

Summers Place Auctions Ltd



Garden & Natural History
29th & 30th September 2020

Sp

SUMMERS PLACE AUCTIONS

Live Auction

The Cotswold Collection

Tuesday 29th Sept, 2020, 1pm
(see separate catalogue)

Home & Garden

Tuesday 29th Sept, 2020

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Sealed bids must be with us by 4pm
BST, Wednesday 30th Sept.

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100

**A pair of substantial
and rare carved
sandstone double-sided
architectural boot
scrapers**

mid 19th century

110cm high by 40cm wide
by 43cm deep

Provenance: Reputedly removed from Ashway Gap House, near Oldham in the Peak district. Built around 1850 in a Neo-Gothic style by the MP John Platt as a shooting lodge. John Platt, together with James his brother, were both MPs and partners in Platt Bros. & Co. a highly respected textile machinery company based in Oldham and founded by their father Henry. James was tragically killed in a shooting accident in 1857. The house was subsequently bought by the local waterboard and was variously used as a WWI hospital, an Italian POW camp in WWII and then after falling into disrepair was finally demolished in 1981.

£2000-4000

Further images and videos
of select lots are available
on our website.



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



101

A carved limestone trough

62cm high by 128cm long by 106cm deep

£1200-1800



102

A rare and large carved Istrian marble cistern

North Italian, 16th/17th century

on associated ionic order pilaster capital supports

84cm high by 232cm long by 84cm deep

£6000-10,000

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



103

**A pair of substantial cast iron boot scrapers on
Cotswold stone bases**

mid 19th century

58cm high by 72cm long

£1200-1800

104

**A pair of rare Kenrick
foundry bronze boot
scrapers in oval cast iron
bases**

circa 1870

28cm high by 34cm long

It is unusual to find
examples in bronze rather
than cast iron.

£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



105

A substantial carved white marble planter

Northern European,
19th century

34cm high by 96cm wide

£1500-2500



106

A rectangular carved marble planter

Northern European, late
19th century

32cm high by 66cm long

£800-1200



107

A pair of carved Bourgogne stone planters

89cm long

£2000-3000

108

A substantial carved Bourgogne stone oval planter

Northern European, 19th century

30cm high by 74cm wide

£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



109

A carved Portland stone seat

late 19th century

86cm wide

£600-1000

110

An unusual carved stone corner seat

circa 1900

78cm wide

£400-600

111

**A rare and early iron and copper
armillary on carved stone pedestal**

mid 18th century

164cm high

A similar armillary sphere can be seen
in the garden of the Museum Van Loon,
Amsterdam

Armillary spheres which date back to the
4th century B.C in China, were originally
made as models of all the stars and planets
in the sky, ie a celestial sphere. Most
were reproduced in the 19th and 20th
centuries as sundials with the hours and
minutes marked on the inside of a central
ring using the central pole as a gnomon.
This early example is similar to one in the
garden of the 17th century Museum van
Loon, Amsterdam.

£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



112

A small rare Stuart lead cistern dated 1615 and initials CJ

48cm high by 84cm wide by 42cm deep

This exceptionally small cistern would appear originally just to have had the date, initials and term figures in the original casting and it is likely that the putto cresting and Bacchus heads were added at a later date probably sometime in the 19th century.

£2000-3000

A fine and rare lead figure of a mower by John Cheere

mid 18th century

135cm high, and on associated stoneware pedestal, circa 1870

198cm high overall

Provenance: Christies sale of The collection of Professor Sir Albert Richardson P.R.A, 19th October 2013.

Professor Sir Albert Richardson P.R.A (1880-1964). President of Royal Academy (1954-1956). His 20th Century contribution to 20th century architecture is well documented.

Following Sir Albert's death in 1964 his home Avenue House, Ampthill Bedfordshire was preserved in its entirety by the family for almost half a century, until its sale finally in 2013. This reluctantly followed a seven year failed negotiation with the National Trust to keep house & its entire collection intact for the nation.

Apollo Magazine Sept 2013: <https://www.apollo-magazine.com/avenue-house>

After entering Ampthill House in 1919 Sir Albert went on to acquire artefacts over the next 40 years. An admirer of the Georgian era to the extent of refusing to have electric light installed to the house.

During the 18th Century, masked balls or fête champêtres set in Arcadian settings of country houses or in London's Ranelagh and Vauxhall pleasure gardens, were immensely popular. These were attended by fashionable society dressed as milkmaids, fruit and flower girls or in the costume of the commedia dell'arte. This fascination with Arcadia was reflected in many art forms - for instance porcelain figures, but also in lead statuary in which numerous models were produced often of shepherds and shepherdesses as well as mowers and haymakers. Unlike porcelain however, the depredations of the weather and the intrinsic value of the material have resulted in very few period lead figures from the 18th century surviving. Several examples of such statues are discernible in the anonymous paintings of the Pavilion at Wrest Park. Indeed, one of these figures appears to have been popular during Cheere's era for it can be associated with the "mowers whetting their scythes" recorded by J.T. Smith during a visit to Cheere's lead yard. An extant example of what must be the same model illustrated at Wrest and manufactured by Cheere survives at Bicton Park in Devon.

£20,000-40,000



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



114

After John Cheere: A pair of lead figures of a shepherd and shepherdess

2nd half 20th century

on composition stone pedestals

the figures 136cm; 236cm overall

John Cheere was first in partnership with his brother Sir Henry Cheere, but took over John Nost's yard and his moulds for lead figures in about 1739. Until his death in 1787 he was the leading producer of lead statuary as well as working in plaster. Contemporary accounts of his yard, which was situated on Hyde Park Corner indicate that his oeuvre was very varied and included rustic figures, shepherds and shepherdesses as well as classical statues and busts from antiquity.

