



# Bonhams

**Modern British and Irish Art**

Montpelier Street, London | 3 July 2019





# Modern British and Irish Art

Montpelier Street, London | Wednesday 3 July 2019, at 1pm

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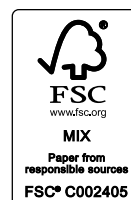
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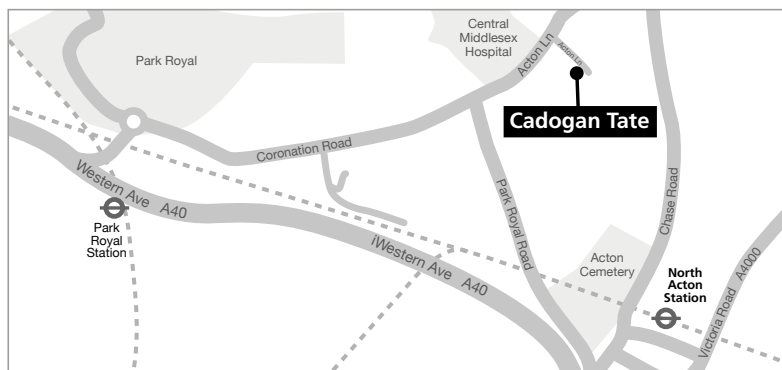
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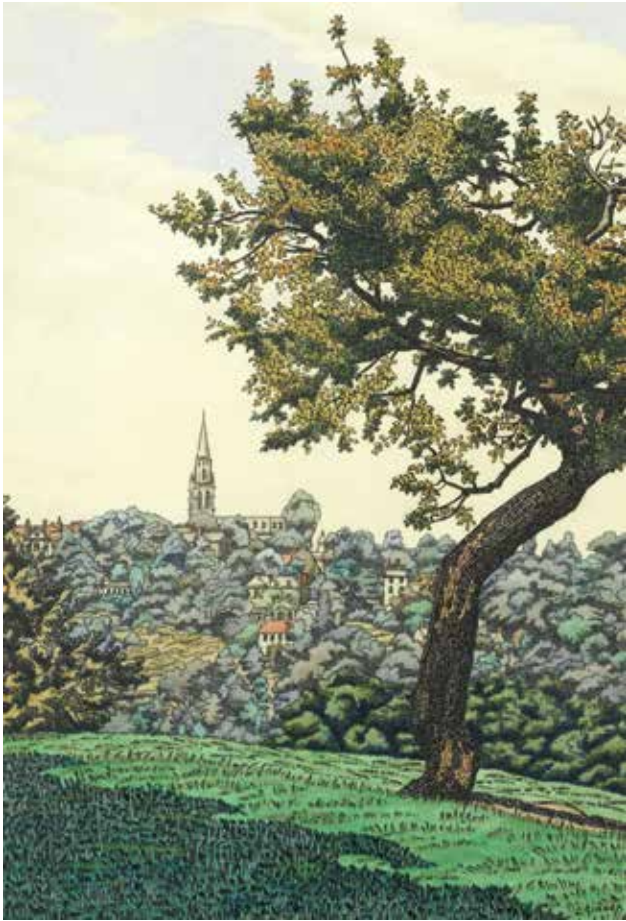
### Payment at time of collection by:

cash, credit, or debit card.









1

1 AR

**CHARLES GINNER A.R.A. (BRITISH, 1878-1952)**

Highgate from Hampstead Heath signed 'C. GINNER' (lower right); further signed, titled and inscribed "'HIGHGATE [FR] OM HAMPSTEAD HEATH"/Guineas/Charles Ginner/61 High Street/Hampstead/N.W.3' (on Artist's label attached to backboard) watercolour and pen and ink 35.5 x 25cm (14 x 9 13/16in).

£3,000 - 5,000  
 €3,400 - 5,600  
 US\$3,800 - 6,300

2 AR

**SYLVIA GOSSE (BRITISH, 1881-1968)**

Nude on a Bed signed 'Gosse' (lower right) oil on canvas 46 x 30.5cm (18 1/8 x 12in).

£2,000 - 3,000  
 €2,300 - 3,400  
 US\$2,500 - 3,800

**Provenance**  
 Private Collection, U.S.A.



2



3 \* AR

**BERNARD MENINSKY (BRITISH,  
1891-1950)**

The First Wife  
signed and dated 'B.MENINSKY/1915'  
(lower centre)  
oil on canvas  
61 x 51cm (24 x 20 1/16in).

£4,000 - 6,000  
€4,500 - 6,800  
US\$5,000 - 7,500

**Provenance**

Arthur Crossland, Bradford  
Sale; Christie's, South Kensington, 15 July  
2010, lot 69, where acquired by the present  
owner  
Private Collection, U.S.A.

3



4 \* AR

**BERNARD MENINSKY (BRITISH,  
1891-1950)**

Mushrooms, Carrots and Green Cloth  
oil on canvas  
45.5 x 61cm (17 15/16 x 24in).

£800 - 1,200  
€900 - 1,400  
US\$1,000 - 1,500

**Provenance**

Sale; Sotheby's, Olympia, 23 November  
2005, lot 30  
With James Hyman Gallery, London, where  
acquired by the present owner  
Private Collection, U.S.A.

4



5 AR

**ERIC HENRI KENNINGTON R.A.  
(BRITISH, 1888-1960)**

Female Nude  
signed with initials 'EHK' (lower left)  
charcoal and chalk  
58 x 39cm (22 13/16 x 15 3/8in).

**£3,000 - 5,000**  
**€3,400 - 5,600**  
**US\$3,800 - 6,300**

**Provenance**

The Estate of the Artist  
Graham Snow  
Private Collection, U.K., circa 2005  
With The Fine Art Society, London, 2016,  
where acquired by the present owner

5

6 AR

**SIR JACOB EPSTEIN (BRITISH,  
1880-1959)**

Reclining Nude  
signed 'Epstein' (lower right)  
watercolour and pencil  
56.5 x 43.5cm (22 1/4 x 17 1/8in).

**£2,000 - 3,000**  
**€2,300 - 3,400**  
**US\$2,500 - 3,800**

**Provenance**

With Montpellier Studio, London  
Private Collection, U.K.



6





7

7 AR

**SIR JACOB EPSTEIN (BRITISH, 1880-1959)**

First Portrait of Isabel, Head  
signed 'Epstein' (on left shoulder)  
bronze with a green patina  
33.5cm (13 3/16in) high, excluding base  
Conceived in 1932

£5,000 - 7,000  
€5,600 - 7,900  
US\$6,300 - 8,800

**Exhibited**

London, Leicester Galleries, *Carvings and Bronzes by Jacob Epstein*, May 1933, cat. no.6 (head, another cast)

**Literature**

Robert Black, *The Art of Jacob Epstein*, World Publishing Company, New York and Cleveland, 1942, cat.no.176, (ill. p.239, head, another cast)  
Richard Buckle, *Jacob Epstein Sculptor*, Faber & Faber, London, 1962, (ill. pl.294, p.194, bust, another cast)  
Evelyn Silber, *The Sculpture of Jacob Epstein with a Complete Catalogue*, Phaidon Press Limited, Oxford, 1986, cat.no.221, (ill. p.171, bust, another cast)

Isabel Rawsthorne (née Nicholas), was a British artist, designer and artist's model and muse. She sat for Epstein in the early 1930s and the two became lovers, with Isabel giving birth to a son, Jackie, in 1932. Moving to Paris shortly after this, she captivated a number of other artists, sitting for André Derain, Alberto Giacometti and others, whilst also continuing to paint and exhibit her own work. Later, she was to have a close relationship with Francis Bacon, and features in a number of his paintings.

8 AR

**SIR JACOB EPSTEIN (BRITISH, 1880-1959)**

Nude Study  
numbered '3' (to sole of left foot)  
bronze with a brown patina  
63cm (24 13/16in) long

£6,000 - 8,000  
€6,800 - 9,000  
US\$7,500 - 10,000

**Provenance**

Sale; Christie's, London, 7 March 1986, lot 285 (as *Stretching woman, nude*)  
Yonty Solomon, by whom bequeathed to the present owner  
Private Collection, U.K.

**Literature**

Evelyn Silber, *The Sculpture of Epstein with a Complete Catalogue*, Phaidon Press Limited, Oxford, 1986, cat.no.352 (ill.b&w p.195)

Jonathan "Yonty" Solomon (1937–2008) was a noted concert pianist who played as a soloist with many of the world's most important symphony orchestras. He was appointed Fellow of the Royal College of Music, professor at Trinity College of Music and undertook several advisory roles for film including coaching Hugh Grant for his role as Chopin in *Impromptu* (1991). He assembled a significant collection of modern art, including lots 12, 15, 17 and 91.



8



9

9 \* AR

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

Portrait of a Lady  
signed and dated 'John/1941' (lower right)  
chalk  
43.5 x 31cm (17 1/8 x 12 3/16in).

**£2,000 - 3,000**  
**€2,300 - 3,400**  
**US\$2,500 - 3,800**

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



10

10 AR

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

Female Nude  
signed 'John' (lower right)  
pencil  
50 x 32cm (19 11/16 x 12 5/8in).

**£1,000 - 1,500**  
**€1,100 - 1,700**  
**US\$1,300 - 1,900**

**Provenance**

With Leicester Galleries, London  
Sale; Phillips, Bayswater, 6 March 2001, lot 150, where acquired by  
the present owner  
Private Collection, U.K.





11 AR

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

Portrait of a Lady  
signed 'A E John' (lower left); also inscribed 'For Mrs Manning/  
28 Buckingham Gd. Manning' (lower right, underneath the mount)  
pencil

17 x 14.5cm (6 11/16 x 5 11/16in).

Executed *circa* 1900

£2,500 - 3,500

€2,800 - 3,900

US\$3,100 - 4,400

**Provenance**

With Thomas Agnew & Sons, London

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

11

12 AR

**SIR STANLEY SPENCER R.A. (BRITISH, 1891-1959)**

Portrait of a Boy  
signed and dated 'Stanley Spencer/July 29-1956' (lower right)  
pencil on card

34.5 x 24cm (13 9/16 x 9 7/16in).

£2,000 - 3,000

€2,300 - 3,400

US\$2,500 - 3,800

**Provenance**

Yonty Solomon, by whom bequeathed to the present owner  
Private Collection, U.K.



12



13

13

**HENRI GAUDIER-BRZESKA (FRENCH, 1891-1915)**

Religious Head  
inscribed 'Z M/v/P K' (on the reverse)  
bronze with a dark brown patina  
12.5cm (4 15/16in) high  
Conceived in 1912 and cast in 1965, the present work is from the edition of 12

**£2,500 - 3,500**  
**€2,800 - 3,900**  
**US\$3,100 - 4,400**

**Provenance**

Acquired by the family of the present owner circa the 1980s, and thence by descent Private Collection, U.K.

Please see full literature and exhibition details at [bonhams.com](http://bonhams.com)

We are grateful to Dr Roger Cole, whose forthcoming publication *No Stone Unturned: The Life and Work of Henri Gaudier-Brzeska* will be published this year with a newly revised catalogue raisonné, for his assistance in cataloguing this lot and lot 14.

The initials inscribed on the reverse are thought to refer to the short-lived but intense friendship between Gaudier (P[i]k) and Sophie (Z[osienka]) with Middleton Murry (M) and Katherine Mansfield (K), which flourished over the summer of 1912 but came to an end in September of the same year.

14

**HENRI GAUDIER-BRZESKA (FRENCH, 1891-1915)**

Gorilla  
numbered '4/7' and stamped with foundry stamp (lower right)  
bronze with a black patina  
51.5cm (20 1/4in) long  
Conceived in 1912, the present work is number 4 from the edition of 7 cast before 1973 by Morris Singer Foundry, of a number of known casts

**£2,500 - 3,500**  
**€2,800 - 3,900**  
**US\$3,100 - 4,400**

**Provenance**

Sale; Christie's, London, 9 March 1984, lot 86, where acquired by the family of the present owner, and thence by descent Private Collection, U.K.

Please see full literature and exhibition details at [bonhams.com](http://bonhams.com).

Gaudier-Brzeska made a number of visits to London Zoo in 1912, facilitated by a gift from Lovat Fraser of a book of entry passes to the zoo, which were given as a mark of friendship and in return for his help in the decoration of his studio. These trips inspired numerous studies in pen and crayon of the animals, which then served as the basis for sculptures such as the present work.



14



15 AR

**SIR JACOB EPSTEIN (BRITISH, 1880-1959)**

Dave

bronze with a red-brown patina

62.5cm (24 5/8in) high

Conceived in 1938

£5,000 - 8,000

€5,600 - 9,000

US\$6,300 - 10,000

**Provenance**

Yonty Solomon, by whom bequeathed to the present owner

Private Collection, U.K.

**Literature**

Richard Buckle, *Jacob Epstein Sculptor*, Faber & Faber, London, 1963, (ill.b&w pl.373, p. 242, another cast)

Evelyn Silber, *The Sculpture of Epstein*, Phaidon Press Limited, Oxford, 1986, cat.no.296, (ill.b&w p.185, another cast)

Conceived in 1938, Richard Buckle identifies the sitter as a black boxer known simply as 'Dave'.

Please note that this lot is accompanied by a tall wooden display stand.



15

16 AR

**SIR JACOB EPSTEIN (BRITISH, 1880-1959)**

Baby Asleep

stamped with Hébrard foundry mark

bronze with a dark brown patina

12.5cm (5 1/8in) high

Conceived circa 1902-4

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

**Exhibited**

Possibly London, Twenty-One Gallery, *Drawings and Sculpture by Jacob Epstein*, December 1913-January 1914, cat.no.4 (dated 1907, another cast)

London, Leicester Galleries, *The Sculpture of Jacob Epstein*, February-March 1917, cat. no.20 (as *Babe's Head*, another cast)

**Literature**

Bernard Van Dieren, *Epstein*, John Lane, 1920, (ill. pl.xix, another cast)

Arnold Haskell, *The Sculptor Speaks, Jacob Epstein to Arnold Haskell. A Series of Conversations on Art*, Heinemann, 1931, p.166 (dated 1907, another cast)

Robert Black, *The Art of Jacob Epstein*, World Publishing Company, New York and Cleveland, 1942, cat.no.5, pl.68 (dated 1907, another cast)

Richard Buckle, *Jacob Epstein Sculptor*, Faber & Faber, 1963, p.19, pl.10 (dated 1902-4, another cast)

Evelyn Silber, *The Sculpture of Epstein with a Complete Catalogue*, Phaidon, Oxford, 1986, cat.no.3, (ill.b&w. p.119, another cast)



16



17

17 AR

**SIR JACOB EPSTEIN (BRITISH, 1880-1959)**

The Left Hand of Mlle Mijinska

bronze with a brown patina

25cm (9 13/16in) long

Conceived in 1926, the present work is a posthumous cast from Epstein studio plaster fragments

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,500

**Provenance**

Yonty Solomon, by whom bequeathed to the present owner  
Private Collection, U.K.

**Exhibited**

Detroit, Gaerlick Gallery, Graphic Arts Associates, *Jacob Epstein, Retrospective Exhibition of Sculpture and Drawings*, 1968, cat.no.18, (ill., a pair of hands, another cast, as *Mlle Nijinska*)

**Literature**

Arnold Haskell, *The Sculptor Speaks, Jacob Epstein to Arnold Haskell. A Series of Conversations on Art*, Heinemann, 1931, p.185 (bust, another cast)

Robert Black, *The Art of Jacob Epstein*, World Publishing Company, New York & Cleaveland, 1942, cat.no.129, p.236 (bust, another cast, as *Nijinska*)

Richard Buckle, *Jacob Epstein Sculptor*, Faber & Faber, London, 1963, p.426

Evelyn Silber, *The Sculpture of Epstein*, Phaidon Press Limited, Oxford, 1986, cat.no.171, p.160 (bust, another cast)

We are grateful to Dr Evelyn Silber for her assistance in cataloguing this lot.



18

18

**JOHN S. CURRIE (BRITISH, CIRCA 1884-1914)**

George Fletcher and Priests

signed with initials 'J.C.' (centre right); variously inscribed (along lower edge)

pencil

22.5 x 33cm (8 7/8 x 13in).

Executed in 1909

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,500



19

The present work was completed between January-September 1909, while Currie was a student at the Dublin Metropolitan School of Art. Currie took a studio in Dublin at 24a Wicklow Street, but also travelled extensively during his time in Ireland. The subject of the present work is George Fletcher, the Assistant Secretary in respect of Technical Instruction in the Department of Agriculture and Technical Instruction. A widely-known and highly-respected educationalist, he was also a member of the Royal Dublin Society and the Royal Irish Academy and was one of many leading lights of Dublin society that Currie came to know. Fletcher's only daughter was the famous florist Constance Spry.



19 AR

**GILBERT LEDWARD R.A. (BRITISH, 1888-1960)**

Study for the Guards Division Memorial  
signed and dated 'Gilbert Ledward 1925' (lower right), inscribed  
'Study for the signaller represented on the bronze panel on the  
west face of the Guards Division Memorial- Horse Guards Parade,  
London, S.W.' (lower edge)  
pencil and chalk  
29 x 40.5cm (11 7/16 x 15 15/16in).

£700 - 1,000  
€790 - 1,100  
US\$880 - 1,300

**Provenance**

The Artist, by whom gifted to a  
Private Collector, 15 September 1959  
Sale; Phillips, London, 26 January 1988, lot 104, where acquired by  
the present owner  
Private Collection, U.K.

20 AR

**ALFRED AARON WOLMARK (BRITISH, 1877-1961)**

Self-Portrait  
signed with monogram (lower right)  
oil on panel, in the Artist's frame  
45.5 x 38cm (17 15/16 x 14 15/16in).

£1,200 - 1,800  
€1,400 - 2,000  
US\$1,500 - 2,300

**Provenance**

The Estate of the Artist  
Private Collection, U.K.

21 AR

**CLAUDE ROGERS (BRITISH, 1907-1979)**

Hannibal's  
oil on panel  
60.5 x 50.5cm (23 13/16 x 19 7/8in).  
Painted circa 1933

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

**Provenance**

With The London Artist's Association, London  
Sale; Sotheby's, London, 4 November 1992, lot 81, where acquired by  
Dr. Bruce Laughton, and thence by family descent  
Private Collection, U.K.

**Literature**

Jenny Pery, *The Affectionate Eye: The Life of Claude Rogers*, Sansom  
& Company, Bristol, 1995, pp.37, 67, (col.ill. pl.II and front cover)



20



21



22 AR

**DUNCAN GRANT (BRITISH, 1885-1978)**

Seated Nude  
signed 'D Grant.' (lower left)  
oil on canvas laid on board  
53 x 42cm (20 7/8 x 16 9/16in).  
Painted circa 1930

£3,000 - 5,000  
€3,400 - 5,600  
US\$3,800 - 6,300

**Provenance**

With The Lefevre Gallery, London  
With Sandra Lummis Fine Art, London  
Sale; Sotheby's, London, 5 March 1997, lot  
74, (as *Seated female nude*)  
Private Collection, U.S.A.

We are grateful to Richard Shone for his  
assistance in cataloguing the present work  
and lots 23-25.

22

23 AR

**DUNCAN GRANT (BRITISH, 1885-1978)**

Roundel Design  
gouache and chalk  
47 x 51cm (18 1/2 x 20 1/16in).  
Painted circa 1945

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

**Provenance**

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

The present work is one of a series of  
mythological figures in circular format, and  
almost certainly depicts Ceres, the Roman  
goddess of agriculture, grain crops, fertility  
and motherly love.



23

24 AR

**DUNCAN GRANT (BRITISH, 1885-1978)**

Paul Roche reclining  
signed with initials and dated 'D.G./1 Jan'48' (lower right)  
charcoal

55 x 38cm (21 5/8 x 14 15/16in).

together with a further pencil study related to the painting *Portrait of Vanessa Bell in Fancy Dress* (1930), and an ink and charcoal design for the 1973 lithograph *Interior*, which was published in colour for the Penwith Portfolio of prints, both by the same hand  
(unframed)

(3)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

**Provenance**

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

The present work features Paul Roche, the poet and translator,  
posing in Grant's room at 1 Taviton Street, London.



24 (one of three)

25 AR

**DUNCAN GRANT (BRITISH, 1885-1978)**

Seated Nude  
signed and dated 'Duncan Grant//66' (upper right)  
charcoal

57 x 48.5cm (22 7/16 x 19 1/8in).

together with a further charcoal study of two tennis players, and a charcoal and gouache study of a Classical scene of a cyclops, a nymph and a young man, both by the same hand  
(unframed)

(3)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

**Provenance**

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



25 (one of three)

26

**ALVARO GUEVARA (CHILEAN, 1894-1951)**

The White Socks  
oil on board  
46 x 69cm (18 1/8 x 27 3/16in).  
Painted circa 1916-17

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

**Provenance**

The Artist's Executors  
With Salander-O'Reilly Galleries, Inc., New York  
Private Collection, U.S.A.

**Exhibited**

London, P. & D. Colnaghi & Co., Ltd, *Alvaro Guevara, 1894-1951: A Chilean painter in London and Paris*, 3 December 1974-10 January 1975, cat.no.46



26



# ‘A lyrical poet of the first rank’: Paintings and drawings by Christopher Wood

## Property from a Private American Collection

The following collection of works by Christopher Wood show many facets of this young artist’s life, one who, to quote Eric Newton, was ‘a lyrical poet of the first rank’ (Eric Newton, *Christopher Wood 1901-1930*, The Redfern Gallery, London, 1938, p.49). His story is both a charmed and tragic one, which intrigues as much today as it did during his lifetime. As Newton writes so eloquently: ‘Some men have the rare power of turning their lives into a legend; of projecting, as it were, their personalities beyond the limits of their immediate circle. One is more conscious of what they have been than of what they have done. Almost invariably such men have been artists, but in their case their art has the air of being the mere overflow of a life that was too full to be merely lived in the present.’ (*ibid.*, p.9).

After leaving school, Wood enrolled at Liverpool University where he studied architecture and medicine. Whilst there, he met Augustus John, who persuaded him to become a painter, and Wood abandoned his university career and travelled to London and then Paris, at the invitation of the wealthy collector Alphonse Kahn, with

whom he stayed for several weeks. Kahn introduced him to the city’s cultural and artistic attractions, and he moved to Paris the following month, commencing the search for rooms and a studio of his own. Arriving as an untutored artist, he soon enrolled in the Academy Julien, and in time met Cocteau (with whom he later shared a studio), Picasso, and other artistic luminaries of the time, encountering too the fashionable art of Cézanne, Matisse and Modigliani. It was an enthralling experience for the young Wood, but this exotic new environment had dangerously intoxicating elements too; influenced by his friendship with José Antonio de Gandarillas and Cocteau, Wood began smoking opium, a habit that later became an addiction.

Wood began to establish himself in both Paris and back in Britain, joining the Seven and Five Society and the London Group in 1926, and becoming friends with Ben and Winifred Nicholson, who he exhibited with at the Beaux Arts Gallery in 1927. A solo exhibition was to follow at Tooth’s Gallery in 1929, where he met Lucy Wertheim, who was to become his biggest supporter, with a show planned for the opening of the Wertheim Gallery in London, late in 1930. However, things took a tragic turn; in August 1930, after meeting his mother in Salisbury, he threw himself on the rails, an act influenced in part by paranoia suffered as a result of his opium addiction.

