LYON & TURNBULL
AUCTIONEERS SINCE 1826

Wednesday, 28th February 2018
33 Broughton Place
Edinburgh

Illustrated:
From The Collection of John Burningham





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From The Collection of John Burningham

Wednesday, 28th February, 2018
at 11am

Followed immediately by The John Blundall Collection

Sale Number LT514

Viewing in London (Highlights)

Tuesday, 6th until Friday, 9th February 10.30am - 5pm
Monday, 12th February 10.30am - 5pm

Viewing in Edinburgh

Sunday, 25th February 12 noon - 4pm
Monday, 26th February 10am - 5pm
Tuesday 27th February 10am - 5pm
Morning of sale from 9am

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Catalogue: £15

Front Cover
Lot 60 (detail)

Inside Front Cover
Lot 45 (detail)

Buyer's Guide

This sale is subject to our standard Conditions of Sale (available at the back of every catalogue and on our website). If you have not bought at auction before we will be delighted to advise you.

Buyer's Premium & Other Charges

The buyer shall pay the hammer price together with a premium, at the following rate, thereon.

25% up to £100,000/20% thereafter.

VAT will be charged on the premium at the rate imposed by law (see our Conditions of Sale).

Additional VAT

† VAT at the standard rate payable at the standard rate on the hammer price

* 5% import VAT payable on the hammer price

No VAT is payable on the hammer price or premium for books bought at auction.

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§ indicates works which may be subject to the Droit de Suite or Artist's Resale Right, a royalty payment for all qualifying works of art. Under new legislation which came into effect on 1st January 2012, this applies to living artists and artists who have died in the last 70 years. This royalty will be charged to the buyer on the hammer price and in addition to the buyer's premium. It will not apply to works where the hammer price is less than €1,000 (euros). The charge for works of art sold at and above €1,000 (euros) and below €50,000 (euros) is 4%. For items selling above €50,000 (euros), charges are calculated on a sliding scale.

More information on Droit de Suite is available at www.dacs.org.uk

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1 – Government issued photo ID (Passport/ Driving licence)

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Our specialist team are on hand to assist you, whether you are looking for something in particular for your home or collection, require more detailed information about the history or current condition of a lot or just want to find out more about the auction process.



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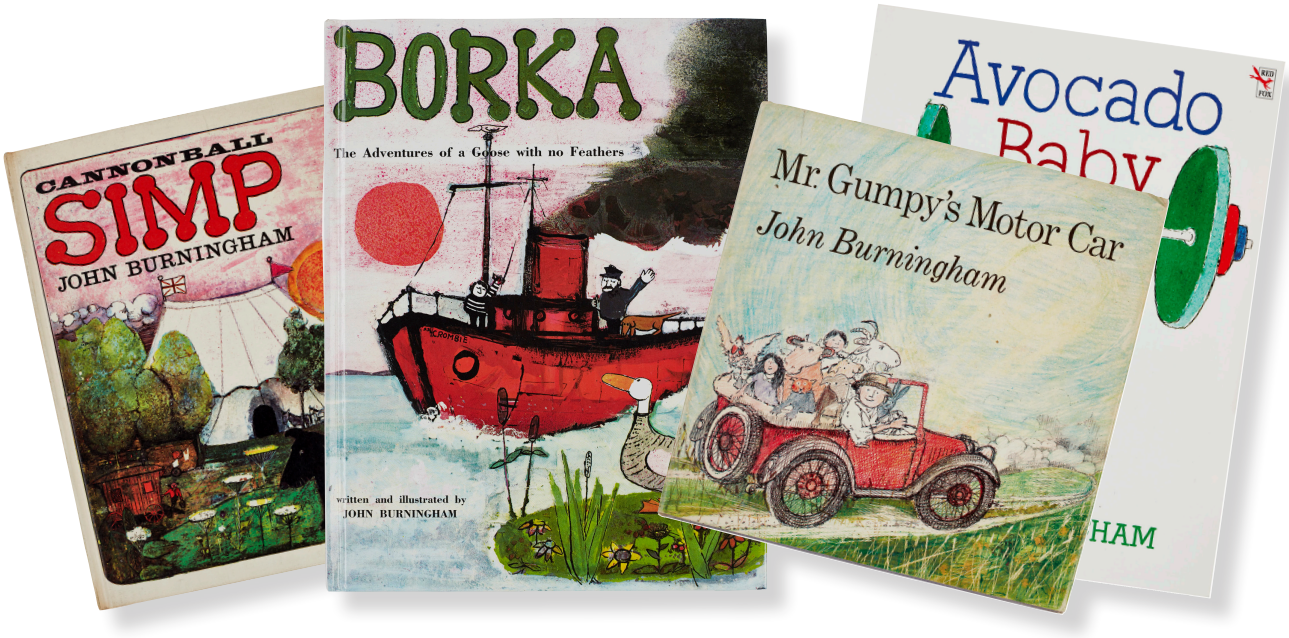
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London Underground

Introduction

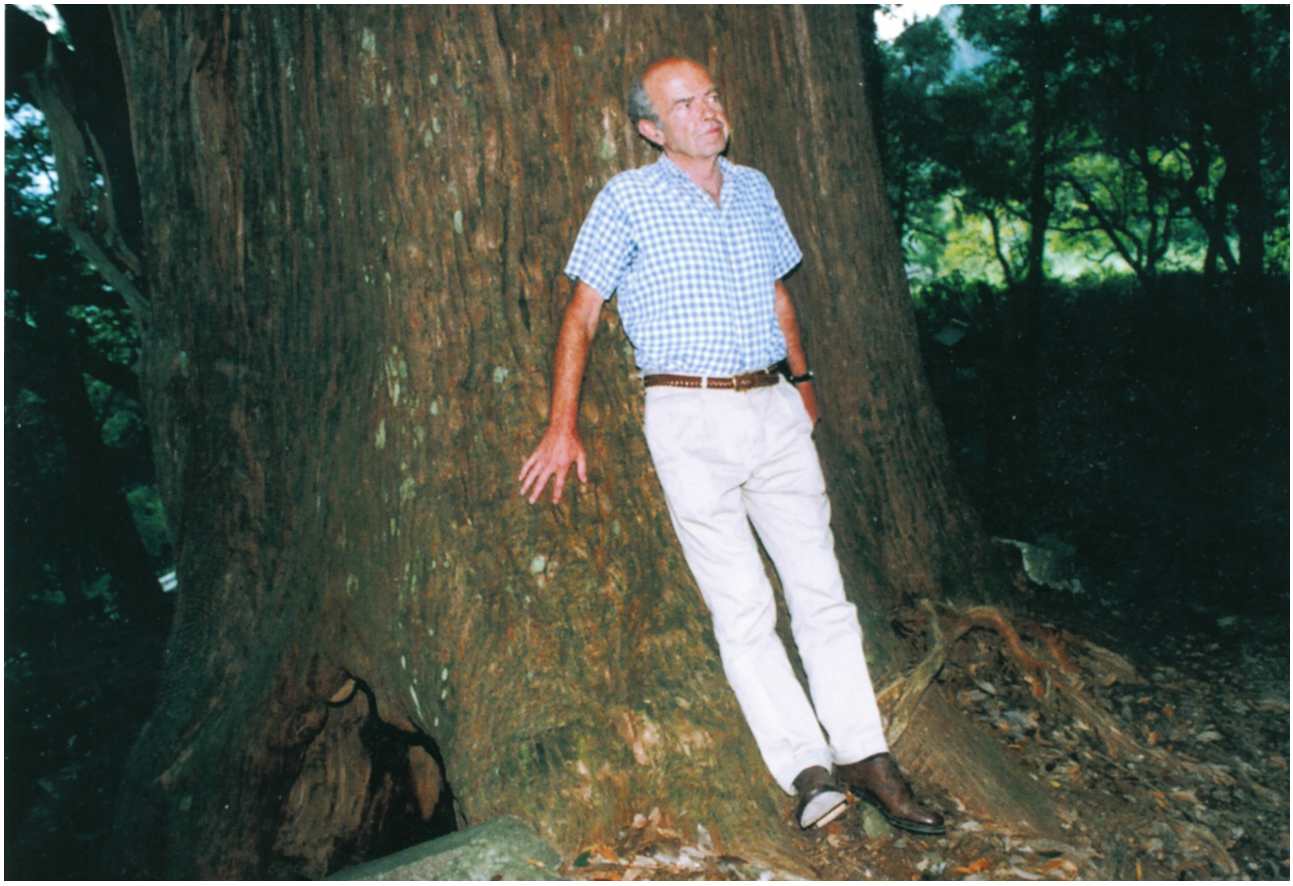


Back in 2008, in my former post as Director of The Fleming Collection, I curated an exhibition entitled *Bond Bound: Ian Fleming and The Art of Cover Design, in association with Ian Fleming Publications Ltd* as part of a number of special exhibitions and events to mark the centenary of the birth of Ian Fleming. As the exhibition travelled from venue to venue additional artworks were added including a wonderful selection of John Burningham's illustrations for Chitty-Chitty-Bang-Bang, Ian Fleming's bedtime story for his son Caspar. Burningham's witty and timeless artwork, along with Fleming's imaginative text, led Chitty-Chitty-Bang-Bang to become the most famous and best loved car in fiction.

One of the rewards and privileges of curating exhibitions is the time spent meeting artists and seeing what other work they have tucked away in their studios which might be used in future exhibitions. So began a creative partnership with John which has led to us collaborating on a number of exhibitions of his work over the past ten years including 'Mr Gumpy and Other Outings' Dovecot, Edinburgh and Seven Stories, Newcastle and 'An Illustrated Journey at The Fleming Collection' and 'Happy Birthday Mr Burningham!' at the wonderful Story Museum in Oxford.

Burningham's first attempt at writing and illustrating a children's book was about a goose called Borka. Tom Maschler, a forward thinking publisher at Jonathan Cape, liked it and Borka: The Adventures of a Goose With no Feathers was published in 1963. In the early 1960s there was a shift in attitude towards children's books and along with the developments in colour printing there was an explosion of graphic creativity. 'If you had an idea, you could draw it on the back of an envelope and an editor like Tom Maschler would say "Yes, we will publish it"'. Burningham's fresh and imaginative stories combined with his bold and original illustrations helped change the genre forever. Borka was awarded the Kate Greenaway medal for illustration and Burningham never looked back. 'After that it was a case of, "When can we have another story?" That was in 1963 and here I am inventing stories'. Now in his eighties he is still inventing and creating stories to the delight of readers of all ages.

Born in 1936 in Farnham, Surrey, Burningham spent his childhood on the move. His parents had avant-garde ideas about education and he attended a total of nine schools including Wynstones, a Rudolf Steiner school near Gloucester, Naemoor, a boarding school near Dumfermline and, from the age of 13, A.S. Neill's school, Summerhill. This was an alternative school where lessons were not compulsory and was, to a certain extent,

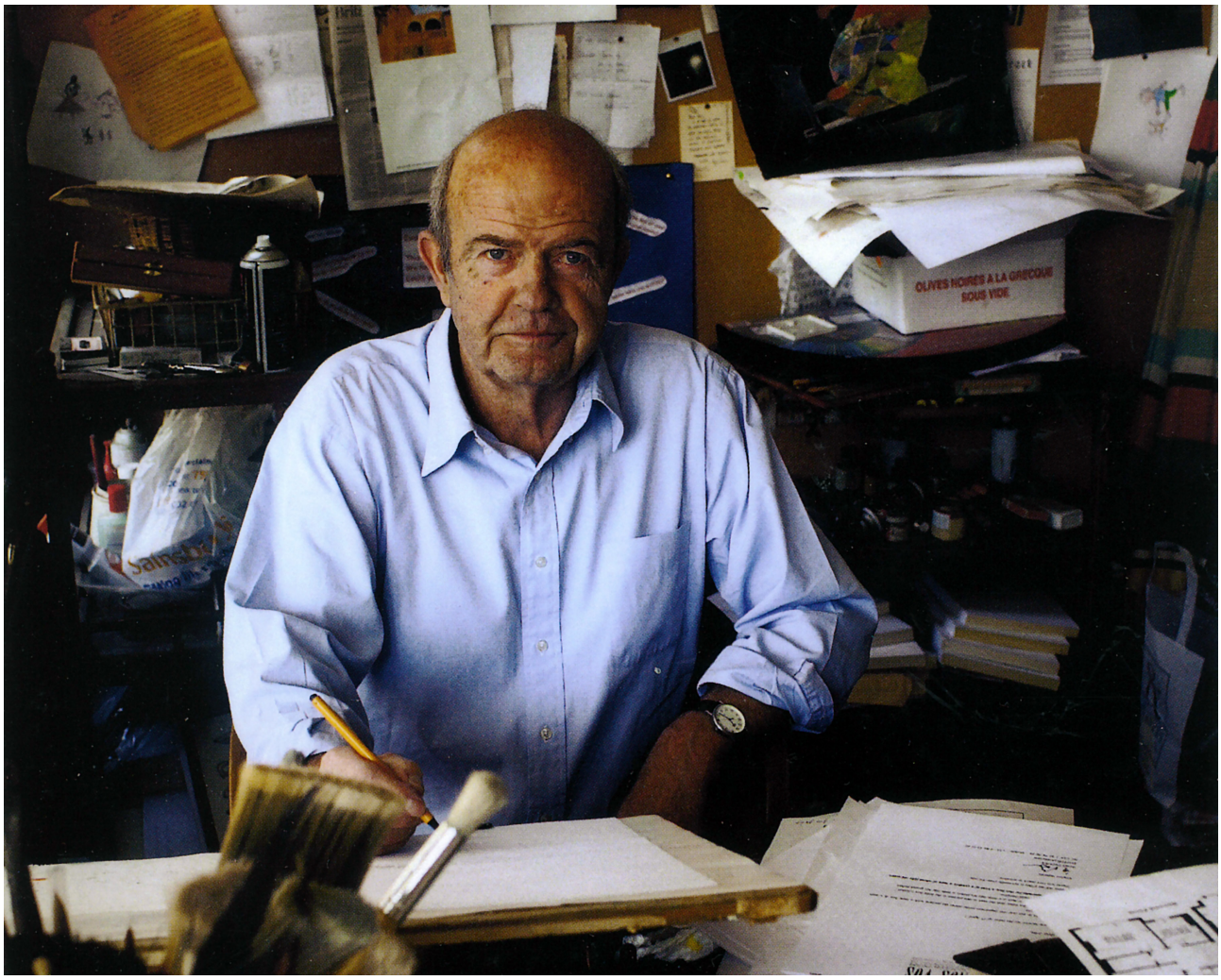


governed by the pupils who made up the rules at the weekly meetings. Burningham benefited from having a good art teacher, Henry Herring, who made sure his pupils had plenty of bold colours, large sheets of paper and brushes and encouraged them to just get on with it. Burningham remembers spending 'huge amounts of time in the art room because I could choose to do that, possibly at the expense of other subjects. I was drawing all the time'. He left Summerhill in 1953 with a School Certificate in English Literature, having failed the Art exam and other subjects.

On leaving school Burningham registered as a Conscientious Objector, rather than doing National Service, to please his pacifist father. He did two and a half years' Alternative Military Service working at a variety of jobs including slum clearance in Govan, working for the Forestry Commission in Sussex, school building in Calabria, in Italy, and working for the American Quakers in Israel. On his return to London in 1956, Burningham enrolled on a three-year course in graphic design and illustration at the Central School of Arts and Crafts. There his tutors included the painter Keith Vaughan, the fabric and theatre designer, Bernard Nevill and painter and illustrator, Laurence Scarfe. It was at Central that he met Helen Oxenbury who was studying theatre design. They married in 1964. Oxenbury later changed her career to illustrating children's books when they had children as it was work she could do at home when they were small. Burningham later wrote that 'People sometimes say it must be difficult for us to have the same occupation. Perhaps we have survived as a couple because I think she is better than I am and she thinks I am better than her.'