£2000-4000



115

A Georgian lead cistern

the front and sides dated 1750 and the initials WWA with armorials including elephants heads

76cm high by 103cm long by 53cm 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



116

A lead figure of a flower girl

early 20th century

132cm high

£1200-1800

117

A rare Louis XIV style lead wall fountain

early 20th century

dolphin mouth plumbed for water

89cm high

£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



118

An over-lifesize composition stone figure of Apollo

Northern European, 2nd half 20th century

203cm high

£1000-1500

119

A composition stone figure of Winter

Northern European, 2nd half 20th
century

178cm 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



120

After the Antique: A composition stone figure of the Uffizi boar

modern

on plinth

210cm high by 156cm long

The Uffizi or Calydonian boar is also called "Il Porcinellino". The Roman marble original was discovered in Rome in the 1550's by the Pontti family. By 1568 the statue was in Florence and its fame began to spread. Originally the statue was grouped with other animals and a figure of a peasant or soldier assumed to be Meleager, however by the end of the 18th Century it was more commonly depicted by itself. The piece is presently located in the Uffizi museum in Florence. It has been reproduced in a large variety of materials including bronze, terracotta and composition stone.

£2000-4000

121

**A pair of substantial
composition stone lidded
urns on pedestals**

late 20th century

230cm high

£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



122

A pair of monumental and impressive carved stone temple guardians (Dvarapala)

Balinese, last quarter 20th century

320cm high by 130cm wide by 112cm deep

A Dvarapala is a door or gate guardian often portrayed as a warrior or fearsome giant, usually armed with a weapon - the most common being the gada (mace). The dvarapala statue is a widespread architectural element throughout

Hindu, Buddhist and Jaina cultures, as well as in areas influenced by them like Java.

These statues were traditionally placed outside Buddhist or Hindu temples, as well as other structures like royal palaces, to protect the holy places inside. A dvarapala is usually portrayed as an armed fearsome guardian looking like a demon, but at the gates of Buddhist temples in Sri Lanka, dvarapalas often display average human features. In other instances, a fierce-looking nâga snake figure may perform the same function.

The sculptures in Java and Bali, usually carved from andesite, as with these massive examples, portray dvarapalas as fearsome giants with a rather bulky physique in semi kneeling position and holding a club. The largest dvarapala stone statue in Java, a dvarapala of the Singhasari period, is 3.7 meters tall which is only 50 centimetres larger than this monumental pair.

£20,000-40,000

123

A granite kasuge lantern

Japanese, Meiji Period 1868-1912

210cm high

£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



124

Pietro Bazzanti: An alabaster group of two young lovers

signed *P Bazzanti Firenze 1903*

on serpentine column pedestal

the group 80cm high, 202cm high overall

Pietro Bazzanti was a central figure in the production of Florentine sculpture at the end of the 19th century. He is associated with the sculptors Cesare Laapini, Ferdinando Vichi and Guglielmo Pugi, all of whom executed works bearing the inscription Galleria Bazzanti. The gallery, originally Bazzanti's studio, is still open today

£5000-7000

125

A carved white marble figure of a boy selling newspapers

Italian, late 19th century

the newspaper titled "*Il Secolo*" and dated 1890, indistinctly signed on marble plinth

120cm high

£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



126

A white marble group of a conveniently draped boy seated on a rocky outcrop

a dog jumping at his side, the circular base signed *C Summers, Rome*

110cm high

Charles Francis Summers, born in 1857 was the son of Charles Summers who established a studio in Rome in 1867. The younger Charles worked closely with Giovanni Maria Benzoni whose style is very similar to this piece.

£2500-4000

127

A white marble portrait bust of a boy

circa 1870

on associated alabaster pedestal

116cm high

£500-800



128

A white marble figure of a youth representing Winter

probably Dutch, 18th century

warmly dressed in fur-lined breeches and hat, his arms clasped about him

140cm 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



129

A rare salt glazed fireclay strawberry/fern planter, modelled as a naturalistic moss-covered tree stump

circa 1868 and attributed to W. Hudspith, South Tyne Works, Haltwhistle

bearing impressed lozenge registration mark, numbered '219 129'

68cm high

During the latter half of the 19th century a passion for the rustic became fashionable in garden decoration. Foundries such as Coalbrookdale produced a wide range of cast iron seats in foliate styles such as a lily of the valley and nasturtium. The return to nature was championed by the art critic John Ruskin who believed that all beauty in art came from nature. Ironically much of this was a reaction to the industrial revolution including the foundries and brickworks which produced such pieces. The firm of Hudspith primarily produced drainage pipes and bricks but in common with many mainly Scottish brick works they also produced a limited range of garden ornaments in fireclay including these rustic tree trunk planters primarily for display at exhibitions to advertise their more mundane wares. It is particularly rare for planters like this to be stamped. The diamond registration stamp and number indicates that this design was registered on 3rd June 1868 by W. Hudspith.

£600-1000



130

A pair of terracotta fruit baskets

late 19th century

27cm high

£700-1000

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



131

After Girardon: A pair of substantial terracotta urns on pedestals representing the Triumph of Amphitrite

2nd half 20th century

168cm high

These urns are copies of examples at Versailles commissioned by Louis XIV and carved in marble by Francois Girardon.