The works offered here are diverse in subject and show many elements of his fascinating life. *Portrait of Jean Bourgoint* (lot 29), dedicated to the sitter in December 1925, shows the friendship and warmth of feeling between the Artist and Jean, one half of the Bourgoint siblings, who inspired the main characters in Cocteau’s *Les Enfants Terribles* (1929). Jean and his sister Jeanne had a very close and intense relationship, and were known to play strange, obsessive games with one another, which inspired the sinister ‘Game’ the two siblings played in the book. Wood was close friends with both of the siblings, but formed a special attachment to Jeanne, with whom he had a short and tumultuous relationship. The *Portrait of Georges Auric* (lot 34), the French composer, shows another artistic link; Auric was considered one of *Les Six*, a group of composers associated with Cocteau and Erik Satie.

Altogether more enigmatic than the two portraits above, *Woman in Black* (lot 27) is mysterious and compelling. Clearly preoccupied and with a troubled expression, her gaze is fixed on something beyond the picture’s bounds, her dark clothes blending into an even murkier background. There is an element of the strange and even surreal, one which is also present in *Street Scene with Figure Being Carried* (lot 33). A more light-hearted and joyful side to his work can be seen in *Two Boys on the Beach* (lot 28), which shows two bathers enjoying the seaside, while *Quay at St Ives* (lot 31) is beautifully lyrical and illustrative of his connection to the seaside town. Wood visited St Ives with Ben Nicholson in 1928, and in a chance meeting, they came across Alfred Wallis, the now famous retired mariner whose untutored paintings inspired a conscious naivety in the art of both the Nicholsons and Wood. Altogether, the following collection of works provide a glimpse into an extraordinary life – one which, to echo Eric Newton, was brimming with passion and intensity.



Christopher Wood on a Cornish Beach, 1928.  
Photographer unknown.



27

**PROPERTY FROM A PRIVATE AMERICAN COLLECTION**

27

**CHRISTOPHER WOOD (BRITISH, 1901-1930)**

Woman in Black

oil on canvas

61 x 50cm (24 x 19 11/16in).

Painted in 1924

£10,000 - 15,000

€11,000 - 17,000

US\$13,000 - 19,000

**Provenance**

Private Collection, U.S.A.

**Literature**

Eric Newton, *Christopher Wood 1901-1930*, The Redfern Gallery, London, 1938, cat.no.28.

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.



28

28

**CHRISTOPHER WOOD (BRITISH, 1901-1930)**

Two Boys on the Beach  
watercolour and pen and ink  
24.5 x 16.5cm (9 5/8 x 6 1/2in).  
Painted circa 1926

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

**Provenance**  
Private Collection, U.S.A.

29

**CHRISTOPHER WOOD (BRITISH, 1901-1930)**

Portrait of Jean Bourgoint  
signed, inscribed and dated 'a mon ami/Jean  
Bourgoint/de Kit Wood/Noel. 1925'  
chalk and pencil  
50 x 32.5cm (19 11/16 x 12 13/16in).  
(unframed)

£2,000 - 3,000  
€2,300 - 3,400  
US\$2,500 - 3,800

**Provenance**  
The Artist, by whom gifted to  
Jean Bourgoint, 1925  
H. S. (Jim) Ede  
Private Collection, U.S.A.

**Literature**  
Possibly Eric Newton, *Christopher Wood  
1901-1930*, The Redfern Gallery, London,  
1938, cat.no.654.



29



30

**CHRISTOPHER WOOD (BRITISH,  
1901-1930)**

Portrait of a Young Man Seated  
pencil  
62 x 47cm (24 7/16 x 18 1/2in).

£5,000 - 7,000  
€5,600 - 7,900  
US\$6,300 - 8,800

**Provenance**

With Mercury Gallery, London, where  
acquired by  
C. Kern Esq., 8 June 1972  
Sale; Sotheby's, London, 5 March 1997, lot  
138 (as *Seated Man*)  
Private Collection, U.S.A.



30



31

31

**CHRISTOPHER WOOD (BRITISH,  
1901-1930)**

Quay at St Ives  
watercolour  
24 x 36.5cm (9 7/16 x 14 3/8in).

£3,000 - 5,000  
€3,400 - 5,600  
US\$3,800 - 6,300

**Provenance**

Probably with The Redfern Gallery, London,  
where acquired by the present owner  
Private Collection, U.S.A.



32

32

**CHRISTOPHER WOOD (BRITISH,  
1901-1930)**

Tulips and Still-Life  
watercolour and pencil  
27 x 16.5cm (10 5/8 x 6 1/2in).

£2,000 - 3,000

€2,300 - 3,400

US\$2,500 - 3,800

**Provenance**

With The Redfern Gallery, London, where  
acquired by the present owner  
Private Collection, U.S.A.

33

**CHRISTOPHER WOOD (BRITISH,  
1901-1930)**

Street Scene with Figure Being Carried  
pencil  
35.5 x 51.5cm (14 x 20 1/4in).

£3,000 - 5,000

€3,400 - 5,600

US\$3,800 - 6,300

**Provenance**

Private Collection, U.S.A.



33

34

**CHRISTOPHER WOOD (BRITISH,  
1901-1930)**

Portrait of Georges Auric  
gouache, chalk and pencil  
85.5 x 61cm (33 11/16 x 24in).  
(unframed)

£4,000 - 6,000  
€4,500 - 6,800  
US\$5,000 - 7,500

**Provenance**

Private Collection, U.S.A.



34

35

**CHRISTOPHER WOOD (BRITISH,  
1901-1930)**

Breton Woman  
chalk and pencil  
63 x 48.5cm (24 13/16 x 19 1/8in).  
(unframed)

£3,000 - 5,000  
€3,400 - 5,600  
US\$3,800 - 6,300

**Provenance**

Private Collection, U.S.A.



35



## VARIOUS PROPERTIES

36 AR

### ALGERNON CECIL NEWTON R.A. (BRITISH, 1880-1968)

St Paul's Rising out of the Fog  
signed with monogram (lower left)  
oil on canvas  
76.5 x 99.5cm (30 1/8 x 39 3/16in).  
Painted in 1949

£10,000 - 15,000

€11,000 - 17,000

US\$13,000 - 19,000

#### Provenance

Probably with The Fine Art Society, London  
Sale: Christie's, London, 6 November 1981, lot 177 (as *Saint Paul's Cathedral*), where acquired by  
Jill Anne Bowden, by whom bequeathed to the present owner  
Private Collection, U.K.

#### Exhibited

London, Leicester Galleries, *Paintings of London by Algernon Newton*, April 1951, cat.no.10

*St Paul's Rising out of the Fog* was until recently considered a lost picture. Known only from a black and white photograph and a preliminary sketch in the Tate Gallery archives, the Artist's notebooks detail that it was believed to have been destroyed in a fire. Its re-entry into Newton's oeuvre brings to the fore a concern in his work which has previously not been so overt. As a celebrated painter of dramatic and unpopulated cityscapes, especially of London, *St Paul's Rising out of the Fog* could be viewed as a rather typical painting for Newton. Yet its iconic subject, and the associated connotations in the immediate post-war years, set this canvas apart from Newton's more commonplace compositions.

For his London scenes Newton usually favoured the then quiet and undeveloped areas of Bayswater, Paddington and the industrial landscapes along the Regent's Canal. Certainly, these cityscapes dating to the 1940s and 50s display a more sombre tone than those of the 1920s and 30s and Andrew Graham-Dixon remarks that in the later works 'war was surely there too...painted even as they were several years after the end of the conflict. It is there as absence, silence, shadow' (exh.cat., Andrew Graham-Dixon, *The Peculiarity of Algernon Newton*, Daniel Katz Gallery, 2012, p.10). Yet this reading

of the work is subtle and subjective. It is the case that Newton, who was a committed pacifist, found that war occupied his thoughts deeply for some time following 1945. He drafted two short stories (never published) which presented events of the Second World War in alternative realities but these were to be kept private. *St Paul's Rising out of the Fog* can be seen as a much more public declaration of how the war had played on his mind.

Between 1940 and 1941 London was bombarded by the Luftwaffe, with great swathes of the city reduced to rubble. Conscious that the city needed hope amidst the Blitz, Sir Winston Churchill declared that "at all costs, St Paul's must be saved". Although twenty-nine incendiary bombs fell on and around the cathedral, a concerted effort by a dedicated team of firewatchers meant that whilst almost every building around the site burned to the ground the famous dome defiantly stood proud. On the night of the 29th of December 1940 photographer Herbert Mason captured an image of the cathedral, illuminated by the fires and surrounded by smoke, which is now known as *St Paul's Survives*. The photo was printed on the front cover of the Daily Mail on New Year's Eve and became immediately famous. It has since become a symbol of British resilience and courage, and is considered one of the most iconic images of the Blitz.

It is surely an image that Newton would have been familiar with and the parallels in composition between *St Paul's Survives* and *St Paul's Rising out of the Fog* are numerous. Although no direct reference is made to the image in the Artist's notes, it is most plausible that the photograph would have entered Newton's mind as the painting was being conceived. Showing the cathedral almost a decade on from the Blitz, Newton paints London smog and heavy cloud in place of the thick black ground smoke and billowing plumes of Mason's photograph. The surrounding buildings have been rebuilt, but are dissolved by Newton in a hazy fog recalling their once derelict state. Dramatic illumination from the blazing fires of the photograph has given way to a low, late evening light which draws focus to the ball and cross atop the dome against a peaceful blue, rather than the blackened and scorched night sky. Newton's St Paul's is calm and at peace, yet he is ensuring that its dark and turbulent recent history is not forgotten.

We are grateful to Nicholas Newton for his assistance in cataloguing this lot.





37 AR

**LAURENCE STEPHEN LOWRY R.A.  
(BRITISH, 1887-1976)**

Boats  
signed and dated 'L S Lowry 62' (lower left)  
pencil  
11.5 x 16cm (4 1/2 x 6 5/16in).

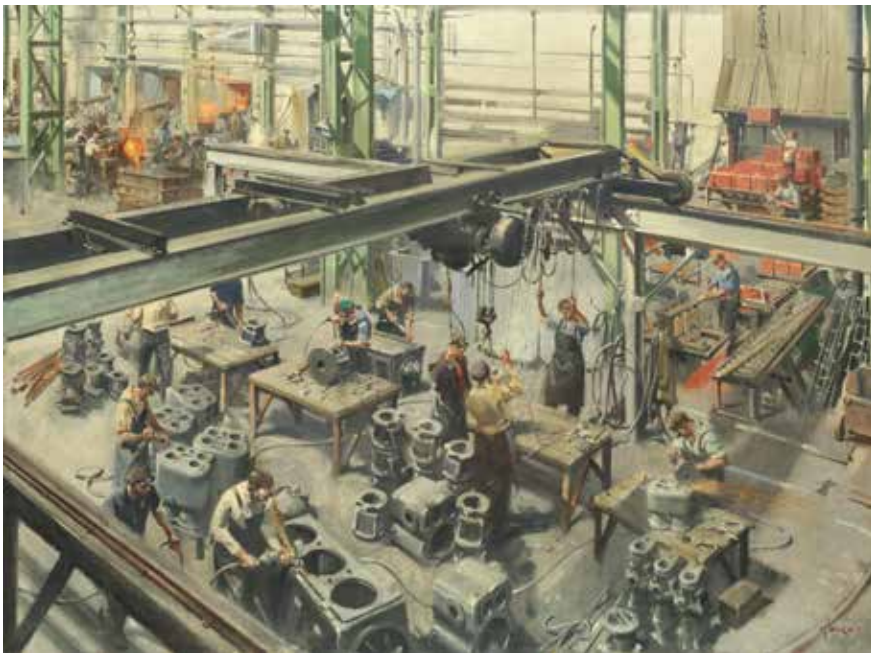
£4,000 - 6,000  
€4,500 - 6,800  
US\$5,000 - 7,500

**Provenance**

With Henry Donn, Birmingham, where  
acquired by  
Mr D. Stokes, 15 November 1979, from  
whom acquired by the family of the present  
owner *circa* 1979-80, and thence by descent  
Private Collection, U.K.

Please note that this lot is offered with the  
original receipt from Henry Donn dated 15  
November 1979.

37



38 AR

**TERENCE TENISON CUNEO (BRITISH,  
1907-1996)**

Broomyard Factory  
signed 'CUNEO' (lower right)  
oil on canvas  
76 x 101cm (29 15/16 x 39 3/4in).

£4,000 - 6,000  
€4,500 - 6,800  
US\$5,000 - 7,500

**Provenance**

Sale; Bonhams, London, 2 December 2003,  
lot 57  
Private Collection, U.K.  
Sale; Bonhams, Knightsbridge, 20  
September 2011, lot 127, where acquired by  
the present owner  
Private Collection, U.K.

38



39 AR

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

Hammersmith Broadway  
signed 'Ruskin Spear' (lower right)  
oil on board  
42 x 32cm (16 9/16 x 12 5/8in).

£3,000 - 5,000  
€3,400 - 5,600  
US\$3,800 - 6,300

40 AR

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

Line for Air Raid Shelter  
ink, wash, chalk and watercolour  
33 x 55cm (13 x 21 5/8in).  
together with a further crayon sketch of a  
pub interior by the same hand  
(2)

£1,800 - 2,500  
€2,000 - 2,800  
US\$2,300 - 3,100



39



40 (one of two)



41

41 AR

**ARTHUR DELANEY (BRITISH, 1927-1987)**

Piccadilly, Manchester  
signed 'Arthur Delaney.' (lower right)  
oil on board  
27 x 37.5cm (10 5/8 x 14 3/4in).

£4,000 - 6,000  
€4,500 - 6,800  
US\$5,000 - 7,500

**Provenance**

With Steve Marsling Fine Arts, Lancashire,  
where acquired by the present owner, 9  
December 2000  
Private Collection, U.K.

Please note that this lot is offered with a letter  
of authenticity from Graham Aspinall, of the  
Woodhouse Gallery, Manchester.

42 AR

**ARTHUR DELANEY (BRITISH, 1927-1987)**

Manchester Trams  
signed 'Arthur Delaney.' (lower right)  
oil on board  
28.5 x 24.5cm (11 1/4 x 9 5/8in).

£3,000 - 5,000  
€3,400 - 5,600  
US\$3,800 - 6,300

**Provenance**

With Steve Marsling Fine Arts, Lancashire,  
where acquired by the present owner, 9  
December 2000  
Private Collection, U.K.



42



43 \* AR

**PETER BROOK (BRITISH, 1927-2009)**

Rough Cornish Landscape  
signed 'PETER BROOK' (lower right), titled  
'ROUGH CORNISH LANDSCAPE' (lower  
centre), dated '1978' (lower left)  
oil on canvas  
51 x 40.5cm (20 1/16 x 15 15/16in).

£2,500 - 3,500

€2,800 - 3,900

US\$3,100 - 4,400

**Provenance**

Private Collection, U.S.A.

44 \* AR

**PETER BROOK (BRITISH, 1927-2009)**

Snow Mist Last January  
signed 'PETER BROOK' (lower right), titled  
'SNOW MIST LAST JANUARY' (lower left)  
oil on canvas  
50.5 x 76.5cm (19 7/8 x 30 1/8in).

£4,000 - 6,000

€4,500 - 6,800

US\$5,000 - 7,500

**Provenance**

With Thomas Agnew & Sons, London, where  
acquired by the family of the present owner,  
and thence by descent  
Private Collection, U.S.A.



43



44





45



46

45 AR

**PETER BROWN N.E.A.C. (BRITISH, BORN 1967)**

Little Venice, Twilight  
signed and dated 'Peter Brown, '05.' (lower left)

oil on canvas

51 x 127cm (20 1/16 x 50in).51cm x 127cm

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,500

**Provenance**

With Messum's, London

**Exhibited**

London, Messum's, *Peter Brown*, 2007, cat. no.83

46 AR

**PETER BROWN N.E.A.C. (BRITISH, BORN 1967)**

Winter Piccadilly 2

oil on canvas

50.5 x 63.5cm (19 7/8 x 25in).

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

**Provenance**

With Messum's, London



47

47 \* AR

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

The Alley  
oil on canvas laid on board  
68.5 x 96cm (26 15/16 x 37 13/16in).

£2,000 - 3,000  
€2,300 - 3,400  
US\$2,500 - 3,800

**Provenance**

With Hambledon Gallery, Dorset  
Sale; Christie's, South Kensington, 14 July  
2011, lot 80, where acquired by the present  
owner  
Private Collection, U.S.A.

48 AR

**CHARLES CUNDALL R.A. (BRITISH, 1890-1971)**

Easter Procession, Amalfi  
signed 'Charles Cundall' (lower left)  
oil on canvas  
66.5 x 51cm (26 3/16 x 20 1/16in).

£800 - 1,200  
€900 - 1,400  
US\$1,000 - 1,500



48





49

49 AR

**ARTHUR HAYWARD (BRITISH, 1889-1962)**

Smeatons Pier, St Ives  
signed '-A.HAYWARD-' (lower left)  
oil on canvasboard  
26.5 x 36.5cm (10 7/16 x 14 3/8in).

£1,000 - 1,500  
€1,100 - 1,700  
US\$1,300 - 1,900

**Provenance**

Ronald Low Esq.  
Private Collection, U.K.



50

50 AR

**ARTHUR HAYWARD (BRITISH, 1889-1962)**

St Ives Harbour  
signed 'A.HAYWARD' (lower right), bears  
inscription (on panel verso)  
oil on board  
25 x 33cm (9 13/16 x 13in).

£1,000 - 1,500  
€1,100 - 1,700  
US\$1,300 - 1,900

51 AR

**GEORGE HAMMOND STEEL (BRITISH, 1900-1960)**

Porthleven  
watercolour and pen and ink  
21.5 x 29cm (8 7/16 x 11 7/16in).

£800 - 1,200  
€900 - 1,400  
US\$1,000 - 1,500

**Provenance**

Acquired by the family of the present owner  
prior to 1971, and thence by descent  
Private Collection, U.K.



51



52 AR

**JAMES DIXON (IRISH, 1887-1970)**

The West End Village, Tory Island  
signed, indistinctly titled and dated 'The West  
End Village/Tory Island/by James Dixon/Tory  
Island/12 9 62' (upper left)  
oil on paper laid on board  
64.5 x 99cm (25 3/8 x 39in).

£4,000 - 6,000

€4,500 - 6,800

US\$5,000 - 7,500



53 AR

**JACK BUTLER YEATS (IRISH, 1871-1957)**

"Look there she is down by the Red Rock"  
signed 'JACK B YEATS' (lower right)  
pen and ink and watercolour  
17 x 24.5cm (6 11/16 x 9 5/8in).

£2,000 - 3,000

€2,300 - 3,400

US\$2,500 - 3,800

**Provenance**

With The Dawson Gallery, Dublin  
Private Collection, Ireland

**Literature**

Patricia Lynch, with illustrations by Jack B.  
Yeats, *The Turf-cutter's Donkey*, 2nd edition,  
The Dolmen Press Limited, Portlaoise, 1984,  
(col.ill. p.23), with the caption 'Look! There  
She is. Down by the Red Rock, Sitting Up in  
the Donkey-cart!'



53



54 AR

**LOUIS LE BROCCQUY H.R.H.A. (IRISH, 1916-2012)**

Liffey at the Customshouse (Opus W1146)  
signed and dated 'LE BROCCQUY 92' (lower right)

watercolour and charcoal  
25 x 35.5cm (9 13/16 x 14in).

£3,000 - 5,000

€3,400 - 5,600

US\$3,800 - 6,300

**Provenance**

With Gimpel Fils, London  
With Taylor Galleries, Dublin  
With Gimpel Fils, London, where acquired by  
the present owner, 8 October 1999  
Private Collection, Northern Ireland

54

55 AR

**LOUIS LE BROCCQUY H.R.H.A. (IRISH, 1916-2012)**

Young Liffey in Woodland (Opus W984)  
signed and dated 'LE BROCCQUY 90' (lower right)

watercolour  
17 x 25cm (6 11/16 x 9 13/16in).

£2,500 - 3,500

€2,800 - 3,900

US\$3,100 - 4,400

**Provenance**

With Gimpel Fils, London, where acquired by  
the present owner, 8 October 1999  
Private Collection, Northern Ireland



55



56<sup>AR</sup>

**LOUIS LE BROCQUY H.R.H.A. (IRISH, 1916-2012)**

Snow in a Dublin Garden

signed, inscribed and dated 'LE BROCQUY/DUBLIN 1945' (upper left); further signed, titled, inscribed and dated 'Snow in a Dublin garden/(51 Kenilworth Sq.) 1945/Louis Le Brocquy' (on backboard verso)

watercolour and charcoal  
*14 x 30.5cm (5 1/2 x 12in).*

**£5,000 - 8,000**

**€5,600 - 9,000**

**US\$6,300 - 10,000**

**Provenance**

Frank Mitchell

Sale; de Veres, Dublin, 1992, lot 48, where acquired by the present owner

Private Collection, Northern Ireland





57



58

57 AR

**CECIL MAGUIRE R.U.A. (IRISH, BORN 1930)**

Winter, Salt Lake, Clifden  
signed and dated 'Maguire 81' (lower right);  
further signed, titled and inscribed with Artist's  
address 'WINTER,/SALT LAKE, CLIFDEN./  
CECIL MAGUIRE R.U.A.,/9 SHARMAN DR.,/  
BELFAST 9.' (on board verso)  
oil on board  
60.5 x 91.5cm (23 13/16 x 36in).

**£3,000 - 5,000**  
**€3,400 - 5,600**  
**US\$3,800 - 6,300**

**Provenance**

With The Bell Gallery, Belfast  
Sale; Bonhams, Knightsbridge, 4 June 2013,  
lot 126, where acquired by the previous  
owner, by whom gifted to the present owner  
Private Collection, U.K.

58 AR

**COLIN MIDDLETON R.H.A. (IRISH, 1910-1983)**

Erne, North Shore: Cool  
signed with monogram (lower right); further  
signed and dated 'Colin M '70' and stamped  
with studio sale stamp (on board verso)  
oil on board  
15.5 x 15.5cm (6 1/8 x 6 1/8in).

**£1,500 - 2,500**  
**€1,700 - 2,800**  
**US\$1,900 - 3,100**

**Provenance**

The Estate of the Artist  
Private Collection, Northern Ireland



59

59 AR

**ARTHUR ARMSTRONG R.H.A. (IRISH, 1924-1996)**

Figure in a Blue Landscape  
signed 'ARMSTRONG' (lower left)  
oil on board  
107 x 92cm (42 1/8 x 36 1/4in).

**£5,000 - 8,000**  
**€5,600 - 9,000**  
**US\$6,300 - 10,000**

**Provenance**

With David Hendriks Gallery, Dublin,  
September 1972  
Private Collection, Northern Ireland

60 AR

**ARTHUR ARMSTRONG R.H.A. (IRISH, 1924-1996)**

Landscape in Blues & Greens  
signed 'ARMSTRONG' (lower right)  
oil, gesso and pastel on board  
121.5 x 91.5cm (47 13/16 x 36in).

**£2,000 - 3,000**  
**€2,300 - 3,400**  
**US\$2,500 - 3,800**

**Provenance**

With David Hendriks Gallery, Dublin  
Sale; Bonhams, Knightsbridge, 4 June 2013,  
lot 55, where acquired by the present owner  
Private Collection, U.K.



60





61

61 AR

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

Chambord  
 inscribed 'Chambord brouhuc (terrible English translation)' (lower left)  
 watercolour, ink and pen and ink  
 19.5 x 29.5cm (7 11/16 x 11 5/8in).  
 Painted in 1982

**£1,000 - 1,500**  
**€1,100 - 1,700**  
**US\$1,300 - 1,900**

**Provenance**

With Goodman Gallery, Sandton, South Africa, where acquired by the family of the present owner, 25 November 1994, and thence by descent Private Collection, U.K.

Please note that this lot is offered with the original receipt from Goodman Gallery and a black and white photograph of the work inscribed by Myfanwy Piper which confirms the authenticity.