Burningham won the Kate Greenaway Medal for a second time in 1970 with Mr Gumpy's Outing. His success continued through numerous titles for both Jonathan Cape and Walker Books, and is regarded as one of the most talented picture-book makers with his books being translated and published all over the world.

Highly successful international exhibitions of his work have been staged in South Korea and in Japan. He was invited by the West Japan Railway Company to write a story for the Expo 90 world fair in Osaka, published as Oi! Get off Our Train. In 2012 he was nominated for the Hans Christian Andersen Award for a living author and illustrator whose complete works have made a lasting contribution to children's literature.



©Nobby Clark / ArenaPAL

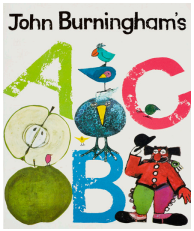
Although Burningham is best known for his many children's books, his creative output is wide-ranging. A successful and varied freelance career has allowed him the opportunity to work in Israel on an animated puppet film, to design posters including a series for London Transport, covers for the RIBA journal, exhibitions, models, magazine illustrations and advertisements. His adult books have included his perceptive observations of life in England and France and he has addressed the issue of ageing in The Time of Your Life and childhood in When We Were Young. His most recent adult book John Burningham's Champagne is a book of pure loveliness, as cheering and restorative as a glass of fizz itself.

'I probably work harder now than I did 20 or 30 years ago; I've always got four or five projects on the go. It's a short lease when you get to my age. Of course, I am immensely lucky to be producing books after all these years, but I don't find the work any easier having done so many. When I start a new book, I think I am not going to be able to do it again. I can't draw. I can't use colour. It's rather a miserable process. If you are a craftsman, once you have learned how to lay bricks by and large you can get up in the morning and lay bricks. It's more difficult to make colour, or words, or lines work. I have never understood it, and I probably never will.'

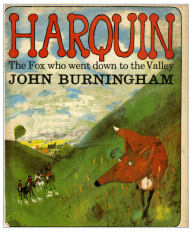
This sale also includes a number of works from Burningham's other great passion - the applied arts. 'The applied arts appeal to me as much as if not more than fine art. An interesting building, door, floor or window can please me as much as a painting or drawing. I like the idea that I eat at a table that was made in the 17th century, and that the timber used in the 17th century was probably 200 years old, and that it's just as good 300 years later and will be good in 200 year's time. I like thinking about what stories the table could tell. There are ink stains on the table and nicks in the wood. I wonder what happened when the ink spilled on the table. Was somebody severely reprimanded? Who cut the table? When, and in what circumstances? I enjoy all that.'

Selina Skipwith
is an Independent Art Consultant

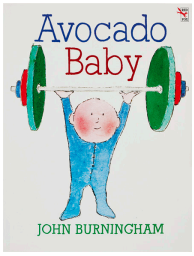
Index of Books



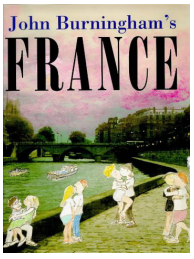
John Burningham's ABC, 1964
Lots 1-4, 85, 87, 89-93, 96



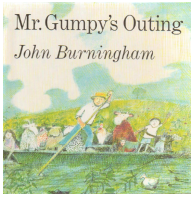
Harquin, 1968
Lots 9-11



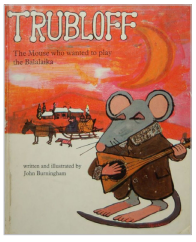
Avocado Baby, 1982
Lot 35



France, 1998
Lot 53



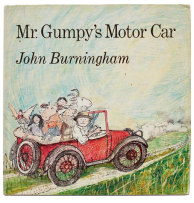
Mr. Gumpy's Outing, 1970
Lot 20



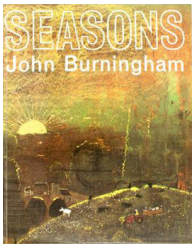
Trubloff, 1964
Lots 36-38



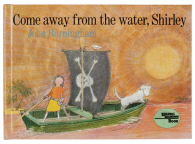
Time to get out of the bath, Shirley, 1978
Lot 54



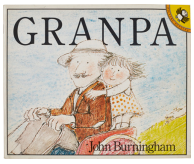
Mr. Gumpy's Motor Car, 1973
Lots 21, 22



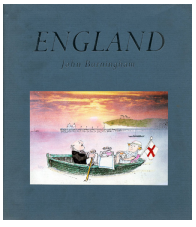
Seasons, 1969
Lots 44, 45



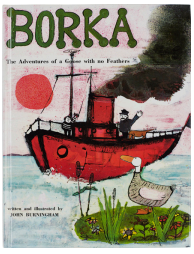
Come away from the water, Shirley, 1977
Lots 55, 56



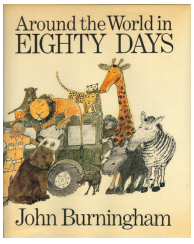
Granpa, 1984
Lot 23



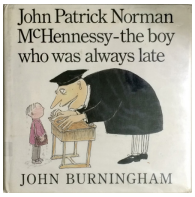
England, 1992
Lots 49, 50



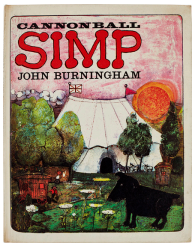
Borka, 1963
Lot 59



Around the World in Eighty Days, 1972
Lot 26



John Patrick Norma McHennesey, the boy who was always late, 1987
Lot 52



Cannonball Simp, 1966
Lot 60-66



1

JOHN BURNINGHAM (B. 1936)

M m MICE

Mixed media, framed, signed on label verso

49cm x 40cm (19in x 15.75in)

Note: The original illustration for 'John Burningham's ABC', first published by Jonathan Cape, London, 1964.

£1,500-2,000

2

JOHN BURNINGHAM (B. 1936)

R r RUNNERS

Mixed media, framed, signed on label verso

49cm x 40cm (19in x 15.75in)

Note: The original illustration for 'John Burningham's ABC', first published by Jonathan Cape, London, 1964

£1,500-2,000





3

JOHN BURNINGHAM (B. 1936)

U u UMBRELLA

Mixed media, framed, signed on label verso

49cm x 40cm (19in x 15.75in)

Note: The original illustration for 'John Burningham's ABC', first published by Jonathan Cape, London, 1964

£1,500-2,000



4

JOHN BURNINGHAM (B. 1936)

H h HOUSE

Mixed media with collage, framed, signed on label verso

49cm x 40cm (19in x 15.75in)

Note: The original illustration for 'John Burningham's ABC', first published by Jonathan Cape, London, 1964

£1,000-1,500

> The applied arts appeal to me as much as if not more than fine art. An interesting building, door, floor or window can please me as much as a painting or drawing.
>
> John Burningham



5

PAINTED HARDWOOD AND STAINED GLASS FRONT DOOR

CIRCA 1900

the panelled door enclosing three stained and leaded glass panels each depicting a stylised Art Nouveau plant form, with letterbox and handle

83cm wide, 195cm high, 3.5cm deep

£300-500

6

A PAIR OF OVERPAINTED WOODEN DOORS

LATE 19TH CENTURY

each with astragal-glazed panels above a linenfold panel and painted in a distressed arsenic green (2)

61cm wide, 192cm high, 8.5cm deep

£300-500





7

A PAIR OF SOLID OAK PANELLED DOORS

EARLY 20TH CENTURY

each with fielded panels within a 'Tudor' arch (2)

80.5cm wide, 195cm high, 5cm deep

£300-500



8

A MINIATURE HARDWOOD DOORWAY

CIRCA 1900

within moulded frame, the twin glazed windows with arched fanlight above

55cm wide, 60cm high, 11cm deep

£250-350



9

JOHN BURNINGHAM (B. 1936)

'HARQUIN': THE NEXT DAY THE GAMEKEEPER WENT TO SEE THE SQUIRE

Mixed media, framed, signed on label verso

46cm x 38cm (18in x 15in)

Note: Original illustration for 'Harquin: The Fox Who Went Down to the Valley', first published by Jonathan Cape, London, 1968

"My true interest is in landscape and light. I haven't been to endless life classes but what I have done is made pilgrimages to look at landscapes". Harquin was inspired by one such landscape near Salisbury along the top of the downs one early morning.

£2,500-3,000



10

JOHN BURNINGHAM (B. 1936)

'HARQUIN': "WE'RE NOT FAR BEHIND HIM NOW," SHOUTED THE SQUIRE

Ink and paint, framed, signed on label verso

46cm x 74cm (18in x 29in)

Note: Original illustration for 'Harquin: The Fox Who Went Down to the Valley', first published by Jonathan Cape, London, 1968

£2,500-3,000

11

JOHN BURNINGHAM (B. 1936)

'HARQUIN': SPLOSH! SPLASH! THEY ALL FELL INTO SLIMY MUD

Ink and paint, framed, signed on label verso

46cm x 74cm (18in x 29in)

Note: Original illustration for 'Harquin: The Fox Who Went Down to the Valley', first published by Jonathan Cape, London, 1968

£2,500-3,000





12
A GOTHIC REVIVAL OAK LAMP TABLE, ATTRIBUTED TO CHARLES BEVAN
CIRCA 1870
the trefoil top with dentil edge above three ring-turned columns linked by a triform stretcher with moulded feet
59.5cm diameter, 69cm height
£1,000-1,500

13
AN INLAID OAK WALL MIRROR ATTRIBUTED TO CHARLES BEVAN
CIRCA 1870
the castellated top enclosing chamfered and inlaid uprights with rosette finials (adapted)
61cm x 144cm
£300-500





14
A PAIR OF ARTS & CRAFTS PLUSH CURTAINS
CIRCA 1910
with allover gold flowerhead pattern reserved on a dark green ground, each lined and inter-lined (2)
308cm drop x 182cm wide
£300-500

15
NO LOT



16
A WROUGHT IRON CHANDELIER
EARLY 19TH CENTURY
with four pairs of removable candle arms, supported by a bulbous finial with turned column
83cm x 57cm
£300-500



17
A WROUGHT IRON GAME CROWN
LATE 18TH /EARLY 19TH CENTURY
with eight hooks and with stylised scroll and bird decoration
50cm x 48cm
£200-300



18
ARTS & CRAFTS OAK OCCASIONAL TABLE
CIRCA 1900
the square top with shaped apron frieze raised on turned and blocked legs with lower tier below
61cm wide, 69cm high, 61cm deep
£200-300



19
A LATE VICTORIAN OAK DAVENPORT DESK
CIRCA 1870
the folding top enclosing a pull-out writing surface with drawers above panelled sides supported by turned ebonised pillars
56.5cm wide, 95cm high, 54.5cm deep
£200-300



20

JOHN BURNINGHAM (B. 1936)

'MR GUMPY'S OUTING'

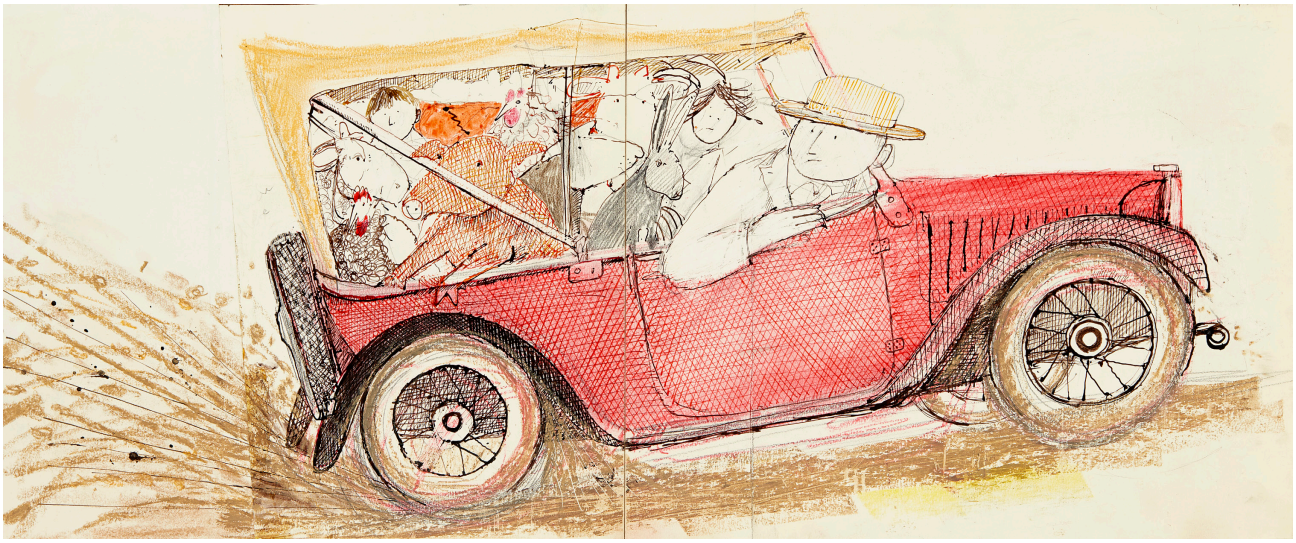
Pen and ink, framed, signed on label verso

14cm approx x 27.5cm (5.5in x 10.75in)

Note: Original illustration for 'Mr Gumpy's Outing', first published by Jonathan Cape, London, 1970.

"Mr Gumpy is a prophetic character in that I get to look more and more like him each day. People constantly say to me "I love your Mr Grumpy!" It is most infuriating. Grump is a Disney dwarf."

£1,000-1,500



21

JOHN BURNINGHAM (B. 1936)

'MR GUMPY'S MOTOR CAR': THE WHEELS CHURNED...

Pencil, ink, pastel and crayon, framed, signed on label verso

30cm approx x 70cm (11.8in x 27.5in)

Note: The original illustration for 'Mr Gumpy's Motor Car', first published by Jonathan Cape, 1973. Mr Gumpy's motor car was based on Burningham's first car which was a 1934 Austin Seven convertible.

£2,000-3,000



22

JOHN BURNINGHAM (B. 1936)

'MR GUMPY'S MOTOR CAR': TITLE PAGE

Ink, crayon and wash, framed, signed on label verso

16cm x 27cm (6in x10.5in)

Note: The original illustration for 'Mr Gumpy's Motor Car', first published by Jonathan Cape, 1973.

£400-600

23

JOHN BURNINGHAM (B. 1936)

'GRANPA': AND HOW'S MY LITTLE GIRL?

Ink and crayon, framed, signed on label verso

22cm x 26cm (8.5in x 10in)

Note: Original illustration for 'Granpa', first published by Jonathan Cape, London, 1984. Much of the text in 'Granpa' was overheard conversation between John's daughter Emily and his grandfather, James Mackintosh.

£500-800





24

A GROUP OF NINE CUSHIONS

19TH CENTURY AND LATER

to include six 1960s plush cushions with floral design; two Edwardian cushions with Japanese decoration; and one tapestry cushion with braided edge (9)

Largest 48cm x 28cm

£100-200



25

A PAIR OF CHINTZ CURTAINS

EARLY 20TH CENTURY

each with allover printed floral design on a dark buff ground, lined (2)

339cm drop x 141cm wide

£100-200



26

JOHN BURNINGHAM (B. 1936)

'AROUND THE WORLD IN EIGHTY DAYS':

Ink, crayon and pencil, framed, signed on label verso

31cm x 24.5cm (12.25in x 9.5in)

Note: The original illustration for 'Around the world in eighty days', first published by Jonathan Cape, London, 1972.

