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Garden & Natural History
18th & 19th May 2021



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AUCTIONS**

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at 1pm

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1

An interesting and unusual early carved marble plaque

53cm high by 113cm long by 6cm deep

Provenance: Ex The Robert Scull Collection, New York

This interesting piece which may possibly date to the late Roman period may depict the adoration of the disciples with the figure of Judas on the right hand side slipping through a doorway.

£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



2

A rare carved white marble basin

Italian, 16th/17th century

36cm high by 90cm long by 68cm deep

Although heavily weathered, the carving on this piece with each corner sculpted with a different putto or grotesque head would certainly indicate an early date. These would probably have been designed for the courtyard or loggia of a Renaissance Italian Palazzo.

£800-1200

3

A similar carved white marble basin

30cm high by 64cm square

£300-500



4

A rare carved limestone armorial from La Suvera, Siena, country villa of Pope Julius II and the Ricci family carved in high relief with a hedgehog gazing at the sun

Italian, mid 18th century

68cm high by 44cm wide

Provenance: The Ricci family were established in Montepulciano, Southern Tuscany in the 12th century and owned La Suvera in 1123. Riccio de Ricci was an amateur weather forecaster, whose predictions were so accurate, he was believed to be a warlock engaged in the Dark Arts. To deflect the accusations, he claimed to make his predictions by observing the way hedgehogs scanned the sun. Since that time, the Ricci coat of Arms has incorporated a hedgehog gazing at the sun as in this rare Italian 18th century carved stone example. To this day the Italian for hedgehog is Riccio. This armorial which would have adorned another Ricci property was relocated to La Suvera following the repurchase of the villa by the Marquises Ricci who converted La Suvera to a Relais Hotel. Following its recent closure this and the marble baths were removed. See also footnote to the next lot.

£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



5

A pair of important carved Rosso Verona marble baths from La Suvera, Siena, country villa of Pope Julius II and latterly the Ricci family

Italian Renaissance, 16th century

74cm high by 172cm long

Provenance: Removed from La Suvera, the country villa of Pope Julius II.

Pope Julius II born Giuliano della Rovere; (1443 -1513) was head of the Catholic Church and ruler of the Papal

States from 1503 to his death in 1513. Nicknamed the Warrior Pope or the Fearsome Pope, he chose his papal name not in honour of Pope Julius I but in emulation of Julius Caesar. One of the most powerful and influential popes, Julius II was a central figure of the High Renaissance and left a significant cultural and political legacy. As a result of his policies during the Italian Wars, the Papal States remained independent and centralised, and the office of the papacy continued to be crucial, diplomatically and politically, during the entirety of the 16th century in Italy and Europe.

In 1506, Julius II established the Vatican Museums and initiated the rebuilding of the St. Peter's Basilica. The same year he organized the famous Swiss Guards for his personal protection and commanded a successful campaign in Romagna against local lords. In 1508, he commissioned the Raphael Rooms and Michelangelo's paintings in the Sistine Chapel.

Julius II was described by Machiavelli in his works as an ideal prince. Pope Julius II allowed people seeking indulgences to donate money to the Church which



would be used for the construction of Saint Peter's Basilica.

After Pope Julius acquired La Suvera in 1508, the name deriving from the French word "Souveraine", meaning Sovereign, he entrusted the famous Siennese architect and genius Petruzzi with the task of mitigating the severe Medieval style of the ancient fortress with sumptuous Renaissance taste. Petruzzi refined the building, joining the two original towers by means of a transept. The addition of a double portico and loggia completed his work, turning it into an imposing Renaissance villa.

La Suvera was not simply one of the personal properties of the Pope, it was also the place Julius II retired to every now and again for a little rest far from Rome. La Suvera passed down the line from Julius II to his descendants, the Della Rovere family. From Julius' nephew, Niccolò della Rovere, it then returned to the Sienna banking family, the Chigis. Marriage, inheritance, and acquisition caused it to pass through the hands of a number of prestigious Siennese and Roman families until it reached

the current owners, the Marquises Ricci, whose family had already owned La Suvera in 1123. In recent times Marquis Giuseppe Ricci Paracciani and his wife Princess Eleonora Massimo adapted La Suvera into a Relais where guests could enjoy the sumptuous state rooms and extensive gardens. Following the closure of the Relais, the villa is now for sale.

These baths, which are of typically tapering form with a drainage hole, would originally have been incorporated into the villa before being moved to one of the courtyard gardens and planted out with flowers, probably sometime in the late 19th or early 20th century with the advent of modern plumbing and copper or cast iron baths. Although Rosso Verona marble is normally a deep pink in colour, over the centuries it mellows and becomes a lighter yellowy pink as in these baths which is a good indication that these date to the Renaissance period or shortly thereafter.

£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



6

John Cheere: A rare lead figure of a fruit seller

mid 18th century

on later stone base and on stoneware pedestal

the figure 130cm high, the pedestal 63cm high;

193cm high 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 as well as classical statues and busts from antiquity.

During the 18th century, masked balls or fete champetres 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. 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.

£5000-8000

A rare lead figure of Leda and the swan possibly by John Van Nost

mid 18th century

on stone base and later plinth

the figure 110cm high, overall height 140cm

Although it isn't possible to make a positive attribution, this rare lead figure of Leda and the swan was produced by one of the leading producers of lead in the late 17th/early 18th century. Much of the lead sculpture of the time drew on the classics and this depicts Leda who was the daughter of the Aetolian King Thestius and was seduced by Zeus when the king of the Olympian gods took the form of a swan. The result of this union, which occurred on the banks of the River Eurotas, was an egg from which the beautiful Helen and Polydeuces were born. Leda is depicted wearing a crown as befitting her status as a princess, whilst the partial figure of the swan can be seen at the back of the piece.

Stylistically it is reminiscent of the van Nost family who were of Flemish descent. The eldest, John van Nost, is first recorded working at Windsor Castle circa 1678. He had his own yard by about 1687 and there manufactured 'Marble and Leaden figures, Busto's and noble Vases, Marble chimneypieces and curious Marble tables'. He is best remembered as a supplier of lead garden statues. Records from Melbourne Hall, Derbyshire show that each of the supplied statues cost between £20-30. After his death (circa 1712) his yard at Hyde Park Corner was taken over by his nephew Gerard and then by John van Nost the younger in 1729 who continued until the mid 18th century.

£8000-12,000



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8
A Coade stone boundary marker plaque depicting the seal of St Olave's school and its foundation date 1571

circa 1780/90

the underside stamped
COADE'S Lithodipyra
LONDON

30cm high by 25cm wide

Provenance: St Olave's School, Tooley Street, London

Eleanor Coade (d.1821) opened her Lambeth Manufactory for ceramic artificial stone in 1769, and appointed the sculptor John Bacon as its manager two years later. It was highly unusual in the Georgian era and earlier for a business to be set

up and run by a woman. She was employed by all the leading late 18th century architects. From about 1777 she began her engraved designs, which were published in 1784 in a catalogue of over 700 items entitled *A Descriptive Catalogue of Coade's Artificial Stone Manufactory*. Then in 1799, the year she entered into partnership with her cousin John Sealy, she issued a handbook of her Pedlar's Lane exhibition Gallery. The firm became Coade and Sealy from this date and following Sealy's death in 1813, it reverted to Coade and in 1821 with the death of the younger Eleanor Coade, control of the firm passed to William Crogan, who died in 1835, following bankruptcy. Coade's manufactures resembling a fine-grained natural stone, have always been famed for their durability.

These plaques are stamped Lithodipyra which is a word put together by Mrs Coade from three Greek words meaning stone, twice and fire. The di (twice) element in the word refers to the grog part of the formula and also to the crushed glass which was included, both of which were fired twice, once to produce



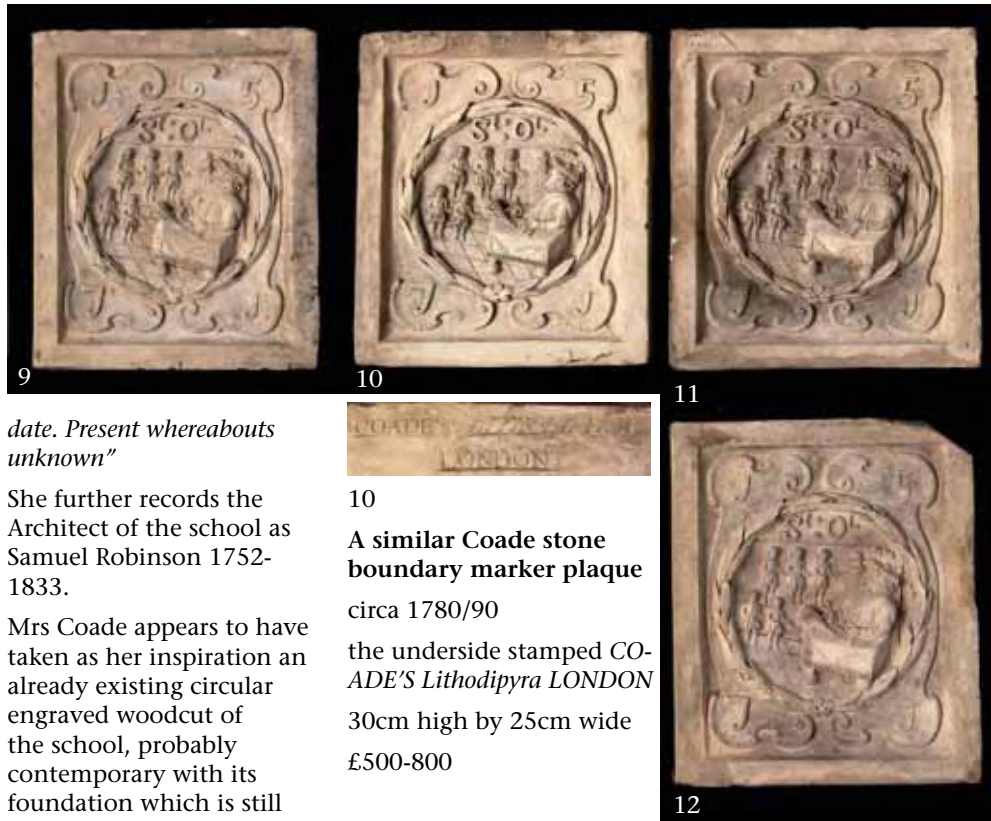
them and a second time when kneaded into fresh clay to form the Coade body. This clever marketing ploy reinforced a major element of Coade stone's desirability, namely its durability. Interestingly pieces stamped Lithodipyra were only manufactured in the 1780's and 1790's which gives us a pretty accurate timeframe in which they were made and since they are obviously very site specific, they would have been a one off commission.