62 AR

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

Gates of the Grange  
 signed 'John Piper' (lower left), inscribed 'The Grange' (centre right)  
 watercolour, ink, pen and ink and pencil  
 16.5 x 18.5cm (6 1/2 x 7 5/16in).

**£1,000 - 1,500**  
**€1,100 - 1,700**  
**US\$1,300 - 1,900**



62

63 AR

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

Ruined Tin Mines, Cornwall  
 signed 'John Piper' (lower right); titled 'Ruined Tin Mines, Cornwall' (on sheet verso)  
 watercolour, charcoal, pen and ink and felt-tip pen  
 17 x 24.5cm (6 11/16 x 9 5/8in).

**£1,000 - 1,500**  
**€1,100 - 1,700**  
**US\$1,300 - 1,900**



63





64 AR

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

Gwaun Valley  
signed 'John Piper' (lower right), titled and dated 'Gwaun Valley 2 x  
72' (lower left)  
watercolour, pen and ink, gouache and chalk  
41 x 57.5cm (16 1/8 x 22 5/8in).

£6,000 - 8,000

€6,800 - 9,000

US\$7,500 - 10,000

**Provenance**

With Marlborough Fine Art, London  
With Pieter Wenning Gallery, Johannesburg, where acquired by the  
family of the present owner in 1994, and thence by descent  
Private Collection, U.K.





65 (four of eighteen)

65 AR

**CECIL BEATON (BRITISH, 1904-1980)**

Illustrations for *These Fine Adventurers, or Mission to Mombasa* one inscribed 'THESE FINE ADVENTURERS...' (upper centre); another inscribed 'THE FIGHT WITH THE COBRA' (lower centre) watercolour and pen and ink each 19 x 16.3cm (7 1/2 x 6 7/16in).

Executed in 1944

together with several copies of the original manuscript of *These Fine Adventurers, or Mission to Mombasa* and documents relating to the manuscript and illustrations (all unframed)

(18)

£3,000 - 5,000  
 €3,400 - 5,600  
 US\$3,800 - 6,300

**Provenance**

Commissioned from the Artist by Donn Casey, and thence by descent

The present works were created when the Artist was a guest of Lord and Lady Casey in Bengal in 1944. Lord Casey had been appointed Governor of Bengal in 1943, and while staying with them Beaton fell ill with dengue fever. Whilst recovering, the Casey's son Donn, who was a teenager at the time, persuaded him to provide illustrations for the story that he had written, *Mission to Mombasa, or These Fine Adventurers*. As Lady Casey wrote: 'The results were magnificent. Cecil's always brilliant pen was released by his ecstatic and no doubt irritable condition into Donn's uninhibited world. The [eighteen] illustrations swirl with movement and colour. Out of delirium came invention of a high order' (Maie Casey, *Tides and Eddies*, Penguin, 1966, p.142).



66 AR

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

Set Design for *A Midsummer Night's Dream*  
 watercolour, chalk, gouache, ink and acetate sheet  
 44 x 76cm (17 5/16 x 29 15/16in).

£4,000 - 6,000  
 €4,500 - 6,800  
 US\$5,000 - 7,500

**Provenance**

With Marlborough Fine Art, London, where acquired by the previous owner  
 Acquired from the above by the present owner

**Exhibited**

London, Arts Council Gallery, organised by the Arts Council of Great Britain, *Stage Design in Great Britain Since 1945*, 1961, cat. no.116, (as *Midsummer Night's Dream: Four Cutcloths & Permanent Backcloth*); this exhibition travelled to Coventry, Belgrade Theatre; Brighthouse Art Gallery; Exeter, Royal Albert Memorial Museum; Brighton, Brighton Art Gallery; Guildford, Guildford House; Middlesburgh, Middlesburgh Municipal Art Gallery; Leicester,

Leicester Museum and Art Gallery; Whitworth, Manchester, Whitworth Art Gallery and Nottingham, Midland Group Gallery Chichester, Chichester Antiques Ltd, *The Painter and the Stage*, 23 July-4 August 1962, cat.no.57  
 Cologne, Baukunst Galerie, *John Piper*, 24 September-19 November 1965, cat.no.97

John Piper first began to design for the stage in 1938, when he was asked to create a backdrop for *Trial of a Judge*, the play by Stephen Spender, at the Unity Theatre. Further commissions were to follow, including one for *The Rape of Lucretia* at Glyndebourne in 1946. This was the first of many collaborations with Benjamin Britten, and the present work is related to Piper's commission to provide the set and costume designs for Britten's *A Midsummer Night's Dream* in 1960. The production premiered at the Aldeburgh Festival, before being performed at Covent Garden with the English Opera Group, produced by Sir John Gielgud and conducted by George Solti, in 1961. The present work appears to be a smaller, three-dimensional version of the final design according to images which survive of the production. It evokes the enchanted forest of the opera's setting wonderfully, with stars and lights twinkling in the canopy overhead, set against a deep blue background.





67



68



69 (one of two)

67 AR

**SIR SIDNEY NOLAN (AUSTRALIAN, 1917-1992)**

Australian Landscape  
signed and inscribed 'S.NOLAN/LONDON/No12.' (on board verso)  
oil on board  
33.5 x 25.5cm (13 3/16 x 10 1/16in).

£3,000 - 5,000  
€3,400 - 5,600  
US\$3,800 - 6,300

**Provenance**

The Artist, by whom gifted to  
Minna Dyson, 1951, by whom gifted to  
Barbara Toy, and thence by descent to the present owners  
Private Collection, U.K.

68 AR

**SIR SIDNEY NOLAN (AUSTRALIAN, 1917-1992)**

Figure in a Landscape  
ripolin on paper  
20 x 15cm (7 7/8 x 5 7/8in).

£1,000 - 1,500  
€1,100 - 1,700  
US\$1,300 - 1,900

**Provenance**

The Artist, by whom gifted to  
Minna Dyson, 1951, by whom gifted to  
Barbara Toy, and thence by descent to the present owners  
Private Collection, U.K.

69 AR

**SIR SIDNEY NOLAN (AUSTRALIAN,  
1917-1992)**

Madonna and Child  
signed and inscribed 'To Minna with/love/  
from/S' (lower right)  
oil on paper  
21 x 17cm (8 1/4 x 6 11/16in).  
together with a further felt-tip pen drawing of  
a faun, by the same hand  
(2)

£800 - 1,200  
€900 - 1,400  
US\$1,000 - 1,500

**Provenance**

The Artist, by whom gifted to  
Minna Dyson, 1951, by whom gifted to  
Barbara Toy, and thence by descent to the  
present owners  
Private Collection, U.K.

70 AR

**SIR SIDNEY NOLAN (AUSTRALIAN,  
1917-1992)**

Abstract Landscape  
oil on canvas  
31 x 51cm (12 3/16 x 20 1/16in).

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

**Provenance**

The Artist, by whom gifted to  
Minna Dyson, 1951, by whom gifted to  
Barbara Toy, and thence by descent to the  
present owners  
Private Collection, U.K.

71 AR

**MAGGI HAMBLING (BRITISH, BORN  
1945)**

Waterfall Evening  
signed and dated 'HAMBLING/2009' (on  
canvas verso)  
oil on canvas  
30.5 x 25.5cm (12 x 10 1/16in).

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

**Provenance**

With The On Line Gallery, Southampton,  
where acquired by the present owner, 16  
January 2010  
Private Collection, U.K.



70



71





72



73

72 AR

**DONALD MCINTYRE (BRITISH, 1923-2009)**

Child on the Shore Iona  
signed 'DMCINTYRE-' (lower right); further signed, titled and inscribed "'CHILD ON THE SHORE/IONA"/BY DONALD MCINTYRE/592' (on Artist's label attached to the backboard); also titled and inscribed '592 "CHILD ON THE SHORE IONA"' (on framing tape verso)  
acrylic on card  
42 x 81cm (16 9/16 x 31 7/8in).

£3,000 - 5,000  
€3,400 - 5,600  
US\$3,800 - 6,300

**Provenance**

With Thackeray Gallery, London, 12 November 1985

73 AR

**DONALD MCINTYRE (BRITISH, 1923-2009)**

Port Isaac No. 7  
signed 'DMcINTYRE-' (lower left)  
acrylic on card  
50.5 x 61cm (19 7/8 x 24in).

£3,000 - 5,000  
€3,400 - 5,600  
US\$3,800 - 6,300

**Provenance**

With Thackeray Gallery, London, where acquired by the present owner, 14 December 1993  
Private Collection, U.K.





74 AR

**DONALD MCINTYRE (BRITISH, 1923-2009)**

Skye No. 7  
signed 'DMCINTYRE-' (lower right)  
acrylic on card  
53 x 62.5cm (20 7/8 x 24 5/8in).

**£3,000 - 5,000**  
**€3,400 - 5,600**  
**US\$3,800 - 6,300**

**Provenance**

With St Andrews Fine Art, St Andrews, where  
acquired by the present owner in 2004  
Private Collection, U.K.

74

75 AR

**DONALD MCINTYRE (BRITISH, 1923-2009)**

Rocky Shore No. 11  
signed 'DMCINTYRE-' (lower right); further  
signed, titled and inscribed '4144/"ROCKY  
SHORE NO 11"/By D MCINTYRE' (on Artist's  
label attached to backboard)  
acrylic on card  
50 x 60.5cm (19 11/16 x 23 13/16in).

**£2,500 - 3,500**  
**€2,800 - 3,900**  
**US\$3,100 - 4,400**

**Provenance**

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



75



76 AR

**DONALD MCINTYRE (BRITISH, 1923-2009)**

Porthscatho  
signed 'DMCINTYRE-' (lower left)  
oil on canvasboard  
51 x 76.5cm (20 1/16 x 30 1/8in).

£2,000 - 3,000  
€2,300 - 3,400  
US\$2,500 - 3,800

**Provenance**

Sale; Christie's, South Kensington, 15 December 2011, lot 83, where acquired by the present owner (as *Boats, low tide*)

76

77 AR

**DONALD MCINTYRE (BRITISH, 1923-2009)**

Porth Gain  
signed 'DMCINTYRE-' (lower right); further signed and titled "'PORTH GAIN" DONALD MCINTYRE' (on card verso)  
acrylic on card  
52 x 63.5cm (20 1/2 x 25in).  
(unframed)

£1,200 - 1,800  
€1,400 - 2,000  
US\$1,500 - 2,300



77



78



79



80

78 AR

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

Figures on the Beach  
signed 'Cuming' (lower left)  
oil on board  
15.5 x 61cm (6 1/8 x 24in).

£1,200 - 1,800  
€1,400 - 2,000  
US\$1,500 - 2,300

**Provenance**

Sale; Christie's, South Kensington, 18 August  
2015, lot 57, where acquired by the present  
owner

79 AR

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

Seascape  
signed 'Cuming' (lower left)  
oil on board  
51.5 x 61cm (20 1/4 x 24in).

£1,500 - 2,500  
€1,700 - 2,800  
US\$1,900 - 3,100

80 AR

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

Morning Glory  
signed 'Cuming' (lower left)  
oil on canvasboard  
25.5 x 21cm (10 1/16 x 8 1/4in).

£1,000 - 1,500  
€1,100 - 1,700  
US\$1,300 - 1,900

**Provenance**

John Akerman, Esq.





81

81 AR

**COLIN HAYES R.A., R.B.A. (BRITISH, 1919-2003)**

Barranco in Tenerife  
indistinctly signed 'Hayes' (lower left)  
oil on canvas  
75.5 x 101.5cm (29 3/4 x 39 15/16in).

£1,200 - 1,800  
€1,400 - 2,000  
US\$1,500 - 2,300

**Provenance**

The Artist, and thence by family descent



82

82 AR

**COLIN HAYES R.A., R.B.A. (BRITISH, 1919-2003)**

Orchard in Crete  
signed 'Hayes' (lower left)  
oil on canvas  
61 x 76.5cm (24 x 30 1/8in).

£1,000 - 1,500  
€1,100 - 1,700  
US\$1,300 - 1,900

**Provenance**

The Artist, and thence by family descent



83

83 AR

**COLIN HAYES R.A., R.B.A. (BRITISH, 1919-2003)**

Landscape With Orange Field  
signed 'Hayes' (lower right)  
oil on canvas  
63.5 x 76cm (25 x 29 15/16in).

£1,000 - 1,500  
€1,100 - 1,700  
US\$1,300 - 1,900

**Provenance**

Sale; Bonhams, Knightsbridge, 22 March 2011, lot 118, where acquired by the present owner  
Private Collection, U.K.

84 AR

**DONALD HAMILTON FRASER R.A.  
(BRITISH, 1929-2009)**

Study for Seascape, Sailing Dinghy  
signed 'Fraser' (lower right)  
oil on paper  
21.5 x 26.5cm (8 7/16 x 10 7/16in).

£2,000 - 3,000  
€2,300 - 3,400  
US\$2,500 - 3,800

**Provenance**

With Gallery 10 Ltd., London, where acquired  
by the family of the present owner, 25 June  
1980, and thence by descent  
Private Collection, U.K.

Please note that this lot is offered with the  
original receipt from Gallery 10 Ltd.

85 AR

**DONALD HAMILTON FRASER R.A.  
(BRITISH, 1929-2009)**

Monemvasia, Beach with Boxes  
signed 'Fraser' (lower right)  
oil on paper  
41 x 50.5cm (16 1/8 x 19 7/8in).

£2,500 - 3,500  
€2,800 - 3,900  
US\$3,100 - 4,400

**Provenance**

With Gallery 10 Ltd., London, where acquired  
by the family of the present owner, 1 June  
1982, and thence by descent  
Private Collection, U.K.

Please note that this lot is offered with the  
original receipt from Gallery 10 Ltd.

86 AR

**DONALD HAMILTON FRASER R.A.  
(BRITISH, 1929-2009)**

Study near Jerusalem No. 1  
signed 'Fraser' (lower right)  
oil and pencil on paper  
35.5 x 27.5cm (14 x 10 13/16in).

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

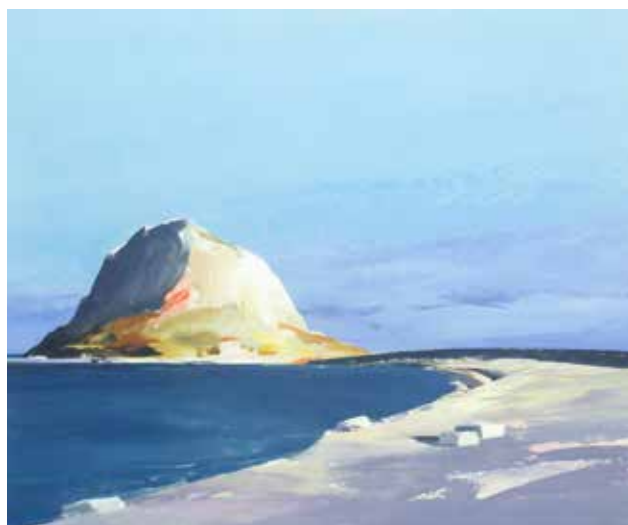
**Provenance**

With Gallery 10 Ltd., London, where acquired  
by the family of the present owner, 7 January  
1982, and thence by descent  
Private Collection, U.K.

Please note that this lot is offered with the  
original receipt from Gallery 10 Ltd.



84



85



86



87 AR

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

Landscape Near Maldon, Essex  
signed 'F. Gore' (lower right)  
oil on board  
52.5 x 77.5cm (20 11/16 x 30 1/2in).  
Painted in 1952

**£2,500 - 3,500**  
**€2,800 - 3,900**  
**US\$3,100 - 4,400**

**Provenance**

With The Richmond Hill Gallery, Surrey  
Private Collection, U.K.

87

88 AR

**DIANA MAXWELL ARMFIELD R.A. (BRITISH, BORN 1920)**

Roses From the Front Wall, Llwynhir  
signed with initials 'DMA' (lower left); titled 'ROSES FROM THE  
FRONT WALL, LLWYNHIR' (on frame verso)  
oil on canvasboard  
28 x 21cm (11 x 8 1/4in).

**£1,000 - 1,500**  
**€1,100 - 1,700**  
**US\$1,300 - 1,900**



88



89 AR

**JOHN MILLER (BRITISH, 1931-2002)**

Bougainvillea  
signed 'John Miller' (lower right)  
oil on canvas  
55.5 x 51cm (21 7/8 x 20 1/16in).  
together with two further oil paintings, *Pink Curtain* and *White Dome and Geraniums*, both by the same hand  
(3)

**£1,800 - 2,200**  
**€2,000 - 2,500**  
**US\$2,300 - 2,800**

**Provenance**

With David Messum, Marlow  
Private Collection, U.K.

**Exhibited**

Marlow, The Studio, *John Miller*, presented by David Messum, 1986,  
cat.nos.70, 68 and 48 respectively

89 (one of three)





90

90 AR

**PAT HARRIS (IRISH, BORN 1953)**

Phlox  
 signed with monogram and dated '91' (lower right); further signed,  
 titled, dated and inscribed 'PHLOX 1991/oil on CANVAS/Pat  
 HARRIS' (on canvas verso)  
 oil on canvas  
 98 x 130cm (38 9/16 x 51 3/16in).

£3,000 - 5,000  
 €3,400 - 5,600  
 US\$3,800 - 6,300

**Provenance**

With Taylor Galleries, Dublin, where acquired by the present owner  
 Private Collection, Northern Ireland

91 AR

**SIR JACOB EPSTEIN (BRITISH, 1880-1959)**

Hollyhocks  
 signed 'Epstein.' (lower left)  
 gouache  
 56.5 x 44.5cm (22 1/4 x 17 1/2in).

£2,000 - 3,000  
 €2,300 - 3,400  
 US\$2,500 - 3,800

**Provenance**

Yonty Solomon, by whom bequeathed to the present owner  
 Private Collection, U.K.



91



92 AR

**SIMON PALMER (BRITISH, BORN 1956)**

Beached Sycamores  
signed 'Simon Palmer' (lower right); further  
signed, titled and dated 'Simon Palmer  
94/'Beached Sycamores" (lower left)  
watercolour, gouache and pen and ink  
51 x 36.5cm (20 1/16 x 14 3/8in).

£2,500 - 3,500  
€2,800 - 3,900  
US\$3,100 - 4,400

**Provenance**

With Alexander Gallery, Bristol, where  
acquired by the present owner  
Private Collection, U.K.

92

93 AR

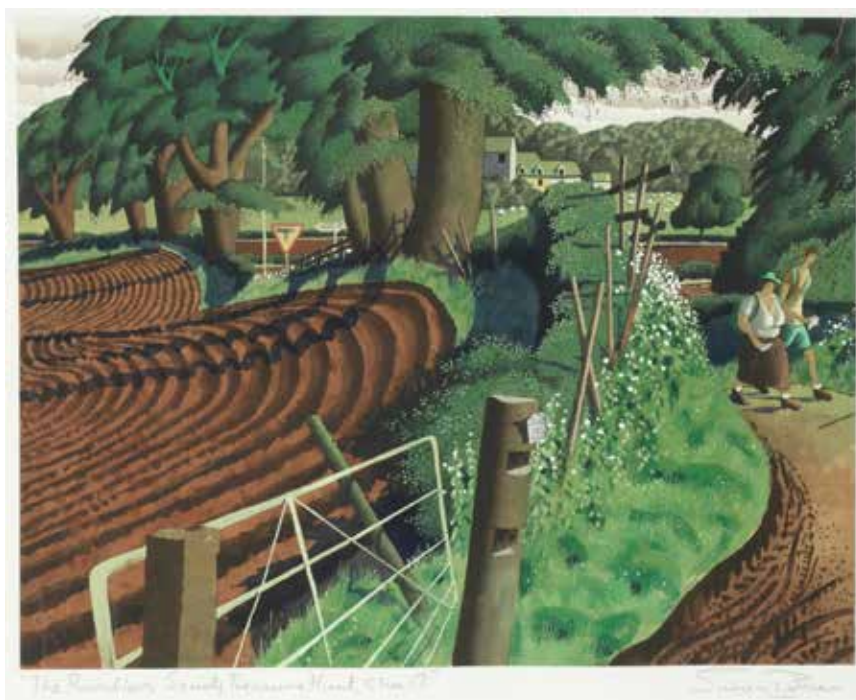
**SIMON PALMER (BRITISH, BORN 1956)**

The Rambler's Society Treasure Hunt, Clue  
12  
signed 'Simon Palmer' (lower right), titled  
"The Rambler's Society Treasure Hunt, Clue  
12" (lower left)  
watercolour, gouache and pen and ink  
36.5 x 45.5cm (14 3/8 x 17 15/16in).

£2,500 - 3,500  
€2,800 - 3,900  
US\$3,100 - 4,400

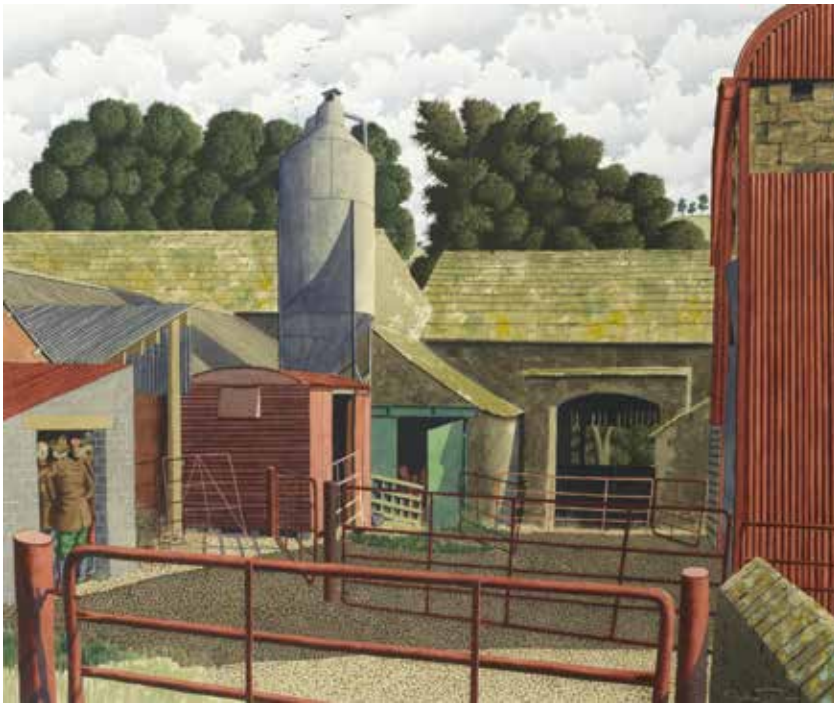
**Provenance**

With Alexander Gallery, Bristol, where  
acquired by the present owner, 7 November  
1987  
Private Collection, U.K.



93





94

94 AR

**SIMON PALMER (BRITISH, BORN 1956)**

The Whitsun Spectators  
signed twice 'Simon Palmer' (lower right),  
titled "The Whitsun Spectators" (lower left)  
watercolour, pen and ink, gouache, chalk  
and pencil  
73 x 86.5cm (28 3/4 x 34 1/16in).

£4,000 - 6,000  
€4,500 - 6,800  
US\$5,000 - 7,500

**Provenance**

With James Huntington-Whiteley, London  
Sale; Christie's, South Kensington, 15 July  
2010, lot 131, where acquired by the present  
owner  
Private Collection, U.K.