£2000-4000

132

A rare terracotta figure of
a fisher girl

Italian, late 19th century
the base with maker's
stamp 'ALLARA *fc* *terrecotte*
MILANO

150cm high

£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



133

A pair of terracotta bowls on stands

late 19th century

85cm high

£1000-1500



134

A rare Ducel foundry Gothic pattern cast iron seat

circa 1870

the front apron stamped *Ducel fils Rue des *****, Paris, Fecit*, with replaced wooden seat

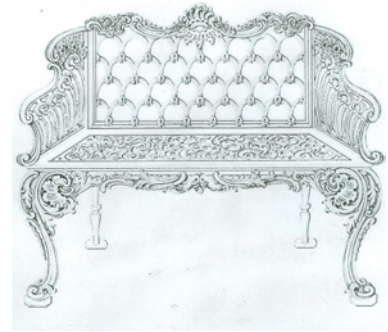
158cm wide

A similar seat is illustrated in the catalogue of the Societe Anonyme des Hauts-Fourneaux & du Val-D'Osne Fonderies circa 1900, Plate 229 number 1774. The firm of J.J. Ducel was started in 1810 at Poce in the Pas-de-

Calais. One of the leading manufacturers specializing 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. This seat is a much rarer example of the more well-known gothic style seat produced by the Val'Osne foundry. Unusually it bears the Ducel foundry stamp and in this instance the original hexagonal seat has been later replaced with wooden slats. The quality of construction is extremely high and incorporates very rare flowerhead cast nuts on the end supports of this seat.

£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



135

A rare Carron foundry cast iron seat

late 19th century

the back stamped *Carron* and with numerous diamond registration marks

157cm wide

The design for this seat, number 34358, was registered and patented by the Carron Foundry, Carron, Stirlingshire, on the 16th March 1846. The present larger version of this seat is considered very rare. (*See engraving*).

Founded by Dr John Roebuck, Samuel Garbett and William Cadell in 1759, the company initially concentrated on producing cannon in reaction to the decline of production in the Sussex Weald. In 1764 John Adam, brother of architect Robert, became a partner and the company started to produce more decorative designs. The company was involved with many significant projects including manufacturing the cylinders for James Watts first steam engine. In 1773 the Company was granted a Royal Charter and became a major supplier of cannon during the Napoleonic wars to the extent that the firm had its own fleet of armed ships to transport the cannon from Scotland to the Woolwich arsenal. By the mid 19th century the company had expanded the range to include garden seats, stick stands and fire grates.

£1000-1500

136

A rare Handyside foundry cast iron fountain

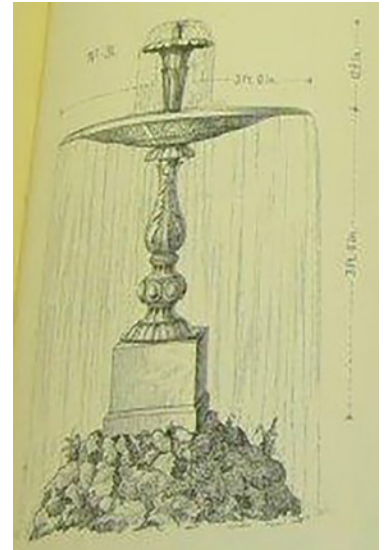
circa 1870

110cm high, pool depth 24cm by
138cm diameter

This fountain is illustrated in the
Handyside and Co foundry catalogue
no. 31 (*see engraving*).

Andrew Handyside started the
foundry in 1806 and by 1851 the firm
had expanded and operated out of
the Britannia Iron Works, Derby. At
the Great Exhibition they exhibited
Medici vases, a bacchanalian vase and
a bronzed vase decorated with busts
of Peel, Nelson, Watt, Wellington,
Stephenson, Scott, Shakespeare and
Milton, and a fountain. At the time,
the foundry was described as being
“from the magnitude of its operations
is second to none in England”.
In 1873 it was incorporated as a
Limited Company. They produced
two catalogues, one circa 1850 and
another in 1874.

£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



137

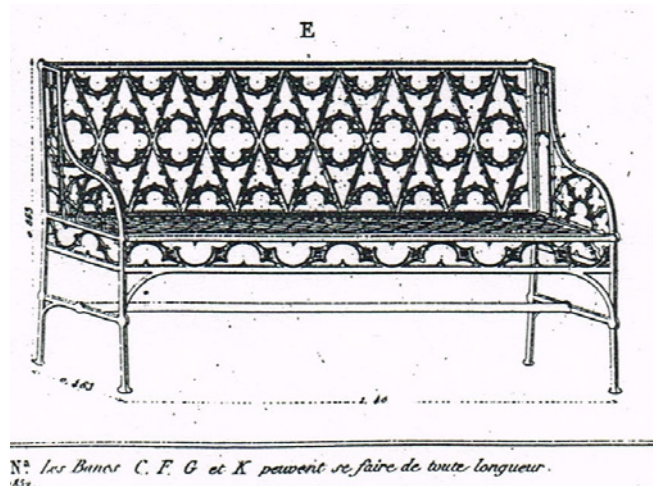
A Val d'Osne Foundry Gothic style cast iron seat

circa 1870

190cm wide

Founded 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. The company exhibited at the Great Exhibitions of 1851 and 1862 as well as the Chicago Great Exhibition of 1893. *(See engraving)*

£1500-2500



138

A rare Val d'Osne foundry cast iron fountain

2nd half 19th century

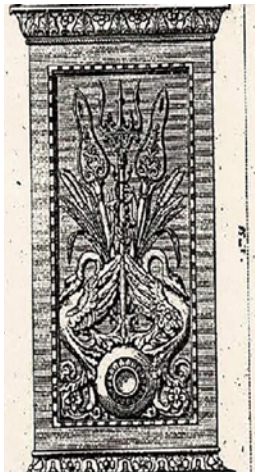
top mounted by a figure of a putti after Mathurin Moreau

248cm high, the bowl 94cm wide

Various elements of this fountain are included in the Val d'Osne catalogue including the centre section of the fountain and the cast iron figure after Moreau on the top. The Val d'Osne foundry produced a huge array of garden artefacts and in the case of fountains quite often different elements were combined to make different styles of fountain.