Henry Leeke, a Southwark brewer, left a will on 13 April 1560 which gave £8 a year towards the founding and maintenance of a new free school. On 25 July 1571 letters patent were obtained which established the school as a grammar school. The charter stipulated that the school be called: The Free Grammar School of Queen Elizabeth of the Parishioners of the

Parish of Saint Olave in the County of Surrey. Initially the school was housed in the old Vestry Hall of the church and its adjoining premises (on the west side of Churchyard Alley, a narrow lane off the south side of Tooley Street, running parallel with Borough High Street). Although the school was untouched by the Great Fire of Southwark, major renovation and extension was undertaken in 1676 after the fire. These unusual plaques bearing the date of the school's founding in 1571, date to around 1780-1790, prior to the school's relocation to Bermondsey in 1829. The school has subsequently moved a number of times and is now located in Orpington, Kent.

Alison Kelly, the renowned doyenne of Coade stone charmingly remarks in her book, *Mrs Coade's Stone* records under St Olave's Tooley St School;

"Oblong plaque found at New Malden and believed to be a boundary marker. Marked COADE'S LITHODIPYR, St OL, therefore probably 1780s-1790's. Shows schoolmaster and boys in attempted Elizabethan scene representing school's



date. Present whereabouts unknown"

She further records the Architect of the school as Samuel Robinson 1752-1833.

Mrs Coade appears to have taken as her inspiration an already existing circular engraved woodcut of the school, probably contemporary with its foundation which is still in use as the school seal today. (*See engraving*)

Literature: Mrs Coade's Stone, Alison Kelly, SPA, 1990, pp 418 and 326

£500-800

9

A similar boundary marker plaque

lacking Coade stamp
30cm high by 25cm wide
£400-600



10

A similar Coade stone boundary marker plaque

circa 1780/90

the underside stamped *COADE'S Lithodipyra LONDON*
30cm high by 25cm wide
£500-800

11

A similar Coade stone boundary marker plaque

lacking Coade stamp
30cm high by 25cm wide
£400-600

12

A similar Coade stone boundary marker plaque

lacking Coade stamp
30cm high by 25cm wide
£400-600

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



13

A pair of rare Blanchard's terracotta eagles

late 19th century

each with indistinct makers stamp *Blanchard Terracotta
London*

64cm high

Mark Henry Blanchard served his apprenticeship with the Coade Company and around 1839 established his

own manufactory in London. It is believed that in 1883 he moved his workshops to Bishops Waltham, to be nearer to the source of clay that he used. By the middle of the Century he had emerged as the leading manufacturer of terracotta in Britain, he was awarded prizes for his exhibit at the Great Exhibition of 1851. Amongst the many properties where his produce can be seen is the South Kensington Museum (now the Natural History Museum).

£2500-4000

14

**A pair of Coade style
terracotta sphinxes**

late 19th/early 20th
century

one bearing the stamp
Coade, Lambeth

80cm high by 102cm long

This sphinx model appears
in the *Catalogue of Coade's
Artificial Stone Manufactory*
published in 1784.

This pair, one of which
bears the stamp *Coade
Lambeth* would have been
cast from a mould taken
from an original pair
probably around 100 years
ago.

£5000-8000



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15

A pair of impressive carved Portland stone seats

19th century

180cm long

Provenance: Sold at Sotheby's, Summers Place, Sussex, lot 204 and 205, 1st June 1993; Seago's Pimlico Road, London

£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



16

**A pair of rare Regency
reeded wrought iron
curved seats**

early 19th century

270cm wide

£4000-6000



17

A Regency reeded wrought iron games seat

early 19th century
with hinged footrest

154cm wide

£1500-2500



18

A Regency reeded wrought iron seat

early 19th century

240cm wide

£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



19

A pair of rare cast iron braziers

mid 19th century

makers plaque on bases missing

135cm high

A number of these braziers originally lined London Bridge and are illustrated in a painting celebrating the arrival on 7th March 1863, of Princess Alexandra of Denmark in England for her marriage to the Prince of Wales, later Edward VII. The Times newspaper described the occasion and stated that "on London Bridge the decorators had broken out into ravens, elephants, tripods burning incense and figures of huge Danish Warriors."

£4000-6000

20

A pair of cast iron braziers

mid 19th century

one with makers stamp
Addis. Leicester Street and with
diamond registration mark

132cm high

Provenance: Reputably removed
from Bleak House, Broadstairs
– the summer home of the
novelist Charles Dickens

See footnote to previous lot

£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



21

A pair of impressive and unusual cast iron lidded finials on pedestals

early 20th century

210cm high

£3000-5000



22

A set of five Victorian carved sandstone urns
mid 19th century

83cm 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



23

A rare set of four wirework seats

early 20th century

£800-1200

24

An exceptionally rare rain recording gauge by Negretti & Zambra of London with serial No M/2004

early 20th century

with maker's plaque inscribed *Negretti and Zambra, trademark London*, together with a packet of original rain gauge papers

67cm high by 53cm wide by 34cm deep

This records rainfall from a tilting seesaw cradle into two vessels at the back of the case which is attached to an anchor type escapement and calibrated silver dial supporting an arm with inked point recording the rainfall onto the printed rain gauge paper attached to a clockwork drum. The copper top with angled rain tube is removable and the body of the case is removed by 4 wing nuts on the base. A number of recording charts are included in original envelope.

A similar example with anodised copper case may be seen in the Science Museum, London Object number 1921-322

Henry Negretti and Joseph Zambra founded their instrument manufacturing firm in 1850 at No 11 Hatton Garden in London. They occupied numerous other locations over the years. They were located at 38 Holborn Viaduct from 1869 to 1941, when the facility was destroyed in WWII bombing. Negretti died in 1879 and Zambra in 1897. The company went public in 1948, but profitability suffered, and they were taken over by Western Scientific Instruments in 1981. The company went into liquidation in 2000.

£1000-2000





25

A large rectangular Cornish granite trough

70cm high by 175 wide by 108cm 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

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

1940s

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

70cm high by 70cm diameter

This beautifully refined light was made by British manufacturer G.E.C and salvaged from the old de-commissioned Rolls Royce factory in Derby in the UK.

Established in London in 1886, the General Electrical Company were to become the largest electrical manufacturing organisation in the British Empire and lived up to their description of Manufacturers of everything electrical, throughout their 100 year history. During the mass industrialization of the 1950s, GEC were often the supplier of choice for lighting the factories, workshops and mills of Britain with their huge range of light fixtures for every application.

Rolls Royce built its Nightingale Road site to move production of the Silver Ghost car to Derby from Manchester in 1908. It later became synonymous with the Merlin engine, which powered the Lancaster Bomber, the Spitfire and the Mustang. These lights would have been in use during that war to illuminate the factory floor for the workforce.

£1200-1500



27

**An Arras wrought iron
tree seat in two halves**

early 20th century
with maker's plaque
182cm diameter
£1000-1500



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



28

**An over life size bronze figure of a kneeling man
entitled 'Suave'**

French, dated 1897

cast by *P.Dufilhol* from a model by *Eucher Girardin*,
verdigris patina

the base signed and dated *E. Girardin 1897* and stamped
Fondu par P. Dufilhol/Tusey (Meuse)/1897

175cm high by 99cm wide by 66cm deep

£4000-6000

29

Romanelli: A carved white marble figure of a girl

last quarter 19th century

signed *Galleria Romanelli, Firenze*

and on marble pedestal

the figure 90cm high, marble pedestal 77cm high; 173cm high overall

Galleria Romanelli is one of the oldest sculpture studios still active in the world, having been founded in 1860. Its building is set in the Oltrarno, the artistic heart of Florence, and originally belonged to Lorenzo Bartolini, a great Italian sculptors of the 19th century. Sculptures made by several generations of the Romanelli family have long since been acknowledged worldwide. Today, the Gallery includes a team of skilled sculptors lead by Raffaello Romanelli.

£3000-5000



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30

An impressive bronze unicorn head
modern

variegated patina, mounted on iron base,
from an edition of 5

143cm high

This recently cast model from an edition
of 5 was taken from a Coade stone original
which formed half of a Royal Coat of
Arms armorial and would have originally
had the coat of arms in the middle and a
lion on the other side.

£6000-10,000



31

Brian Alabaster

Livvy and Evie

Bronze from a sold out edition of 20

Signed with artist's monogram and number I out of XX

Livvy reading her book, 113cm 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



32



33



32

▲ Helen Sinclair

Rising for the Moon

Resin, with monogram and numbered XI of XV

180cm high

£1200-1800

33

▲ Helen Sinclair

Still sitting

Resin, with monogram and numbers VIII of XV

190cm high

This lot comes with a certificate of authenticity from Helen Sinclair dated 2003.

£1500-2500



34

A painted hardwood frieze

Indian, late 19th/early 20th century

90cm high by 182cm wide

Provenance: Ex The Stephanie Skull collection

£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



The following 42 lots came from a private collection in Ireland which was acquired by an Irish businessman from the 1960's onwards. From his house in the middle of Ireland he was able to cover all the large country house sales at a time when so many were being sold and their contents dispersed. The collection includes rare 18th century examples carved in Kilkenny marble, lots 35, 36 and 37 as well as works by the foremost producers of artificial stone, Austin and Seeley produced in the latter half of the 19th century, lots 59 to 61. Amongst the marble pieces and of particular note, are the carved white marble fountain, which formed the centrepiece of the garden, lot 44 as well as the now sadly weathered marble group lot 40.

