

Summers Place Auctions Ltd



Garden & Natural History
24th & 25th March 2020

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SUMMERS PLACE AUCTIONS

Live Auction (Lots 1-159)

Tuesday 24th March, 2020
at 1pm

Sealed Bid Auction (Lots 200-585)

Sealed bids must be with us by 4pm
GMT, Wednesday 25th March

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23rd March

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Condition is only noted in the catalogue where an item is severely distressed. We are happy to provide additional images and condition reports on request.

It is essential for buyers to satisfy themselves as to the condition of lots prior to sale and to arrange their own insurance cover against loss or damage immediately after the sale.

Shipping and Transport

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All the relevant lots in this sale have been carefully vetted, mindful of current C.I.T.E.S. regulations, concerning the sale of endangered species. We are happy to provide advice on any lots, to overseas buyers concerning export restrictions. However, it is ultimately the buyers responsibility to satisfy themselves that the correct licenses can be obtained prior to bidding.

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Important Notice

Please note all lots are sold subject to our conditions of business for buyers and Authenticity Guarantee, which are set forth in the centre of this catalogue.



1

A carved limestone architectural head
probably late medieval, English or French
15th century, 24cm high by 26cm wide
by 29cm deep
£500-800



2

A similar carved limestone architectural head
24cm high by 26cm wide by 29cm deep
£500-800



3

A similar carved limestone architectural head
26cm high by 26cm wide
by 29cm deep
£400-600



4

A similar carved limestone architectural head
24cm high by 26cm wide
by 29cm deep
£400-600

5

**A medieval carved stone Gothic
window**

probably 13th century

now mounted on later carved
limestone base

122cm high overall by 80cm wide

£1200-1800



For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers



6

A pair of Georgian carved sandstone reclining lions

2nd half 18th century

on pedestals

80cm high by 110cm long

£2000-4000

7

† A Georgian lead cistern

dated 1752

with initials *FM* with later tap, sides and back

92cm high by 150cm long by 51cm deep

£2000-4000



For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers



8

† A rectangular carved sandstone trough

52cm high by 155cm wide by 67cm deep

£2500-4000

9

A small Georgian lead corner cistern

dated 1755 and with bronze tap

52cm high by 55cm wide

It is extremely rare to find lead cisterns of such modest proportions. Most were of much larger size for outside locations usually in courtyards to collect rainwater from roofs.

£1500-2500



For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers



10

A large carved limestone trough

68cm high by 203cm long by 84cm deep

£2000-4000

11

A rare Georgian lead corner cistern

with initial *M* and dated 1779

92cm high by 120cm wide

£3000-5000



For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers



12

A carved sandstone trough

39cm high by 138cm long by 71cm deep

£800-1200

13

† A carved sandstone trough

74cm high by 101 wide by 88cm deep

£1500-2500



14

A harlequin set of four staddlestones
the tallest 84cm high

£500-800



15

An unusual Venetian 17th century style carved limestone wellhead

19th century on base

84cm high by 82cm square, the base 104cm square

£2000-4000

For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers

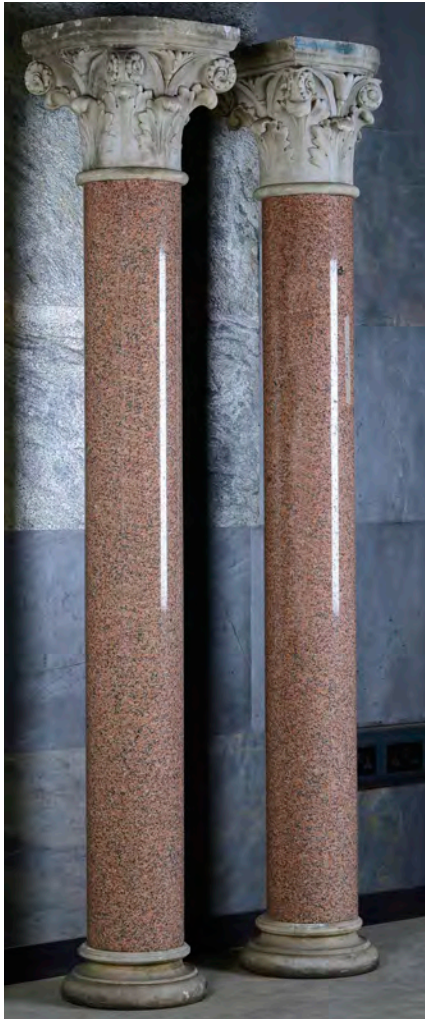


16

A rare early Victorian cast iron trough stamped *Baker, Compton* and dated 1842 on later supports the trough 30cm high; 72cm high overall by 343cm long by 46cm deep
£1200-1800

17

A pair of Victorian carved sandstone finials, circa 1870
134cm high
£2000-3000



18

A pair of large pink granite columns

2nd half 19th century

with white marble Corinthian capitals and bases

259.5cm high

£1200-1800



19

A pair of Cipollino marble columns

19th century

with bronze caps and bases
216cm high by 38cm diameter

£5000-8000



20

A pair of Italian Verde Antico marble columns

19th century

202cm high by 35cm diameter

£800-1200

For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers



21

A carved white marble Medici urn

late 19th century

93cm high on associated **marble pedestal**,
186cm high overall

Provenance: Major Ion R. Harrison (1889-1952), Croft House, Helensburgh, Scotland

Thence by descent, until sold Great Western Auctions, Glasgow, 15 June 2018, lot 821.

The present vase is modelled after the celebrated Antique marble original believed to date from the first century A.D., first recorded at the Villa Medici in Rome in the late 16th century, and now in the Uffizi, Florence. The frieze is said to depict the Athenians gathered at Delphi before the Trojan War, as well as satyrs and a female figure, likely Iphigenia, seated below a statue of Artemis. Along with the Borghese Vase, with which it is often paired, the Medici Vase achieved widespread fame through the publication of engravings such as those made by Piranesi and published in *Vasi, Candelabri, Cippi, sarcofagi, tripodi, lucerne, ed ornamenti antichi* (1778).

Together, the vases were regarded as being among the greatest surviving examples of Classical art, and were attributed by some early writers to the great Greek sculptor, painter, and architect, Phidias. Reflective of the Roman taste for lavish garden ornament, monumental vases of this type were de rigueur for any parterre from the mid-17th century onwards.

£15,000-25,000

22

**A carved white marble
Medici urn**

late 18th/early 19th
century

old damages

101cm high

First recorded in 1598 in the inventory of the Villa Medici, Rome although there is evidence that it was there at least thirty years earlier. In 1780 it was removed to Florence and soon entered the Uffizi where it remains today. The vase was one of the most popularly reproduced antiquities being copied in marble, bronze, terracotta, alabaster and biscuit and was commonly paired with the similarly shaped Borghese vase. It is believed that the original was executed in the second half of the first century A.D.

£2000-4000



For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers



24

**A pair of substantial
composition stone urns**

modern, 130cm high by 115cm
wide

The design of these urns is
based on the 17th century
marble vase by Antoine
Coysevox in the gardens of the
palace of Versailles.

£2000-4000

25

**A similar composition stone
urn**

£1000-1500



23

**A set of four Victorian carved
sandstone urns**

circa 1860

86cm high by 60cm diameter

£2500-4000



26

A pair of unusual iron mounted elm rectangular planters

early 20th century

each with drainage hole

74cm high by 146cm long by 85cm deep

£1500-2500

For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers



27

A pair of large and impressive Compton pottery scroll pots

early 20th century, each with small circular makers mark
50cm high by 60cm diameter

The Compton Potters Art Guild was started by Mary Watts, the wife of G.F. Watts the Victorian allegorical painter. In 1895 work began on the Watts Mortuary Chapel. Designed by Mary Watts, it was to be built from local clay by the villagers of Compton, near Godalming, Surrey. Mr and Mrs Watts were dedicated supporters of the growing Home Arts and Industries Association, a voluntary movement launched by Earl Brownlow in 1885 to revive the dying art of handicraft among the working classes. The idea was that young uneducated artisans should have their eyes opened to the wonders of art. They would be rescued from idleness, gambling and drinking -so the notion ran- during long winter evenings. Uplifted and taught how to use their hands with skill they would acquire a hobby to be proud of and develop this hitherto unknown talent, where possible to professional standards. The Pottery Art Guild continued from strength

to strength, winning medals at the Royal Botanical Society and the Home Arts' highest award, the gold cross. Liberty's sold their garden ornaments as well as hand tufted Donegal carpets designed by Mrs Watts. They received architectural commissions from Lutyens, Clough William-Ellis and Goodhart Rendel. Recommended by Jekyll, they made miniature versions of their pots for the garden of Queen Mary's dolls house in the early 1920's. The Guild became a limited company run by George Aubertin and continued to produce works based on Mrs Watts' designs until after her death in 1938. The scroll pots are illustrated in the Art Potters Guild catalogue page 11 and came in a variety of sizes of which this is the largest.

Literature: The Watts Chapel, An Arts and Crafts Memorial by Veronica Franklin Gould, Arrow Press, Farnham, Surrey
£1000-1500

▲ **A carved limestone plaque of a printer at his press by James Woodford O.B.E. R.A.**

signed *James Woodford*
1954

145cm high by 110cm wide

Woodford was born in Nottingham on 25 September 1893 and started studying at the Nottingham School of Art, but his studies were curtailed when he enlisted during the First World War. After the war, he continued his training at the Royal College of Art in London, and was Rome Scholar in 1922-25. In 1934 Woodford created a monumental pair of doors for the headquarters of the Royal Institute of British Architects at 66 Portland Place, London.

Woodford did some decorative work for the liner RMS Queen Mary, carving wooden screens and designing bronze uplighters for the cabin class smoking room.

For the coronation ceremony of Queen Elizabeth II in 1953, Woodford made a set of ten plaster sculptures of the Queen's Beasts, each 6 feet tall to be placed at the entrance of Westminster

Abbey. He went on to make a set of Portland stone replicas which an anonymous donor presented to Kew Gardens in 1956. They now stand on the Palm House Terrace.

In the 1950s Woodford made a set of reliefs representing the four elements for the Lloyds building in Lime Street in the City of London.

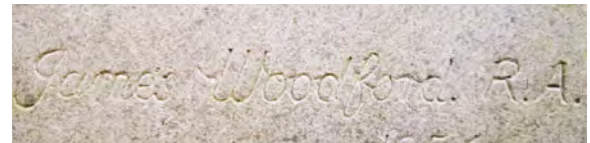
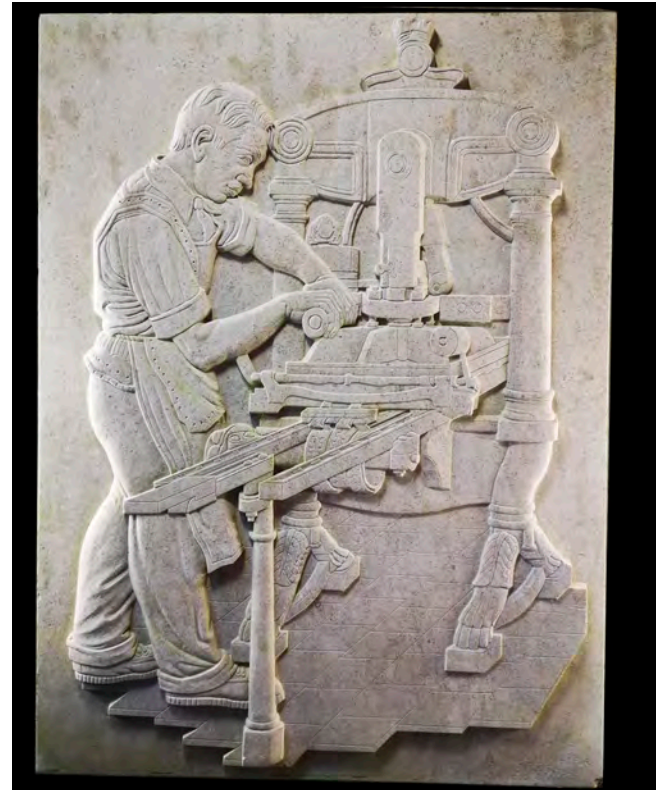
In 1951 he made the group of bronze statues of Robin Hood and his Merry Men that stand near the gates of Nottingham Castle.

The group is now Grade II listed as part of the historic setting of the castle. In 1962 he modelled a new version of the royal coat of arms for use on major public buildings such as courts and embassies for the Ministry of Public Buildings.

He was elected an Associate of the Royal Academy on 2 March 1937 and a full Academician on 27 April 1945, and appointed OBE in the 1953 Coronation Honours. He died on 8 November 1976.