(See engravings).

£6000-8000



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



139

**A pair of large
Coalbrookdale Fern and
Blackberry pattern cast
iron seats**

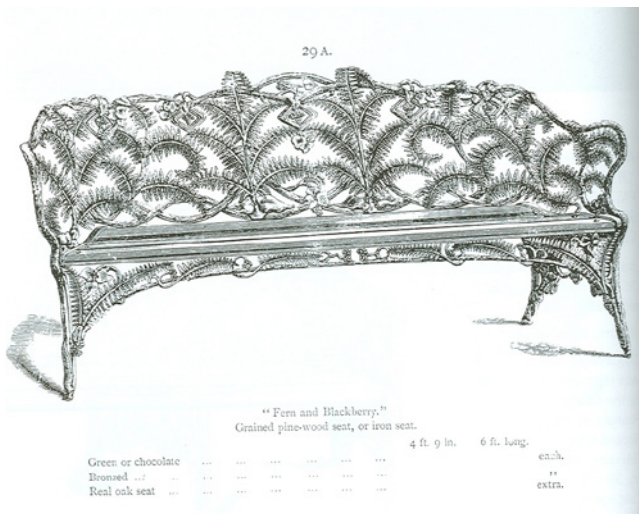
fully stamped with
CB Dale, diamond
registration stamp and
model number 29

195cm wide

See footnote to next lot

£3000-5000





140

A large Coalbrookdale Fern and Blackberry pattern seat

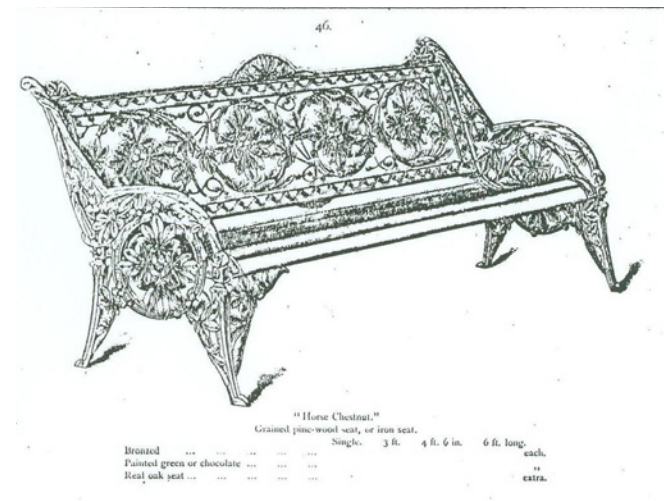
circa 1870

193cm 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 casting's catalogue of 1875, Section III page 254. *(See engraving)*

£2000-3000

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





141

A pair of Coalbrookdale Horse chestnut pattern cast iron seats

circa 1870

stamped *Coalbrookdale Co* and registration no

190cm wide

The design of this seat, number 217568, was registered and patented by the Coalbrookdale Iron Foundry at The Public Record Office on 23rd March 1868, and is number 46 in their 1875 Castings Catalogue, Section III, page 256 (*See engraving*).

£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



142

A pair of rare Coalbrookdale cast iron urns on pedestals

2nd half 19th century

122cm high overall

These urns are illustrated in the 1875 Coalbrookdale catalogue, section III, number 32 (*See engraving*)

£700-1000





143
A pair of rare cast iron urns
 2nd half 19th century
 83cm high
 £1000-1500



144
A rare Crichley, Wright & Co cast iron garden stool
 late 19th century
 62cm high by 59cm wide
 £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



145

A rare Coalbrookdale cast iron table

late 19th century

with diamond registration stamp, number and pattern number 36

110cm long

This table is illustrated in the 1875 Coalbrookdale catalogue, section II, number 36.

£600-1000

146

An impressive Victorian cast iron stick stand

circa 1870

with two lift out drip trays with diamond registration stamp

213cm high

£1500-2500



147

**A Coalbrookdale cast iron stick
stand with drip tray**

with diamond registration stamp
and number

62cm high

This model is illustrated in the
1875 Coalbrookdale catalogue
section V number 214

(See engraving)

£800-1200



24 in. high, 25 in. wide, 14 in. projection.

Bronzed	...	...	...	...
Berlin black...	...	...	...	...
Electro bronzed, ormolu whip	...	...	...	...

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



148

A rare Victorian cast iron seat

end support with patent and registration stamps

185cm long

£1000-1500



149

A rare cast iron armorial of a squirrel

mid 19th century

on later carved stone base

75cm high overall

The torse beneath the squirrel suggests that this was probably one of a pair of one off commissions possibly to stand on gate piers as a family crest.

In heraldry, a torse or wreath is a twisted roll of fabric laid about the top of the helmet and the base of the crest. It has the dual purpose of masking the join between helm and crest, and of holding the mantling in place. Fairburn's Crests of the Families of Great Britain and Ireland records a number of families whose crest is a squirrel in a similar pose.

£300-500



150

A rare reeded Regency wrought iron games seat

early 19th century

110cm wide

Provenance: The Alistair Morris collection. See page 77.

Usually games seats which incorporate a set of wheels at one end also have a hinged footrest to prevent ladies getting their crinoline skirts wet. This example never appears to have had one and would have been wheeled around the garden to view whatever sport was being played.