35

A rare Kilkenny marble cistern of oval form on stand

18th/19th century

on associated square plinth

69cm high by 76cm wide

£2500-4000

Kilkenny marble or Kilkenny black marble is a fine-grained very dark grey carboniferous limestone found around County Kilkenny in Ireland in the "Butlersgrove Formation", a Lower Carboniferous limestone that



contains fossils of brachiopods, gastropods, crinoids and corals. The first and main source was the "Black Quarry" in the townlands of Archersgrove and Gallowshill just south of Kilkenny city, which was used from the 17th to the 19th century. Kilkenny is nicknamed "the Marble City"; the footpaths of the city streets were paved with Kilkenny marble flagstones, which were highly polished with wear glistened when wet.

Large rough-hewn blocks were transported from the Black Quarry on horse-drawn drays the short distance to the River Nore, then onto small river floats or barges and brought about 3 kilometres down-river to Milmount where it was worked. A weir on the river provided water to drive reciprocating cross-cut saws to cut the larger blocks into the finished shapes required for the market.

As well as in several local buildings, including Green's Bridge, Kilkenny marble was used in Cobh Cathedral and Bowen's Court in County Cork; Lissadell House, County Sligo; the headstone of Daniel O'Connell in Glasnevin Cemetery, Dublin; the altar of St Patrick's Church, Belfast; and the plinth of the 2015 tomb of Richard III of England in Leicester Cathedral. In 1878, Bishop Thomas Francis Hendricken, a native of Kilkenny, and 1st Bishop of Providence, Rhode Island USA, laid a large block of Kilkenny marble as the cornerstone of his new cathedral. Cathedral of Saints Peter and Paul (Providence, Rhode Island).



It is rare to find smaller sculptural pieces in Kilkenny marble, not least because of its extreme hardness and propensity to fracture whilst being carved. This Kilkenny marble cistern has been carved to a remarkable degree of delicacy which is only less than 4cms deep at its narrowest point on the sides. If the purchaser of this lot chooses to have it polished, this should bring out the richness of the material with natural fossil inclusions.

36

A pair of carved Kilkenny marble gate pier tops

18th/19th century

64cm high

£400-600

37

An extremely rare carved Kilkenny marble figure of Plenty

late 17th/early 18th century

111cm 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



38

**An Italian carved white
marble double sided
bench**

circa 1900

176cm wide

£5000-8000



39

**A carved white marble
Renaissance style table**

Italian, circa 1900

old damages

166cm wide

£2000-4000

40

**A carved white marble group
of Apollo and a Muse**

English, 1st half 19th century
possibly by an English sculptor
working in Rome

190cm high

£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



41
An unfinished part worked carved
white marble figure of Apollo
probably after the Antique
150cm high
£1500-2500



42
A carved white marble figure of a
girl holding flowers
122cm high
£300-500



43
A carved white marble portrait
bust of a lady
signed *Simonds Fec Roma 1865*
71cm high
£500-800

44

A carved white marble fountain

Italian, circa 1900

surmounted by a lead fountain figure after Verrocchio

185cm high by 114cm diameter

£10,000-15,000



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



45

After the Antique: A pair of cast iron Handyside Foundry Albani vases

on associated stoneware bases

square bases to urns missing

122cm high overall

£2500-4000

47

A pair of rare cast iron urns, probably by Fiske

American

76cm high

£800-1200

46

A pair of rare cast iron pedestals

Irish, 19th century

with applied plaques inscribed with Gaelic

100cm high

£1000-1500



48

An unusual cast iron sundial

2nd half 19th century

with later bronze dial

104cm high

£400-600



49

A pair of large cast iron urns on pedestals

2nd half 19th century

together with a pair of cast iron plinths
(see website)

126cm high

£2000-4000

50

A pair of stoneware urns

possibly Northern European, early 20th century

102cm 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



51

**A Coalbrookdale Laurel
pattern cast iron seat**

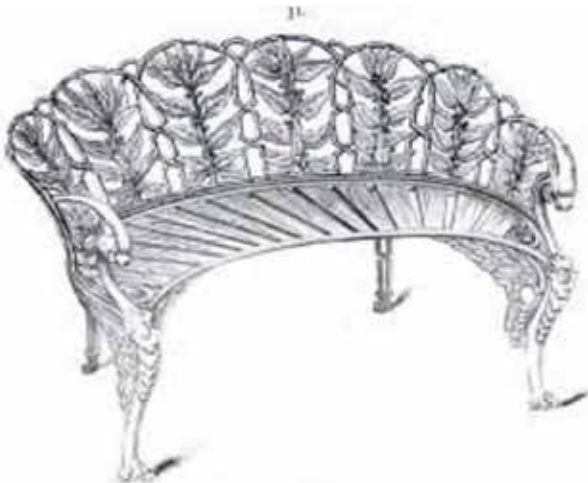
circa 1870

foundry marks possibly
obscured by old paint

120cm wide

This design number
129358 was registered and
patented at the Public
Records Office on the
25th of May 1860 and is
seat number 31 in their
1875 catalogue of castings
section III page 263. (*See
engraving*)

£3000-5000





52

A Coalbrookdale pattern cast iron seat made for the Colonies

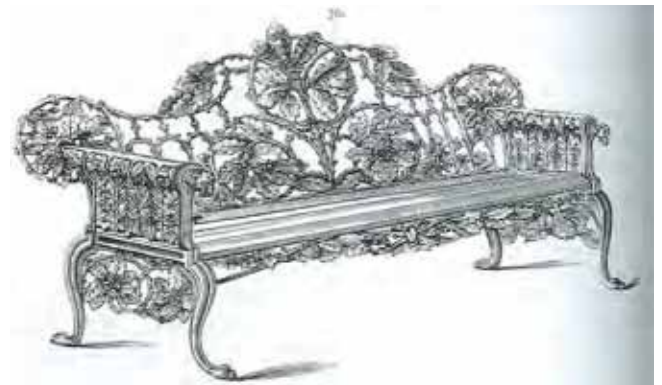
circa 1870

with unusual oak apron and pierced metal seat, possible foundry stamps obscured by paint

183cm long

Seats with metal slats, were those made for export to hot climates where wooden seat slats could be degraded by termites and beetles.

The original design, number 119253, was registered and patented by the Coalbrookdale Iron Foundry at the Public Record office on 8th March 1859, and is seat number 30 in their 1875 Castings Catalogue. It was designed by the sculptor John Bell, one of Coalbrookdale's principal designers, whose famous



Deerhound Centre Table was exhibited at the 1855 Universal Exhibition, and which is now in the Iron Bridge Gorge Museum, Shropshire. *(See engraving)*

£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



53

**A pair of Victorian
carved red sandstone
armorial gate pier beasts**

circa 1860

122cm high

£2500-4000

54

**After Canova: A carved Portland
stone figure of Venus**

late 19th/early 20th century

178cm high

When the *Medici Venus* was forcibly removed from the Tribuna of the Uffizi by Napoleon's forces, King Louis I of Etruria commissioned Antonio Canova to replace the figure. True to nature, Canova submitted a wholly original figure to rival the antiquity, despite originally being asked to sculpt a copy. Canova's *Venus* references the *Medici Venus* in the turn of the neck, but leans slightly forward, adding greater finesse to the proportioning of the figure. The Neoclassical composition also incorporates drapery which is used by Venus to conceal her nudity.

Canova subsequently made a number of versions, including examples for the Marquess of Lansdowne, the Marquess of Londonderry and, ironically, for Napoleon's brother Lucien. It is unusual to find a model carved in Portland stone.

£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



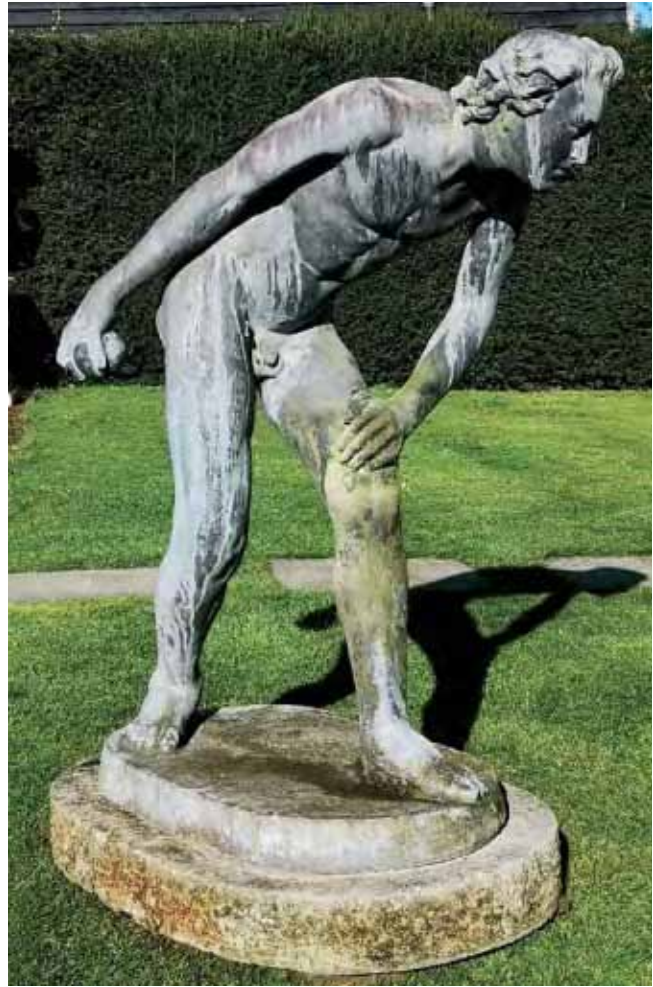
55

A rare lead figure of an allegorical figure

Low Countries, 18th century

155cm high

£2000-4000



56

A lead figure of a bowler

Northern European, early 20th century

117cm high

£1500-2500



57

A pair of Wimperis and Best lead urns

early 20th century

69cm high

This model is attributed to the firm of Wimperis and Best by Lawrence Weaver in his book *English Leadwork* 1909, fig 429