"On 3rd October 1970, I set out on an 80-day journey around the world to gather material for a book to celebrate the coming centenary two years later of Jules Verne's classic, 'Around the World in 80 Days'." When he returned John kissed the tarmac at Heathrow and vowed never to leave the country again.

£500-800



27

EDWARDIAN LEATHER PORTMANTEAU

CIRCA 1910

tan leather with metal fixtures, and covered with travel labels

52cm x 28cm x 30cm

£100-200



28

AN ANGLO-JAPANESE DRAUGHT SCREEN

CIRCA 1900

the canvas panels with wooden framed, painted with four geishas on a black ground

252cm x 185cm

£300-500

29

CHINESE GOVERNMENT BONDS

EARLY 20TH CENTURY

to include two CHINESE GOVERNMENT 5% reorganisation gold loans of 1913 for £25,000,000, 79cm x 32cm; a SOUTH MANCHURIA RAILWAY CO. LTD share certificate, 1930s, 18cm x 23cm; and a CHINESE IMPERIAL RAILWAY 5% gold loan of 1907 for £1,500,000, 51cm x 32cm (4)

£400-600





30

CHINESE CARPET

PROBABLY NINGXIA, 19TH CENTURY

the grey/cream field with allover rosette and foliate vine pattern, within grey/cream butterfly and lantern border

346 x 276cm

£400-600

31

PAIR OF CHINESE BLUE AND WHITE BOTTLE VASES

QIANLONG MARK BUT 20TH CENTURY

the globular body rising to a slender cylindrical neck, the first painted with the gathering of the Eight Immortals in a fenced garden, the second with a military official, his wife and attendant on an excursion, the base with an apocryphal six-character Qianlong mark (2)

33cm high, 21cm wide

£400-600





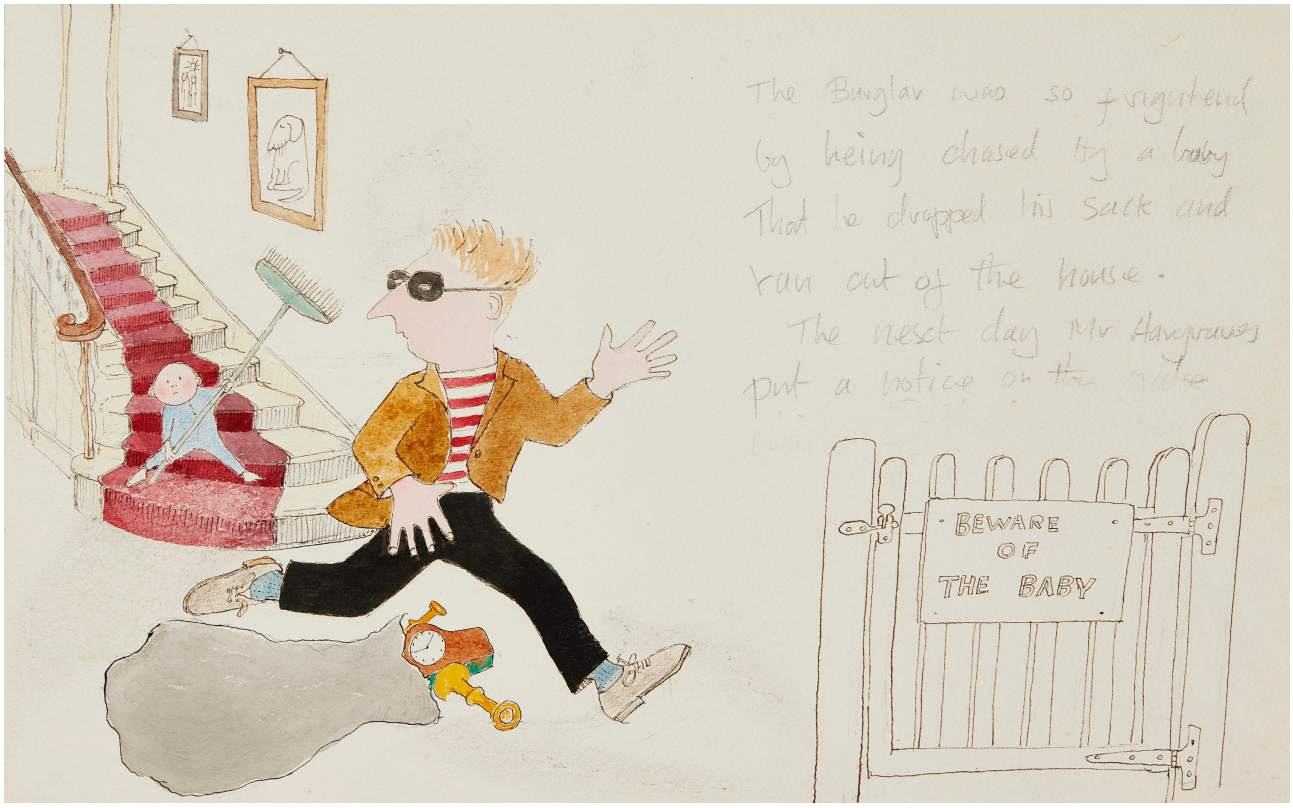
32
EGYPTIAN SCHOOL
HARDWOOD PANEL, CIRCA 1900
carved in bas relief with the profile of a falcon, probably representing the god Horus
59cm wide, 52cm high, 3cm deep
£200-300



33
KARABAGH RUNNER
SOUTH CAUCASUS, DATED AH 1333 (1916 AD)
the red field with six joined indigo boteh filled medallions, half medallions to the sides, within camel geometric star border
286cm x 108cm
£200-300



34
NORTHWEST PERSIAN RUNNER
LATE 19TH/EARLY 20TH CENTURY
the red field with allover boteh pattern, within red and ivory diagonal line border
542cm x 109cm
£250-350



35

JOHN BURNINGHAM (B. 1936)

'AVOCADO BABY': BEWARE OF THE BABY

Pencil, ink and watercolour, framed, signed on label verso

25cm approx x 38cm (10in x 15in)

Note: Original illustration for 'Avocado Baby', first published by Jonathan Cape, 1982

£800-1,200



36

JOHN BURNINGHAM (B. 1936)

'TRUBLOFF': TRUBLOFF CAUTIOUSLY CAME OUT FROM THE OLD GYPSY'S POCKET...

Ink, tissue paper and paint, framed, signed on label verso

48cm x 80cm (18.75in x 31.5in)

Note; The original illustration for 'Trubloff: The Mouse Who Wanted to Play the Balalaika', first published by Jonathan Cape in 1964.

The inspiration for Trubloff was a winter trip to Yugoslavia which Burningham made with a friend in 1956. "We went to a wedding by sleigh, which took about four hours. Everyone was drunk on slivovitz (Plum Brandy) including the driver. Gypsies played non-stop during the three days of the wedding and I was greatly impressed by their music. Trubloff was based on fact except that I never came across a mouse with a balalaika in Yugoslavia"

£3,000-5,000



37

JOHN BURNINGHAM (B. 1936)

'TRUBLOFF': THEY FORMED A LITTLE BAND

Ink, tissue paper and paint, framed, signed on label verso

51cm x 81cm (20in x 31.5in)

Note; The original illustration for 'Trubloff: The Mouse Who Wanted to Play the Balalaika', first published by Jonathan Cape in 1964.

£3,000-5,000



38

JOHN BURNINGHAM (B. 1936)

'TRUBLOFF': THEN CAME A TERRIBLE DAY...

Mixed media with collage, framed, signed on label verso

51.5cm x 79.5cm (20.25in x 31.25in)

Note; The original illustration for 'Trubloff: The Mouse Who Wanted to Play the Balalaika', first published by Jonathan Cape in 1964.

£2,000-3,000



39

JOHN BURNINGHAM (B. 1936)

SNOWBALLS

Mixed media, framed,
signed on label verso

34cm x 50cm (13in x 19.5in)

£800-1,200



40
JOHN BURNINGHAM (B. 1936)
FATHER CHRISTMAS'S PICNIC
Mixed media, framed,
signed on label verso
19cm x 43cm (7.5in x 16.75in)
Note: This picture is an original design for an unpublished Christmas card for Gallery Five, 1960s.
£500-700



41
JOHN BURNINGHAM (B. 1936)
MOONLIT CYCLISTS
Ink and paint, framed,
signed on label verso
21cm x 26cm (8.25in x 10in)
Note: This picture is an original design for an unpublished Christmas card for Gallery Five, 1960s.
£600-800



42
JOHN BURNINGHAM (B. 1936)
FATHER CHRISTMAS MEETS THE HUNTSMAN
Ink and paint, framed,
signed on label verso
19cm x 38cm (7.5in x 15in)
Note: This picture is an original design for an unpublished Christmas card for Gallery Five, 1960s.
£500-700



43

JOHN BURNINGHAM (B. 1936)

FATHER CHRISTMAS OVER THE PARK

Mixed media, framed, signed on label verso

60cm x 55cm (23.5in x 21.5in)

£1,200-1,800



44

JOHN BURNINGHAM (B. 1936)

'SEASONS'; WINTER

Mixed media, framed,

signed on label verso

66cm x 52cm (26in x 20.5in)

Note: Original illustration for 'Seasons', first published by Jonathan Cape, London, 1969

£1,500-2,000



45

JOHN BURNINGHAM (B. 1936)

'SEASONS': SUMMER

Mixed media with collage, framed,

signed on label verso

69cm x 52cm (27in x 20.5in)

Note: Original illustration for 'Seasons', first published by Jonathan Cape, London, 1969

£1,500-2,000

46

JOHN BURNINGHAM (B. 1936)

CATS PLAYING CRICKET

Ink, spray paint, crayon and pencil, with sketch verso of The Cow That Jumped Over The Moon, framed, signed on label verso

30cm x 50cm (12in x 19.5in)

£500-800





47

HELEN OXENBURY (B. 1938)

THE GIANT JUMPEREE

Watercolour, signed lower right H. Oxenbury.

17cm x 27.5cm (6.5in x 10.5in)

Note: original illustration for 'The Giant Jumperee' by Julia Donaldson, first published Puffin 2017

£300-500

48

JOHN BURNINGHAM (B. 1936)

DRINKERS, GLASGOW

Ink and wash, framed, signed on label verso

17cm (6.75in) square

Note: This sketch was made during Burningham's National Service in the mid-1950s, before he went to art school. He was working for the International Voluntary Service for Peace, helping to rehabilitate slums in Govan. "I have to say we were all hopeless", he says, "not having done any building work before. The plaster would drop off the walls, and the lining paper peel away from the ceilings."

£300-500





49

JOHN BURNINGHAM (B. 1936)

'ENGLAND': CHELSEA FLOWER SHOW

Pencil, ink and crayon, framed, signed on label verso

37cm x 29cm (14.5in x 11in)

Note: The original illustration for 'England', first published by Jonathan Cape, London, 1992. 'England' and the later book 'France' were books for adults where John was attempting to define the essential characteristics of the two countries. He says of 'England' "I had to come to terms with the class system, which everyone claims has vanished but I'm not sure it has. Changes in behaviour are superficial. Young people have aspirations to be different from the previous generation but as the y grow up, and get older, they revert to being more like their parents"

£400-600



50

JOHN BURNINGHAM (B. 1936)

ENGLAND': 'PADDY PANTS DOWN'

Ink, watercolour and pencil, framed, signed on label verso

30cm x 32cm (12in x 12.5in)

Note: The original illustration for 'England', first published by Jonathan Cape, London, 1992.

£400-600



51

CHRISTOPHER BROWNE'S NOVUS TOTIUS ANGLIAE TABULA: A NEW MAPP OF THE KINGDOM OF ENGLAND

DATED 1735

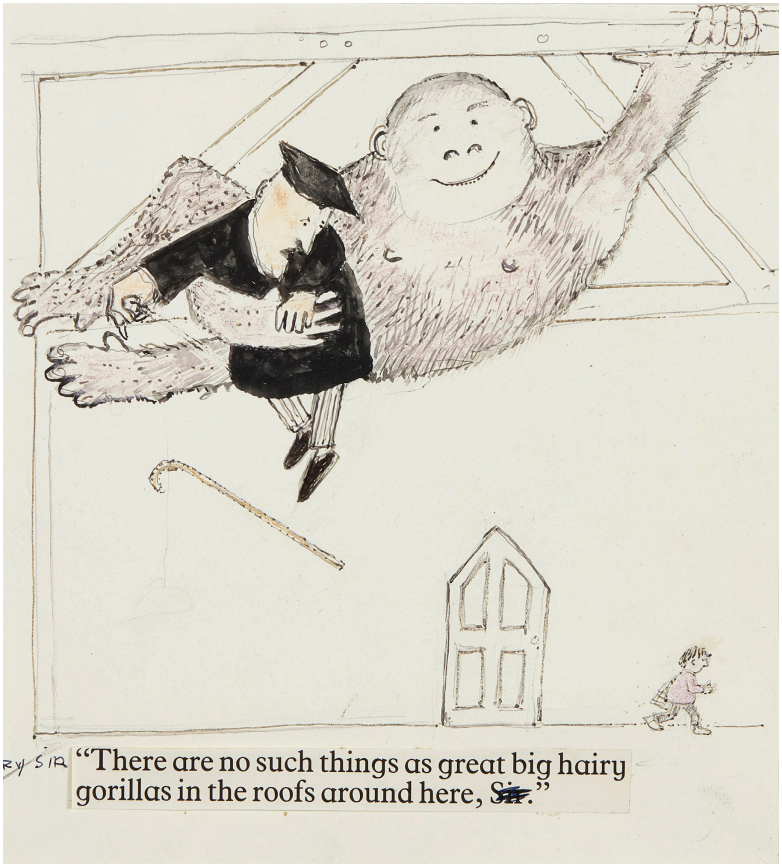
inscribed 'A New Mapp of the Kingdom of England, shewing Its Antient and Present Government being Divided as in the Saxon-Heptarchy also in the Diocesis, Judges-Circiutts and Countyes Describing all the Citys, Market Towns, Parishes and many of ye Villages, Nobile & Gentlemens Seats the Roads and Distances in Measured Miles according to Mr Ogilbys Survey with many other Additions and Corrections not Extant in any other Mapp. To His Hignnesse the Duke of Cumberland. This Map is most humbly Dedicated & Presented By his Highness most humble Servants Phil: Overton and Tho: Bowles. 1735.'

182cm x 178cm

Note: Christopher Browne (fl.1688-1712) was apprenticed to Robert Walton and after his death in 1688 took over his stock. This map was first issued by Browne in 1700 and was to prove to be hugely popular being reproduced several times throughout the first half of the eighteenth century. Several examples are known with both his St Paul's address and that of the Royal Exchange. After 1712 the plates past to Philip Overton and Thomas Bowles as in this example, published in 1735.

£300-500

> “...the total relish which most children enjoy Sir’s comeuppance in the rafters with the gorilla makes you wonder how much wisdom there is in authoritarianism”
>
> John Burningham



52

JOHN BURNINGHAM (B. 1936)

JOHN PATRICK NORMAN MCHENNESSY - THE BOY WHO WAS ALWAYS LATE

Ink, wash and crayon, framed, signed on label verso

25cm x 22cm (10in x 8.5in)

Note: Original illustration for ‘John Patrick Norman McHennessy - the Boy who Was Always Late’, first published by Jonathan Cape, London, 1987.

