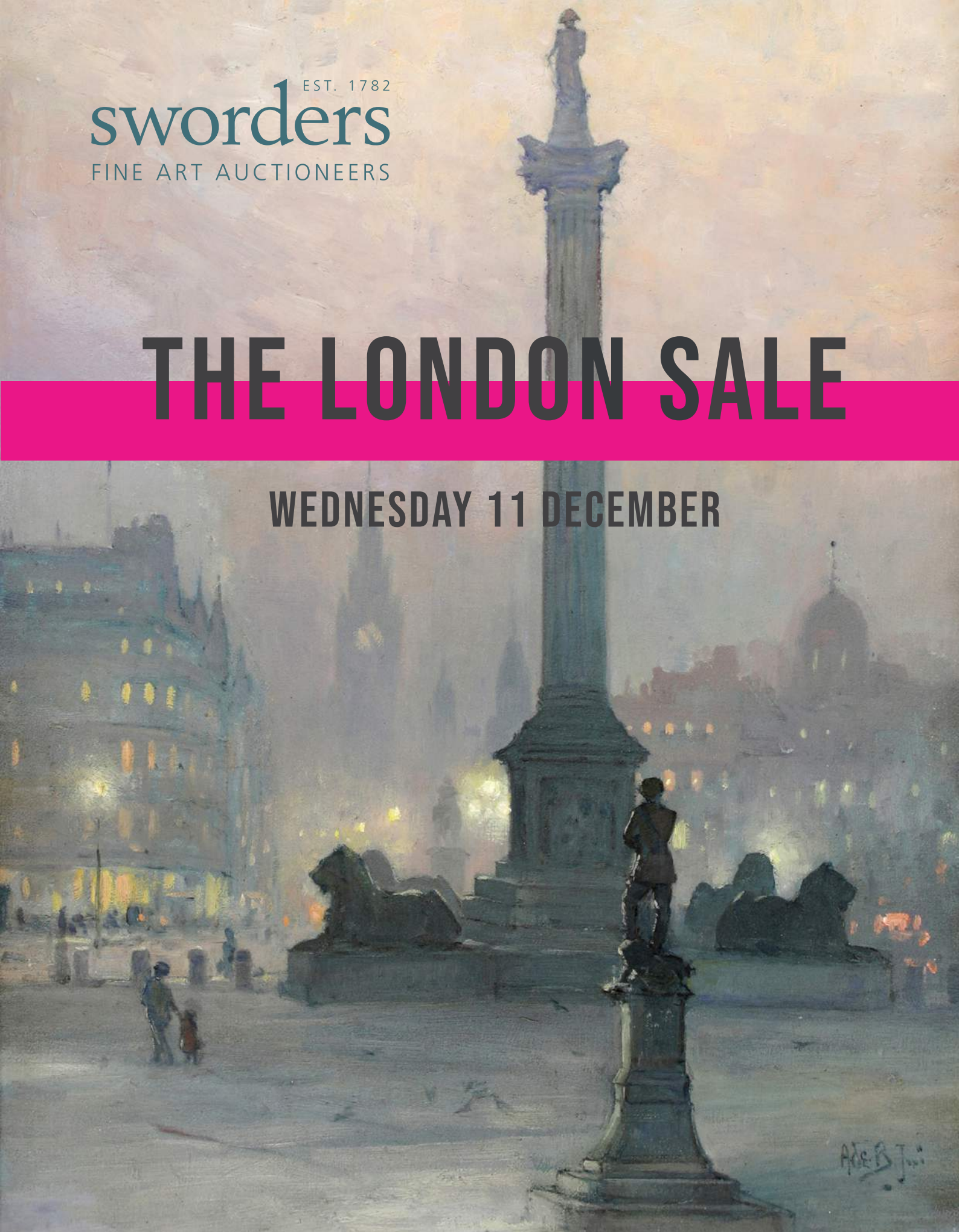


EST. 1782  
**sworders**  
FINE ART AUCTIONEERS

# THE LONDON SALE

WEDNESDAY 11 DECEMBER



ALB J.













# OUT OF THE ORDINARY

Tuesday 11 February 2020

To include  
The Harry Diamond 'Le Dark Fantastique' Collection

Please contact Mark Wilkinson  
T: 01279 817778 E: [markwilkinson@sworder.co.uk](mailto:markwilkinson@sworder.co.uk) W: [www.sworder.co.uk](http://www.sworder.co.uk)

Cambridge Road | Stansted Mountfitchet | Essex | CM24 8GE



# THE LONDON SALE

Wednesday 11 December 2019 at 1pm

## Important Notice:

All viewing to take place in our London office, 25 November - 9 December.  
The auction will be held at the Stansted Mountfitchet Auction Rooms.



## ORDER OF SALE

Lots 1-9	London at War
Lots 10-23	Early London
Lots 24-59	Swinging London
Lots 60-76	Architecture and Monuments
Lots 77-80	Royal London
Lots 81-113	The Thames
Lots 114-118	Maps of London
Lots 119-122A	Hubert Williams
Lots 123-143	London Underground
Lots 144-152	London Transport
Lots 153-173	Streets of London
Lots 174-188	Contemporary London

## VIEWING TIMES

### 15 Cecil Court, London WC2N 4EZ

Monday 25 November	10.30am - 5pm
Tuesday 26 November	10.30am - 5pm
Wednesday 27 November	10.30am - 5pm
Thursday 28 November	10.30am - 5pm
Friday 29 November	10.30am - 5pm
Monday 2 December	10.30am - 5pm
Tuesday 3 December	10.30am - 5pm
Wednesday 4 December	10.30am - 5pm
Thursday 5 December	10.30am - 5pm
Friday 6 December	10.30am - 5pm
Saturday 7 December	10.30am - 3pm
Monday 9 December	10.30am - 5pm

## ONLINE BIDDING

Bid live at [www.sworder.co.uk](http://www.sworder.co.uk) (3% surcharge)

To obtain more images and condition reports for lots in this catalogue, please visit our website [www.sworder.co.uk](http://www.sworder.co.uk)

## FURTHER INFORMATION

Contact:



Mark Wilkinson



Emma McCann

Tel: 0203 971 2500

Email: [london@sworder.co.uk](mailto:london@sworder.co.uk)

Address: 15 Cecil Court, London WC2N 4EZ



# LONDON AT WAR

1-9



**Lot 1**  
W REA MCWILLIAM, 20th Century  
'ALERT!'  
Signed and dated 41 I.L., oil on canvas  
61 x 51cm  
£500 - 800



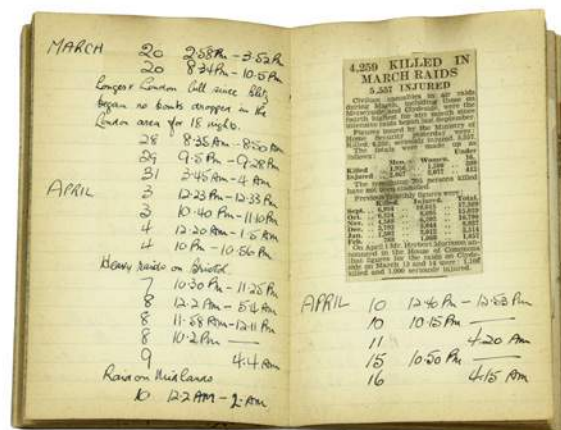
1



A Mark VI tank in situ

**Lot 2**  
WW1 MARK VI 130 'NELSON' TANK BANK MODEL,  
a rare articulated WWI folk 'trench' art hand-painted, wood  
model of the Mark VI 130 'Nelson' Trafalgar Square fundraising  
tank, with string hand pulley for moving the two guns - this  
model was probably made in late 1917 or early 1918, lot includes  
a postcard, stereocard and London News Magazine cover  
43cm long  
£300 - 500

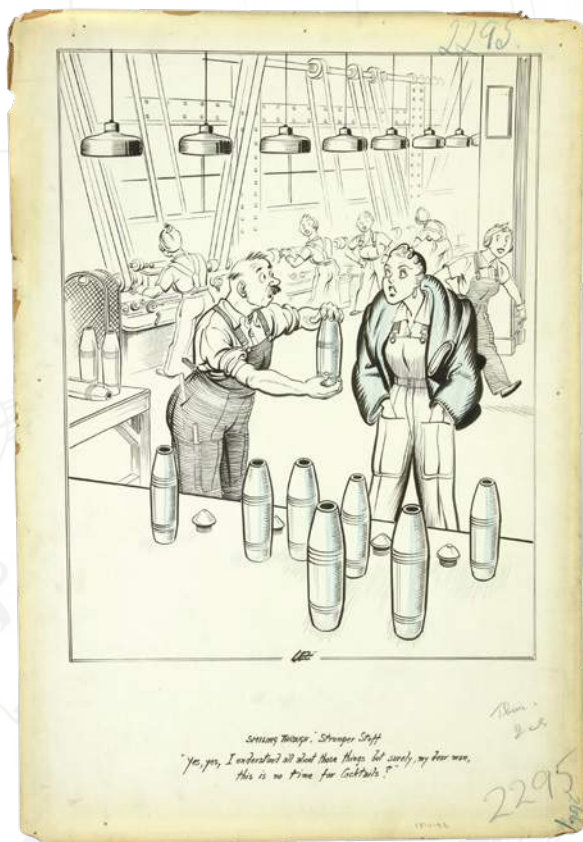
'Tank Banks' was the name given to a World War I fundraising  
campaign by the British Government. Six Mark VI make tanks  
toured towns and cities of England, Scotland and Wales, the  
primary purpose of the campaign being to promote the sale of  
government war bonds and war savings certificates.



3

**Lot 3**  
WW2 HOME FRONT ARP WARDEN'S PERSONAL NOTEBOOK,  
1939-1945, a fascinating WWII ARP warden's personal notebook, covering gas  
training, detailed notes on London air raids from 3 September 1939 to 28 March 1945,  
also detailed notes on civilian casualties and, towards the back of the booklet, cuttings  
and detailed notes on rationing and the cost of foods and petrol, 70 pages,  
16 x 10cm  
£200 - 300





4

**Lot 4****\*JOSEPH LEE WW2 'SMILING THROUGH' CARTOON,**

1942, an original pen and ink military artwork cartoon for the London Evening News by Joseph Lee (1901-1974), depicting a cocktail shaker joke with women workers in an ammunition factory with the title, 'SMILING THROUGH: Stronger Stuff', 'Yes, yes, I understand all about these things but surely, my dear man, this is no time for Cocktails?', signed Lee, dated in pencil 15-1-42, 55 x 40cm  
 £200 - 400

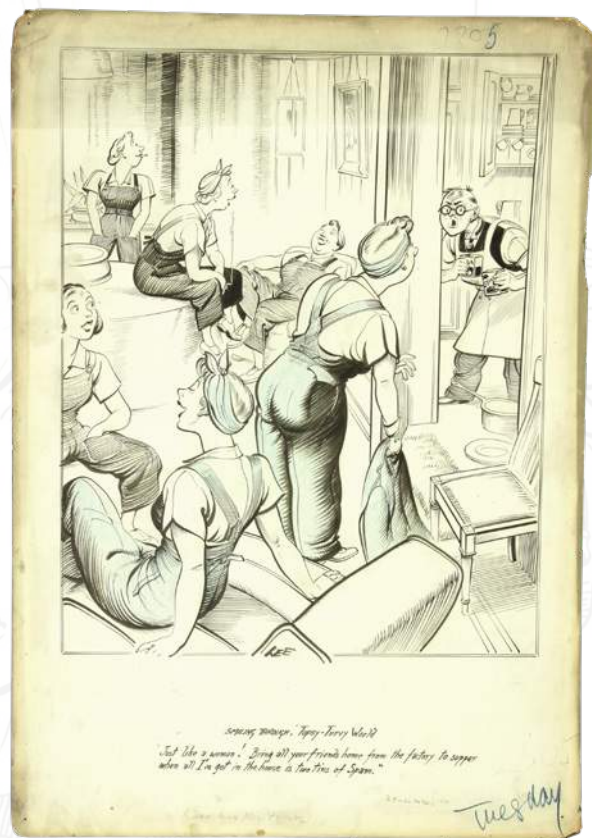
Joseph Lee worked for Strand Magazine and Pall Mall Gazette before joining the Sunday Express. However, as a committed socialist, Lee resigned from the Sunday Express in 1926, to protest against their attitude to the General Strike. From 1934 to 1966, Lee worked for the London Evening News, which featured his very popular 'Smiling Through' and 'London Laughs' series of joke drawings. These were the first non-political topical cartoons in Britain.

**Lot 5****\*JOSEPH LEE WW2 'SMILING THROUGH' CARTOON,**

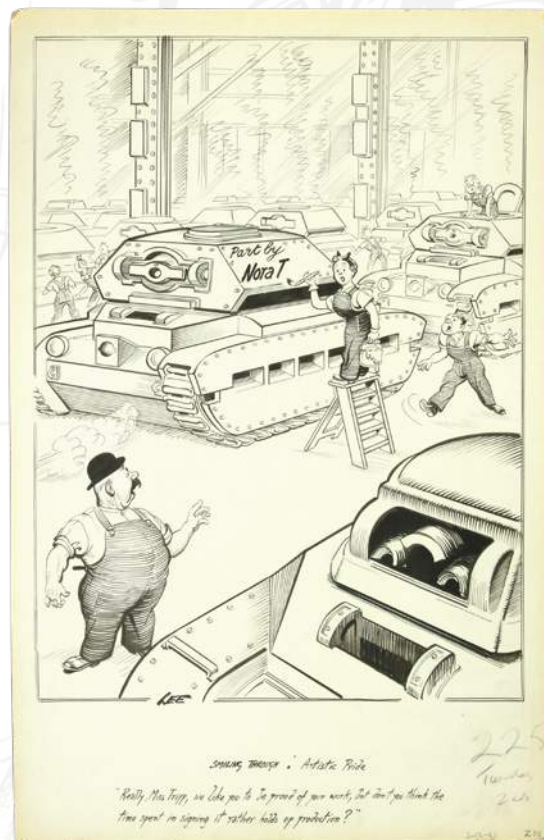
1942, original pen and ink military WWII artwork cartoon for the London Evening News by Joseph Lee (1901-1974), depicting a group of female ammunition workers in a suburban house with the caption, 'SMILING THROUGH: Topsy-Turvy World', 'Just like a woman! Bring all your friends home from the factory to supper when all I've got in the house is two tins of Spam', signed Lee, dated in pencil 27-1-42, 55 x 40cm  
 £200 - 400

**Lot 6****\*JOSEPH LEE WW2 'SMILING THROUGH' CARTOON,**

1941, original pen and ink military WWII artwork cartoon for the London Evening News by Joseph Lee (1901-1974), depicting a group of women and men in an ammunition 'Matilda' Tank factory, with the caption, 'SMILING THROUGH: Artistic Pride', 'Really Miss Tripp, we like you to be proud of your work, but don't you think the time spent signing it rather holds up production?', signed Lee, dated in pencil 2-12-41, 52 x 37cm  
 £200 - 400



5

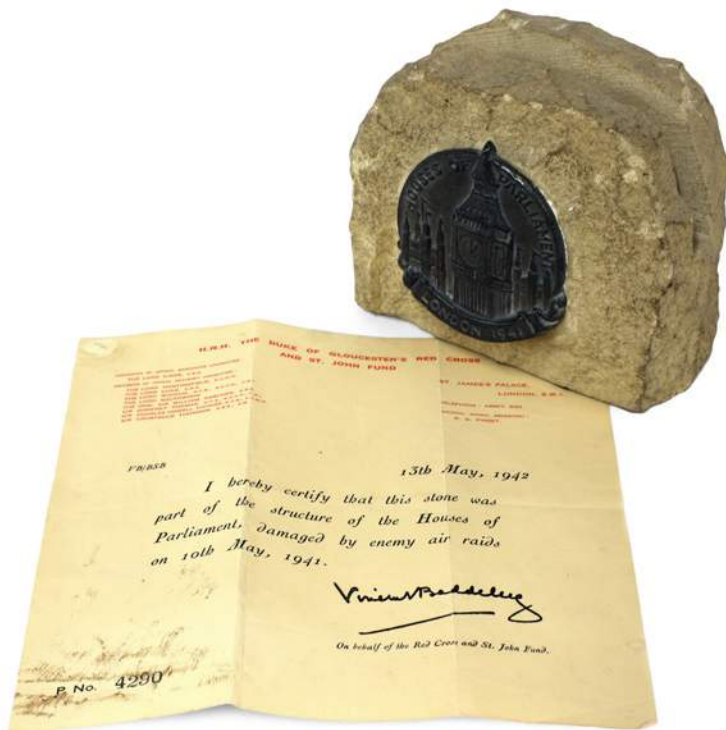


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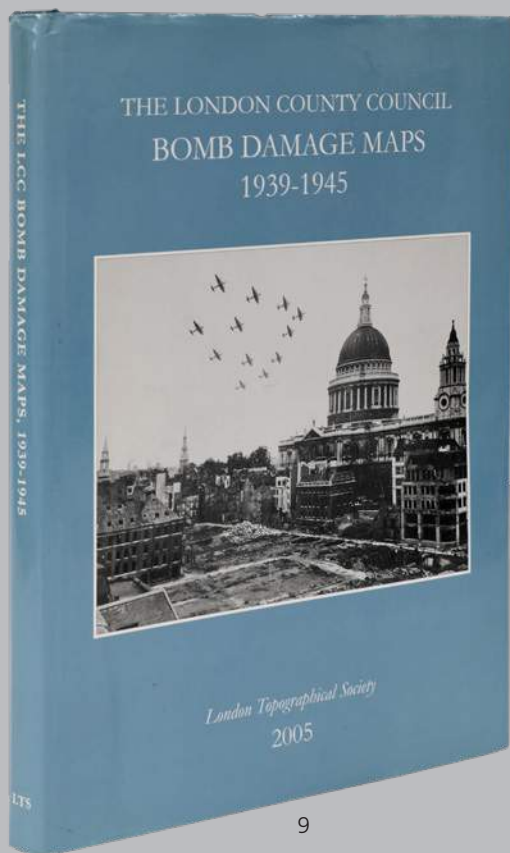




7



8



9

**Lot 7****WW2 BOMB-DAMAGED HOUSES OF PARLIAMENT STONE JAR,**

a 1950s London Stonecraft lidded jar made from a piece of the structure of the Houses of Parliament damaged during enemy air raids on 10 May 1941, of square form with circular foot and neck, china liner, one side with lead roundel with crowned portcullis inscribed 'The stone came from the Houses of Parliament', similar roundel with an English rose insert to a turned oak cover,

21cm high,

together with a certifying letter from HRH The Duke of Gloucester's Red Cross and St John Fund, WGR. No. 10078 (2)

£200 - 400

**'The Longest Night'**

On Saturday 10 May 1941, the German Luftwaffe launched an unprecedented assault on London. At 11pm, as the air raid sirens echoed across the city, the first explosions occurred. By the following morning, the German bombers had claimed 1,486 lives, destroyed 11,000 houses, and hit the Houses of Parliament, Waterloo Station, the British Museum and many other landmark buildings.

**Lot 8****A STONE FROM THE HOUSES OF PARLIAMENT,**

with a metal plaque, 'Made by London Stonecraft Ltd.', with certificate of authenticity, and brochure from the firm, this was sold as a holder for the Radio Times (or letters) and was design no. 168,

13cm high

£100 - 150

The stone used was recovered after an air raid in 1941, which damaged the Houses of Parliament, and later sold to benefit the Red Cross.