£1500-2500

58

A pair of carved stone urns

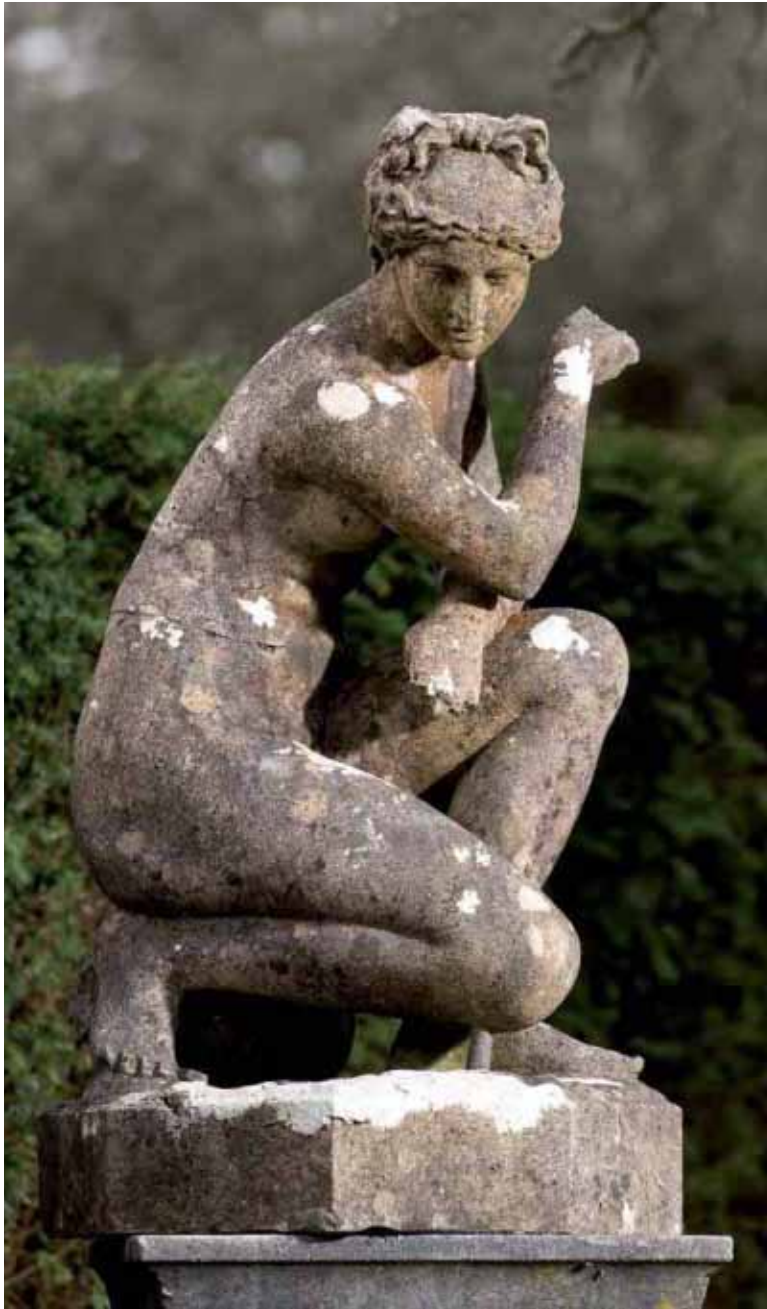
19th century

66cm high

£800-1200



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



59

After the Antique: An Austin and Seeley composition stone figure of the crouching Venus

mid 19th century

94cm high

Felix Austin went into business in 1828 having bought moulds from a firm that had gone out of business. He established works in New Road, London, describing himself variously as an architect, statuary mason and sculptor as well as artificial stone maker. His material was not the same as the ceramic body used by Mrs Coade but made from Portland cement, broken stone, pounded marble and coarse sand (The Builder 1868). 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".

£600-1000



60

A set of eight Neo-classical style composition stone finials possibly by Austin and Seeley

mid 19th century

70cm high

See footnote to lot 59

£7000-10,000

61

A pair of composition stone gate pier eagles possibly by Austin and Seeley

2nd half 19th century

damages

80cm high

See footnote to lot 59

£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



62

An unusual carved Yorkstone bust of a girl with flowers on pedestal

North Country, mid 19th century

194cm high

£1000-1500



63

After Canova: A composition stone figures of Venus

2nd half 19th century

172cm high

£300-500



64

A composition stone figure of the young Bacchus perched on a wine barrel

2nd half 20th century

71cm high

£250-400



65

A Haddonstone composition stone basketweave planter

2nd half 20th century

86cm high

£400-600

66

A set of four composition stone putti musicians

2nd half 20th century

70cm high

£300-500

67

A bronze bear

late 20th century

183cm high

£600-1000

68

A bronze three tier fountain with putto and entwined dolphins

late 20th century

360cm high by 160cm diameter

£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



69

A substantial Doulton stoneware urn on stand

late 19th century
200cm high

Although the firm of Doulton was established by John Doulton in 1815, it wasn't until the latter half of the 20th century that the company expanded its line of ceramics into decorative wares including a range of garden ornaments including figures fountains and urns.

Sir Henry Doulton died in 1897 and his son Henry Lewis Doulton took charge

of the company. A limited company was formed on 1st January 1899 called Doulton & Co. Ltd. The company was granted the Royal Warrant in 1901, which gave it the right to use the word 'Royal' in its title, hence Royal Doulton.
£1500-2500

70

An rare Doulton stoneware urn

late 19th century
91cm high

£300-500



71

A pair of Pulham stoneware urns

late 19th century

stamped Pulham's terracotta Broxbourne

61cm high

The Pulham company was established in 1820 but made terracotta from around 1846 on 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 Alexandria.

£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



72

A bronze angel
late 20th century
104cm high
£400-600

73

**After the Antique: A
bronze horses head**
2nd half 20th century
74cm high
£600-1000

74

**A pair of cast iron signal
cannon**
2nd half 20th century
barrel length 97cm
£600-1000

75

**A pair of bronze figural
planters**
late 20th century
102cm high
£500-800

76

A pair of bronze deer
late 20th century
107cm high
£300-500

77

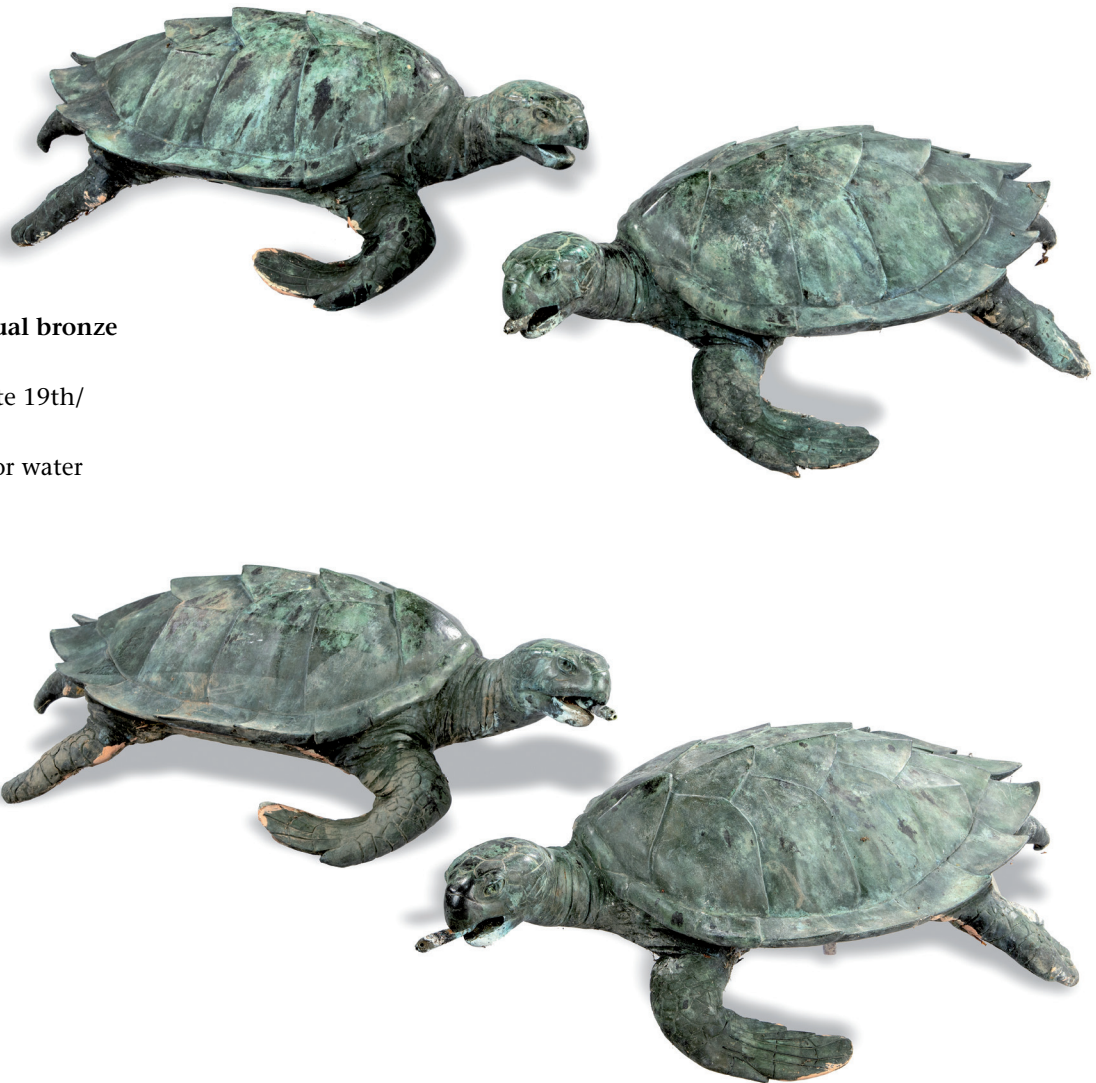
**A set of four unusual bronze
turtle fountains**

probably Italian, late 19th/
early 20th century

mouths plumbed for water

51cm long

£7000-10,000



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

The Moore Collection



Dr Gerald Moore was a polymath, who ran a medical empire, a Safari Park and Motor Museum, while also painting, sculpting and writing novels, children's books and poetry. Born in 1926, he spent his life in London, Kent, Sussex and retired to Devon where he died in 2018 at the age of 91.

