

# Summers Place Auctions Ltd



The Cotswold Collection  
29th September 2020

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## SUMMERS PLACE AUCTIONS

### Live Auction

#### The Cotswold Collection

Tuesday 29th Sept, 2020, 1pm

#### Home & Garden

Tuesday 29th/30th Sept, 2020  
(see separate catalogue)

### Viewing

Strictly by prior appointment

Bid online at our auctions through  
**the-saleroom.com**

**Please note there is a 5%  
surcharge for using this facility**

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This unique collection was started in the 1920s when a Mr Perry opened a garage on the main Stroud road near the village of Dodington in the Cotswolds. He had the vision to create an extraordinary 'go to' destination at a time when the motor car became popular and people started to go on days out. Mr Perry had the business sense to add a cafe to his garage and to offer more than just petrol and tea with cake - he created an environment with an incredible garden as the focal point.

It consisted of sunken gardens full of stunning statues, urns, seats as well as lichen and moss covered troughs and staddlestones. He acquired his treasures by travelling the Cotswolds and the West Country, attending various country house sales at a time when large country houses had become dormant and were being demolished following the Great War. One of the first recorded sales that he must have attended was at the historic Owlpen Manor. This was originally a Tudor house, but was remodelled a number of times over the subsequent centuries. Included in this auction are two pairs of Arts and Craft style stone seats, lots 4 and 5, which he had purchased in the Owlpen Manor sale in 1924 conducted by the auction house Bruton Knowles, well known later as the *alma mater* of the renowned antiques expert Arthur Negus.

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

Over the years Mr Perry continued to purchase garden statuary, with the final lots recorded being the extraordinary Cotswold stone lion gargoyle, signed by the sculptor and dated 1833 (lot 59) and the set of six finials, (lot 58) which was bought from The Rocks, a massive country house in Marshfield which was demolished in the 1950's.

Of particular note are some important life size terracotta figures on pedestals of the classical deities, Diana, (lot 53) and Flora (lot 27) by the celebrated Victorian and Edwardian makers J. M. Blashfield and Pulham. Unusually these Blashfield pieces are signed into the clay rather than being stamped, suggesting that they were individual commissions. Also attributed to Blashfield is a possibly unique dolphin fountain and surround, (lot 26).

The marble figure of Hebe (lot 64) circa 1830 after Canova is a particularly early good quality example and still has the original marble strengtheners between the fingers, which would normally be filed off after transport from Italy to this country. One of the originals was created for Chatsworth, where it still stands today.

From the final purchases in the 1950's to the present day, the garage and cafe appears to have ceased trading. Late last year, the present owners decided to clear the site and during the clearing, an Aladdin's cave of stunning objects came to light.

Additionally, there are various 18th and 19th century urns and a stunning pair of 19th century recumbent lions clutching the bones of their prey between their paws (lot 19) which were almost certainly a commission for a very grand house.

As well as important sculptural lots, the collection is rich in more traditional but equally attractive pieces, with troughs, stone tables, finials and staddlestones galore with estimates ranging from £100 upwards.

Summers Place Auctions director, James Rylands comments "It's been many years since a privately formed collection like this has come to the market. All the pieces were acquired in what is generally accepted to be the Golden Era of collecting between the World Wars. When we held our first sale of garden sculpture 35 years ago, this material was readily available, but now it's a real treat to see such pieces and we are looking forward to finding new homes for the collection."

Further images and videos on selected lots are available on our website.