**Lot 9****BOMB DAMAGE MAPS,**

'The London County Council Bomb damage maps, 1939-1945',

by Anne Saunders (ED), with an introduction by Robert Woolren,

Topographical Society and London Metropolitan Archives, 2005, 1st edition

£200 - 300



# EARLY LONDON

10-23



10

## Lot 10

**A SET OF SIX BOMBÉ-SHAPED TOLEWARE TEA CANISTERS,** mid-19th century, each bearing a painted and gilt crest of The City of London and a letter from A-F, purportedly originating from a tea and coffee shop near the Bank of England, 27cm wide, 20cm deep, 45cm high (6)  
£3,000 - 4,000



11

## Lot 11

**WILLIAM PARROT (1813-1869)**  
**THE POOL OF LONDON, LOOKING TOWARDS LONDON BRIDGE**  
A Preparatory study for a lithograph, pencil and wash  
20.5 x 40.5cm  
£800 - 1,200



12

## Lot 12

**WILLIAM PARROT (1813-1869)**  
**WEST INDIA DOCKS, POPLAR**  
Pencil and wash  
22.5 x 42cm  
£800 - 1,200

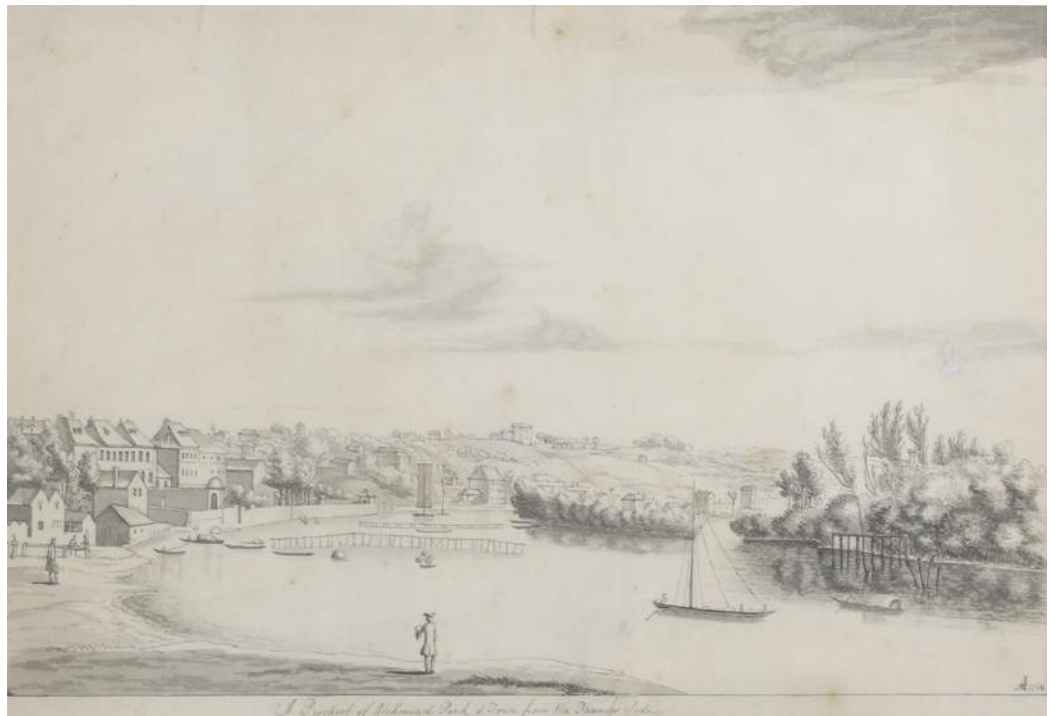




13

**Lot 13**  
AFTER NATHANIEL BUCK  
(fl.1724-1759)  
AND SAMUEL BUCK  
(1696-1779)  
FOUR PANORAMAS OF  
LONDON FROM THE THAMES  
Engravings with hand  
colouring  
image 31 x 81cm (4)  
£1,200 - 1,800

**Lot 14**  
ADRIEN SWEETS, c.1748  
'A PROSPECT OF RICHMOND  
PARK AND TOWN FROM THE  
THAMES SIDE'  
Signed with a monogram and  
dated 1748 l.r. and inscribed  
as titled, pen and ink and  
wash  
23.5 x 33.5cm  
£1,500 - 2,000



14



**Lot 15**  
EDWARD DUNCAN (1803-1882)  
OLD BILLINGSGATE - THE FIRST DAY OF OYSTERS  
Signed l.r., and inscribed l.l., with red studio stamp  
l.l., pen and ink  
16 x 27.5cm  
£200 - 300

15





16

**Lot 16**  
**WILLIAM TURNER DE LONDE**  
 (fl.1820-1837)  
 A BUSY QUAYSIDE WITH A PADDLE  
 STEAMER BEFORE WATERLOO BRIDGE  
 Signed l.c., oil on canvas  
 49.5 x 70cm  
 £6,000 - 8,000



16 detail





17

**Lot 17**  
**THOMAS HOSMER SHEPHERD (1792-1864)**  
 HORSEGUARDS AND THE ADMIRALTY  
 Signed I.I., pencil and watercolour  
 11.5 x 18cm  
 £600 - 800

**Lot 18**  
**WILLIAM ROXBY BEVERLEY (c.1810-1889)**  
 SUNSET ON THE THAMES  
 Signed and dated 1868 l.r.,  
 watercolour  
 14 x 23cm  
 £800 - 1,200



18



19

**Lot 19**  
**GULIELMUS HAIWARD AND J GASCOYNE**  
 A TRUE AND EXACT DRAUGHT OF THE TOWER  
 LIBERTIES SURVEY'D IN THE YEAR 1597  
 Engraving, published Society of Antiquaries, 1742  
 image 40 x 53cm  
 £200 - 400



## Lot 20

JOHN SENEX MAP OF LONDON,

1720, copper Engraved New Map of London with  
partial hand colouring,  
50 x 58cm, framed  
**£1,600 - 1,800**

The map shows London as it was built after the Great Fire of 1666; it includes an index to all the parishes. The title cartouche is dedicated to Sir Peter Delme, a wealthy woollen merchant who was made Sheriff of London for 1717-1718 and elected Lord Mayor of London for 1723-1724. Two cornucopias, one of fruit and one of precious metal objects and jewels, allude the London's mercantile greatness, whilst at the base is a portrait of King George I, whose sword and sceptre are supported by two dragons.



21



20

Lot 21

FROM RICHARD OLIVER ESQ. TO THE WORTHY LIVERYMEN OF THE CITY OF LONDON

a late 18th century engraving, thanking them for his election as alderman of Billingsgate ward, followed by a letter during imprisonment in the Tower of London, engraved by F Aliamet, dated April 1771

38 x 24cm, framed and glazed  
£100 - 150

Richard Oliver was a British politician and statesman of the 18th century. At an early age, he was sent to London to work for his uncle, Richard Oliver, a West India merchant. He took up his freedom in the Drapers' Company on 29 June 1770 and was later elected alderman of Billingsgate ward. In March 1771, he became engaged in the famous struggle between the city and the House of Commons and was committed to the Tower by order of the speaker on the 26th of that month. After written pleas to state officials and the City Council and application for representation, the end came at the close of the parliamentary session on 8 May when he was released from the Tower. Oliver resigned his gown at the Court of Aldermen held at the Guildhall on 25 November 1778 and shortly afterwards sailed to Antigua in order to look after his West Indian estates. He died on board the Sandwich packet while returning to England on 16 April 1784.

Lot 22

## 18TH CENTURY ENGRAVINGS

A set of five 18th century engravings of landmarks, including churches, gardens, palaces, hospitals and landmarks in the city  
image 37 x 22cm (5)

£300 - 500

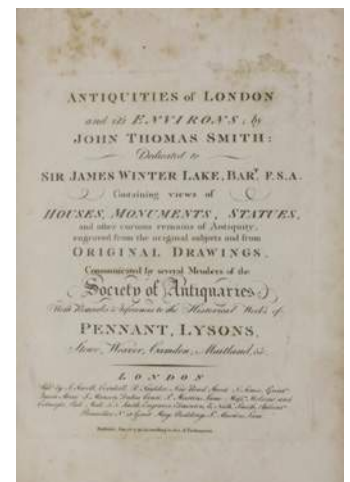
Lot 23

'ANTIQUITIES OF LONDON',

J T Smith - Antiquities of London, 1791, (LONDON) - Antiquities of London and its Environs. L, Sewell, Cornhill, Faulder, 1791, First Edition. Complete with 96 Plates dated 1791-1800; Two in Colour and one in Black and Brown. Full leather binding with gilt decoration and lettering and all edges gilt  
**£350 - 500**



22



23

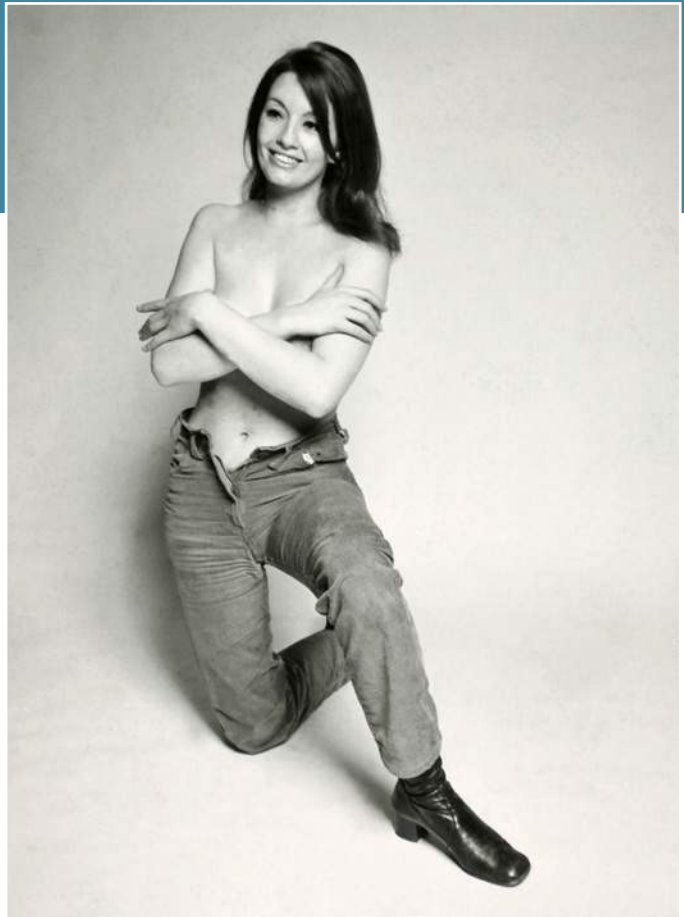


# Swinging London

24-59



24



25



26

## Lot 24

**CHRISTINE KEELER,**

an unpublished photograph of a topless Christine Keeler with her back to camera, c.1960, 1/3, photographer unknown, framed photographic print, 26 x 26cm

£500 - 800

Provenance: Christine Keeler, from the James Birch Collection.

## Lot 25

**CHRISTINE KEELER,**

an unpublished photograph of a topless Christine Keeler, photographer unknown, unframed photographic print, 26 x 20cm

£500 - 800

Provenance: Christine Keeler, from the James Birch Collection.

## Lot 26

**CHRISTINE KEELER,**

Christine Keeler eats chicken following her release from prison in 1964, photographer unknown, framed photographic print, 23 x 19cm

£500 - 800

Provenance: Christine Keeler, from the James Birch Collection.



**Lot 27****\*BRIDGET BARDOT,**

Bridget Bardot photographed in London pub, 'The Coach and Horses' on Bruton Street in Mayfair, 1968, by Ray Bellisario (1936-2018), during promotion of her film 'Shalako', unique print 1/1, 45 x 46cm, framed  
**£800 - 1,000**

Provenance: The James Birch Collection.

**Lot 28****\*BRIDGET BARDOT,**

Bridget Bardot photographed in London pub, 'The Coach and Horses' on Bruton Street in Mayfair, 1968, by Ray Bellisario during promotion of her film 'Shalako', unique print 1/1, 45 x 46cm, framed  
**£800 - 1,000**

Provenance: The James Birch Collection.

**Lot 29****\*BRIDGET BARDOT,**

Bridget Bardot photographed in London pub, 'The Coach and Horses' on Bruton Street in Mayfair, 1968, by Ray Bellisario, during promotion of her film 'Shalako', unique print 1/1, 45 x 46cm, framed  
**£800 - 1,000**

Provenance: The James Birch Collection.



27



28



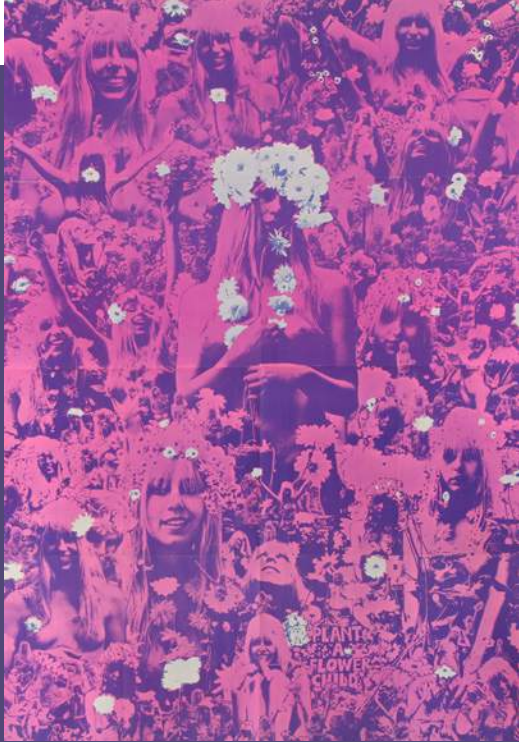
29

*Every age can be enchanting provided you live within it*  
 Bridget Bardot



**Lot 30**

**A RARE PINK 'PLANT A FLOWER CHILD' 1967 POSTER,** designed by Martin Sharp and Robert Whittaker, with 'Special Surprise' Oz magazine issue 5 printed on the reverse, 114 x 77cm  
£500 - 800



30

Oz issue 5 was published as a fold-out poster in an ingenious, but ultimately unsuccessful, attempt to circumvent the Wilson government's introduction of a purchase tax levied on magazines, but not on posters. Three versions were printed - one pink, one yellow and one black and white with a sepia tint - before Oz reverted to the original format for issue 6.

Illustrated on inside front and back covers of the book 'The British Underground Press of the Sixties' by James Birch and Barry Miles, Rocket Books 2017.

**Lot 31**

**OZ MAGAZINE,** early 1970s, two rare Oz inserts, Oz No.30, 1970 Jimi Hendrix poster designed by Mike McInerney, and Oz No. 36, July 1971, death of Janis Joplin insert  
largest 60 x 42cm (2)  
£100 - 200



31

**Lot 32**

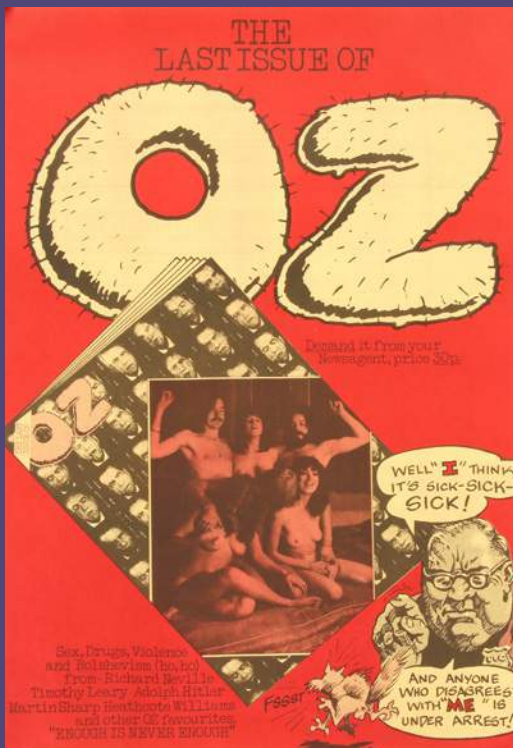
**OZ MAGAZINE,** 1973, a rare poster for the final issue of Oz magazine, number 48, November 1973  
£100 - 200

Illustrated on page 221, The British Underground Press of the Sixties by James Birch and Barry Miles, Rocket Books 2017.

**Lot 33**

**PRIMITIVE LONDON,** 1965, British, oversized American one sheet film movie poster, Arnold Louis interviews 'Swinging London', 107 x 71cm  
£200 - 300

An exploitation film documentary on 'Swinging London' as it actually happened. Arnold Louis Miller, the director of 'Nudist Memories', interviews mods, rockers and beatniks. Wife swapping, an overworked stripper, childbirth, the killing of chickens and an interview with Billy J Kramer also feature.



32



33





34

**Lot 34**

'LONDON - Come Wearing Just a Smile',  
1969, swinging 1960s erotic poster, designed by  
Alan Aldridge, depicting a naked police woman,  
77 x 51cm, framed  
£100 - 200

**Lot 35**

'THE CLASH: IN LONDON',  
1984, British poster for the London leg of the punk rock  
band The Clash Out of Control 1984 UK tour,  
50.5 x 75cm, rolled  
£200 - 300

For the London leg of the 1984 tour, the Clash played five  
nights at London's Brixton Academy on 8, 9, 10, 16 and  
17 March - all sold out.

**Lot 36**

'THE GREAT ROCK 'N' ROLL SWINDLE',  
1980, Virgin Films, British quad film movie poster, starring  
Malcolm McLaren, Jonny Rotten and Sid Vicious with music  
by punk rock band, the Sex Pistols,  
76 x 101.5cm, rolled  
£200 - 300

**Lot 37**

'MIRACLE IN SOHO',  
1957, Rank Organisation, British quad film movie poster,  
starring John Gregson and Belinda Lee, poster designed by  
Renato Fratini,  
76 x 101.5cm  
£500 - 700

The stunning artwork for this poster was by a young Renato  
Fratini, perhaps the finest of all poster artists. This poster is  
believed to be Fratini's very first cinema poster artwork.



35



36



37





38

**Lot 38**

**A COLLECTION OF BIBA ITEMS,**

to include:

three tins of coffee,  
a long strip of matches,  
two magazines,  
a paper bag, and  
further matches in a plastic bag (qty.)

**£50 - 100**

Biba's flagship London store opened in Mayfair's Conduit Street on 27 November 1978. During its first week of opening, Therese Jones, the vendor of this lot, was working as a lecturer in nearby Hammersmith, and decided to catch the bus over on her lunch break to go and see what all the fuss was about. Recalling the experience, Jones described the store as 'totally innovative and stylish – exactly what one would have expected of Biba on a very grand scale'. She was a keen collector at the time and relished in the opportunity to take away a little piece of the glamour, purchasing each of these items, only for them to be tucked away in storage at her home and virtually forgotten about for many years – hence she never drank the coffee! The experience was somewhat tarnished for her when, whilst perusing the store's wares, she noticed two young boys striking the branded matches and causing a nuisance. The lecturer in her couldn't help but intervene, but during an attempt to discipline the boys, one stole her purse from her handbag whilst the other distracted her!



39

**Lot 39**

**A LONDON COFFEE TABLE,**

1960s, the stylish Formica top depicting iconic London  
images including Tower Bridge, a Beefeater and the  
Tower of London,  
109cm wide, 45cm deep, 42cm high

**£400 - 600**

**Lot 40**

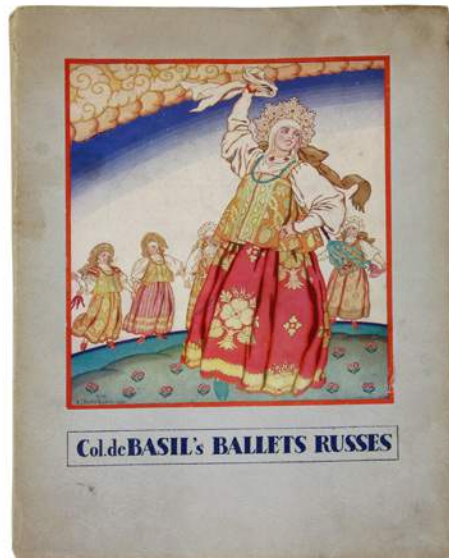
**A WEDGWOOD LONDON MUG,**

1966, designed by Richard and  
Elizabeth Guyatt, printed with  
nine well known views within  
'A Souvenir',  
10.5cm high

**£100 - 200**



40



41

**Lot 41**

**BALLETS RUSSES - ROYAL OPERA HOUSE  
COVENT GARDEN 1936,**

1936, a rare Col. de Basil's Ballets Russes  
programme to the Third Season at the  
Royal Opera House, Covent Garden,  
June - September 1936,  
36 x 25cm

**£150 - 250**

Originally conceived by impresario, Sergei Diaghilev, the Ballets Russes is widely regarded as the most influential ballet company of the 20th century, in part because it promoted groundbreaking artistic collaborations among young choreographers, composers, designers and dancers, all at the forefront of their several fields. Diaghilev commissioned works from composers such as Igor Stravinsky, Claude Debussy, and Sergei Prokofiev, artists such as Vasily Kandinsky, Alexandre Benois, Pablo Picasso, and Henri Matisse, and costume designers Léon Bakst and Coco Chanel.