This panel would have been either an individual commission or more likely, one of a set representing various specialist skills.

James Arthur Woodford OBE RA (1893-1976) was an



English sculptor. His works include sets of bronze doors for the headquarters of the Royal Institute of British Architects and Norwich City Hall; the Queen's

Beasts, originally made for the Coronation in 1953, and later replicated in stone, and the statue

of Robin Hood outside Nottingham Castle.

£3000-5000

For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers



29

**A pair of rare Val d'Osne
cast iron urns**

French, 2nd half 19th
century

80cm high

The Val d'Osne foundry
was established by
J.P.Andre in 1835 and
based at the Val d'Osne,
in the Haute-Marne. The

company took over rival
firms such as Barbezat
and Ducel becoming the
largest and most prolific
foundry of decorative
and sculptural cast iron
in France. They exhibited
at the Great Exhibitions
of 1851 and 1862 as well
as the Chicago Great
Exhibition of 1893.

These urns appear in
the Val d'Osne foundry
catalogue as originally
being a Barbezat model
and are illustrated on plate
477 no 38. (*See engraving*)

£1500-2500



30

**A pair of cast iron urns on
pedestals**

2nd half 19th century

110cm high by 75cm
diameter

£1000-1500

31

**A large and impressive
pair of cast iron urns on
pedestals**

French, circa 1860

167cm high by 78cm
diameter

£3000-5000



For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers



32

An unusual Georgian style carved Portland stone sundial

early 20th century

with allegorical scenes probably representing the Seasons, the circular 12ins bronze plate signed *David Pullen, Londini, Fecit* and bearing the date 1734 and with a coat of arms

115cm high

£2000-3000



33

**A carved white marble
sundial**

early 20th century

103cm high

£1500-2500

34

**A painted wood and
slate dove cot**

modern

400cm high

£800-1200



For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers



35

A carved Istrian stone curved seat

circa 1900

with later limestone seat

215cm wide

£3000-5000



36

A carved white marble bench

Italian, circa 1900

with later veined marble top

183cm long

£1500-2500

For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers



37

A Coalbrookdale Gothic pattern cast iron seat

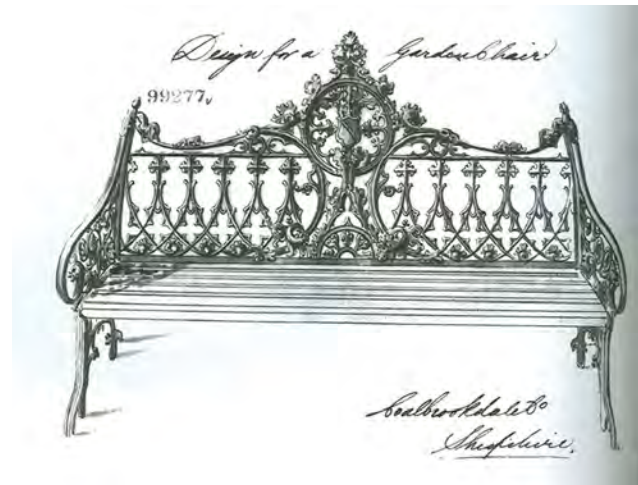
late 19th century

with iron slats

153cm wide

This design number 99277 is No. 22 in the 1875 Coalbrookdale Castings Catalogue, section III, page 253. This design was registered and patented by the Coalbrookdale Foundry at the Public Record Office, on 5th February 1854. (See engraving)

£1800-2500





38

A Coalbrookdale Nasturtium pattern cast iron seat
last quarter 19th century

fully stamped *C B Dale* with registration number and
diamond registration stamp

183cm wide

This design, number 1958629 was registered and patented
at the Public Records Office by Coalbrookdale on the
1st of March 1866 and is seat number 44 in their 1875
catalogue of castings. (*See engraving*)

£4000-6000

For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers



39

A Coalbrookdale Fern and Blackberry pattern cast iron seat

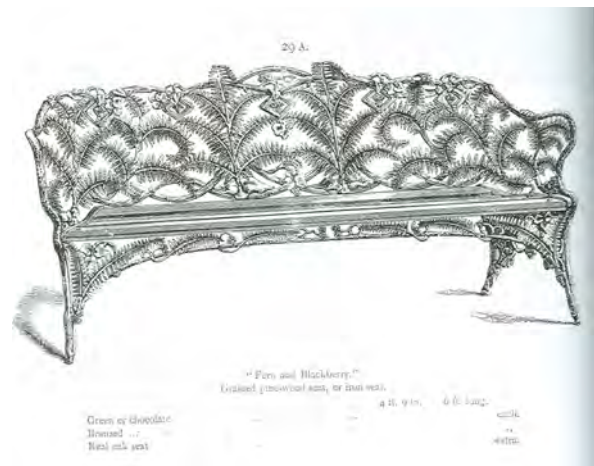
last quarter 19th century

marks possibly obscured by paint

149cm wide

The original design, number 113617, was registered and patented at the Public Records Office on the 30th of April 1858 by Coalbrookdale and is seat number 29A in the castings catalogue of 1875, Section III page 254. (See engraving)

£600-1000





40

A rare Coalbrookdale Passionflower pattern cast iron seat

last quarter 19th century

stamped with model number 74 and registration number
190cm wide

This design was registered and patented at the Public Records Office on 8th February 1862 and is seat number 74 in the Coalbrookdale Castings catalogue of 1906. (See engraving).

£4000-6000

For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers



41

A Coalbrookdale cast iron seat

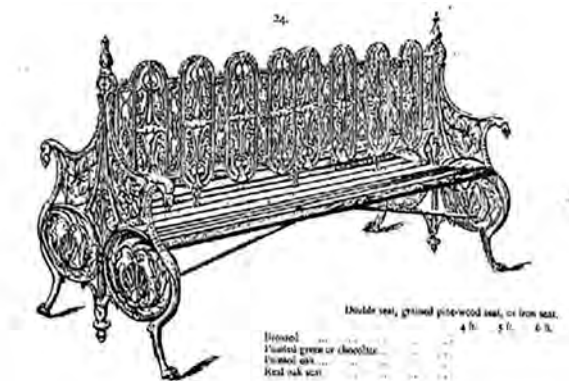
2nd half 19th century

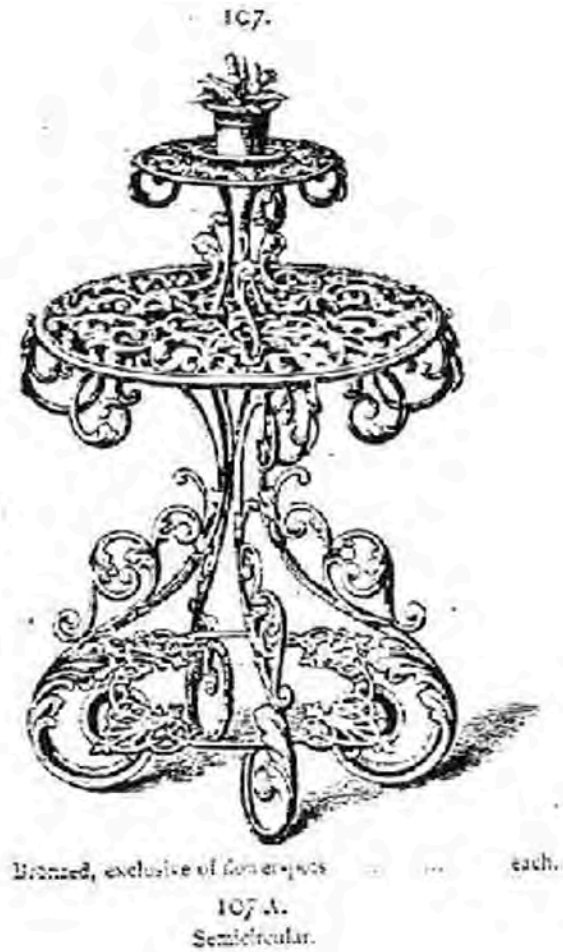
marks possibly obscured by paint

126cm wide

This seat is illustrated in the 1875 Coalbrookdale catalogue, Section III, page 265, no 24. (See engraving for double sided version)

£500-800





42

A rare Coalbrookdale cast iron table plant stand

last quarter 19th century

65cm diameter

A similar plant stand with an extra tier is illustrated in the 1875 Coalbrookdale Catalogue, Section III, no 107.

£300-500

For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers



43

An oak table

modern

274cm by 100cm

£1800-2500



44

A large brass and iron mounted wooden ships wheel

19th century

now mounted as a table with glass top and wrought iron base

glass diameter 183cm

£1200-1800

45

**A rare J. P White painted
wood seat**

early 20th century

213cm wide

£800-1200



46

**An unusual cast iron tree
seat**

early 20th century

212cm wide

£400-600



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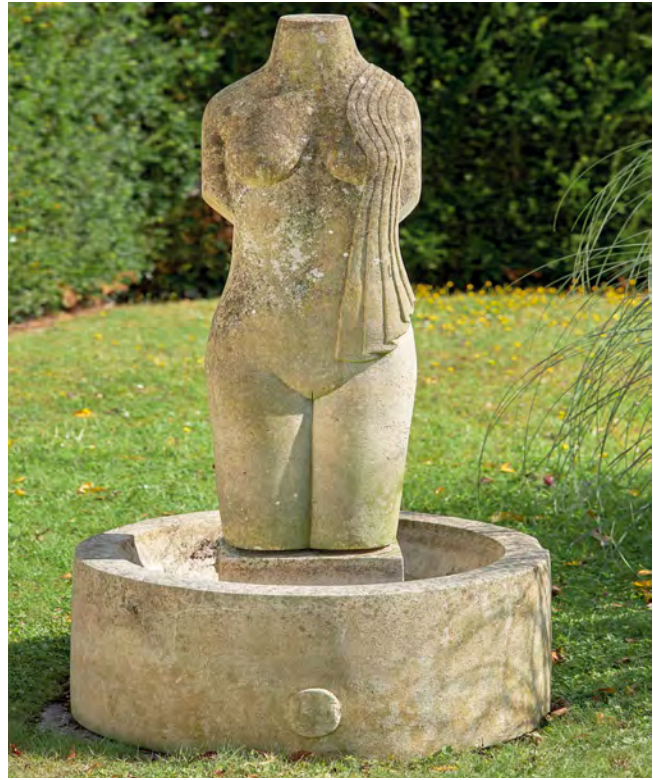


47

A rare Austin and Seeley composition stone bowl on stand

124cm high

Felix Austin went into business in 1828 having bought moulds from a firm that had gone out of business. He established works in New Road, London, describing himself variously as an architect, statuary mason and sculptor as well as artificial stone maker. His material was not the same as the ceramic body used by Mrs Coade but made from Portland cement, broken stone pounded marble and coarse sand (The Builder 1868). Around 1840 he entered into partnership with John Seeley. Seeley had trained at the Royal Academy Schools and also made an artificial stone which he called artificial limestone, before



entering into partnership with Austin. In 1841 they published their first catalogue, *Pleasure Grounds etc.* from their address in New Road. Similar, but not identical models are illustrated in this catalogue.

