called 'Experimental Squadrons' of the Royal Navy were sent to sea at various times in the 1830s and 1840s specifically to test new techniques of ship design, armament and building practices during a period of bitter conflict within the naval establishment as to whether or not some more modern methods should be adopted.

The final cruise of the sailing navy's era - before steam-powered warships were included - took place after a royal inspection and review of a newly-constituted 'Experimental Squadron' at Spithead by Queen Victoria on 21st June 1845. Such was the public interest on the day,

the *Hampshire Advertiser* estimated that "there could not have been fewer than 20,000 persons on the water" watching the spectacle from boats of every size, quite apart from the multitudes ashore. On 23rd June, the anchored ships of the squadron then gave an impressive demonstration of making and furling sail, although HMS *Superb*, a brand new 2nd rate of 80-guns, sailed fifteen miles out into open water where she was 'put through her paces' much to the delight of the Queen herself, in the royal yacht, and all those other spectators who had followed the ship in a large flotilla of small boats.

Three weeks later, on 15th July, the Queen returned to Spithead to witness the departure of the squadron for a much-heralded cruise to the Bay of Biscay, with calls at Plymouth and Cork. With the Queen being accompanied by Prince Albert, the dowager Queen Adelaide, the King & Queen of the Belgians and numerous other royal or princely guests, vast crowds once again gathered both ashore and afloat, and the event was declared to be an even greater success than the two pageants the previous month. After leaving Spithead, the 'Experimental Squadron' headed into Osborne Bay and thence set a course around the eastern tip of the Isle of Wight and into the Channel.

We are grateful to Michael Naxton for his assistance with cataloguing this lot.



46



47

46

THOMAS BUTTERSWORTH (BRITISH, 1768-1828)

A Royal Navy brig in a close action with a French armed lugger off a rocky coast during the Napoleonic Wars signed 'T Buttersworth' (lower left) oil on canvas 35.5 x 45.7cm (14 x 18in).

£2,000 - 3,000
 €2,300 - 3,500
 US\$2,400 - 3,700

47

CIRCLE OF THOMAS BUTTERSWORTH (BRITISH, 1768-1828)

Ships of the fleet at anchor in Spithead and saluting the arrival of a royal yacht, most probably the Royal George oil on panel 29.9 x 39.4cm (11 3/4 x 15 1/2in).

£1,500 - 2,000
 €1,700 - 2,300
 US\$1,800 - 2,400

The post-1801 Union flags, together with the rig and general appearance of the royal yacht, suggest the period is 1820-30, and the yacht herself is almost certainly the Royal George launched in 1817.



48

48

THOMAS LUNY (BRITISH, 1759-1837)

H.M.S. *Mediator* engaging an enemy convoy off Cape Ortegal, 12th December 1782

signed 'T.LUNY' (lower left)

oil on canvas

71.5 x 122cm (28 1/8 x 48in).

£5,000 - 7,000

€5,800 - 8,100

US\$6,100 - 8,600

H.M.S. *Mediator*, a fifth rate of 44-guns, was built at Northam, Southampton, and launched in March 1782. Completed and commissioned under Captain John Luttrell later the same year, whilst the American War of Independence was still in progress, she was cruising off Cape Ortegal, on the north-west coast of Spain, when she sighted a valuable enemy convoy of five ships on 12th December (1782). Although mostly storeships, all were armed and each shortened sail as they awaited the arrival of the *Mediator* sensing an easy victory. In the event, Captain Luttrell's bold tactics enabled him to capture three of the enemy, including the 34-gun French flûte *Menagère*, without the loss of a single man. *Mediator* was renamed *Camel* in 1788 and survived until broken up in 1810.

A flûte was a well-armed merchant vessel primarily designed to carry bulk freight.

We are grateful to Michael Naxton for his assistance with cataloguing this lot.

49

CHARLES EDWARD DIXON (BRITISH, 1872-1934)

The Battle of Trafalgar
signed and dated 'Charles Dixon/03' (lower left)
watercolour and bodycolour
88.9 x 180.3cm (35 x 71in).

£15,000 - 20,000

€17,000 - 23,000

US\$18,000 - 24,000

Provenance

The collection of George Coats, 1st Baron Glentanar (1849 - 1918).

Property of a Gentleman



49



50

50 AR

DEREK GEORGE MONTAGUE GARDNER (BRITISH, 1914-2007)

The escape of the *Brilliant* from the French frigates *Regenerée* and *Vertu* - 26th July 1798

signed 'Derek. G.M./GARDNER/' (lower left)

watercolour with traces of pencil and heightened with white

25.1 x 36.5cm (9 7/8 x 14 3/8in).

£1,200 - 1,800

€1,400 - 2,100

US\$1,500 - 2,200

Provenance

With the Polak Gallery.

Acquired from the above by the current owner's father, 10 May 1972.



51



52

51 AR

HAROLD WYLLIE (BRITISH, 1880-1975)

The badly damaged HMS *Victory* making for Gibraltar under jury rig after her savage pounding at Trafalgar earlier in the day, with other warships nearby including the frigate *Euryalus* keeping close signed 'Harold Wyllie' (lower left)
watercolour heightened with white
36.5 x 52.1cm (14 3/8 x 20 1/2in).

£700 - 1,000
€810 - 1,200
US\$860 - 1,200

52

JOHN WILSON CARMICHAEL (BRITISH, 1799-1868)

HMS *Nile* at General Quarters off Seskar on the Baltic inscribed in pencil 'The Nile at General Quarters off Seskar' (lower left), signed, inscribed and dated 'The Nile, Practiceship General Quarters/ Seskar June 17th 1855 JWCarmichael' (verso), also bears further inscriptions (verso)
pencil and watercolour heightened with white
30 x 47.5cm (11 13/16 x 18 11/16in).

£600 - 800
€700 - 930
US\$730 - 980

In 1855 during the Crimean War, Carmichael was sent to the Baltic to make drawings for the *Illustrated London News*.

53 AR

MONTAGUE DAWSON (BRITISH, 1890-1973)

The composite clipper *Shun Lee* bowling along in a stiff breeze signed 'MONTAGUE DAWSON' (lower left)
oil on canvas
61 x 91.4cm (24 x 36in).

£30,000 - 50,000

€35,000 - 58,000

US\$37,000 - 61,000

Provenance

With Frost & Reed, London, stock no. 30870.

F. Garner (commissioned through the above in 1961 for approximately £700).

Thence by descent to the present owner.

Launched in 1866, the same year that witnessed the birth of such notable clippers as *Argonaut* and *Titania*, *Shun Lee* was completed towards the end of that glamorous era of fast and beautiful sailing ships specifically designed for the China tea trade before that route was lost to steam in the early 1870s.