42

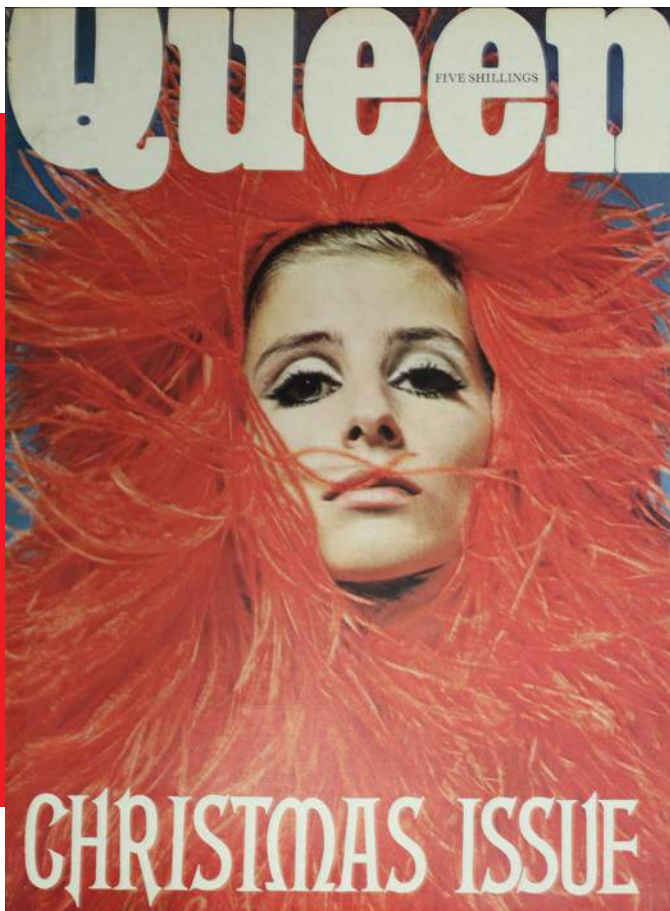
**Lot 42**

**CASINO DE PARIS,**  
1960s and later, a large collection of  
photographs of performers from the Casino  
de Paris Striptease Theatre Club,  
together with a pair of performer's nipple  
covers from the club (qty.)  
£300 - 500



42

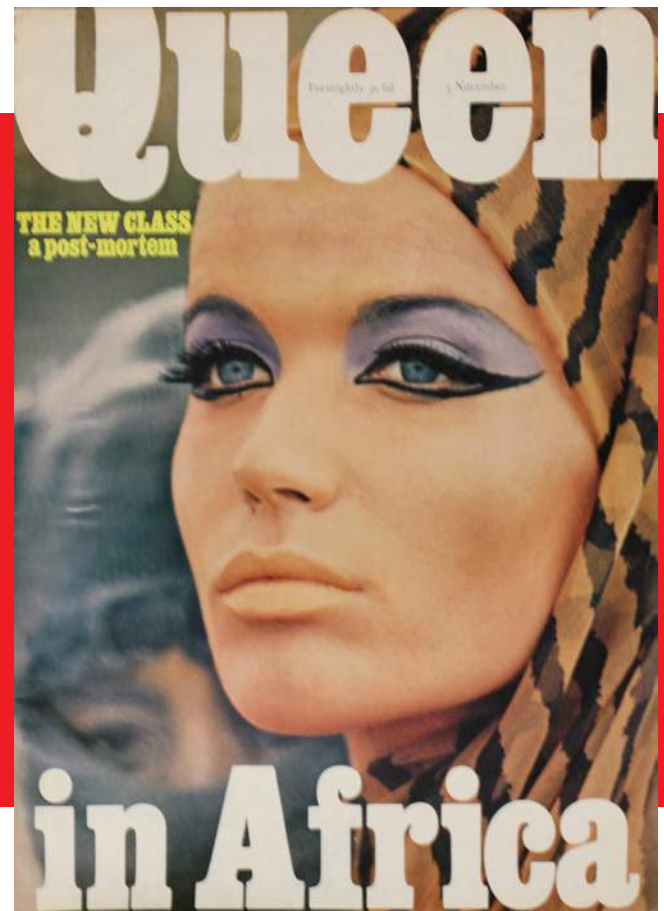
The Casino de Paris Striptease Theatre Club was opened at 5-7 Denman Street, Soho, on 21 April 1958 by Eric Lindsay and Ray Jackson, following a new licensing law which permitted nude performers in private members' clubs to move around, rather than remain static in artistic poses as per establishments such as The Windmill Theatre.



43

**Lot 43**

**1960s QUEEN MAGAZINE,**  
1960s, a good collection of forty London  
society Queen magazines with many great  
photographers and models of the time  
including John Cowan, Duffy, Norman  
Parkinson, Helmut Newton, Jeanloup  
Sieff, Terence Donovan, Peter Basch,  
William Klein, Peter Laurie (40)  
£200 - 400



44

**Lot 44**

**1960s QUEEN MAGAZINE,**  
1960s, a good collection of forty London society Queen magazines, with many great photographers  
and models of the time including John Cowan, Duffy, Henry Cartier-Bresson, Irving Penn, Norman  
Parkinson, Helmut Newton, Eve Arnold, Jeanloup Sieff, William Klein and Terence Donovan (40)  
£200 - 400

Queen magazine was a British society publication established by Samuel Beeton in 1861. In 1958, the magazine was sold to Jocelyn Stevens, who dropped the prefix 'The' and used it as his vehicle to represent the younger side of the British Establishment, sometimes referred to as the 'Chelsea Set', under the editorial direction of Beatrix Miller. In 1964, the magazine gave birth to Radio Caroline, the first daytime commercial pirate radio station serving London. Stevens sold Queen in 1968.



**Lot 45**

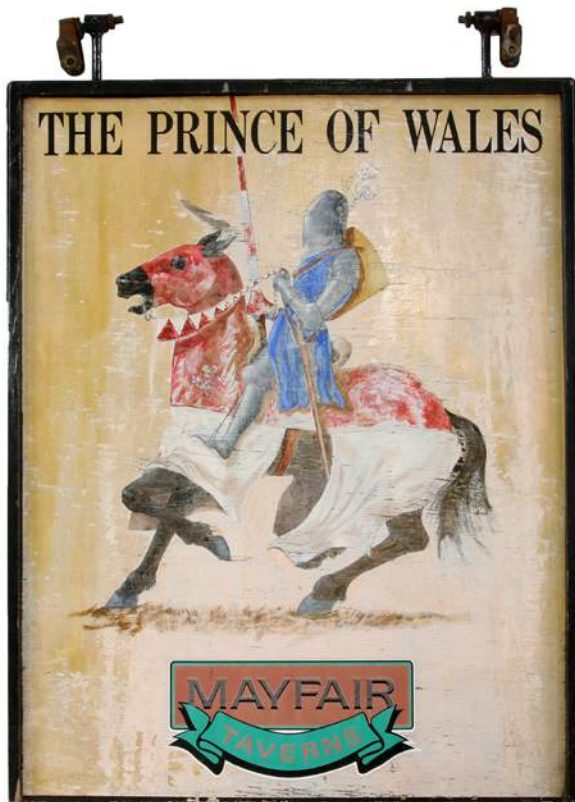
**KRAY TWINS INTEREST,**

'The Prince of Wales', a Mayfair Taverns pub sign, depicting a jousting knight, from the Prince of Wales, Lant Street, Southwark SE1, 126 x 100cm

**£500 - 800**

During the 1960s and 1970s, the Prince of Wales public house was owned by Freddie Foreman. Foreman was a South London gangster who ran a major 'Firm' in his own right and was also an associate of the Krays. He served ten years for his involvement in the murder of Jack 'The Hat' McVitie in Evering Road, Stoke Newington. The pub features frequently in Foreman's autobiography 'Brown Bread Fred'.

The Prince of Wales pub was demolished in January 2005.



45

**Lot 46**

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

1960, three studies of the Houses of Parliament, bromide photographic prints by Cecil Beaton, each stamped on reverse in ink with photographers' credit 'Cecil Beaton Photograph' and two titled in ink and in pencil, each 16 x 24cm approximately, framed **£300 - 500**

A variant of these images taken on the same day is illustrated in 'The Best of Beaton', London, 1968, p.123.

Provenance: Sotheby's Beaton Studio Sale, 30 June 1978, lot 368.



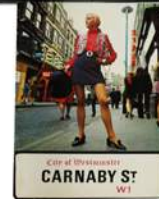
46

**Lot 47**

**JUSTIN DE VILLENEUVE (b.1939)**

Two sketches, one a self portrait, the other titled 'Lammy', ink on paper each 24 x 18cm, framed and glazed, and a Carnaby Street tourist booklet by David Block (3)

**£100 - 200**



47

**Lot 48**

**SPICE GIRLS' POSTERS,**

five featuring Ginger, Sporty, Posh, and Scary (x2), 152 x 104cm (5)

**£200 - 300**



48 part lot



A black and white photograph of a man and a woman. The man, on the left, is wearing a light-colored suit jacket, a white shirt, a dark tie, and thick-rimmed glasses. He is looking towards the camera with a neutral expression. The woman, on the right, is smiling broadly, showing her teeth. She has blonde, wavy hair and is wearing a light-colored, long-sleeved top. They are sitting close together. In the background, a brick wall is visible on the right, and a portion of another person's face is visible on the far left.





52

**Lot 52**

**WALTER GILBERT (1871-1946),**  
a gilt plaster panel, c.1975, after the original by Walter Gilbert for  
Derry & Toms Department store, cast in relief with antelope and  
bluebirds,  
46 x 183cm  
**£600 - 900**

The original panel was made by Bromsgrove Guild for Derry & Toms  
department store on Kensington High Street in the early 1930s.  
This example was made c.1975 for the Biba department store.

**Lot 53**

**\*JAN JUNOSZA DE ROSCISZEWSKI**  
**('Tom Titt') (Polish, 1885-1956)**  
**THREE ORIGINAL CARICATURES OF**  
**BERTRAM MILLS CIRCUS**  
Drawn for publication in the Tatler  
magazine, c.1928/29, pen and ink,  
one with watercolour  
53 x 36cm and smaller, two framed  
as one (3)  
**£300 - 500**

**Lot 54**

**ACTORS AND**  
**PLAYWRIGHTS,**  
a photograph of a group  
of actors, stage managers  
and playwrights, c.1890,  
grouped around an oak  
tree, Oscar Barrett, Hy  
Petitt, E S Willard, Edward  
Swanborough, Fred Latham,  
G Ward, Fred Terry, Chas  
Morton, Jas Fernandez,  
H Payne, Arthur Collins,  
Sir Augustus Harris, Fred  
Leslie, Hy Turner, William  
Terriss, Thomas Thorne,  
Chas Abud, George Giddens,  
Harry Nicholls, William  
Morgan, Mr Burgess  
**£150 - 200**



53

**Lot 55**

**JACK EDWARDS,**  
**20th Century**  
**100 CLUB, OXFORD STREET**  
Signed and dated 1949 I.I.,  
watercolour  
30 x 40cm  
**£250 - 350**



54



55



**Lot 56****FORTNUM & MASON,**

a pair of human-size articulated cloth figures of frogs in elaborate dress with well-crafted resin heads, from a Fortnum and Mason's window display, (chairs not included)

140cm high (2)

£1,000 - 1,500

**Lot 57****SILVER AND OAK CHAMPAGNE BOTTLE COASTERS,**

1970s, a pair of silver and oak wine or champagne bottle coasters by C J Vander, finely engraved with the arms of respectively the City of London and the City of Westminster, the former with an engraved frieze of the City of London skyline, landmarks including St. Paul's Cathedral and Tower Bridge, the latter similarly engraved with a City of Westminster skyline, landmarks including Westminster Abbey, the Palace of Westminster and Shell-Mex House, 12cm in diameter (2)

£1,500 - 2,000



57



58

**Lot 58****PEARLY KING AND QUEEN DOLLS,**

a pair of Rosemary Bradshaw Pearly King and Queen cloth dolls, highly detailed with embroidery and vintage pearl buttons, 50cm high (2)

£100 - 200

Rosemary Bradshaw was a costumier for the BBC.

**Lot 59****ROLEX,**

a green neon light, 25 x 75cm

£150 - 200



59



# ARCHITECTURE AND MONUMENTS

60-76



## Lot 60

**\*HENRY COLLINS (1910-1994) AND JOYCE COLLINS (1912-2004)**

POST OFFICE TOWER

Signed and dated 1981 l.r., signed and inscribed 'Colchester' on the reverse, pigment PVA on canvas, laid down on board

122 x 60.5cm

£3,000 - 4,000

## Lot 61

**\*TERENCE CUNEO (1907-1996)**

'THE POST OFFICE TOWER FROM CLIPSTONE STREET',

Signed with trademark mouse signature and also signed and inscribed on reverse, oil on canvas

120 x 94cm, in a limed oak frame

£15,000 - 20,000

Artist, Terence Cuneo, was commissioned by tyre manufacturer, Dunlop, to paint this London scene for their 1965 calendar, and the painting was retained by Dunlop until 1995, when it was bought at Sotheby's by Royal Mail. It hangs today at the Museum of Postal History.

Cuneo is said to have been so delighted with the work that he painted this second version shortly afterwards, and it is signed and inscribed as such on the reverse. His trademark mouse, which he introduced to his work in 1956, can be seen if one looks closely.

Completed in 1964, the Post Office Tower was the tallest building in the country. Its remarkable design, by Yorkshire architect Eric Bedford, included a revolving restaurant at the top, which closed after a terrorist bombing in 1971. The building itself was relatively unscathed.









62

**Lot 62**

**\*LESLIE WOOLLASTON (1900-1976)**  
 'GROSVENOR HOUSE MAYFAIR'  
 Signed and dated 1940, oil on board  
 81 x 64cm, framed  
 £3,000 - 5,000

**Lot 63**

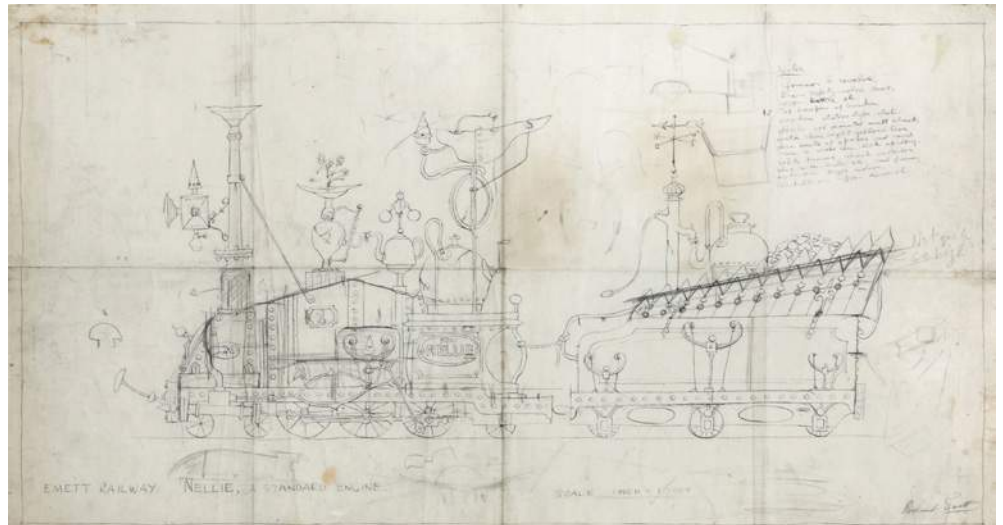
**A R THOMPSON, 20th Century**  
 THE PENGUIN POOL, LONDON ZOO  
 Signed and inscribed on the reverse,  
 oil on canvas  
 91 x 71cm, unframed  
 £500 - 800

**Lot 64**

**\*ROWLAND EMMETT OBE (1906-1990)**  
 Festival of Britain, 'EMETT RAILWAY',  
 'NELLIE', A STANDARD ENGINE  
 Blueprint with pencil corrections by the  
 artist for the Festival Garden Railway, 1951  
 37 x 67cm  
 £500 - 600



63



64



**Lot 65**

**\*ALFRED DE BREANSKI JNR (1877-1957)**  
 'TRAFALGAR SQUARE FROM THE  
 NATIONAL GALLERY',  
 Signed l.r., oil on canvas  
 46 x 36cm  
 £2,000 - 3,000



65



66

**Lot 66**

**\*GEORGES STEIN (French, 1870-1955)**  
 PICCADILLY CIRCUS  
 Signed l.l., pastel  
 55.5 x 30.5cm  
 £400 - 600



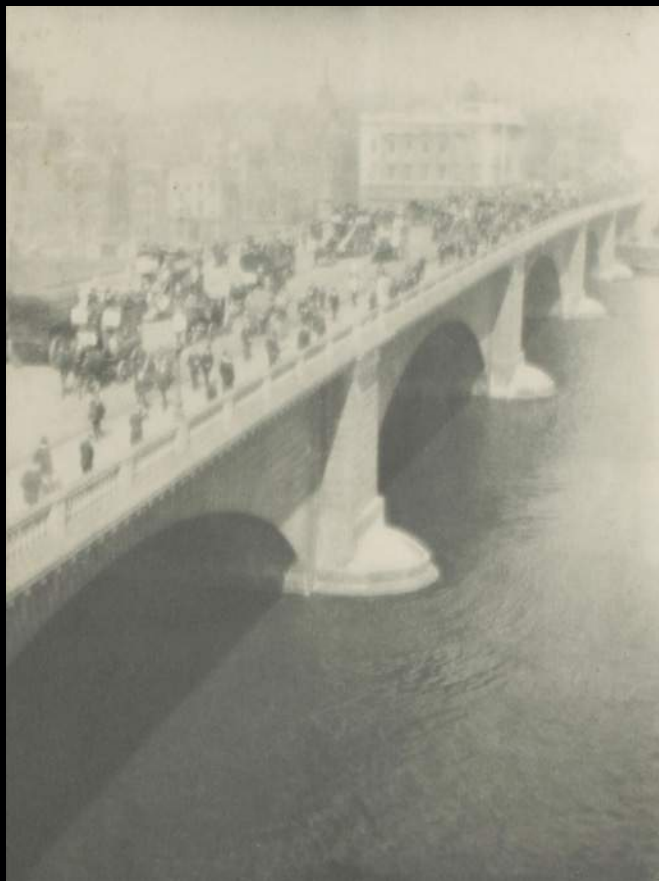


67

**Lot 67**  
**ALVIN LANGDON COBURN**  
 (American/British, 1882-1966)  
 a photogravure depicting  
 St. Paul's Cathedral from  
 Ludgate Circus, c.1900-1909  
 Signed in pencil to mount  
 16 x 22.5cm, framed and  
 glazed  
**£700 - 900**

Provenance: Railings Gallery,  
 5 Cavendish Street,  
 London.

This image was featured on a  
 Christmas greetings card sent  
 out by Coburn and his wife  
 Edith.



68

**Lot 68**  
**ALVIN LANGDON COBURN**  
 (American/British, 1882-1966),  
 a photogravure depicting London  
 Bridge, c.1900-1909,  
 unsigned, 16.5 x 20.5cm,  
 framed and glazed  
**£700 - 900**

Provenance: Railings Gallery,  
 5 Cavendish Street,  
 London.

This image was featured on a  
 Christmas greetings card sent out  
 by Coburn and his wife Edith.



69

**Lot 69**  
**\*TOM FLINT (b.1972)**  
**LEICESTER SQUARE**  
 Etching with aquatint, 1997,  
 signed, dated, inscribed A/P and  
 with title in pencil, an artist's  
 proof aside from the edition of  
 75, on wove paper, with full  
 margins  
 sheet 97.3 x 71cm, unframed  
**£150 - 250**





70

**Lot 70****\*GORDON SCOTT (1914-2006)**

'BATTERSEA POWER STATION'

Pencil

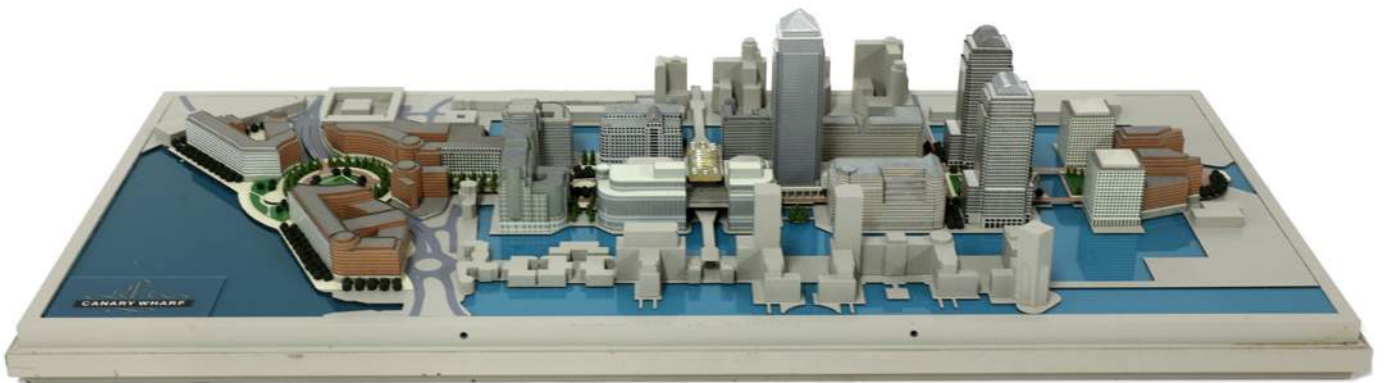
37 x 54.5cm

£400 - 600

**Lot 71****CANARY WHARF,**

An original architect's model for the development at Canary Wharf, 1988, in a perspex case, 69cm wide, 32cm deep, 18cm high  
£800 - 1,000

The model was commissioned by Olympia & York, who were the original developers of the site, and reflected the original masterplan of the Estate. This type of model would have been used by the letting agents to do the early marketing to find tenants. Skidmore Owings & Merrill were master planners and designed some of the original buildings. César Pelli designed the main tower, 1 Canada Square.



71

**Lot 72****PHILIP SHEPHERD,**  
**20th Century**

'ST CATHERINE'S DOCK'

Inscribed on the reverse,  
gouache

50.5 x 96.5cm

£500 - 800



72





73

**Lot 73**

**A PAIR OF MARTIN-IN-THE-FIELDS CAST IRON CHURCH PLAQUES,**

19th century, painted cast iron, centred with St Martin of Tours in a cartouche surmounted with a crown, 31cm wide, 71cm high (2)

£500 - 700

These plaques were fixed to the wells and lampposts around the church in the parish of St Martin-in-the-Fields around 1894. These were then replaced in the post-war period with the Westminster Council emblem. These are rare survivors.