£800-1200

48

▲ A carved limestone bird bath by Keith Newstead

1960s, with a semi draped female torso and circular base with sculptor's monogram

135cm high by 80cm diameter

£800-1200



The following 36 lots came from a Private Garden in Totteridge, North London

see our website for additional images

49

An exceptionally large composition stone planter

2nd half 20th century

97cm high by 135cm diameter

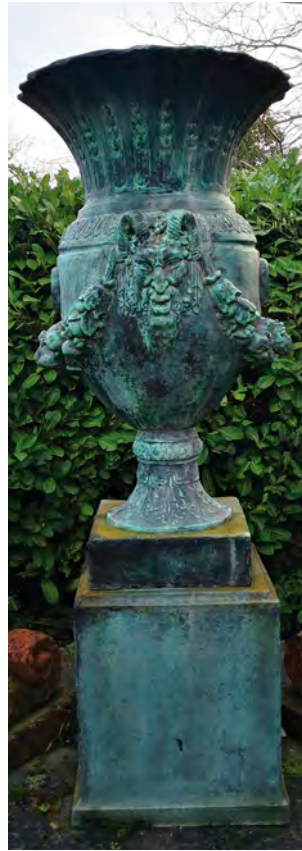
£1000-1500



For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers



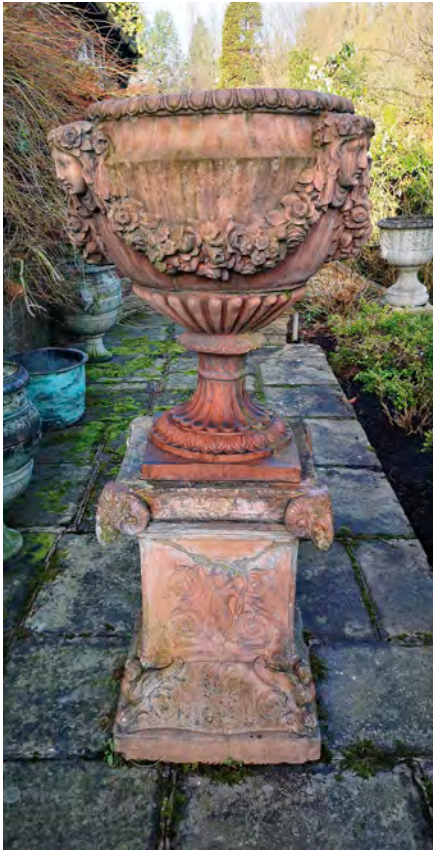
50
A substantial composition stone urn on plinth
178cm high by 131cm wide
£1500-2500



51
A patinated fibreglass urn
on pedestal
the urn 150cm high;
overall height 220cm
£600-1000



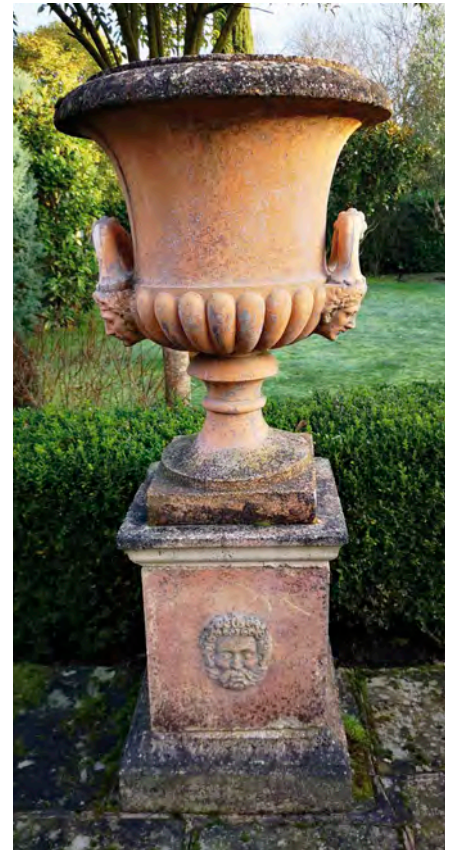
52
A Romanesque style
composition stone
sundial with bronze plate
115cm high overall
£150-250



53
A rare Blanchard terracotta pedestal
 circa 1870
 stamped *Terra cotta M H Blanchard*
London, 72cm high, now surmounted
 by a **later composition stone urn**, 2nd
 half 20th century, 152cm high overall
 £800-1200



54
A Swedish style composition
stone finial on pedestal
 2nd half 20th century
 218cm high
 £600-1000



55
A composition stone urn on pedestal
 2nd half 20th century
 148cm high
 £600-1000

For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers



56
A wrought iron armillary sundial
 late 20th century
 on earlier Istrian stone pedestal, early
 20th century, the pedestal 116cm high;
 180cm high overall
 £700-1000



57
**A pair of composition stone
 lidded finial tops on pedestals**
 2nd half 20th century
 165cm high
 £800-1200



58
A composition stone urn on pedestal
 2nd half 20th century
 176cm high
 £500-800



59

A composition stone bird bath

2nd half 20th century, 94cm high by 72cm diameter

£300-500

60

A wrought iron gazebo

2nd half 20th century, 290cm high by 204cm diameter

£500-800



For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers



61

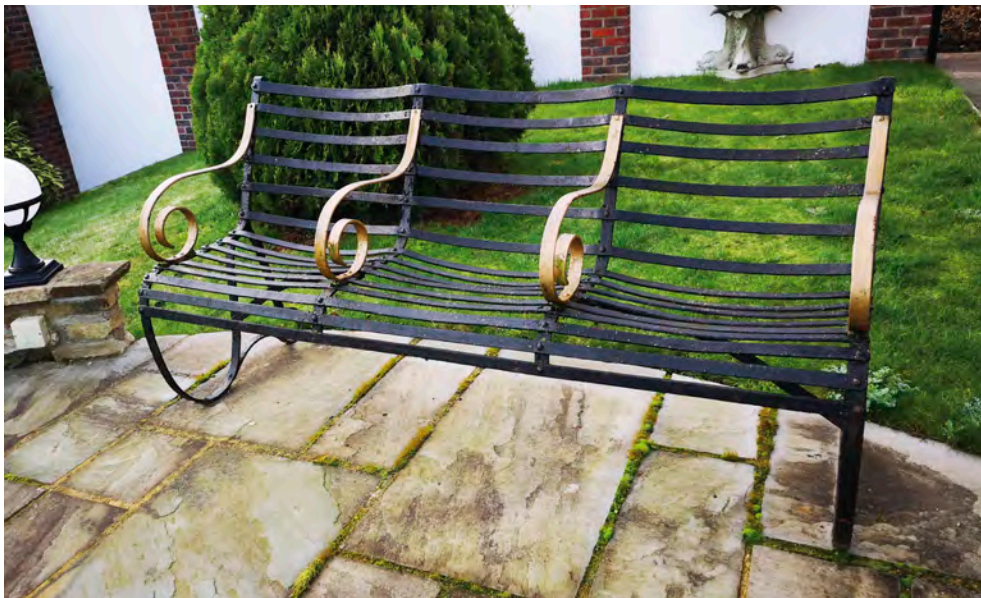
**An Oak and Ivy pattern
cast iron seat, possibly
Coalbrookdale**

early 20th century

no visible foundry marks

148cm wide

£500-800



62

A wrought iron seat

circa 1900

185cm wide

£250-400



63

**A pair of substantial
bronze garden
candelabra**

indistinctly signed
and dated 1998

with glass globes

253cm high overall

£5000-8000



For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers



64

A set of four composition stone putti musicians on pedestals

2nd half 20th century

142cm high

£1500-2500

65

A large terracotta planter

probably Southern Mediterranean, 20th century

53cm high by 85cm diameter

£300-500



66

A bronze fountain

2nd half 20th century

with dolphin mouth drilled
for water

135cm high

£1000-1500



67

A bronze fountain

last quarter 20th century

99cm high

£600-1000

68

A bronze wall fountain

last quarter 20th century

lion's mouth and dolphins
plumbed for water

185cm high; bowl width 98cm

£2500-4000



For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers



One of a pair



71



72



69

**A pair of Doulton style
composition stone urns on
pedestals**

2nd half 20th century, 108cm high
£600-1000

70

A composition stone wall bracket
2nd half 20th century

54cm high, a **terracotta plaque** and
a cast iron fountain mask
(see website for more images)
£200-400

71

An unusual lead wall sundial

2nd half 20th century, 75cm high
£200-300

72

A bronze and lead wall fountain

2nd half 20th century
with green man mask plumbed for
water
£200-400



One of a pair

73

A pair of cast iron urns on pedestals
last quarter 20th century, 79cm high
£300-500



74

74

A terracotta rectangular trough, possibly
Manifattura di Signa

early 20th century, on associated composition
stone feet, 62cm high by 125cm long
£450-750



One of a pair

75

75

A pair of composition stone rectangular
troughs on stands

80cm high by 118cm long
£600-1000

76

A similar single rectangular composition
stone trough on stand

£300-500



76

For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers



77

A pair of composition stone urns

2nd half 20th century

65cm high

£200-300



78

A set of three terracotta gate pier balls

20th century

45cm high

£250-400



79

A pair of unusual terracotta stylised dolphin fountains by Alan Frost

late 20th century

mouths drilled for water, signed
Alan Frost, Malmesbury

46cm high by 94cm long

£800-1200



One of a pair



80

A pair of lead urns

modern, 45cm high, together with a **William and Mary lead style fibreglass urn**, modern, 39cm high
(see website for more images)

£300-500

81

A hand thrown terracotta planter

2nd half 20th century, 54cm high by 68cm diameter

£300-500

82

A bronze urn

2nd half 20th century, 100cm high

£800-1200



For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers



83

After Claude Ballin: A pair of bronze urns

2nd half 20th century

96cm high

This pair of bronze urns are copies of originals believed to have been cast by Duval from designs by Louis XIV's goldsmith Claude Ballin for the Parterre du Nord at Versailles.

£1500-2500



84

A similar pair of bronze urns

£1500-2500

For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers



85

Gottwalt Kuhse: An impressive terracotta figure of Rebecca on pedestal

signed *G Kuhse fec 1881* and with manufacturer's stamp *E March Söhne at Berlin*

the figure 168cm high by 72cm deep; the pedestal 91cm high by 62cm diameter; overall 256cm high

The terracotta manufactory was started by Ernst March in 1846 and continued after his death by his widow Sophie March. From 1865, their sons Paul and Emil continued the business as Ernst March & Söhne Pottery Factory producing high-quality terracotta for well-known and prestigious buildings such as the Berlin Museum of Decorative Arts, Görlitzer Bahnhof or the Red Town Hall. The son Otto became an architect, as did his grandchildren Walter and Werner March. Around 1896, the Ernst March & Söhne factory employed 150 workers and consumed 1,500 tonnes of clay annually. Gottwalt Kuhse was active as a sculptor from 1870-1890.

£10,000-15,000

After Clodion: A cast iron figure of a Bacchante and young satyr by J J Ducel

circa 1870

the base stamped *JJ Ducel me de Forges, Paris*

150cm high

(See engraving)

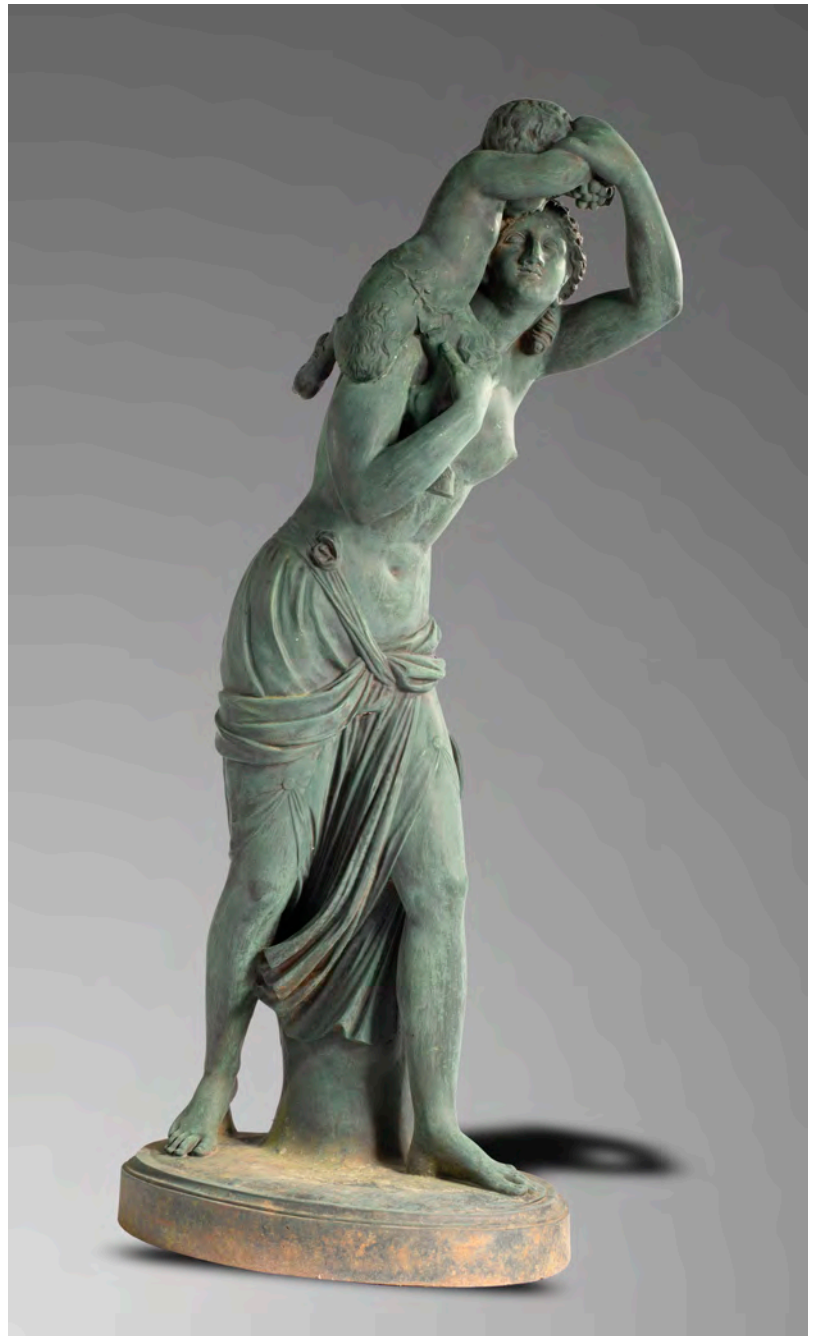
A similar figure is illustrated in the catalogue of the Societe Anonyme des Hauts-Fourneaux and du Val-d'Osne Fonderies circa 1900, Plate 572 (see engraving). The firm of J.J. Ducel was started in 1810 at Poce in the Pas-de-Calais. One of the leading manufacturers specialising in architectural fittings as well as urns and statues. Following the death of Monsieur Ducel in 1878 the Val d'Osne foundry purchased the firm's patterns. The output of cast iron in France at this time was enormous offering a huge range of architectural and decorative pieces which could be selected from lavishly illustrated catalogues.