One of the fifteen 'China clippers' to emanate from various Thames-side yards in as many years, *Shun Lee* was owned and built by William Walker & Co. at Rotherhithe and laid down in 1865. Of composite design – wooden planking over an iron frame – her construction

was supervised by the celebrated Lloyd's Register surveyor Bernard Waymouth who, during the 1860s, had become a recognised authority on the composite technique. Additionally, Waymouth was a rising naval architect and when, two years later, he produced his design for the legendary flyer *Thermopylae*, this was the result of his careful study of other composite clippers such as *Shun Lee* observed whilst on the stocks. Like Walker's other clippers, *Shun Lee* had longer than usual overhangs at bow and stern, but in most other respects she had all the fine-lined, heavily-sparred characteristics of her breed. Registered at 674 tons gross (650 net), she measured 158 feet in length with a 32 foot beam, and proved a worthy addition to the China fleet when she entered service even though her maiden voyage was actually to Australia under Captain Milbank. Then, after only one return trip to China, she was sold to Potter & Co. of London (in 1871) who put her into the New Zealand trade where she remained through several changes of ownership until purchased by J. Jenkins in 1885. Re-rigged as a barque since 1880, she was resold for the last time to J. Carew early in 1891 but was lost within a few months when, that September, she caught fire and burned to the waterline whilst at Rio de Janeiro. The cause was found to be spontaneous combustion although three members of her crew maliciously accused the mate of setting fire to the ship and were subsequently compelled to pay the costs of the court of inquiry.

We are grateful to Michael Naxton for his assistance with cataloguing this lot.



53



54



55



56

54
THOMAS WHITCOMBE (BRITISH, CIRCA 1752-1824)

Shipping off Dover
 indistinctly signed 'Th. Whitcombe' (lower left)
 oil on canvas
 50.8 x 68cm (20 x 26 3/4in).

£2,000 - 3,000
 €2,300 - 3,500
 US\$2,400 - 3,700

55
CHARLES MARTIN POWELL (BRITISH, 1775-1824)

Off the Hook of Holland
 indistinctly signed 'CMPowell' (lower centre)
 oil on panel
 22.2 x 31.1cm (8 3/4 x 12 1/4in).

£2,000 - 3,000
 €2,300 - 3,500
 US\$2,400 - 3,700

Provenance
 With E. Stacy Marks Ltd, 1985.

56
THOMAS BUTTERSWORTH (BRITISH, 1768-1828)

Belem Castle on the Tagus
 oil on canvas
 35.5 x 45.7cm (14 x 18in).

£5,000 - 7,000
 €5,800 - 8,100
 US\$6,100 - 8,600

57

JACOB KNYFF (HAARLEM 1638-1681 LONDON)

The Royal Yacht *Cleveland* with King Charles II aboard, arriving to inspect the flagship at the Nore
oil on canvas, in a carved and gilded frame
48.5 x 79cm (19 1/8 x 31 1/8in).

£20,000 - 30,000

€23,000 - 35,000

US\$24,000 - 37,000

Provenance

The Martin family, The Upper Hall, Ledbury.
Private collection, UK.

Literature

F.B. Cockett. *Early Sea Painters, 1660-1730*, Antique Collectors' Club, Woodbridge, 1995, p.49, no.19.

Named for Charles II's mistress Barbara Villiers, Duchess of Cleveland, the royal yacht *Cleveland* was designed by Surveyor [Sir Anthony] Deane and built under his direction at Portsmouth in 1671. Measured at 107 tons, she was just over 53 feet in length with a 20 foot beam and mounted 8-3pdr. guns by way of a ceremonial armament. Gaff-rigged on a single mast, she was typical of the other royal yachts of her day and, for the first few years of her life, was the yacht most frequently used by the King. He would normally embark at Greenwich and, accompanied by other yachts carrying courtiers and officials, would proceed down the Thames to wherever the fleet was anchored,

most often at the Nore. *Cleveland's* most notable outing was the King's visit to the fleet [after the battle of Solebay] on 6th June 1672, an event captured in a spectacular painting by Willem van de Velde the Younger and widely reproduced. In January 1685, just prior to Charles II's death on 6th February, *Cleveland* was transferred into the service of the Office of the Ordnance for official use where she remained until paid off and sold (for breaking?) in 1715.

Barbara Villiers (afterwards Palmer), Countess of Castlemaine and Duchess of Cleveland (1641-1709), was a noted London beauty who married Roger Palmer in 1659 yet became the mistress of the King the very next year. Created Countess of Castlemaine in 1661, following her husband's elevation to the Irish peerage, the King then obliged his new wife to accept his mistress as a Lady of the Bedchamber in 1662, from when onwards she exerted a massive influence over court affairs and royal appointments. Made Duchess of Cleveland in 1670, she was eventually supplanted in the King's affections by the Duchess of Portsmouth which resulted in the former taking up residence in Paris after 1677.

In addition to this portrait, Knyff also depicted the *Cleveland* lying alongside the First Rate *Royal Sovereign* at the Nore in 1673, whilst Willem van de Velde painted his own portrait of this yacht in addition to the 1672 Fleet Visit picture mentioned above.

We are grateful to Michael Naxton for his assistance with cataloguing this lot.



57



58



59

58

CHARLES MARTIN POWELL (BRITISH, 1775-1824)

Shipping in a rough sea
signed 'CMPowell' (lower right)
oil on panel
36.8 x 50.2cm (14 1/2 x 19 3/4in).

£1,000 - 1,500
€1,200 - 1,700
US\$1,200 - 1,800

Provenance

With Frost & Reed, London, stock no. 31450 (listed as a pair).

59

CHARLES MARTIN POWELL (BRITISH, 1775-1824)

Shipping off a coast
signed and dated 'CMPowell/1821' (lower right)
oil on panel
36.8 x 50.2cm (14 1/2 x 19 3/4in).

£800 - 1,200
€930 - 1,400
US\$980 - 1,500

Provenance

With Frost & Reed, London, stock no. 31450 (listed as a pair).



60



61

60

THOMAS LUNY (BRITISH, 1759-1837)

The ferry
signed and dated 'Luny 1827' (lower left)
oil on panel
30.1 x 40.6cm (11 7/8 x 16in).

£1,000 - 1,500
€1,200 - 1,700
US\$1,200 - 1,800

61

JAMES WARD, RA (BRITISH, 1769-1859)

Fishermen with their boat
signed with initials 'JWD' (lower left)
oil on panel
30.1 x 34.9cm (11 7/8 x 13 3/4in).

£1,000 - 1,500
€1,200 - 1,700
US\$1,200 - 1,800

Provenance

Anon. sale, Sotheby's, London, 13 February 1980, lot 200.
Anon. sale, Sotheby's, London, 18 February 1987, lot 290.

CIRCLE OF WILLIAM JOHN HUGGINS (BRITISH, 1781-1845)

Coming ashore at Madras
 bears inscription 'Wm John Huggins/East India Officials, in a rough
 sea, going ashore/30/5/32/(Marine painter 1781-1845. Served in
 E. India Co. Marine)/(Marine painter to Wm. IV. Exhibited at Royal
 Academy)' (on label attached to the frame verso)
 oil on canvas
 72.4 x 92.1cm (28 1/2 x 36 1/4in).

£20,000 - 30,000

€23,000 - 35,000

US\$24,000 - 37,000

Provenance

Private collection, U.K.