1

**An early fragmentary carved stone torso of a woman**

on Cotswold stone pedestal

170cm high overall

£500-800



2

**A pair of rare medieval gothic carved stone crocheted spire sections**

13th century

60cm high

£2000-4000







3

**A carved sandstone rectangular trough raised on two staddlestone bases**

88cm high by 214cm long by 61cm deep

£800-1200

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**OWLPEN HOUSE.**  
4 miles from Frocester Station (L.M.S. main line), 5 miles from Dursley, 8 from Stroud, and 14½ from Gloucester.  
**BRUTON, KNOWLES & CO.**  
Will sell by **AUCTION** on **TUESDAY, WEDNESDAY AND THURSDAY, 29th, 30th and 31st July, 1924, at 12 o'clock each day.**  
**THE VALUABLE FURNITURE and EFFECTS,** including a William and Mary Chest on stand, Old Oak Tables and Chests, Finely Carved Oblong Table, Old English Mahogany Sideboard, Dining Table and Set of Chairs, Pair of Mahogany Bookcases, Boudoir Grand and Upright Pianofortes by John Broadwood and Sons, American Organ by Metzler, Full-size Oak Billiard Table and Fittings by Burroughes and Watts; the Contents of Drawing Rooms, Library, Boudoir & Morning Room; Settees and Easy Chairs, Writing, Card and Occasional Tables, the Furniture of 18 Bed and Dressing Rooms, Sheraton and Hepplewhite Wardrobes, Mahogany Chests, Tables and Mirrors, Linen and Blankets, Turkey, Indian, Assameter and Brussels Carpets, Suites of Tapestry and Silk Curtains, Pictures, Colour Print by Ward after Morland, Boule Bracket Clock, Bracket Clock by Payne, London, Silver, Old Sheffield and Electro Plate, Chinese and English Porcelain, Dinner, Dessert, Tea and Breakfast Services, Cut Glass, Miscellaneous Library, Garden and Outdoor Effects, etc.  
May be viewed Saturday and Monday, 26th and 28th July. Admission by Catalogue only.  
Catalogues, if each, may be had of the Auctioneers, Albion Chambers, Gloucester.  
**CITY WELLING**  
**WILL**  
**WEEK**  
Noble, M.  
with Refere

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or. Image created courtesy of THE BRITISH LIBRARY B  
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4

**A near pair of Arts and Craft carved Cotswold stone seats**  
early 20th century

176cm wide and 192cm wide

*Provenance:* Owlpen Manor House, Dursley.

This and the following lot are probably one of the earliest lots acquired for the collection at a house sale of the contents of Owlpen Manor House, Dursley, conducted by the auctioneers Bruton Knowles in July 1924. (See picture of ad). The original Tudor mansion was remodelled a number of times and these distinctive seats in the popular Arts and Crafts style date to the early 20th century.

£12,000-18,000

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



5

**A pair of matching carved  
Cotswold stone corner  
seats**

early 20th century

136cm wide on each return

*Provenance:* Owlpen Manor  
House, Dursley. See  
footnote to previous lot.

£12,000-18,000







6  
A carved stone table  
with millstone top on  
saddlestone base  
122cm diameter  
£1200-1800

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7

**A set of four carved  
Cotswold stone balls**

23cm diameter

£400-600

8

**A pair of carved Cotswold  
stone gate pier balls**

32cm diameter

£300-500





9

**An unusually large and rare harlequin set of carved  
Cotswold stone staddlestones**

the largest 91cm high

Staddlestones were used from medieval times onwards as supporting bases for granaries, hayricks and game larders. The staddlestones lifted the granaries above the ground thereby protecting the stored grain from vermin and water seepage. In Middle English staddle or stadle is stathel, from Old English stathol, a foundation, support or trunk of a tree.

£2000-3000

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10

**A pair of carved Cotswold stone urns**

19th century

47cm high

£400-600



11

**A carved rectangular stone trough raised up on staddlestone base**

84cm high by 91cm long

£400-600





12

**A substantial carved  
Cotswold stone urn**

18th century

on associated octagonal  
carved stone plinth

130cm high by 100cm  
diameter

£12,000-18,000

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





13

An unusual pair of carved stone square tapering  
planters

late 19th century

61cm square

£2000-3000





14

**A substantial carved  
sandstone urn**

mid 19th century

100cm high by 135cm wide

£6000-10,000

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15

**A harlequin set of four Cotswold stone staddlestones**

average height 74cm

£600-1000





16

A carved stone table  
with millstone top on  
saddlestone base

107cm diameter

£600-1000

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17

**A pair of carved stone tables with millstone tops on staddlestone bases**

one base sandstone, the other slate

80cm high by 66cm diameter

£800-1200

18

**A set of four carved Cotswold stone gate pier balls**

33cm diameter

£800-1200





19

**A pair of rare and impressive Victorian carved Cotswold stone reclining lions**  
mid 19th century

their paws resting on bones

80cm high by 100cm long

Carved stone lions have been a popular feature of British gardens since the 18th century and earlier of which probably the most well-known and copied are the 1792 originals by Canova for the tomb of Pope Clement XIII in St Peter's in Rome and Landseer's celebrated bronze examples in Trafalgar Square. This impressive pair are rare in having the bones of their most



recent victim carved between their front paws. This unusual device would probably point to them being an individual commission for a suitably grand house.