Claude Michel Clodion (1738-1814) was a rococo sculptor whose works were extensively reproduced in the 19th century in a wide range of materials including cast iron.

£4000-6000



BACCHANTE PAR CLODION
Marque en Marché du Louvre.



For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers



87

**A Porphyry and white marble bust of a
Roman Emperor**

Italian, 19th century

on green marble socle

76cm high by 56cm wide by 26cm deep

£5000-8000

88

**A carved white marble figure
of the Roman Emperor
Augustus**

1st half 20th century

190cm high by 70cm wide by
50cm deep

£4500-7000



For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers



Prime Minister Stanley Baldwin standing beside the Bromsgrove Guild's statue of Hygieia at Chequers, c. 1926.

89

An important life size lead figure of Hygieia by Bromsgrove Guild and modelled by Charles Bonnet

early 20th century

196cm high

The Bromsgrove Guild of Applied Arts was established in 1894 by Walter Gilbert who took over a foundry in Bromsgrove, Worcestershire. It was first involved with decorative ironwork, but the business soon expanded into a great many other fields. By 1900 Gilbert had gone into partnership with a Mr McCandlish and had taken over further premises in the town which housed bronze and lead foundries, as well as wood and stone carving studios. By 1908 they had established an outlet in London, and as a result of their most famous commission, the iron and bronze gates outside Buckingham Palace, they were issued with a Royal Warrant appointing them metal workers to Edward VII (an honour repeated two years later under George V). Unlike the majority of other contemporary English manufacturers of garden ornaments most of the Guild's figurative subjects were modelled in the popular styles of the day. In 1921 the Guild became a limited company, but by this date some of the members had left to start companies of their own. However, the Guild continued to produce a variety of garden ornaments for many years finally closing in 1966.

The modeller of this statue, Charles Bonnet, despite his English sounding name was from Barcelona. Much of his work was of animals and birds and many of his statues were displayed in the show garden at the back of the Bromsgrove works in Station Road. Most of the Bromsgrove products were produced in quantity, and were available to purchase from the various catalogues produced by the Guild. This rare figure does not appear to have been illustrated in any of Bromsgrove Guild's literature and the only other known example of this figure was commissioned for the garden of Chequers, which was originally the Buckinghamshire mansion belonging to Lord Lee, who presented the house to the nation in 1917 as a country residence for the use of future Prime Ministers. It still stands on the lawn in front of the main entrance to the house.

Hygieia was a goddess in Greek mythology and was the daughter and chief attendant to Asklepios, the god of medicine.

The cult of Hygieia started in Athens in the 600s BC, in connection with the cult of Athene, goddess of wisdom and purity. Statues of Athene and Hygieia stood at the entrance to the Acropolis temple in Athens. In classical sculpture she was often shown holding or feeding a large snake, (the symbol of Asklepiion medicine).

Literature: The Bromsgrove Guild - an Illustrated History, edited by Quintin Watt, published by the Bromsgrove Society 1999, page 63.

£30,000-50,000



For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers



90

An extremely rare Coade stone bust of Gerard de Visme
 stamped *Coade, Lambeth*, the back scratched with *Gerard de Visme E** 5 1793* and with partial old paper inventory label

29cm high

This extremely rare bust is illustrated in Mrs Coade's stone by Alison Kelly, who states on page 139 "Another charming small portrait bust sold at Christies in April 1986. The name on the sitter was scratched on the back and difficult to decipher. He was Gerard de Visme, a Huguenot, and the piece is marked 1793. It is bronzed. Its provenance is unknown, and it is now in a private collection. It was shown in Henry Clay's article in the *Connoisseur*, October 1928, pp 79-87, but he did not know who it was. Gerard de Visme lived at Wimbledon Lodge, South Side, Wimbledon, lavishly decorated with Coade stone"

Further research has revealed that Gerard was born on 6 February 1725 probably in the parish of St Mary Aldermary in the vicinity of Bow Lane, and christened at the French Huguenot Church of St Martin Orgars on the 28th February. He seems to have gone to Lisbon in Portugal around 1746 and then lived much of his life there. He then returned to the England around 1794 and spent his later years living at Wimbledon near London.

His estate in Portugal was Quinta at Benfica, near Lisbon and later Monserrate near Sintra.

A prominent member of the British Factory in Lisbon, he made a vast fortune, possibly relating to diamonds commerce with Brazil. He was possibly the Administrator of the Crown jewels and diamond mines of Brazil. He also possibly imported redwood and presumably had many other business interests. He seems to have been involved in the building of the British Hospital in Lisbon. He was also involved in a bank Purry Mellish & De Vismes. He is mentioned in the book 'They Went to Portugal' by Rose Macaulay.

In 1790, Gerard moved onto the Monserrate estate, near Sintra. It would appear that he was not able to buy the property at Monserrate due to laws forbidding ownership of property by foreigners in Portugal at the time. Years later Francis Cook, another Englishman, stumbled upon the ruins of DeVisme's Palace and was able to purchase it. Francis Cook became the first Visconde of Monserrate.

One rumour about DeVisme's daughter is that she was the reason he abandoned Monserrate. He apparently spent much time isolated there and the speculation is that he carried on some kind of improper relationship (with a servant or another member of society). His permanent abandonment of Monserrate coincides with his reappearance in London with an unexplained daughter.

In London Gerard appears to have been a partner in the banking firm of De Vismes, Cuthbert, Marsh, Creed and Co, which is recorded in the London Directory of 1797.

Gerard is buried in the churchyard of St Mary's in Wimbledon. He is noted as dying in 1797 having been resident at Wimbledon Lodge, Southside.

A large portrait of Gerard, by Thomas Hickey, dated 1783, 10 years before this bust was commissioned, is in the National Trust collection at Tyntesfield, near Bristol.

A second copy of this portrait, presumably also painted by Thomas Hickey, came up for Auction 14 March 2012 in Australia (Mossgreen, Lot 49).

There is also a small miniature portrait of him painted in 1794 by Henry Spicer (English, 1743-1804) where Gerard is noted as being 67 years old. This miniature is now in the Carnegie Museum of Art in America.

Eleanor Coade (d.1821) opened her Lambeth Manufactory for ceramic artificial stone in 1769, and appointed the sculptor John Bacon as its manager two years later. She was employed by all the leading late 18th Century architects. From about 1777 she began her engraved designs, which were published in 1784 in a catalogue of over 700 items entitled *A Descriptive Catalogue of Coade's Artificial Stone Manufactory*. Then in 1799, the year she entered into partnership with her cousin John Sealy, she issued a handbook of her Pedlar's Lane exhibition Gallery. The firm became Coade and Sealey from this date and following Sealey's death in 1813, it reverted to Coade and in 1821 with the death of the younger Eleanor Coade, control of the firm passed to William Croggan, who died in 1835, following bankruptcy. Coade's manufactures resembling a fine-grained natural stone, have always been famed for their durability.

Literature: Mrs Coade's Stone, by Alison Kelly, SPA, 1990, page 139

£1000-2000



For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers



91

A pair of cast iron putti candelabra figures

French, last quarter 19th century

on pedestals with seven branch ormolu
candelabrae

216cm high

£5000-8000

92

† After Jacquemart: A pair of bronze dogs

modern

bearing foundry stamp *A Durenne Sommevoire*

97cm high

Alfred Jacquemart was born in Paris in 1824, the son of a locksmith. He entered the Beaux Arts on the 22nd September 1843 and became one of the leading 'animalier' figures of his day, regularly exhibiting at the Salon between 1847 and 1877. He produced a considerable number of public works, notably four stone sphinxes for La fontaine du Chatelet in Paris in 1858, and two years later two bronze dragons for the Saint Michel fountain. He was also responsible for eight lions for the Chateau d'Eau, and the rhinoceros in the foundry in the Trocadero. Jacquemart's works were predominantly produced in two materials, bronze and cast iron. Examples of the former tend to be small desk and mantelpiece bronzes, but he also produced larger works such as the equestrian figure of The Great General in Chief of the army in Italy, which was exhibited at the Salon in 1864. However, the majority of his subjects cast in iron were frequently life-size.

£8000-12,000



For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers

Attributed to Edward Physick: A carved white marble bust of Arthur Wellesley, the 1st Duke of Wellington

74cm high by 29cm wide

Provenance: Removed from a house formerly owned by a member of the Physick family of sculptors.

The Physick family of sculptors were first established in Cornwall in the 1760's and for over a century the eldest son was always called Edward which sometimes makes identification difficult.

Three busts of Arthur Wellesley 1st Duke of Wellington are recorded as being by Edward William Physick, in 1832, 1843 and another with an unrecorded date made for the Merchant Taylor's Hall in the City of London. This bust is undoubtedly of the Duke with his distinctive nose and mutton chop whiskers and is likely to have been made in the latter stages of his life prior to his death in 1852.

Unusually it shows him in normal dress of the day, rather than in ceremonial robes or classically draped.

£400-600



94

**A white marble figure of
an urchin**

Italian, circa 1900

indistinctly signed *Achille
de ******

115cm high

£2000-4000



For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers



95

A pair of carved white marble putti with dogs

Low Countries, late 17th century

the larger 48cm high by 48cm wide by 24cm deep

£12,000-18,000



96

A pair of carved veined white marble cherubs

Northern European, 18th century

92cm high

£20,000-30,000



For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers



97

A carved white marble lamp

French, late 19th century

signed *P Conti Firenze*

105cm high overall

£4000-6000

A G.E.C. Industrial Flame Proof Tripod Light

1940s

an example of classic British lighting design, the lights are made up of a substantial three-part polished aluminium enclosure with its original flameproof glass lens and an impressive number of manufacturers details cast into the metal emphasising the heritage of the light. Now fully restored rewired and mounted on highly polished aluminium vintage theodolite stands from Swiss manufacturer Kern

70cm high by 70cm diameter

These beautifully refined lights were made by British manufacturer G.E.C and salvaged from the old decommissioned Rolls Royce factory in Derby in the UK. Established in London, in 1886 the General Electrical Company were to become the largest electrical manufacturing organisation in the British Empire and lived up to their description of Manufacturers of everything electrical, throughout their 100 year history. During the mass industrialisation of the 1950s, GEC were often the supplier of choice for lighting the factories, workshops and mills of



Britain with their huge range of light fixtures for every application. Rolls Royce built its Nightingale Road site to move production of the Silver Ghost car to Derby from Manchester in 1908. It later became synonymous with the Merlin engine, which powered the Lancaster Bomber, the Spitfire and the Mustang.

These lights would have been in use during that era to illuminate the factory floor for the workforce.

£1200-1500



99

A similar G.E.C. Industrial Flame Proof Tripod Light

£1200-1500

For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers



100

**Lyudmila Konstantinovna Strel 'Chenko:
A bronze fountain of two boys**

circa 1980

with two scantily draped boys both dancing
with arms held aloft, the shaped oval base
drilled with a fountain jet

224cm high

Lyudmila Konstantinovna Strel 'Chenko was born in 1941 in Bashkiriya (South-Western Russia). After entering the Kiev Arts Institute in 1960 her work proved controversial and was deemed non-socialist, however she still won the Institute competition in 1963. She graduated from the institute in 1965 exhibiting *Young Man and the Sun* at the show of graduation works. Other exhibitions and shows followed including: Exhibition of the works by Young Artists of Ukraine in 1966, The Memory Lenin's 100th Anniversary Exhibition in 1971, The Portrait of Karpenko-Kary The Republican Exhibition of the works by Young Artists in 1974 - The All-Union Exhibition of small forms in 1978 -The Trio. Her works are now in a number of museums in the Ukraine.