74

**Lot 74**

**ENGLISH SCHOOL, 19th Century**  
**WELLINGTON ARCH, 1923**

Etching, signed within the plate 'PR'

plate 18 x 15cm

£100 - 150



75

**Lot 75**

**RICHARD HOLMES LAURIE (1777-1858)**

**'THE HIGHGATE ARCHWAY FROM THE**  
**TURNPIKE GATE AT HOLLOWAY'**

Published 20 March 1823, a hand-coloured engraving

image 26 x 41.5cm;

**Shury, after JP Neale**

**'HIGHGATE, MIDDLESEX'**

a coloured engraving

15.5cm x 10cm, and

**Norman James**

**'CHERRY GARDEN PIER, ROTHERHITHE'**

Signed in pencil, etching

20 x 34cm (3)

£150 - 250

**Lot 76**

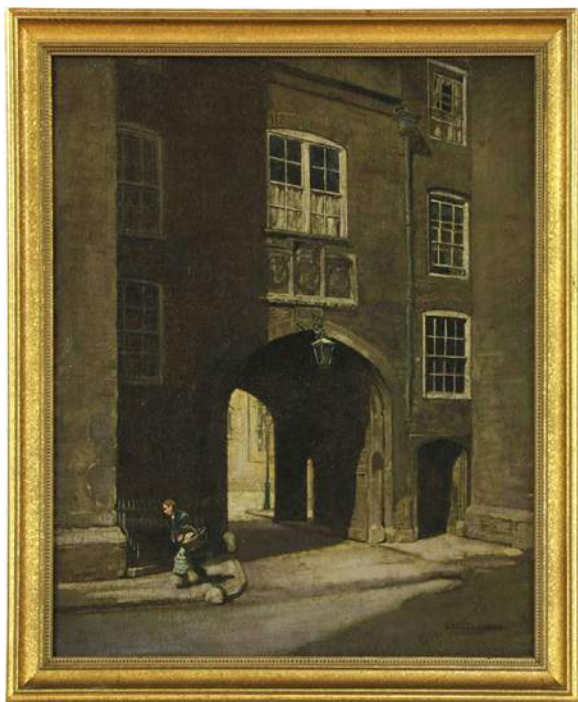
**WILLIAM DACERY ADAMS**

**LINCOLN'S INN**

Signed l.r., oil on canvas

67 x 53cm

£700 - 900



76



# ROYAL LONDON

77-80



77

## Lot 77

**\*PETER BLAKE (b.1932)**  
**QUEEN**

Screenprint in colours, 2002, signed and numbered 94/150 in pencil, on wove paper, the full sheet  
sheet 29.7 x 21cm, unframed  
**£600 - 800**



78

## Lot 78

**PRINCESS DIANA AND PRINCE CHARLES WEDDING CAKE SLICE,**

a slice of wedding cake from the Royal Wedding of Princess Diana and Prince Charles, held on 29 July 1981, the cake comes inside a cardboard presentation box, with silver lettering and the Prince of Wales feathers and reads 'CD - BUCKINGHAM PALACE - 29TH JULY 1981', the cake is wrapped in original doilies and comes with a card that reads, 'With best wishes from Their Royal Highnesses/ The Prince & Princess of Wales', (silver tray not included)  
**£500 - 700**

In February of 1981, Lady Diana Spencer became engaged to Charles, Prince of Wales. They were married at St Paul's Cathedral in July of that year, watched by an estimated TV audience of 750 million people.

## Lot 79

**ENGLISH SCHOOL, 19th Century**  
**QUEEN VICTORIA OPENING PARLIAMENT**  
Oil on board  
27 x 39cm  
**£200 - 400**



79

## Lot 80

**ENGLISH SCHOOL, 19th Century**  
**THE ARRIVAL OF PRINCESS ALEXANDRA OF DENMARK IN LONDON, 1862 FOR HER MARRIAGE TO PRINCE ALBERT, THE PRINCE OF WALES**  
Oil on canvas  
92 x 82cm  
**£1,000 - 1,500**



80





# THE THAMES

81-113



81

## Lot 81

**HORACE MANN LIVENS (1862-1936)**

'KINGSTON BRIDGE'

Signed and dated 21 I.I., pencil and body colour on buff paper

28.5 x 38cm

£1,500 - 2,000



82

## Lot 82

**\*JACK MERRIOTT (1901-1968)**

LONDON BRIDGE FROM THE SOUTH SIDE OF THE THAMES

Signed I.I., pen and ink and watercolour

39.5 x 35cm

£300 - 500

## Lot 83

**\*TREVOR CHAMBERLAIN (b.1934)**

WEST INDIA DOCK, Signed and dated 84 I.I., inscribed on the reverse, oil on canvas

25 x 36cm

£300 - 500



83





84

**Lot 84****\*ROBIN GOODWIN (1909-1997)**

'THE ARROW, THAMES SAILING BARGE,  
LEAVING THE POOL OF LONDON BOUND FOR  
GRAVESEND'

Signed I.I., inscribed with title and dated May

1954 verso, oil on canvas board

55 x 76cm

£400 - 600



85

**Lot 85****BRITISH SCHOOL, 20th Century**

A VIEW OF LONDON WITH FIGURES ON THE  
EMBANKMENT, THE SAVOY HOTEL BEYOND,  
a French street scene painted verso, oil on  
canvas

54 x 62cm

£200 - 400



86

**Lot 86****\*EDWARD WESSON (1910-1983)**

WESTMINSTER FROM THE THAMES

Signed I.I., oil on board

30 x 43cm

£600 - 800



87

**Lot 87****\*DENNIS JOHN HANCERI (1928-2011)**

THE OLD WATERFRONT AND ST PAUL'S  
FROM THE THAMES

Signed I.I., watercolour

33.5 x 51cm, unframed

£80 - 120





88

**Lot 88**

**JAMES ISAIAH LEWIS  
(1861-1934)**

CHOLMONDELEY WALK LOOKING  
TOWARDS RICHMOND BRIDGE  
Signed I.I., oil on canvas  
55 x 75cm  
£500 - 700

**Lot 89**

**T MASSIMO, 20th Century**  
BLACKFRIARS BRIDGE LOOKING  
TOWARDS ST PAUL'S

Signed I.r., oil on canvas  
60 x 120cm  
£200 - 300



89

**Lot 90**

**FREDERICK NAPOLEON  
SHEPHERD (1819-1878)**

'CHELSEA SUSPENSION BRIDGE'  
Signed I.I., inscribed 'Chelsea  
Suspension Bridge - Pont de  
Chelsea' verso, pencil, pen and ink  
11.2 x 16.1cm  
£200 - 300

Exhibited: Michael Bryan.

**Lot 91**

**NAIVE SCHOOL, 20th Century**  
TWO VIEWS OF THE THAMES

A pair, both signed 'J. Bruce' l.r.,  
one dated 1916, oil on canvas  
41 x 51cm (2)  
£100 - 150



90



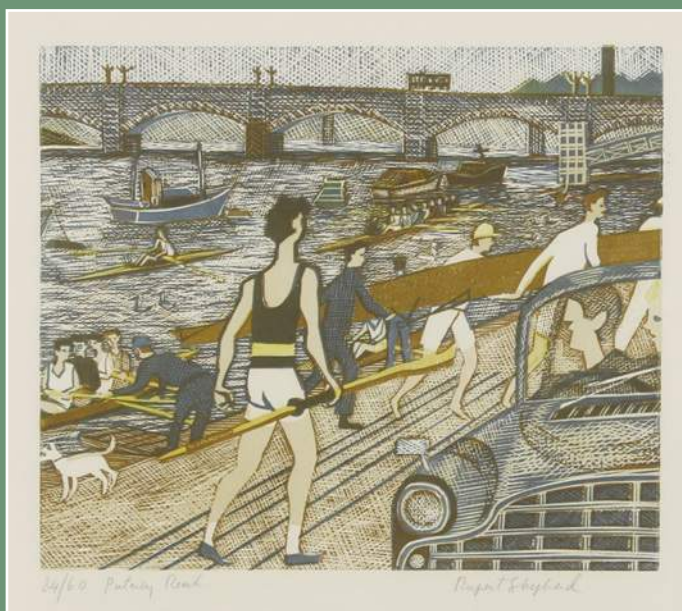
91



92

Lot 92  
 \*WILLIAM RATCLIFFE (1870-1955)  
 BARGES ON THE THAMES (CAMDEN TOWN SCHOOL)  
 Signed l.r., pen and ink and watercolour  
 38 x 43.5cm  
 £2,500 - 3,000

Lot 93  
 \*RUPERT SHEPHARD (1909-1992)  
 PUTNEY REACH  
 Linocut, signed, inscribed and numbered 34/60  
 image 24.5 x 28cm  
 £300 - 400



93



# EST. 1782 swords LONDON GALLERY

It had been a long-held ambition for Swords to attain a central London presence. And that ambition was proudly realised when, at the beginning of the year, we acquired 15 Cecil Court.

Located in the very heart of London's theatre district, adjacent to vibrant Covent Garden in the West End, Cecil Court is truly one of central London's hidden gems. The picturesque Victorian thoroughfare with its quirky new and second-hand book shops, antique shops and art galleries, was already a favourite amongst collectors of antiquarian books, maps and silver. And so, it felt the perfect setting for us to take residence in our smart new Gallery space.

We spent the first few months undertaking a comprehensive refurbishment programme, whilst Cecil Court as a whole was shrouded in scaffolding undergoing its own phase of renovation and repair. By March we were ready to open its doors.

The Gallery, with 700 square feet of exhibition space and a private valuation room, was instantly primed to host a dynamic programme of auction previews and events, initiated with a Private Evening View of Modern and Contemporary Prints on 1 April, showcasing works by Peter Blake, Damien Hirst, Tracy Emin and Paula Rego.



As we entered our autumn sales programme, the London team set to work curating an exhibition of Modern British and 20th Century Art, partnering with guest speakers to host a fabulous evening of talks, networking and drinks in conjunction with a private view of auction highlights from the October sale, including a rediscovered painting by the artist-plantsman Cedric Morris titled 'FOXGLOVES'. Swords went on to achieve an auction record for the artist's quintessential still life at £204,160 including fees.

With no time to spare, the Gallery was cleared to make way for the works of eleven London Contemporary Art Students currently midway through their studies at The Slade School of Fine Art. The multidisciplinary show titled 'WC2' ran from 17-24 October comprising audio, video, photography, sculpture and painting works reflecting the WC2 postcode in which Cecil Court is situated. Taking great pride in our support for contemporary art and culture, we were honoured to share our workspace with some of the capital's most exciting emerging talents.



Into November and Asian Art in London Week saw the Gallery filled with a full auction preview of lots from Day One of our Asian Art auction, with the sale conducted in London for the very first time at the Westbury Hotel in Mayfair. The preview and London sale location proved hugely popular amongst buyers who had flocked to the capital to participate in AAL.

Alongside a busy events schedule, the Gallery has continued to welcome walk-in visits throughout the week for valuations and sales advice across a range of specialisms, including Asian art, jewellery, designer and luxury items, pictures, prints, silver, antiques and collectables, as well as offering services for insurance and probate work (for larger collections and estate valuations, home visits are gladly arranged).

We have recently appointed Stephen Giles to drive our business-getting operations in London. Stephen, who worked for more than 20 years at Bonhams and Phillips in London and Geneva and maintained consultancy roles at firms including Lots Road, is a jewellery specialist who now offers jewellery and silver valuations by appointment from the Gallery/at the client's home or bank, as well as general valuations for art and antiques.

We round off an eventful year with 'The London Sale'. Curated by seasoned expert Mark Wilkinson, this very special auction celebrates the most iconic art, objects and imagery from across the capital. From medieval artefacts to contemporary art, this sale will wholeheartedly embrace the spirit and style of London!

Fully previewed at the Gallery from Monday 25 November - Monday 9 December with the auction conducted in Stansted on Wednesday 11 December.







94

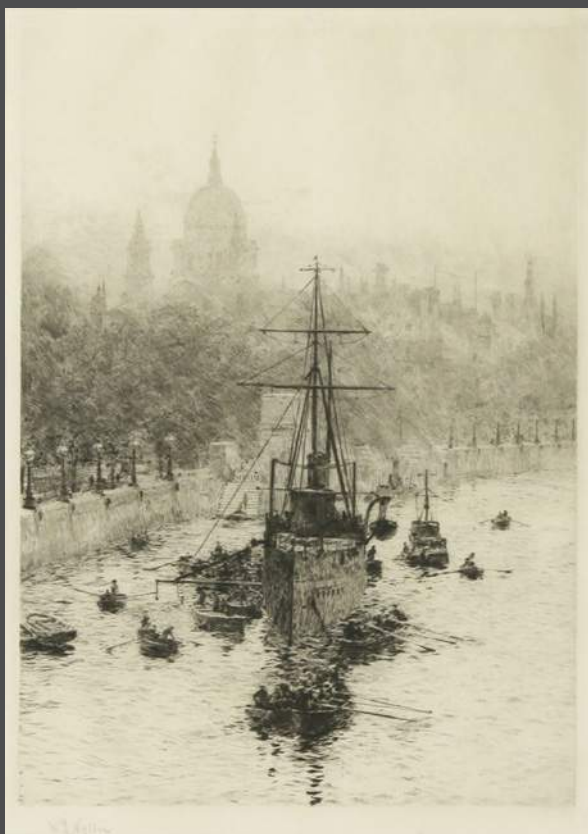
**Lot 94**  
**JAMES ABBOTT MCNEILL WHISTLER**  
 (American, 1834-1903)  
 BILLINGSGATE (KENNEDY 47)  
 Etching and drypoint, 1859  
 plate 15.3 x 22.6cm  
 £400 - 600

**Lot 95**  
**WILLIAM LIONEL WYLLIE (1851-1931)**  
 WESTMINSTER  
 Etching, signed in pencil I.I.  
 18.5 x 23.5cm  
 £300 - 400



95

**Lot 96**  
**WILLIAM LIONEL WYLLIE (1851-1931)**  
 HMS PRESIDENT, ST PAUL'S BEYOND  
 Etching, signed in pencil I.I.  
 plate 31.5 x 21.5cm  
 £300 - 400



96

## Lot 97

**JAMES ABBOTT MCNEILL WHISTLER**  
(American, 1834-1903)

'THE POOL' (WEDMORE 41; KENNEDY 43)  
Etching, plate seven from the 'Thames' Series',  
published by the Fine Art Society, London  
image 13.8 x 21.5cm  
£400 - 600



97



98

## Lot 98

**WILLIAM LIONEL WYLLIE (1851-1931)**

CUSTOMS HOUSE THAMES

Etching, signed I.I.

plate 25 x 37.5cm

£400 - 600

## Lot 99

**WILLIAM LIONEL WYLLIE (1851-1931)**

BUTLERS WHARF, POOL OF LONDON

Etching, signed in pencil I.I.

Plate 25.5 x 35.5cm

£400 - 600



99





100

**Lot 100**  
**WILLIAM STEPHEN TOMKIN (1861-1940)**  
 A BUSY CHANNEL;  
 A THAMES BARGE AND STEAMER  
 Watercolour, the first signed l.r., the second signed  
 and dated 1919 l.l.  
 13 x 24cm and smaller (2)  
 £250 - 350

**Lot 101**  
**WILLIAM LIONEL WYLLIE (1851-1931)**  
 A STIFF BREEZE, THAMES ESTUARY  
 Etching, signed in pencil l.l.  
 plate 34 x 45cm  
 £400 - 600



101



102

**Lot 102**  
**HERBERT AHIER, c.1948**  
 ON THE THAMES, SUNSET;  
 ON THE THAMES  
 Both signed and dated 1948 and 1947 respectively l.l.,  
 watercolour heightened with white  
 26 x 36.5cm and 18 x 36.5cm, unframed (2)  
 £100 - 200



103

**Lot 103**  
**HERBERT AHIER, c.1967**  
 SUNSET, WESTMINSTER  
 Signed and dated 1967 l.l., watercolour  
 22 x 38cm  
 £200 - 300



104

**Lot 104****\*FRANK BRANGWYN (1867-1956)**

LONDON BRIDGE

Etching, signed in pencil l.r.

image 43 x 56cm

£400 - 600



105

**Lot 105****A J BOND (19th Century)**

ON THE THAMES

Etching, signed in pencil

plate 17.4 x 25cm

£100 - 150



106

**Lot 106****JAMES ABBOTT MCNEILL WHISTLER**

(American, 1834-1903)

OLD WESTMINSTER BRIDGE, FROM  
THE THAMES (KENNEDY 39)

Etching and drypoint

7.3 x 20.1cm, trimmed to image and  
laid down

£200 - 300

**Lot 107****\*ROWLAND LANGMAID (1897-1956)**

WESTMINSTER

Etching, signed in pencil l.r.

plate 17.5 x 27.5cm

£150 - 200



107





108



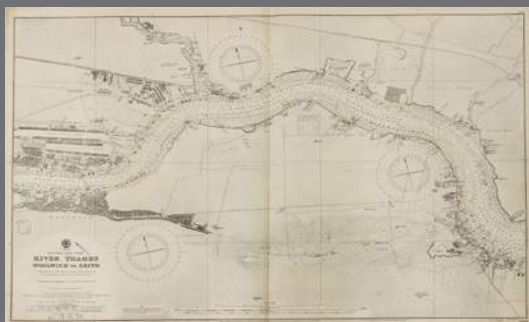
109



110



111



112



113

**Lot 108**  
**ADMIRALTY CHART OF THE RIVER THAMES,**  
 an early Admiralty chart of the River Thames, Broadness to Mucking Flats including Gravesend and Lower Hope Reaches, from surveys by the Port of London Authority to 1932, first published in London at the Admiralty 1st August 1887, under the superintendence of Rear Admiral Sir W J L Wharton KCB FRS Hydrographer (Chart No. 2151), first published in London Guide, 103 x 70cm  
**£120 - 150**

**Lot 109**  
**ADMIRALTY CHART OF THE RIVER THAMES,**  
 an early Admiralty chart of the River Thames Entrance, North Foreland to the Nore, from the latest Admiralty and Port of London Authority Surveys with corrections to 1933, first published in London at the Admiralty 12th July 1932, under the superintendence of Vice Admiral H P Douglas CB, CMG, Hydrographer (Chart No. 3191), (Chart No. 1607), 124 x 71cm  
**£120 - 150**

**Lot 110**  
**ADMIRALTY CHART OF THE RIVER THAMES,**  
 an early Admiralty chart of River Thames Sea Reach surveyed by The Port of London Authority to 1931, first published in London at the Admiralty 5th August 1914, under the superintendence of Rear Admiral H E Purey-Cust, CB FRS Hydrographer (Chart No. 1185), 132 x 71cm  
**£120 - 150**

**Lot 111**  
**ADMIRALTY CHART OF THE RIVER THAMES,**  
 an early Admiralty chart of Erith to Broadness from surveys by the Port of London Authority to 1933, first published in London at the Admiralty 30th June 1900, under the superintendence of Rear Admiral Sir W J L Wharton KCB FRS Hydrographer (Chart No. 1150), 103 x 70cm  
**£120 - 150**

**Lot 112**  
**ADMIRALTY CHART OF THE RIVER THAMES,**  
 an early Admiralty chart of Woolwich to Erith from surveys by The Port of London Authority to 1931, first published in London at the Admiralty 1st August 1901, under the superintendence of Rear Admiral Sir W J L Wharton KCB FRS Hydrographer (Chart No. 3191), 103 x 70cm  
**£160 - 200**

**Lot 113**  
**ADMIRALTY CHART OF THE RIVER THAMES,**  
 an early Admiralty chart of London Bridge to Woolwich including The Isle of Dogs (Canary Wharf) and Greenwich from surveys by the Port of London Authority to 1931, first published in London at the Admiralty 24th Aug 1903, under the superintendence of Rear Admiral Sir W J L Wharton KCB FRS Hydrographer (Chart No. 3337), 119 x 71cm  
**£250 - 300**

# MAPS OF LONDON

114-118



114



115



116

## Lot 114

### A LARGE LONDON MAP,

1860s, a folding map of London published by Weekly Dispatch, 139 Fleet Street, printed with hand colouring, 141 x 132cm

£200 - 400

## Lot 115

### BUCKINGHAM PALACE MAP,

a 1916 Land Registry Map of Buckingham Palace, Green Park, Belgravia, Mayfair, St James's Park and St James and parts of Westminster and Hyde Park with original hand annotations drafted on to the map including 'London County Council Powers', London Sheet V.13 – Edition of 1916 (Printed 1921), the map is an heliozincograph published under the Director General at the Ordnance Survey, Southampton 1916 on the scale of 1/2500 being 25.344 inches to a statute mile, 102 x 71cm

£280 - 300

## Lot 116

### DUCKHAM'S MAP OF LONDON,

1950s/1960s, Duckham's Historical Map of the City of London, designed by L J Flux published by DUCKHAM OILS of West Wickham, Kent, with original plastic pocket, 76 x 117cm

£40 - 50

## Lot 117

### RIVER THAMES,

1- Bacon's New Map of the River Thames, from its source to the sea. With descriptive notes. Being a guide for yachtsmen, oarsmen, anglers and excursionists, shewing the islands, bridges, railways and stations. L. G. W. Bacon and Co., 1869. Original hand-coloured linen-backed engraved map, overall 99 x 37 cm., folding into original cloth covers (19.5 x 13 cm.) with printed red paper label; Price coloured, 1s. 6d; on cloth, in case [as this] 2s. 6d. (Title on outer cover). Single leaf of descriptive text pasted to outside of one of the map panels. *Little wear to the folds*; 2- New Plan of London. W H Smith, no date, c.1882. Linen backed coloured plan of London, folding into green covers, gilt, and with 31pp booklet. Map measures 85 x 60 cm (2)

£200 - 300



117



118

## Lot 118

### LONDON, THE BASTION OF LIBERTY,

designed by Kerry Lee in 1946, published by Pictorial Maps Limited, printed by Chromoworks Limited, 100.5 x 124.5cm

£200 - 300

In the right-hand corner a portrait of the artist, seated beside his dog on an easel.