£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



151

A gilt bronze 'Versailles' style lantern

circa 1880

the interior stamped *Vian 262*

92cm high

The firm Vian were awarded a gold medal at Paris Great Exhibition of 1889

£1500-2500

Brenda Putnam: A group of three bronzes

the boy sitting on a rocky outcrop signed and dated *B Putnam 1924* and foundry mark *Kunst Foundry NY* the standing rabbit also signed and with foundry stamp

the boy 74cm high, the standing rabbit 30cm high

Brenda Putnam (1890-1975) was born in Minneapolis, Minnesota on 3rd June 1890. Her father, Herbert Putnam, was the librarian at the library of Congress in Washington DC. She first studied sculpture at the age of 15 at the Boston Museum Art School from 1905-1907. She studied sculpture under James Earl Fraser for a year and then enrolled in The Art Student's League in New York City and at the Corcoran Art School in Washington DC. Her first exhibit was in 1911. In the years following WWI she was commissioned to do several fountains, sundials and other garden accoutrements. She won the Barnett Prize at the National Academe of Design in 1922 and the Wildner Gold Medal at the Pennsylvania Academe in 1923. Up until 1927 her work comprised mostly of children, cherubs, and garden ornaments when she travelled to Florence Italy to study. Returning to New York she continued sculpting and in 1935 she was awarded the Waterus Gold Medal at the National Academe of Design. She was awarded many monumental commissions in her career including A Memorial to the women of Virginia in Lynchburg, Va; The Congressional Gold medal awarded to Fleet Admiral Ernest Joseph King; and The bas reliefs over the visitors gallery in the US House of Representatives. Her last sculpture was a bust of Susan B. Anthony done for New York University in 1952. Brenda Putnam was a member of the National Academe of Design, a fellow of the National Sculpture society, and the author of the book *The Sculptor's way*.

£5000-8000



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The following 4 lots were made by John Harwood who designed the original BOY shop in King's Road - the cult fashion label and Mecca of Punk. He has since collaborated with David Gill, Issey Miyake, Charles Saatchi, Solange Azagury, Partridge, Richard Rogers and Damien Hirst. He has also worked extensively for the King of Jordan, the King of Morocco and the Sultan of Oman.

The design is based on the set of chairs by the iconic French designer Claude Lalanne, originally commissioned by the Colonial Williamsburg Foundation for the courtyard of the de Witt Wallace decorative Arts Museum in Virginia.

153

▲ A pair of bronze chairs by John Harwood in the style of Claude Lalanne

the backs decorated with cranes

98cm high by 64cm wide by 68cm deep

£2000-3000

154

▲ A similar pair of chairs

the backs decorated with cranes

£2000-3000



155

▲ A pair of bronze chairs
by John Harwood in the
style of Claude Lalanne

the backs decorated with
kingfishers

98cm high by 64cm wide by
68cm deep

£2000-3000



156

▲ A similar pair of chairs

the backs decorated with
kingfishers

£2000-3000



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



157

▲ Antonio Lopez Reche

Morning Love

Bronze

Stamped with artists initial and 1/6

65cm high by 25cm wide

This lot is sold with original invoice dated 2012 and copy of the sculptor's exhibition catalogue illustrating this



piece, which was produced in two sizes which this is the larger in a smaller edition.

Antonio Lopez Reche's work can be found in several galleries across the UK and in private collections in Spain, UK, France, Germany and USA.