In 1993 he sold the contents of Heathfield Park and its Motor Museum at Sotheby's with the BBC filming a documentary of the sale. Summers Place Auctions' director James Rylands and Dendy Easton, former director of Sotheby's Sussex and Antiques Roadshow expert, were both involved in the last sale and remember Gerry well. James said: "Despite his diminutive physical stature he more than compensated with his larger than life personality and passion for art. We are naturally delighted to be involved in organising an auction on behalf of his family nearly 30 years after the original Sotheby's sale." See our website www.summersplaceauctions.com for a full biography and details.



79

Gerald Moore

Standing stylised nude

Limestone

150cm high

Featured on the front cover of Life Images.

£300-500



80

Gerald Moore

Geometric abstract

Ciment fondu with glazed ceramic finial

130cm high

£200-400



81
Gerald Moore
Totem head
Ciment fondu on
associated capital plinth
140cm high
£200-300



82
Gerald Moore
Abstract totem figure
on pedestal
145cm high
£200-400



83
Gerald Moore
Janus head
Ciment fondu
156cm high
£400-600



84
Gerald Moore
Abstract totem figure
Fibreglass resin
105cm high
£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



85

Gerald Moore

A pair of composition stone Egyptian style cats with blue finish

55cm high

£200-400

86

Gerald Moore

A composition urn with sprayed blue finish on column pedestal

127cm high

£100-200

87

Gerald Moore

Egyptian cat figure

Painted resin

167cm high

£300-500

88

Gerald Moore

The Three Graces

Fibreglass

100cm high

£150-250



89

Gerald Moore

Two sheet metal abstract groups

The largest 17cm high -

James to check sizes

£100-200



90

Gerald Moore

Dancing figure

Painted sheet metal

190cm high

£100-200



91

Gerald Moore

Calder style abstract

Painted sheet metal

195cm high

£200-400

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



92

Gerald Moore

Aphrodite

Bronze

Signed *Gerald Moore*,
1996, and foundry stamp
Burleighfield

115cm high

£1500-2500

93

Gerald Moore

Aphrodite

Ciment fondu

120cm high

This is the maquette for
the bronze Aphrodite

£300-500



94

Gerald Moore

Totem figure

Ciment fondu

142cm high

£400-600

95

Gerald Moore

Cassandra

Bronze

Titled and signed *Gerald Moore* and foundry stamp
Burleighfield

107cm 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



96

Gerald Moore

A monumental standing
stylised figure

Bronze

322cm high

£6000-10,000



97

Gerald Moore

Abstract figure

Bronze

inscribed Morris Singer Foundry London

218cm 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



98

Gerald Moore

Man the Destroyer

Bronze

inscribed Gerald Moore, Tordown 1993

220cm high

This piece is illustrated in Gerald Moore's book *Life Images*, page 26 and shows Gerry Moore at the sculpture's unveiling at Heathfield Park 1971. (*see introduction to collection*)

£3000-5000





99

Gerald Moore

Totem figure with applied
cherubs

Painted fibreglass

170cm high

£300-500



100

Gerald Moore

Totem head

Ciment fondu

115cm high

£200-400



101

Gerald Moore

Abstract totem

Ciment fondu

182cm high

£400-600



102

Gerald Moore

Geometric totem

Ciment fondu

104cm high

£300-500

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



103
Gerald Moore
Marble totem on wooden
base
248cm high
£300-500



104
Gerald Moore
Agamemnon mask and
helmet
Ciment fondu and cast
iron
170cm high
£150-250



105
Gerald Moore
Henge with incised
decoration
Carved white marble
148cm high
£400-600



106
Gerald Moore
Abstract
Ciment fondu, brick and
granite tiles
213cm high
£1500-2500



107

Gerald Moore

Torso with hands

Bronze

with Morris Singer foundry stamp

70cm high

£1000-1500

108

Gerald Moore

Abstract

Nails and metal hinges
on resin base

78cm high

£100-200

109

Gerald Moore

A slate panel carved
in relief with a
figure

80cm high by 52cm
wide

£100-200



110

Gerald Moore

A pair of Egyptian style seated cats
Resin

83cm high

£200-400



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



111

111

Gerald Moore

Grate Expectations

Recycled metal including a grate and hooks

91cm high

£200-400



113

112

Gerald Moore

Somewhere over the Rainbow

Bronze, barbed wire and nails

On stone base

Titled

40cm high

£200-400



112

113

Gerald Moore

Memento Mori

20th century landscape with cow

54cm high

£150-250



114

Edward Chiwawa

A carved Serpentine figure

Signed *E Chiwawa*

53cm high

£200-400



115

Gerald Moore

A resin dancing figure in the style of Charles Wheeler
195cm high

This variation on the Wheeler figure of Spring was made at the same time as a companion piece to the following lot.

£1500-2500



116

After Charles Wheeler

A resin figure of Spring
177cm high

Gerald Moore was a friend of Sir Charles Wheeler and the original bronze was gifted by Gerald Moore to his old school Eltham College and at that time this resin copy was made.

Sir Charles Wheeler KCVO CBE PRA 1892-1974 was a painter and who exhibited regularly at the Royal Academy summer exhibition from 1914 to 1970. 'Spring' was shown at the 1930 summer exhibition. The model was Marguerite Kelsey

who sat to Meredith Frampton in 1928. She holds a seed in her right hand symbolising her personification. Flowers bloom in relief on her feet and are indented on the rest of her body. Wheeler discovered the model at an evening sketch class and said that she brought spring into his studio when it was midwinter. Other sculptures by Wheeler include the Jellicoe Memorial Fountain in Trafalgar Square and figures on the Bank of England building. He was President of the Royal Academy 1956-66.

£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



117
A pair of composition stone urns on pedestals
2nd half 20th century
90cm
£100-150



118
After Botticelli: A pair of composition stone figures of Venus on pedestals
20th century, 120cm high
£150-250



119
A set of four composition stone urns
2nd half 20th century
64cm high
£200-400



120
A composition stone group of Romeo and Juliet on pedestal
2nd half 20th century
146cm high
£250-400



121
A similar group
£250-400



122
A set of four composition stone urns on pedestals
2nd half 20th century
110cm high
£400-600



123

A pair of composition stone armorial grotesque heads

early 20th century

58cm high

£300-500

124

A similar pair

58cm high

£300-500

125

A terracotta oil storage jar

late 19th/early 20th century

80cm high

£150-250



126

A near pair of carved stone troughs

one measuring 17cm high by 85cm long, the other 17cm high by 71cm long, together with **three decorative composition masks**

£200-400



127

A cast iron and wooden seat
late 19th century

210cm long, together with **an aluminium suite of furniture** (see website)

£200-400



128 one of three showing
(see our website)



128

A collection of three sandstone column bases

18th century

the tallest 74cm high

£400-600

129

A collection of composition stone

2nd half 20th century

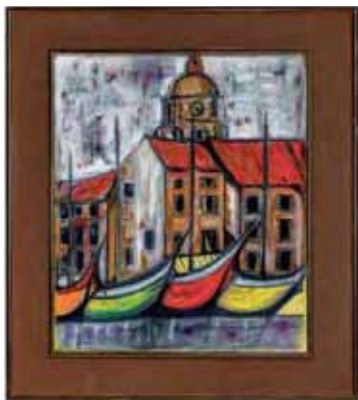
including a pair of planters, an urn on pedestal, a pair of pedestals and a bird bath

the urn on pedestal 84cm high

£200-400

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

Gerry Moore was not only a sculptor but also a very talented artist. From his selection of paintings one can see how his style changed with the times from the late 1950's through to the 2000's from Abstraction through to pop art and figurative painting. His paintings have been arranged in chronological order to indicate the progression of his style.