Coming ashore at Madras – Circle of Huggins

During the seventeenth century, British involvement in India - through the activities of the Honorable East India Company (HEIC) - began at Surat (in 1616), expanded to Madras (fortified in 1641) and was then immeasurably strengthened by the acquisition of Bombay (in 1668), a gift from Charles II to whom it had passed as part of the dowry of his Portuguese wife Catherine of Braganza. Already renowned as the finest harbour in India, Bombay proved a great prize, particularly when compared with the lack of any similar facility at Fort St. George on the Carnatic coast. It was probably inevitable therefore that the Company would adopt a more aggressive policy towards the north-eastern territories bordering the Bay of Bengal where lay, within the vast sprawl of the Ganges delta, far more suitable sites from which to base its operations on that side of the sub-continent. The subsequent discovery of an ideal deep-water anchorage, from which any settlement could be safeguarded by the guns of ships lying off-shore, then paved the way for Fort William in 1697 which, when completed, would become the nucleus of the future city of Calcutta.



62 (detail)



62 (detail)

Elsewhere in India, colonial expansion was progressing less well, not least down the entire east coast of the sub-continent where the lack of even a single decent natural harbour remained a significant obstacle. Not to be beaten however, the British answer to the problem typified their attitude across the world as the Empire began to expand, namely to adopt the solution used by the indigenous people.

With the shoreline at Madras (modern Chennai) shallow for up to a mile off the beach whilst, at the same time, subject to tremendously high surf even in otherwise calm weather, all arriving ships were obliged to anchor two miles offshore, in the so-called Madras Roads, and offload their passengers and freight onto native massoola (or masulah) boats in order to get both ashore. These sturdy little craft were flat-bottomed and built without nails or pins, and their planks were sewn together with line made from the outer 'coat' of cocoa nuts. At the stern of the high poop deck would be the steersman, handling a long oar or paddle about ten feet in length with a circular wooden disc on the end. Depending upon the size of the boat, and indeed the height of the surf on any given day, between six and ten oarsmen sat on high crosspieces in the body of the boat whilst the passengers sat in a much superior position on benches directly in front of the steersman. Reaching the beach, the boatmen would then carry the passengers ashore on their shoulders, the final episode in what was always a risky adventure to travel 'out East' in the age of sail. It is probable that the use of these massoola boats, particularly for freight, considerably predated the arrival of any European traders as the Madras hinterland had been an important military, administrative and economic centre for various South Indian dynasties since the 1st century AD.

William John Huggins had served on some of the HEIC's vessels as a young man, and acted as steward and assistant to the purser of the *Perseverance* on that ship's round trip to Bombay and China in 1812-14. It is believed that this was his last voyage as, soon afterwards, he set himself up as a marine painter in Leadenhall Street, near the HEIC's London headquarters. Although later in his life Huggins became Marine Painter to William IV, the so-called 'Sailor King', he was, effectively, Marine Painter to the 'Honorable Company' for many years before that, and most of his best early works portray the great Indiamen of the day. It is not known for whom the original of the work offered here was commissioned, but its iconic subject matter would have struck an instant chord with generations of 'old India hands', many of whom would have coveted a copy of it for their own drawing rooms.

We are grateful to Michael Naxton for his assistance with cataloguing this lot.



62



63

63

EDWARD WILLIAM COOKE, RA (BRITISH, 1811-1880)

Santa Maria della Salute, evening; Sunset on the lagoon of Venice, with the church of Isola di San Giorgio in Alga in the distance, a pair one signed 'E.W.Cooke RA' (lower left), the other signed and dated 'E W Cooke 1864' (lower left)
oil on paper laid onto canvas
each 29.5 x 45.1cm (11 5/8 x 17 3/4in). (2)

£12,000 - 18,000
€14,000 - 21,000
US\$15,000 - 22,000

Provenance

For *Santa Maria della Salute, evening*:
(possibly) Sale, Christie's London, 26 November 1982, lot 246.
Sale, Phillips London, 25 July 1987.
With Owen Edgar Gallery.

For both works:
Sale, Christie's London, 31 May 2012, lot 75.
The estate of Miss Elizabeth Creak, sold to benefit the Elizabeth Creak Charitable Trust.

Literature

For *Santa Maria della Salute, evening*:
(possibly) J. Munday, *E.W.Cooke 1811-1880, A Man of his Time*, Woodbridge, 1996, cat. no.64/16, p.354, as *Santa Maria della Salute with the Giudecca beyond at Sunset*



63



64

64

GEORGE WEATHERILL (BRITISH, 1810-1890)

Whitby

signed and dated 'G Weatherill 1870' (lower left, under mount)

watercolour heightened with bodycolour

36.5 x 51.5cm (14 3/8 x 20 1/4in).

£3,000 - 5,000

€3,500 - 5,800

US\$3,700 - 6,100



65

65

THOMAS BUSH HARDY (BRITISH, 1842-1897)

'Santa Maria De La Salute, Venice'

signed, titled and dated 'T.B. Hardy 1887./Santa Maria della Salute.

Venice' (lower right)

watercolour heightened with bodycolour

58.4 x 88.9cm (23 x 35in).

£6,000 - 8,000

€6,900 - 9,300

US\$7,300 - 9,800



66

66

WILLIAM THORNLEY (BRITISH, 1857-1898)

Fisherman and boats in a harbour; A moonlit harbour scene, a pair
the former indistinctly signed (lower left); the latter indistinctly signed
with initials (lower left)

oil on panel

each 15.6 x 25.7cm (6 1/8 x 10 1/8in). (2)

£1,200 - 1,800

€1,400 - 2,100

US\$1,500 - 2,200



67

67 †

HENRY REDMORE (BRITISH, 1820-1887)

Moored fishing vessels; Shipping in choppy seas, a pair
each signed and dated 'H.Redmore/1879' (lower left)
oil on canvas
each 19 x 32cm (7 1/2 x 12 5/8in). (2)

£3,000 - 5,000

€3,500 - 5,800

US\$3,700 - 6,100

Provenance

Anon. sale, Sotheby's, Chester, 18 January 1990, lot 3126.
Property of an important public limited company

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.



68



69



70

68

JOHN WILSON CARMICHAEL (BRITISH, 1799-1868)

Choppy seas in the Solent below Southampton Water, with an in-bound frigate shortening sail to intercept the pilot cutter ahead of her, with Calshot Castle and lighthouse beyond and with the Needles further astern
signed and dated 'JWCarmichael/1858' (lower right)

oil on canvas

38.7 x 61.6cm (15 1/4 x 24 1/4in).

£5,000 - 7,000

€5,800 - 8,100

US\$6,100 - 8,600

69

JOHN WILSON CARMICHAEL (BRITISH, 1799-1868)

Off Tynemouth
indistinctly signed 'JW Carmichael' (lower right), bears and indistinct inscription (on stretcher verso)

oil on canvas

30.5 x 44.5cm (12 x 17 1/2in).

£1,000 - 1,500

€1,200 - 1,700

US\$1,200 - 1,800

70

JOHN WILSON CARMICHAEL (BRITISH, 1799-1868)

Sunderland
signed and dated 'J.W.Carmichael/1861' (lower right)

oil on canvas

38.1 x 66cm (15 x 26in).

£5,000 - 7,000

€5,800 - 8,100

US\$6,100 - 8,600

Provenance

With The Parker Gallery, London.
Private collection, UK.

71 *

ROBERT DODD (BRITISH, 1748-1816)

The merchantman *Delaford* outward bound from London and approaching Greenwich Hospital as she sails down-river oil on canvas
78.5 x 124.5cm (30 7/8 x 49in).