”I was never caned, and did not go to one of those authoritarian schools. I feel very sympathetic to the teaching profession. It’s a tough existence. However, the total relish which most children enjoy Sir’s comeuppance in the rafters with the gorilla makes you wonder how much wisdom there is in authoritarianism.”

John Burningham

£600-800



53

JOHN BURNINGHAM (B. 1936)

’FRANCE’: ARTICHOKE PROTEST

Mixed media on paper, framed, signed and dated lower right

28cm x 42cm (11in x 16.5in)

Note: The Original illustration for ‘France’, first published by Jonathan Cape in 1998.

£400-600



54

JOHN BURNINGHAM (B. 1936)

'TIME TO GET OUT OF THE BATH, SHIRLEY'

Ink and crayon, framed, signed on label verso

25cm x 35cm (10in x 13.5in)

Note: The original illustration for 'Time To Get Out Of The Bath, Shirley', published by Jonathan Cape, London, 1978. "People have said to me about the two Shirley books 'What awful parents'. They are not awful. There exists a gulf between the generations and those books are just a commentary on the way one carries on as a parent."

£500-800



55

JOHN BURNINGHAM (B. 1936)

'COME AWAY FROM THE WATER, SHIRLEY': WE OUGHT TO BE GETTING BACK SOON

Ink and crayon, framed, signed on label verso

26.5cm x 37cm (10.5in x 14.50in)

Note: The original illustration for 'Come away from the water, Shirley', first published by Jonathan Cape, London, 1977.

£500-800



56

JOHN BURNINGHAM (B. 1936)

'COME AWAY FROM THE WATER, SHIRLEY': ALONE ON THE SHORE

Mixed media, framed, signed on label verso

23cm x 33cm (9in x 13in)

Note: The original illustration for 'Come away from the water, Shirley', first published by Jonathan Cape, London, 1977.

£500-800

57

JOHN BURNINGHAM (B. 1936)

'THE MAGIC BED':

AND HE JUST MANAGED TO ESCAPE

Ink, coloured pencil and watercolour, framed, signed on label verso

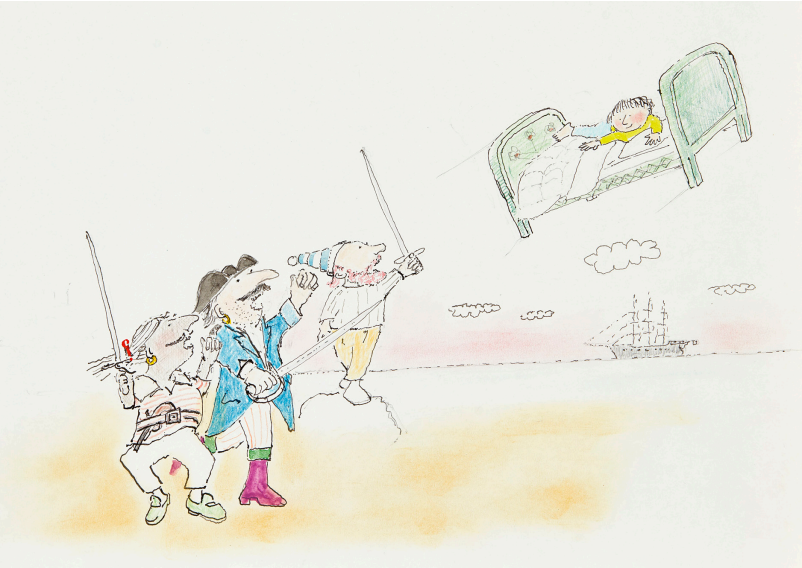
28cm x 36cm (11in x 14in)

Note: The Original illustration for 'The Magic Bed', first published by Jonathan Cape, London in 2003.

"Your bed is a place where you should feel completely secure. And from the bed you can imagine all sorts of things taking place, which is the story of The Magic Bed."

John Burningham

£400-600



> "Your bed is a place where you should feel completely secure. And from the bed you can imagine all sorts of things taking place, which is the story of *The Magic Bed.*"
>
> John Burningham



58

FRENCH LOUIS XV STYLE

MARBLE FIRE SURROUND

EARLY 20TH CENTURY

the shaped top above shaped and carved apron with corresponding jambs and panel sides

114cm wide, 102cm high (approx), 35cm deep

£300-500



59

JOHN BURNINGHAM (B. 1936)

'BORKA: THE ADVENTURES OF A GOOSE WITH NO FEATHERS' ENDPAPERS

Mixed media with collage, framed, signed on label verso

42cm x 67cm (16.5in x 26.25in)

Note: The original illustration for 'Borka: the Adventures of a Goose with no Feathers', published by Jonathan Cape, London, 1963 and John's first book for children. The book won the prestigious Kate Greenaway Medal for illustration. Illustrations from this book are rare as most of the originals were distributed to booksellers and subsequently lost. "The marshes that feature in 'Borka' are situated in East Anglia which I know well. My wide Helen used to live the as a child and one of my schools, Summerhill, is in East Anglia".

£3,000-5,000

60

JOHN BURNINGHAM (B. 1936)

'CANNONBALL SIMP': SIMP WAS WHAT MOST PEOPLE WOULD CALL AN UGLY LITTLE DOG

Mixed media on paper, with sketch verso of black dogs, framed, signed on label verso

24cm x 38cm (9.5in x 15in)

Note: The original illustration for 'Cannonball Simp', first published by Jonathan Cape, London, 1966.

Simp was inspired by Burningham's wife's dog Lulu, a black Belgian barge dog who she found abandoned in a stairwell in Israel and brought back by boat to Marseilles. "She did get very fat and round in old age" comments John "which I suppose is where the suggestion of a cannonball came".

£1,200-1,800





61

JOHN BURNINGHAM (B. 1936)

'CANNONBALL SIMP': SIMP RAN FOR HER LIFE WITH THE CAT JUST BEHIND HER

Ink, watercolour and gouache, framed, signed on label verso

46cm x 74cm (18in x 29in)

Note: Original illustration for 'Cannonball Simp', first published by Jonathan Cape, London, 1966.

£3,000-5,000



62

JOHN BURNINGHAM (B. 1936)

'CANNONBALL SIMP': INSIDE WAS A CLOWN

Mixed media, framed, signed on label verso

22cm x 39cm (8.5in x 15in)

Note: The original illustration for 'Cannonball Simp', first published by Jonathan Cape, London, 1966.

£1,000-1,500



63

JOHN BURNINGHAM (B. 1936)

'CANNONBALL SIMP'; SIMP HAD AN IDEA

Ink and wash, framed, signed on label verso

18cm x 39cm (7in x 15in)

Note: The original illustration for 'Cannonball Simp', first published by Jonathan Cape, London, 1966.

£1,000-1,500





64

JOHN BURNINGHAM (B. 1936)

'CANNONBALL SIMP'; THE EVENING PERFORMANCE HAD BEGUN

Mixed media and collage, framed, signed on label verso

47.5cm x 76cm (10.75in x 30in)

Note: The original illustration for 'Cannonball Simp', first published by Jonathan Cape, London, 1966.

£2,000-3,000

65

JOHN BURNINGHAM (B. 1936)

'CANNONBALL SIMP': THERE WAS A ROLLING OF DRUMS AND...

Mixed media and collage, with sketch verso of a similar scene and a further sketch of Simp in the cannon, framed, signed on label verso

48cm x 38cm (19in x 15in)

Note: The original illustration for 'Cannonball Simp', first published by Jonathan Cape, London, 1966.

£1,200-1,800

66

JOHN BURNINGHAM (B. 1936)
'CANNONBALL SIMP':
SIMP LANDED ON A DRUM...
Mixed media, framed, signed on label verso
42cm x 39cm (16.5in x 15.25in)
Note: The original illustration for 'Cannonball Simp', first published by Jonathan Cape, London, 1966.
£1,200-1,800







67

A PAIR OF MANGANESE DUTCH DELFT TILE PANELS
LATE 18TH CENTURY
depicting a seated dog opposing a seated cat with captured mouse (2)
40cm x 27cm (16in x 10.5in)
£600-800



68

A DUTCH BLUE TILE PANEL

LATE 18TH CENTURY

comprised of nine tiles, each depicting a river or canal-side scene

41cm (16in) square

£300-500

> “I used to collect Victorian tiles at a time in the Sixties when many building were being demolished, and I would risk life and limb walking across joists where the floor had been taken up but the fireplace left behind.”
>
> John Burningham

69

A.W.N. PUGIN (1812-1852) FOR MINTON, HOLLINS & CO

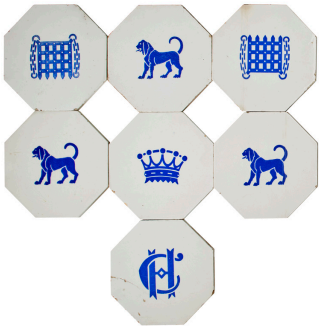
SIX HEXAGONAL TILES, LATE 19TH CENTURY

each printed blue on white, two with a portcullis; three with a lion; one with a coronet; and one with initials HC (6)

15.5cm (6in) approx.

Note: Designed for the lavatories in the Houses of Parliament

£150-250





70

FRAMED PANEL OF DUTCH DELFTWARE TILES

18TH CENTURY

each decorated in blue and manganese purple (24)

89.5cm x 61cm

£300-500



71

THOMAS ELSEY LTD. (RETAILER) AFTER MORRIS & CO.

GROUP OF FIVE DUTCH DELFT TILES, CIRCA 1900

allover floral and foliate design, 15.2cm square; THREE TILES BY WILLIAM DE MORGAN, various patterns, impressed maker’s marks (8)

Literature: Myers, Richard & Hilary ‘William Morris Tiles’, Richard Dennis 1996, p. 117, fig. 203, no. 445 where the present examples are illustrated.

£150-250



72
GROUP OF MINTON SECESSION TILES
CIRCA 1900
each with floral and foliate design, impressed maker's marks, 15,5cm square; and SIX MINTON ART NOUVEAU TILES, decorated with poppies, impressed maker's marks, 15.3cm square (13)
£200-300



73
FOUR RUBY LUSTRE TILES BY J.C. EDWARDS
LATE 19TH CENTURY
each painted with flowering foliage, moulded maker's marks; TWO WEDGWOOD & SON MARSDEN'S PATENT TILES, with floral and foliate decoration; and ANOTHER SIMILAR TILE, (7) each approx 15cm square

Note: John used to collect Victorian tiles at a time in the 1960s when many buildings were being demolished. "I would risk life and limb walking across joists where the floor had been taken up but the fireplace left behind. I smashed beautiful fireplaces in order to take the tiles out, but they would have been destroyed anyway".

£200-300



74
GROUP OF EDWARDIAN ART NOUVEAU TILES
CIRCA 1900
various designs of stylised plant forms (14)
each approx. 15.3cm square
£200-300



75
GROUP OF EDWARDIAN ART NOUVEAU TILES
CIRCA 1900
various designs of stylised plant forms (17)
each approx. 15.3cm square
£200-300



76

GROUP OF SIX TILES BY MAW & CO.

CIRCA 1900

various designs; and THREE TILES BY W. B. SIMPSON, various designs, each with moulded maker's marks (9)

each approx. 15.3cm across

£150-250



77

NINE-TILE PANEL BY CHARLOTTE RHEAD FOR T. & R. BOOTE

CIRCA 1930

decorated in tube line with a ship in full sail, each tile 15.3cm square; a FLAXMAN TILE WORKS TILE, depicting a longboat, 15.4cm square; and TWO T & R BOOTE TILES, each depicting a ship in full sail, 15.2cm square, each with moulded maker's marks (12)

£300-500



78

ANONYMOUS

EDWARDIAN MUSIC HALL POSTER, CIRCA 1900

advertising THE MUSICAL SCHÄFERS, lithographic print

149cm x 51cm (58.5in x 20.25in)

Note: This poster advertises The Musical Schäfers and their Novelty Revolving Sunflower act, one of the hundreds of comedy acts that toured the music halls and variety theatres in the late 19th and early 20th centuries. Established performers who could afford it all had their own posters designed and printed so that they could be pasted up in the towns they were appearing with overposted slips noting the venue. Performers' contracts of the day often stipulated that entertainers had to provide their advertising material, sending it to the theatre manager at the venue before their appearance.

This brightly coloured poster clearly aimed to capture the spirit of the act even if it doesn't explain how the sunflowers revolved or how they were made. Presumably the act consisted of the girl and the white-faced clown, the girl acting as a 'straight' foil to the comical musical business of the clown. The unusual long, thin shape of the poster was also designed to be eye-catching.

£100-200

79

HONOR C. APPLETON (1879 - 1951)

THE FAIRIES DANCE SO LIGHTLY & PRETTILY

Pen and ink, inscribed with monogram, framed

18cm x 15cm (7in x 6in)

£300-500





80

HELEN OXENBURY (B. 1938)

50 YEARS OLD

Pencil and crayon, signed and dated 2002, framed

18cm x 16cm (7in x 6.5in)

£400-600



81

LUCY BURNINGHAM (B. 1965)

CYCLAMEN

watercolour, framed

46cm x 35cm

£100-200



82

EMILY BURNINGHAM (B. 1978)

HARDWOOD FRAMED EASY CHAIR, EARLY 20TH CENTURY

covered in 'Blue Poppies Linen Union'

74cm wide, 83cm high, 90cm deep

Note: Emily Burningham was born and brought up in London, and spent a great deal of her childhood visiting the east coast of England and southern France. She was exposed to art and design concepts from a very young age and trained in ceramic design. She now runs her own design studio, producing fabrics, wallpapers and gifts to her own designs. Emily describes her inspiration as being "the shapes, colours and patterns of nature" but admires designers and artists throughout the ages, including specifically the design of the 1920s and '30s, the fascinating culture and history of Japan, English and French textiles from the turn of the century and ceramics, textiles and furniture from the Arts & Crafts Movement.