£5000-8000

101

▲ **Philippe Berry**

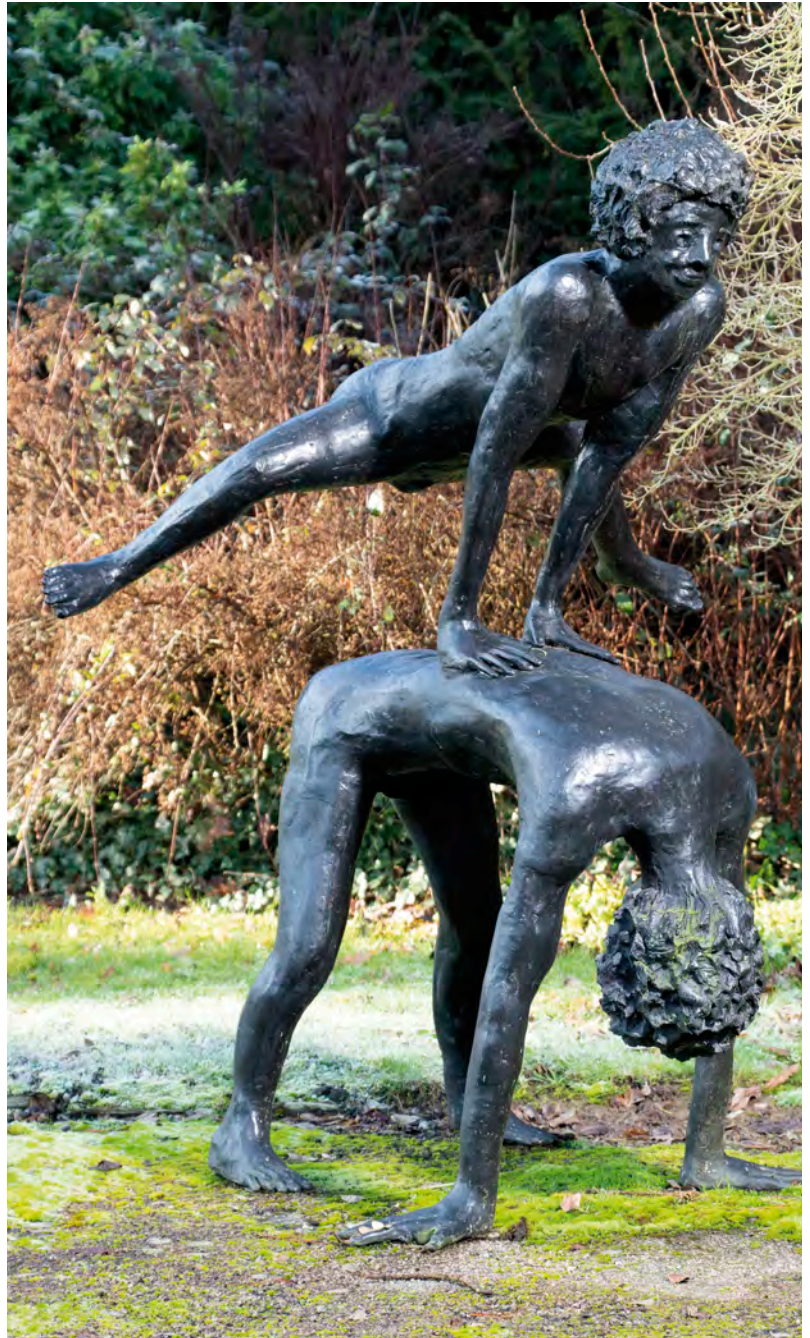
Saute Mouton

Bronze

150cm high by 110cm long

Philippe Berry was born in 1956 and works in France. Included in this lot is a copy of the front cover of a book on his sculpture including a photograph of this sculpture together with a copy of a letter from Philippe Berry certifying that the piece is by him.

£4000-6000



For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers



102

A bronze fountain figure of a boy

probably Scandinavian, mid 20th century

plumbed for water, on composition stone base

180cm high

£3000-5000

103

† Giles Penny

Man on Bench

Bronze, signed *Giles Penny '14 2/2*

150cm high by 180cm long

Giles Penny (born 1962), is a British sculptor and painter. He established his reputation in the early 1990's when he was commissioned to produce 23 large scale sculptures for the Body Shop Headquarters in Sussex. This iconic piece, perhaps the best known of all his distinctive sculptures was conceived in 2014 and is limited to only two castings of which the other one is on the seafront at Southend. He has numerous pieces in public collections and spaces, including a two man version of this work in Canary Wharf, London.

He is a member of the Royal British Society of Sculptors and Felicity Green, the British fashion journalist and former newspaper executive chose one of his sculptures as her luxury item for Desert Island Discs.

£35,000-50,000



For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers

The following six lots of erotic bronzes by William Crozier, were formerly in the collection of Robert Skull who with his first wife, was one of the first collectors of contemporary American Art in the 1960's. The 1973 Sotheby's auction, "The Collection of Robert C. Scull", of 50 mostly Pop Art lots yielded \$2.2 million, and was the first single seller auction of contemporary American art.

William Crozier is a figurative sculptor who has lived and worked in New York for more than 30 years.

For many years William Crozier was represented by Richard Bellamy and Xavier Fourcade. He has had one-person shows at Xavier Fourcade, Inc, New York, (where a number of these bronzes were exhibited) as well as the Richard Hines Gallery, Seattle and Jason McCoy Gallery, New York. Crozier's work was included in the 1983 Whitney Biennial Exhibition and is in the permanent collection of the Metropolitan Museum of Art. The collector Robert Scull purchased one cast of each of his new pieces from 1970 to 1983 and all of the bronzes in this collection are numbered 1/9. Other bronzes in the edition have subsequently been sold at Sotheby's and Christies contemporary art sale in New York in the 1980's and 90's.

Crozier's public commissions include a monumental-scale sculpture of Senator Jacob Javits for the Jacob Javits Convention Center, The Korean War Veterans Memorial in Kissena Park, Queens, New York and a portrait bust of David Rockefeller for Rockefeller University.

Due to the erotic nature of these bronzes we have not illustrated them in the catalogue or on our website, however photographs are available on request.

104

▲ **William Crozier (1942)**

Debra, 1976/77

Bronze, Edition 1/9, Signed

11.5cm by 43.2cm by 37cm

£300-500

105

▲ **William Crozier (1942)**

Aching, 1981/82

Bronze, Edition 1/9

Signed and dated "81-82" and foundry mark *Guss Mayr Munchen*

132cm by 128.3cm by 231cm

Exhibited: New York, Xavier Fourcade, 1985

£2000-4000

106

▲ **William Crozier (1942)**

Dawn-Marty, 1973/78

Bronze, cast 1980, Edition 1/9

Signed dated "1973-8" Stamp foundry *Guss H. Mayr, Munich*

19.1cm by 90.2cm by 61cm

Exhibited: New York, Xavier Fourcade Inc, 1984

£1500-2500

107

▲ **William Crozier (1942)**

Debbie, 1979-1980

Bronze, Edition 1/9, Signed, dated and stamped *Guss Mayr Munchen 1981*

76cm by 74cm by 125cm

£1500-2500

108

▲ **William Crozier (1942)**

Bob, 1971/80

Bronze, cast 1981, Edition 1/9

Signed stamp foundry "*Guss Hans Mayr Munchen*"

22.9cm by 137.19cm by 61cm

Exhibited: New York, Xavier Fourcade Inc, 1985

£1500-2500

109

▲ **William Crozier (1942)**

Marilyn, 1975/80

Bronze, cast *Hans Mayr Foundry, Munich, 1981*

Edition 1/9, Signed and dated

113cm by 83.2cm by 96.5cm

Exhibited: New York, Xavier Fourcade Inc, 1985

£1500-2500



110

A large polished clear onyx bowl

Mexico

60cm wide by 51cm deep

£3000-4000

For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers



111

Two rose quartz points

Madagascar

on wooden stands

84cm high overall

£3000-5000

112

A large quartz point

Madagascar

on wooden stand

102cm high overall

£3000-5000



For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers



113

**A cobra jasper egg on
stand**

India

the egg 25cm high

£700-1100

114

**A massive Tiffany jasper
specimen**

Madagascar

45cm high by 61cm wide
by 53cm deep, approx
350kg

£5000-8000



For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers



115

**A large kyanite in quartz
specimen**

Brazil

49cm high

£1200-1800

116

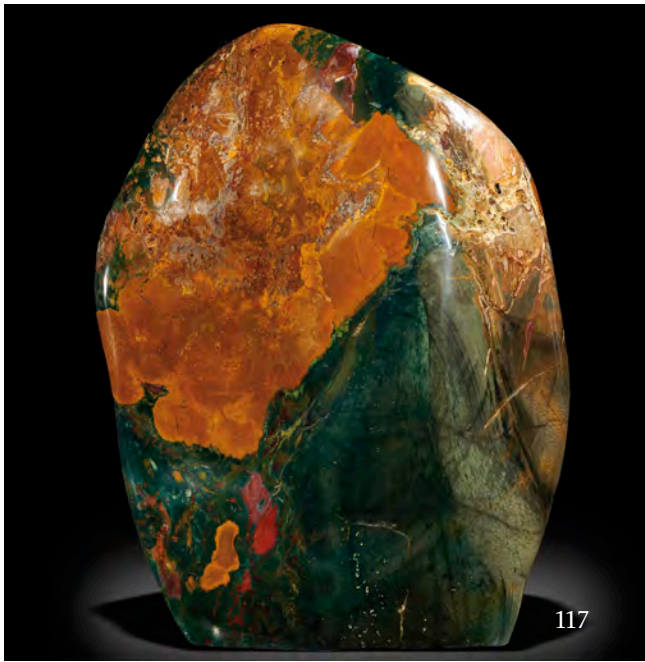
**An Aquamarine and
muscovite freeform**

23cm high

£2500-4000



For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers



117

An ocean jasper freeform

Madagascar

41cm high

£900-1200

119

A moss agate sphere

South Africa

18cm diameter

£300-500

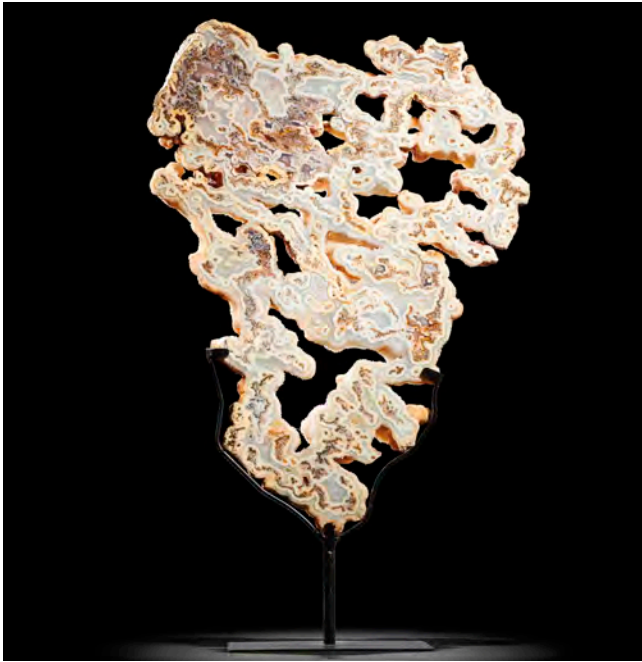
118

A jasper freeform

Madagascar

37cm high

£600-1000



120

**A matching pair of
chalcedony slices with
druzy quartz edges on
metal stands**

Southern Brazil
overall 55cm high
£1500-2500



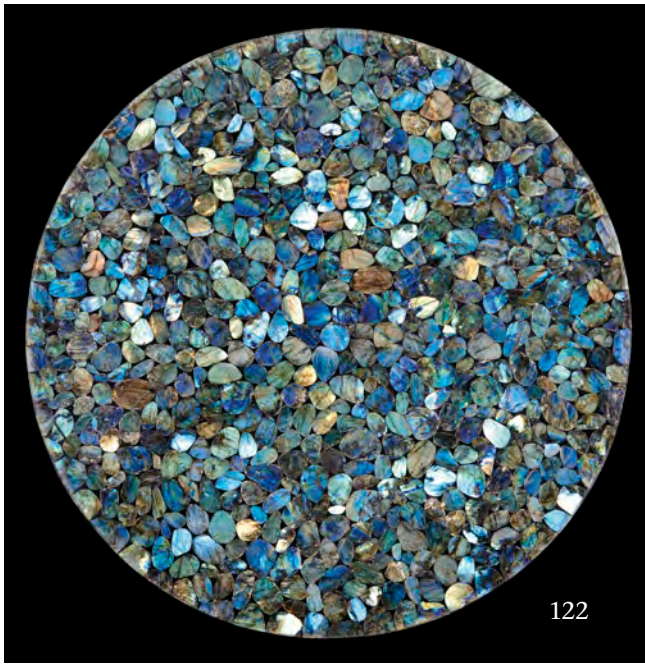
121

A fossilised wood sphere

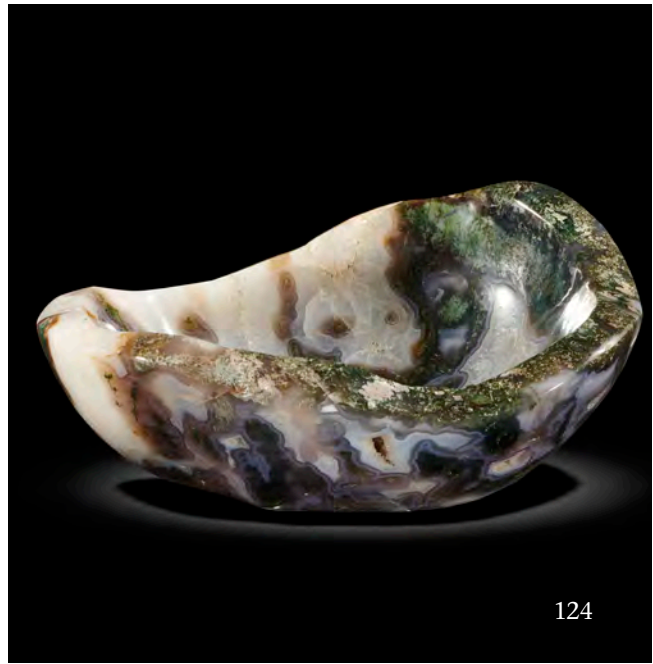
Madagascar
on wooden stand
21cm diameter
£400-600