£20,000 - 30,000

€23,000 - 35,000

US\$24,000 - 37,000

Provenance

Probably commissioned by the vessel's original owner Mr Samuel Boddington to mark her completion in 1788.
With Tennant Galleries, Los Angeles, 1980.
Private collection, US.

The 393-ton merchantman *Delaford* was built on the Thames at Blackwall in 1787. Despite her place of birth however, she was not an East Indiaman – virtually all of which emanated from the same Blackwall yards – but, rather, was designed as a three-decked West Indiaman intended for trade with the rich ‘sugar islands’ of the Caribbean. Completed in 1788 with ‘no expense spared’, her total cost was £3,739, not only a massive sum at that time but also, in fact, the largest amount expended on any vessel (excluding East

Indiamen) launched from Blackwall in the fifty years between 1749 and 1799. Owned for most of her surprisingly long life by Mr. Samuel Boddington of London, *Delaford's* first master was Captain G. Young and she sailed exclusively to St. Vincent well into the 1820s. By 1802, and now under Captain W. Young, her hull had been copper-sheathed (in 1796) and she had acquired 2 4-pounder guns for protection during the seemingly endless French Wars. By 1807, her armament had increased to 2 6-pdrs. and 4 4-pdrs. and it was noted by Lloyd's Surveyors that same year that she was in “good repair”, a state maintained throughout Boddington's long tenure of ownership. Sometime later in the 1820s, she was sold into the Mediterranean trade and although her demise is unconfirmed, a vessel of this very distinctive and unusual name was driven ashore in Dundrum Bay, Co. Down, Ireland, in 1831 and declared a total loss. Whilst the precise date of wreck is also unknown, the stranded ship was said to be on passage from Liverpool to Lisbon and since she was the only recorded vessel of this name at this time, it seems highly probable that this is where the Thames-built *Delaford* of 1787 met her end.

Delaford's portrait was also painted by W.J. Huggins and this work is currently held at the National Maritime Museum, ref. BHC 3283, and measures 31.5 x 50ins. (80 x 127cms).

We are grateful to Michael Naxton for his assistance with cataloguing this lot.



71



72

72

EDWARD WILLIAM COOKE, RA (BRITISH, 1811-1880)

'French Sloop entering the harbour of Tréport'
signed and dated 'E W Cooke. RA./1869' (lower right) and inscribed
with artist's name, address and title (on old label attached to stretcher)
oil on canvas
81.3 x 134.6cm (32 x 53in).

£7,000 - 10,000
€8,100 - 12,000
US\$8,600 - 12,000

Provenance

Lutwidge (commission).
Sale, Christie's, London, 17 December 1910, lot 28, 44 guineas to
Vicars.
Sale, Christie's, London, 3 April 1922, lot 117, 44 guineas to Pawsey
and Payne.
J. MacMillan, Kensington Church Street.
With Hahn Fine Art, London, 7th July 1970, £1,400.
Private collection, UK.

Exhibited

London, Royal Academy, 1869, no. 863.

Literature

J. Mundy, *E.W. Cooke, A Man of his Time*, Woodbridge, Suffolk, 1996,
no. 68/3, plate 273, illustrated in black and white on page 327.



73

73

HENRY REDMORE (BRITISH, 1820-1887)

Shipping on the Zuider Zee
signed and dated 'HRedmore/1864' (lower left) and inscribed 'On the
Zuider Zee' (on stretcher verso)
oil on canvas
68 x 111.8cm (26 3/4 x 44in).

£10,000 - 15,000

€12,000 - 17,000

US\$12,000 - 18,000

Provenance

Anon. sale, Christie's, London, 9 October 1959.



74



75



76

74

JOHANNES CHRISTIAAN SCHOTEL (DUTCH, 1787-1838)

Scheveningen beach
signed 'J. C. Schotel' (lower centre right)
oil on canvas
83.2 x 111.8cm (32 3/4 x 44in).

£1,500 - 2,000
€1,700 - 2,300
US\$1,800 - 2,400

Provenance

With Frost & Reed, stock no. 47762.
With Stacy Marks, 1973, stock no. S.442.

75

CHARLES LOUIS MOZIN (FRENCH, 1806-1862)

On the beach
signed 'C. Mozin' (lower left)
oil on panel
38.1 x 53cm (15 x 20 7/8in).

£2,000 - 3,000
€2,300 - 3,500
US\$2,400 - 3,700

76

HENRY REDMORE (BRITISH, 1820-1887)

Shipping off a Dutch coast
oil on canvas
61 x 102.2cm (24 x 40 1/4in).

£5,000 - 7,000
€5,800 - 8,100
US\$6,100 - 8,600



77



78

77

GEORGE WEATHERILL (BRITISH, 1810-1890)

Shipping in Whitby Harbour with the ruins of Whitby Abbey and the Church of Saint Mary beyond
 watercolour heightened with white and scratching out
 12 x 20.6cm (4 3/4 x 8 1/8in).

£2,000 - 3,000
 €2,300 - 3,500
 US\$2,400 - 3,700

Provenance

With the Whitby Galleries, Walkers Antiques, Whitby.
 Private collection, UK.

78

GEORGE WEATHERILL (BRITISH, 1810-1890)

Small fishing boats in Whitby Harbour
 signed 'G Weatherill' (lower left)
 watercolour heightened with bodycolour
 8.9 x 13.4cm (3 1/2 x 5 1/4in).

£2,000 - 3,000
 €2,300 - 3,500
 US\$2,400 - 3,700

Provenance

With the Whitby Galleries, Walkers Antiques, Whitby.
 Private collection, UK.



79

79

GEORGE WEATHERILL (BRITISH, 1810-1890)

Whitby Harbour with the old bridge beyond
watercolour heightened with bodycolour
17.8 x 27cm (7 x 10 5/8in).

£5,000 - 7,000

€5,800 - 8,100

US\$6,100 - 8,600

Provenance

With the Whitby Galleries, Walkers Antiques, Whitby, stock no. s.4785.
Private collection, UK.



80

80

GEORGE WEATHERILL (BRITISH, 1810-1890)

Donkey ride on Whitby Sands
watercolour
9.2 x 13.6cm (3 5/8 x 5 3/8in).

£1,200 - 1,800

€1,400 - 2,100

US\$1,500 - 2,200

Provenance

With the Whitby Galleries, Walkers Antiques, Whitby.
Private collection, UK.



81

81

GEORGE WEATHERILL (BRITISH, 1810-1890)

The entrance to Whitby Harbour
watercolour
5.8 x 9.3cm (2 5/16 x 3 11/16in).

£800 - 1,200

€930 - 1,400

US\$980 - 1,500

82

GEORGE WEATHERILL (BRITISH, 1810-1890)

On the moors
signed 'G Weatherill' (lower left)
watercolour heightened with white and
scratching out
17.8 x 24.2cm (7 x 9 1/2in).

£600 - 800

€700 - 930

US\$730 - 980



82



83



84

83

GEORGE WEATHERILL (BRITISH, 1810-1890)

Shipping off Whitby
signed 'G Weatherill' (lower left)
watercolour with traces of pencil
13.6 x 24.1cm (5 3/8 x 9 1/2in).