95 AR

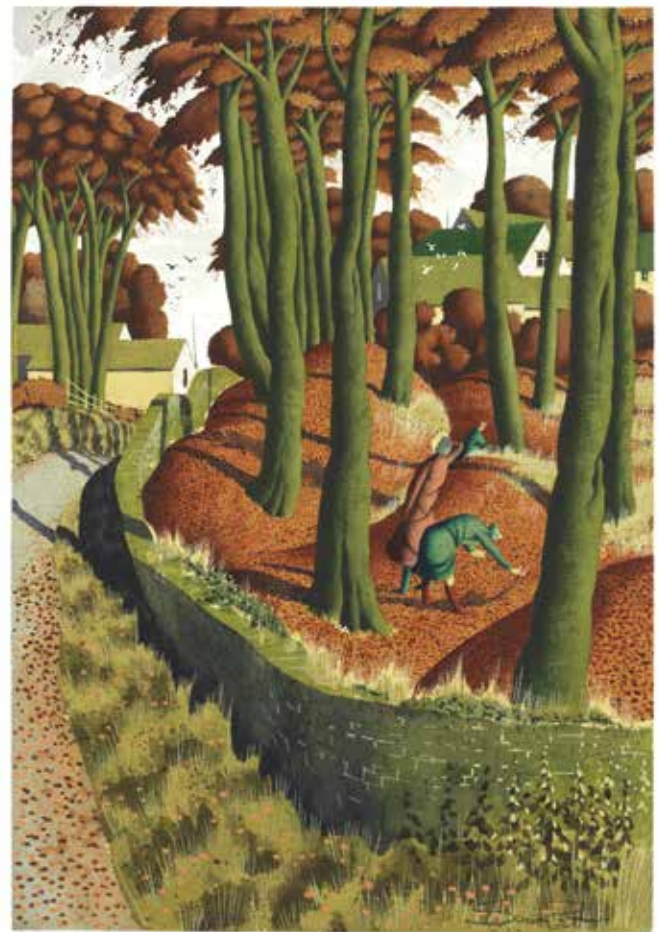
**SIMON PALMER (BRITISH, BORN 1956)**

Hunting for Cèpes  
signed twice 'Simon Palmer' (lower right),  
titled "Hunting for Cèpes" (lower left)  
watercolour, gouache and pen and ink  
50.5 x 35cm (19 7/8 x 13 3/4in).

£3,000 - 5,000  
€3,400 - 5,600  
US\$3,800 - 6,300

**Provenance**

Sale; Bonhams, Knightsbridge, 4 Jun 2013,  
lot 68, where acquired by the previous  
owner, by whom gifted to the present owner  
Private Collection, U.K.



95





96 AR

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

Place de Republique, Evening Light  
signed 'Ken Howard. (lower right); titled and dated 'PLACE DE REPUBLIQUE EVENING LIGHT, July 2010' (on stretcher bar)  
oil on canvas  
50.5 x 60.5cm (19 7/8 x 23 13/16in).

**£2,500 - 3,500**  
**€2,800 - 3,900**  
**US\$3,100 - 4,400**

96

97 AR

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

The Louvre  
signed 'Ken Howard.' (lower right)  
oil on canvas  
35 x 45.5cm (13 3/4 x 17 15/16in).

**£2,000 - 3,000**  
**€2,300 - 3,400**  
**US\$2,500 - 3,800**

**Provenance**

With New Ashgate Gallery, Farnham, where acquired by the present owner in the 1970s Private Collection, U.K.



97

98 AR

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

Santorini  
signed 'Ken Howard' (lower right)  
oil on canvasboard  
25 x 30cm (9 13/16 x 11 13/16in).  
Painted in June 2008

£1,000 - 1,500  
€1,100 - 1,700  
US\$1,300 - 1,900



98

99 AR

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

Villa i Tatti, Settignano  
signed with initials 'KH' (lower right)  
oil on board  
20.5 x 25.5cm (8 1/16 x 10 1/16in).

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

**Provenance**

Derek Hill, and thence by descent to the present owner

**Exhibited**

London, New Grafton Gallery, *Ken Howard; Exhibition of 60 Paintings*, 30 November 1978

100 AR

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

Cornish Seascape  
signed 'Ken Howard' (lower right)  
oil on canvasboard  
20.5 x 25.5cm (8 1/16 x 10 1/16in).

£1,000 - 1,500  
€1,100 - 1,700  
US\$1,300 - 1,900

**Provenance**

With Red Rag Gallery, Stow-on-the-Wold, where acquired by the family of the present owner, and thence by descent  
Private Collection, U.K.



99



100



101 (one of two)



102

101 AR

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

Mousehole

signed 'Ken Howard.' (lower right)

oil on canvas

41 x 51cm (16 1/8 x 20 1/16in).

together with a further watercolour, *Mousehole*, by the same hand (2)

**£2,500 - 3,500**

**€2,800 - 3,900**

**US\$3,100 - 4,400**

**Provenance**

With Bankside Gallery, London, where acquired by the present owner, 1998-9

Private Collection, U.K.

102 AR

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

Interior at Oriel

signed 'Ken Howard.' (lower right)

oil on canvas

60.5 x 30.5cm (23 13/16 x 12in).

**£2,000 - 3,000**

**€2,300 - 3,400**

**US\$2,500 - 3,800**





103 (one of two)

103<sup>AR</sup>

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

Seated Model in Sculpture Studio

oil on board

46 x 51cm (18 1/8 x 20 1/16in).

together with a further oil painting of a standing male nude, by the same hand (unframed)

(2)

£2,500 - 3,500

€2,800 - 3,900

US\$3,100 - 4,400

**Provenance**

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

104<sup>AR</sup>

**THEODORE MAJOR (BRITISH, 1908-1999)**

Nude

signed and dated 'MAJOR/1948' (on canvas verso)

oil on canvas

63 x 52cm (24 13/16 x 20 1/2in).

£3,000 - 5,000

€3,400 - 5,600

US\$3,800 - 6,300

**Exhibited**

The Arts Council of Great Britain, *Some Lancashire Artists*, 1949-50, cat.no.25



104



105 AR

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

Danny & The Omani Coffee Pot  
signed 'Ken Howard.' (lower right)  
oil on canvas  
76.5 x 64cm (30 1/8 x 25 3/16in).

£5,000 - 7,000

€5,600 - 7,900

US\$6,300 - 8,800

**Provenance**

With New Grafton Gallery, London, where  
acquired by the present owner, May 1993  
Private Collection, U.K.

**Exhibited**

London, New Grafton Gallery, May 1993, cat.  
no.5

105

106 AR

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

Valerie Allongée  
signed 'Ken Howard' (lower right)  
oil on canvas  
70 x 80cm (27 9/16 x 31 1/2in).

£4,000 - 6,000

€4,500 - 6,800

US\$5,000 - 7,500

**Provenance**

The Artist, from whom acquired directly by  
the present owner, January 1993  
Private Collection, U.K.



106





107 AR

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

The Mirror, South Bolton Gardens  
signed and dated 'Ken Howard 83' (lower right)  
oil on canvas  
101.5 x 122cm (39 15/16 x 48 1/16in).

£8,000 - 12,000

€9,000 - 14,000

US\$10,000 - 15,000

**Provenance**

Commissioned from the Artist in 1983 by the family of the present owner, and thence by descent  
Private Collection, U.K.

**Exhibited**

London, Royal Academy of Arts, *Summer Exhibition*, 28 May-28 August 1983, cat.no.738

Please note that this lot is offered with copies of letters from the Artist relating to the commission.





108 \* AR

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

Morning, Lisbon  
signed with initials 'BD' (lower left); titled and  
dated 'MORNING, LISBON/4.91' (on board  
verso)

oil on board  
39 x 45cm (15 3/8 x 17 11/16in).

**£3,000 - 5,000**  
**€3,400 - 5,600**  
**US\$3,800 - 6,300**

**Provenance**

Sale; Christie's, South Kensington, 12  
October 2011, lot 66, where acquired by the  
present owner  
Private Collection, U.S.A.

**Exhibited**

London, Royal Academy of Arts, *Summer  
Exhibition*, 9 June-18 August 1991, cat.  
no.379 (as *Morning Sun*)

108

109 \* AR

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

Nude in Front of a Window  
signed with initials 'BD' (lower left); titled and  
dated 'Nude in Front of a Window, Lichfield  
Rd/c. 1964/cleaned and retouched 1988 by  
B.D.' (on Artist's label attached to stretcher)  
oil on canvas

51.5 x 40cm (20 1/4 x 15 3/4in).

**£2,000 - 3,000**  
**€2,300 - 3,400**  
**US\$2,500 - 3,800**

**Provenance**

With W.H.Patterson, London  
Sale; Christie's, South Kensington, 16  
December 2009, lot 48, where acquired by  
the present owner  
Private Collection, U.S.A.



109



110



111 (one of two)

110 \* AR

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

The Wardrobe Mirror  
signed with initials 'BD' (lower left); titled and dated 'THE WARDROBE MIRROR,/SUBIACO/11.77' (on board verso)  
oil on board  
28 x 26cm (11 x 10 1/4in).

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

**Provenance**

Sale; Christie's, London, 27 May 2010, lot 63, where acquired by the present owner  
Private Collection, U.S.A.

111 AR

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

Standing Nude, Interior  
signed twice with initials 'BD' (lower left)  
chalk  
30 x 27cm (11 13/16 x 10 5/8in).  
together with a further chalk drawing of a female nude, by the same hand  
(2)

£1,000 - 1,500  
€1,100 - 1,700  
US\$1,300 - 1,900

112 AR

**SHERREE VALENTINE-DAINES (BRITISH, BORN 1956)**

Dressing; Lady Reclining  
both signed with initials 'SEVD' (lower right)  
chalk, pastel and oil paint  
53 x 43cm (20 7/8 x 16 15/16in), and smaller  
(2)

£1,200 - 1,800  
€1,400 - 2,000  
US\$1,500 - 2,300



112



112



113

113 AR

**VICTOR PASMORE R.A. (BRITISH, 1908-1998)**

Portrait of a Girl  
signed with initials 'VP' (lower right)  
pencil  
23 x 16cm (9 1/16 x 6 5/16in).  
Executed circa 1950

£800 - 1,200  
€900 - 1,400  
US\$1,000 - 1,500

**Provenance**

Dr. Bruce Laughton, 1988, thence by family descent  
Private Collection, U.K.

Dr. Bruce Laughton (1928-2016) was a noted writer on British and French nineteenth and twentieth-century art whose publications include *Philip Wilson Steer* (Clarendon Press, 1971), *The Euston Road School* (Scholar Press, 1986), *The Drawings of Daumier and Millet* (Yale University Press, 1991), *Honoré Daumier* (Editions du Valhermeil, 1996) and *William Coldstream* (Yale University Press, 2004).



114 (one of two)

114 AR

**SIR WILLIAM COLDSTREAM (BRITISH, 1908-1987)**

Seated Nude  
dated '27.6 78' (lower right)  
pencil  
28 x 20cm (11 x 7 7/8in).  
together with a pen and ink study, *Phoebe Poole* (circa 1949), by the same hand  
(2)

£800 - 1,200  
€900 - 1,400  
US\$1,000 - 1,500

**Provenance**

Dr Bruce Laughton, and thence by descent  
Private Collection, U.K.

**Literature**

Bruce Laughton, *William Coldstream*, Yale University Press, New Haven and London, 2004, (ill.b&w fig.92, p.187, *Phoebe Poole*)



115 (one of two)

115 AR

**SIR WILLIAM COLDSTREAM (BRITISH, 1908-1987)**

Nude Study for *Standing Nude*  
dated '1.6.77' (upper right)  
pencil  
28 x 20cm (11 x 7 7/8in).  
together with two further pencil studies by the same hand, *The Arena at Arles* (1947) and *Broken Bridges over the Arno at Pisa* (1944)  
(2)

£800 - 1,200  
€900 - 1,400  
US\$1,000 - 1,500

**Provenance**

Dr Bruce Laughton, and thence by descent  
Private Collection, U.K.

**Literature**

Bruce Laughton, *The Euston Road School: A Study in Objective Painting*, Scholar Press, Aldershot, 1986, (ill.b&w, fig.144, p.246, *Broken Bridges over the Arno at Pisa*)  
Bruce Laughton, *William Coldstream*, Yale University Press, New Haven and London, 2004, (ill.b&w, fig.147, p.285, *Nude Study for 'Standing Nude'*); (ill.b&w, fig.80, p.149, *The Arena at Arles*)

The present work is a study for the oil painting *Standing Nude (Jane Ford)*, 1977-8 (Private Collection).





116

116 AR

**EUAN UGLOW (BRITISH, 1932-2000)**

Girl Tripping  
 stamped and numbered 'AB 3/8' (on side)  
 bronze with a black patina  
 26cm (10 1/4in) long

£4,000 - 6,000  
 €4,500 - 6,800  
 US\$5,000 - 7,500

**Provenance**

Dr Bruce Laughton, 1993 and thence by  
 descent  
 Private Collection, U.K.

117 AR

**KARIN JONZEN (BRITISH, 1914-1998)**

After Bathing  
 bronze with a green patina  
 25.5cm (10 1/16in) high, excluding base

£800 - 1,200  
 €900 - 1,400  
 US\$1,000 - 1,500

**Provenance**

The Artist, from whom acquired directly by  
 the present owner, 12th March 1984  
 Private Collection, U.K.



117



118

118<sup>AR</sup>

**RALPH BROWN R.A. (BRITISH, 1928-2013)**

Marriage

stamped with monogram (lower left)

aluminium relief

84 x 45.5 x 5cm (45.5 x 33 1/16 x 1 15/16in)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

119<sup>AR</sup>

**REGINALD BRILL (BRITISH, 1902-1974)**

Lawn Bowls

signed 'Reginald/Brill' (lower centre)

pen and ink and charcoal

31 x 24.5cm (12 3/16 x 9 5/8in).

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,500

**Provenance**

With The Phoenix Gallery, Lavenham, where acquired by the family of the present owner *circa* the late 1970s or early 1980s, and thence by descent  
Private Collection, U.K.



119

120<sup>AR</sup>

**MERVYN PEAKE (BRITISH, 1911-1968)**

Fuchsia Groan

pen and ink and wash

27 x 20.5cm (10 5/8 x 8 1/16in).

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,500

**Provenance**

Gifted by the Artist to the family of the present owner in the 1950s, and thence by descent  
Private Collection, U.K.

Lady Fuchsia Groan is a character from Mervyn Peake's novels *Titus Groan* and *Gormenghast*. She is the daughter of Sepulchrave, 76th Earl of Groan and sister to Titus Groan.



120

121 AR

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

Horse

signed and dated 'Frink 80' (lower right)

pencil

78.5 x 57.5cm (30 7/8 x 22 5/8in).

£3,000 - 5,000

€3,400 - 5,600

US\$3,800 - 6,300

**Provenance**

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

122 AR

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

Spinning Man (Bird Man)

ink and wash

75.5 x 55.5cm (29 3/4 x 21 7/8in).

£3,000 - 5,000

€3,400 - 5,600

US\$3,800 - 6,300

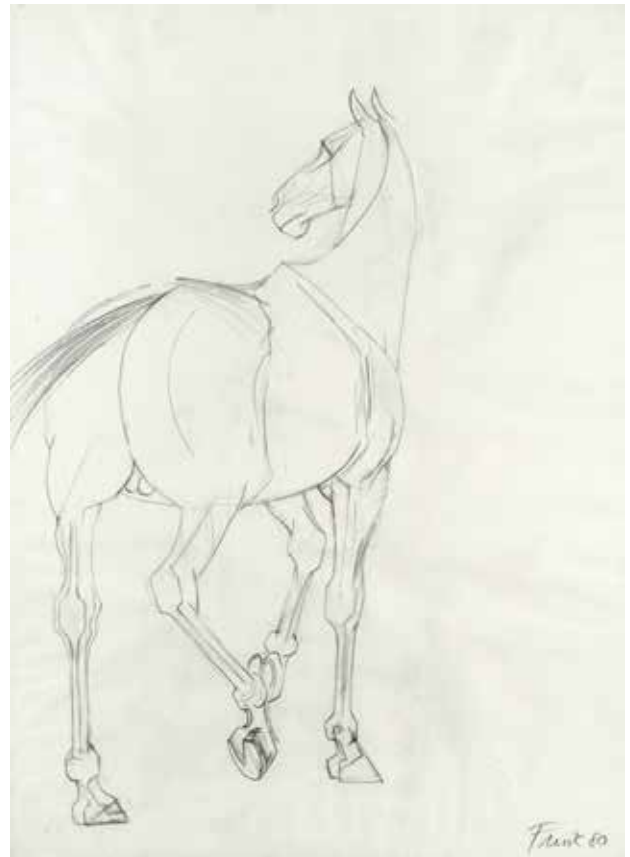
**Provenance**

With The Waddington Galleries, London, where acquired by  
Dr. Harry & Henriette Lehmann, New York, 8 March 1960 and thence  
by descent to the present owner  
Private Collection

**Exhibited**

Cumbria, Abbot Hall Art Gallery, *Elisabeth Frink: Fragility and Power*,  
22 June-29 September 2019

The present work was inspired by the newspaper photograph of  
the first human in outer space, the Soviet cosmonaut Yuri Gagarin,  
getting out of the capsule of the *Vostok 1* in 1961.



121



122





123 AR

**TOM PHILLIPS C.B.E., R.A. (BRITISH, BORN 1937)**

Virgil in his Study

oil on canvas

86.5 x 67cm (34 1/16 x 26 3/8in).

Painted in 1978

£5,000 - 7,000

€5,600 - 7,900

US\$6,300 - 8,800

**Provenance**

The Artist, from whom acquired directly by the present owner prior to 1992

Private Collection, U.K.

**Exhibited**

London, Dulwich Picture Gallery, *Drawing to a Conclusion: Tom Phillips at Dulwich Picture Gallery*, 5 November 1997-18 January 1998

**Literature**

Tom Phillips, *Dante's Inferno*, Thames and Hudson, London and New York, 1985, p.286, (col.ill. p.17)

Tom Phillips, Huston Paschal (intro.), *Tom Phillips, Works and Texts*, Thames and Hudson, London and New York, 1992, (col.ill. p.236)

The present work was painted to illustrate Canto II/1 in Phillips' translation of *Dante's Inferno*. Here, Phillips has depicted Virgil seated and poised over the Sixth Book of the Aeneid, symbolically chosen because it was the principal source for the *Inferno*. Behind him hang two swords, representing the epic endeavour of writing, with one belonging to Homer and the other to Virgil; the space left for a third, according to Phillips, is 'reserved for that of Dante' (Tom Phillips, *Dante's Inferno*, Thames and Hudson, London and New York, p.286). Elaborating on the picture, the Artist noted: 'This companion-piece to *Dante in his Study* shows Virgil in a similar room. The positions of the figure and the book derive also from Signorelli, but more remotely. Since no authoritative image of Virgil exists he is pictured without features. As with Dante the hands are my own and drawn from life.' (*ibid.*, p.286).

124

**RORY BRESLIN (IRISH, BORN 1963)**

The Guinness Mask  
signed and numbered '2/5/BRESLIN' (to the top)  
bronze with a green patina and stainless steel  
74cm (29 1/8in) high, including base

£4,000 - 6,000  
€4,500 - 6,800  
US\$5,000 - 7,500

The Guinness Mask is an interpretation of the keystone head - most likely a depiction of the agricultural deity Ceres, or the Greek equivalent Demeter - on the historic St. James Gate, which stands at the entrance to the Guinness brewery in Dublin. This enigmatic portrait of a youthful and confident woman, whose intense gaze evinces a determined character, is framed by waves of the ears of barley, symbolic of the making of ale. When Arthur Guinness initially leased St. James Gate in 1759, he brewed ale. It would be another ten years, on the 19th May 1769, before he exported his stout to England for the first time.

The St. James arch was built adjacent to the site of the original St. James Gate, the city's western customs house which lay just outside the medieval city of Dublin and was demolished in 1734. The site was traditionally the start of a pilgrimage to Santiago de Compostela and pilgrims from all over Ireland used to gather on this site to start the journey to Spain.



124



125

125 AR TP

**BOB QUINN (IRISH, BORN 1948)**

Tumbling  
signed and numbered 'B Quinn/3/9' (on top of base)  
bronze with a green patina  
195.5cm (76 15/16), including base

£3,000 - 5,000  
€3,400 - 5,600  
US\$3,800 - 6,300

**Provenance**

With Parvis, Lisburn, where acquired by the present owner, 3 October 2007  
Private Collection, Northern Ireland



126 \* AR

**MICHAEL AYRTON (BRITISH, 1921-1975)**

Mogador  
signed and dated 'michael ayrtton .67.'  
(upper left)

collage, oil and gouache on canvas  
50.5 x 61cm (19 7/8 x 24in).

£4,000 - 6,000

€4,500 - 6,800

US\$5,000 - 7,500

**Provenance**

With Grosvenor Gallery, London, where  
acquired by the family of the present owner  
and thence by descent  
Private Collection, U.S.A.

126

127 AR

**MICHAEL AYRTON (BRITISH, 1921-1975)**

Mantic Figure  
bronze with a brown patina  
38cm (14 15/16in) high  
Conceived in 1963

£3,000 - 5,000

€3,400 - 5,600

US\$3,800 - 6,300

**Literature**

Peter Cannon-Brookes, *Michael Ayrton:  
An Illustrated Commentary*, Birmingham  
Museums and Art Gallery, Birmingham, 1978,  
(col.ill. pl.178, p.101, another cast)



127





128 AR

**MICHAEL AYRTON (BRITISH, 1921-1975)**

February Into March

signed and dated 'michael ayrtton. April '66' (upper left); titled and dated "February into March/'66" (on canvas verso)

collage, acrylic, feathers, leaves, sand and wood chips on canvas  
76 x 101.5cm (29 15/16 x 39 15/16in).

£6,000 - 8,000

€6,800 - 9,000

US\$7,500 - 10,000

**Provenance**

With Grosvenor Gallery, London, where acquired by the family of the present owner, and thence by descent  
Private Collection, U.K.



129

129 AR

**BRYAN KNEALE R.A. (BRITISH, BORN 1930)**

Child of the Universe  
signed and dated 'BRYAN KNEALE/1959'  
(lower right)  
oil on board  
98.5 x 152.5cm (38 3/4 x 60 1/16in).

£2,000 - 3,000

€2,300 - 3,400

US\$2,500 - 3,800



130

130 AR

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

Study for a Lost Painting  
pen and ink  
4.5 x 10.5cm (1 3/4 x 4 1/8in).  
Painted circa 1934

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,500

**Provenance**

With Alexander Postan Fine Art, London



131

131 AR

**FREDERICK EDWARD MCWILLIAM (BRITISH, 1909-1992)**

Reclining figure  
stamped with initials 'MCW' (on the upper back)  
bronze with a dark brown patina  
35 cm. (13 3/4 in.) long  
Conceived in 1960 in an edition of 5

£5,000 - 7,000  
€5,600 - 7,900  
US\$6,300 - 8,800

**Provenance**

With The Waddington Galleries, London  
Private Collection, U.K.

**Exhibited**

London, The Waddington Galleries, *F.E. McWilliam*, 9 February-4 March 1961, cat.no.26 (another cast)  
Antwerp, Open-Air Museum, *6th Biennale*, 15 July-15 October 1961 (another cast)

**Literature**

Denise Ferran & Valerie Holman, *The Sculpture of F.E. McWilliam*, Lund Humphries in association with the Henry Moore Foundation, Farnham, 2012, p.131, cat.no.215 (ill.b&w, another cast)  
Roland Penrose, *McWilliam*, Alec Tiranti, London, 1964 (ill., another cast)

Please note that this lot is accompanied by a marble base.

132 AR

**JOHN HOSKIN (BRITISH, 1921-1990)**

Small Bird  
mild steel  
23.5cm (9 1/4in) high, excluding base  
Executed in 1959, the present work is unique

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

**Provenance**

With New Art Centre, Salisbury, where acquired by the present owner, 12 April 1997  
Private Collection, U.K.