£30,000-50,000

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20

**An unusual carved stone finial on associated base**

mid 19th century

220cm high

£2500-4000

21

**A similar slightly larger finial**

mid 19th century

250cm high

£2500-4000





22

**A rare Cotswold curved stone seat**

early 20th century

247cm wide

£6000-10,000

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23

**A substantial carved  
Cotswold stone ball**

52cm diameter

together with a **smaller  
carved Cotswold stone  
ball**, 37cm diameter

£400-600



24

**A carved Cotswold stone  
D-shaped trough**

34cm high by 90cm long  
by 72cm deep

£400-600





25

**A harlequin set of six carved white marble campana urns**

18th and 19th century

average height 72cm

£6000-10,000



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26

**An extremely rare courtyard fountain attributed to  
Blashfield**

circa 1870

the surround 225cm long by 142cm wide

Although this rare fountain does not bear a manufacturers stamp, the consistency of the clay together with the quality of modelling and style would strongly suggest that it was made by J.M Blashfield and possibly came from the same house as the other Blashfield pieces in the collection. See lot 53 for further information on J. M. Blashfield.

£6000-10,000



**After the Antique: An extremely rare and fine Pulham terracotta figure of the Capitoline Flora**

early 20th century

stamped *Pulham Broxbourne*, 170cm high, on earlier pedestal signed *J. M. Blashfield, Stamford*, 262cm high overall

The Pulham company was established in 1820 but made terracotta from around 1846 onwards into the 20th Century, with workshops in Broxbourne, Hertfordshire. By the 1880's the company was concentrating on garden and landscape ornaments. A catalogue of 1915, indicates that their wares were made of "Pulhamite" stone, which, is considered the best material for all designed stonework in connection with the garden for the following reasons: Pulhamite stone is more durable than natural stone, for it never decays and never shells or flakes, cement is not used in its composition, it is a lighter substance, making more elegant productions than any other so called artificial stone. This is an important point, as the sides of a Pulhamite vase give more space for soil. It is the colour of light stone. There is nothing deleterious to plant life in it, in fact, owing to the nature of the material, the opposite may be said in its favour. We guarantee its durability, and can refer to work which has been exposed for 70 years. If desired we can reproduce in the antique style, and copies can be made from practically any existing examples. The company held appointments to H.M. King Edward VII, H.M. King George V and H.M. Queen Alexandra.



This extremely rare figure of the Capitoline Flora does not appear in either of the early 20th century Pulham catalogues, suggesting that it was a one off commission. This is certainly borne out by the quality and detailing especially in the face and floral entwined hair, which is of the highest standard.

The Capitoline Flora was discovered in 1744 at Hadrian's Villa and was placed in the Capitoline Museum in Rome. Such was its importance as a much admired work of art, that in 1797 it was ceded to the French under the terms of the Treaty of Tolento and put on display in the Musée Centrale des Arts in Paris, before being returned to the refurbished Capitoline Museum in 1816.

The associated pedestal, rather than bearing the usual impressed Blashfield stamp, has the makers name and date hand signed into the clay prior to firing suggesting that this was an individual commission. See lot 53 for further information on J.M. Blashfield. See also front cover.

£30,000-50,000

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28

**A carved stone table with millstone top on  
staddlestone base**

107cm diameter

£300-500



29

**A carved sandstone corner trough**

28cm high by 140cm long by 80cm deep

£300-500





30

**A rectangular carved stone trough on two staddlestone supports**

83cm high by 128cm long by 61cm deep

£800-1200

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31

**A carved Cotswold stone  
sundial pedestal**

2nd half 19th century

on cushion base and with  
later armillary

194cm high

£800-1200

32

**A carved Cotswold stone  
Arts and Crafts style  
birdbath**

early 20th century

54cm high

£200-400





33

**A carved sandstone  
D-shaped trough**

39cm high by 98cm long  
by 70cm deep

£300-500

34

**A collection of six  
troughs**

some with drainage holes  
the largest 75cm long

£500-800

35

**A collection of carved  
stone and serpentine  
marble urn and rockery  
fragments**

£200-400



36

**Another collection of stone  
architectural fragments for  
a rockery garden**

£200-400

37

**Another collection of stone  
architectural fragments for  
a rockery garden**

£200-400



38

**Another collection of stone  
architectural fragments for  
a rockery garden**

£200-400

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39

**A carved Cotswold stone  
sundial pedestal on  
octagonal surround with  
later copper armillary  
sphere**

176cm high

£2000-3000

40

**A pair of substantial  
carved Cotswold stone  
urns**

18th century

158cm high

£12,000-18,000





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41

### **An Austin and Seeley composition stone greyhound**

2nd half 19th century

57cm high by 100cm long

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).