£1,000 - 1,500
€1,200 - 1,700
US\$1,200 - 1,800

Provenance

With the Whitby Galleries, Walkers Antiques, Whitby.
Private collection, UK.

84

GEORGE WEATHERILL (BRITISH, 1810-1890)

Lifeboat returning from rescue of shipwrecked crews, February 4th,
1861, on Whitby Sands
signed 'G Weatherill' (lower left)
watercolour with traces of pencil and scratching out
8.9 x 14cm (3 1/2 x 5 1/2in).

£1,000 - 1,500
€1,200 - 1,700
US\$1,200 - 1,800

85 * AR

MONTAGUE DAWSON (BRITISH, 1890-1973)

The widely celebrated *Endeavour* ahead of the pack in her maiden season signed 'MONTAGUE DAWSON' (lower left), bears Frost & Reed stock number '5865' (on stretcher verso) oil on canvas 71.1 x 107cm (28 x 42 1/8in).

£70,000 - 100,000

€81,000 - 120,000

US\$86,000 - 120,000

Provenance

With Frost & Reed, London, stock no. 5865 (acquired from the artist on 23 November 1934).
Walter Stewart, Canada.
Thence by descent to the current owner.

In this beautifully muted sporting work, Montague Dawson has portrayed one of the legendary J-Class yachts which dominated the sport throughout the 1930s, only two of which have somehow managed to survive until the present day. One of these two survivors is *Endeavour*, although her primary claim to fame is that she came as close to winning the much coveted America's Cup (in 1934) as any of her predecessors in the first eighty years of the competition. The sheer glamour of the J-Class yachts was perhaps best encapsulated by Ian Dear, the modern yachting historian, when he wrote in 1977:-

"Only ten J-Class yachts were ever built and they raced for the America's Cup and other trophies in British and American waters for a mere eight seasons between 1930 and 1937. There have been many yachts that have been larger and still others that have been faster but no one sailing class has ever gripped the imagination of the public at large as much as the 'Js' did..... In fact the 'Js' were unique for their combination of size and speed, and for their owners and the social ambience in which they flowered and died so quickly. They dominated the yachting scene on both sides of the Atlantic for less than a decade before their fantastic cost, the death of England's 'Sailor King' and the approach of World War II banished them for ever."

Endeavour was ordered by Mr. (later Sir) T.O.M. 'Tommy' Sopwith who, after the death of Sir Thomas Lipton in 1931, assumed the

mantle of Great Britain's principal challenger for the America's Cup. An extremely wealthy aircraft manufacturer and probably the best amateur helmsman in the UK, Sopwith could afford the best yacht money could buy so he approached Charles Nicholson to design him a 'steel champion'. Laid down in Camper & Nicholson's yard at Gosport, from where she was launched in April 1934, she was quite clearly a thoroughbred from the moment she began to take shape. Registered at 126 tons gross (115 net and 205 Thames), *Endeavour* was fractionally under 130 feet long overall with a 22 foot beam, and rigged to carry 7,560 square feet of sail. Considered by many to be the best J-Class boat of her day, she was ready for competition just in time for the start of the 1934 Season and her maiden outing was at Harwich, traditionally the first regatta of the summer, where she won twice. It is possible that this is where Dawson has painted her - proud, triumphant and justifying all the money which had been spent on her, but this remains speculation. In all, she took part in twelve races before departing for America, won eight of them and came second in three more, and the yachting fraternity agreed that she was "the fastest and most handsome boat that Nicholson had yet designed" as she was prepared to meet her destiny across the Atlantic.

Despite carrying the hopes of the nation with her, the America's Cup races that September proved a disappointing roller-coaster of mixed emotions. To the consternation of the crew of the defending US yacht *Rainbow*, *Endeavour* won the first two races, but thereafter had to yield to the American. Out of the six races, the fourth proved hugely controversial and left Sopwith with the feeling that he had been cheated of the victory he so richly deserved. Even after *Endeavour* lost the sixth and last race by a mere 55 seconds, one of the closest-ever finishes in the Cup's history, Sopwith went to his grave never fully reconciled to that bitterest of defeats in 1934. The British press and public felt the same and the somewhat mischievous expression "Britannia rules the waves, but Americans waive the rules" soon became common parlance across the land.

When Dawson executed this portrait however, all the above was in the future. *Endeavour* had seemed a 'racing cert' that summer of 1934 and it seems extremely likely that the painting was commissioned by 'Tommy' Sopwith himself to commemorate his splendid new creation.

We are grateful to Michael Naxton for his assistance with cataloguing this lot.



85



86

86 AR

BRIAN J. JONES (BRITISH, BORN 1945)

Shamrock Powering to Windward
signed 'BrianJones' (lower right)

oil on canvas

61 x 101.6cm (24 x 40in).

£2,000 - 3,000

€2,300 - 3,500

US\$2,400 - 3,700

Exhibited

London, Mall Galleries, *Royal Society of Marine Artists*, 2013.



87

87 AR

BRIAN J. JONES (BRITISH, BORN 1945)

Racing off San Tropez
signed 'BrianJJones' (lower right)
oil on canvas
55.9 x 91.4cm (22 x 36in).

£2,000 - 3,000

€2,300 - 3,500

US\$2,400 - 3,700



88

88

TERRICK WILLIAMS (BRITISH, 1860-1936)

'A bright morning. Poole Harbour, Dorset'
signed 'Terrick Williams' (lower right), also signed, titled and dated
'1896' in pencil (verso)

oil on panel
16.2 x 24.2cm (6 3/8 x 9 1/2in).

£3,000 - 5,000
€3,500 - 5,800
US\$3,700 - 6,100

89 * AR

NORMAN WILKINSON (BRITISH, 1878-1971)

'Portland Harbor'
signed 'NORMAN WILKINSON' (lower left), and inscribed with artist's
name and title (on artist's label verso)

oil on canvas
61 x 81.3cm (24 x 32in).

£2,500 - 3,500
€2,900 - 4,100
US\$3,100 - 4,300

90 AR

BRIAN J. JONES (BRITISH, BORN 1945)

'Marianne and Altair, Pendennis Cup'
signed 'BrianJJones' (lower right) and inscribed with title and artist's
name (on frame verso)

oil on canvas
45.1 x 61cm (17 3/4 x 24in).

£800 - 1,200
€930 - 1,400
US\$980 - 1,500



89



90

91 AR

MONTAGUE DAWSON (BRITISH, 1890-1973)

The sail training ship *Sir Winston Churchill* at sea under full canvas signed 'MONTAGUE DAWSON' (lower left)
oil on canvas
64.2 x 107.3cm (25 1/4 x 42 1/4in).

£25,000 - 35,000

€29,000 - 41,000

US\$31,000 - 43,000

Provenance

With Frost & Reed, London, stock no. 46771 (acquired directly from the artist on 26 April 1971).