Please note that this lot is offered with a copy of the New Art Centre receipt.



132





133

133 AR

**ALAN REYNOLDS (BRITISH, 1926-2014)**

Composition with Black, Brown and Blue signed and dated 'Reynolds 53.' (upper right) watercolour and ink

12.5 x 21.5cm (4 15/16 x 8 7/16in).

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

**Provenance**

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

134

**ROBIN ALEXANDER ELLIOTT (BRITISH, BORN 1936)**

The Hawk Hovers Above The Sparrow Barn signed 'Elliott.' (lower right); further signed, titled and dated 'THE HAWK HOVERS ABOVE THE/SPARROW BARN./ROBIN. ALEXANDER.ELLIOTT./2019' (on canvas verso)

oil on canvas  
 76.5 x 102cm (30 1/8 x 40 3/16in).

**£800 - 1,200**  
**€900 - 1,400**  
**US\$1,000 - 1,500**

Born in London in 1936, Elliott trained at Sidcup School of Art between 1951-6, studying under Frank Auerbach and Jack Smith, among others. After National Service at Catterick Camp in Yorkshire, he worked as a freelance illustrator, before having his first solo exhibition at the Hammond Lloyd Gallery, London. Nature and the British landscape serve as key sources of inspiration for his work, which has also been informed by travels in Europe and America, and five years spent living in the hills of Cerro e Alcaria, Portugal. In the present work, the spiky forms of leaves and trees can be read as following in the British neo-romantic tradition, with the rhythmic structure of the composition showing the influence of Alan Reynolds's landscape paintings.



134

135 AR

**DESMOND MORRIS (BRITISH, BORN 1928)**

Family Matters

signed with monogram and dated '15' (lower right); further signed with monogram and dated '6 Dec 2015' (on sheet verso)  
acrylic, gouache and pen and ink  
29.5 x 42cm (11 5/8 x 16 9/16in).  
(unframed)

£1,000 - 1,500  
€1,100 - 1,700  
US\$1,300 - 1,900

**Provenance**

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



136 AR

**DESMOND MORRIS (BRITISH, BORN 1928)**

Waiting Figure

signed with monogram and dated '88' (lower left); further inscribed and dated '78 June 6-88' (on sheet verso)  
oil, ink and watercolour  
29.5 x 21cm (11 5/8 x 8 1/4in).  
(unframed)

£800 - 1,200  
€900 - 1,400  
US\$1,000 - 1,500

**Provenance**

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

**Literature**

Silvano Levy, *Desmond Morris: Analytical Catalogue Raisonné 1944-2000*, Petraco-Pandora, Antwerp, 2001, cat.no.1988/78, (col.ill.p.334)

135



136





137



138

137 <sup>AR</sup>

**JOHN MINTON (BRITISH, 1917-1957)**

Fields

watercolour and pen and ink  
27 x 37cm (10 5/8 x 14 9/16in).

£3,000 - 5,000

€3,400 - 5,600

US\$3,800 - 6,300

We are grateful to Frances Spalding for her assistance in cataloguing this lot.

138 <sup>AR</sup>

**JOHN MINTON (BRITISH, 1917-1957)**

Seated Girl

pencil

35 x 26cm (13 3/4 x 10 1/4in).

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,500

**Provenance**

Acquired directly from the Artist by the family of the present owner, and thence by descent Private Collection, U.K.

139

No lot



140 AR

**KEITH VAUGHAN (BRITISH, 1912-1977)**

Figure and Peartree  
signed 'Keith Vaughan' (lower right)  
gouache, ink and pen and ink  
14.5 x 11.5cm (5 11/16 x 4 1/2in).  
Painted in 1950

£2,500 - 3,500

€2,800 - 3,900

US\$3,100 - 4,400

**Provenance**

With Mercury Gallery, London, where acquired by the present owner,  
23 March 1970  
Private Collection, U.K.

During the late 1940s and early 1950s Vaughan painted several major oil paintings featuring figures in orchards, often gathering pears (see *In the Orchard*, 1946, *Pear Tree Bathers* (original version) 1948 and *Man Gathering Fruit*, 1948). He also made several still life paintings of pears (see *Two Pears*, 1947/8, *Pomegranate and Pear*, 1948, *Yellow Pears*, 1948 and *Still Life with Pears*, 1949). The fruit represented summertime and raw, succulent nature, and the gathering of it marked the passing seasons.

Rather than a study for a painting, this particular gouache was most probably made as an illustration, one of many for graphic projects that Vaughan was working on around this time. Painted in pear-like greens and yellows, *Figure and Pear Tree* evokes the colour and flavour of the fruit and conjures up a sense of summer. The overhanging branch echoes the figure's upraised arm and the formal blocks of colours suggest, rather than represent, the fruit trees of an orchard.

The mix of gouache and ink was one of Vaughan's favourite combinations. This stemmed from having been a commercial artist in the 1930s and, during the war he was forced by rationing and army conditions, to abandon oil painting. Nevertheless he could tease out of these simple materials highly evocative scenes. More than any other British artist Vaughan was responsible for developing the use of gouache away from the designer's studio and using it as an eloquent and expressive medium in painting.

We are grateful to Gerard Hastings, whose forthcoming book *Keith Vaughan: The Graphic Art*, will be published later this year by Pagham Press in association with the Keith Vaughan Society, for compiling this catalogue entry.

141 AR

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

Study for *Hatching I*  
signed with initials and dated 'GS 77' (upper right)  
pen and ink, ink wash, gouache and pencil  
38.5 x 31cm (15 3/16 x 12 3/16in).

together with a print for which the present work is the original drawing, *Hatching I*, etching with aquatint printed in colours, 1977, on wove, signed and inscribed 'HC 5/20' in pencil, an hors commerce impression aside from the numbered edition of 80, printed by 2RC Studio, Rome, and co-published by Marlborough Fine Art Ltd, London and 2RC Editrice, Rome, with full margins, 400 x 315mm (15 3/4 x 12 3/8in) (PL)  
(2)

£2,000 - 3,000

€2,300 - 3,400

US\$2,500 - 3,800

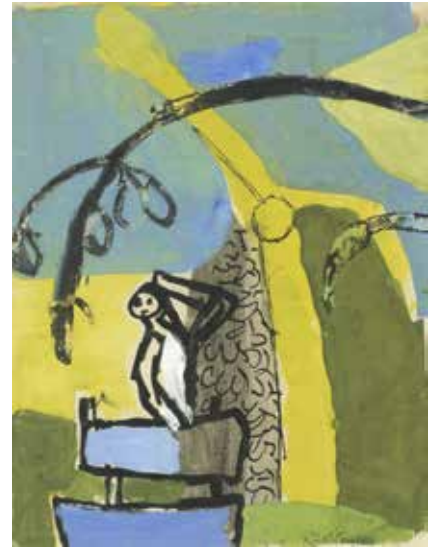
**Provenance**

Sale; Christie's, London, 25 September 1992, lot 146, where acquired by the present owner (Study for *Hatching I*)  
With Marlborough Graphics, London, where acquired by the present owner, 28 May 2004 (*Hatching I*)  
Private Collection, U.K.

**Literature**

Roberto Tassi, *Graham Sutherland: Complete Graphic Work*, Thames and Hudson, London, 1978, cat.no.180, (col.ill., *Hatching I*)

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.



140



141



141



142

142<sup>AR</sup>

**CECIL COLLINS (BRITISH, 1908-1989)**

Figure and Landscape, Dawn  
signed and dated 'Cecil Collins/1970' (lower  
right)

oil on board  
18 x 23cm (7 1/16 x 9 1/16in).

**£4,000 - 6,000**  
**€4,500 - 6,800**  
**US\$5,000 - 7,500**

**Provenance**

Acquired by Robin and Sylvia Skelton in  
1970, and thence by descent to the present  
owner  
Private Collection, Canada

Robin and Sylvia Skelton were prominent  
figures in both the literary and art scenes of  
Victoria, Canada, emigrating there in 1963.  
As Professor of English at the University  
of Victoria, and later Founder Chairman of  
the Department of Creative Writing, Robin  
Skelton was predominantly known as a poet,  
critic and editor. The couple were both active  
in the The Limner Art Group in Victoria, for  
which Sylvia was the society's secretary  
and archivist. Together they amassed an  
impressive art collection, including works by  
Irish artists such as Jack Butler Yeats and  
contemporary Canadian artists.

143<sup>AR</sup>

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

Il Quarto di Litro  
signed 'Hillier' (lower right)  
oil on board  
26 x 18cm (10 1/4 x 7 1/16in).  
Painted in 1966

**£4,000 - 6,000**  
**€4,500 - 6,800**  
**US\$5,000 - 7,500**

**Provenance**

With Arthur Tooth & Sons, London, where  
acquired by the family of the present owner,  
26 May 1967 and thence by descent  
Private Collection, U.K.

**Exhibited**

London, Royal Academy of Arts, *Summer  
Exhibition*, 29 April-30 July 1967, cat.no.389  
London, Arthur Tooth & Sons, *Tristram Hillier*,  
26 March-20 April 1968, cat.no.1, (ill.b&w.)

Please note that this lot is offered with a copy  
of the 1968 Arthur Tooth & Sons exhibition  
catalogue and the original purchase receipt.



143





144 AR

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

Somerset Lane  
signed and dated 'Hillier '54.' (lower left)  
oil on canvas  
70 x 62.5cm (27 9/16 x 24 5/8in).

£7,000 - 10,000

€7,900 - 11,000

US\$8,800 - 13,000

**Provenance**

With Arthur Tooth & Sons, London, where acquired by the family of the present owner in 1955, and thence by descent  
Private Collection, U.K.

**Exhibited**

Bradford, Bradford Art Gallery and Museum, *A Timeless Journey*, 11 June-31 July 1983, cat.no.48; this exhibition travelled to London, Royal Academy of Arts, 13 August-18 September; Hull, Ferens Art Gallery, 24 September-30 October and Preston, Harris Museum and Art Gallery, 19 November-17 December 1983





145

145<sup>AR</sup>

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

Moonlight  
signed with initials 'DT' (lower right); further signed, titled, dated and inscribed 'David Tindle 84-5/'Moonlight'/Egg Tempera.' (on board verso)  
tempera on board  
66 x 81.5cm (26 x 32 1/16in).

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

**Provenance**

With Fischer Fine Art, London  
With Galerie XX, Hamburg  
Sale; Bonhams, Knightsbridge, 24 May 2005, lot 9  
With Messum's, London, where acquired by the present owner circa 2015  
Private Collection, U.K.

146<sup>\*AR</sup>

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

Portrait of a Chair  
signed with initials 'DT' (lower right); also signed and dated 'David Tindle 79' (on board verso)  
tempera on board  
29.5 x 25cm (11 5/8 x 9 13/16in).

**£1,000 - 1,500**  
**€1,100 - 1,700**  
**US\$1,300 - 1,900**

**Provenance**

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

**Exhibited**

London, Royal Academy of Arts, *Summer Exhibition*, 19 May-12 August 1979, cat.no.10  
London, The Piccadilly Gallery, *David Tindle*, 16 October-10 November 1979, cat.no.29



146

147<sup>\*AR</sup>

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

Large Egg  
signed with initials 'DT' (lower right); further signed, titled and dated 'DAVID TINDLE 1976./LARGE EGG' (on backboard)  
tempera on board  
35.5 x 36.5cm (14 x 14 3/8in).

**£1,200 - 1,800**  
**€1,400 - 2,000**  
**US\$1,500 - 2,300**

**Provenance**

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

**Exhibited**

London, The Piccadilly Gallery, *David Tindle*, 16 October-10 November 1979, cat.no.1



147

148 AR

**SIR NOËL COWARD (BRITISH,  
1899-1973)**

Workmen Building Swimming-Pool at Blue  
Harbour  
gouache and pencil  
59 x 44cm (23 1/4 x 17 5/16in).

£3,000 - 5,000  
€3,400 - 5,600  
US\$3,800 - 6,300

**Provenance**

With Music Theatre Gallery, London  
Private Collection, U.K.

**Literature**

Sheridan Morley, *Out in the Midday Sun:  
The Paintings of Noel Coward*, Phaidon and  
Christie's Limited, Oxford, 1998, (col.ill. p.55)

149 AR

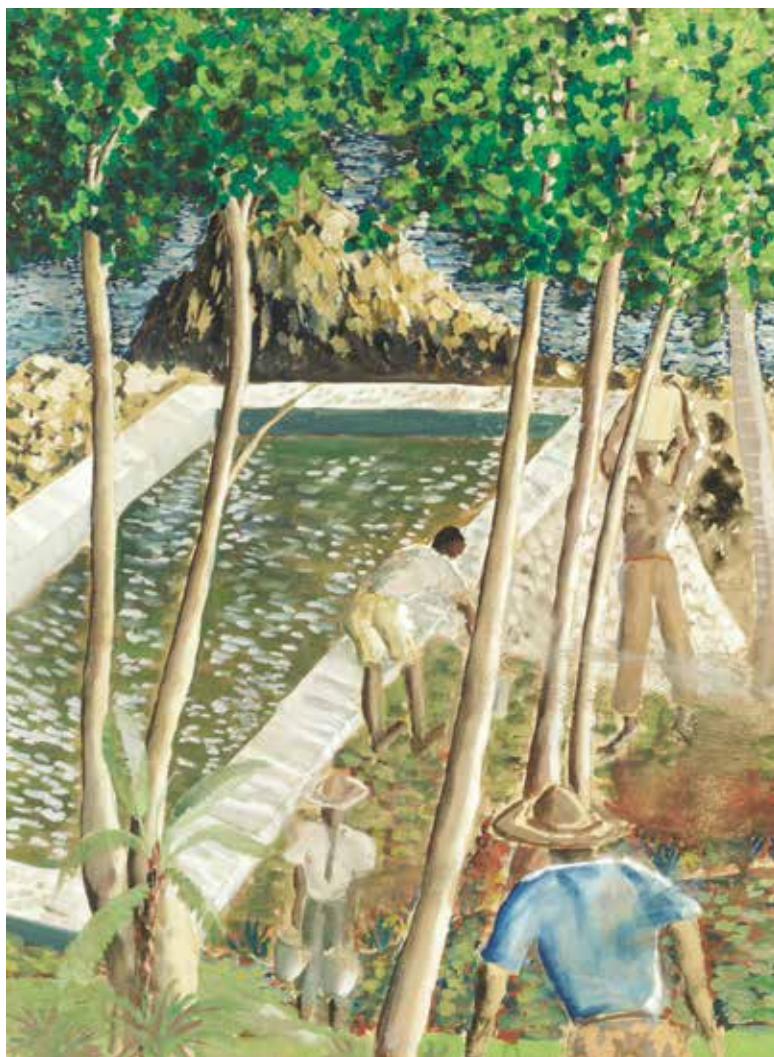
**SIR ROGER DE GREY, P.R.A. (BRITISH,  
1918-1995)**

Green Landscape  
signed 'de G.' (lower right)  
oil on canvas  
63.5 x 76cm (25 x 29 15/16in).

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

**Provenance**

The Artist, from whom acquired directly by  
the family of the present owner circa the  
1980s  
Private Collection, U.K.



148



149





150

150 AR

**SHERREE VALENTINE-DAINES (BRITISH,  
BORN 1956)**

By the Piano  
signed with initials 'SEVD' (lower right)  
oil on board  
53 x 34cm (20 7/8 x 13 3/8in).

£3,000 - 5,000

€3,400 - 5,600

US\$3,800 - 6,300

**Provenance**

With Park Lane Fine Arts, Ashtead, where  
acquired by the present owner  
Private Collection, U.K.

151 AR

**SHERREE VALENTINE-DAINES (BRITISH,  
BORN 1956)**

Lyme Regis  
signed with initials 'SEVD' (lower right)  
oil on board  
14 x 22cm (5 1/2 x 8 11/16in).

£2,000 - 3,000

€2,300 - 3,400

US\$2,500 - 3,800



151





152

152 AR

**SHERREE VALENTINE-DAINES (BRITISH,  
BORN 1956)**

Regatta  
signed with initials 'SD' (lower right)  
oil on canvas  
50.5 x 66cm (19 7/8 x 26in).

£5,000 - 7,000  
€5,600 - 7,900  
US\$6,300 - 8,800

153 AR

**SHERREE VALENTINE-DAINES (BRITISH,  
BORN 1956)**

Children on the Beach  
signed with initials 'SEVD' (lower right)  
oil on card  
51 x 40cm (20 1/16 x 15 3/4in).  
(unframed)

£3,000 - 5,000  
€3,400 - 5,600  
US\$3,800 - 6,300



153

154 <sup>AR</sup>

**BERYL COOK (BRITISH, 1926-2008)**

Hips and Chips

signed 'B.Cook' (lower right)

oil on board

60.5 x 76cm (23 13/16 x 29 15/16in).

**£12,000 - 18,000**

**€14,000 - 20,000**

**US\$15,000 - 23,000**

**Provenance**

The Artist, from whom acquired directly by the present owner in the

1970s

Private Collection, U.K.

**Literature**

Beryl Cook, *The Works*, John Murray Ltd and Gallery Five Ltd,

London, 1978, (coll.ill.)

Beryl Cook and Joe Whitlock Blundell (ed.), *Beryl Cook: The Bumper Edition*, Victor Gollancz, London, 2000, (col.ill. p.48-9)

'In summer the Hoe is crowded with people eating takeaways and dropping the cartons all over the place, and for some time I had been thinking of painting them; the large lady was just right to complete the picture.' Beryl Cook, quoted in Beryl Cook and Joe Whitlock Blundell (ed.), *Beryl Cook: The Bumper Edition*, Victor Gollancz, London, 2000, p.49.





155 AR

**BERYL COOK (BRITISH, 1926-2008)**

Bowling

signed 'B.Cook' (lower right)

oil on board

60 x 60cm (23 5/8 x 23 5/8in).

**£12,000 - 18,000**

**€14,000 - 20,000**

**US\$15,000 - 23,000**

**Provenance**

The Artist, from whom acquired directly by the present owner in the

1970s

Private Collection, U.K.

**Literature**

Beryl Cook, *The Works*, John Murray Ltd. and Gallery Five Ltd,  
London, 1978, (coll.ill. back cover and acknowledgements page)

Beryl Cook and Joe Whitlock Blundell (ed.), *Beryl Cook: The Bumper  
Edition*, Victor Gollancz, London, 2000, (col.ill. p.229)

The present lot was painted especially for the back cover illustration  
for the first book *The Works*, published in 1978.





156<sup>AR</sup>

**BERYL COOK (BRITISH, 1926-2008)**

The Jaguar  
signed 'B. Cook' (lower right)  
oil on board  
45 x 57cm (17 11/16 x 22 7/16in).  
Painted in 1987

£7,000 - 10,000  
€7,900 - 11,000  
US\$8,800 - 13,000

**Provenance**

With Portal Gallery, London, where acquired by the present owner, 5  
July 1988  
Private Collection, U.K.

**Literature**

Beryl Cook, *Beryl Cook's London*, John Murray Ltd. and Gallery Five  
Ltd, London, 1988, (coll.ill.)  
Beryl Cook and Joe Whitlock Blundell (ed.), *Beryl Cook: The Bumper  
Edition*, Victor Gollancz, London, 2000, (col.ill. p.254)

‘As his fur was so especially  
lustrous, I decided to paint the  
jaguar, and set him against a  
suitably wintry sky.’

Beryl Cook, quoted in Beryl Cook and Joe Whitlock  
Blundell (ed.), *Beryl Cook: The Bumper Edition*, Victor  
Gollancz, London, 2000, p.254.





157 \* AR

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

White Tiger of Rewa  
oil on canvas  
43.5 x 74cm (17 1/8 x 29 1/8in).

**£12,000 - 18,000**  
**€14,000 - 20,000**  
**US\$15,000 - 23,000**

**Provenance**

The Artist, from whom acquired directly by the present owner, 4  
February 2003  
Private Collection, Australia



158

158 AR

**SIMEON STAFFORD (BRITISH, BORN 1956)**

St Michael's Mount  
signed 'SIMEON' (lower left); further signed, titled and dated 'SIMEON 13.71 ST Michaels Mount' (on stretcher bar), also inscribed with a cartoon of St Michael's Mount and two boats (on canvas verso)  
oil on canvas  
76 x 101.5cm (29 15/16 x 39 15/16in).  
(unframed)

£1,000 - 1,500  
€1,100 - 1,700  
US\$1,300 - 1,900

159 AR

**SIMEON STAFFORD (BRITISH, BORN 1956)**

Light Rain, Piccadilly, London  
signed 'SIMEON' (lower right); further signed, titled and dated "Light RAIN, Piccadilly"/ London/18/9/10/18/10/1/SIMEON' (on canvas verso)  
oil on canvas  
90 x 90cm (35 7/16 x 35 7/16in).  
(unframed)

£800 - 1,200  
€900 - 1,400  
US\$1,000 - 1,500



159



160

160 AR

**FRED YATES (BRITISH, 1922-2008)**

Mediterranean Bay Scene  
signed 'Fred J Yates' (lower left)  
watercolour  
64 x 100cm (25 3/16 x 39 3/8in).

£800 - 1,200  
€900 - 1,400  
US\$1,000 - 1,500



161 AR

**LINDA WEIR (BRITISH, BORN 1951)**

Boats in the Harbour, St Ives  
signed with initials and dated 'LW/'18' (lower right)  
oil on canvas  
60 x 97cm (23 5/8 x 38 3/16in).  
(unframed)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900



161



162

162 AR

**LINDA WEIR (BRITISH, BORN 1951)**

From Seabirds House in March '14  
signed with initials and dated '14/LW' (lower right); further signed, titled and dated 'From Seabirds House in March '14/Linda Weir. St Ives. '14' (on backboard)  
oil on canvasboard  
61 x 45.5cm (24 x 17 15/16in).

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,500

163 AR

**LINDA WEIR (BRITISH, BORN 1951)**

Men Coming Home St Ives Harbour June 08  
signed with initials and dated 'LW 08' (on blue boat), further signed with initials and dated 'LW 08' (lower right); titled 'Men Coming Home St Ives Harbour/June 08' (on backboard)  
oil and ball-point pen on canvas  
35.5 x 46cm (14 x 18 1/8in).

£700 - 1,000

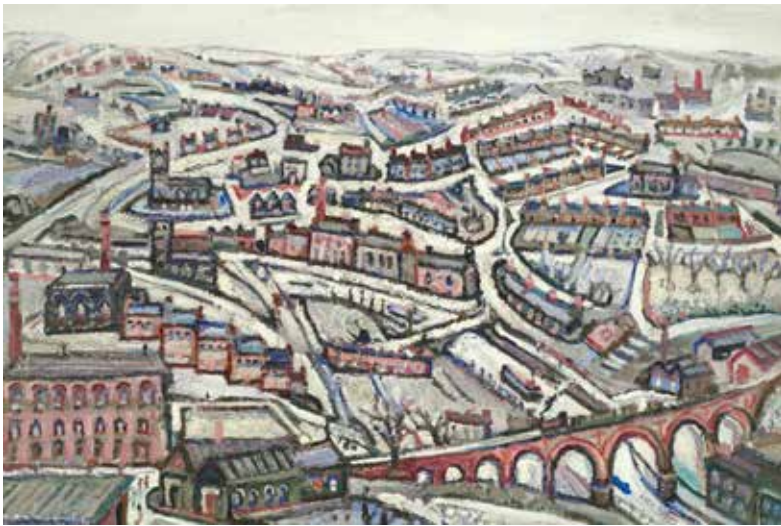
€790 - 1,100

US\$880 - 1,300



163





164

164 AR

**FRED YATES (BRITISH, 1922-2008)**

Landscape with Viaduct  
signed 'FRED YATES' (lower right)  
oil on board  
63.5 x 94cm (25 x 37in).