# HUBERT WILLIAMS

## 119-122A

### HUBERT WILLIAMS (1905-1989)

Hubert Williams was a portrait, landscape and architectural painter, etcher and illustrator. He studied at the Royal Academy Schools where he was awarded the Landseer Scholarship for 1928, also attending the St Martins School of Art and the LCC Schools. He exhibited widely and was a member of the Pastel Group and the Society of Graphic Artists. Williams illustrated many London views and examples of his work can be found at the Imperial War Museum; Museum of London; Ferens Art Gallery, Hull; Southampton Art Gallery; Towner Art Gallery, Eastbourne and Bath.



Hubert Williams



119

### Lot 119

#### \*HUBERT WILLIAMS (1905-1989)

##### TRAFALGAR SQUARE

Signed with initials I.r., pencil

42 x 28cm,

together with a quantity of further sketches of London views and a photograph of the artist. Subjects include Horseguards, Downing Street, Hyde Park Corner, the Embankment, Greenwich, Somerset House, Parliament Street, National Gallery, various sizes (qty.)

£250 - 350



120

### Lot 120

#### \*HUBERT WILLIAMS (1905-1989)

##### KENSINGTON PALACE

Signed with initials I.r., and inscribed as titled I.I., pencil

34 x 26.5cm,

together with a collection of further London scenes by the artist, subjects include Fulham Palace, St Ethelburgh's Bishopgate, Western Ophthalmic Hospital, ye Two Brewers, Penny Hill, St Mary's, Battersea, Covent Garden, Spitalfields' church, various sizes (qty.)

£250 - 350

**Lot 121****\*HUBERT WILLIAMS (1905-1989)**

TOWER BRIDGE

Pencil and watercolour

31 x 47.5cm,

together with a further selection of watercolours and pencil sketches of London views, subjects including Fleet Street, Castles shipyard, Blackfriars, Waterloo Bridge and temporary bridge, Battersea power station, St Luke's Church, Chelsea, various sizes (qty.)

£250 - 350



121

**Lot 122****\*HUBERT WILLIAMS (1905-1989)**

FREEMASON'S HALL

Signed l.r. and inscribed as titled l.l., pencil

34 x 24cm,

together with a further collection of London views, subjects include: Cleopatra's needle, Old Carrington House Mayfair, St George's Hall, High Holborn, Honduras Wharf Bankside/ Southwark, Soho Square, Borough High Street, Goodwin's Court, various sizes (qty.)

£250 - 350



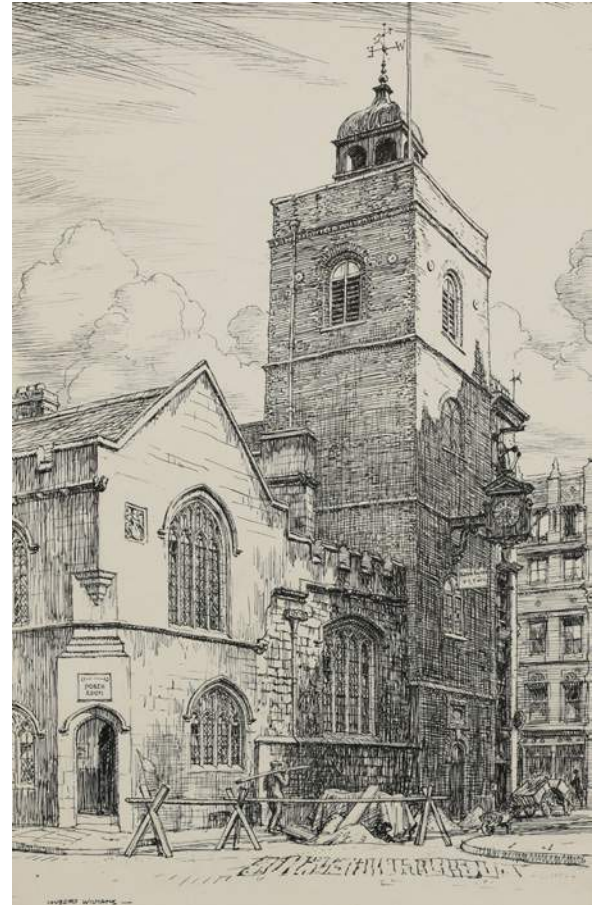
122

**Lot 122A****\*HUBERT WILLIAMS (1905-1989)**ALL HALLOWS, BARKING BY THE TOWER;  
THE WATLING RESTAURANT

Two, both signed l.l., pen and ink

38 x 27.5cm (2)

£150 - 250



122A



# LONDON UNDERGROUND

123-143



123

## Lot 123

LESLIE MACDONALD GILL (1884-1947)

WONDERGROUND MAP OF LONDON TOWN

Lithographic poster in colours, c.1928, printed and published by The Westminster Press,  
with original pictorial envelope

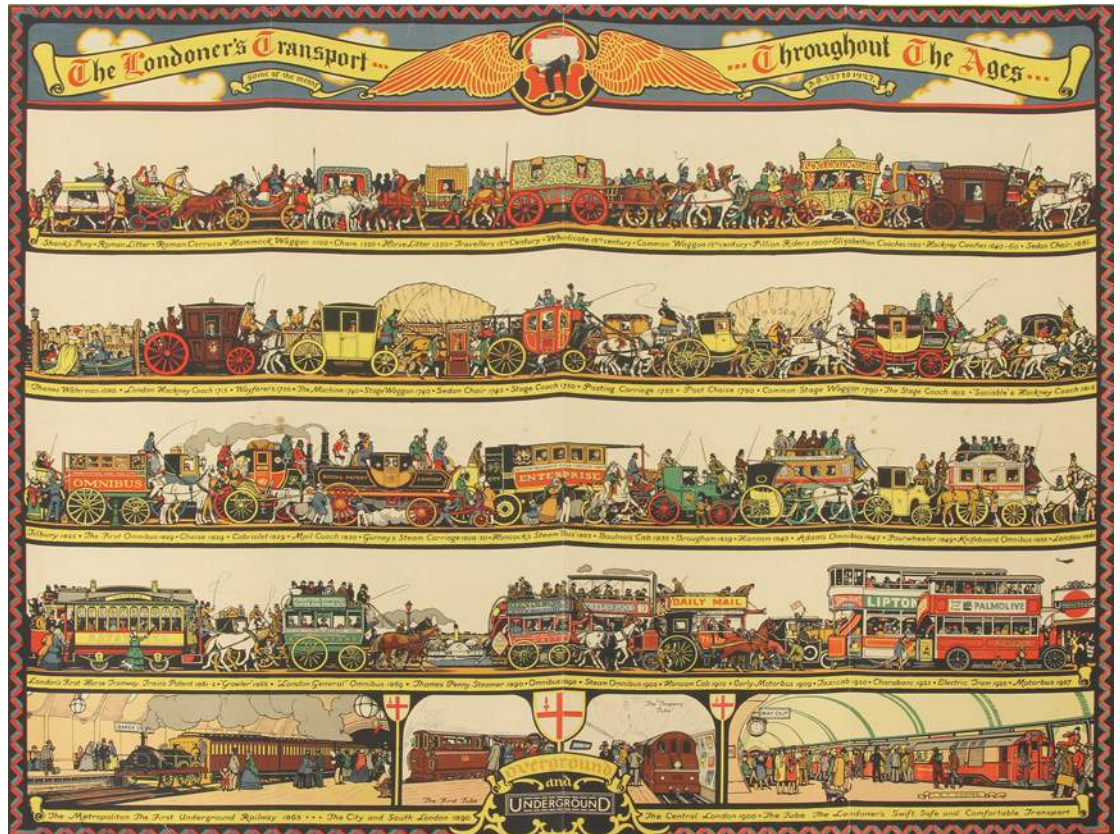
75 x 94cm

£1,500 - 1,800

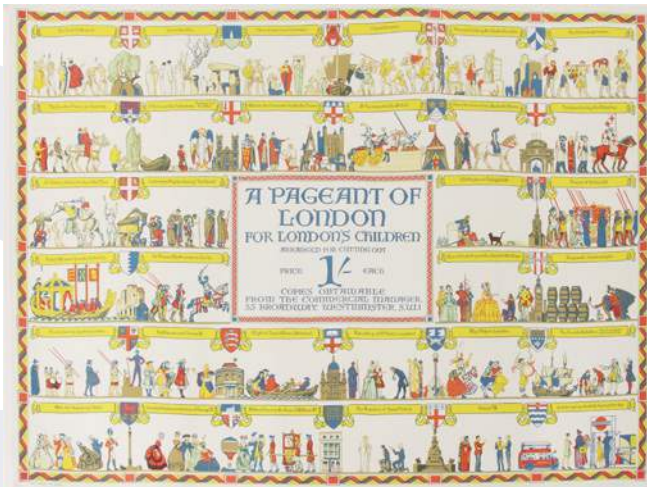


**Lot 124**

**THE LONDONERS' TRANSPORT THROUGHOUT THE AGES,**  
1928, a London Underground poster designed by RT Cooper, dated 1928 and printed by John Waddington of Leeds and London, linen backed, 127 x 105cm  
£800 - 1,200



124



125

**Lot 125**

**A PAGEANT OF LONDON FOR LONDON'S CHILDREN, 1926,**  
a London Underground transport lithograph poster, designed by Elijah Albert Cox (1876-1955), numbered 1391-5000-14-9-26, backed on linen, poster size 128 x 100cm  
£300 - 500

Born in Islington, London, Cox studied at Whitechapel People's Palace and at the London College of Printing. Having worked as an assistant to Frank Brangwyn, and as a designer for a manufacturing chemist, he became a mural and poster designer. Elected to the Royal Society of British Artists in 1915, commissions came from London Underground, the Empire Marketing Board and others. He also illustrated books, mostly historical and heroic adventures.



126

**Lot 126**

**A LONDON UNDERGROUND POSTER,**  
designed by Anna Katrina Zinkeisen for the 9 November 1934 Lord Mayor's Show, linen backed, printed signature and a reference 34/4098/27M/O.P.C., poster size 27 x 35cm  
£300 - 500



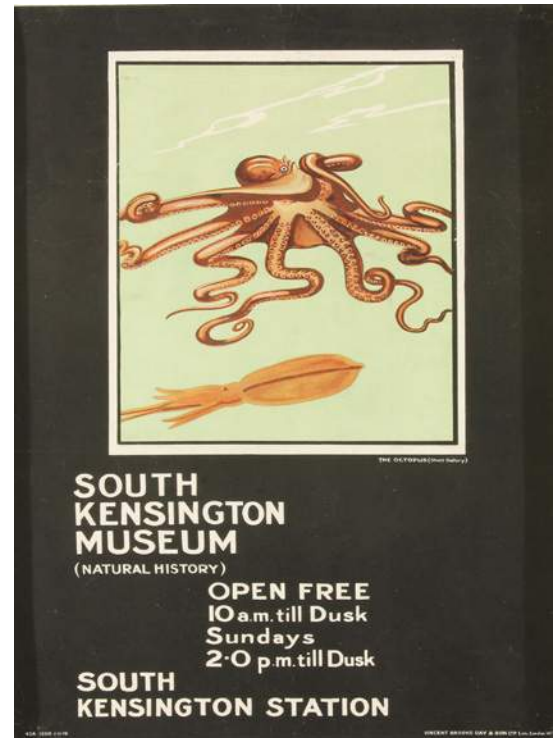


127

**Lot 127**

**GREGORY F BROWN (1887-1941),**  
 'Zoo', 1930, a rare London Zoo, Camden Town, Regents Park, Chalk Farm Underground advertising poster, lithograph in colours, designed by Gregory F Brown, 1930, printed by The Dangerfield Printing Co. Ltd., London, the London Transport print code is 26-1500 – 1/1/30, linen backed  
 £1,800 - 2,000

Literature: 'By Underground to the Zoo' by J Riddell & P Denton, 1995, p.55.



128



129

**Lot 128**

A RARE 1919 LONDON UNDERGROUND POSTER, for the Shell House at the Natural History South Kensington Museum, by P Cottingham, printed by Vincent Brook Day, ref 454 1200 1.11.91, linen backed, 31.5 x 51cm  
 £500 - 800

**Lot 129**

**ANNE SPALDING (1911-1948)**  
 CIRCLE LINE  
 Lithograph printed in colours, signed and numbered 2/7 I.I. image 32.5 x 45.5cm  
 £100 - 150



130



131



132



133

**Lot 130**

'SHEPHERD'S BUSH',  
a London Underground original enamel frieze sign, including the  
Central Line target at one end of the enamel sign,  
191 x 23cm  
£350 - 400

**Lot 131**

'KENTISH TOWN',  
c.1950s/1960s, a London Underground original enamel frieze sign,  
122 x 23cm  
£350 - 380

**Lot 132**

'GREEN PARK',  
a London Underground original enamel frieze sign,  
123 x 24cm  
£450 - 500

**Lot 133**

'RUSSELL SQUARE',  
c.1950s/60s, a London Underground original enamel frieze sign,  
150 x 23cm  
£350 - 380







134

**Lot 134**

'FINCHLEY CENTRAL',  
an enamelled London underground sign, with  
a stencil of Amy Winehouse, Manchester  
Worker Bees, and a The Who sticker,  
115 x 142cm  
£400 - 600

Finchley Central was the station used in the  
1930s by Harry Beck, the designer of the  
London Tube Map.



135

**Lot 135**

'HOLLAND PARK',  
1950s/1960s, a London Transport original  
enamel roundel for Holland Park underground  
station,  
71 x 56cm  
£600 - 800



136

**Lot 136**

'EARL'S COURT',  
an enamelled London underground sign  
inscribed 'Exhibition and Warwick Road',  
50 x 150cm  
£100 - 200

**Lot 137**

**A LONDON UNDERGROUND MAP,**  
1957, HC Beck London Diagram of Lines  
Underground Map – LT Code  
1156/2672D.1,000,000,  
23 x 15cm  
£120 - 140

**Lot 138**

**A LONDON UNDERGROUND MAP,**  
1972, London Underground Quad Royal  
Platform Map, June 1972 designed by Paul  
E. Garbutt – LT Code 873/2855m/3000 –  
printed by Waterlow London,  
126 x 100cm  
£350 - 400

This London Underground platform map shows the major closure of the Strand London Underground station between June 1973 to 1976. These Quad Royal platform maps were printed as coloured lithographs and would have been distributed across the London Underground network and hung on the platform walls, so that passengers were updated on the development of the London Underground.

**Lot 139**

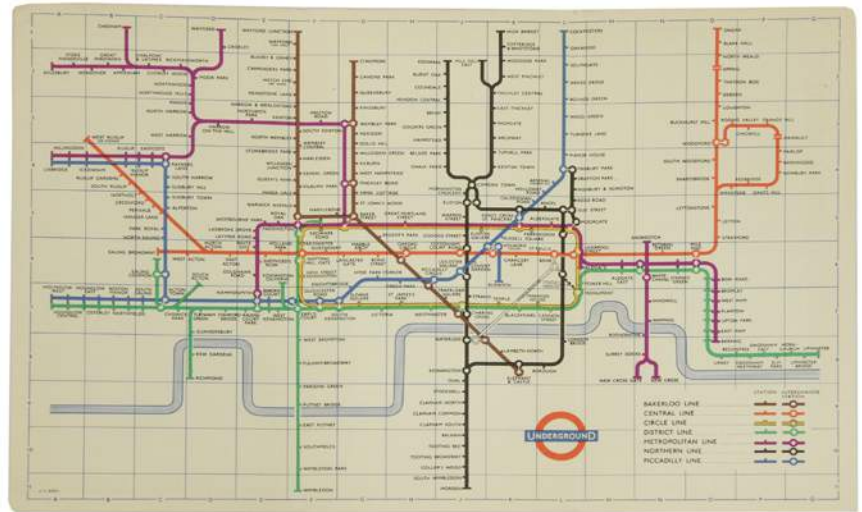
**A LONDON UNDERGROUND MAP,**  
1947, HC Beck London Diagram of Lines  
Underground Map – LT Code  
146.214G.250000 (2R)  
£180 - 200

A rare post-WWII low circulation map of the London Underground.

**Lot 140**

**A LONDON UNDERGROUND MAP,**  
1960, HC Beck London Diagram of  
Lines Underground Map – LT Code  
360/5952/500,000,  
23 x 15cm  
£160 - 180

This design of the London Underground map by HC Beck distributed to passengers is thought to be the last design published with 'HC Beck' on the map.



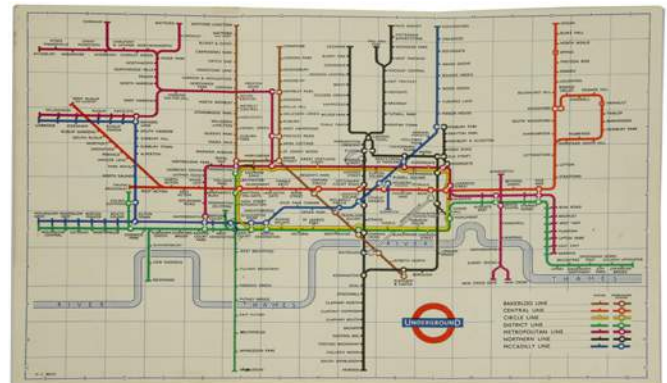
137



138



139



140





141

**Lot 141**

**A LONDON UNDERGROUND TRANSPORT MAP, 1937, (no.1 1937)** designed by Henry Charles Beck (1902-1974), printed by Johnson & Riddle Co., paper backed, 22.5 x 15cm  
**£400 - 600**

This edition 'no. 1 1937' was printed just four years after the introduction of Harry Beck's revolutionary 'diagram' in 1933 and is the first to feature Beck's interchange map on the rear.

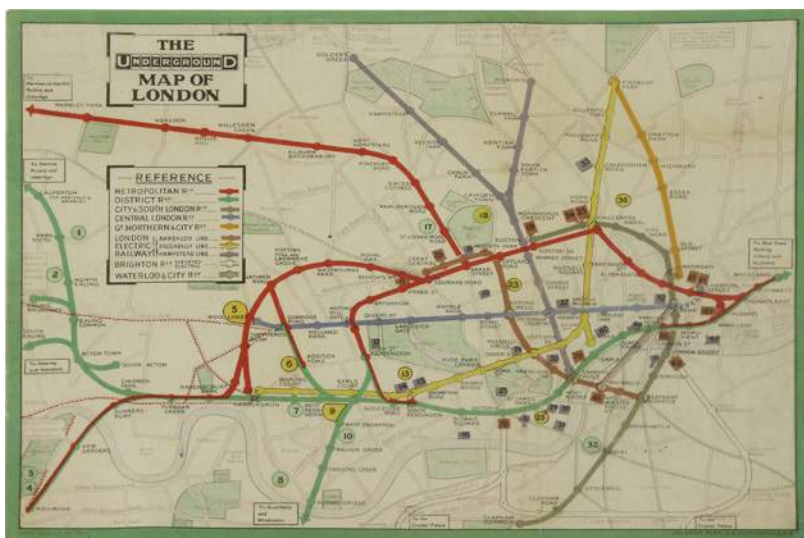


142

**Lot 142**

**A LONDON UNDERGROUND MAP, 1933,** a rare London Passenger Transport Board - Underground railways map of London 1933, designed by H C Beck, 2nd Edition 1933 LPTB London Underground Map - July/August 1933, 14 x 20cm  
**£500 - 600**

This rare second edition of the London Underground map by HC Beck has the addition of a North compass pointer; there is a note about the change of station name from Dover Street to Green Park, on this version of the diagram Green Park is shown. The note also explains the merging of Holborn and British Museum Stations into one called Holborn (Kingsway), the new station is also shown on the map. The London Underground logo on this version of the map has the initials 'LPTB' printed above the Underground bar on the roundel.