£400-600



83

AN OAK FRAMED FIRE SURROUND

CIRCA 1920 AND LATER

the panelled surround enclosed with tiled panel, each tile printed in blue on white with designs by John Burningham and Helen Oxenbury enclosing a Gothic revival cast iron grate

148cm wide, 149.5cm high, 17cm deep

Note: Tiles include illustrations for the following amongst others:

John Burningham illustrations for: Aldo; Mr Gumpy's Outing; Borka; Humbert; Harvey Slumfenburger's Christmas Present

Helen Oxenbury's illustrations for: Going on a Bear Hunt; Farmer Duck; Alice in Wonderland

£400-600



84

WALNUT FRAMED BERGERE ARMCHAIR

CIRCA 1930

with later upholstered back and seat covered in 'Fritillary' by Emily Burningham, with caned arms raised on cabriole legs

57cm wide, 83cm high, 63cm deep

£150-250

85

JOHN BURNINGHAM (B. 1936)

B b BIRDS

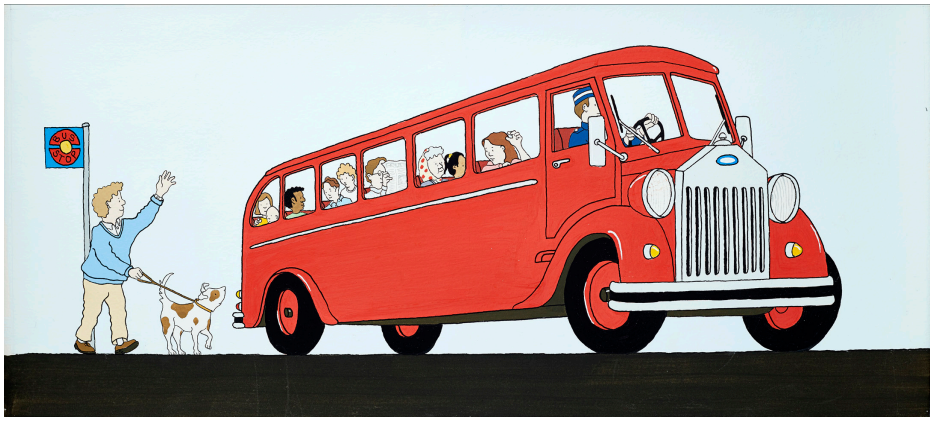
Mixed media with collage, framed, signed on label verso

49cm x 40cm (19in x 15.75in)

Note: The original illustration for 'John Burningham's ABC', first published by Jonathan Cape, London, 1964

£1,500-2,000





86

WILLIAM BENEDICT BURNINGHAM (B. 1967)

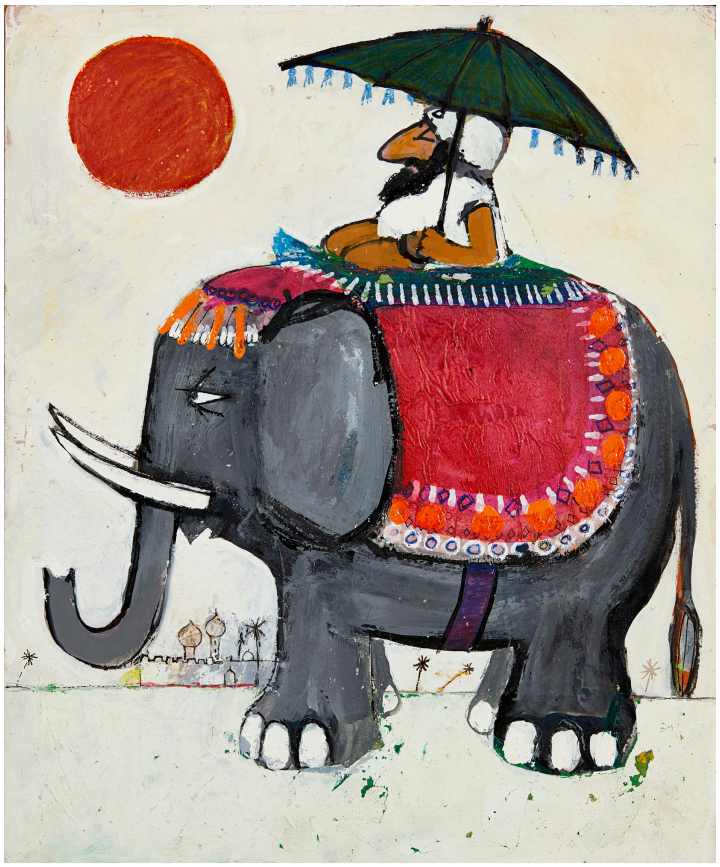
THE BIG RED BUS

Gouache, framed

23cm x 53cm (9in x 21in)

Note: The original illustration for 'The Big Red Bus' by Judy Hindley, first published by Walker Books, 1996

£200-300



87

JOHN BURNINGHAM (B. 1936)

E e ELEPHANT

Mixed media with collage, framed, signed on label verso

49cm x 40cm (19in x 15.75in)

Note: The original illustration for 'John Burningham's ABC', first published by Jonathan Cape, London, 1964

£1,500-2,000



88

GROUP OF FOUR INDIAN PARASOLS

EARLY 20TH CENTURY

each with applied decoration and fringing to the rim, 103-116cm diameters, 104-185cm high; and a JAPANESE PARASOL, the shade painted with storks and pine boughs, 92cm long, 63cm diameter (5)

£300-500



89

JOHN BURNINGHAM (B. 1936)

K k KING

Mixed media with collage, framed, signed on label verso

49cm x 40cm (19in x 15.75in)

Note: The original illustration for 'John Burningham's ABC', first published by Jonathan Cape, London, 1964

£1,500-2,000



90

JOHN BURNINGHAM (B. 1936)

Q q QUEEN

Mixed media with collage, with sketch verso of a Violinist (crossed out), framed, signed on label verso

49cm x 40cm (19in x 15.75in)

Note: The original illustration for 'John Burningham's ABC', first published by Jonathan Cape, London, 1964

£1,500-2,000



91

JOHN BURNINGHAM (B. 1936)

T t TRACTOR

Mixed media with sketch verso of a townscape, framed, signed on label verso

49cm x 40cm (19in x 15.75in)

Note: The original illustration for 'John Burningham's ABC', first published by Jonathan Cape, London, 1964

£1,000-1,500



92

JOHN BURNINGHAM (B. 1936)

X x XYLOPHONE

Mixed media, framed, signed on label verso

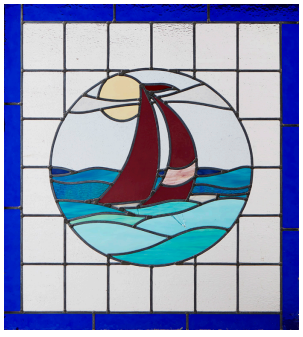
49cm x 40cm (19in x 15.75in)

Note: The original illustration for 'John Burningham's ABC', first published by Jonathan Cape, London, 1964

£1,000-1,500



93
JOHN BURNINGHAM (B. 1936)
Y y YACHT
Mixed media with collage, framed, signed on label verso
49cm x 40cm (19in x 15.75in)
Note: The original illustration for 'John Burningham's ABC', first published by Jonathan Cape, London, 1964
£1,000-1,500



94
STAINED GLASS PANEL
CIRCA 1925
depicting a yacht on the ocean and enclosed within painted hardwood frame
94cm x 98cm
£150-250



95
A PAIR OF STAINED AND LEADED GLASS ROUNDELS
EARLY 20TH CENTURY
each depicting colourful racing yachts in a coastal landscape, within painted hardwood frames (2)
88cm round
£300-500



95A
A GROUP OF SIX CUSHIONS BY EMILY BURNINGHAM
MODERN
Cotton, 'Sail Solo' pattern (6)
45cm square
£100-200



96

JOHN BURNINGHAM (B. 1936)

Z z ZOO

Mixed media, framed, signed on label verso

49cm x 40cm (19in x 15.75in)

Note: The original illustration for 'John Burningham's ABC', first published by Jonathan Cape, London, 1964

£1,500-2,500

97

A PAIR OF COMPOSITION STONE LION FIGURES

EARLY 20TH CENTURY

each with curly manes, the figures leaning on rams heads and raised on a plinth (2)

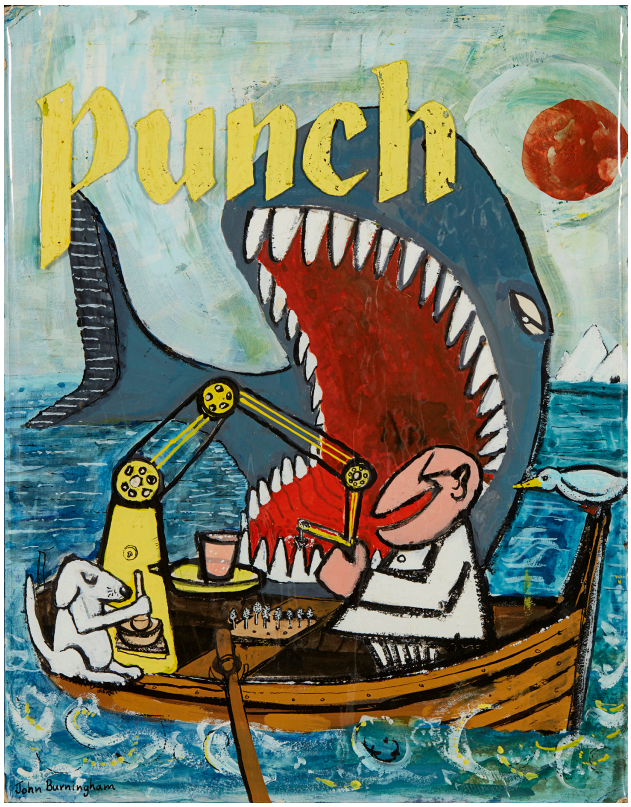
61cm wide, 36cm high, 25cm deep

£200-300





98
JOHN BURNINGHAM (B. 1936)
COVER ILLUSTRATION FOR 'PUNCH' MAGAZINE, 1960S
Mixed media with acetate overlay, signed lower right and framed
38.5cm x 30cm (15in x 12in)
£500-800

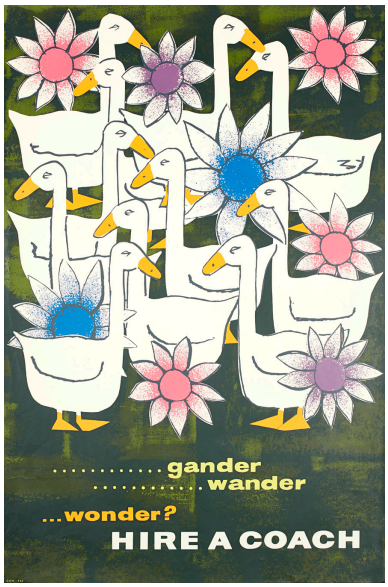




99
JOHN BURNINGHAM (B. 1936)
CHICKENS
Mixed media, framed, signed on label verso
27.5cm (10.75in) square
£500-800

100
JOHN BURNINGHAM (B. 1936)
WONDERLAND
Mixed media, framed, signed on label verso
188cm x 29cm
Note: 'I designed a series of six friezes which could be pinned up in nurseries, schools and homes. They were called Birdland, Lionland, Around the World, Storyland, Jungleland and Wonderland. Instead of the usual method of rolling them up like a poster, making it impossible to see the illustration inside, I discovered a way of folding the frieze like a concertina finishing with the picture on the front cover.'
£3,000-5,000







101

JOHN BURNINGHAM (B. 1936)

TWO ORIGINAL LONDON TRANSPORT POSTERS, 1960S

HIRE A COACH, 76cm x 51cm (30in x 20in); and ...BUT FOR YOUR PARTY/ HIRE A COACH, 76cm x 51cm (30in x 20in), lithographic prints, framed(2)

Note: 'My big break came when I was commissioned by Harold Hutchinson, the publicity director of London Transport, to design a poster for them. It was a wonderful job because it paid a 100 pounds, which was a lot of money then, and the posters were very well produced in 12 to 14 colours. The day the poster was to appear at London underground stations and bus shelters, I got up early and went on a local tour. I thought people would be discussing my poster but the reaction seemed to be to ignore or lean against it. This was disconcerting but I continued to do more posters for London Transport.'

£200-300





102

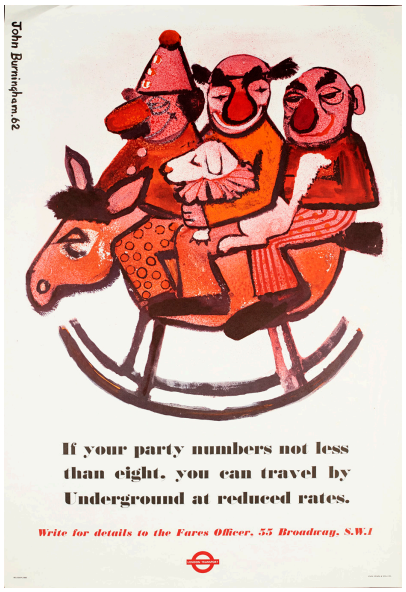
JOHN BURNINGHAM (B. 1936)

TWO ORIGINAL LONDON TRANSPORT TRAVEL POSTERS, 1960S

including PLEASE AVOID THE RUSH HOURS, 1961 ; and PLEASE AVOID RUSH HOUR TRAVEL, 1962, printed by John Swain and Company, lithographic prints, framed (2)

each 20cm x 66cm (8in x 26in)

£200-300





103

JOHN BURNINGHAM (B. 1936)

TWO ORIGINAL LONDON TRANSPORT POSTERS, 1960S

including ZOO AHOY, 1961, 101cm x 63cm (40in x 25in); and IF YOUR PARTY NUMBERS LESS THAN EIGHT, 1962, 76cm x 51cm (30in x 20in), lithographic prints, framed (2)

£200-300

> My big break came when I was commissioned by Harold Hutchinson, the publicity director of London Transport, to design a poster for them. It was a wonderful job... John Burningham



104
JOHN BURNINGHAM (B. 1936)
LONDON PARKS, AUTUMN LEAVES', AN ORIGINAL LONDON TRANSPORT POSTER, 1961,
lithographic print, framed
101cm x 63cm (40in x 25in)
£100-200



105
JOHN BURNINGHAM (B. 1936)
'COUNTRY WALKS: THE FARMER', AN ORIGINAL LONDON TRANSPORT POSTER, 1962
lithographic print, framed
101cm x 63cm (40in x 25in)
£100-200



106
JOHN BURNINGHAM (B. 1936)
'WINTER IN LONDON': AN ORIGINAL LONDON TRANSPORT POSTER, 1965
lithographic print, framed
101cm x 63cm (40in x 25in)
£100-200



107
JOHN BURNINGHAM (B. 1936)
'ALL PASSENGERS & STORES ABOARD': ORIGINAL LONDON TRANSPORT POSTER, 1965
early proof without text,
lithographic print, framed (2)
93cm x 63cm (36.5in x 25in)
£100-200

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All potential buyers must register prior to placing a bid. Registration information may be submitted in person at our registration desk, by email, by fax or on our website. Please note that all first time bidders at Lyon & Turnbull will be asked to supply the following documents in order to facilitate registration:

1 – Government issued photo ID (Passport/Driving licence)

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We may, at our option, also ask you to provide a bank reference and/or deposit.

By registering for the sale, the buyer acknowledges that he or she has read, understood and accepted our Conditions of Sale.

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At the Sale Registered bidders will be assigned a bidder number and given a paddle for use at the sale. Once the first bid has been placed, the auctioneer asks for higher bids in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. Please ensure that the auctioneer repeats your bidder number correctly when confirming the sale. If there is any doubt at this stage as to the hammer price or buyer it must be brought to the auctioneer's attention immediately. All lots will be invoiced to the name and address given on your registration form, which is non-transferable.

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All bids must be received an hour before the sale. This service is entirely at the bidder's risk.

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Credit or Debit Cards Payment can be made by Visa Debit, Maestro, Mastercard or Visa Credit cards.

Online Card Payments We no longer accept card payments by phone.

Please use our online payment service (provided by Cardstream/Credorax).

You will find a link to this service in any email invoice issued or you can visit the payments section of our website.

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LYON & TURNBULL
AUCTIONEERS SINCE 1826

Wednesday, 28th February 2018
33 Broughton Place
Edinburgh

Animated:
The Collection of John M. Blundall





Animated:
The Collection of John M. Blundall

Wednesday, 28th February, 2018
at 11am

Immediately preceded by
The John Burningham Collection

Sale Number LT514 Part 2

Viewing in London (Highlights)

22 Connaught Street London W2 2AF
Tuesday, 6th until Friday, 9th February 10.30am - 5pm
Monday, 12th February 10.30am - 5pm

Viewing in Edinburgh

33 Broughton Place Edinburgh EH1 3RR
Sunday, 25th February 12 noon - 4pm
Monday, 26th February 10am - 5pm
Tuesday 27th February 10am - 5pm
Morning of sale from 9am

Enquiries

Lyon & Turnbull Ltd.
33 Broughton Place
Edinburgh EH1 3RR
Tel. 0131 557 8844
Fax. 0131 557 8668
Email. info@lyonandturnbull.com
www.lyonandturnbull.com

Catalogue: £15

Front Cover
Lot 162 (detail)

Left
Lot 171 (detail)

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* 5% import VAT payable on the hammer price

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Bidding & Payment

For information on bidding options see our Guide to Bidding & Payment at the back of the catalogue.