Named for one of Britain's most illustrious men, the sail training ship *Sir Winston Churchill* was laid down in Richard Dunston's yard at Hessle, Yorkshire, on 24th November 1964 and launched by HRH Princess Alexandra on 5th February 1966. Designed by Camper & Nicholson specifically to compete in the Tall Ships Race, she was partly funded

by public donation and HRH Prince Philip, Duke of Edinburgh, agreed to be the patron of the project. Registered at 218 tons gross, she measured 135 feet in length with a 25 foot beam and her somewhat eccentric schooner rig – deliberately designed to incorporate all the main types of sails – gave her a spread of 8,738 square feet of sail. Auxiliary power was provided by two 270hp Ford Mermaid engines and she had accommodation for 9 crew and up to 36 trainees.

Initially owned and operated by the Tall Ships Youth Trust, when the trust took delivery of its new vessel Prince William in 2000, *Sir Winston Churchill* was sold to a private company based on the Isle of Man but which continued to operate her as a sail training ship, albeit with a reduced capacity to 20 trainees. In 2002 however, after she was completely refitted and re-rigged with much more powerful twin Iveco diesels with a cruising speed of 12 knots, she returned to sea as a private yacht which she currently remains.

We are grateful to Michael Naxton for his assistance with cataloguing this lot.



91



92



93

92

HENRY SCOTT TUKE, RA, RWS (BRITISH, 1858-1929)

'Shipping scene'
signed and dated 'H.S.TUKE. 1913' (lower left), also inscribed with
artist's name and title (on old label attached to backing board)
watercolour
34.9 x 50.2cm (13 3/4 x 19 3/4in).

£4,000 - 6,000
€4,600 - 6,900
US\$4,900 - 7,300

93 AR

DEREK GEORGE MONTAGUE GARDNER (BRITISH, 1914-2007)

H.M.S. *Hurricane*
signed 'D.G.M./GARDNER' (lower left)
watercolour
27 x 36.8cm (10 5/8 x 14 1/2in).

£600 - 800
€700 - 930
US\$730 - 980



94



95

94

WILLIAM JOY (BRITISH, 1803-1867)

Ships moored in calm waters
watercolour
17.8 x 26cm (7 x 10 1/4in).

£1,000 - 1,500
€1,200 - 1,700
US\$1,200 - 1,800

Provenance

With Appleby Bros., London, 1957.
Private collection, UK.

95

ALMA CLAUDE BURLTON CULL (BRITISH, 1880-1931)

Sunset
signed and dated 'A.B.Cull 1929' (lower left)
watercolour
39 x 71.1cm (15 3/8 x 28in).

£800 - 1,200
€930 - 1,400
US\$980 - 1,500



96

96

ANTONIO NICOLO GASPARO JACOBSEN (AMERICAN, 1850-1921)

The American liner *St. Louis* hove-to in mid-Atlantic rendering assistance to another vessel endangered by a fire signed and dated 'ANTONIO JACOBSEN/1905' (lower right) oil on canvas
56.5 x 91.4cm (22 1/4 x 36in).

£2,000 - 3,000
€2,300 - 3,500
US\$2,400 - 3,700

Ordered for the American Line of New York, *St. Louis* was one of a handsome pair of steamers – the other being *St. Paul* – ordered for her owners' prime North Atlantic passenger route to Europe. Laid down alongside each other in William Cramp's yards at Philadelphia, the two sisters were identical – registered at 11,629 tons gross and measuring 554 feet in length with a 63 foot beam. Powered by twin screws from 20,000ihp. engines, they were designed to cruise at 19 knots but

could make 21 or 22 knots at maximum speed. *St. Louis* had slightly less First class accommodation and could carry 320 First, 220 Second and 800 steerage passengers in total.

Launched in November 1894, six months before *St. Paul*, *St. Louis* entered service in June 1895 with her maiden voyage to Southampton. After a lengthy and successful career, including transport duties in both the Spanish-American (1898) and Great Wars, she was broken up in Italy in 1924.

Although the incident depicted here is so far unidentified, it seems inconceivable that it would not have been real. Even though a fire is shown on the foredeck of the other vessel, it must presumably have been brought under control since, had the fire resulted in the loss of the ship, it would have been well-documented. It can only be surmised therefore that *St. Louis* provided some form of assistance to extinguish the fire, after which she continued on her way.

We are grateful to Michael Naxton for his assistance with cataloguing this lot.



97

97

EDUARDO DE MARTINO (ITALIAN, 1838-1912)

The *Stella Polare* - Duke of the Abruzzi's expedition to the North Pole
oil on canvas

28 x 38.4cm (11 x 15 1/8in).

£2,000 - 3,000

€2,300 - 3,500

US\$2,400 - 3,700

Prince Luigi Amedeo, the Duke of the Abruzzi, was born in 1873 during his father's brief reign as King Amedeo of Spain and while his Grandfather, Victor Emmanuel II, still reigned as the first King of Italy. It would be in the Italian Alps where his passion for mountain exploration would begin, conquering the Zmutt ridge of the Matterhorn at the age of twenty one. He would go on to become one of the preeminent explorers of his time, well known for making the first complete ascent of Mount St. Elias in Alaska and his climb on K2 via a route which now bears his name.

In 1899 the Prince organised an expedition to the North Pole, via Christiania (modern day Oslo) where he acquired an old whaling ship which he renamed *Stella Polare*. The twenty men of the expedition set up a winter camp on Rudolph Island in Franz Joseph Land and planned to set out for the pole on dog sleds at the end of the winter night. During the long winter the Duke unfortunately lost two fingers to frostbite and so was not able to go for the pole with the sleds. In his absence Captain Umberto Cagni took the lead and the expedition reached latitude 86° 34', setting a new record.

Prince Luigi Amedeo would go on to be the Commander-in-Chief of the Italian Navy during the World War I and later establish a village in Italian Somaliland where he died in March 1933.

A larger version of the present work hangs in the Naval Academy at Livorno.



98

98 AR

HENRY SCOTT (BRITISH, 1911-2005)

The 'Frisco clipper *Red Cloud* at sunset signed 'Henry Scott' (lower right) and inscribed '-FAMOUS AMERICAN CLIPPER "RED CLOUD" - 2058 TONS BUILT 1878 BY G.THOMAS AT QUINCY, MASSACHUSETTS-/COPYRIGHT RESERVED' (across top stretcher verso)

oil on canvas
76.2 x 127cm (30 x 50in).

£10,000 - 15,000
€12,000 - 17,000
US\$12,000 - 18,000

Provenance

With W.H. Patterson Fine Arts Ltd, London.
Private collection, UK (acquired from the above on 23rd August 1983).

The American clipper *Red Cloud* was designed by George Thomas for Isaac Taylor of Boston and launched from the Taylor & Thomas yard at

Quincy, Massachusetts, on 24th November 1877. Registered at 2,208 tons and measuring 230 feet in length with a 43 foot beam, she had a distinctive elliptical stern, a full poop deck 108 feet long and sported a large figurehead depicting the famous native Indian chief after whom she was named.

A fast-enough sailer but no record-breaker, her maiden voyage was from Boston to Calcutta and thence to Liverpool via San Francisco. Two further lengthy round-trips followed, also terminating at Liverpool, and when she arrived there after her third voyage in March 1882, she was sold to German owners and renamed *Carl Friedrich*. At first she continued to trade between Liverpool and San Francisco but, in 1889, she was put to work on the Far East run. In December 1893, whilst on passage from New York to Hong Kong carrying 74,000 cases of kerosene, she stranded on the Luconia Reef in the Java Sea and became a total loss.