143

**Lot 143**

**A LONDON UNDERGROUND POCKET MAP, 1911,** designed by F H Stingamore, printed by Johnson, Riddle & Co., paper backed, 27 x 20.5cm map size  
**£300 - 500**

The map is from the first series of maps that showed the various Underground railway companies on one map, with each line being designated a different colour. These maps were published between 1908 and 1911.



# LONDON TRANSPORT

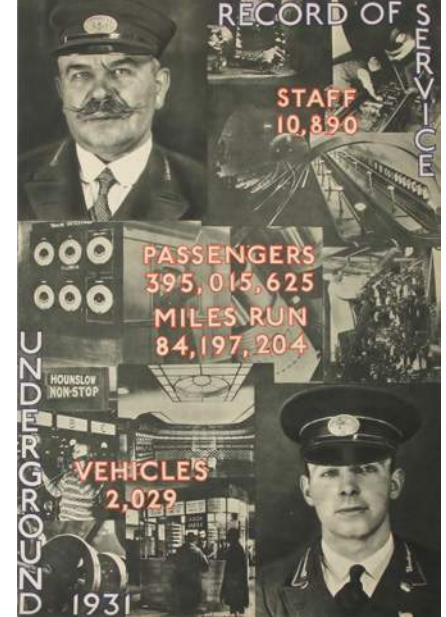
144-152



144



145



146

## Lot 144

A LONDON TRANSPORT TRAMWAYS POSTER, 1931, with striking photomontage designed by Maurice Beck, one of a series of three posters for Tramways, Buses and the London Underground, linen backed, poster size 96 x 63cm  
£400 - 600

## Lot 145

A LONDON TRANSPORT GENERAL BUSES POSTER, 1931, with a striking photomontage designed by Maurice Beck, one of a series of three posters for Tramways, Buses and the Underground, linen backed, poster size 96 x 63cm  
£400 - 600

## Lot 146

A LONDON TRANSPORT UNDERGROUND POSTER, 1931, with a striking photomontage designed by Maurice Beck, one of a series of three posters for Tramways, Buses and the Underground, linen backed, poster size 96 x 63cm  
£400 - 600

## Lot 147

A LONDON TRAMWAY'S POSTER, 1925, 'CAMDEN TOWN FOR THE ZOO', designed by F W Farleigh, printed by Vincent Brook Day, linen backed, 76 x 51.5cm  
£400 - 600

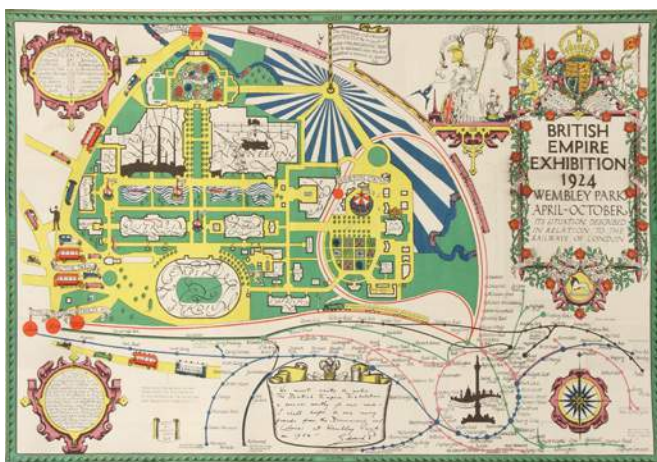


147





148



149

#### Lot 148

**A LONDON DISTRICT RAILWAY MAP,**  
'The District Railway Map of London' (c.1896-1898), 6th Edition,  
published by Sampson Low Marston and Company Limited of  
St Dunstan's House, Fetter Lane, London EC,  
106 x 67cm  
£260 - 280

#### Lot 149

**A BRITISH EMPIRE EXHIBITION LITHOGRAPH POSTER,**  
1924, designed by Kennedy S North, 'British Empire Exhibition 1924  
Wembley Park, April - October, its situation described in relation to the  
Railways of London', printed by Dobson, Molle & Co., backed on linen,  
76 x 50.5cm poster size  
£400 - 600

On one side of the poster is the map showing the railway lines and underground and the other is text about the various Pavilions, e.g. Newfoundland, New Zealand, Australia, India. The British Empire Exhibition held at Wembley attracted 27 million visitors. The British Empire contained fifty-eight countries and all apart from Gambia and Gibraltar exhibited. It cost £12 million to stage and was the largest exhibition ever staged anywhere in the world.

#### Lot 150

**A LONDON PASSENGER TRANSPORT BOARD MAP,**  
1934, 'ALL ROUTES - ROAD & RAIL', including buses, trams,  
underground and overground railways, printed to the bottom centre  
of the border 'Waterlow & Sons Limited, Dunstable & Watford',  
Quad Royal (40 x 50in/101.6 x 127cm)  
£300 - 500



150



151



152

#### Lot 151

**'HAMPSTEAD HEATH',**  
a London overground Hampstead Heath  
sign in two parts,  
40 x 130cm, and  
another,  
'Post Office, Southampton Road, NW5',  
53 x 145cm (3)  
£150 - 200

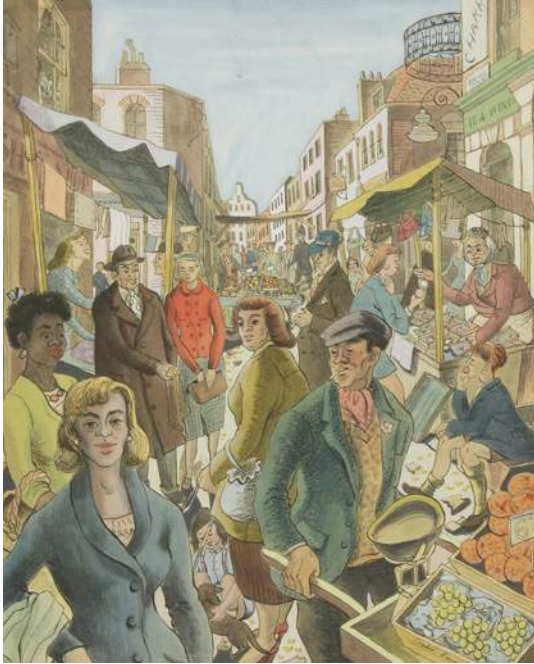
#### Lot 152

**A LONDON BUS STOP,**  
c.1950s/1960s original  
double-sided enamel sign,  
40 x 46cm  
£120 - 150



# STREETS OF LONDON

153-173



153



155

**Lot 153**  
**EVADNE ROWAN,**  
 20th Century  
 BERWICK STREET MARKET  
 Signed l.r., pen and ink and  
 watercolour  
 36.5 x 31cm  
 £200 - 300



154

**Lot 154**  
**20TH CENTURY ENGLISH**  
**SCHOOL**  
 LONDON MARKET SCENE  
 Unsigned, pen and ink and  
 watercolour  
 44 x 58cm, unframed  
 £100 - 200

Provenance:  
 From the collection of  
 Alan Lowndes by repute.

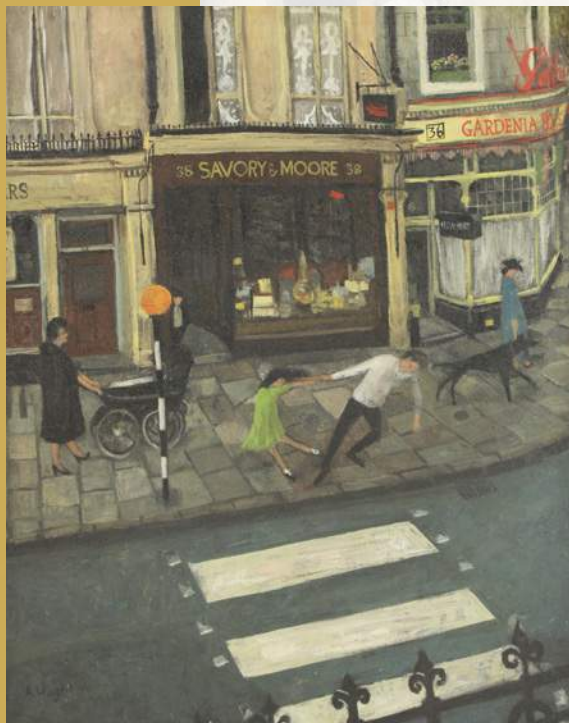
**Lot 155**  
**VALERI MASAYUKOV**  
 (Russian, b.1947)  
 LONDON BY NIGHT, 1995  
 Signed l.l., gouache on paper  
 50 x 60cm  
 £400 - 600

**Lot 156**  
**\*RICHARD HARRY PLUMLEY**  
 (b.1944)  
 SIX LONDON SCENES to  
 include an ink and wash study  
 of the National Gallery  
 18 x 29cm,  
 and the Millennium Bridge (6)  
 £200 - 300



156

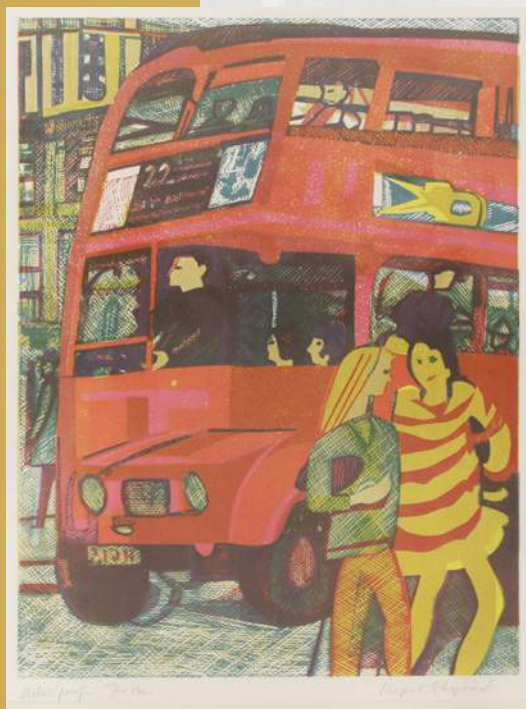




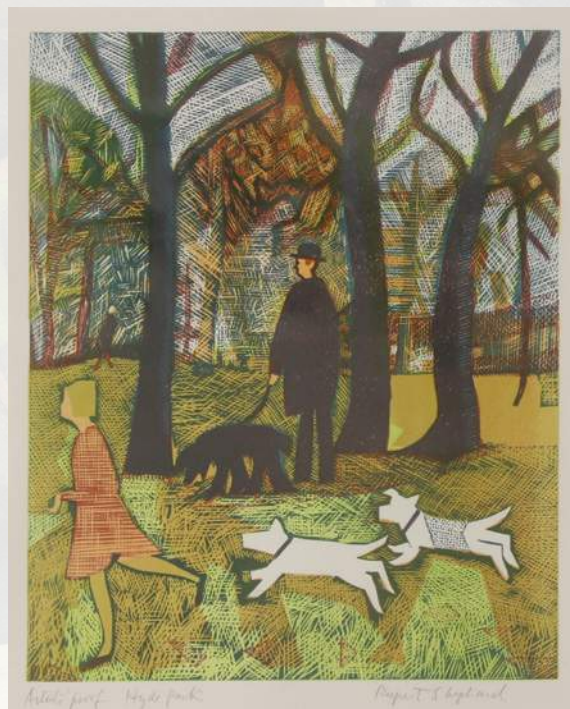
157



158



159



160

**Lot 157**  
**A WRIGHT (20th Century)**  
 STREET SCENE, GLOUCESTER  
 ROAD, LONDON  
 Signed l.l, oil on canvas  
 62 x 51cm  
 £400 - 600

**Lot 158**  
**\*RUPERT SHEPHARD**  
 (1909-1992)  
 POLICEMAN  
 Linocut, artist's proof, signed,  
 inscribed in pencil  
 image 30.5 x 22.5cm, unframed  
 £200 - 300

**Lot 159**  
**\*RUPERT SHEPHARD**  
 (1909-1992)  
 THE BUS  
 Linocut, artist's proof, inscribed  
 and signed in pencil  
 Image 40.5 x 29.5cm, unframed  
 £200 - 300

**Lot 160**  
**\*RUPERT SHEPHARD**  
 (1909-1992)  
 HYDE PARK  
 Linocut, artist's proof, signed l.r.  
 and inscribed and titled  
 image 31.5 x 25cm, unframed  
 £200 - 300





161

**Lot 161**

**\*JOHN SPENCER CHURCHILL (1909-1992)**  
 'ST JAMES' PARK, LONDON'

Signed l.r., watercolour

65 x 88cm

£700 - 1,000

**Lot 162**

**\*JOHN YARDLEY (b.1933)**

THE CAFE AT RUSSELL SQUARE

Signed l.l., pencil and watercolour

31.5 x 48cm

£200 - 300

**Lot 163**

**\*JOHN YARDLEY (b.1933)**

A COUPLE WALKING THROUGH RUSSELL SQUARE

Signed l.r., pencil and watercolour

31.5 x 48cm

£200 - 300

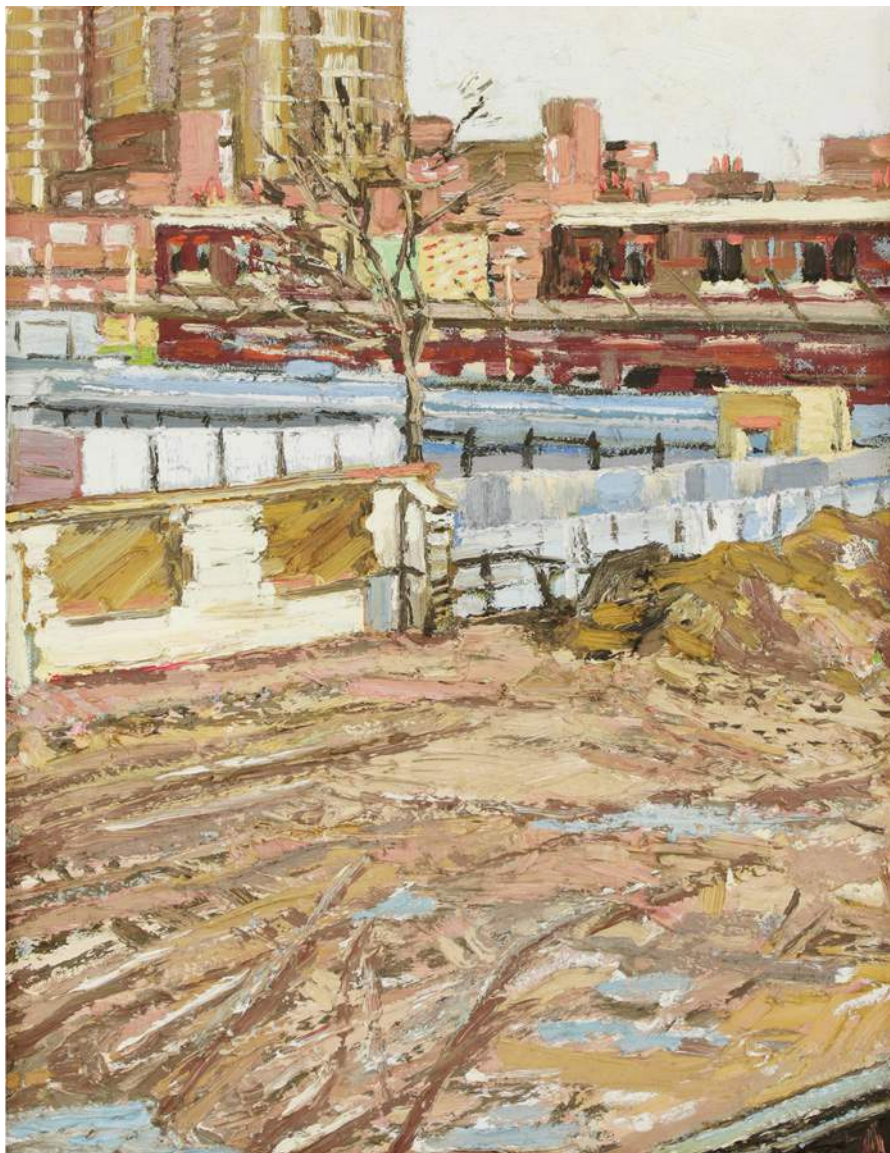


162



163





164

**Lot 164**

**\*EDWARD BEALE (1950-2017)**

VIEW TO FITZALAN STREET, LAMBETH WALK  
Signed, inscribed and dated 1982 verso, oil  
on canvas  
58 x 43cm  
£700 - 1,000

**Lot 165**

**\*PETER GARDNER (b.1921)**

'PUTNEY DAIRY'

Signed, inscribed and dated 1949 on the  
reverse, oil on canvas  
51 x 61cm, unframed  
£450 - 650

**Lot 166**

**\*FRANK SULLY (1898-1992)**

'CITY INCIDENT'

Signed and dated '41 l.l., oil on board  
40 x 50cm  
£400 - 600



165



166

**Lot 167**

199,  
a red neon light,  
80cm wide, 33cm deep, 43cm high  
£600 - 800

This 199 neon sign was removed from the shopfront of Robertsons, London's oldest active pawnbrokers on 199 Edgware Road, Paddington.



167



168

**Lot 168**

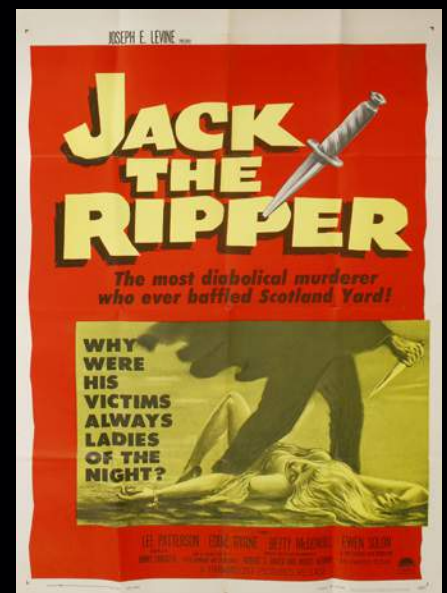
**AFTER FRANK WALTON (1840-1928)**  
**THE MEET OF THE FOUR IN HAND CLUB,**  
**HYDE PARK,**

A late 19th century chromolithograph, with  
key verso

57 x 97cm, framed and glazed  
£300 - 400

**Lot 169**

**'JACK THE RIPPER',**  
'The most diabolical murderer who baffled  
Scotland Yard', 1959, Paramount Pictures,  
American one sheet movie poster, starring  
Lee and Eddie Byrne,  
68.5 x 104.5cm  
£100 - 200



169





170



171



172



173

**Lot 170**  
**\*GORDON SCOTT (1914-2006)**  
 'CRESCENT GROVE, CLAPHAM'  
 Oil on canvas  
 46 x 60cm  
 £1,300 - 1,500

**Lot 171**  
**WILLIAM WALCOTT (1874-1943)**  
 ST PANCRAS  
 Etching, signed in pencil l.r.  
 16.5 x 24.5cm  
 £200 - 250

**Lot 172**  
**WILLIAM WALCOTT (1874-1943)**  
 MARSHAM STREET, WESTMINSTER  
 Etching, signed in pencil l.r.  
 plate 17.5 x 25cm  
 £200 - 250

**Lot 173**  
**K VERNON, 20th Century**  
 WATLING STREET  
 Etching, signed and inscribed in pencil  
 image 25 x 11cm  
 £100 - 150





# CONTEMPORARY LONDON

174-188



174

## Lot 174

\*JEREMY DELLER (b.1966)

REJECTED TUBE MAP COVER ILLUSTRATION, 2007

Offset lithograph,

59 x 83cm, framed and glazed

£600 - 800

In 2007, London Underground approached Jeremy Deller with a commission to design a new cover for the Tube map. It was, with hindsight, a foolish thing to do. Deller is a militant cyclist: the image he produced for LU reshaped the familiar coloured plan of Harry Beck's map – Central Line red, District green, Circle yellow – into a bicycle. Sensing subversion, the company turned Deller's design down. Deller said 'Transport for London (TFL) asked me to design a cover for the Tube map, which I eventually did. The first idea, though, was to depict a bicycle symbol in the colours of the map. The word came back that it was a confusing message and unsuitable as you can't take your bike on certain lines, which was kind of the point in the first place'. It was shown at Hayward Gallery London in 2012, as part of the Jeremy Deller: Joy in People Exhibition, 'My Failures' section.

Provenance: Given to the vendor at the London Frieze Art Fair preview night in 2007.