However, like Mrs Coade, he encouraged leading architects and designers to work for him. 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. The preface begins

“Austin’s Artificial Stone is of a light tint, requires no painting or colouring, will not sustain injury from the severest winter, and, being impervious to wet, is particularly applicable to all kinds of water works. Its superiority is now so thoroughly established, that the most eminent architects and scientific gentlemen have expressed, in their highest terms, their approbation of its durability, and close resemblance to the real stone”.

£500-800



42

**An Austin and Seeley composition  
stone eagle**

2nd half 19th century

on associated plinth

124cm high overall

See footnote to previous lot

£800-1200



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43

**A rare pair of Austin and Seeley composition stone rectangular alpine troughs**

2nd half 19th century  
on associated stone bases  
76cm long

See lot 41 for further  
information on Austin and  
Seeley

£400-600



44

**A carved D-shaped Cotswold stone trough**

28cm high by 90cm long  
by 54cm deep

£300-500



45

**Attributed to Austin and Seeley: A composition stone figure of a rustic girl**

2nd half 19th century

*damages*

154cm high

See lot 41 for further information on Austin and Seeley

£400-600



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46



47



48

46

**A carved stone table  
top with millstone on  
staddlestone base**

80cm high by 90cm  
diameter

£300-500

47

**A carved Cotswold stone  
small table**

*(made up)*

57cm high

£100-200

48

**A carved sandstone  
D-shaped trough**

35cm high by 68cm deep,  
together with a **small  
sandstone rectangular  
trough**

67cm long

£200-400





49

**A fired earthenware strawberry planter in the form of a tree trunk**

circa 1870

90cm high

£80-120



50

**A carved Cotswold stone sundial pedestal on plinth base**

late 19th century

with 22cm bronze dial signed *Patrick, London* on plinth base

108cm high

£200-400



51

**A Victorian carved white marble figure of a mother and child**

circa 1870

titled *The Wayside Flower*, on carved stone architectural fragment base

150cm high

£200-400

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52

**A rare Blashfield terracotta figure of a Roman goddess  
on pedestal**

with hand-written signature *J M Blashfield, Stamford*, dated 1871, head lacking, 144cm high, and the pedestal stamped published by *J. M. Blashfield, Stamford*, 232cm high overall

This figure, rather than bearing the usual impressed Blashfield stamp, has the makers name and date hand signed into the clay prior to firing suggesting that this was an individual commission. See following lot for further information on J.M. Blashfield.

£8000-12,000



**A rare Blashfield terracotta figure of Diana de Gabies** with signed signature *J M Blashfield, Stamford* and dated 1870, the pedestal hand signed *J M Blashfield, Stamford* the figure 167cm high by 252cm high overall

John Marriott Blashfield, remarked in his essay *Account of the History and Manufacture of Ancient and Modern Terracotta* (1855) that he had been inspired to make a kind of artificial stoneware by seeing the kind of pieces for which Mark Blanchard had been awarded prizes at the Great Exhibition of 1851. He obtained Letters Patent in 1854 for "Improvements in the Manufacture of China, Pottery, Bricks" and other articles, made for the most part from clay and again in 1860 for "improvements in burning pottery and china ware". He had a manufactory in Millwall, Poplar with a sales outlet at No. 1 Praed Street, Edgware Road, London, but moved to Stamford, Lincolnshire in 1859, to be nearer the clay-beds. He won medals for Terra Cotta, in the glass and pottery and architectural objects classes at the International Exhibition in 1862 and a silver medal at the Paris International Exhibition of 1867. One of the most important commissions with which he was involved was supplying architectural terracotta for the decoration of the new Museum of Fine Arts in Boston, but this undertaking stretched his resources too far and by 1874 the Stamford Terracotta Company works, machinery as well as models and moulds were for sale; it finally closed in 1875.

£15,000-25,000

As with lot 52, rather than bearing the usual impressed Blashfield stamp, this figure and pedestal have the makers name and date hand signed into the clay prior to firing suggesting that this was an individual commission, although the figure does appear in Blashfields 1857 catalogue.



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54

**A fragmentary pair of substantial Blashfield terracotta urns**

circa 1870

the interior of one stamped *The Stamford Terracotta company Blashfield Ltd*

90cm high

See previous lot for further information on J. M. Blashfield.