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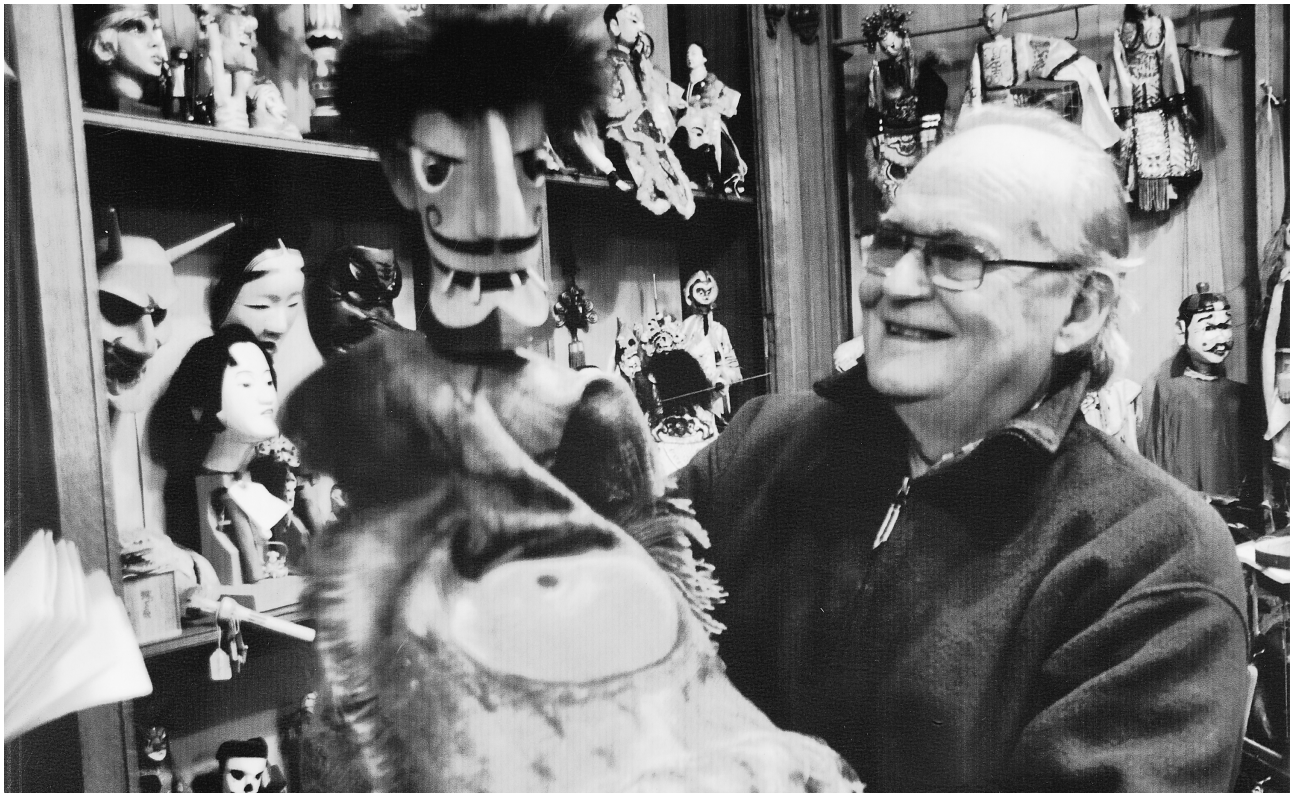
York Place Tram Stop

Waverley Station, Princes Street

London Underground

John Blundall:

(MARCH 3, 1937 – 18TH AUGUST, 2014) | Director - designer - puppet master - mask master – author - researcher - collector



John M. Blundall was born in Birmingham into an artistic, working family. Visiting the Birmingham Hippodrome at an early age, Blundall made the decision to become a performer. However, his parents thought he should have a more reliable profession and, at the age of 15, he joined the General Electric Company as an apprentice electrical engineer. Fortuitously, the firm had its own theatre group, allowing Blundall to get involved in set design.

At the age of 21 he joined the RAF, working at the Joint Aeronautic Intelligence Centre. Once again, he was able to enjoy a sideline in the theatre, directing touring variety shows and giving drawing lessons to officers.

After a short spell at the Dudley Hippodrome, one of the leading UK theatres, and at Liverpool's Pavilion Theatre, he joined Granada Television as a floor manager. He was invited by his friend Christine Glanville, who at the time was involved in creating and operating marionettes for the television series, 'Torchy', 'Twizzle' and 'Four Feather Falls' to join Gerry Andersons company, AP Films. Anderson and his wife Sylvia were the creators of children's television series Supercar, Fireball XL5 (1962-63) and Thunderbirds (1965-66). It was during this time that Blundall produced puppet characters for Fireball XL5, followed by the Thunderbirds' Aloysius Parker, Lady Penelope's butler, who became an international superstar. Later, in the 1980s, he would create Pob for Channel 4's popular Pob's Programme (1985-1987).

In 1966, Blundall joined the management team at the Midlands Art Centre (MAC) in Birmingham, the first purpose designed art centre for Children and Young People in the UK. Two years later, he founded Cannon Hill Puppet Theatre at the MAC and, over the next 25 years, created 80 productions, most of them designed, directed and written by himself. Quickly forming an international reputation, the company became enormously influential, establishing Blundall as a pioneering performer, craftsman and teacher who became involved with numerous puppetry-related initiatives worldwide. Cannon Hill closed its doors in 1992, but the achievements of this 'golden age' of children's theatre were very real.

Blundall's life-long involvement as member of the executive committee of UNIMA (Union Internationale de la Marionette) allowed him to make his mark on puppetry on an international scale. He emerged as a leading thinker, critic and creator, at the same time as carefully observing and studying the skills and styles of fellow puppeteers and makers all over the world.

In the 1990s, Blundall relocated to Glasgow where he briefly joined the Scottish Mask and Puppet Centre in the city's West End, before setting up The World Through Wooden Eyes at the Mitchell Library in 2004. This permanent display, housed in one of Glasgow's most



Lot 179
(detail)



Lot 168
(detail)

splendid civic buildings, held what had by now grown into an enormous collection of puppets and puppetry-related material from all corners of the world.

For many years visitors were able to view one of the finest assortments of puppets and masks of all types and techniques. Greeted at the door by two of Blundall's own creations, the flamboyant Harlequin and Polichinelle, both produced for a performance of 'La Boite a Jojoux' with Simon Rattle and The London Sinfonietta in 1982, the visitor then walked into an Aladdin's cave of beautifully displayed marionettes and puppets, Victorian toy theatres, books, Japanese Bunraku figures and woodblock prints, props and creations from children's workshops , together with the entire Cannon Hill archive (with Blundall's original designs for puppets and much more besides), making it one of the richest and most important, accessible puppetry collections on an international scale.

The vast and varied holdings reflect a life of international travel, global friendship and an unending appetite for education. Always keen to perfect his craft, Blundall travelled to the source of the skill he wished to appropriate. He studied a wide range of techniques such as traditional Bunraku theatre, Noh-mask making with Nohjin Suzuki in Japan and character development and direction in Russia.

Catriona Stewart wrote in Blundall's obituary in The Herald: "John Blundall was a man of enormous historical and academic knowledge of the puppet theatre, the performing arts and the arts in general, but most importantly he had an equally wide practical knowledge. It was his belief that "an actor can speak, but a puppet can fly"."

John Blundall was committed to his craft, never compromising on the quality of his work. Stewart describes how Blundall was passionate about developing a "selective eye and a cultured mind" in his students and generously supported those who were keen to learn. "He took many of his students to see shows or exhibitions, not necessarily because they wanted to go, but because it was something they "should see".

John Blundall himself said: "Any artistic director is only as good as his or her company and I am always grateful to have so many talented people who helped me to entertain millions of children in the UK and abroad. I have also been blessed with the kindness, friendship and inspiration of vast numbers of the most extraordinary academic and creative genii of the worlds of the puppet theatre and the performing arts through the years."

Lyon & Turnbull would like to thank Stephen Foster for his invaluable help in preparing this sale.

A Rare Collection of late 19th century Marionettes from the Tiller-Clowes Family Troupe

This collection of marionettes and trick or transformation figures by the famous 19th century Tiller-Clowes family of English puppeteers were part of a larger group rescued and purchased by puppet historians George Speaight and Gerald Morice in 1945. One half was subsequently gifted to the V&A.

The Tiller and Clowes families joined forces in 1873 and became one of the last Victorian marionette troupes to travel the country with their shows. A popular form of entertainment for adults and children long before the advent of film and television, they presented shortened versions of London's latest popular entertainment from melodramas and pantomimes to minstrel shows and music hall. Fairs and village greens often became temporary theatres seating 200-700 people.

The majority of the marionettes were made in Lincolnshire between 1870 and 1890s and most still have their original costumes. Typically, all family members would be involved in carving, stringing, painting, dressing and operating the colourful and varied cast of marionettes. The puppets fall into three groups: the figures for the dramas able to play stock roles; figures for the Harlequinade which always formed the conclusion of a Victorian pantomime; and trick or transformation figures.

The latter were an integral part of 18th and 19th century puppet theatre and included dancing skeletons that could be disarticulated, and puppets that transformed by their parts separating into multiple characters. They were also often flat cut-outs in painted metal, wood or card and the transformation depended on releasing a flap which revealed a different figure underneath and also covered the lower half of the original one. The average height of the dramatic figures is about 70 centimetres, and the heads are slightly large in proportion to the bodies. They are fully strung, and mostly operated by the English system of two horizontal bars.





110
TILLER-CLOWES FAMILY TROUPE
ENGLISH TRICK MARIONETTE FRESH HERRINGS TO DRAGON, LATE 19TH CENTURY
painted wood, fabric and metal hinges, metamorphic, a box of fresh herrings folding into a dragon
46cm x 114cm x 6cm
£200-300



111
TILLER-CLOWES FAMILY TROUPE
ENGLISH TRICK MARIONETTE FRESH HERRINGS TO DRAGON, LATE 19TH CENTURY
painted wood, fabric and metal hinges, metamorphic, a box of fresh herrings folding into a dragon
52cm x 125cm x 5cm
£200-300





112
TILLER-CLOWES FAMILY TROUPE
ENGLISH MARIONETTE OF A COW, LATE 19TH CENTURY
painted wood
70cm x 40cm x 5cm
£200-300



113
TILLER-CLOWES FAMILY TROUPE
ENGLISH MARIONETTE OF A DONKEY, LATE 19TH CENTURY
painted wood
69cm x 49cm x 6cm
£200-300



114
TILLER-CLOWES FAMILY TROUPE
ENGLISH MARIONETTE OF A BULL, LATE 19TH CENTURY
painted wood
56cm x 38cm x 6cm
£200-300



115
TILLER-CLOWES FAMILY TROUPE
ENGLISH MARIONETTE OF AN ELEGANT GENTLEMAN, LATE 19TH CENTURY
painted wood and fabric
73cm x 20cm x 10cm
£200-300



116
TILLER-CLOWES FAMILY TROUPE
ENGLISH MARIONETTE OF A SAILOR FIDDLER, LATE 19TH CENTURY
painted wood and fabric
70cm x 18cm x 9cm
Note: This marionette of a one-eyed, peg-legged sailor fiddler was known as Tommy One-Leg. It was specially made for the popular comic music hall song 'How Cruel Were My Parients' (sic)'. It was sung by Tommy's wife, relating the fate of her husband who lost his eye and leg when he was press-ganged into the navy, and how he was reduced to busking in the streets with her. [V&A]
£200-300

117
TILLER-CLOWES FAMILY TROUPE
THREE ENGLISH TRICK MARIONETTES, LATE 19TH CENTURY
painted wood and fabric, comprising STRETCHING AND SHRINKING CLOWN, unclothed except for neck ruff, white face and red mohican, 68cm x 14cm x 11cm; MOTHER SHIPTON, 94cm x 37cm x 10cm (when assembled) and SCARAMOUCHE, 99cm x 25cm x 25cm (3)
Note: Mother Shipton featured as a character in 18th-century plays, and in 1712 the puppeteer Martin Powell advertised the play 'Mother Shipton and the Downfall of Cardinal Wolsey'. The same play was mentioned by the American journalist James Ralph in 1728, writing about the English puppet theatre.
From early Tudor times, Mother Shipton was considered a prophetess, both in her local Yorkshire and around the country. Her many prophesies are said to have included the death of Wolsey, the Civil Wars and the Great Fire of London. She appears in illustrations as an ugly old lady with a hooked nose and an upturned chin. Pepys referred to Mother Shipton, with her appearing as a character in 17th-century plays and pantomime as well as in the puppet theatre where she was usually a trick puppet who smoked a pipe. [V&A]
£200-300



118

TILLER-CLOWES FAMILY TROUPE

ENGLISH TRICK MARIONETTE OF GRAND TURK, LATE 19TH CENTURY

painted wood and fabric, comprised of six detachable parts forming a trick figure

largest component 35cm x 8cm x 12cm

Note: One of marionette theatre's most celebrated acts, the Grand Turk, comes apart into separate little figures. Skilled manipulation of the perfectly adjusted marionette releases limbs and heads which then form several smaller characters taking on a life of their own, sometimes dancing a *cotillion*. Its most common incarnation was as a Turkish gentleman who transformed into the Chief Eunuch and the ladies of the Harem, but there have been many variations over the years. {Punch and Judy on the web]

£200-300



119

TILLER-CLOWES FAMILY TROUPE

ENGLISH TRICK MARIONETTE OF SCARAMOUCHE, LATE 19TH CENTURY

painted wood and fabric, telescopic with three heads

75cm x 25cm x 15cm

Note: Scaramouche, from Italian scaramuccia, "little skirmisher", is a clown and one of the great stock characters in the Punch and Judy puppet shows with roots in commedia dell'arte. During performances, Punch frequently strikes Scaramouche, causing his head to come off his shoulders. Because of this, the term scaramouche has become associated with a class of clown marionette with extendible necks.

£200-300



120

TILLER-CLOWES FAMILY TROUPE

THREE ENGLISH MARIONETTES OF SKELETONS, LATE 19TH CENTURY

wood and tin foil, comprising TWO TRICK SKELETONS, the larger 66cm x 16cm x 8cm and one SKELETON with coffin, 45cm x 14cm x 7cm (3).

Note: One of the earliest documented cases of a trick marionette in England is the dissecting or disintegrating skeleton, which dates from at least the 1750s. A very popular marionette music hall act, this would have walked or danced on stage before magically dispersing its bones in the air and re-forming itself.