£2,000 - 3,000  
€2,300 - 3,400  
US\$2,500 - 3,800

165 AR

**FRED YATES (BRITISH, 1922-2008)**

The Park, Geneva  
signed 'FRED/YATES' (lower right)  
oil on canvas  
40 x 50cm (15 3/4 x 19 11/16in).

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

**Provenance**

With Galerie Eric Franck, Geneva  
With Island Fine Arts Ltd, Isle of Wight, where  
acquired by the present owner, 16 February  
2006  
Private Collection, U.K.



165



166

166 AR

**FRED YATES (BRITISH, 1922-2008)**

Windy Day, Brighton  
signed 'FRED YATES' (lower right)  
oil on board  
22.5 x 38.5cm (8 7/8 x 15 3/16in).

£1,000 - 1,500  
€1,100 - 1,700  
US\$1,300 - 1,900

167 AR

**FRED YATES (BRITISH, 1922-2008)**

Street Scene at Night  
signed 'FRED/YATES' (lower right); stamped  
twice with studio stamp (on canvas verso  
and stretcher bar)  
oil on canvas  
60 x 60cm (23 5/8 x 23 5/8in).

£2,000 - 3,000

€2,300 - 3,400

US\$2,500 - 3,800

**Provenance**

The Artist's Studio Sale, Artcurial, Paris, 31  
March 2014, lot 208, where acquired by the  
present owner  
Private Collection, U.K.



167



168

168 AR

**FRED YATES (BRITISH, 1922-2008)**

People of the Theatre  
signed 'FRED/YATES' (lower right)  
oil on board  
25 x 35cm (9 13/16 x 13 3/4in).  
Painted in November 1999

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

**Provenance**

With John Martin Gallery, London





169

169 AR

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

Lazy Back Canal and Arch and Gondola in Venice  
signed 'JOHN Bratby' (upper right)  
oil on canvas  
91.5 x 121.5cm (36 x 47 13/16in).

£2,000 - 3,000  
€2,300 - 3,400  
US\$2,500 - 3,800

**Provenance**

With Royal Academy of Arts, London, where acquired by the present owner in 1989  
Private Collection, U.K.

**Exhibited**

London, Royal Academy of Arts, *Summer Exhibition*, 10 June-20 August 1989, cat.no.901

170 AR

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

Reflections of Church and Small Bridge  
signed 'BRATBY' (upper right)  
oil on canvas  
121.5 x 66cm (47 13/16 x 26in).  
(unframed)

£2,000 - 3,000  
€2,300 - 3,400  
US\$2,500 - 3,800

**Provenance**

With Southgate Gallery, Moreton-in-Marsh, where acquired by the present owner  
Private Collection, U.K.



170





171

171 AR

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

Gondola, Venice  
signed 'BRATBY' (upper right)  
oil on canvas  
114 x 89cm (44 7/8 x 35 1/16in).  
(unframed)

**£2,000 - 3,000**  
**€2,300 - 3,400**  
**US\$2,500 - 3,800**

**Provenance**

With Southgate Gallery, Moreton-in-Marsh, where acquired by the present owner  
Private Collection, U.K.

172 AR

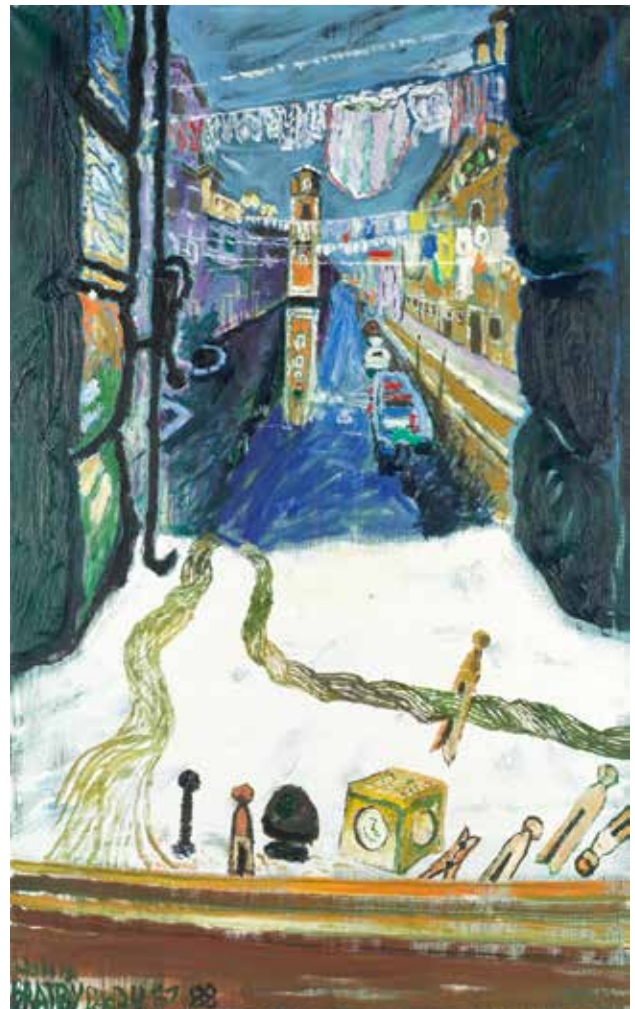
**JOHN BRATBY R.A. (BRITISH, 1928-1992)**

Venice Canal  
signed and dated 'John/BRATBY Dec 24 87 88' (lower left)  
oil on canvas  
122 x 76cm (48 1/16 x 29 15/16in).  
(unframed)

**£2,000 - 3,000**  
**€2,300 - 3,400**  
**US\$2,500 - 3,800**

**Provenance**

With Southgate Gallery, Moreton-in-Marsh, where acquired by the present owner  
Private Collection, U.K.



172

173<sup>AR</sup>

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

The Peeled Orange  
signed and dated 'Fedden 1961' (lower right); further signed and  
titled 'The Peeled Orange/Mary Fedden' (on Artist's label attached to  
canvas verso)  
oil on canvas  
76 x 61cm (29 15/16 x 24in).

**£15,000 - 20,000**

**€17,000 - 23,000**

**US\$19,000 - 25,000**

**Provenance**

With Abbott & Holder, London, where acquired by the present owner,  
*circa* 1970  
Private Collection, U.K.







174<sup>AR</sup>

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

Fruit Bowl

signed and dated 'Fedden 1966' (lower right)

oil on board

60.5 x 76cm (23 13/16 x 29 15/16in).

**£12,000 - 18,000**

**€14,000 - 20,000**

**US\$15,000 - 23,000**

**Provenance**

With Abbott & Holder, London, where acquired by the present owner,

*circa* 1970

Private Collection, U.K.





175

176 AR

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

A Windy Day at the Beach  
signed and dated 'Fedden 1976' (lower right)  
gouache  
20 x 15.5cm (7 7/8 x 6 1/8in).

£1,200 - 1,800  
€1,400 - 2,000  
US\$1,500 - 2,300

**Provenance**

Gifted to the present owner by the previous owner circa 1994  
Private Collection, U.K.

175 AR

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

Still Life with Cows Through a Window  
signed and dated 'Fedden 1974' (lower left); inscribed 'For dear Jo + Michael/with inexpressible gratitude/+ love, Mary/February 26th 1974' (on Artist's label attached to backboard)  
pencil, watercolour and gouache  
74.5 x 54cm (29 5/16 x 21 1/4in).

£1,000 - 1,500  
€1,100 - 1,700  
US\$1,300 - 1,900

**Provenance**

The Artist, by whom gifted to the previous owner, 1974  
With Bebb Fine Art, Shropshire, where acquired by the present owner  
Private Collection, U.K.



176



177

177 AR

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

Figures with Boat, Gozo  
signed and dated 'Fedden 1975' (lower right)  
pencil  
20.5 x 28cm (8 1/16 x 11in).

£800 - 1,200  
€900 - 1,400  
US\$1,000 - 1,500

**Provenance**

Gifted by the Artist to the present owner in 1990  
Private Collection, U.K.





178 AR

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

Yorkshire Ponies

signed and dated 'Fedden 1990' (lower left); further signed, titled and inscribed '29 Mary Fedden/Yorkshire Ponies' (on Artist's label attached to stretcher bar)

oil on canvas

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

£8,000 - 12,000

€9,000 - 14,000

US\$10,000 - 15,000

**Provenance**

With Fosse Gallery, Stow-on-the-Wold, where acquired by the previous owner in 1991

Acquired from the above by the present owner



179 AR

**MARY NEWCOMB (BRITISH, 1922-2008)**

Redwing with Disturbed Feather  
 incised with date '77' (lower right); signed,  
 titled and dated 'Redwing with disturbed/  
 feather/Mary Newcomb/77' (on board verso)  
 oil on board  
 29 x 30cm (11 7/16 x 11 13/16in).

£4,000 - 6,000  
 €4,500 - 6,800  
 US\$5,000 - 7,500

179

180 AR

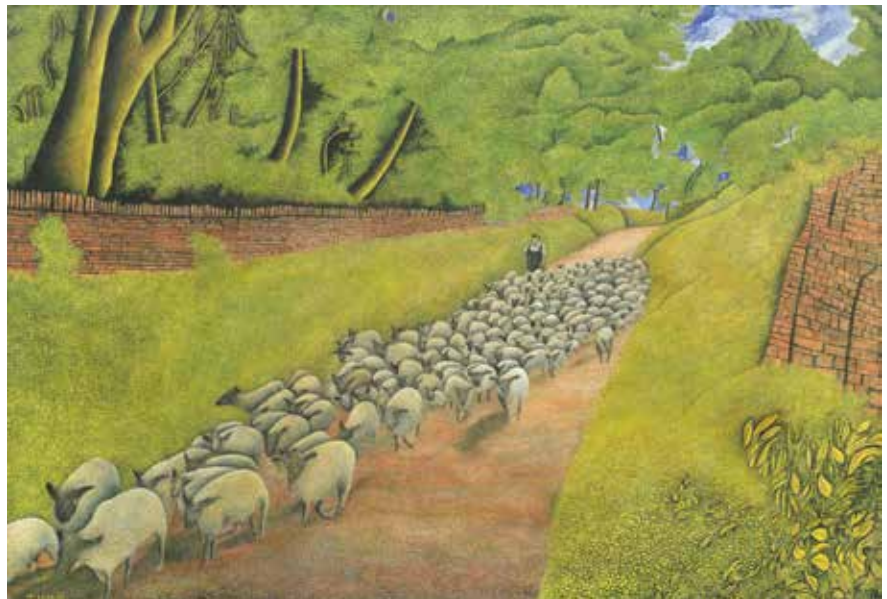
**JAMES LLOYD (BRITISH, 1905-1974)**

Herding Sheep  
 signed 'J.LLOYD.' (lower left)  
 gouache  
 35 x 50cm (13 3/4 x 19 11/16in).

£1,000 - 1,500  
 €1,100 - 1,700  
 US\$1,300 - 1,900

**Provenance**

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



180



181 AR

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

A set of eight pen and ink illustrations of cats comprising *Nurse Cat With Nine Lives*; *Mum Cat With Nine Lives*; *Dandy Boy Cat*; *House Proud Mum Cat*; *Captain of the Team Cat*; *Secretary Cat*; *Hot Cat* and *White Collar Worker Cat* each signed 'Edward Bawden' and variously titled (lower right) pen and ink seven 38.5 x 27cm (15 3/16 x 10 5/8in), the eighth 27 x 22cm (10 5/8 x 8 11/16in) (8) (unframed)

£4,000 - 6,000  
€4,500 - 6,800  
US\$5,000 - 7,500





182



183



184



185

182 AR

**GEOFFREY DASHWOOD (BRITISH, BORN 1947)**

Waxwing

signed and numbered 'Dashwood 10/12' (on side of base), inscribed 'P.E.' (on underside of base)

bronze with a red patina

14cm (5 1/2in) high

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

**Provenance**

With Sladmore Contemporary, London, where acquired by the present owner  
Private Collection, the Netherlands

183 AR

**GEOFFREY DASHWOOD (BRITISH, BORN 1947)**

Nuthatch

signed and numbered 'Dashwood 12/15', and stamped 'PE' (on back of base)

bronze with a blue patina

13cm (5 1/8in) high

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,500

184 AR

**GEOFFREY DASHWOOD (BRITISH, BORN 1947)**

Wren

signed and number 'Dashwood 16/24' and stamped 'PE' (on underside of base)

bronze with a green patina

8cm (3 1/8in) high

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,500

185 AR

**GEOFFREY DASHWOOD (BRITISH, BORN 1947)**

Bullfinch

signed and inscribed 'Dashwood AC' (on base)

bronze with a red and green patina

11cm (4 5/16in) high

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,500

**Provenance**

With Sladmore Contemporary, London, where acquired by the present owner in 1998  
Private Collection, the Netherlands

186 AR

**GEOFFREY DASHWOOD (BRITISH,  
BORN 1947)**

Tern  
signed and numbered 'Dashwood 3/12' (on  
underside)  
bronze with a black and grey patina  
26cm (10 1/4in) long

£1,800 - 2,500  
€2,000 - 2,800  
US\$2,300 - 3,100

**Provenance**

Sale; Christie's, South Kensington, 5 June  
1997, lot 624, where acquired by the present  
owner  
Private Collection, the Netherlands



186

187 AR

**GEOFFREY DASHWOOD (BRITISH,  
BORN 1947)**

Starling  
signed and numbered 'Dashwood 5/12' (on  
branch)  
bronze with a green patina  
28.5cm (11 1/4in) high

£1,500 - 2,500  
€1,700 - 2,800  
US\$1,900 - 3,100

188 AR

**GEOFFREY DASHWOOD (BRITISH,  
BORN 1947)**

Sunbathing Blackbird  
signed and numbered 'Dashwood 8/12' (on  
underside)  
bronze with a black patina  
33cm (13in) wide

£2,000 - 3,000  
€2,300 - 3,400  
US\$2,500 - 3,800

**Provenance**

With Sladmore Contemporary, London,  
where acquired by the present owner  
Private Collection, the Netherlands



187



188



189

189 AR

**DORA HOLZHANDLER (BRITISH, 1928-2015)**

Mother and Children in Garden  
signed 'DORA HOLZHANDLER' (lower centre)  
oil on canvas  
107.5 x 71.5cm (42 5/16 x 28 1/8in).  
Painted in 1999

£1,000 - 1,500  
€1,100 - 1,700  
US\$1,300 - 1,900

**Provenance**

With Piano Nobile, London, 5 September 2006

190 AR

**DORA HOLZHANDLER (BRITISH, 1928-2015)**

Lovers and Dancers in Spring  
signed and dated 'DORA HOLZHANDLER 2001' (lower right);  
further signed, titled and dated 'Lovers and Dancers in Spring/Dora  
Holzhandler 2001' (on canvas verso)  
oil on canvas  
86.5 x 86.5cm (34 1/16 x 34 1/16in).

£1,000 - 1,500  
€1,100 - 1,700  
US\$1,300 - 1,900

**Provenance**

With Piano Nobile, London, 24 October 2001

191 AR

**DORA HOLZHANDLER (BRITISH, 1928-2015)**

The Embrace  
signed and dated 'DORA HOLZHANDLER 1967' (lower centre)  
oil on canvas  
45.5 x 76.5cm (17 15/16 x 30 1/8in).

£800 - 1,200  
€900 - 1,400  
US\$1,000 - 1,500

**Provenance**

Acquired by the family of the present owner *circa* the 1970s, and  
thence by descent  
Private Collection, U.K.



190



191



192 AR

**EDWARD WOLFE (SOUTH AFRICAN/BRITISH, 1897-1982)**

Portrait of a Woman  
acrylic and felt-tip pen on paper  
66 x 57cm (26 x 22 7/16in).

£1,200 - 1,800  
€1,400 - 2,000  
US\$1,500 - 2,300

**Provenance**

Private Collection, U.K., from whom acquired by the present owner  
in 2009  
Private Collection, U.K.



192

193 AR

**ORLANDA BROOM (BRITISH, BORN 1974)**

Me, Henri & Lingzhi  
signed, dated and titled "Me, Henri & Lingzhi"/Orlanda Broom 2014'  
(on canvas verso)  
acrylic and resin on canvas  
77 x 166.5cm (30 5/16 x 65 9/16in).  
together with a further smaller painting of flowers by the same hand  
(unframed)  
(2)

£1,000 - 1,500  
€1,100 - 1,700  
US\$1,300 - 1,900

**Provenance**

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

Please note that this lot is offered with a certificate of authenticity by  
the Artist.



193 (one of two)

194 AR

**LIONEL BULMER (BRITISH, 1919-1992)**

Interior With Yellow Cat  
titled 'INTERIOR WITH/YELLOW CAT' (on canvasboard verso)  
oil and pencil on canvasboard  
76 x 101.5cm (29 15/16 x 39 15/16in).

£800 - 1,200  
€900 - 1,400  
US\$1,000 - 1,500

**Provenance**

Sale; Bonhams, Oxford, 17 November 2010, lot 202  
Private Collection, U.K.



194



195

195 <sup>AR</sup>

**ROBERT O. LENKIEWICZ (BRITISH, 1941-2002)**

The Painter with Esther

signed twice and inscribed 'R.O.Lenkiewicz/"DAEMON" STUDY/St. Antony theme-/Painter with women/"Observations on the theme/of the Double."/PROJECT 18/R.O.Lenkiewicz' (on panel verso)  
oil on panel

86 x 68.5cm (33 7/8 x 26 15/16in).

£3,000 - 5,000

€3,400 - 5,600

US\$3,800 - 6,300

196 <sup>AR</sup>

**ROBERT O. LENKIEWICZ (BRITISH, 1941-2002)**

Esther in Purple

signed twice and inscribed 'R.O.Lenkiewicz/PAINTER WITH WOMEN/PROJECT I/Study/E. Dallaway/ST. ANTONY/ theme/"Daemon" Series/R.O.Lenkiewicz' (on panel verso)  
oil on panel

77 x 65cm (30 5/16 x 25 9/16in).

£3,000 - 5,000

€3,400 - 5,600

US\$3,800 - 6,300



196

197 <sup>AR</sup>

**ROBERT O. LENKIEWICZ (BRITISH, 1941-2002)**

Esther with Rag

oil on board

47 x 37cm (18 1/2 x 14 9/16in).

£2,000 - 3,000

€2,300 - 3,400

US\$2,500 - 3,800



197



198 AR

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

Self-Portrait with Man  
signed 'John BRATBY' (lower left), inscribed 'NOVA/KING' (upper  
centre) and 'phrenetic' (upper right)  
oil on canvas  
111.5 x 86.5cm (43 7/8 x 34 1/16in).  
(unframed)

£1,000 - 1,500  
€1,100 - 1,700  
US\$1,300 - 1,900



198



199

199 AR

**JOHN STANTON WARD R.A. (BRITISH, 1917-2007)**

Kate Takes Tea  
dated 'Jan 97' (upper left)  
oil on canvas  
61 x 51cm (24 x 20 1/16in).

£1,200 - 1,800  
€1,400 - 2,000  
US\$1,500 - 2,300

**Exhibited**

London, Royal Academy of Arts, *Summer Exhibition*, 1 June-10  
August 1997, cat.no.676

200 AR

**RICHARD ADAMS (BRITISH, BORN 1960)**

The Kitchen  
signed and dated 'Richard Adams 2004' (centre right)  
pastel  
52.5 x 74.5cm (20 11/16 x 29 5/16in).

£1,000 - 1,500  
€1,100 - 1,700  
US\$1,300 - 1,900

**Provenance**

With Brian Sinfield, Burford



200





201

201 \* AR

**ERIC HOLT (BRITISH, 1944-1997)**

Fishermen at Dungeness  
signed and dated 'ES HOLT.76' (lower right)  
tempera on board  
30 x 21.5cm (11 13/16 x 8 7/16in).

**£1,000 - 1,500**  
**€1,100 - 1,700**  
**US\$1,300 - 1,900**

**Provenance**

With The Piccadilly Gallery, London, where acquired by the family of the present owner, March 1977, by whom gifted to the present owner Private Collection, U.S.A.

202 \* AR

**RONNIE COPAS (BRITISH, 1936-2017)**

The Cider Tasters  
signed and dated 'COPAS-85' (lower left)  
tempera on panel  
42 x 35cm (16 9/16 x 13 3/4in).

**£800 - 1,200**  
**€900 - 1,400**  
**US\$1,000 - 1,500**

**Provenance**

With Portal Gallery, London, where acquired by the family of the present owner, and thence by descent Private Collection, U.S.A.



202

203 \* AR

**ERIC HOLT (BRITISH, 1944-1997)**

A Perspective on Apples  
signed and dated 'ERIC HOLT 1995' (centre left)  
tempera on canvas  
40.5 x 45.5cm (15 15/16 x 17 15/16in).

**£800 - 1,200**  
**€900 - 1,400**  
**US\$1,000 - 1,500**

**Provenance**

With The Piccadilly Gallery, London, where acquired by the family of the present owner, December 1996, and thence by descent Private Collection, U.S.A.



203



204 <sup>AR</sup>

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

Deal Beach  
signed 'Kuhfeld' (lower right)  
oil on canvas  
137.5 x 183.5cm (54 1/8 x 72 1/4in).

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

**Provenance**  
With Agnews, London

204



205 <sup>AR</sup>

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

Figures on a Conservatory Patio  
indistinctly signed twice 'Kuhfeld' (lower left)  
oil on canvas  
76.5 x 86.5cm (30 1/8 x 34 1/16in).

**£1,000 - 1,500**  
**€1,100 - 1,700**  
**US\$1,300 - 1,900**

205





206

206

**ROBERT HARDY (BRITISH, BORN 1952)**

Dancing at Mr Peggoty's  
signed 'HARDY' (lower right), inscribed  
'Dancing at MR. PEGGOTTY'S to SPIRIT/  
IN THE SKY'; further signed, titled  
and dated 'HARDY/DANCING AT MR  
PEGGOTTYS/2017' and stamped with  
Artist's stamp (on canvas verso)  
oil on canvas  
121.5 x 91.5cm (47 13/16 x 36in).  
(unframed)

£2,500 - 3,500

€2,800 - 3,900

US\$3,100 - 4,400

207 AR

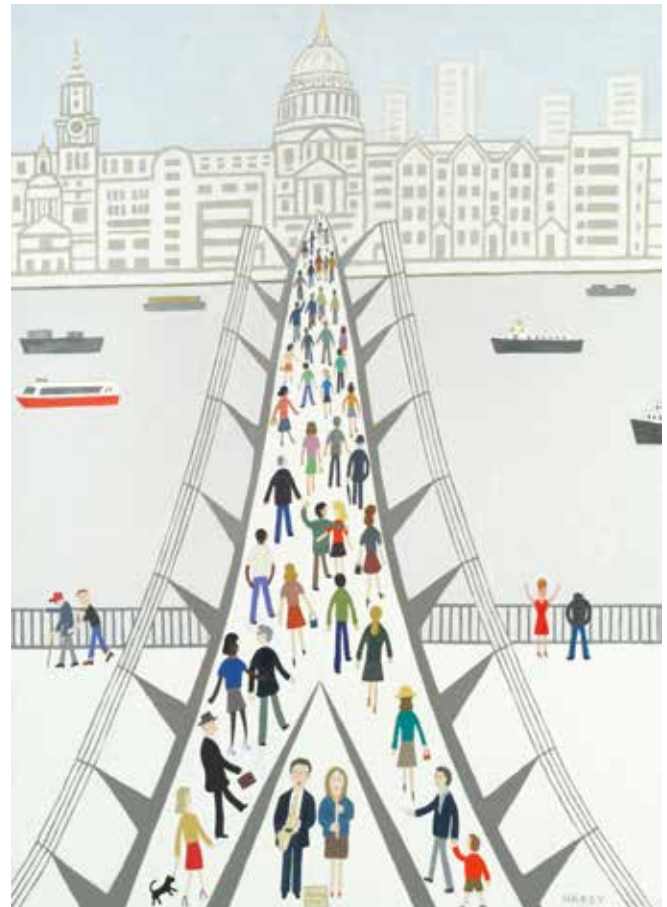
**ROBERT HARDY (BRITISH, BORN 1952)**

Crossing the River  
signed 'HARDY' (lower right); further signed,  
titled and dated 'HARDY/CROSSING THE  
RIVER/JULY 2016' (on canvas verso)  
oil on canvas  
100 x 73cm (39 3/8 x 28 3/4in).