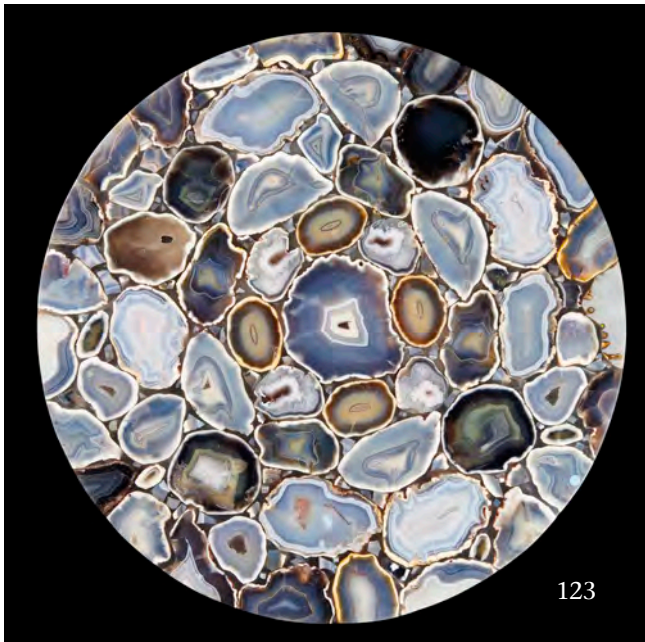
For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers



122



124



123

122

**A labradorite veneered
circular tabletop**

71cm diameter

£1000-1500

124

A moss agate bowl

South Africa

29cm diameter

£300-500

123

**An agate veneered
tabletop**

71cm diameter

£1000-1500



125

A large banded onyx bowl

Mexico

82cm wide by 49cm deep

£2000-3000

126

A quartz and calcite crystal bed

Arkansas

34cm high by 39cm wide

£1200-1800



For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers



127
A large rose quartz sphere
 Madagascar
 23cm diameter
 £2000-3000



131
A gogotte
 Fontainebleau Forest,
 France
 on metal stand, 15cm high
 £60-100

128
An unusual smoky citrine sphere
 19cm diameter
 £2000-3000

129
A gogotte
 Fontainebleau Forest,
 France
 on metal stand, 13cm high
 £60-100

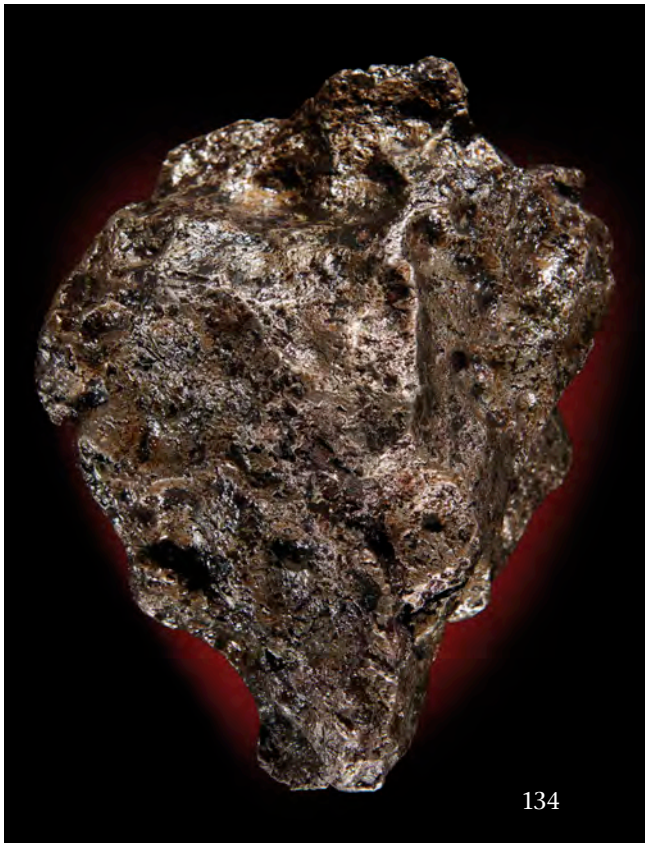
130
A gogotte
 Fontainebleau Forest,
 France
 on metal stand, 15cm high
 £60-100

132
A gogotte
 Fontainebleau Forest,
 France
 on metal stand, 19cm high
 £60-100

133
A gogotte
 Fontainebleau Forest,
 France
 on metal stand, 19cm high
 £60-100



For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers



134

134
A Campo de Cielo meteorite
Argentina
18cm high, 6.9kg
£2500-4000



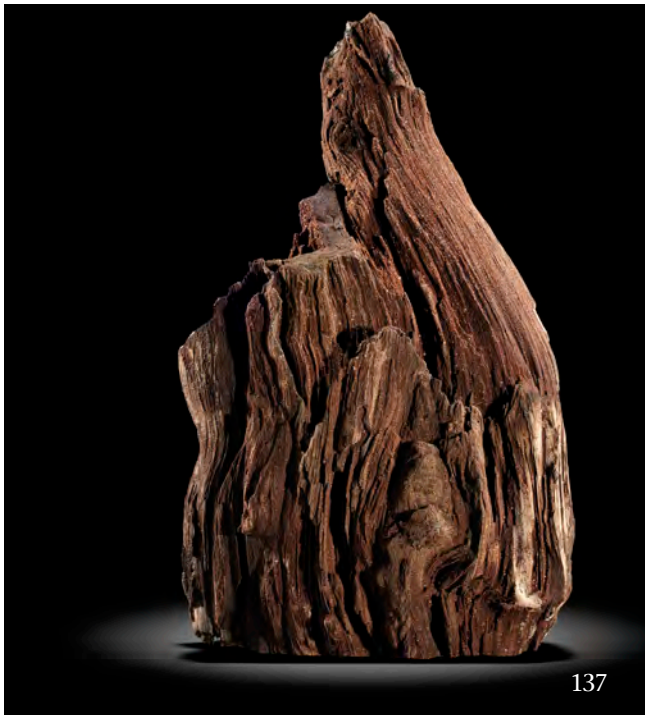
135

135
A Campo di Cielo nickel iron
meteorite
Argentina
13cm high, 3.9kg
£2250-4000

136
A Large Campo del Cielo meteorite
on metal stand
the specimen 30cm high, 25kg
From an old collection from Uruguay
formed in the 1970's, then in an Italian
collection until 2018
£7000-10,000



For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers



137

137
A rare petrified wood specimen

Leipzig, Oligocene
43cm high
£800-1200



138

138
An opalised specimen of fossil wood

Indonesia, Triassic
36cm high
£800-1200



139

139
A fossil wood specimen

Indonesia, Triassic
on metal stand, 56cm wide
£400-600



140

140
A fossil wood specimen

Indonesia, Triassic
on metal stand
61cm wide
£300-500



141

A rare butterfly fossil (*Leptolingia jurassica*)

Daohugou, China, middle Jurassic

the specimen 9.5cm wingspan

£3000-5000

For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers

142

A very rare spider fossil
(*Gnaphosa liaoningensis*)

Beipiao Liaoning, China,
Upper Jurassic

the specimen 4.5cm

£3000-5000





143

A dragonfly fossil (*Sinaeschnidia cancellosa*)

Beipiao Liaoning, China, Upper Jurassic

the specimen 14cm wingspan

£1000-1500

For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers



144

A framed Keichosaur fossil

Guizhou Province, China, Triassic

42cm high by 43cm wide

This small aquatic reptile was the ancestor of the Plesiosaurus

£800-1200



145

A large and good Megalodon tooth

South Carolina, USA, Miocene

14.5cm on the diagonal

£400-600



146

A collection of 12 small amber specimens containing tiny insects and other organic inclusions

Hukawng Valley, Myanmar (Burma), Cretaceous

Various sizes from 8mm by 6mm by 5mm to 17mm by 14mm by 10mm

Weight: 9.31gr/46.55 carats in total

£80-120



147

An amber specimen containing a tick and other organic inclusions

Hukawng Valley, Myanmar (Burma), Cretaceous

23mm by 14mm by 9mm

Weight: 2.01gr/10.05 carats

£100-150

148

An amber specimen containing three insects, insect remains and other organic inclusions

Hukawng Valley, Myanmar (Burma), Cretaceous

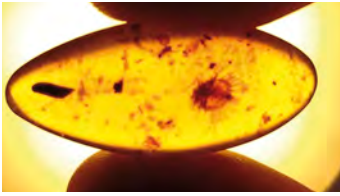
22mm by 14mm by 9mm

Weight: 1.91gr/9.55 carats

£150-200



For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers



149

Three amber specimens containing scale insects, other insects and various other organic inclusions

Hukawng Valley, Myanmar (Burma), Cretaceous

the first specimen containing a scale insect shedding its scales in excellent pose, five other insects and other organic inclusions, 28mm by 20mm by 9mm, weight 2.57gr/12.85 carats; **the second specimen** containing a large scale insect and other organic inclusions, 27mm by 17mm by 10mm, weight 2.10gr/10.50 carats; **the third specimen** containing a round shaped scale insect in excellent pose displaying its scales in a fan shape, one other insect and various other organic inclusions, 29mm by 14mm by 7mm, weight 1.48gr/7.40 carats

Scale insects are of particular interest to scientists and amber collectors as they exhibit interesting social behaviour by way of really nurturing for their offspring. For instance, in specimen 1, the scale insect's offspring can be seen attached to the scales of the adult scale insect.

£200-300



150

Two amber specimens containing enhydros, insects and other organic inclusions

Hukawng Valley, Myanmar (Burma), Cretaceous

the first specimen containing enhydros, an insect and two other main organic inclusions, 24mm by 17mm by 7mm, weight 1.60gr/8.00 carats; **the second specimen** containing enhydros and other organic inclusions, 20mm by 13mm by 5mm, weight 0.88gr/4.40 carats

Enhydros are bubbles within the amber that contain gas and liquids.

£250-400



151

An amber specimen containing seven insects, leaves, other flora and various other organic inclusions

Hukawng Valley, Myanmar (Burma), Cretaceous

57mm by 40mm by 18mm

Weight: 26.33gr/131.65 carats

Pieces of amber that contain a large variety of flora and fauna often command higher values due to providing more insights into the habitat in which the flora and fauna lived.

£300-500



152

A Victorian glass dome of colourful tropical South American birds

58cm high

£800-1200

For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers



153

Gardner: A sulphur breasted toucan case

faded label to rear

51cm high by 38cm wide

£1200-1800

155

A giant clam shell (*Tridacna*)

late 19th century

94cm wide

£250-400

154

A display of colourful butterflies under glass dome

modern

24cm high

£600-800

156

A similar giant clam shell (*Tridacna*)

late 19th century

94cm wide

£250-400



157

**A very rare blonde turtle
shell**

19th century
with deformation

60cm high

£1000-1500



For details of our buyers premium which is added onto the hammer price together with any other applicable charges please refer to our guide for prospective buyers



158

**A Dayak tribe human
skull on stand**

35cm high overall

£1500-2500



159

**A primitive Welsh
butchers block**

probably Welsh, 19th
century or earlier

49cm wide

£1000-1500

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue.