£300-500



55

**A rare carved Cotswold stone monogrammed cresting**

circa 1860

117cm high

£400-600



56

**A cast iron table with marble top**

late 19th century

134cm long

£200-400



57

**A pair of Carron foundry cast iron seat terminals**

Scottish, late 19th century

stamped *Carron, no 15*

Founded by Dr John Roebuck, Samuel Garbett and William Cadell in 1759, the company initially concentrated on producing cannons 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 firegrates

£300-500



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58

**A run of six carved Cotswold stone finials**

1st half 19th century

*Provenance:* This and the following lot came from The Rocks, Marshfield, Gloucestershire. The Rocks was a 17th century house situated on level ground with a steep sided valley that was the inspiration for the 18th century “romantic” gardens. The house was “gothicised” in the 1830’s and it is this period that the following lot dates to. The sculptor H. Blazer is not recorded but given the strength of carving, he was an accomplished artist. It is also very unusual to find a signed piece as part of an architectural adornment, especially when the signature would not have been a visible one as it was incorporated into the house. The house was demolished in 1957 and subsequently much of the gardens and parkland has been planted with commercial forestry. The steps down to the valley floor, the tunnel and the lake remain but the site generally is very overgrown and hard to interpret.

£6000-10,000

59

**A rare and fine carved Cotswold stone gargoyle lion**

signed and dated *H. Blazer 1833 Aug 9*, mouth drilled for water

78cm high by 77cm wide by 84cm deep

See footnote to previous lot

£20,000-30,000



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60

**A harlequin set of four carved Cotswold stone staddlestones**

average height 76cm

£600-1000



61

**A carved sandstone D-shaped trough**

27cm high by 67cm deep, together with **another trough** 74cm long

£400-600





62

**A rare harlequin set of three Forest of Dean sandstone staddlestones**

average height 83cm

£300-500



63

**A stone table with a millstone top on staddlestone base**

79cm diameter

£300-500

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### **After Antonio Canova: A carved white marble figure of Hebe**

2nd quarter 19th century

on original stone pedestal

the figure 165cm, 250cm high overall

Antonio Canova 1757-1822 was an Italian Neoclassical sculptor famous for his marble sculptures. Often regarded as the greatest of the Neoclassical artists, his sculpture was inspired by the Baroque and the classical revival.

Hebe is among Antonio Canova's most successful and recognisable models. From its conception in 1795 it was frequently praised for its originality, signifying Canova's transcendence of the sculptors of antiquity, and became the subject of many sonnets and poems. Canova let Hebe glide from the clouds, pouring the wine she served to the gods. The weightless, rhythmically arranged drapes provide a sense of movement whilst the bared upper body adds to the sensuality of the youthful goddess. No less than four full-size versions were commissioned from Canova by some of the great collectors of the age and further versions were executed after the great sculptor's death by several members of the workshop. The quality of this example would suggest that it was made not long after the sculptor's death and it still bears the marble strengtheners between the fingers which would normally be filed off after transport from Italy to the UK.

£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





65

**A two tier carved  
sandstone rill cascade**

each trough 20cm high  
by 107cm

£600-1000



66

**A Portland stone bench**

(*made up*) including  
Edwardian elements

143cm long

£500-800





67

**A pair of carved stone Gothic pier tops**

37cm wide, together with a carved stone architectural roof ridge finial and another top, 76cm high

£100-200



68

**A set of four composition stone finials**

late 19th century

34cm high

£100-200

69

**A carved Cotswold stone ecclesiastical cross**

circa 1860

80cm

£100-200



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





70

**An unusual carved  
Cotswold stone table**

2nd half 19th century

123cm long by 50cm wide

£600-1000

71

**A graduated set of four  
carved marble mortars**

19th century

the largest 44cm wide

£100-200

72

**A carved sandstone  
square mortar**

2nd half 19th century

34cm high by 54cm square

£100-200







73

**An unusually large sandstone D-shaped trough**

75cm high by 214cm long by 107cm deep

£4000-6000

74

**A carved Cotswold stone sundial**

circa 1900

with bronze plate

84cm high, together with a small Edwardian Cotswold  
**stone bird bath**

44cm high

£200-400







75

**A set of six carved staddlestone bases**

£300-500



76

**A similar set of six**

£300-500



77

**A similar set of six**

£300-500

## 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](http://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](http://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](mailto:info@summersplaceauctions.com). You can also e-mail the completed sealed bid form to [sealedbids@summersplaceauctions.com](mailto: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](mailto: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 29TH 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 up to 28th Sept., 2020

The Walled Garden, Summers Place, Billingshurst, West Sussex, RH14 9AB.

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





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