£2,500 - 3,500

€2,800 - 3,900

US\$3,100 - 4,400



207





208 AR

**PETER KINLEY (BRITISH, 1926-1988)**

Two Cows

oil on canvas

122 x 165cm (48 1/16 x 64 15/16in).

(unframed)

£5,000 - 7,000

€5,600 - 7,900

US\$6,300 - 8,800

**Provenance**

The Estate of the Artist, from whom acquired directly by the present owner

The present work is very similar to the painting *Two Cows* (1983-5), in the collection of Tate, London.



209 AR

**WILLIAM CROZIER H.R.H.A. (IRISH, 1930-2011)**

Untitled  
signed and dated 'CROZIER '61' (lower left)  
oil on canvas  
76 x 91.5cm (29 15/16 x 36in).

**£1,500 - 2,500**  
**€1,700 - 2,800**  
**US\$1,900 - 3,100**

**Provenance**

Sale; de Veres, Dublin, 22 June 1999, lot 82, where acquired by the present owner  
Private Collection, Northern Ireland

209

210 AR

**FRANK AVRAY WILSON (BRITISH, 1914-2009)**

Miniature  
signed with initials 'aw' (lower left)  
oil on board  
26 x 26cm (10 1/4 x 10 1/4in).

**£1,000 - 1,500**  
**€1,100 - 1,700**  
**US\$1,300 - 1,900**

**Provenance**

With The Redfern Gallery, London, where acquired by the family of the present owner, 23 February 1960, and thence by descent  
Private Collection, U.K.



210



211 AR

**DENIS BOWEN (BRITISH, 1921-2006)**

Atomic Crucifix  
oil on canvasboard  
33 x 40.5cm (13 x 15 15/16in).

**£800 - 1,200**  
**€900 - 1,400**  
**US\$1,000 - 1,500**

**Provenance**

The Artist, by whom gifted to Institute of Contemporary Arts for a charity raffle in 1958, where acquired by the family of the previous owner, and thence by descent  
Acquired from the above by the present owner in 2014  
Private Collection, U.K.

211



212 AR

**ALAN DAVIE C.B.E., H.R.S.W., R.A. (BRITISH, 1920-2014)**

Untitled

signed and dated 'Alan Davie 1959' (upper right)

oil and household paint on paper, laid on canvas

42.5 x 54cm (16 3/4 x 21 1/4in).

£4,000 - 6,000

€4,500 - 6,800

US\$5,000 - 7,500

**Provenance**

With Galleria d'Arte del Naviglio, Milan

Marcello Avenali, from whom acquired by the present owner

Private Collection, Italy



# From Coast to Coast: Paintings by Trevor Bell

The collection of paintings by Trevor Bell offered here show the development of his style from the 1950s through to the early 1990s, spanning a time of great creativity for the Artist. They serve to illustrate the complex transatlantic dialogue that spanned the latter half of the twentieth century, showing the influence of both British and later American movements and groups, nevertheless demonstrating that whilst Bell moved between both fluidly, his *oeuvre* shows a quite unique painterly voice that stands distinctly apart from each.

Bell studied at Leeds College of Art from 1947-52, and after meeting Terry Frost in 1954, moved to the artistic community of St Ives, immersing himself in the influences, guidance and stimulus that abounded in the small town. Surrounded by contemporaries including Frost, Patrick Heron and Peter Lanyon, Bell thrived on both the physical and social landscapes around him, absorbing in equal measure the rugged coastal scenery. Developing a gestural abstraction which drew directly on this landscape, he experimented with thickly textured works and free, sweeping brushstrokes, resulting in paintings such as *Crabber* (lot 213) and *Two Blues* (lot 214).

In the late 1950s and early 1960s the influence of American painting, specifically Abstract Expressionism and colour-field painting, began to sweep through Britain. Two seminal exhibitions at the Tate in 1956 and 1959 showcased the work of Jackson Pollock, Willem de Kooning, Franz Kline and Mark Rothko, bringing fresh inspiration for British painters. Bell's work of the 1960s and 70s also marked a

move towards a more formal abstraction, as he introduced triangular and sculpturally-shaped canvases and plains of flat colour, creating paintings such as *Last* (lot 215). Here, Bell pushes the bounds of the two-dimensional medium and moves to an almost sculptural method of painting, the areas of bright, flat colour informed by the shaped canvas.

In 1972, Bell took up a post as Visiting Professor at Florida State University, which led a few years later to a full-time appointment as Senior Professor. Here, with a warehouse-sized studio, Bell produced the large-scale, vividly coloured paintings for which he is perhaps best known, examples of which include *Ambidexter* (lot 216), *Close Blue Four* (lot 217) and *Hook* (lot 218). This new environment, with its hot and bright climate – he coined the term 'Heatscapes' to capture the essence of this heat and light-suffused landscape – had an enormous influence on him. As Chris Stephens has noted, 'in sharp contrast to Cornwall and Yorkshire, here was a place of tropical heat and humidity, where intense light bouncing off the sea shimmered in the humid air' (Chris Stephens, edited and with a biography by Elizabeth Knowle, *Trevor Bell*, Sansom & Company Ltd, Bristol, 2009, p.37). Inspiration came too from travels to India, Kashmir and the Himalayas between 1984-95, profoundly affecting his work, as well as annual trips back to England from the States. Coming full-circle, Bell was to move back to Cornwall in 1996. The paintings offered here show the varied influences he absorbed and his skilful ability to suffuse each one with a sense of place.



213 AR

## TREVOR BELL (BRITISH, 1930-2017)

*Crabber*  
signed, titled and dated 'CRABBER/TREVOR BELL/1959'  
(on board verso)  
oil on board  
44 x 30.5cm (17 5/16 x 12in).  
(unframed)

£3,000 - 5,000  
€3,400 - 5,600  
US\$3,800 - 6,300

### Provenance

The Artist, from whom acquired directly by the present owner,  
10 March 2008  
Private Collection, U.K.

213



214

214 <sup>AR</sup>

**TREVOR BELL (BRITISH, 1930-2017)**

Two Blues  
signed, dated and titled 'TWO BLUES/Trevor Bell/63' (on board verso)  
oil and fabric on board  
65 x 61cm (25 9/16 x 24in).  
(unframed)

**£2,500 - 3,500**  
**€2,800 - 3,900**  
**US\$3,100 - 4,400**

**Provenance**

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

215 <sup>AR</sup>

**TREVOR BELL (BRITISH, 1930-2017)**

Last  
signed, titled and dated "LAST." 1970./ Trevor Bell' (on stretcher bar)  
oil on shaped canvas  
67 x 129.5 x 18cm (26 3/8 x 51 x 7 1/16in)  
(unframed)

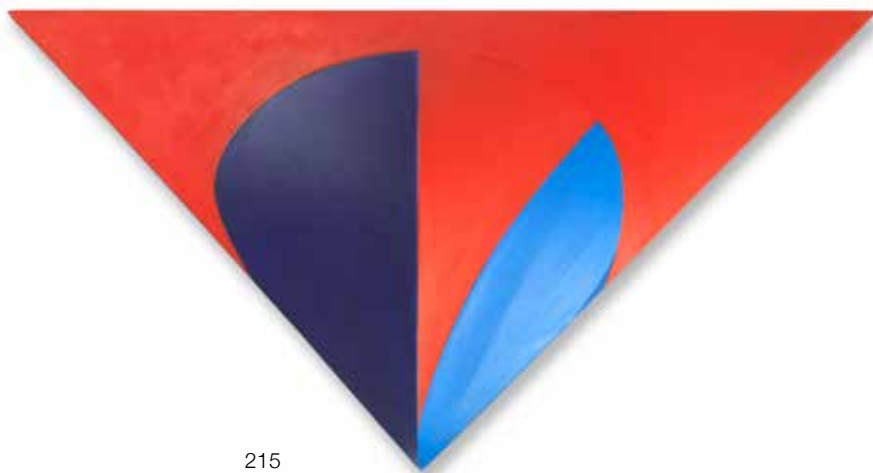
**£3,000 - 5,000**  
**€3,400 - 5,600**  
**US\$3,800 - 6,300**

**Provenance**

The Artist, from whom acquired directly by the present owner, 10 March 2008  
Private Collection, U.K.

**Literature**

Chris Stephens, edited and with a biography by Elizabeth Knowle, *Trevor Bell*, Sansom & Company Ltd, Bristol, 2009, (col.ill. p.101)



215



216

216 AR

**TREVOR BELL (BRITISH, 1930-2017)**

Ambidexter  
signed, titled and dated 'AMBIDEXTER/1986/  
Trevor Bell' (on canvas verso); further  
signed, titled and dated 'AMBIDEXTER 1986  
TREVOR BELL' (on canvas overlap)  
oil on canvas  
183 x 152cm (72 1/16 x 59 13/16in).  
(unframed)

**£4,000 - 6,000**  
**€4,500 - 6,800**  
**US\$5,000 - 7,500**

**Provenance**

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

**Literature**

Chris Stephens, edited and with a biography  
by Elizabeth Knowle, *Trevor Bell*, Sansom &  
Company Ltd, Bristol, 2009, (col.ill. p.147)

217 AR

**TREVOR BELL (BRITISH, 1930-2017)**

Close Blue Four  
signed, titled, dated and inscribed 'Trevor  
Bell/CLOSE BLUE FOUR/original/title/  
TB/1983' (on canvas verso)  
oil on canvas  
152.5 x 182.5cm (60 1/16 x 71 7/8in).  
(unframed)

**£4,000 - 6,000**  
**€4,500 - 6,800**  
**US\$5,000 - 7,500**

**Provenance**

The Artist, from whom acquired directly by  
the present owner, 10 March 2008  
Private Collection, U.K.



217





218 AR TP

**TREVOR BELL (BRITISH, 1930-2017)**

Hook  
signed, titled and dated "'HOOK"/1989-90/Trevor Bell' (on canvas verso); further signed, titled and dated again "'HOOK" 1989-90/TREVOR BELL' (on the stretcher bar)  
oil on canvas  
223.5 x 277cm (88 x 109 1/16in).  
(unframed)

£5,000 - 7,000  
€5,600 - 7,900  
US\$6,300 - 8,800

**Provenance**

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

**Literature**

Chris Stephens, edited and with a biography by Elizabeth Knowle,  
*Trevor Bell*, Sansom & Company Ltd, Bristol, 2009, (col.ill. p.147)



219

219 \* AR

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

Untitled  
signed 'Terry Frost' (lower right)  
oil and canvas collage on card  
40.5 x 40.5cm (15 15/16 x 15 15/16in).

£3,000 - 5,000  
€3,400 - 5,600  
US\$3,800 - 6,300

**Provenance**

Sale; Christie's, South Kensington, 14 October 2004, lot 414  
With Studio 18, Jersey, where acquired by the family of the present owner, and thence by descent  
Private Collection, U.K.

220<sup>AR</sup>

**TONY O'MALLEY (BRITISH, 1913-2003)**

Nassau, Paradise Island  
incised with initials 'OM' (lower right); titled and dated '1/1976/Paradise Island' (upper left), 'nassau/colour' (upper right), 'nas nassau' (lower left)  
oil on board  
20.5 x 30cm (8 1/16 x 11 13/16in).

£2,000 - 3,000  
€2,300 - 3,400  
US\$2,500 - 3,800

**Provenance**

Sale; de Veres, Dublin, 1995, lot 54a, where acquired by the present owner  
Private Collection, Northern Ireland



220



221 AR

**PAUL HUXLEY R.A. (BRITISH, BORN 1938)**

Untitled no.129  
signed, titled and dated 'Paul Huxley Untitled no.129 1972-1973' (on  
canvas overlap)  
acrylic on canvas  
196 x 196cm (77 3/16 x 77 3/16in).

£3,000 - 5,000  
€3,400 - 5,600  
US\$3,800 - 6,300

**Provenance**

The Artist, from whom acquired directly by the present owner  
Private Collection, Portugal

**Exhibited**

Liverpool, Walker Art Gallery, *Magic & Strong Medicine*, 27 July-28  
October 1973, cat.no.5





222

222 AR

**MAURICE COCKRILL R.A. (BRITISH, 1936-2013)**

Dream Pool  
signed, titled and dated 'Maurice Cockrill 2008/title: 'Dream Pool'  
(on canvas verso)  
oil on canvas  
180 x 120cm (70 7/8 x 47 1/4in).

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

**Provenance**

Sale; Bonhams, Knightsbridge, 25 January 2011, lot 204, where  
acquired by the present owner  
Private Collection, U.K.

223 AR

**MAURICE COCKRILL R.A. (BRITISH, 1936-2013)**

Yellow Landed  
signed, titled, inscribed and dated 'Maurice Cockrill/2003/title:  
Yellow Landed./oil on canvas' (on canvas verso)  
oil on canvas  
50 x 100cm (19 11/16 x 39 3/8in).  
(unframed)

£1,000 - 1,500  
€1,100 - 1,700  
US\$1,300 - 1,900

**Provenance**

Sale; Christie's, South Kensington, 9 May 2007, lot 191  
Private Collection, U.K.



223



224

224 AR

**MAURICE COCKRILL R.A. (BRITISH, 1936-2013)**

Little World  
signed, titled and dated 'Maurice Cockrill/2009/title: 'Little World.'  
(on canvas verso)  
oil on canvas  
60 x 50.5cm (23 5/8 x 19 7/8in).  
(unframed)

£700 - 1,000  
€790 - 1,100  
US\$880 - 1,300

**Provenance**

Sale; Bonhams, Knightsbridge, 21 September 2010, lot 86, where  
acquired by the present owner  
Private Collection, U.K.



225 AR

**RICHARD SMITH (BRITISH, 1931-2016)**

Double Figures I

thrice signed, titled, and dated 'R.Smith/80/DOUBLE FIGURES/I' and variously inscribed 'Part A No 2', 'Part B No 1' and 'Part B No 2' (on three separate canvas tags attached to the rods)  
oil on canvas with string and metal rods, in four parts  
220 x 423cm (86 5/8 x 166 9/16in) overall

**£3,000 - 5,000**

**€3,400 - 5,600**

**US\$3,800 - 6,300**

We are grateful to the Richard Smith Foundation for their assistance in cataloguing this lot. The Richard Smith Foundation is currently preparing the forthcoming catalogue raisonné of the Artist's work, in which the present lot will be included. The Foundation would like to hear from the owners of any work by the Artist so that these can be included in this comprehensive catalogue. Please write to the Richard Smith Foundation, c/o Modern British and Irish Art, Bonhams, Montpelier Street, London, SW7 1HH or email [britart@bonhams.com](mailto:britart@bonhams.com).

'In his Kite Paintings... gravity became a key component and the works, as lyrically beautiful as they were formally innovative, made the gallery look like a colour-filled sail shop.'

Chris Stephens, 'Richard Smith Obituary',  
*The Guardian*, 28 April 2016



226 AR

**PRUNELLA CLOUGH (BRITISH, 1919-1999)**

Gadget 1  
signed 'Clough' (on canvas verso)  
oil on canvas  
48.5 x 65cm (19 1/8 x 25 9/16in).  
Painted in 1997

£4,000 - 6,000  
€4,500 - 6,800  
US\$5,000 - 7,500

**Provenance**

With Annelly Juda Fine Art, where acquired  
by the present owner in 2000  
Private Collection, U.K.

**Exhibited**

London, Annelly Juda Fine Art, London,  
*Prunella Clough: The Late Paintings and  
Selected Earlier Works*, 1 November-16  
December 2000, cat.no.21, p.27 (col.ill.)

226

227 AR

**FRANCIS DAVISON (BRITISH, 1919-1984)**

Lighthouse  
stamped with Estate stamp (on the reverse)  
collage  
38.5 x 40cm (15 3/16 x 15 3/4in).  
Executed circa 1952

£3,000 - 5,000  
€3,400 - 5,600  
US\$3,800 - 6,300

**Provenance**

With Belgrave Gallery St Ives, St Ives, where  
acquired by the present owner in 2008  
Private Collection, U.K.

**Exhibited**

St Ives, Belgrave Gallery St Ives, *St Ives  
Exhibition 2008*, 19 May-16 June 2008, cat.  
no.18



227





228 AR

**PRUNELLA CLOUGH (BRITISH, 1919-1999)**

Left Over  
signed 'Clough' (on canvas verso)  
oil on canvas  
81 x 59.5cm (31 7/8 x 23 7/16in).  
Painted in 1991

**£5,000 - 7,000**  
**€5,600 - 7,900**  
**US\$6,300 - 8,800**

**Provenance**

With Annelly Juda Fine Art, London  
Professor John Ball, 1992, by whom bequeathed to  
The Hargreaves and Ball Trust, 2010, from whom acquired by the  
previous owner  
Acquired from the above from the present owner  
Private Collection, U.K.

**Exhibited**

London, Gallery 27, *A Selection of Works from The Hargreaves and  
Ball Trust: Keith Vaughan, Prunella Clough*, 31 August-4 September  
2010



229

229<sup>AR</sup>

**PAUL FEILER (BRITISH, 1918-2013)**

Untitled  
chalk, oil pastel and felt-tip pen  
29.5 x 31.5cm (11 5/8 x 12 3/8in).

£2,000 - 3,000  
€2,300 - 3,400  
US\$2,500 - 3,800

**Provenance**

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

230<sup>AR</sup>

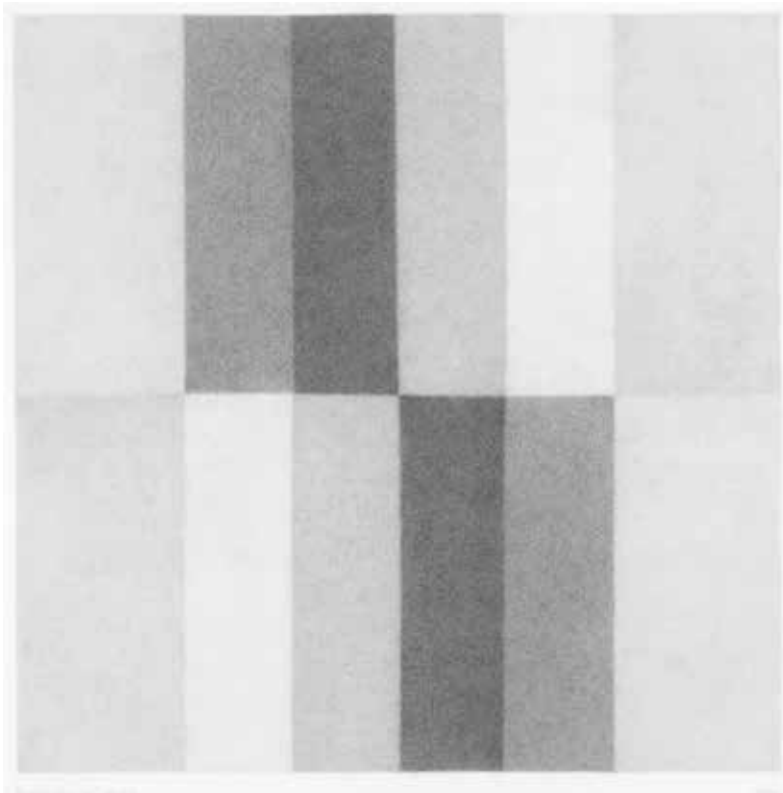
**ALAN REYNOLDS (BRITISH, 1926-2014)**

Modular Study 178  
signed with initials and dated 'AR 02.' (lower right), titled and inscribed "Modular Study 178." for Peter.' (lower left)  
charcoal  
42.5 x 42.5cm (16 3/4 x 16 3/4in).

£1,000 - 1,500  
€1,100 - 1,700  
US\$1,300 - 1,900

**Provenance**

With Askew Art, Henley-on-Thames, where acquired by the present owner *circa* 2009  
Private Collection, U.K.



230

231 AR

**ANTHONY HILL (BRITISH, BORN 1930)**

Ingenue 4 (Small)

signed, further signed with monogram, titled and dated '78-9/INGINE 4/(SMALL)/Anthony Hill' (verso)

melamine relief

61 x 61cm (24 x 24in).

£4,000 - 6,000

€4,500 - 6,800

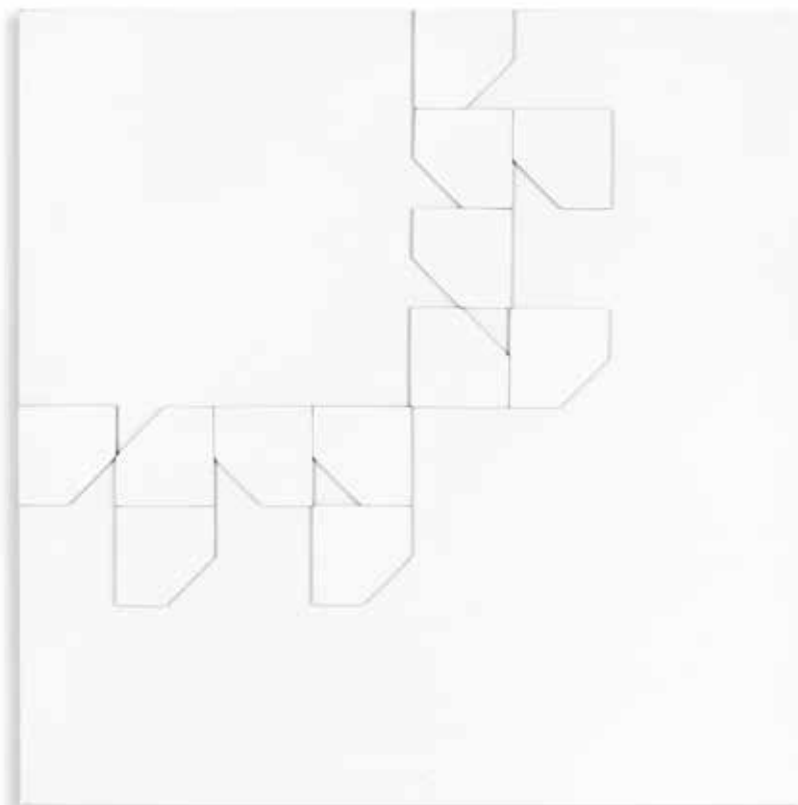
US\$5,000 - 7,500

**Provenance**

Lionel March, and thence by descent to the present owner

Private Collection, U.K.

Professor Lionel March (1934-2018) was a British mathematician, architect and pioneering practitioner of digital art. As a schoolboy, his mathematical work attracted the admiration of Alan Turing, and he went on to read mathematics at Magdalene College, Cambridge, before transferring to architecture after a year. Whilst a student, he also designed stage sets for a number of theatre productions, including two at Sadler's Wells in London. In 1962 he held a one-man exhibition at the Institute of Contemporary Arts, London, entitled *Experiments in Serial Art*, and felt aligned to the work of the Constructionist group of artists. As well as being an artist and architect, March became the first Director of the Centre for Land Use and Built Form Studies at Cambridge University, now the Martin Centre for Architectural and Urban Studies, served as Rector of the Royal College of Art, London, and held professorships at the University of Waterloo, the Open University and the University of California, Los Angeles.