Antonio Canova

In our opinion a work by the artist. In the case of 19th century sculpture this indicates that the work was made in our opinion either by the artist or by a foundry or editor who had the rights to reproduce the artist's original model either during the artist's lifetime or for a defined posthumous period. (When the artist's forenames are 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 Antonio Canova

In our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

Manner of Antonio Canova

In our opinion a work in the style of the artist and of a later date

After Antonio Canova

In our opinion a copy at a later date of a known work by the artist. In the 19th century this indicates that in our opinion the work was made by a foundry or editor at a later date and apparently without exclusive rights.

Italian 18th century

In our opinion a work from that region and of that date.

Probably Italian 18th century

In our opinion a work that is likely to be from that region and/or of that date but less certainty as to the region and/or date than is expressed in the preceding category.

In renaissance style

In our opinion a work executed in the style of the renaissance but not necessarily of that period.

The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are original to the model or authorized by the sculptor's studio or editor but not necessarily from the hand of the artist.

The term bearing the signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added at a later date.

Dimensions are given height before width

Condition of lots

Condition is only noted in the catalogue where an item is severely distressed. Prospective purchasers making commission bids without viewing the sale can be given condition reports on any lot on request.

It is essential for buyers to satisfy themselves as to the condition of lots prior to the sale and to arrange their own insurance cover against loss and damage immediately after the sale. Please refer to the Conditions of Business for Buyers.

SUMMERS PLACE AUCTIONS AUTHENTICITY GUARANTEE

If Summers Place Auctions Ltd sells an item which subsequently is shown to be a “counterfeit”, subject to the terms below Summers Place Auctions Ltd will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Summers Place Auctions Ltd for the item, in the currency of the original sale.

For these purposes, “counterfeit” means a lot that in Summers Place Auctions Ltd reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Summers Place Auctions Ltd reasonable opinion) to have caused loss of value to the lot; or
- (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Summers Place Auctions Ltd in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at

which it was purchased and the reasons why it is thought to be counterfeit; and

- (ii) return the item to Summers Place Auctions Ltd in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Summers Place Auctions Ltd has discretion to waive any of the above requirements. Summers Place Auctions Ltd may require the Buyer to obtain at the Buyer’s cost the reports of two independent and recognised experts in the field, mutually acceptable to Summers Place Auctions Ltd and the Buyer. Summers Place Auctions Ltd shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Summers Place Auctions Ltd decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

GUIDE FOR PROSPECTIVE BUYERS

1. Buyer’s Premium Rates

The buyer’s premium payable by the buyer of each lot is at a rate of 25% on the first £50,000, then 20% up to £250,000 and 12% on the amount by which the hammer price exceeds £250,000, plus an amount in respect of VAT thereon (see below).

2. VAT on Hammer Price and Buyer’s Premium and VAT Symbols in the Catalogue

Property with no VAT symbol

Where there is no VAT symbol, Summers Place Auctions Ltd are able to use the Auctioneer’s Margin Scheme and VAT will not normally be charged on the hammer price. Summers Place Auctions Ltd must bear VAT on the buyer’s premium and hence will charge an amount in lieu of VAT at 20% on this premium, which will not be shown separately on the invoice.

Property with a † symbol

These items will be sold under the normal UK VAT rules and VAT will be charged at 20% on both the hammer price and buyer’s premium.

Property with a @ symbol

It is assumed that items sold to buyers whose address is in the European Union (EU) will be remaining in the EU. The property will be invoiced as if it had no VAT symbol.

It is assumed that items sold to buyers whose address is outside the EU, will be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property with a † symbol above).

Property sold with a ‡ or Ω symbol

These items have been imported from outside the EU to be sold at auction under temporary importation. When Summers Place Auctions Ltd release such property to buyers in the UK, the buyer will become the importer and must pay Summers Place Auctions Ltd import VAT at the following rates on the hammer price:

‡ @ 5% Ω @ 20%

Summers Place Auctions Ltd must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at 20% on this premium, which will not be shown separately on the invoice.

VAT Refunds

VAT may be cancelled or refunded on export if strict conditions are met and a fee of £30 plus VAT will be charged for this service. For advice, please contact us on 01403 331 331

Sales and Uses Taxes

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Artist's Resale Right

Purchase of lots marked with the following symbol ▲ will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in) Royalty Rate

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%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of €12,500 for any single work each time it is sold. The maximum royalty payable of €12,500 applies to works sold for €2 million and above. Calculation of the artist's resale right will be based on the Pounds Sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

Property with a ♠ symbol.

Some of these items require specialist dismantling and may not be available for immediate collection after the sale. Intending purchasers should check the status of these lots before the sale.

3. Before the Auction

Pre-sale Estimates

Pre-sale estimates are intended as a guide for prospective buyers but all lots can realise prices above or below the pre-sale estimates. Seller's confidential reserves are set no higher than the low pre-sale estimates, except in the rare circumstance in which the reserve has been set in a foreign currency and the exchange rate has fluctuated.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

Provenance

In certain circumstances, Summers Place Auctions Ltd may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

C.I.T.E.S.

All the relevant lots in this sale have been carefully vetted, mindful of current C.I.T.E.S. regulations, concerning the sale of endangered species. We are happy to provide advice on any lots, to overseas buyers concerning export restrictions. However, it is ultimately the buyers responsibility to satisfy themselves that the correct licenses can be obtained prior to bidding.

Condition of Lots

All lots are available for inspection and Condition Reports are available on request. However, all lots are of an age and type which means that they may not be in perfect condition and should be viewed by prospective bidders; please refer to Condition 3 of the Conditions of Business for Buyers.

Electrical and Mechanical Goods

All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that any electrical system is checked and approved by a suitably qualified electrician, prior to use.

4. The Auction

Auction speeds vary, and generally average between 50 and 120 lots per hour. The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate (generally in increments of approximately 10% of the previous bid) and is entitled to place a bid or series of bids on behalf of the seller up to the reserve on the lots, without indicating he is doing so and whether or not other bids are placed.

Please note Conditions 5 and 6 of the Conditions of Business for Buyers contain additional information on bidding.

Bidding in Person

To bid at auction you must register with us to obtain a bidding number. Before the auction, fill in the form at the registration desk, provide proof of identity, and you may be given a paddle showing your bidding number. This paddle should be used for bidding. The auctioneer will note this number when you purchase a lot.

Live Auctions

The auction takes place in the gallery with each lot displayed on a plasma screen as it is sold. Prospective purchasers are encouraged to attend the sale and must register their details with us beforehand. Bidding is by numbered paddle.

Absentee Bids

If you cannot attend the auction we will be happy to execute written bids on your behalf, so long as you have registered your details with us beforehand. A bidding form may be downloaded from www.summersplaceauctions.com website. A bidding form is also printed in the back of the catalogue. This service is confidential. Lots will always be bought as cheaply as is consistent with other bids, the reserves and other commission bids. To avoid confusion, the sale date, lot number and a brief description should be filled in and signed. Commission bids by email without a signature will not be accepted. In the event of identical bids, the earliest received will take precedence. Always indicate a top limit, i.e. the highest price you would bid if you were attending the auction. Don't forget that buyers premium and any VAT applicable will also be added onto your bid if you are successful. "Buy" and unlimited bids will not be accepted. Please refer to our conditions of business for buyers, which is also printed in the back of our catalogues. To ensure a satisfactory service please ensure that we receive your bids at least 24 hours beforehand.

Telephone bids

If you cannot attend the auction, it is usually possible to bid on the telephone. You will need to have registered your details with us 5 days before the auction. As the number of telephones is limited, it is necessary to make arrangements on which lots you wish to bid on, at least 24 hours before the sale. We also suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you by telephone. Please refer to our conditions of business for buyers, which is also printed in the back of our catalogues.

Online Bidding

If you cannot attend the auction, you may wish to bid using the.saleroom.com, which will incur an additional 5% of the hammer price plus VAT at the rate imposed.

Sealed bid

For further information please see pages at the end of this section.

Sale by private treaty

Summers Place Auctions shall, from time to time, be offering some lots for sale by Private Treaty in our architectural portfolio. These will usually comprise larger pieces of an architectural nature, which will require a longer period of planning and consultation than an auction can provide. Additionally if you are looking for a specific piece please let us know and we will use our worldwide network of trade and private clients to help source the most suitable item for you. Please contact us for further information.

Payment

Payment is due in sterling immediately after the sale and before purchases can be released. Payments in person can be made in the saleroom on the day of the auction using mobile banking, debit cards or by cheque.

Thereafter

payments may also be made by electronic transfer to our bank, by post or by debit card transactions by telephone. Cash will not be accepted.

Sterling Banker's Draft or Building Society Cheque and Electronic or Wire Transfer

Wire transfers can be made directly to our bank. Please contact us for further details. Sterling Banker's Drafts and Building Society Cheques drawn on a recognised UK bank or building society are also accepted.

Credit/Debit Card

We are pleased to accept all major personal debit cards. Regrettably we are no longer able to accept credit cards

Sterling Cheque

Please note that we require seven days to clear sterling cheques where the amount exceeds the cheque card guarantee limit, unless special arrangements have been made with the auctioneer in advance of the sale (normally the presentation of a letter of guarantee from your bank). We always reserve the right to hold goods until a cheque is cleared.

Collection and Storage

On receipt of cleared funds, lots can be collected from the Walled Garden, Stane Street, Billingshurst, West Sussex, RH14 9AB, Monday to Friday between 9.30am and 12.30pm and 2.00pm and 4.00pm. **Collection of lots is strictly by prior appointment and must be arranged at least 48 hours in advance.** If Lots have not been collected within 35 days of the auction date then storage charges may be applied at a rate of £10 per Lot per day. Buyers are reminded that liability for loss and damage transfers to the buyer from the fall of the hammer. Whilst the majority of lots will remain in their location until collected, Summers Place Auctions accept no responsibility for any damage which may occur, even in the event of Summers Place Auction staff assisting carriers during collection.

Summers Place Auctions also reserves the right to charge storage fees of £10.00 per lot, per week, for any pieces left at Summers Place over a longer period than six months irrespective of whether they have been entered into a sale or not.

Shipping

We are happy to arrange shipping quotations and have extensive experience in working in conjunction with leading domestic and international shippers. There is no charge for arranging quotations.

CONDITIONS OF BUSINESS FOR BUYERS

1. INTRODUCTION

(a) The contractual relationship of Summers Place Auctions Ltd and Sellers with prospective Buyers is governed by:-

- (i) these Conditions of Business for Buyers;
 - (ii) the Conditions of Business for Sellers displayed in the saleroom and available from Summers Place Auctions Ltd
 - (iii) Summers Place Auctions Ltd 's Authenticity Guarantee; (iv) any additional notices and terms printed in the sale catalogue, in each case as amended by any saleroom notice or auctioneer's announcement.
- (b) As auctioneer, Summers Place Auctions Ltd acts as agent for the Seller. Occasionally, Summers Place Auctions Ltd may own or have a financial interest in a lot.

2. DEFINITIONS

“Bidder” is any person making, attempting or considering making a bid, including Buyers;

“Buyer” is the person who makes the highest bid or offer accepted by the auctioneer, including a Buyer’s principal when bidding as agent;

“Seller” is the person offering a lot for sale, including their agent, or executors;

““Buyer’s Expenses” are any costs or expenses due to Summers Place Auctions Ltd from the Buyer;

“Buyer’s Premium” is the commission payable by the Buyer on the Hammer Price or winning sealed bid price at the rates set out in the Guide for Prospective Buyers;

“Hammer Price” is the highest bid for the Property accepted by the auctioneer at the auction or the post auction sale price; “Purchase Price” is the Hammer Price plus applicable Buyer’s Premium and Buyer’s Expenses;

“Reserve Price” (where applicable) is the minimum Hammer Price at which the Seller has agreed to sell a lot.

The Buyer’s Premium, Buyer’s Expenses and Hammer Price are subject to VAT, where applicable.

3. EXAMINATION OF LOTS

(a) Summers Place Auctions Ltd knowledge of lots is partly dependent on information provided by the Seller and Summers Place Auctions Ltd is unable to exercise exhaustive due diligence on each lot. Each lot is available for examination before sale. Bidders are responsible for carrying out examinations and research before sale to satisfy themselves over the condition of lots and accuracy of descriptions.