130
Gerald Moore
 Mediterranean harbour scene with moored boats, Oil on canvas
 Signed and dated with initials '61
 60cm by 50cm
 £200-400



132
Gerald Moore
 Abstract Composition
 Signed and dated '62, Oil on canvas
 90cm by 119cm
 £200-400



134
Gerald Moore
 Abstract Construction
 Signed and dated '60
 Mixed Media including metal
 123cm by 120cm
 £200-400



131
Gerald Moore
 Abstract with Metal Horse
 Initialed GM, Mixed Media
 121cm by 120cm
 £200-300



133
Gerald Moore
 Pop Art Rave
 Initialed and dated Feb'66
 Collage, 75cm by 54cm
 £150-250



135
Gerald Moore
 A set of eight illustrations
 from the Cuckoo who
 Flew Backwards
 Crayon
 41cm by 29cm (8)

Including a copy of Gerry Moore's book, *The Cuckoo who Flew Backwards* together with handwritten annotations by the author and other archival material relating to the book and pictures. (see website)
 £200-400



136
Gerald Moore
Study of a Cat
Signed with initials and dated '88
54cm by 60cm
£200-400



138
Gerald Moore
Birdman
Oil on canvas
Signed with initials and dated '84
60cm by 48cm
£200-300



140
Gerald Moore
Girl in sunlight
Greenwich Park, Signed and dated '84
Oil on canvas, 91cm by 91cm
£300-500



137
Gerald Moore
Europa and the bull, Oil on canvas
Signed and dated '82
Titled and inscribed on reverse
79cm by 54cm
£300-500



139
Gerald Moore
Church Scene, Oil on canvas
Initialed and dated '89
90cm by 75cm
£200-400



141
Gerald Moore
Woman and Cat, Signed and dated '83
Oil on canvas
75cm by 59cm
£300-500

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



142
Gerald Moore
 Invitation to the Var
 Initialed and dated '81
 Oil on board
 81cm by 60cm
 £200-400



144
Gerald Moore
 Cave paintings and head
 Initialed and dated '86
 Oil on panel
 60cm by 60cm
 £200-400



146
Gerald Moore
 Self-portrait with one horn
 Initialed and dated '84
 Titled on reverse
 Oil on board
 59cm by 89cm
 £200-400



143
Gerald Moore
 Europa and the Bull, Concept 1
 Initialed and dated '82
 Signed and titled on reverse
 Oil on board, 90cm by 60cm
 £200-400



145
Gerald Moore
 Self Portrait as a Cardinal called
 Marilyn
 Initialed and dated '84, Oil on board
 122cm by 107cm
 £400-600



147
Gerald Moore
 Cats Head
 Initialed and dated '83
 58cm by 50cm
 £150-250



148
Gerald Moore
 The Venus of Greenwich Park
 Initialed and dated '80
 Oil on board
 120cm square
 £150-250



150
Gerald Moore
 Entwined Heads and Hands
 Initialed and dated 1980, a pair
 Mixed Media
 76cm by 51cm
 £200-400



152
Gerald Moore
 Popes
 Initialed and dated 'ATGM '80, Black chalk
 49cm by 37cm, and another **Gerald Moore**
 Female Nude Signed *G Moore* '80
 42cm by 31cm (3)
 £150-250



149
Gerry Moore
 Haunted, Signed and dated 1980
 Oil on canvas
 109.5cm by 90cm
 £200-400



151
Gerald Moore
 Double Profile, Oil on canvas
 Signed and dated 1993
 89cm by 59cm
 £200-400



153
Gerald Moore
 Dolly Says Hi, Oil on canvas
 Inscribed on old label on reverse
 90cm by 60cm
 £200-400

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



154

Gerald Moore

Women taking her dogs for a walk, Sussex
Oil on canvas, Signed and dated '92
64cm by 49cm

This picture painted 1992 which is the year before the Sotheby's sale of Heathfield Park which appears to appear in the background of this picture in a truncated form.
£300-500



156

Gerald Moore

Grotesque head
Oil on canvas
60cm by 45cm

£150-250



158

Gerald Moore

Walking the Dogs
Initialled and dated '92
Signed and titled on reverse
Oil on canvas, 122cm by 76cm

£400-600



155

Gerald Moore

Reclining Figure with Boat and Shark
Initialled and dated '01, Oil on board
90cm high by 120cm wide

£150-250



157

Gerald Moore

Balloon Face
Initialled and dated '95, Oil on canvas
60cm by 44cm

£150-250



159

Gerald Moore

Pop Art
Oil on board, 152cm by 121cm

£200-400



160

Sir Alfred Munnings

A signed photographic print of a lady holding a horse

Signed in pencil and dated August 1925

With a small vignette of a horse's head drawn in pencil

36cm by 40cm

£200-400



161

Clifford Hall 1904-1973

Girl sheltering under beach towel

Signed and dated '67

Oil on board, 63.5cm by 92cm

£800-1200



162

Henry Horrible Hine

Still Life in Space

Signed *Heni-Hine* and dated 1972

Oil on canvas laid down

Oval, 49cm high by 79cm wide

£200-300



163

Arthur Boyd 1920-1999

Beauty and the Beast

Black chalk and crayon

Signed and inscribed on reverse

12.5cm by 18cm

£200-400



164

Clifford Hall 1904-1973

Women with beach towels

Oil on board

90cm by 81cm

£500-800



165

Charles Blackman 1928-2018

Head Studies

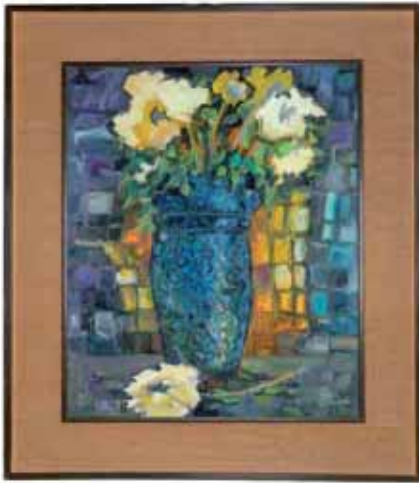
Black chalk

Signed with initial *B* and dated '61

The reverse with old label, 37cm by 27cm

£600-900

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



166
Eric Souster
Still Life of Flowers in a Vase
Oil on canvas laid down
60cm by 50cm, together with
another still life by Souster, Landscape
with Sun (*see website*)
56cm by 71cm
£150-250



168
David Shanahan
The Procession Conspiracy
Oil on board, Signed *Shan*
78cm by 120cm
£800-1200



167
David Shanahan
In the Shadow of the Cross
Oil on board, Signed
53cm by 77cm
£300-500



169
Rupert Gatfield
Swallows, Oil on canvas
30cm high by 31cm wide
£300-500



170

Rupert Gatfield

Surreal Landscape

Signed *R Gatfield*

Oil on canvas

130cm by 130cm

These three pictures appear to be part of a series and are numbered 1, 2 and 3

£1000-2000



171

Rupert Gatfield

Surreal Landscape with upturned sugar bowl

Signed *R Gatfield*

Oil on canvas

130cm by 130cm

£1000-2000

172

Rupert Gatfield

Surreal Landscape with Orchid and Giant's hand

Signed *R Gatfield*

Oil on canvas

130cm by 130cm

£1000-2000



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



173

Rupert Gatfield

Fish Shoes

Signed

Gouache

35cm by 35cm

£400-600

175

Rupert Gatfield

Orchid "Disyne"

Oil on linen

Inscribed on label on back

61cm square

£500-700

174

Rupert Gatfield

Flying fish

Oil on canvas

60cm by 60cm

£500-800



176

Billy Childish b.1959

portrait of a woman

Signed *Bill 91 on frame*

Oil on wood

49cm by 37cm

£600-1000

With exhibition label on back from Bromhill Art Hotel
2000



177

Billy Childish b.1959

portrait of a man

Signed *Bill 91 on frame*

Oil on wood

51cm by 35cm

£600-1000

With exhibition label on back from Bromhill Art Hotel
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



178
Sir Charles Wheeler
 A painted wood and iron
 mounted easel
 1st half 20th century
 220cm high
 This and the following
 Lot are reputed to have
 belonged to Sir Charles
 Wheeler, sculptor, painter
 and President of the Royal

Academy.
 Sold together with a black
 and white photograph of
 Sir Charles Wheeler
 £200-400

179
A similar easel
 200cm high
 £200-400



180
Heni-Horrible-Hine
 Hippy Drogue
 Painted mannequin on
 iron stand
 Signed and dated 1972
 147cm high
 £150-250



181
**A Victorian cast iron
 stick stand**
 176cm high
 £300-500

Gerald Moore; The Studio Sale

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182
A Campo di Cielo
Meteorite
12cm
£2100-2500