We are grateful to Michael Naxton for his assistance with cataloguing this lot.



99

99 AR

DEREK GEORGE MONTAGUE GARDNER (BRITISH, 1914-2007)

Sunrise: The *Glory of the Seas* in St George's Channel, bound for Liverpool, February 1877

signed 'Derek G. M./GARDNER' (lower right)

oil on canvas

61 x 91.5cm (24 x 36in).

£8,000 - 12,000

€9,300 - 14,000

US\$9,800 - 15,000

Glory of the Seas was last in a long line of medium clippers designed and built by the great Donald McKay in his East Boston yard.

Launched in October, 1869, she was registered at 2009 tons net and measured 240 feet in length with a 44 foot beam. Built to his own account at a time when he was in financial difficulties, McKay spared

no expense in her construction and even accompanied her on her maiden voyage from New York to San Francisco. Unfortunately for him, news of his money worries had preceded him and when she docked, McKay found that his ship had been sold to Charles Brigham of Boston in lieu of his debts. Brigham sold her to Captain Josiah Knowles, who kept her till 1880, and under his command she achieved many notable passages and two records that still stand. She spent the 1890s in the Pacific Coast coal trade, but was laid up in 1902 until sold again in 1905 for conversion into a barge. The 1906 San Francisco earthquake reprieved her and she spent a busy five years hauling much needed lumber for the city's rebuilding. She ended her career as a floating cannery and then a storage hulk until burned for her scrap metal in 1923.

Glory of the Seas is depicted here on the final leg of her record-breaking voyage from San Francisco to Liverpool in 107 days carrying the most valuable cargo of her career, totalling \$242,665.



100

100 AR

ROGER CHAPELET (FRENCH, 1903-1995)

Cutty Sark

signed and inscribed 'Roger Chapelet/"CUTTY SARK"' (lower right)

oil on canvas

59.4 x 91.4cm (23 3/8 x 36in).

£2,000 - 3,000

€2,300 - 3,500

US\$2,400 - 3,700

101 AR

ROGER CHAPELET (FRENCH, 1903-1995)

Port Jackson

signed and inscribed 'Roger Chapelet/"PORT JACKSON"' (lower right)

oil on canvas

59.4 x 91.4cm (23 3/8 x 36in).

£2,000 - 3,000

€2,300 - 3,500

US\$2,400 - 3,700

102 AR

CHARLES PEARS (BRITISH, 1873-1958)

'Moonlit Barque'

signed 'CHAS. PEARS.' (lower left) and inscribed in pencil 'Moonlit Barque by Chas Pears R.O.I. 159 Holland Park avenue W.H.' (on the overlap)

oil on canvas

102.3 x 127.6cm (40 1/4 x 50 1/4in).

£3,000 - 5,000

€3,500 - 5,800

US\$3,700 - 6,100

Exhibited

London, The Society of Marine Artists, 1956, no. 44.



101



102



103



104

103 AR

JAMES BRERETON (BRITISH, BORN 1954)

'The John Bright'

signed 'James Brereton' (lower right) and titled in pencil (verso)

oil on canvasboard, unframed

45.7 x 49.2cm (18 x 19 3/8in).

Together with *'The North Star in Choppy Seas'* by the same hand, signed (lower right) and signed and titled (verso), oil on canvasboard, unframed, 30.5 x 40.6cm (12 x 16in). (2)

£1,500 - 2,000

€1,700 - 2,300

US\$1,800 - 2,400

104 AR

JAMES BRERETON (BRITISH, BORN 1954)

'The Wave'; and *'Wind and Tide'*

both signed 'James Brereton' (lower right) and both signed and titled in pencil (verso)

oil on canvasboard

each 25.4 x 35.6cm (10 x 14in). (2)

'Wind and Tide' unframed

£1,200 - 1,800

€1,400 - 2,100

US\$1,500 - 2,200

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



105



106

105 AR

JAMES BRERETON (BRITISH, BORN 1954)

'Summer Seas' - The *Peter Denny*
signed 'James Brereton' (lower right) and signed and titled (verso)
oil on canvas laid to canvasboard
50.8 x 76.2cm (20 x 30in).

£1,500 - 2,000
€1,700 - 2,300
US\$1,800 - 2,400

106 AR

JAMES BRERETON (BRITISH, BORN 1954)

'Surging Forward - The *Ellen Rodger*'
signed 'James Brereton' (lower right) and signed and titled (verso)
oil on canvas, unframed
51.4 x 76.2cm (20 1/4 x 30in).

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

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Condy, Nicholas Matthew	45	Tuke, Henry Scott	92
Cooke, Edward William	63, 72	Ward, James	61
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THE MARINE SALE

Tuesday June 13, 2017
New York

**LOUIS LE BRETON
(FRENCH, 1818-1866)**
*New York Harbor and Lower
Manhattan, circa 1850*
watercolor with gouache highlights
on wove paper
US\$12,000 - 18,000

INQUIRIES
Gregg Dietrich
+1 917 206 1695
maritime.us@bonhams.com

Closing date for entries
Friday April 14, 2017



Bonhams

NEW YORK

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NOTICE TO BIDDERS

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

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

1. OUR ROLE

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

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

2. LOTS

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

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

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

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

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

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer's Premium* payable or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

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

The Seller's responsibility to you

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

Bonhams' responsibility to you

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

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

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

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness

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

Alterations

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

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

4. CONDUCT OF THE SALE

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

5. BIDDING

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

to any person even if that person has completed a *Bidding Form*.

Bidding in person

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

Bidding by telephone

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

Bidding by post or fax

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

Bidding via the internet

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

Bidding through an agent

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

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and

Buyer's Premium and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

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

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

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

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

25% up to £100,000 of the *Hammer Price*
20% from £100,001 to £2,000,000 of the *Hammer Price*
12% from £2,000,001 of the *Hammer Price*

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

Payment by credit card, company debit cards and debit cards issued by a non-UK bank will be subject to a 2% surcharge on the total value of the invoice.

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*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to *Bonhams* 1793 Limited). *Bonhams* reserves the right to vary the terms of payment at any time.

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

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

Bank transfer: you may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust Account* details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited Trust Account
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

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

Debit cards: there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 2% surcharge;

Credit cards: Visa and Mastercard only. Please note there is a 2% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

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

10. COLLECTION AND STORAGE

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

11. SHIPPING

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

12. EXPORT/TRADE RESTRICTIONS

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

13. CITES REGULATIONS

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

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

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any

case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

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

16. CLOCKS AND WATCHES

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

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

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

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

Guns Sold as Parts

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

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to

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

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

Taxidermy and Related Items

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

18. FURNITURE

Upholstered Furniture

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

19. JEWELLERY

Gemstones

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

Estimated Weights

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

Signatures

1. A diamond brooch, by Kutchinsky

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

2. A diamond brooch, signed Kutchinsky

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

3. A diamond brooch, mounted by Kutchinsky

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

20. PHOTOGRAPHS

Explanation of Catalogue Terms

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

21. PICTURES

Explanation of Catalogue Terms

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

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

22. PORCELAIN AND GLASS

Damage and Restoration

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

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

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

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

Corks and Ullages

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

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

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

Options to buy parcels

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

Wines in Bond

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

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

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

Bottling Details and Case Terms

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

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

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓞ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