Fine Art Graduate. University of Barcelona 1995

Erasmus Program. St Martins School of Art and Design 1995

Foundry assistant. University of Barcelona. 1993-95

Foundry metal worker and patineur 1995-2000

£1500-2500

158

After August Karl Eduard Kiss: A bronze group of a fighting Amazon on horseback

late 19th century, on later wooden base

44cm high by 46cm long

£300-500

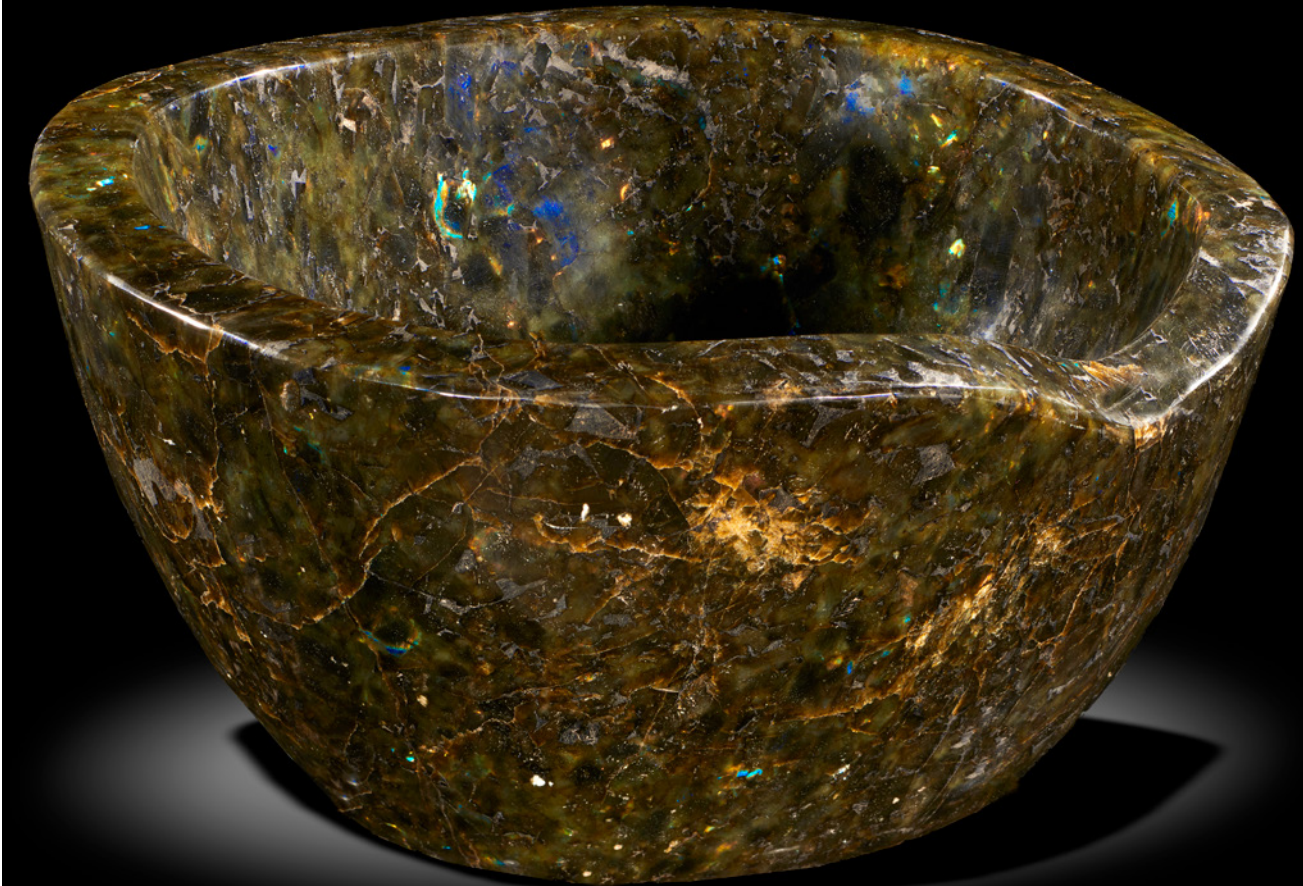
159

A large labradorite bowl

Madagascar

53cm wide

£1500-2000



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

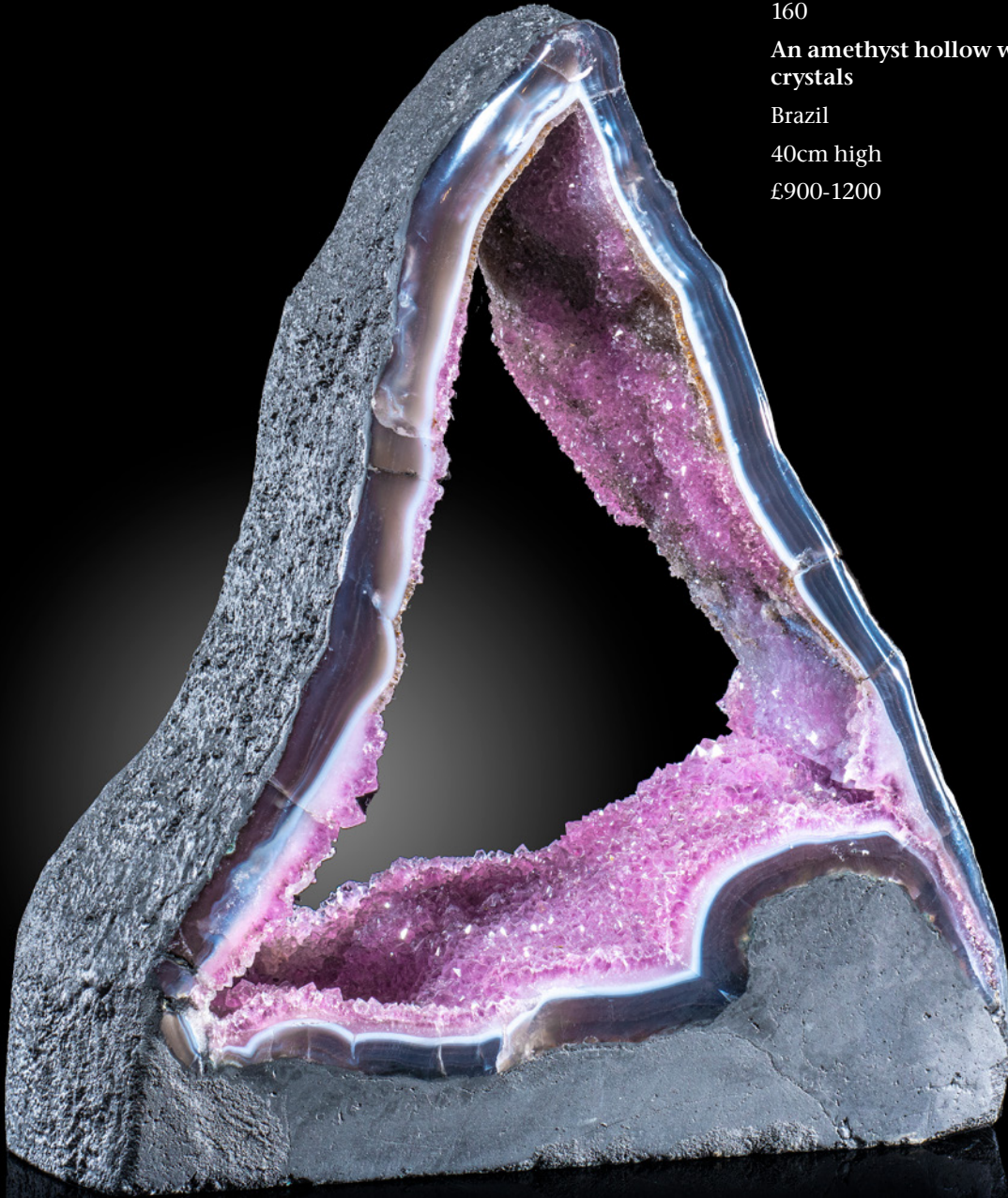
160

An amethyst hollow with quartz
crystals

Brazil

40cm high

£900-1200





161

An obsidian bowl