231

232 AR

**PETER HAIGH (BRITISH, 1914-1994)**

61-'89-Dec

signed, titled and dated '61-'89-DEC./haigh' (on canvas verso)

oil on canvas

68 x 76cm (26 3/4 x 29 15/16in).

£1,000 - 1,500

€1,100 - 1,700

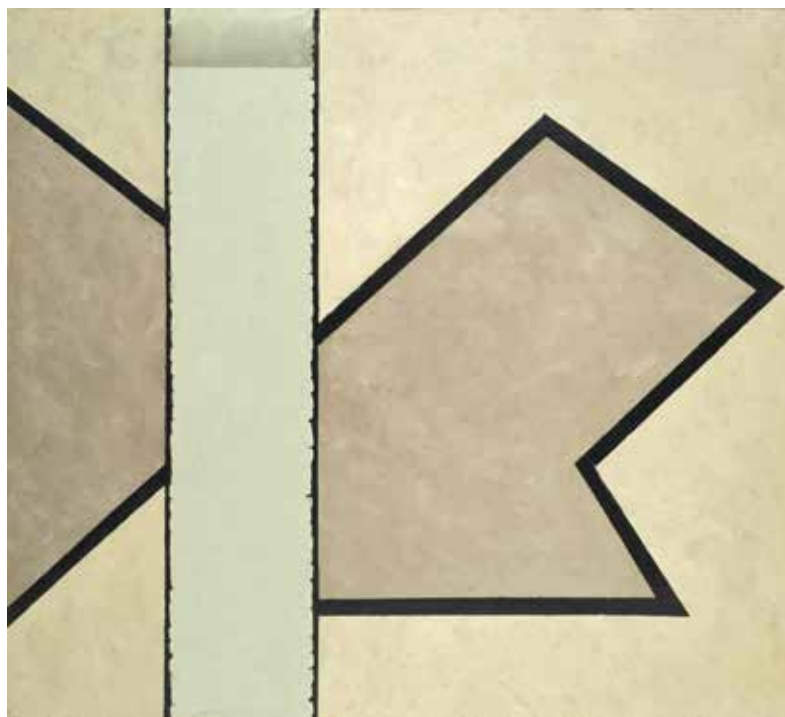
US\$1,300 - 1,900

**Provenance**

Sale; Bonhams, Knightsbridge, 17

September 2013, lot 24, where acquired the present owner

Private Collection, U.K.



232



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## NOTICE TO BIDDERS

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

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

### 1. OUR ROLE

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

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

### 2. LOTS

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

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

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

### 3. DESCRIPTIONS OF LOTS AND ESTIMATES

#### **Contractual Description of a Lot**

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

#### **Estimates**

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

#### **Condition Reports**

In respect of most *Lots*, you may ask *Bonhams* for a *Condition Report* on the *Lot's* general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without charge, *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. The *Condition Report* represents *Bonhams*' reasonable opinion as to the *Lot's* general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you.

#### **The Seller's responsibility to you**

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

#### **Bonhams' responsibility to you**

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

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

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

*Bonhams* does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams*' behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement*.

#### **Alterations**

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

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

### 4. CONDUCT OF THE SALE

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

## 5. BIDDING

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

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

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

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

### Bidding in person

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

### Bidding by telephone

If you wish to bid at the *Sale* by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and Bidding Form, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service offered at no additional charge and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

### Bidding by post or fax

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

### Bidding via the internet

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

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

### Bidding through an agent

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

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

Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid.

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

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

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

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

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

For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* on each *Lot* purchased:

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

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

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

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

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

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



## 8. VAT

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

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

- † VAT at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω VAT on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- \* VAT on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
- G Gold bullion exempt from VAT on the *Hammer Price* and subject to VAT at the prevailing rate on the *Buyer's Premium*
- Zero rated for VAT, no VAT will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the EU: VAT is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: VAT is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

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

## 9. PAYMENT

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

### Bonhams' preferred payment method is by bank transfer.

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

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

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

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

**Stirling personal cheque drawn on a UK branch of a bank or building society:** all cheques must be cleared before you can collect your purchases and should be made payable to Bonhams 1793 Limited.

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

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

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

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

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

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

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

## 10. COLLECTION AND STORAGE

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

## 11. SHIPPING

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

## 12. EXPORT/TRADE RESTRICTIONS

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

## 13. CITES REGULATIONS

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

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

## 14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the Sale. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any Sale in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

## 15. BOOKS

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

## 16. CLOCKS AND WATCHES

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

## 17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

### Proof of Firearms

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

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

### Guns Sold as Parts

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

### Condition of Firearms

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

### Original Gun Specifications Derived from Gunmakers

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

### Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

### Taxidermy and Related Items

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

## 18. FURNITURE

### Upholstered Furniture

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

## 19. JEWELLERY

### Gemstones

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

### Estimated Weights

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

### Signatures

#### 1. A diamond brooch, by Kutchinsky

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

#### 2. A diamond brooch, signed Kutchinsky

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

#### 3. A diamond brooch, mounted by Kutchinsky

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

## 20. PHOTOGRAPHS

### Explanation of Catalogue Terms

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

## 21. PICTURES

### Explanation of Catalogue Terms

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

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

## 22. PORCELAIN AND GLASS

### Damage and Restoration

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

## 23. VEHICLES

### The Veteran Car Club of Great Britain

#### Dating Plates and Certificates

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

## 24. WINE

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

#### Examining the wines

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

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

#### Corks and Ullages

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

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

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

#### Options to buy parcels

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

#### Wines in Bond

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

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

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

#### Bottling Details and Case Terms

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

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

#### SYMBOLS

##### THE FOLLOWING SYMBOLS ARE USED TO DENOTE

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

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

#### DATA PROTECTION – USE OF YOUR INFORMATION

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

#### APPENDIX 1

#### CONTRACT FOR SALE

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

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

## 1 THE CONTRACT

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

## 2 SELLER'S UNDERTAKINGS

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

## 3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in



	<p>the <i>Catalogue</i> which is not printed in bold letters, the remainder of which <i>Entry</i> merely sets out (on the <i>Seller's</i> behalf) <i>Bonhams'</i> opinion about the <i>Lot</i> and which is not part of the <i>Contractual Description</i> upon which the <i>Lot</i> is sold. Any statement or representation other than that part of the <i>Entry</i> referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any <i>Description</i> or <i>Estimate</i>, whether made orally or in writing, including in the <i>Catalogue</i> or on <i>Bonhams' Website</i>, or by conduct, or otherwise, and whether by or on behalf of the <i>Seller</i> or <i>Bonhams</i> and whether made prior to or during the <i>Sale</i>, is not part of the <i>Contractual Description</i> upon which the <i>Lot</i> is sold.</p>	<p>8.1.5 to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;</p> <p>8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;</p>
<p>3.2 Except as provided in paragraph 2.1.5, the <i>Seller</i> does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any <i>Description</i> of the <i>Lot</i> or any <i>Estimate</i> in relation to it, nor of the accuracy or completeness of any <i>Description</i> or <i>Estimate</i> which may have been <i>Bonhams</i>. No such <i>Description</i> or <i>Estimate</i> is incorporated into this <i>Contract for Sale</i>.</p>	<p>7 <b>COLLECTION OF THE LOT</b></p> <p>7.1 Unless otherwise agreed in writing with you by <i>Bonhams</i>, the <i>Lot</i> will be released to you or to your order only when <i>Bonhams</i> has received cleared funds to the amount of the full <i>Purchase Price</i> and all other sums owed by you to the <i>Seller</i> and to <i>Bonhams</i>.</p> <p>7.2 The <i>Seller</i> is entitled to withhold possession from you of any other <i>Lot</i> he has sold to you at the same or at any other <i>Sale</i> and whether currently in <i>Bonhams'</i> possession or not, until payment in full and in cleared funds of the <i>Purchase Price</i> and all other sums due to the <i>Seller</i> and/or <i>Bonhams</i> in respect of the <i>Lot</i>.</p>	<p>8.1.7 to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;</p> <p>8.1.8 to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;</p>
<p>4 <b>FITNESS FOR PURPOSE AND SATISFACTORY QUALITY</b></p> <p>4.1 The <i>Seller</i> does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the <i>Lot</i> or its fitness for any purpose.</p> <p>4.2 The <i>Seller</i> will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the <i>Lot</i> or its fitness for any purpose.</p>	<p>7.3 You should note that <i>Bonhams</i> has reserved the right not to release the <i>Lot</i> to you until its investigations under paragraph 3.11 of the <i>Buyers' agreement</i> set out in Appendix 2 have been completed to <i>Bonhams'</i> satisfaction.</p> <p>7.4 You will collect and remove the <i>Lot</i> at your own expense from <i>Bonhams'</i> custody and/ or control or from the <i>Storage Contractor's</i> custody in accordance with <i>Bonhams'</i> instructions or requirements.</p> <p>7.5 You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i>.</p>	<p>8.1.9 to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i>, any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i>; and</p> <p>8.1.10 so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.</p>
<p>5 <b>RISK, PROPERTY AND TITLE</b></p> <p>5.1 Risk in the <i>Lot</i> passes to you after 7 days from the day upon which it is knocked down to you on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i>, or upon collection of the <i>Lot</i> if earlier. The <i>Seller</i> will not be responsible thereafter for the <i>Lot</i> prior to you collecting it from <i>Bonhams</i> or the <i>Storage Contractor</i>, with whom you have separate contract(s) as <i>Buyer</i>. You will indemnify the <i>Seller</i> and keep the <i>Seller</i> fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the <i>Lot</i> beyond 7 days from the day of the fall of the <i>Auctioneer's</i> hammer until you obtain full title to it.</p>	<p>7.6 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the <i>Seller</i> if you do not remove the <i>Lot</i> in accordance with this paragraph 7 and will indemnify the <i>Seller</i> against all charges, costs, including any legal costs and fees, expenses and losses suffered by the <i>Seller</i> by reason of your failure to remove the <i>Lot</i> including any charges due under any <i>Storage Contract</i>. All such sums due to the <i>Seller</i> will be payable on demand.</p> <p>8 <b>FAILURE TO PAY FOR THE LOT</b></p>	<p>8.2 You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.</p>
<p>5.2 Title to the <i>Lot</i> remains in and is retained by the <i>Seller</i> until the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i> in relation to the <i>Lot</i> have been paid in full to, and received in cleared funds by, <i>Bonhams</i>.</p>	<p>8.1 If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i>, the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):</p>	<p>8.3 On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i>, after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i>, within 28 days of receipt of such monies by him or on his behalf.</p>
<p>6 <b>PAYMENT</b></p> <p>6.1 Your obligation to pay the <i>Purchase Price</i> arises when the <i>Lot</i> is knocked down to you on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i>.</p> <p>6.2 Time will be of the essence in relation to payment of the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i>. Unless agreed in writing with you by <i>Bonhams</i> on the <i>Seller's</i> behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to <i>Bonhams</i> by you in the currency in which the <i>Sale</i> was conducted by</p>	<p>8.1.1 to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;</p> <p>8.1.2 to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;</p> <p>8.1.3 to retain possession of the <i>Lot</i>;</p> <p>8.1.4 to remove and store the <i>Lot</i> at your expense;</p>	<p>9 <b>THE SELLER'S LIABILITY</b></p> <p>9.1 The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i>.</p> <p>9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term</p>

that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the Sale of Goods Act 1979 or otherwise.

9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,

9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*;

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

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

9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

## 10 MISCELLANEOUS

10.1 You may not assign either the benefit or burden of the *Contract for Sale*.

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

10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial

cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.

10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents and to any subsidiary of *Bonhams Holdings Limited* and to its officers, employees and agents.

10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.

10.8 In the *Contract for Sale* "including" means "including, without limitation".

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

10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.

10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.

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

## 11 GOVERNING LAW

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

## APPENDIX 2

### BUYER'S AGREEMENT WITH BONHAMS

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

### 1 THE CONTRACT

1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.

1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.

1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.

1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.

1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:

1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;

1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;

1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.

1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

2	<b>PERFORMANCE OF THE CONTRACT FOR SALE</b>	or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.	
	You undertake to us personally that you will observe and comply with all your obligations and undertakings to the <i>Seller</i> under the <i>Contract for Sale</i> in respect of the <i>Lot</i> .		
3	<b>PAYMENT AND BUYER WARRANTIES</b>		
3.1	Unless agreed in writing between you and us or as otherwise set out in the <i>Notice to Bidders</i> , you must pay to us by not later than 4.30pm on the second working day following the <i>Sale</i> :	3.10	Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:
3.1.1	the <i>Purchase Price</i> for the <i>Lot</i> ;	3.10.1	you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;
3.1.2	a <i>Buyer's Premium</i> in accordance with the rates set out in the <i>Notice to Bidders</i> on each lot, and	3.10.2	your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;
3.1.3	if the <i>Lot</i> is marked [AR], an <i>Additional Premium</i> which is calculated and payable in accordance with the <i>Notice to Bidders</i> together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the <i>Sale</i> .	3.10.3	funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;
3.2	You must also pay us on demand any <i>Expenses</i> payable pursuant to this agreement.	3.10.4	items purchased by you and your Principal through Bonhams are not being purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and
3.3	All payments to us must be made in the currency in which the <i>Sale</i> was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the <i>Notice to Bidders</i> . Our invoices will only be addressed to the registered <i>Bidder</i> unless the <i>Bidder</i> is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.	3.10.5	that you consent to <i>Bonhams</i> relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.
3.4	Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.	3.11	We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the <i>Seller</i> , to our satisfaction at our discretion, we shall be entitled to retain <i>Lots</i> and/or proceeds of <i>Sale</i> , postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.
3.5	We may deduct and retain for our own benefit from the monies paid by you to us the <i>Buyer's Premium</i> , the <i>Commission</i> payable by the <i>Seller</i> in respect of the <i>Lot</i> , any <i>Expenses</i> and VAT and any interest earned and/or incurred until payment to the <i>Seller</i> .	4	<b>COLLECTION OF THE LOT</b>
3.6	Time will be of the essence in relation to any payment payable to us. If you do not pay the <i>Purchase Price</i> , or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.	4.1	Subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, once you have paid to us; in cleared funds, everything due to the <i>Seller</i> and to us, and once we have completed our investigations under paragraph 3.11 we will release the <i>Lot</i> to you or as you may direct us in writing. The <i>Lot</i> will only be released on production of a buyer collection document, obtained from our cashier's office.
3.7	Where a number of <i>Lots</i> have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the <i>Purchase Price</i> of each <i>Lot</i> and secondly pro-rata to pay all amounts due to <i>Bonhams</i> .	4.2	You must collect and remove the <i>Lot</i> at your own expense by the date and time specified in the <i>Notice to Bidders</i> , or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i> .
3.8	You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:	4.3	For the period referred to in paragraph 4.2, the <i>Lot</i> can be collected from the address referred to in the <i>Notice to Bidders</i> for collection on the days and times specified in the <i>Notice to Bidders</i> . Thereafter, the <i>Lot</i> may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the <i>Notice to Bidders</i> .
3.8.1	the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Department of State, the United Nations Security Council, the European Union, Her Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or	4.4	If you have not collected the <i>Lot</i> by the date specified in the <i>Notice to Bidders</i> , you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the " <i>Storage Contract</i> ") with the <i>Storage Contractor</i> for the storage of the <i>Lot</i> on the then current standard terms and conditions agreed between <i>Bonhams</i> and the <i>Storage Contractor</i> (copies of which are available on request). If the <i>Lot</i> is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per <i>Lot</i> per day) will be payable from the expiry of the period referred to in
3.8.2	located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan and Syria.		
3.9	You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion		
		4.5	Until you have paid the <i>Purchase Price</i> and any <i>Expenses</i> in full the <i>Lot</i> will either be held by us as agent on behalf of the <i>Seller</i> or held by the <i>Storage Contractor</i> as agent on behalf of the <i>Seller</i> and ourselves on the terms contained in the <i>Storage Contract</i> .
		4.6	You undertake to comply with the terms of any <i>Storage Contract</i> and in particular to pay the charges (and all costs of moving the <i>Lot</i> into storage) due under any <i>Storage Contract</i> . You acknowledge and agree that you will not be able to collect the <i>Lot</i> from the <i>Storage Contractor's</i> premises until you have paid the <i>Purchase Price</i> , any <i>Expenses</i> and all charges due under the <i>Storage Contract</i> .
		4.7	You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i> .
		4.8	You will be wholly responsible for any removal, storage, or other charges for any <i>Lot</i> not removed in accordance with paragraph 4.2, payable at our current rates, and any <i>Expenses</i> we incur (including any charges due under the <i>Storage Contract</i> ), all of which must be paid by you on demand and in any event before any collection of the <i>Lot</i> by you or on your behalf.
		5	<b>STORING THE LOT</b>
			We agree to store the <i>Lot</i> until the earlier of your removal of the <i>Lot</i> or until the time and date set out in the <i>Notice to Bidders</i> , on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i> ) and, subject to paragraphs 3, 6 and 10, to be responsible as <i>bailee</i> to you for damage to or the loss or destruction of the <i>Lot</i> (notwithstanding that it is not your property before payment of the <i>Purchase Price</i> ). If you do not collect the <i>Lot</i> before the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i> ) we may remove the <i>Lot</i> to another location, the details of which will usually be set out in the relevant section of the <i>Catalogue</i> . If you have not paid for the <i>Lot</i> in accordance with paragraph 3, and the <i>Lot</i> is moved to any third party's premises, the <i>Lot</i> will be held by such third party strictly to <i>Bonhams</i> ' order and we will retain our lien over the <i>Lot</i> until we have been paid in full in accordance with paragraph 3.
		6	<b>RESPONSIBILITY FOR THE LOT</b>
		6.1	Title (ownership) in the <i>Lot</i> pass to you on payment of the <i>Purchase Price</i> to us in full in cleared funds, although we reserve the right not to release the <i>Lot</i> to you until our investigations have been completed to our satisfaction under paragraph 3.11.
		6.2	Please note that under the <i>Contract for Sale</i> , the risk in the <i>Lot</i> passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the <i>Lot</i> if earlier, and you are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</i> .
		7	<b>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>
		7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i> ):



7.1.1	to terminate this agreement immediately for your breach of contract;	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	to retain possession of the <i>Lot</i> ;				
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;				
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i> ) and/or damages for breach of contract;	<b>8</b>	<b>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i> ) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i> ) until all sums due to us have been paid in full;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	<b>10</b>	<b>OUR LIABILITY</b>
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i> ) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2	The discretion referred to in paragraph 8.1:	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
7.1.12	having made reasonable efforts to inform you, to release your name and address to the <i>Seller</i> , so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	<b>9</b>	<b>FORGERIES</b>	10.2.2	changes in atmospheric pressure; nor will we be liable for:
7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i> ) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i> ) and thirdly to any other sums due to us.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.3	damage to tension stringed musical instruments; or
		9.2	Paragraph 9 applies only if:	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and	10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		
		9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:		
		9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or		

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

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

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

## 11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

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

but not if:

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

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

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

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

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

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

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

## 12 MISCELLANEOUS

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

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

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

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

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

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

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

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

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

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

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to

confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

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

## 13 GOVERNING LAW

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

## DATA PROTECTION – USE OF YOUR INFORMATION

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

## APPENDIX 3

### DEFINITIONS AND GLOSSARY

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

### LIST OF DEFINITIONS

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

"**Auctioneer**" the representative of *Bonhams* conducting the *Sale*.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## GLOSSARY

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

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

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

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

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

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

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

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

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

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

## SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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



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Representatives:

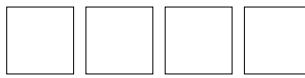
**Cardiff**

Jeff Muse  
+44 2920 727 980

# Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.



Paddle number (for office use only)

# Bonhams

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

### 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 e-mail from info@bonhams.com. We may disclose your personal information to any member of our group which means our subsidiaries, our ultimate holding company and its subsidiaries (whether registered in the UK or elsewhere). We will not disclose your data to anyone outside our group but we may from time to time provide you with information about goods and services which we feel maybe of interest to you including those provided by third parties.

Would you like to receive information from us by email?  or post

### Notice to Bidders.

At least 24 hours before the Sale, clients must provide government or state issued photographic proof of ID and date of birth e.g. - passport, driving licence - and if not included in ID document, proof of address e.g - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, and the entities name and registered address, documentary proof of its beneficial owners and directors, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed or completed. For higher value lots you may also be asked to provide a bank reference.

### If successful

I will collect the purchases myself

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details.

Sale title: Modern British & Irish Art		Sale date: 3 July 2019													
Sale no. 25378		Sale venue: Knightsbridge													
<p>If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.</p> <p><b>General Bid Increments:</b></p> <table border="0"> <tr> <td>£10 - 200 .....by 10s</td> <td>£10,000 - 20,000 .....by 1,000s</td> </tr> <tr> <td>£200 - 500 .....by 20 / 50 / 80s</td> <td>£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s</td> </tr> <tr> <td>£500 - 1,000 .....by 50s</td> <td>£50,000 - 100,000 .....by 5,000s</td> </tr> <tr> <td>£1,000 - 2,000 .....by 100s</td> <td>£100,000 - 200,000 .....by 10,000s</td> </tr> <tr> <td>£2,000 - 5,000 .....by 200 / 500 / 800s</td> <td>above £200,000 .....at the auctioneer's discretion</td> </tr> <tr> <td>£5,000 - 10,000 .....by 500s</td> <td></td> </tr> </table> <p><b>The auctioneer has discretion to split any bid at any time.</b></p>				£10 - 200 .....by 10s	£10,000 - 20,000 .....by 1,000s	£200 - 500 .....by 20 / 50 / 80s	£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s	£500 - 1,000 .....by 50s	£50,000 - 100,000 .....by 5,000s	£1,000 - 2,000 .....by 100s	£100,000 - 200,000 .....by 10,000s	£2,000 - 5,000 .....by 200 / 500 / 800s	above £200,000 .....at the auctioneer's discretion	£5,000 - 10,000 .....by 500s	
£10 - 200 .....by 10s	£10,000 - 20,000 .....by 1,000s														
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£1,000 - 2,000 .....by 100s	£100,000 - 200,000 .....by 10,000s														
£2,000 - 5,000 .....by 200 / 500 / 800s	above £200,000 .....at the auctioneer's discretion														
£5,000 - 10,000 .....by 500s															
Customer Number		Title													
First Name		Last Name													
Company name (to be invoiced if applicable)															
Address															
City		County / State													
Post / Zip code		Country													
Telephone mobile		Telephone daytime													
Telephone evening		Fax													
Preferred number(s) in order for Telephone Bidding (inc. country code)															
E-mail (in capitals)															
By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.															
I am registering to bid as a private buyer <input type="checkbox"/>		I am registering to bid as a trade buyer <input type="checkbox"/>													
If registered for VAT in the EU please enter your registration here: □□ / □□□ - □□□□ - □□		Please tick if you have registered with us before <input type="checkbox"/>													

Please note that all telephone calls are recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid ★

FOR WINE SALES ONLY	
Please leave lots "available under bond" in bond <input type="checkbox"/>	Please include delivery charges (minimum charge of £20 + VAT) <input type="checkbox"/>

<p><b>BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE INCLUDING BUYER'S WARRANTIES AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.</b></p>	
Your signature:	Date:

★ Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

**NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.**

Please email or fax the completed Auction Registration form and requested information to:

Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, bids@bonhams.com

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bonhams.com

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