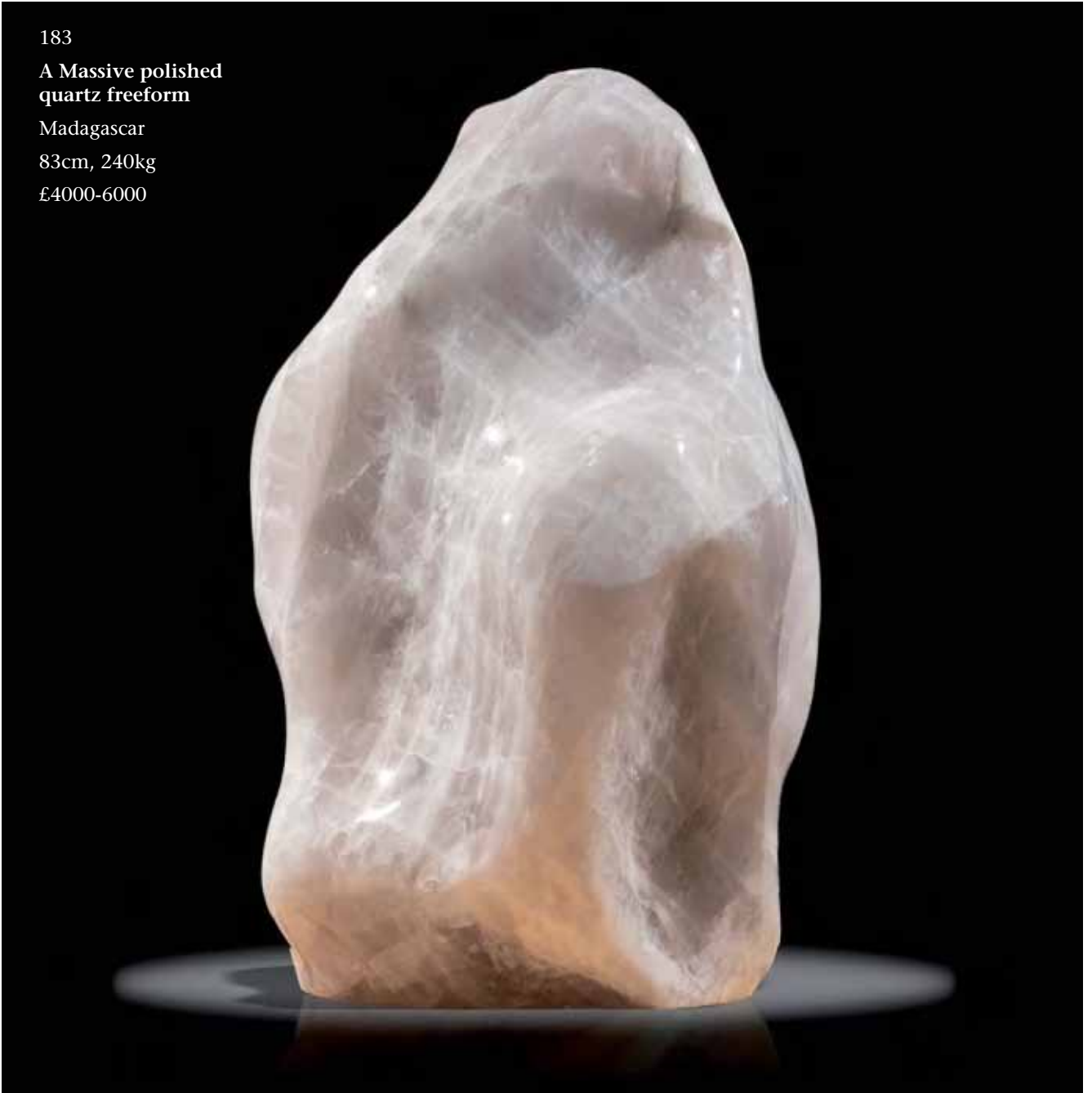
183

A Massive polished
quartz freeform

Madagascar

83cm, 240kg

£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

184

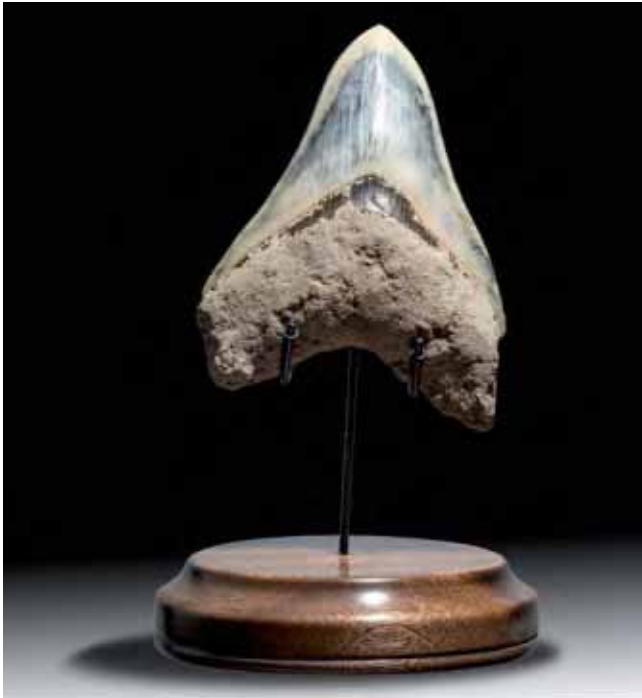
**A very large Megalodon
tooth**

Indonesian, Miocene

16.2cm on the diagonal
on stand

£800-1200





185
A very large megalodon tooth
Indonesian, Miocene
15cm on the diagonal on stand
£600-1000



186
A very large Megalodon tooth
Indonesian Miocene
14.6cm on the diagonal on stand
£600-1000

187
An unusually small Megalodon tooth
Indonesia, Miocene
7.2cm on the diagonal on stand
£200-400



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



188

**A magnificent
Capercaillie by Peter
Spicer**

early 20th century

with label to reverse

85cm high by 96cm wide

£6000-10,000

189

**A dome of two white
winged cotingas**

19th century

48cm high

£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



190

A pair of Little Owls and a Woodpecker by Spicer

signed to rockwork and with label to rear

64cm high by 47cm wide

This is an interesting and very decorative case by Peter Spicer. It is slightly unusual in that it contains a mixture of species whereas Spicer more often featured just a single species in his cases. It was featured in Robert Chinnery's classic book *A Record of Spicer's* (2001).

£2000-3000

191

A Shag by Peter Spicer

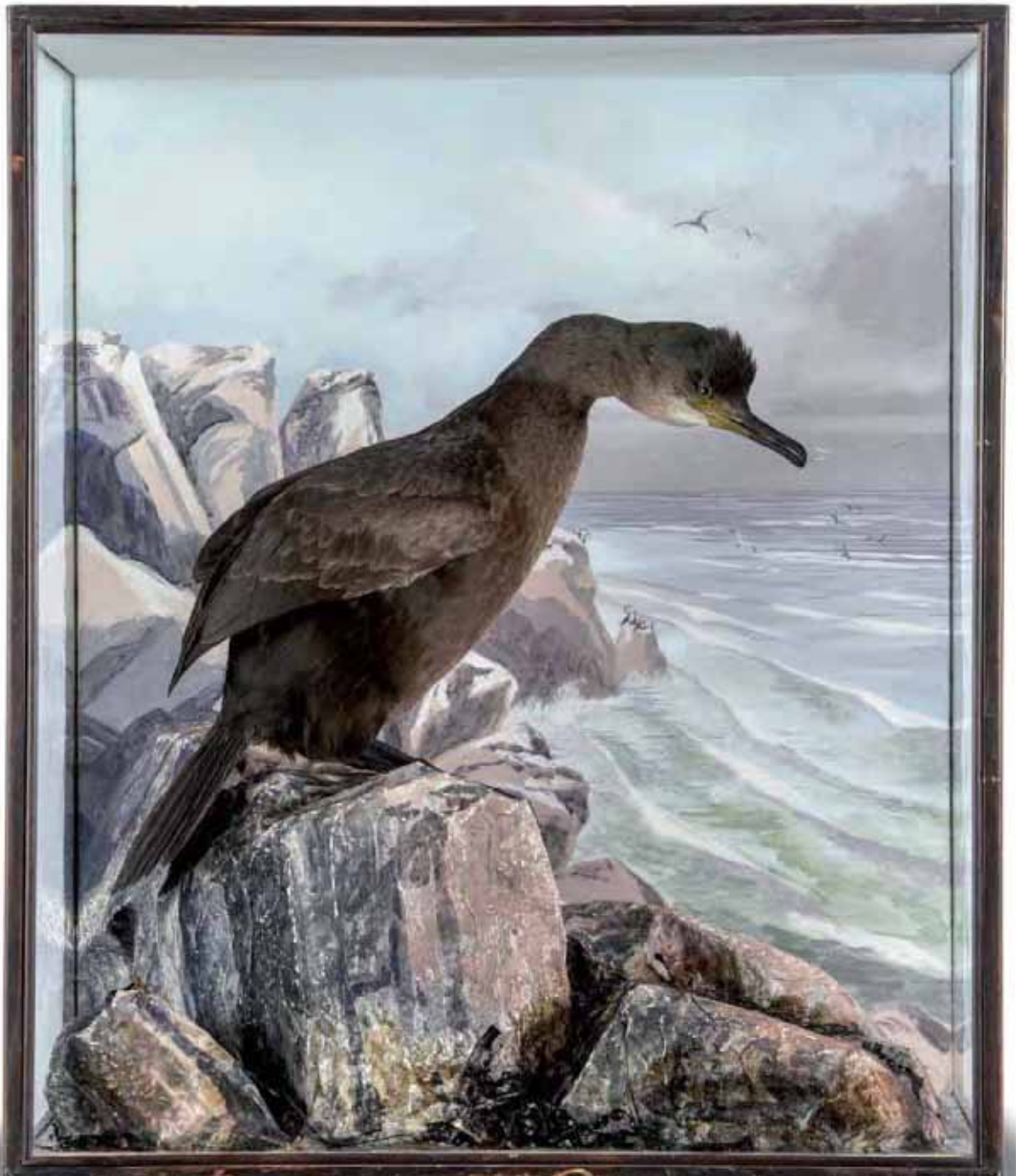
early 20th century

with label to rear

74cm high by 63cm wide

Peter Spicer of Leamington Spa is perhaps the most highly regarded of all the British taxidermists and his work is greatly sought after. Always decorative and brilliantly conceived his taxidermy shows not only great skill but also shows enormous understanding of the creatures that he worked with.

£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



192

A magnificent pair of Sea Eagles by Duncan or Cullingford

late 19th century

110cm high by 110 cm wide

This magnificent pair of eagles was produced towards the end of the 19th century by one of the celebrated school of taxidermists that operated out of the north-east of England. This school specialised in placing their subjects against plain backgrounds so that the birds themselves could be focused on without any complication. This way of proceeding called for the highest level of skill as there was nothing to distract from the effect of the work. This particular case is by Cullingford or Duncan. Their work is very similar and it is often impossible to separate the two.

£6000-10,000

193

A magnificent pair of Great Horned Owls by Waters

late 19th century

95cm high by 73cm wide

This wonderful case is by J.B. Waters a late 19th century taxidermist who operated out of Aboyne in Aberdeenshire. His work is always of a very high standard and he often used the device of shaping his cases in an unusual way. This case displays two very large Great Horned Owls (a North American species) and is featured in the legendary book produced by Christopher Frost in 1987 titled A History of British Taxidermy. Frost might be called the Godfather of the current vogue for taxidermy, and his business The Enchanted Aviary was a mecca for the older generation of collectors. Today both his book and the business have acquired an almost mythical status.

£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



194

A Red Squirrel by Lowne,
with label to rear

early 20th century

34cm high by 28cm wide

W. Lowne was a taxidermist from Great Yarmouth in Norfolk who operated from the 1870s until just before the outbreak of World War I. He specialised in East Anglian species but also often worked on exotic birds.

£200-300

195

A Red Legged Partridge by Spicer

early 20th century

with handwritten paper label to case

34cm high by 40cm wide

Spicer's cases are always of the very highest quality and are always in demand with collectors.