175

## Lot 175

\*ROURKE VAN DAL (b.1969)

BEAR WITH A SORE HEAD

Inscribed and signed, dated April 2009 on the reverse, oil on canvas

76 x 61cm, unframed

£800 - 1,200

## Lot 176

\*GILBERT & GEORGE (b.1943 and 1942)

DEATH AFTER LIFE

Archival inkjet print in colours, 1984, signed in ballpoint pen, numbered 59/100 in pencil, on smooth wove paper, with margins to two sides

sheet 24.1 x 45cm, unframed

£400 - 600



176





177



179



178

**Lot 177**

**\*JAMIE REID (b.1947)**

**REPUBLIC BOX SET**

Eleven screenprints in colours, 2015, all numbered 95/113 in pencil verso, all stamped with L-13 and artist's stamp verso, within box and with cover sheet and black gloves as issued, published by John Marchant Gallery in association with the L-13 Light Industrial Workshop, on 300gsm photogloss paper, all sheets with full margins  
each sheet 40 x 30cm (11), within a presentation box  
£200 - 300



180

**Lot 178**

**\*AFTER BANKSY (b.1974)**

**TIME OUT LONDON POSTER**

Offset lithograph printed in colours, 2010, from an edition of 5000, on satin paper, the full sheet printed to the edges  
sheet 68 x 50.8cm, unframed;  
together with a special edition of the magazine  
£100 - 150

**Lot 179**

**\*PETER BLAKE (b.1932)**

**110 YEARS OF VAUXHALL**

Giclée print in colours, 2013, signed and numbered 78/110 in pencil, on thick wove paper, the full sheet printed to the edges  
sheet 29.7 x 41.8cm, unframed  
£150 - 250

**Lot 180**

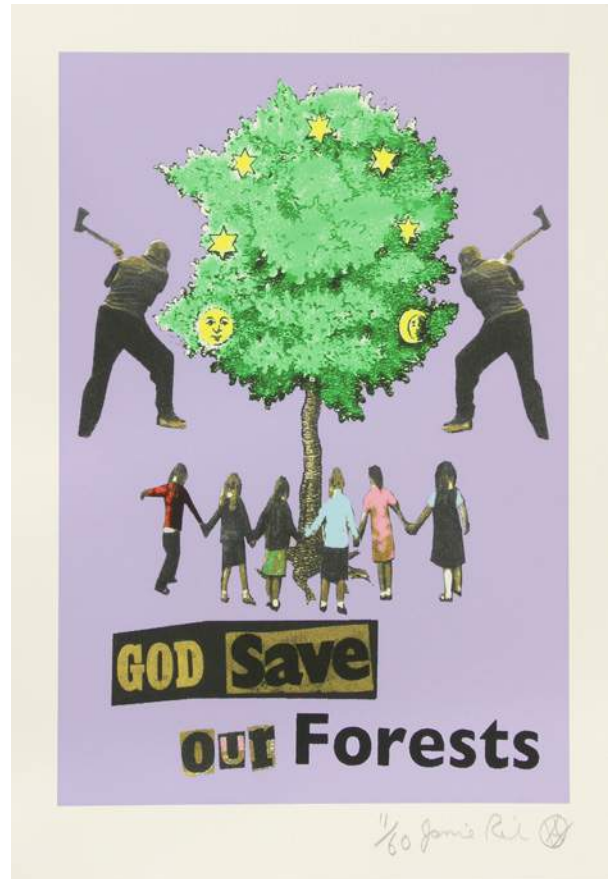
**\*JAMIE REID (b.1947)**

**DEMAND THE IMPOSSIBLE, NOWHERE BUSES**

Screenprint in colours, 2018, signed and numbered 52/500 in pencil, printed by L-13 Screenprint Solutions, on 280gsm Eco Cairn acid-free brown card, with full margins  
sheet 44.6 x 64cm, within a screenprinted cardboard folder as issued  
£100 - 150



181



183



182

Lot 181

\*JAMIE REID (b.1947)

VOTE FOR LIGHT

Screenprint in colours, 2015, signed, inscribed with title and numbered 42/50 in pencil, published by L-13 Light Industrial Workshop, on Somerset wove paper, with full margins sheet 62 x 49.9cm, unframed  
£250 - 350

Lot 182

\*PETER KENNARD (b.1949)

TARGET LONDON

A set of 18 photomontage posters printed in colours, 1985, published by the Greater London Council, all sheets on wove paper and printed to the edges each sheet 42 x 29.7cm (18), within a presentation box  
£200 - 300

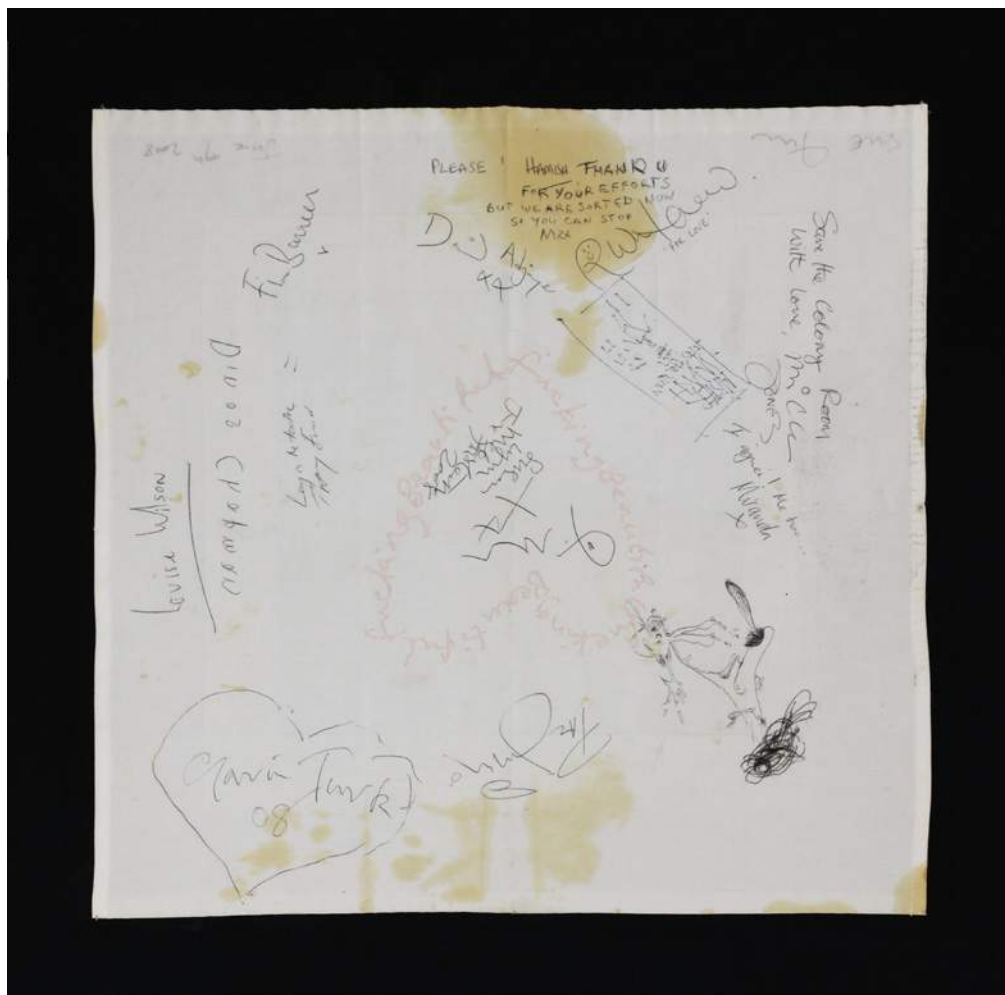
Lot 183

\*JAMIE REID (b.1947)

GOD SAVE OUR FORESTS

Screenprint in colours, 2013, signed and numbered 11/60 in pencil, on wove paper, with margins sheet 53.4 x 42cm, unframed  
£200 - 300





184

**Lot 184****\*TIM NOBLE (b.1966) AND SUE WEBSTER (b.1967)**

FUCKING BEAUTIFUL, an embroidered cotton napkin from the Colony Room Club, bearing signatures from members to include Tracy Emin, Dinos Chapman, Fiona Banner, David Adjaye, Mick Jones and Gavin Turk, with original stains, signed in pencil and dated 7th June 2008

56 x 54.5cm, framed and glazed

£800 - 1,200

Provenance: Cheffins, 2016;

Bloomsbury Auctions, 2013;

The Colony Room Club, London.

The Colony Room Club was arguably one of the most iconic afternoon drinking dens of Soho, established in 1948 by Muriel Belcher who ran the club until her death in 1979. It boasts Francis Bacon as a founding member, who supposedly walked in the day after it was opened and was adopted by Belcher, who gave him free drinks to bring in friends and rich clients. The private members' room went on to attract countless artists, poets, actors, gangsters and even members of parliament, until it closed in 2008 under the management of Michael Wojas.

**Lot 185****AFTER DAVID SHRIGLEY (b.1968)**

REALLY GOOD

Limited edition miniature sculpture after the Fourth Plinth original, 455/3000, polystone, bearing printed signature to base

12.5cm wide, 7.5cm deep, 29cm high

£150 - 250



185

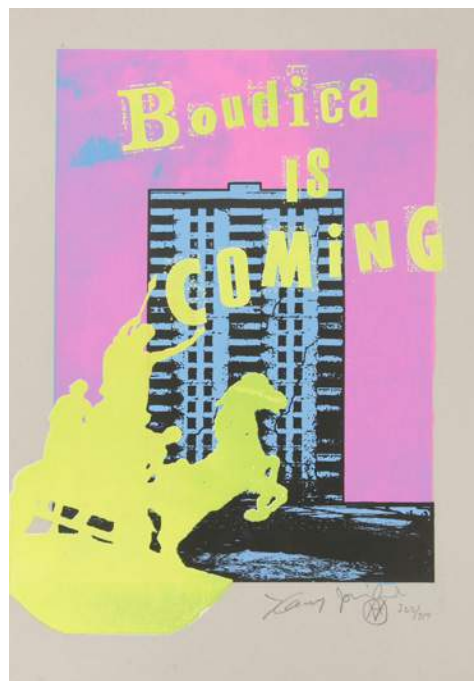


186

**Lot 186**  
**BREW DOG**,  
 a red neon light,  
 50cm diameter  
 £150 - 200

**Lot 187**

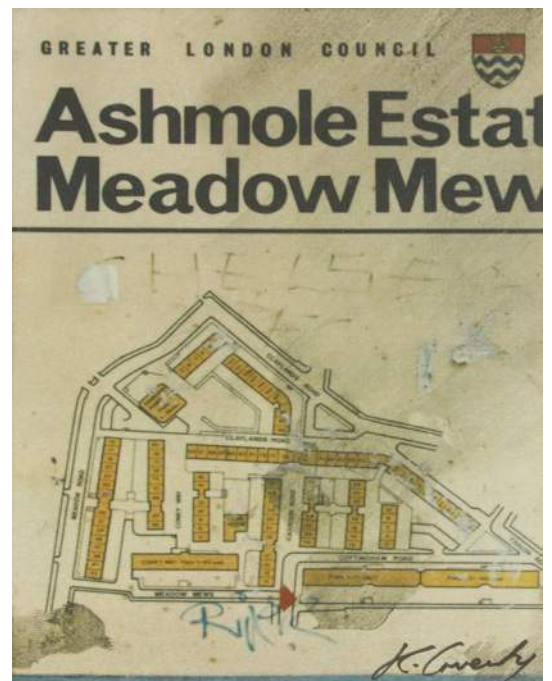
**\*JAMIE REID VS JIMMY CAUTY (b.1947 and 1956)**  
**BOUDICA IS COMING**  
 Screenprint in colours, 2018, signed by both artists and numbered 323/350 in pencil, printed by L-13 Screenprint Solutions, on 400gsm Reverse Optimum grey backed white lined chipboard, with margins sheet 64.1 x 45cm, unframed, within screenprinted cardboard folder as issued  
 £150 - 250



187

**Lot 188**

**\*KEITH COVENTRY (b.1958)**  
**ASHMOLE ESTATE**  
 Giclée and iris print in colours, 2016, signed in black ink, numbered 2/10 in black ink verso, on wove paper, with margins sheet 29.6 x 20.9cm, unframed  
 £200 - 300



188



## GLOSSARY OF PICTURE CATALOGUING TERMS

A work catalogued with the forename(s) and surname of a recognised destination of an artist is or is probably a work by the artist, eg. David Cox. Nevertheless, intending buyers are reminded that while a full designation is our highest category or authenticity, no unqualified statement as to the authorship is made or intended. A full cataloguing does not necessarily imply a full warranty.

### **Attributed to David Cox**

in our opinion a work of the period of the artist which may be in whole or in part the work of the artist.

### **Circle of David Cox**

in our opinion a work from the period of the artist and showing his influence.

### **Follower of David Cox**

in our opinion a work executed in the style of David Cox

### **After David Cox**

in our opinion a copy of any date after a work by the artist

### **Signed/inscribed/dated**

in our opinion the work has been signed/inscribed/dated by the artist

### **Bears/with signature, inscription, date**

in our opinion the signature/inscription/date are not by the hand of the named artist.

The addition of a question mark (?) after any of the above cataloguing terms indicates an element of doubt.

A work catalogued as 'School' accompanied by the name of a place or country and a date means that in our opinion the work was executed at that time and in the location, eg. South Netherlands School, circa 1750.

All references to signatures, inscriptions and dates refer to the present state of the work, ie. as at the time of inspection for the purpose of cataloguing.

Condition reports are not included in the descriptions.

## ARTIST'S RESALE RIGHT (ARR)

### **What is Artist's Resale Right?**

Following a European Directive in 2006, the Artist's Resale Right entitles creators of original works of art to a royalty each time their work is resold, with the involvement of an auction house, for 1,000 Euros or more.

This right covers sales of work by living artists and also the beneficiaries and heirs of artists deceased within the last 70 years of the sale.

### **How are resale royalties calculated?**

The artist's royalty depends on the hammer price (sale price without any VAT or Buyer's Premium). The higher the sale price of the artwork, the lower the overall royalty rate.

The royalty is worked out according to a sliding scale from 4% to 0.25%.

Hammer Price	Royalty
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%

### **What is the qualifying threshold?**

An artwork must sell for more than €1,000 to qualify for a royalty. The law defines the price threshold in Euros and, because the exchange rate between the two currencies changes daily, the equivalent in Pounds Sterling must be worked out according to the exchange rate on the date the artwork was sold.

### **What nationality must an artist be to qualify?**

The Artist's Resale Right applies to the sale of artworks in the European Economic Area (EEA). The following countries are in the EEA:

Austria, Belgium, Bulgaria, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Iceland, Ireland, Italy, Latvia, Liechtenstein, Lithuania, Luxembourg, Malta, Netherlands, Norway, Poland, Portugal, Romania, Slovak Republic, Slovenia, Spain, Sweden, United Kingdom.

Artists who are nationals of these countries are therefore generally eligible to receive resale royalties. The nationality criteria only applies to the artist and not to the beneficiaries or heirs.

### **Are all sales of artwork covered?**

The Artist's Resale Right does not apply to all sales of artworks. A royalty is only due if the following conditions are met:

- the artwork is a copyright protected work of graphic or plastic art;
- it is sold for more than €1000;
- it is sold in the secondary market with the involvement of an art market professional (e.g. auction house);
- and it is sold in the UK or another country in the European Economic Area (EEA).

**This royalty, where applicable, will be charged to the purchaser. It is exempt of VAT.**

## TERMS AND CONDITIONS

### INFORMATION FOR BUYERS

#### Introduction

The following notes are intended to assist bidders and buyers, particularly those that are inexperienced or new to our salerooms. All of our auctions are governed by our Conditions of Business incorporating the Terms of Consignment (primarily applicable to sellers), the Terms of Sale (primarily applicable to bidders and buyers) and any notices that are displayed in our salerooms or announced by the auctioneer at the auction. Our Conditions of Business are available for inspection at our salerooms and the Terms of Sale are printed in the back of our auction catalogues. Our staff will be happy to help you if there is anything in our Conditions of Business that you do not fully understand.

**Please make sure that you read our Terms of Sale set out in this catalogue or on our website carefully before bidding in the auction. If your bid is successful, you will be obliged to comply with our Terms of Sale.**

#### Methods of Payment

Lots must be paid for before they are collected. For those attending the auction we ask that lots are paid for on the day of the sale. Methods by which we accept payment are detailed on our web site, including online payment upon receipt of your invoice, and these should be paid by 5pm on the Friday following the sale. We accept cash to an upper limit of 10,000 euros equivalent. We accept credit card payments to an upper limit of £5,000. Usually any cheques will need to be cleared before you can take the goods away.

#### Collection and storage

All lots should be paid for and collected by 5pm on the Friday following the sale. Commission bidders should check the success of their bids and arrange payment and collection within this time. Please note what the Terms of Sale say about collection and storage. Items not removed by 5pm on Friday may be removed at the purchaser's expense and storage charges of £10 as an administration fee and £2 per lot per day may be charged (plus vat). Please note that we will apply these charges strictly to Furniture purchased in our Homes and Interiors Sales.

#### Dispatch

We are rarely able to pack and dispatch purchases. A choice of shippers is detailed on our web site.

#### Agency

As auctioneers we usually act on behalf of the seller whose identity, for reasons of confidentiality, is not normally disclosed. If you buy at auction your contract for the goods is with the seller, not with us as auctioneer.

#### Estimates

Estimates are designed to help you gauge what sort of sum might be involved for the purchase of a particular lot. Estimates may change and should not be thought of as the sale price. The lower estimate may represent the reserve price (the minimum price for which a lot may be sold) and will not be below the reserve price. Estimates do not include the buyer's premium or VAT (where chargeable). Estimates are prepared some time before the auction and may be altered by a saleroom notice or announcement by the auctioneer before the auction of the lot. They are not definitive.

#### Buyer's Premium

The Terms of Sale oblige you to pay a buyer's premium at 23% on the hammer price of each lot purchased, except for our Fine Wine and Port auctions when it is 15%. In addition, VAT is charged on these premiums (see below).

#### VAT

Items in our catalogue may be marked with a dagger † or double dagger ‡, which indicates that VAT is payable by the buyer on the hammer price and the buyer's premium at either the standard rate (currently 20%) or a reduced rate (currently 5%), depending upon the legal requirements relating to that lot.

Lots which do not have either of the above symbols have no VAT payable on the hammer price. This is because such lots are sold using the Auctioneers' Margin Scheme. The VAT included within the premium is not recoverable as input tax.

#### Inspection of goods by the buyer

As we act on behalf of the seller, we are dependent on information provided by the seller about their goods. We may inspect lots and will act reasonably in taking a general view about them. However, we are normally unable to carry out detailed examinations of lots to check their condition in the way a buyer would do. You will have ample opportunity to inspect the goods. You must inspect and investigate lots that you might wish to bid for. **Please note carefully the exclusion of liability for the condition of lots set out in the Terms of Sale at clause 12.4.**

#### Condition Reports

We may be able to assist buyers unable to view by emailing a condition report, but these are based solely on our own opinion and are for guidance only and no responsibility is accepted for their accuracy. Intending buyers are strongly encouraged to view. Condition reports cannot be prepared on the day of the sale.

#### Electrical goods

These are sold as 'antiques' only. If you buy electrical goods for use you must ask a qualified electrician to check them for compliance with safety regulations before you use them.

#### Export of goods

If you intend to export goods you must find out:

- whether an export licence is needed; and
- if there is a prohibition on importing goods of that character e.g. because the goods contain prohibited materials such as ivory.

#### Bidding

Bidders will be required to register with us before the auction starts. We reserve the right to impose a deadline prior to the auction by which you must register or by which we must receive a commission bid. If you wish to bid on high value lots this deadline may be several days before the auction in order to allow us sufficient time to carry out the necessary checks. Lots will be invoiced to the name and address on the registration form. You will need to provide us with proof of your identity in a form acceptable to us and such other information as we may require. Please enquire in advance about our arrangements for telephone or online bidding. Please note that we may refuse to register you if you do not provide us with all the information and documentation that we ask for or at our discretion.

#### Commission bidding

You may leave commission bids with us indicating the maximum amount to be bid against a lot (excluding the buyers' premium and/or any applicable VAT). We will execute commission bids as cheaply as possible having regard to the reserve (if any) and competing bids. If two buyers submit identical commission bids we may prefer the first bid received (where this can be reasonably ascertained). We recommend leaving commission bids online via our website, though please contact us about leaving bids by telephone or fax/email. All absentee bids should be received at least 30 minutes before the auction commences; we cannot guarantee to execute commission bids received after this time.

#### Telephone Bidding

If you are unable to come to the auction it may be possible to bid on the telephone for higher value lots. Please note that this service is for lots with an estimate of £500 or more. The number of lines is limited so we would urge serious telephone bidding only and ask that you be prepared to bid over the top estimate. It is advisable to leave a maximum covering bid in case we are not able to contact you by telephone. All lines must be booked and confirmed in writing before the day of the auction and preferably some time in advance. Telephone bidding involves many variables and whilst we take every care to ensure the smooth operation of this service, we cannot be held liable if your bids are missed for any reason.

#### Online Bidding

Any lots purchased via a live online bidding service will be subject to an additional commission charge on the hammer price payable by the bidder, in accordance with rates specified by the online service. From 1 November 2018, these charges will be charged at 3% plus VAT while bidding via Sworders website. If bidding through the-saleroom.com this will be charged at 4.95% plus VAT. Both charges will be payable to us on top of the hammer price and our buyer's commission.

## IMPORTANT NOTICES

#### Removal of lots

**ALL** lots are to be removed from the premises by **5.00pm at the latest on the Friday following each sale**. Sworders retain the right to remove lots remaining after this time into safe storage, for which a charge will be made.