£200-300



121

TILLER-CLOWES FAMILY TROUPE

TWO ENGLISH MARIONETTES, LATE 19TH CENTURY

painted wood and fabric, comprising CHINESE BELL DANCER, 73cm x 58cm x 9cm, and POLE BALANCER with separate stool, 76cm x 54cm x 22cm (2)

Note: The speciality act figures in the complete Tiller-Clowes troupe included a juggler, a pole-balancer, three Chinese bell-ringers, two stilt-walking drunken clowns, an expanding skeleton and a trick puppet with three heads. In a programme, these would have been used by the marionette showman as 'curtain-raisers', before the main play, or as 'entre-actes' between plays. [V&A]

£150-250



122

TILLER-CLOWES FAMILY TROUPE

ENGLISH TRICK MARIONETTE CARRIAGE TO DONKEY, LATE 19TH CENTURY

painted wood and metal hinges, metamorphic, of a carriage folding out into two donkeys

48cm x 91cm x 5cm

£200-300





123

TILLER-CLOWES FAMILY TROUPE

ENGLISH TRICK MARIONETTE EGG TO SWAN, LATE 19TH CENTURY

painted wood and metal hinges metamorphic, of an egg folding out into a swan

105cm x 30cm x 3cm

£200-300





124

TILLER-CLOWES FAMILY TROUPE

A GROUP OF ENGLISH MARIONETTE HEADS AND TORSI, LATE 19TH CENTURY

painted wood and fabric, comprising MALE HEAD, with dark wavy hair, 15cm x 9cm x 13cm; MALE HEAD with dark hair 13cm x 8cm x 10cm; MALE HEAD, short dark hair and red cheeks, 13cm x 8cm x 9cm; POLICEMAN, 20cm x 9cm x 10cm; CHINESE BELL RINGER, 15cm x 8cm x 10cm; MALE HEAD & TORSO, 34cm x 17cm x 10cm; MALE HEAD, mohican style hair, 20cm x 15cm x 10cm and FEMALE HEAD & TORSO, with arms, 40cm x 18cm x 12cm (8)

Note: Separate, interchangeable body parts, heads and torsi were part of the regular stock of a puppet theatre.

£300-500



125

TILLER-CLOWES FAMILY TROUPE

GROUP OF ENGLISH MARIONETTES, LATE 19TH CENTURY

painted wood and fabric, comprising GIRL in long floral dress over yellow knickerbockers with lace cuffs, red bow in hair, 63cm x 15cm x 8cm; MAN with blue eyes, dressed in black suit with white shirt, white flower in button hole, 66cm x 18cm x 7cm; MAN in checked flannel suit, waistcoat and shirt, with red bowtie and round glasses, 66cm x 16cm x 8cm; WOMAN in red patterned dress over gold leggings, blue and white sash with metallic fringing over shoulder and tied at waist, 66cm x 20cm x 9cm and MAN in patterned top and plain trousers, bald with bright blue eyes, 70cm x 18cm x 8cm (5)

Note: Tiller-Clowes produced their own version of Harriet Beecher Stowe's 1852 novel Uncle Tom's Cabin. These marionettes may well be part of the cast for this performance, including what might be a version of the irrepressible 'Topsy', the female marionette with the red hair band.

£300-500

126

TILLER-CLOWES FAMILY TROUPE

FIVE ENGLISH MARIONETTES, LATE 19TH CENTURY

painted wood and fabric FEMALE in patterned tunic and embroidered plaid skirt, 72cm x 22cm x 10cm; FAIRY, 68cm x 20cm x 9cm; GIRL in white broderie anglaise dress, 56cm x 15cm x 7cm; another GIRL in floral dress with red white striped apron, 67cm x 19cm x 10cm and an elegant FEMALE in a lace trimmed dress, 63cm x 20cm x 8cm (5)

£300-500

127

TILLER-CLOWES FAMILY TROUPE

THREE ENGLISH MARIONETTES OF THE DEVIL, LATE 19TH CENTURY

painted wood and fabric, comprising ONE with green costume with paper foil decoration, 70cm x 20cm x 10cm; ONE with white trousers, 72cm x 15cm x 10cm and ANOTHER with a tunic, 73cm x 20cm x 9cm (3)

£200-300

128

TILLER-CLOWES FAMILY TROUPE

FOUR ENGLISH MARIONETTES AND A COLLECTION OF MARIONETTE CLOTHING, LATE 19TH CENTURY

painted wood and fabric, comprising MALE with beard, in trousers, waistcoat and red and white striped shirt, 76cm x 18cm x 10cm; BOY in black trousers, shirt, lace collar and tie, 66cm x 20cm x 9cm; another MALE with beard, black hat, trousers, striped top and green jacket, 73cm x 18cm x 10cm; another BOY with red hair, 70cm x 15cm x 10cm (4) and a quantity of well-made clothing for marionettes of the same and similar size (qty)

£300-500

129

TILLER-CLOWES FAMILY TROUPE

ENGLISH MARIONETTE OF A GIANT, LATE 19TH CENTURY

painted wood and fabric, dressed in khaki and red with brass buttons

90cm x 22cm x 17cm

£200-300



130
TILLER-CLOWES FAMILY TROUPE
ENGLISH MARIONETTE OF THE SILVER KING, LATE 19TH CENTURY
painted wood, fabric and sequins
75cm x 17cm x 10cm
£300-500



131
A RARE COLLECTION OF PHOTOGRAPHS AND POSTCARD STYLE PHOTOGRAPHS OF THE TILLER-CLOWES FAMILY TROUPE
CIRCA 1900
including photograph-style postcards and photographs of Grandmother Tiller, Dany & Lill, Harriet and Polly Clowes, Minnie Tiller, Walter Tiller, etc.; notes by H.W. Whanslaw with transcript and other material all in one folder (qty)
Note: For more information and images for this lot please see our website: www.lyonandturnbull.com
£200-300

132
TWO ITEMS OF ENGLISH TRICK SCENERY
19TH CENTURY
painted wood, canvas and metal hinges, comprising XX MILES TO YORK, folding into devil, which in turn folds into a lady, 69cm x 28cm x 6cm and GRANDFATHER CLOCK, folding into boxer, 80cm x 42cm x 5cm (2)
£100-200



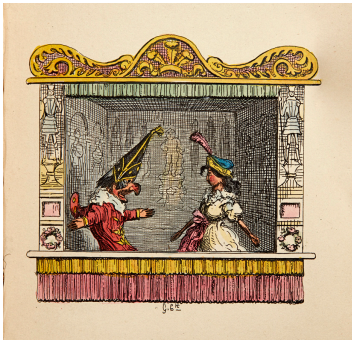


132A
GROUP OF ENGLISH MARIONETTES
19TH CENTURY
painted wood and fabric, comprising CHINESE with long pigtail, 57cm x 18cm x 9cm; AUNT SALLY, with black turned wooden body, dressed in patterned pink skirt, 47cm x 8cm x 9cm; ABYSSINIAN POLE AND CHAIR BALANCER (with two chairs), 43cm x 46cm x 9cm; ABYSSINIAN BALL JUGGLER, 44cm x 12cm x 6cm and DISJOINTED CLOWN, 36cm x 10cm x 6cm (5)
£100-200

133
THREE ITEMS OF ENGLISH TRICK SCENERY
19TH CENTURY
painted wood, cardboard and metal hinges, comprising DOG folding into cannon, 55cm x 80cm x 2cm; HOT AIR BALLOON, 45cm x 35cm x 12cm and BARBER'S SHOP with inscription 'shaving while you wait', 60cm x 45cm x 2cm (3)
£200-300

134
TWO ENGLISH PIECES OF ENGLISH TRICK SCENERY
19TH CENTURY
painted wood and canvas, comprising GUARD HOUSE folding into row of soldiers in red tunics, and ANOTHER the same (2)
80cm x 58cm x 6cm (each)
£100-200

135
CRAIG, EDWARD GORDON
THE MARIONETTE TO-NIGHT AT 12-30
Florence: [The Mask?], Box 444, 1918. 8vo, note in pencil to paste-down endpaper stating "This book was purchased from Gordon Craig...", ownership sticker and blindstamp of Blundall
£800-1,200



136

PAYNE, JOHN COLLIER - GEORGE CRUIKSHANK, ILLUSTRATOR

PUNCH AND JUDY

London: S. Prowett, 1828. First edition, 8vo, hand-coloured plates, contemporary red calf gilt

£300-400

137

A RARE COLLECTION OF PUPPETRY-RELATED GLASS LANTERN SLIDES

CIRCA 1900

glass, paper, with wooden box, black and white and coloured (qty)

Note: For more information and images please see our website: www.lyonandturnbull.com

£200-300





138

A RARE COLLECTION OF 19TH CENTURY TOY THEATRE SHEETS

19TH CENTURY

coloured prints, comprising various UK and continental publishers including Pellerin d'Epinal; Robrahn & Co; Gustav Kuhn; Oehnige and Riemschneider; C. Burckardt; Calla Joaquim Costa; J.F. Schreiber; Alfred Jacobson; Vilhelm Priors; Vaclav Chemelcek; Michael Everett; Aubrey Hammond; Joseph Hope; Mike Bartley and others (qty)

Note: Known in the 19th century as Juvenile Drama, toy theatres were originally made as mass-produced replicas of popular plays in live theatre. Across Europe they were popular home entertainment for children and adults, sold as kits that included stage, scenery, characters and costumes. They were printed on paperboard, and, in Britain, available "a penny plain" or "two pence coloured". This collection comprises 19th century British and Continental toy theatre sheets, which were an essential part of these kits.

£400-600

139

TWO LARGE TOY THEATRES

19TH CENTURY

wood and coloured card, comprising Danish, Georgian style TOY THEATRE, wood and coloured card, with forest scenery and motto EI BLOT TIL LYST, 59cm x 51cm x 50cm; TOY THEATRE, wood and coloured card, 59cm x 51cm x 50cm

£200-300



140

A LARGE QUANTITY OF PRINTS AND ENGRAVINGS, POSTERS AND THREE ORIGINAL PRINTING BLOCKS

19TH AND 20TH CENTURY

British, Continental, Eastern European, Russian and Chinese PRINTS AND ENGRAVINGS of puppet theatre related themes including works by Alfred Martin, George Cruikshank, Victer Spink, Ivan Koos, Grazyna Wyszomirska, A. Couvert, H.W. Whanslaw, Carlo Vernet, Lotte Reiniger, Jiri Jaros, Eugen von Blaas and many others (qty); collection of PRINTED POSTERS in different languages advertising puppet shows (qty); PRINTING BLOCK of a Punch and Judy booth, wood and copper, circa 15cm x 12cm x 5cm; PRINTING BLOCK, nativity scene, designed by Alfred Martin (1888-1950) from the Antwerp Cellar Marionette Theatre, 12cm x 15cm x 5cm and PRINTING BLOCK in the style of Jimmie Catnach, 10cm x 8cm x 2cm (3)

Note: For more information and images please see our website: www.lyonandturnbull.com

£400-600

141

A COLLECTION OF 9 ALBUMS FILLED WITH POSTCARDS

19TH AND 20TH CENTURY

of puppets and puppetry-related motifs

Note: For more information and images please see our website: www.lyonandturnbull.com

£150-250



142

CODMAN

THREE PARTS OF A RARE PUNCH AND JUDY BOOTH PROSCENIUM, POSSIBLY LATE 19TH CENTURY

wood, fabric, paint, in period wooden box

62cm x 65cm x 46cm

Note: Codman's Punch & Judy was started in Llandudno in 1860 by Richard Codman, a travelling showman who was stranded in Llandudno after his horse died. In 1864 he gained approval to perform on Llandudno promenade. Today, the show is performed by the 5th generation of the Codman family.

£200-300



143

PETER JACKSON (BORN 1937-2010)

ARCHIVE OF DRAWINGS AND TOY MODEL THEATRES 20TH CENTURY

comprising original drawings, hand-drawn and hand-coloured; toy model theatres including one of the Duke of Buckingham's theatre in Dorset Gardens (1671-170); includes published and unpublished material (qty)

Note: For more information and images please see our website: www.lyonandturnbull.com

£600-800



144

A RARE ENGLISH HAND PUPPET OF MR PUNCH

EARLY 19TH CENTURY

painted wood and fabric

90cm x 29cm x 10cm

£300-500

145

A RARE ENGLISH HAND PUPPET OF PUNCH WITH BABY

19TH CENTURY

painted wood and fabric

92cm x 29cm x 10cm

£300-500

146

WAL KENT (1880-1961)

ENGLISH HAND PUPPET OF PUNCH, EARLY 20TH CENTURY

painted wood and fabric

66cm x 13cm x 13cm

Note: Initially trained as a plumber, Wal Kent became a prolific maker of highly distinctive Punch & Judy glove puppets, including those used in the iconic 1963 film 'The Punch & Judy Man' with Tony Hancock.

£200-300

147

SUPREME MAGIC

SET OF 'PUNCH AND JUDY' HAND PUPPETS, 20TH CENTURY

painted wood and fabric, comprising PUNCH, 74cm x 15cm x 15cm; JUDY, 45cm x 6cm x 6cm; CLOWN, 45cm x 7cm x 6cm; HANGMAN, 45cm x 9cm x 6cm; POLICEMAN, 35cm x 14cm x 8cm; BEADLE, 40cm x 13cm x 9cm; DOCTOR, 40cm x 10cm x 8cm; SKELETON, 45cm x 7cm x 7cm; CROCODILE, 58cm x 17cm x 12cm and TOBY THE DOG (replica made by John Blundall), 55cm x 12cm x 15cm (10)

£150-250



148

A GROUP OF ENGLISH DOLLS AND PUPPETS

19TH AND 20TH CENTURY

wood, fabric and pen, comprising PUNCH, 48cm x 10cm x 9cm; JUDY, 39cm x 15cm x 8cm; PAIR of Boxers in long striped shirts, each 40cm x 9cm x 7cm; an interesting group of six domestically, wartime produced Punch and Judy puppets including PUNCH, 25cm x 6cm x 4cm; JUDY, 23cm x 6cm x 4cm; BABY, 14cm x 5xm x 3cm; TOBY THE DOG, 23cm x 6cm x 4cm; DOCTOR, 24cm x 7cm x 6cm; CLOWN, 22cm x 6cm x 4cm and DONKEY, 19cm x 6cm x 4cm (10)

£200-300



149

ROGER WHITMORE

PUNCH AND JUDY WITH BABY, 20TH CENTURY

turned chair legs, painted wood and a collection of 19 linocuts

54cm x 16cm x 14cm

Note: For more information and images please see our website: www.lyonandturnbull.com

£100-200



150

THREE PUNCH AND JUDY DOOR STOPS

19TH CENTURY

comprising JUDY, cast iron, painted, 29cm x 22cm x 8cm; PUNCH, cast iron, painted, 32cm x 23cm x 9cm and PUNCH, painted plaster, 30cm x 20cm x 7cm (3)

£200-300



151

ANNIE FAIVRE FOR HERMES

'LE TEMPS DES MARIONETTES' SILK SCARF

Black and gold, in original box, with depictions of acrobats and marionettes, silk with rolled edges

circa 80cm x 80cm

£100-200

152

A GROUP OF PUNCH AND JUDY TRINKETS AND COLLECTABLES

19TH AND 20TH CENTURY

various metals, fabric and mother of pearl, comprising Punch PAPER WEIGHT by J.R. Gaunt, London, 11cm x 6cm x 6cm; Punch gold CHARM, 2.3cm x 1.5cm x 0.5cm; white metal Punch and Judy booth CHARM, 1.7cm x 1.1cm x 0.5cm; gold PIN of Punch climbing a rod, 4cm x 2cm x 0.5cm; gold miniature moving Punch and Judy booth CHARM 1cm x 0.8cm x 0.5cm; mother-of pearl Mr Punch PENDANT 2.5cm x 1.8cm x 0.5cm and Mr Punch GLOVE HOOK, 8cm x 2.5cm x 1cm; silver MODEL HEAD of Mr Punch, 6cm x 2.5cm x 2.5cm; cast iron and fabric Mr Punch PIN CUSHION, 12.5cm x 8cm x 4.5cm; modern, painted, cast iron version of a 19th century original Punch and Judy PIGGY BANK, 15cm x 12cm x 8cm; a set of six coloured glass CHRISTMAS BAUBLES, 1950s, 7cm diameter (not pictured); a Punch DOOR KNOCKER, 9cm x 5cm and another Punch and Judy DOOR KNOCKER, with inscription on base 'The House of Punch' and mark on the rear of 'Punch', 14cm x 6cm x 4cm (11)

£150-250



153

WALDO SULLIVAN LANCHESTER (1897-1978)

TWO ENGLISH MARIONETTES, EARLY 20TH CENTURY

comprising METHUSELAH, Scottish bog oak and fabric, 50cm x 13cm x 8cm and BUTLER, painted wood and fabric, 49cm x 10cm x 8cm (2)

Note: Lanchester and his wife Muriel became interested in the puppetry revival of the early 20th century pioneered by H.W. Whanslaw. Lanchester founded the *Lanchester Marionettes* (1935-1962), a puppet theatre that was based in Malvern, and later in Stratford-upon-Avon. The actress, Elsa Sullivan Lanchester (1902-1986) was his sister.