Mexico

40cm

£1400-1800

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



162

**A fossil wood collage
tabletop**

Madagascar

61cm square

£800-1200

164

**A Rose amethyst half
moon**

Brazil

29cm

£400-600

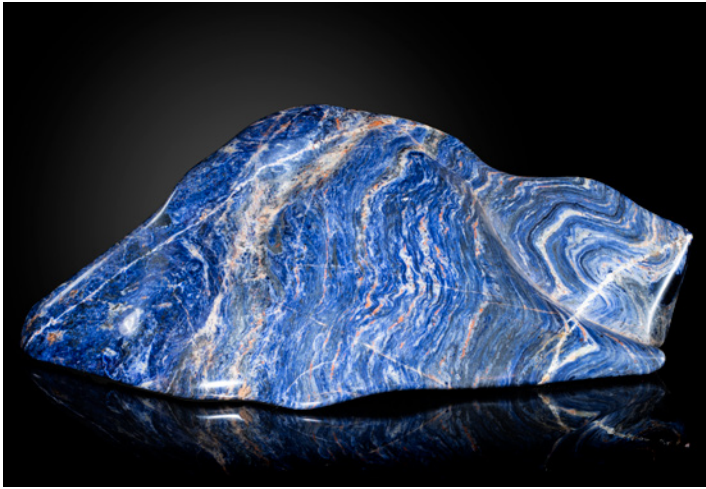
163

**A polished malachite
specimen**

Congo

29cm

£850-1250



165

A large sodalite freeform

Southern Africa

77cm

£600-800

166

A Red jasper freeform

Southern Africa

41cm by 34cm

£500-800



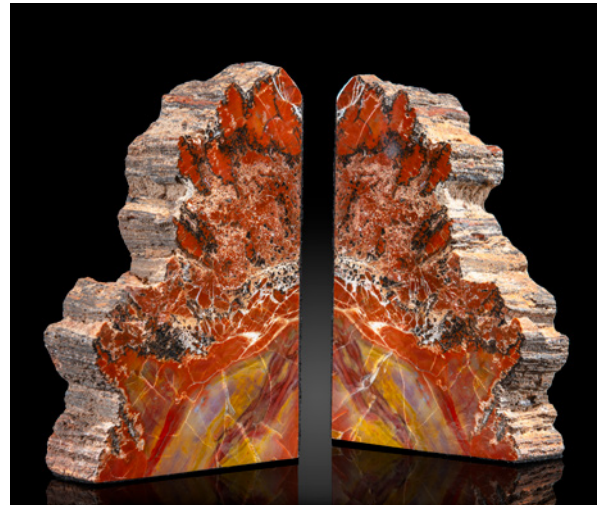
167

**A pair of fossil wood
bookends (*Araucaria/
Monkey Puzzle Tree*)**

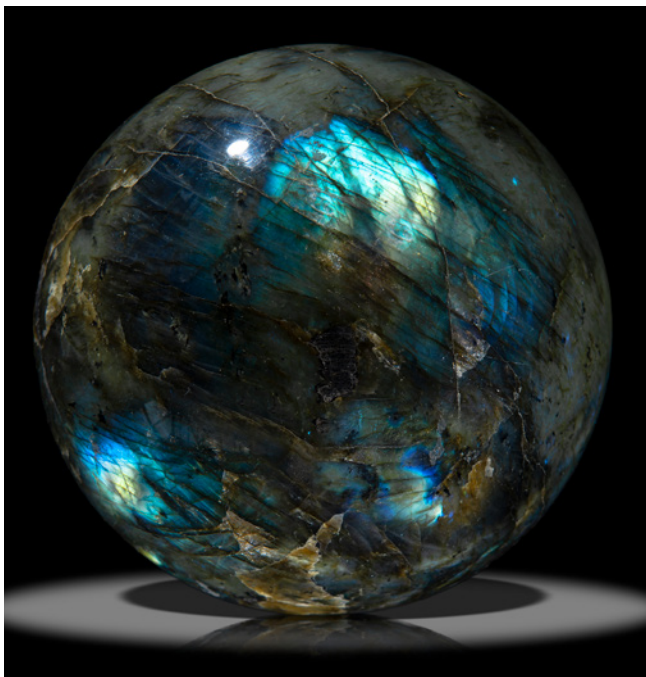
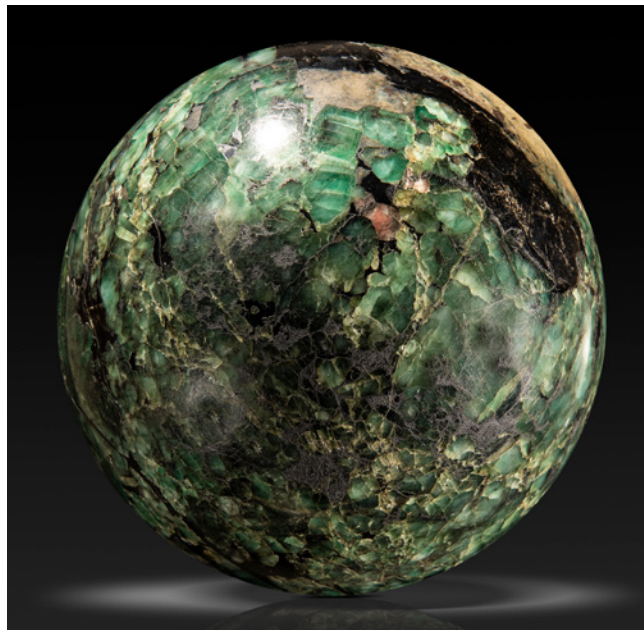
Arizona, Triassic