#### Electrical Goods

All electrical goods offered in this sale have either been tested and certified safe or unsafe by an appropriately qualified electrician. All electrical goods certified safe must be re-commissioned by an appropriately qualified electrician and we recommend those certified safe are similarly re-commissioned.

#### Post 1950 Upholstered Furniture

All items of furniture included in this sale are offered for sale as works of art. The items may not comply with the Furniture and Furnishings (Fire) Safety Regulations 1988 and for this reason, they should not be used in a private dwelling.

#### Furniture made of Brazilian Rosewood (Dalbergia Negra)

To comply with CITES Regulations on Post-1947 furniture made of Brazilian Rosewood, all post-war rosewood furniture items have Article 10 certificates.

If you are purchasing rosewood furniture for commercial purposes and not solely for your own use, CITES regulations require you to obtain your own certificate. You would need to contact the Animal Health and Veterinary Laboratories Agency ('AHVLA') and, as part of the process of obtaining your document, it is a requirement that you have seen sight of the Sworders' certificate or are aware of its reference number.

It is therefore the responsibility of commercial buyers to ensure that they obtain a copy of the appropriate certificate, or the certificate reference number, after purchase from Sworders Fine Art Auctioneers. Items are marked with this sign \$.



## TERMS OF SALE

Both the sale of goods at our auctions and your relationship with us are governed by the Terms of Consignment (primarily applicable to sellers) the Terms of Sale (primarily applicable to bidders and buyers) and any notices displayed in the saleroom or announced by us at the auction (collectively, the 'Conditions of Business'). The Terms of Consignment and Terms of Sale are available at our saleroom on request.

Please read these Terms of Sale carefully. Please note that if you register to bid and/or bid at auction this signifies that you agree to and will comply with these Terms of Sale.

Please note that these Terms of Sale relate to auctions held at our premises only. We have separate terms for online only auctions.

### 1. Definitions and interpretation

1.1 To make these Terms of Consignment easier to read, we have given the following words a specific meaning:

'Auctioneer'	means GES & Sons Ltd trading as Sworders Fine Art Auctioneers, a company registered in England and Wales with registration number 6858916 and whose registered office is located at Cambridge Road, Stansted Mountfitchet, Essex CM24 8GE or its authorised auctioneer, as appropriate;
'Bidder'	means a person who places a bid for Goods at our auction;
'Buyer'	means the person who makes the highest bid for the Goods accepted by the Auctioneer;
'Commission'	means the commission that we charge you on the sale of the Goods as set out in Clause 5 below;
'Consumer'	means an individual acting for purposes which are wholly or mainly outside that individual's trade, business, craft or profession;
'Consumer Contracts Regulations'	means the Consumer Contracts (Information, Cancellation and Additional Charges) Regulations 2013;
'Deliberate Forgery'	means: (a) an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source; (b) which is described in the catalogue as being the work of a particular creator without qualification; and (c) which at the date of the auction had a value materially less than it would have had if it had been as described;
'FCA'	means the Financial Conduct Authority;
'Goods'	means the goods that you consign to us for sale at our auction;
'Hammer Price'	means the level of the highest bid for the Goods accepted by the Auctioneer;
'Premium'	means the premium charged to the Buyer on the sale of the Goods in accordance with the Terms of Sale;
'Price'	means the total of the Hammer Price, Premium and any applicable VAT;
'Proceeds'	means the Price less the Commission, the Premium, any expenses incurred to your account and any applicable VAT;
'Reserve'	means the minimum price at which the Goods may be sold;
'Seller'	means the owner of the Goods and any agent who consigns the Goods for sale on the owner's behalf (if applicable);
'Terms of Consignment'	means these terms of consignment;
'Terms of Sale'	means the terms of sale for bidders or buyers at our auctions;
'Trader'	means a Seller who is acting for purposes relating to that Seller's trade, business, craft or profession, whether acting personally or through another person acting in the trader's name or on the trader's behalf (such as an agent and/or the Auctioneer);
'VAT'	means any value added tax or equivalent sales tax; and
'Website'	means our website available at <a href="http://www.sworders.co.uk">www.sworders.co.uk</a> .

In these Terms of Sale the words 'you', 'yours', etc. refer to you as the Buyer. The words 'we', 'us', etc. refer to the Auctioneer. Any reference to a 'Clause' is to a clause of these Terms of Sale unless stated otherwise.

### 2. Information that we are required to give to Consumers

2.1 A description of the main characteristics of each Lot as contained in the auction catalogue.

2.2 Our name, address and contact details as set out herein, in our auction catalogues and/or on our Website.

2.3 The price of the Goods and arrangements for payment as described in Clauses 4, 5, 7 and 8.

2.4 The arrangements for collection of the Goods as set out in Clauses 8 and 9.

2.5 Your right to return a Lot and receive a refund if the Lot is a Deliberate Forgery as set out in Clause 13.

2.6 We and Trader Sellers have a legal duty to supply any Lots to you in accordance with these Terms of Sale.

2.7 If you have any complaints, please send them to us directly at the address set out on our Website.

### 3. Bidding procedures and the Buyer

3.1 You must register your details with us before bidding and provide us with any requested proof of identity and billing information, in a form acceptable to us. You must also satisfy any security arrangements we have in place before entering the auction room to view or bid.

3.2 We strongly recommend that you attend the auction in person. You are responsible for your decision to bid for a particular Lot. If you bid on a lot, including by telephone and online bidding, or by placing a commission bid, we assume that you have carefully inspected the Lot and satisfied yourself regarding its condition.

3.6 We may bid on Lots on behalf of the Seller up to one bid below the Reserve.

3.7 We may refuse to accept any bid if it is reasonable for us to do so.

3.8 Bidding increments will be at our sole discretion (but will be in line with standard auction practice).

### 4. The purchase price

As Buyer, you will pay:

- the Hammer Price;
- a premium of 23% plus VAT of the Hammer Price or 15% plus VAT for our Fine Wine and Port Auction;
- any artist's resale right royalty payable on the sale of the Lot; and
- any VAT due.

### 5. VAT

5.1 You shall be liable for the payment of any VAT applicable on the Hammer Price and premium due for a Lot. Please see the symbols used in the auction catalogue for that Lot and the 'Information for Buyers' in our auction catalogue for further information.

5.2 We will charge VAT at the current rate at the date of the auction.

### 6. The contract between you and the Seller

6.1 The contract for the purchase of the Lot between you and the Seller will be formed after the hammer falls when the highest bid for the Goods at the auction is written into the Auction book by the Auctioneer.

6.2 You may directly enforce any terms in the Terms of Consignment against a Seller to the extent that you suffer damages and/or loss as a result of the Seller's breach of the Terms of Consignment.

6.3 If you breach these Terms of Sale, you may be responsible for damages and/or losses suffered by a Seller or us. If we are contacted by a Seller who wishes to bring a claim against you, we may in our discretion provide the Seller with information or assistance in relation to that claim.

6.4 We normally act as an agent only and will not have any responsibility for default by you or the Seller (unless we are the Seller of the Lot).

### 7. Payment

7.1 Immediately following your successful bid on a Lot you will:

7.1.1 give to us, if not already provided to our satisfaction, proof of identity in a form acceptable to us (and any other information that we require in order to comply with our anti-money laundering obligations); and

7.1.2 pay to us the Total Amount Due in any way that we agree to accept payment. Note there is an upper limit of 10,000 euros equivalent for payments in cash.

7.2 If you owe us any money, we may use any payment made by you to repay these debts.

### 8. Title and collection of purchases

8.1 Once you have paid us in full the Total Amount Due for any Lot, ownership of that Lot will transfer to you. You may not claim or collect a Lot until you have paid for it.

8.2 You will (at your own expense) collect any Lots that you have purchased and paid for not later than 5pm on the Friday following the auction.

8.3 If you do not collect the Lot within this time period, you will be responsible for any reasonable removal and storage charges in relation to that Lot.

8.4 Risk of loss or damage to the Lot will pass to you when you (or your agents) take physical possession of the Lot.

8.5 If you do not collect the Lot that you have paid for within thirty days after the auction, we may sell the Lot. We will pay the proceeds of any such sale to you, but will deduct any storage charges or other sums that we have incurred in the storage and sale of the Lot. We reserve the right to charge you a selling commission at our standard rates on any such resale of the Lot.

### 9. Remedies for non-payment or failure to collect purchases

9.1 Please do not bid on a Lot if you do not intend to buy it. If your bid is successful, these Terms of Sale will apply to you.

This means that you will have to carry out your obligations set out in these Terms of Sale. If you do not comply with these Terms of Sale we may (acting on behalf of the Seller and ourselves) pursue one or more of the following measures:

9.1.1 take action against you for damages for breach of contract;

9.1.2 reverse the sale of the Lot to you and/or any other Lots sold by us to you;

9.1.3 resell the Lot by auction or private treaty (in which case you will have to pay any difference between the price you should have paid for the Lot and the price we sell it for as well as the charges outlined in Clause 8.5). Please note that if we sell the Lot for a higher amount than your winning bid, the extra money will belong to the Seller;

9.1.4 remove, store and insure the Lot at your expense;

9.1.5 if you do not pay us within **five business days** of your successful bid, we may charge interest at a rate not exceeding 1.5% per month on the total amount due;

9.1.6 keep that Lot or any other Lot sold to you until you pay the Total Amount Due;

9.1.7 reject or ignore bids from you or your agent at future auctions or impose conditions before we accept bids from you; and/or

9.1.8 if we sell any Lots for you, use the money made on these Lots to repay any amount you owe us.

9.2 We will act reasonably when exercising our rights under Clause 9.1. We will contact you before exercising these rights and try to work with you to correct any non-compliance by you with these Terms of Sale.

#### 10. Health and safety

Although we take reasonable precautions regarding health and safety, you are on our premises at your own risk. Please note the lay-out of the premises and security arrangements. Neither we nor our employees or agents are responsible for the safety of you or your property when you visit our premises, unless you suffer any injury to your person or damage to your property as a result of our, our employees' or our agents' negligence.

#### 11. Warranties

11.1 The Seller warrants to us and to you that:

11.1.1 the Seller is the true owner of the Lot for sale or is authorised by the true owner to offer and sell the lot at auction;

11.1.2 the Seller is able to transfer good and marketable title to the Lot to you free from any third party rights or claims; and

11.1.3 as far as the Seller is aware, the main characteristics of the Lot set out in the auction catalogue (as amended by any notice displayed in the saleroom or announced by the Auctioneer at the auction) are correct.

11.2 If, after you have placed a successful bid and paid for a Lot, any of the warranties above are found not to be true, please notify us in writing. Neither we nor the Seller will be liable to pay you any sums over and above the Total Amount Due and we will not be responsible for any inaccuracies in the information provided by the Seller except as set out below.

11.3 Please note that many of the Lots that you may bid on at our auction are second-hand.

11.4 If a Lot is not second-hand and you purchase the Lot as a Consumer from a Seller that is a Trader, a number of additional terms may be implied by law in addition to the Seller's warranties set out at Clause 11.1 (in particular under the Consumer Rights Act 2015). These Terms of Sale do not seek to exclude your rights under law as they relate to the sale of these Lots.

11.5 Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by statute, common law or otherwise are excluded.

#### 12. Descriptions and condition

12.1 Our descriptions of the Lot will be based on: (a) information provided to us by the Seller of the Lot (for which we are not liable); and (ii) our opinion (although it is likely that we will not be able to carry out a detailed inspection of each Lot).

12.2 We will give you a number of opportunities to view and inspect the Lots before the auction. You (and any independent consultants acting on your behalf) must satisfy yourself about the accuracy of any description of a Lot. We shall not be responsible for any failure by you or your consultants to properly inspect a Lot.

12.3 Representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion will be honestly and reasonably held and accept liability for opinions given negligently or fraudulently.

12.4 Please note that Lots (in particular second-hand Lots) are unlikely to be in perfect condition. Lots are sold 'as is' (i.e. as you see them at the time of the auction). Neither we nor the Seller accept any liability for the condition of second-hand Lots or for any condition issues affecting a Lot if such issues are included in the description of a Lot in the auction catalogue (or in any saleroom notice) and/ or which the inspection of a Lot by the Buyer ought to have revealed.

#### 13. Deliberate Forgeries

13.1 You may return any Lot which is found to be a Deliberate Forgery to us within 30 days of the auction provided that you return the Lot to us in the same condition as when it was released to you, accompanied by a written statement identifying the Lot from the relevant catalogue description and a written statement of defects.

13.2 If we are reasonably satisfied that the Lot is a Deliberate Forgery we will refund the money paid by you for the Lot (including any Premium and applicable VAT) provided that if:

13.2.1 the catalogue description reflected the accepted view of experts as at the date of the auction; or

13.2.2 you personally are not able to transfer good and marketable title in the Lot to us, you will have no right to a refund under this Clause 13.2.

13.3 If you have sold the Lot to another person, we will only be liable to refund the price that you paid for the Lot. We will not be responsible for repaying any additional money you may have made from selling the Lot.

13.4 Your right to return a Lot that is a Deliberate Forgery does not affect your legal rights and is in addition to any other right or remedy provided by law or by these Terms of Sale.

#### 14. Our liability to you

14.1 We will not be liable for any loss of opportunity or disappointment suffered as a result of participating in our auction.

14.2 In addition to the above, neither we nor the Seller shall be responsible to you and you shall not be responsible to the Seller or us for any other loss or damage that any of us suffer that is not a foreseeable result of any of us not complying with the Conditions of Business. Loss or damage is foreseeable if it is obvious that it will happen or if at the time of the sale of the Lot, we, you and the Seller knew it might happen.

14.3 Subject to Clause 14.4, if we are found to be liable to you for any reason (including, amongst others, if we are found to be negligent, in breach of contract or to have made a misrepresentation), our liability will be limited to the total purchase price paid by you to us for any Lot.

14.4 Notwithstanding the above, nothing in these Terms of Sale shall limit our liability (or that of our employees or agents) for:

14.4.1 death or personal injury resulting from negligence (as defined in the Unfair Contract Terms Act 1977);

14.4.2 fraudulent misrepresentation; or

14.4.3 any liability which cannot be excluded by law.

#### 15. Notices

15.1 All notices between you and us regarding these Terms of Sale must be in writing and signed by or on behalf of the party giving it.

15.2 Any notice referred in Clause 15.1 may be given:

15.2.1 by delivering it by hand;

15.2.2 by first class pre-paid post or Recorded Delivery; or

15.2.3 by email, provided that receipt of the email is acknowledged by the recipient.

15.3 Notices must be sent:

15.3.1 by hand or registered post:

a. to us, at our address set out in these Terms of Sale or at our registered office address appearing on our Website; and

b. to you, at the last postal address that you have given to us as your contact address in writing; or

15.3.2 by email:

a. to us, by sending the notice to the following email address: [auctions@sworder.co.uk](mailto:auctions@sworder.co.uk)

b. to you, by sending the notice to any email address that you have given to us as your contact email address in writing.

15.4 Notices will be deemed to have been received:

15.4.1 if delivered by hand, on the day of delivery;

15.4.2 if sent by first class pre-paid post or Recorded Delivery, two business days after posting, exclusive of the day of posting; or

15.4.3 if sent by email, at the time of transmission unless sent after 17.00 in the place of receipt in which case they will be deemed to have been received on the next business day in the place of receipt (provided that receipt is acknowledged by the recipient).

15.5 Any notice or communication given under these Terms of Sale will not be validly given if sent by fax, email, any form of messaging via social media or text message.

#### 16. Data Protection

We will hold and process any personal data in relation to you in accordance with our current privacy policy, a copy of which is available on our website.

#### 17. General

17.1 We may, acting reasonably, refuse admission to our premises or attendance at our auctions by any person.

17.2 We act as an agent for our Sellers. The rights we have to claim against you for breach of these Terms of Sale may be used by either us, our employees or agents, or the Seller, its employees or agents, as appropriate. Other than as set out in this Clause, these Terms of Sale are between you and us and no other person will have any rights to enforce any of these Terms of Sale.

17.3 We may use special terms in the catalogue descriptions of particular Lots. You must read these terms carefully along with any glossary provided in our auction catalogues.

17.4 Each of the clauses of these Terms of Sale operates separately. If any court or relevant authority decides that any of them are unlawful, the remaining clauses will remain in full force and effect.

17.5 We may change these Terms of Sale from time to time, without notice to you. Please read these Terms of Sale carefully, as they may be different from the last time you read them.

17.6 Except as otherwise stated in these Terms of Sale, each of our rights and remedies are: (a) are in addition to and not exclusive of any other rights or remedies under these Terms of Sale or general law; and (b) may be waived only in writing and specifically. Delay in exercising or non-exercise of any right under these Terms of Sale is not a waiver of that or any other right. Partial exercise of any right under these Terms of Sale will not preclude any further or other exercise of that right or any other right under these Terms of Sale. Waiver of a breach of any term of these Terms of Sale will not operate as a waiver of breach of any other term or any subsequent breach of that term.

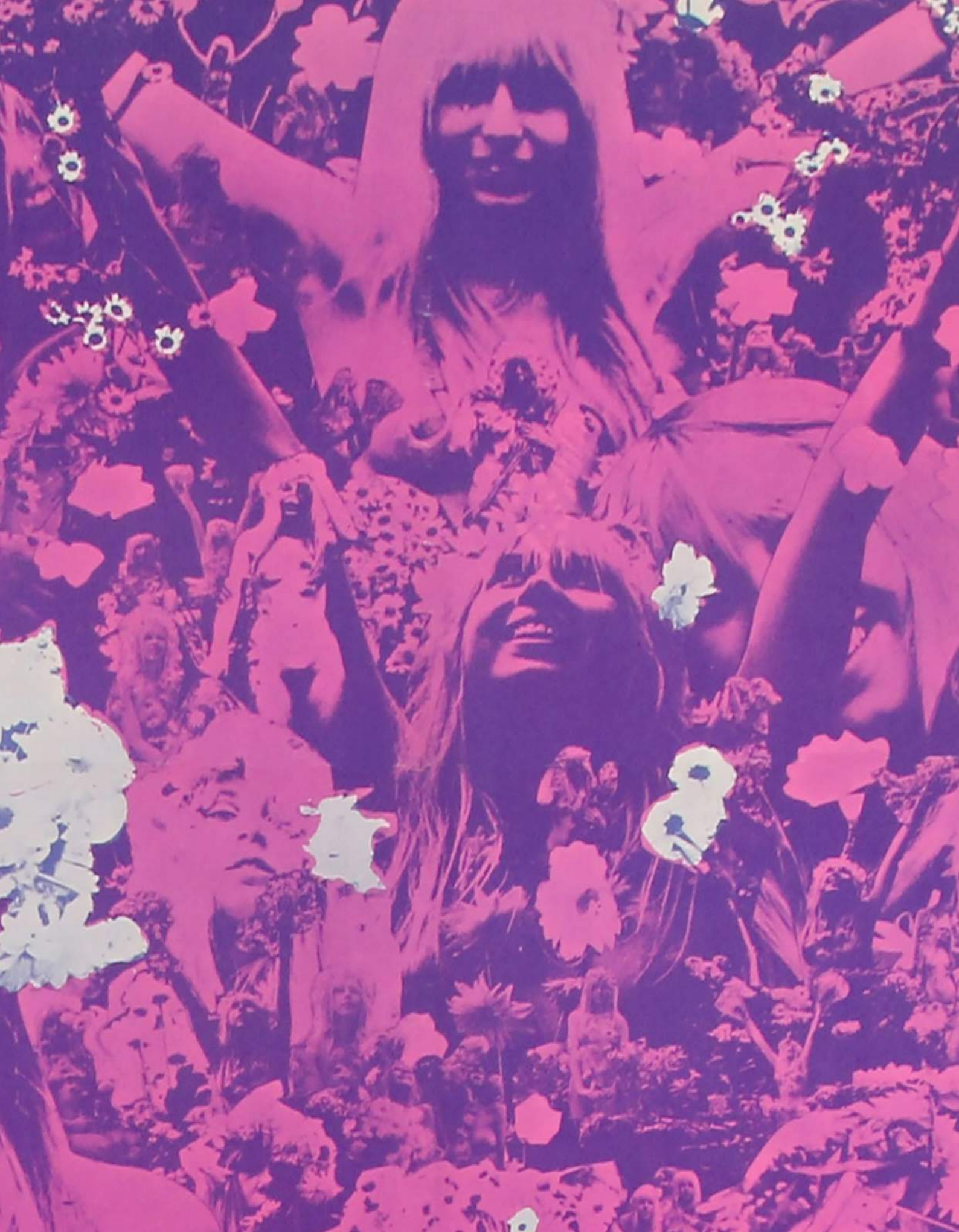
17.7 These Terms of Sale and any dispute or claim arising out of or in connection with them (including any non-contractual claims or disputes) shall be governed by and construed in accordance with the laws of England and the parties irrevocably submit to the exclusive jurisdiction of the English courts.

**These terms are based upon the recommended terms of sale by the Society of Fine Art Auctioneers and Valuers**













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