CONTRACT FOR SALE

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

Under this contract the *Seller's* liability in respect of the quality of the *Lot*, its fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

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

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

2 SELLER'S UNDERTAKINGS

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

3 DESCRIPTIONS OF THE LOT

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

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

5 RISK, PROPERTY AND TITLE

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

6 PAYMENT

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

7 COLLECTION OF THE LOT

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

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

APPENDIX 2

BUYER'S AGREEMENT

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

1 THE CONTRACT

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

2 PERFORMANCE OF THE CONTRACT FOR SALE

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

3 PAYMENT

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

4 COLLECTION OF THE LOT

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

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

5 STORING THE LOT

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

6 RESPONSIBILITY FOR THE LOT

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

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):			9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.1	to terminate this agreement immediately for your breach of contract;	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	to retain possession of the <i>Lot</i> ;				
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;				
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	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> .
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.		
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2	The discretion referred to in paragraph 8.1:	10	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> .	8.2.1	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	10.1	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> .
7.2	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	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:
		9	FORGERIES	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
		9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.2	changes in atmospheric pressure; nor will we be liable for:
		9.2	Paragraph 9 applies only if:	10.2.3	damage to tension stringed musical instruments; or
		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	10.2.4	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.
		9.2.2	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> .		

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

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

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

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

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

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

but not if:

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

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

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

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

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

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

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

12 MISCELLANEOUS

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

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

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

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

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

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

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

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

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

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

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

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

13 GOVERNING LAW

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 3

DEFINITIONS AND GLOSSARY

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

LIST OF DEFINITIONS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"New Bond Street" means *Bonhams's* 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's* staff.

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

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

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

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

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

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

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

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

GLOSSARY

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

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

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

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

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

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

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

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

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

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

SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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

Bonhams Specialist Departments

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

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Madalina Lazen
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20th Century British Art

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Aboriginal Art

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African, Oceanic & Pre-Columbian Art

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American Paintings

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Antiquities

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Antique Arms & Armour

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Art Collections, Estates & Valuations

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Art Nouveau & Decorative Art & Design

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U.S.A.
Frank Maraschiello
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Australian Art

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Australian Colonial Furniture and Australiana

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Books, Maps & Manuscripts

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British Ceramics

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Coins & Medals

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Contemporary Art

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Entertainment Memorabilia

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Catherine Williamson
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European Ceramics

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Peter Scott
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Furniture

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Thomas Moore
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U.S.A.
Andrew Jones
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European Sculptures & Works of Art

UK
Michael Lake
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Greek Art

Olympia Pappa
+44 20 7468 8314

Golf Sporting Memorabilia

Kevin Mcgimpsey
+44 131 240 2296

Irish Art

Penny Day
+44 20 7468 8366

Impressionist & Modern Art

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India Phillips
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U.S.A.
William O'Reilly
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Indian, Himalayan & Southeast Asian Art

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Edward Wilkinson
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U.S.A.
Mark Rasmussen
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Islamic & Indian Art

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Jeff Olson
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Jewellery

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Susan Abeles
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HONG KONG
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Marine Art

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Gregg Dietrich
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Mechanical Music

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Modern, Contemporary & Latin American Art

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Modern Design

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Motor Cars

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Automobilia

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Adrian Pipiros
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Natural History

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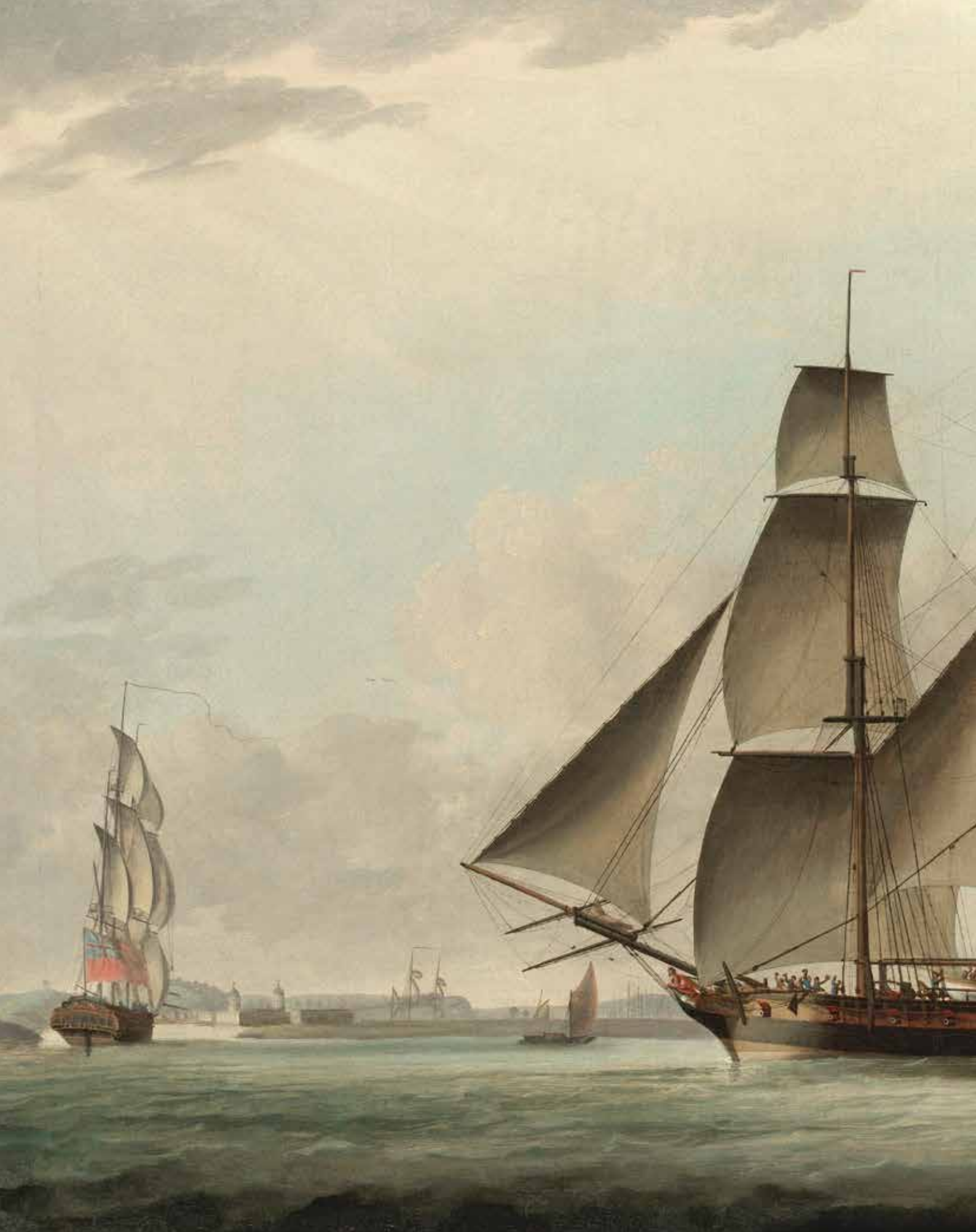
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