22cm high

£275-475



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

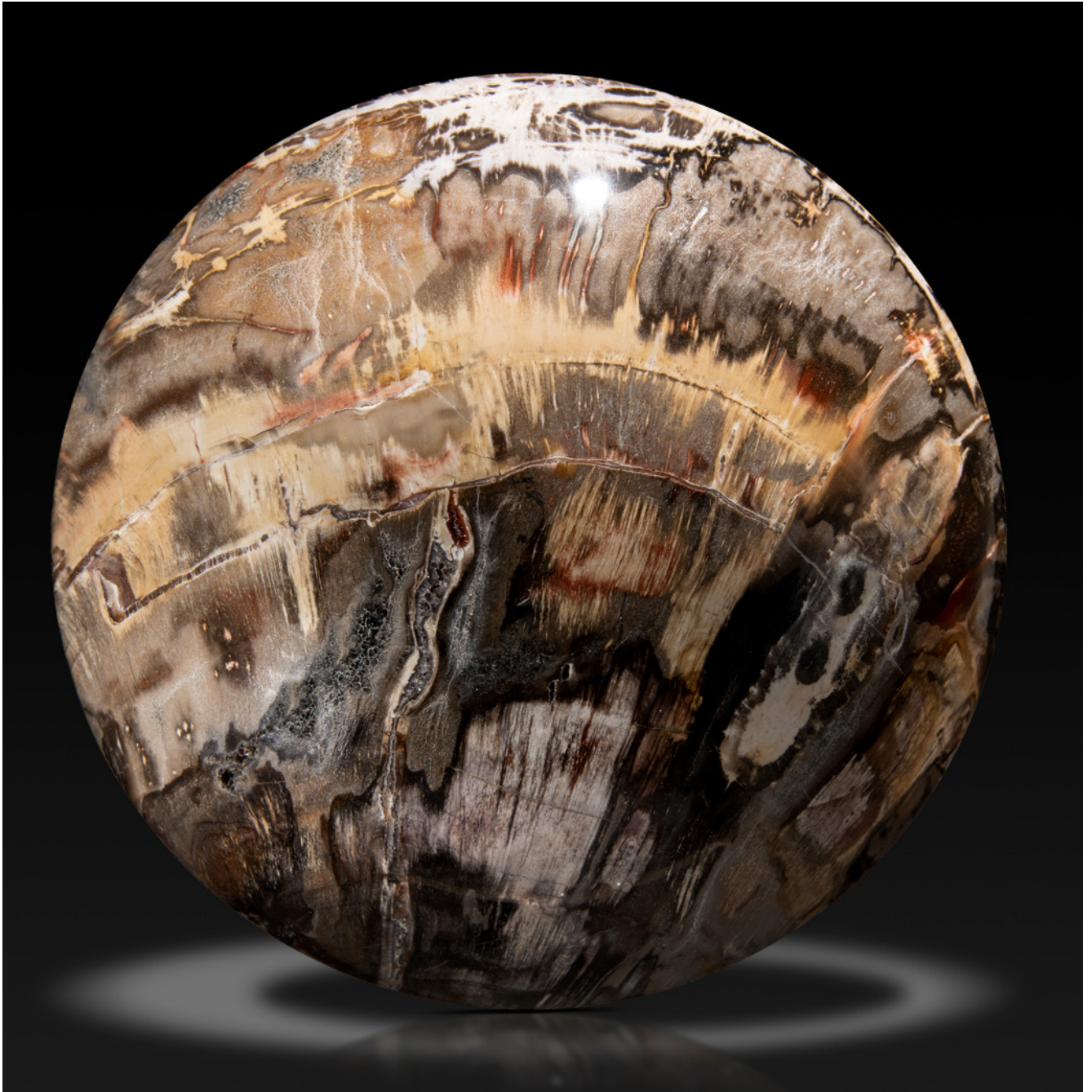


168
A Cobra jasper sphere
 India
 18cm diameter
 £700-900

169
A labradorite sphere
 Madagascar
 15cm diameter
 £450-650

170
An emerald sphere
 Brazil
 13cm diameter, 3.4kg
 £800-1200

171
A fossil wood sphere
 Madagascar, Triassic,
 225mya
 23cm diameter, 18.7kg
 £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

172

A set of four Ledot of Paris wall cases

French, late 19th century
comprising a brace of woodcock,
golden plover, Red-legged
partridge and thrushes

58cm high

£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 1st October; 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

GS095

SALE DATE 29 Sept., 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.

Alternative bids can be placed by using the word “OR” between lot numbers.

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.

Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter or fax to the Bid Department on +44 (0)1403 331 340.

Please note that the execution of written bids is offered as an additional service for no extra charge at the bidder's risk and is undertaken subject to Summers Place Auctions other commitments at the time of the auction; Summers Place Auctions

therefore cannot accept liability for failure to place such bids, whether through negligence or otherwise.

Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

All bids are subject to the conditions of business applicable to the sale, a copy of which is available from Summers Place Auctions. Conditions of Business particularly relevant to buyers are also set out in the sale catalogue.

We reserve the right to seek identification of the source of funds received.

In connection with the management and operation of our business and the marketing and supply of Summers Place Auctions Companies' services, or as required by law, we may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If clients provide Summers Place Auctions with information that is defined by law as "sensitive", they agree that Summers Place Auctions may use it for the above purposes. Summers Place Auctions will not use or process sensitive information for any other purpose without the client's express consent.

In order to fulfil the services clients have requested, Summers Place Auctions may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Summers Place Auctions policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information.

By signing this Absentee Bid Form you agree to such disclosure. Clients will please note that for security purposes, Summers Place Auctions premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.

Please mail or fax up to
28th Sept 2020
The Walled Garden, Summers Place,
Billingshurst, West Sussex, RH14 9AB.

For Bids only:
Tel. +44 (0)1403 331 331





**SUMMERS PLACE
AUCTIONS**



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