£300-500

196

A Buzzard by Kirk of Glasgow

late 19th century

with label to rear

66cm high by 40cm wide

Kirk of Glasgow was a highly regarded taxidermist whose cases sometimes resemble those of Rowland Ward. They are always sought-after by those who collect antique taxidermy.

£600-800

197

**A rare pair of Bitterns by
Hutchings of Aberystwyth
with label**

late 19th century

90cm high by 87cm wide

Hutchings operated in Aberystwyth and he is the best known of all the Welsh taxidermists who were working at the end of the 19th century and start of the 20th. His work is characterised by its high quality and this quality is clearly demonstrated in this case of two bitterns.

£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



198

**An Icelandic falcon by
Chawkey**

late 19th century

with label to rear

71cm high by 47cm wide

£600-800

200

**A Victorian mixed case
of British birds**

circa 1870

96cm high by 79cm wide

£600-800

199

**A little Corella cockatoo
in oval glass dome**

19th century

44cm high

£900-1200

201

A Red Kite by Cullingford

late 19th century

signed on branch

69cm high by 46cm wide

This Red Kite was preserved by the north-east based taxidermist Cullingford in the last decade of the 19th century. It is in his typical style with a bare interior to the case and is another specimen that is featured in Chris Frost's ground-breaking book *A History of British Taxidermy* (1987).

£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



202

An exceptional Pike in bow fronted case by Cooper

early 20th century

label to interior

57cm high by 138cm wide

This enormous pike equalled the size of the largest that was ever stuffed by any of the famous Cooper family so celebrated for their fish taxidermy. It is featured in Fred Buller's almost legendary book 'The Domesday Book of Mammoth Pike (1979). In the book Buller named

the fish 'John Bourne's Pike' and records its weight as 42lb with a length of 48 and a half inches and a girth of 25 and a half inches. It was caught in 1908 at Lough Arrow, Ireland and soon after its capture articles were written on it in the Angler's News and the Fishing Gazette; these were produced because the catch was considered so remarkable. More recently the fish was featured in Barry William's book 'The Domesday Book of English Fish Taxidermists (2020).

Curiously, John Bourne, the man who caught the pike had no interest in having it stuffed and he gave the fish to a man fishing nearby, a Mr. Thomas Phillips, a public house owner from Birmingham. Phillips immediately dispatched the specimen to Coopers in London, and it arrived two days after its capture. After the fish had been preserved it stood for many years in the bar of the Crown pub in Ladywood, Birmingham.

£8000-12,000



203

An Impressive Mallock barrel Salmon

early 20th century

51cm high by 133cm wide

P.D. Malloch was a celebrated Scottish taxidermist who operated out of Perth. During the last decades of the 19th century he realised that he could get a better result by casting fish (particularly salmon which are very oily and take months to degrease) rather than stuffing them. His productions are much sought-after and, like the present example, are usually placed in unusual barrel-shaped display cases.

£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



204

A large Pike in bow fronted case

Irish, Lough Erne, 1902

48cm high by 130cm wide

£1200-1800



205

**A massive Victorian dome
of tropical birds**

including a Cock of the
rock, Paradise Tanager,
Spangled cotinga and racket
tailed drongo

81cm high

£4000-6000



206

**An impressive Lesser
bird of Paradise in
mirrored case**

circa 1900

78cm high by 56cm
wide

£3000-5000

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

207

**A Himalayan Monal
under glass dome
probably by Gardner**

circa 1900

64cm high

£1200-1800



208

**A Paradise Riflebird in a
Victorian glass dome**

Victorian

50cm high

With its iridescent plumage
this Australian species is one
of the few members of the
bird of paradise family that is
not found in New Guinea.

£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

209

A Victorian dome of tropical birds

late 19th century

67cm high by 53cm diameter

£1500-2500



210

**A dome of colourful tropical
birds**

late 19th century

66cm 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



211

**A magnificent Great
Indian Hornbill**

19th century

in associated antique
case

102cm high by 86cm
wide

£2000-2500



212

A green headed Amazon parrot

circa 1900

preserved under a Victorian glass dome

48cm high

£500-800

213

A very unusual Plate-billed Mountain Toucan

South American

in earlier glass dome

68cm high

£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



214

**A full mount New
Zealand Kea**

Victorian

unusually mounted on a
later stand with its wings
open to show the flashes of
red on the otherwise green
plumage

61cm

£1000-1500

215

Van Ingen: A Tiger skin

circa 1920/30s

293cm long

£2500-4000



216

Griffiths and McAllister

**A leopard skin felt
backed rug**

1st half 20th century

240cm by 165cm

£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



217

**A massive Greater Kudu
trophy on shield**

early 20th century

130cm

£400-600



218

**A large Lord Derby's
Eland trophy on shield
with details 1977**

late 19th/early 20th
century

109cm high by 66cm
wide

£500-800



219

**A Neapolitan Mastiff
trophy on shield**

58cm high

£3000-5000



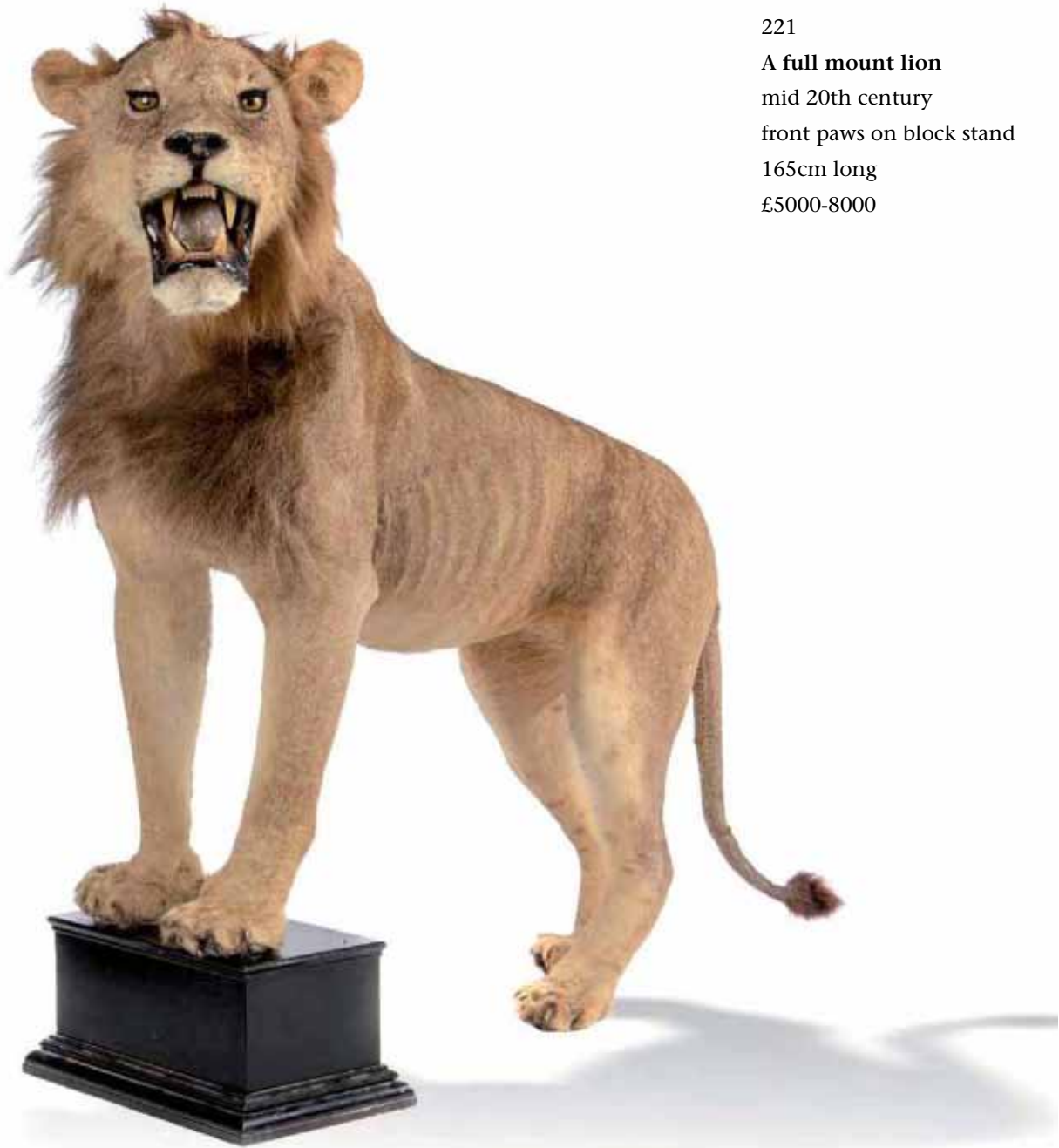
220

A Lion trophy on shield

63cm high

£800-1200

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



221

A full mount lion

mid 20th century

front paws on block stand

165cm long

£5000-8000



222

**Rowland Ward: A rare
Indian Rhino trophy on
shield**

with details Assam 1901
98cm high by 79cm wide

Provenance: Heber Percy
family, Hodnet Hall,
Shropshire

£35,000-50,000



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



223

A large antique dome with composition green sea urchins as jellyfish with fish

71cm high, the base 37cm diameter

Originating from a late 19th century Belgium collection.

£2000-3000

224

A framed composition of *Coelopleurus* sea urchins

Unique composition of uncommon large *Coelopleurus exquisitus*, and rare *longicollis* and the smaller species *maillardi*, the frame 60cm by 40cm by 5cm

£800-1500

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 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% @ 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 48hours 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 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 20th May; 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

GS099

SALE DATE 18th May, 2021

Title _____

First name _____ Last name _____

Address _____

Postcode _____

Tel _____ Mobile _____

Email _____

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

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.

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

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 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
17th May, 2021
The Walled Garden, Summers Place,
Billingshurst, West Sussex, RH14 9AB.

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

Sp

SUMMERS PLACE
AUCTIONS



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