(b) All oral and/or written information provided to Bidders relating to lots, including descriptions in the catalogue, condition reports or elsewhere are statements of Summers Place Auctions Ltd opinion and not representations of fact. Estimates may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time at Summers Place Auctions Ltd absolute discretion.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS (a) Summers Place Auctions Ltd shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit, subject to the terms of Summers Place Auctions Ltd Authenticity Guarantee.

(b) Subject to Condition 4(a), neither Summers Place Auctions Ltd nor the Seller:-

(i) is liable for any errors or omissions in any oral or written information provided to Bidders by Summers Place Auctions Ltd, whether negligent or otherwise;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by English law), other than the express warranties given by the Seller to the Buyer (for which the Seller is solely responsible) under the Conditions of Business for Sellers;

(iii) accepts responsibility to Bidders for acts or omissions (whether negligent or otherwise) by Summers Place Auctions Ltd in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Without prejudice to Condition 4(b), any claim against Summers Place Auctions Ltd and/or the Seller by a Bidder is limited to the Purchase Price for the relevant lot. Neither Summers Place Auctions Ltd nor the Seller shall be liable for any indirect or consequential losses.

(d) Nothing in Condition 4 shall exclude or limit the liability of Summers Place Auctions Ltd or the Seller for death or personal injury caused by the negligent acts or omissions of Summers Place Auctions Ltd or the Seller.

5. BIDDING AT AUCTION

(a) Summers Place Auctions Ltd has absolute discretion to refuse admission to the auction. Before sale, Bidders must complete a Registration Form and supply such information and references as Summers Place Auctions Ltd requires. Bidders are personally liable for their bid and are jointly and severally liable with their principal, if bidding as agent (in which case Summers Place Auctions Ltd’s prior and express consent must be obtained).

(b) Summers Place Auctions Ltd advises Bidders to attend the auction, but Summers Place Auctions Ltd will endeavour to execute absentee written bids provided that they are, in Summers Place Auctions Ltd’s opinion, received in sufficient time and in legible form.

(c) When available, written and telephone bidding is offered as a free service at the Bidder’s risk and subject to Summers Place Auctions Ltd’s other commitments; Summers Place Auctions Ltd is therefore not liable for failure to execute such bids. Telephone bidding may be recorded.

6. IMPORT, EXPORT AND COPYRIGHT RESTRICTIONS

Summers Place Auctions Ltd and the Seller make no representations or warranties as to whether any lot is subject to import, export or copyright restrictions. It is the Buyer's sole responsibility to obtain any copyright clearance or any necessary import, export or other licence required by law, including licenses required by law under the International Trade in Endangered Species (CITES).

7. CONDUCT OF THE AUCTION

(a) The auctioneer has discretion to refuse bids, withdraw or re-offer lots for sale (including after the fall of the hammer) if (s)he believes that there may be an error or dispute, and may also take such other action as (s)he reasonably deems necessary. (b) The auctioneer will commence and advance the bidding in such increments as (s)he considers appropriate and is entitled to place bids on the Seller's behalf up to the Reserve Price for the lot, where applicable.

(c) Subject to Condition 7(a), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer.

(d) Any post-auction sale of lots shall incorporate these Conditions of Business.

8. PAYMENT AND COLLECTION

(a) Unless otherwise agreed in advance, payment of the Purchase Price is due in pounds sterling immediately after the auction (the "Payment Date").

(b) Title in a lot will not pass to the Buyer until Summers Place Auctions Ltd has received the Purchase Price in cleared funds. Summers Place Auctions Ltd will not release a lot to a Buyer before payment.

(c) The refusal of any licence or permit required by law, as outlined in Condition 6, shall not affect the Buyer's obligation to pay for the lot, as per Condition 8(a).

(d) The Buyer must arrange collection of lots within 35 working days of the auction. Purchased lots are at the Buyer's risk from the fall of the hammer.

(e) All packing and handling of lots is at the Buyer's risk. Summers Place Auctions Ltd will not be liable for any acts or omissions of third party removers or shippers.

9. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights that the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within 5 working days of the auction, Summers Place Auctions Ltd may in its sole discretion exercise one or more of the following remedies:-

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by Summers Place Auctions Ltd against any amounts owed to Summers Place Auctions Ltd by the Buyer for the lot;

(d) reject future bids from the Buyer;

(e) charge interest at 4% per annum above NatWest Bank Base Rate from the

Payment Date to the date that the Purchase Price is received in cleared funds;

(f) re-sell the lot by auction or privately, with estimates and reserves at Summers Place Auction Ltd.'s discretion, in which case the Buyer will be liable for any shortfall between the original Purchase Price and the amount achieved on re-sale, including all costs incurred in such re-sale;

(g) Exercise a lien over any Buyer's Property in Summers Place Auctions Ltd's possession, applying the sale proceeds to any amounts owed by the Buyer to Summers Place Auctions Ltd. Summers Place Auctions Ltd shall give the Buyer 14 days written notice before exercising such lien;

(h) commence legal proceedings to recover the Purchase Price for the lot, plus interest and legal costs;

(i) disclose the Buyer's details to the Seller to enable the Seller to commence legal proceedings.

10. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price but does not collect the lot within 35 days of the auction, the lot will be stored at the Buyer's expense and risk at Summers Place Auctions Ltd's premises or in independent storage.

(b) If a lot is paid for but uncollected within 6 months of the auction, following 60 days written notice to the Buyer, Summers Place Auctions Ltd will re-sell the lot by auction or privately, with estimates and reserves at Summers Place Auctions Ltd's discretion. The sale proceeds, less all Summers Place Auctions Ltd's costs, will be forfeited unless collected by the Buyer within 2 years of the original auction.

11. DATA PROTECTION

(a) Summers Place Auctions Ltd will use information supplied by Bidders or otherwise obtained lawfully by Summers Place Auctions Ltd for the provision of auction related services, client administration, marketing and as otherwise required by law.

(b) By agreeing to these Conditions of Business, the Bidder agrees to the processing of their personal information and to the disclosure of such information to third parties world-wide for the purposes outlined in Condition 11(a) and to Sellers as per Condition 9(i).

12. MISCELLANEOUS

(a) All images of lots, catalogue descriptions and all other materials produced by Summers Place Auctions Ltd are the copyright of Summers Place Auctions Ltd.

(b) These Conditions of Business are not assignable by any Buyer without Summers Place Auctions Ltd's prior written consent, but are binding on Bidders' successors, assigns and representatives.

(c) The materials listed in Condition 1(a) set out the entire agreement between the parties.

(d) If any part of these Conditions of Business be held unenforceable, the remaining parts shall remain in full force and effect.

(e) These Conditions of Business shall be interpreted in accordance with English Law, under the exclusive jurisdiction of the English Courts, in favour of Summers Place Auctions Ltd.

Sealed bid- How it works Our sealed bid auctions close at 4.00pm on the day after the live auction, but are on view at the same time and are included in the same catalogue with an illustration, description and estimate. Clients wishing to leave bids should do so in writing or by emailing a signed scanned page detailing lot numbers, brief description and the bid(s) which they wish to leave. All clients should also have registered with us beforehand and provided photographic identification.

Sealed bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter or e-mail to info@summersplaceauctions.com. You can also e-mail the completed sealed bid form to sealedbids@summersplaceauctions.com

Next give us your bid(s). This can be done by filling in the bidding slip found in your catalogue. If you are sending your bidding slip to Summers Place Auctions by post, please mark the envelope "Sealed Bid" so that we know it contains a sealed bid and do not open it accidentally. Bids and IDs may also be sent by e-mail. If you choose to send the bid electronically please email sealedbids@summersplaceauctions.com. This is a closed mailbox and will not be opened before the advertised time. However, we strongly recommend that if you have not viewed the sale in person, that you ask for condition reports on any lots you are thinking of leaving bids on.

Sealed bid auctions differ from established auctions in that the bid left is the bid that will be exercised in full. Therefore, if you decide to leave a bid of, say, £900 on the lot estimated at £800-1000 and there is no higher bid (where two identical bids are received, the earliest received bid will take precedence), £900 will secure the lot subject to buyer's premium and VAT on the premium.

We will contact you if you have been the successful bidder to inform you of the lot or lots that you have purchased, so that you can make payment and make arrangements for delivery. We have had many years of experience dealing with both UK carriers and international shippers and are happy to obtain quotations and facilitate transport and shipping of single lots and multiple purchases to anywhere in the world.

Bids will be opened on Thursday 22nd March; and sales results will appear on the Summers Place Auctions website. Please be mindful that we will have to process a large number of bids, which does take time. However, we will endeavour to get this accomplished as quickly as possible and will expect to have the results of the sale posted by the end of the day.

If you have never bid in a sealed bid sale before, here are some things to be aware of as regards leaving bids for this auction:

Every lot in the sale has a fixed reserve, (the minimum price for which the lot can be sold) and this is never above the low estimate, it can be slightly below, but in the vast majority of cases it is the low estimate.

The highest bid (as long as it is on or above the reserve) will be the winning bid. This is the 'hammer price' that the lot will be sold for.

You should consider leaving a bid of an odd amount in pounds, for example, rather than bidding £1,000, try say £1,004, as many lots have been bought for the sake of the odd £1!

You can tailor your bid in ways that are impossible to do in a live auction. For example, if you really like three lots, but only need one, and the piece you like the most is later in the sale, simply mark your order of preference. As long as your instructions are clear, having looked at any other bids left on the lots, we will do our best to comply with your preferences.

In the event of two identically highest bids, the earliest bid received will take precedence.

An auction price is made up of different components; the winning bid is called the 'hammer price'; A commission, which is in addition to the 'hammer price' is payable to the auctioneers. This is known as the buyers premium, on which VAT is payable. Lots marked with ▲ are subject to Artist Resale Right (ARR), which is 4% of the "hammer price". All lots that have additional VAT are clearly marked in the catalogue with a †.



Summers Place Auctions Ltd

SALE NUMBER

GS090

SALE DATE 24th March., 2020

IMPORTANT

Please note that the execution of written and telephone bids is offered as an additional service for no extra charge, and at the bidder's risk. It is undertaken subject to our other commitments as the time of the auction. We therefore cannot accept liability for failure to place such bids, whether through negligence or otherwise.

New Clients:

Please note that we may contact you to Request a bank reference. In addition we Will require sight of a government issued ID and proof of address prior to collection of purchases.

FOR WRITTEN/FIXED BIDS

Bids will be executed for the lowest price as is permitted by other bids or reserve.

“Buy” or unlimited bids will not be accepted and we do not accept “plus one” bids. Please place bids in the same order as in the catalogue. Alternative bids can be placed by using the word “or” between lot numbers

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneers bidding increments

FOR TELEPHONE BIDS

Please clearly specify the telephone number or back up mobile phone number on which you may be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before your lot is offered. Telephone bids are operated on a first come first served basis as lines are limited.

Title

First name

Last name

Address

Postcode

Tel

Mobile

Email

Fax

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted in (£) sterling at least 24 hours before the auction.

LIVE AUCTION BIDDING FORM

Lot No.	Lot Description	Maximum Sterling price (excluding premium & VAT)

TELEPHONE NUMBER DURING THE SALE (tel. bids only)

I agree to be bound by Summers Place Auctions Ltd “Condition of Business” as published in the catalogue which govern all purchases at auction, and to pay the published Buyer's Premium on the hammer price plus any applicable taxes.

I consent to the use of this information and any other information obtained by Summers Place Auctions
I am aware that all telephone bid lines may be recorded.

Payment is due immediately after the sale in pounds sterling. Full details on how to pay are included in our Guide for Buyers. If you wish to pay for your purchases by card please complete the details below and your Card will be charged.

NAME ON CARD.....

DEBIT CARD NUMBER.....

EXPIRY DATE.....

ISSUE NUMBER.....(SWITCH ONLY) 3 LAST DIGIT OF SECURITY CODE.....

Signed _____ **Dated** _____

Please send this form by post to Summers Place Auctions Ltd, The Walled Garden, Stane Street, Billingshurst, West Sussex RH14 9AB or by Fax to 01403 331340

GUIDE FOR ABSENTEE BIDDERS

If you are unable to attend an auction in person, you may give Summers Place Auctions Bid Department instructions to bid on your behalf by completing the form overleaf.

This service is free and confidential.

Please record accurately the lot numbers, descriptions and the top hammer price you are willing to pay for each lot.

We will try to purchase the lot(s) of your choice for the lowest price possible and never for more than the top amount you indicate.

“Buy” or unlimited bids will not be accepted.

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Bids must be placed in the same order as in the catalogue.

This form should be used for one sale only - please indicate the sale number, title and date on the form.

Please place your bids as early as possible, as in the event of identical bids the earliest received will take precedence. Wherever possible bids should be submitted at least twenty-four hours before the auction.

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