The marionette of the BUTLER appears to be a collaborative work between Lanchester and his wife Muriel.

£400-600

154

PUNCH AND JUDY IRON CAP GUN

19TH CENTURY

cast iron

13.5cm x 14cm x 2cm

£200-300

155

JAPANESE SILK KIMONO WITH OKINA NOH MASKS

20TH CENTURY

silk, with silk kimono sash with a design of Noh actors

80cm x 80cm

£200-300



156

HARRY WILLIAM WHANSLAW (1883-1965)

FOUR ENGLISH MARIONETTES, AND A FOLIO OF ORIGINAL DRAWINGS, EARLY 20TH CENTURY

painted wood and fabric, comprising a BEARDED MALE in long purple robe, 28cm x 8cm x 5cm; FEMALE in black dress over floral tunic, 27cm x 7cm x 5cm; ARAB with dagger, 36cm x 9cm x 6cm and MARIONETTE HEAD (4); folio of original drawings including one with a scene that includes Bonnie Prince Charlie, 1914 (qty)

Note: Key to the revival of puppetry in the early 20th century in Britain, W. H. Whanslaw was a puppeteer, maker, collector, prolific author and book illustrator. The articles in the 1923 'Chatterbox Annual', which were re-published under the title 'Everybody's Theatre', were all illustrated by him.

John Blundall owned a substantial number of original drawings, illustrations, paintings and notebooks by 'Whanny', a selection of which is sold here. Blundall reminisced that 'it was always a great joy to be left in his studio, a real cabinet of curiosities, to sort through the vast amounts of oddities that were everywhere.'

£300-500



157

JOE DE RANDEL HODSON (1885-1977)

THREE ENGLISH MARIONETTES, EARLY 19TH CENTURY

painted wood and fabric, comprising MAN dressed in suit with green shirt, collar and cuffs, 71cm x 20cm x 11cm; another MAN with big boots, 75cm x 20cm x 12cm and also a SKELETON, 64cm x 15cm x 9cm, all from Joe de Randel's Old Time Marionette Theatre (3)

Note: Born into a theatrical family Randel Hodson made his stage début while only a few weeks old. As he grew up he was part of the family touring shows, eventually becoming an actor and variety performer in his own right. He returned to work with his father's marionettes during the 1940s. Not unlike other performers, Hodson added the "De" to his name to make it sound more exotic and interesting to an English audience.

£300-500



158

AMATEUR THEATRE FROM MOSELEY, BIRMINGHAM

TWENTY-FOUR ENGLISH MARIONETTES , 1940S

painted wood, papier-mâché and fabric, comprising TWENTY-FOUR MALE AND FEMALE MARIONETTES in various costumes, some unclothed, the smallest measuring 40cm x 14cm x 8cm; the largest 80cm x 17cm x 10cm (24)

£200-300



159

VARIOUS BRITISH MAKERS
INCLUDING JOY LAURIE AND JAN BUSSELL (1909-1985)
GROUP OF ENGLISH MARIONETTES AND MARIONETTE PARTS, 20TH CENTURY

painted wood and fabric, comprising POLICHINELLE, 19th century body, head possibly by John Blundall, with costume by Glenn Holden, 89cm x 28cm x 16cm; BALLERINA, 30cm x 17cm x 34cm; WEST INDIAN DANCER, 53cm x 12cm x 10cm, SINGER, 45cm x 15cm x 13cm, all by Joy Laurie; MARIONETTE PARTS of limbs and body, 60cm x 15cm x 10cm and also a HEAD by Jan Bussell from 'Hogarth Puppets', 11cm x 7cm x 9cm (6)

Note: Glenn Holden, sculptor, costume designer and entertainer produces high quality costume for theatre, TV and commercials.

Joy Laurie worked with Gerry Anderson for AP Productions on the *Adventures of Twizzle*, a 1960s BBC children's television programme using string puppets. The use of string puppets paved the way for the realistic Supermarionation puppeteering techniques that would be used in future shows such as *Thunderbirds* and *Fireball XL5*

Bussell and his wife Ann Hogarth founded the travelling puppet theatre, The Hogarth Puppets, in the 1930s. Bussell was instrumental in introducing the puppet show for television in the 1930s. One of his best loved creations, *Muffin the Mule*, first appeared in the BBC children's series in 1946.

£200-300



Eduard Bersudsky

St. Petersburg-born artist Eduard Bersudsky started making wooden sculptures in the 1960s and became involved in Russia's non-conformist art scene. A decade later, he started producing kinemats - kinetic sculptures which are electrically controlled - largely made from old things and Bersudsky's own grotesquely carved figures. However, it was not until the late 1980s that these creations were publicly seen in collaboration with Bersudky's partner Tatyana Jakovskaya, a theatre critic and director. When the couple relocated from Soviet Russia to Scotland in the 1990s, their work was received with great interest. The opening of the ***Sharmanka*** gallery and workshop in Glasgow's Trongate in 1996 marked the beginning of an internationally acclaimed venture.

160

EDUARD BERSUDSKY, RUSSIAN (BORN 1938)
THE RAT NEXT DOOR, 1950

wood carving, 35cm high, together with a pencil drawing entitled The Communal Rat, dated 1971 (2)

£200-300

161

EDUARD BERSUDSKY, RUSSIAN (BORN 1938)
PUPPETEER, 1950

wood carving, circa 30cm high, together with a pencil drawing entitled Petrushieni, dated 1971 (2)

£200-300

Note: For more information on Eduard Bersudsky please see our website: www.lyonandturnbull.com



162

JOHN MICHAEL BLUNDALL (1937-2014)

PUPPET OF PARKER FROM THUNDERBIRDS

carved and painted wood and fabric

57cm x 15cm x 7cm

Note: Aloysius Parker was created in 1965 when Gerry and Sylvia Anderson commissioned the puppet character for the pioneering Supermarionation television series *Thunderbirds*.

John Blundall sculpted the original puppet for the show, referencing "typical, clichéd butlers in black-and-white English comedy films". He commented that he "made Parker look so unlike the other puppets just to be bloody-minded, because I wanted to prove that to produce really strong characters in puppets, you need to stylize them and find two or three characteristics to combine and communicate with."

David Graham, who voiced the character with a heavy cockney accent, had been taken by Gerry Anderson to hear the voice of a certain wine waiter who was supposed to have been a royal butler. "I just made him a bit more villainous", said Graham.

Parker became a celebrated TV "star" on both sides of the Atlantic. While the original , screen-used Parker was made from fibreglass, Blundall carved this later, non screen-used version from wood.

In the serial, Parker - nicknamed "Nosey" - was butler to Lady Penelope Creighton-Ward, a young aristocrat who was a field agent for International Rescue. Parker had a criminal past and underworld status. Lady Penelope discovered him robbing a safe belonging to an oil tycoon and enlisted his help in her espionage activities. However, his official duties included being a faithful butler and chauffeur of her pink Rolls-Royce, FAB 1.

£5,000-7,000



163
JOHN MICHAEL BLUNDALL (1937-2014)
SCREEN-USED PLANT MAN FROM EPISODE 5, 'SPY IN SPACE', FIREBALL XL5, 1960
painted wood
53cm x 13cm x 8cm
£1,500-2,500



164
JOHN MICHAEL BLUNDALL (1937-2014)
SCREEN-USED AMPHIBIAN (HEAD ONLY), FROM EPISODE 13, 'XL5 TO H2O', FIREBALL XL5
painted wood
12cm x 13cm x 7cm
£800-1,200



165
JOHN MICHAEL BLUNDALL (1937-2014)
TWO SCREEN-USED BIRD HEADS FROM EPISODE 32
'FASTER THAN LIGHT', FIREBALL XL5, 1960
painted wood, fabric, both heads pinned to a board, one larger
15cm x 10cm x 8cm
£1,000-1,500



166
JOHN MICHAEL BLUNDALL (1937-2014)
SCREEN-USED 'DISTANT' FIGURES, FIREBALL XL5, 1960
painted wood, comprising, from left to right ZODIAC; PROFESSOR MATTHEW MATIC (without glasses); VENUS and an AMPHIBIAN, the largest figure 8.5cm x 2cm x 1cm (4)
£600-800



167
JOHN MICHAEL BLUNDALL (1937-2014)
SCREEN-USED SPACE MONSTER FROM EPISODE 9, FIREBALL XL5
painted wood
33cm x 5cm x 7cm
£700-900

168
A SELECTION OF PHOTOGRAPHS, NEGATIVES AND FILMSTRIPS
20TH CENTURY
black and white and colour, comprising Thunderbirds, Supercar, Fireball XL5 and Stingray from AP Film productions (qty)
£300-400

Cannon Hill Puppet Theatre (1968-1992)

In 1966, the Midlands Art Centre (MAC) in Cannon Hill Park, Birmingham, opened its doors to the public as the first purpose-designed art centre for Children and Young People in the UK. John Blundall was invited by director John English to join the senior management team. Two years later, in 1968, Blundall founded the Cannon Hill Puppet Theatre at the MAC, which became the largest, professional, resident puppet theatre company in the UK. Throughout its lifespan (it closed in 1992) the company created 80 productions, at times up to six per year, most of them designed, directed and written by Blundall himself.

Blundall and his team introduced a pioneering and dynamic style of multi-media puppet theatre which combined puppets, masks, dance, music, mimes, film and other disciplines and dispensed with the traditional barriers such as the proscenium frames and play-boards. Blundall himself, a passionate and inspirational performer, craftsman, teacher, trainer and consultant, established the international profile of the company and formed countless professional and personal links all over the world. Blundall originated many plays and often performing sell-out shows during his two-and-a-half decade tenure. He made over 600 original puppets complete with stage sets.

The selection of puppets included in this sale reveal Blundall's standard of craftsmanship and his innovative, highly stylised designs, which avoids too close a likeness with real life human beings. They also betray his interest in other traditions and the wide spectrum of his work from the comic to the serene, never compromising on quality.



Lot 171 (detail)







169

JOHN MICHAEL BLUNDALL (1937-2014)

GROUP OF ENGLISH PUPPETS, 1950S - 1990S

painted wood and fabric, comprising SAND DANCER , 70cm x 12cm x 9cm; CLOWN, 1980, 66cm x 23cm x 12cm; CLOWN AUGUST, 38cm x 13cm x 10cm; HEADLESS MARIONETTE, unpainted, 1980, 69cm x 15cm x 11cm; carved HEAD, 15cm x 10cm x 10cm; PETRUSHKA, 70cm x 18cm x 14cm; ALKULINA, 76cm x 19cm x 13cm; TRICK PUPPET of a goat changing into a devil, 60cm x 14cm x 16cm; Japanese style MARIONETTE, unclothed and unpainted, 59cm x 16cm x 10cm; another MARIONETTE, unclothed and unpainted and a rod puppet of BUDDHA, 1960, 74cm x 24cm x 8cm (12)

£800-1,200



170

JOHN MICHAEL BLUNDALL (1937-2014)

SEVEN ENGLISH HAND PUPPETS OF CHARACTERS FROM EUROPEAN PUPPET THEATRE, 20TH CENTURY

painted wood and fabric comprising KASPAREK, 55cm x 16cm x 10cm; VITEZ LASZLO, 45cm x 10cm x 10cm and VASILACHE, 55cm x 15cm x 13cm; GUIGNOL, 50cm x 10cm x 10cm; PULCINELLA , 50cm x 10cm x 10cm; PUNCH & JUDY, 55cm x 18cm x 12cm (7)

Note: Kasparek, Vitez Laszlo and Vasilache are John Blundall's version of the Czech, Hungarian and Romanian equivalent to the English Punch. The French Guignol and Italian Pulcinella are also similar characters made by Blundall based on traditional types of these popular figures.

£300-500



171

JOHN MICHAEL BLUNDALL (1937-2014)

THREE ROD PUPPETS FROM CANNON HILL THEATRE

painted wood and fabric, comprising BASTIEN, 80cm x 25cm x 15cm; BASTIENNE, 80cm x 25cm x 15cm and BASTIEN COLAS, 98cm x 27cm x 20cm, the latter with a separate mask (3)

£200-300



172

JOHN MICHAEL BLUNDALL (1937-2014)

THREE CHARACTERS FROM THE SNOW QUEEN, CANNON HILL THEATRE

painted wood and fabric, comprising Kuruma ningyo style SNOW QUEEN, 108cm x 38cm x 28cm; WITCH, 100cm x 44cm x 24cm and GRANDMOTHER, 62cm x 25cm x 16cm (3)

£200-300

173

JOHN MICHAEL BLUNDALL (1937-2014)

FOUR DOG PIRATES FROM TREASURE ISLAND, CANNON HILL THEATRE

wood, metal, fibreglass, fake fur, felt and fabric, comprising DOG PIRATE in red and green jacket; DOG PIRATE in red and blue with feather in hat; DOG PIRATE in red jacket and orange hat and DOG PIRATE in turquoise jacket, all measuring approx. 125cm x 25cm x 20cm (4)

£200-300



174

JOHN MICHAEL BLUNDALL (1937-2014)

FOUR STRING AND ROD PUPPETS FROM ALADDIN, CANNON HILL THEATRE, 1980S

painted wood and fabric, each with split bamboo hand control, comprising ALADDIN, 90cm x 22cm x 15cm; FEMALE CHARACTER, 77cm x 20cm x 12cm; VIZIER, 84cm x 30cm x 20cm and MALE CHARACTER, 85cm x 25cm x 15cm (4)

£300-500



175

JOHN MICHAEL BLUNDALL (1937-2014)

THREE CHARACTERS FROM THE SAGA OF ERIK THE VIKING, CANNON HILL THEATRE, JUNE TO AUGUST 1986 AND SPRING 1987

wood, fur, metal and fabric, comprising MALE VIKING, 110cm x 41cm x 21cm; SVEN, 110cm x 34cm x 44cm and YOUNG VIKING, wearing fur cloak and helmet, 109cm x 26cm x 15cm (3)

£200-300



176

JOHN MICHAEL BLUNDALL (1937-2014)

SEVEN MISCELLANEOUS PUPPETS FROM CANNON HILL THEATRE

wood and fabric, comprising HARLEQUIN and PIRATE from 'La Boite a Jojoux', Simon Rattle and The London Sinfonietta, 1982, each circa 115cm x 40cm x 25cm; CEPHESIS from Narcissus, 104cm x 50cm x 15cm and NIOBE from Narcissus, 98cm x 20cm x 10cm; WITCH, Kurma Ningyo, 100cm x 65cm x 20cm; BARON BUMPH from Till Eulenspiegel, with colander on head holding mace and riding horse, 130cm x 68cm x 30cm; ASIAN puppet (no measurements) and PINOCCHIO, 64cm x 24cm x 17cm (8)

£200-300



177
JOHN MICHAEL BLUNDALL (1937-2014)
ENGLISH BUNRAKU PUPPET, CIRCA 1960
painted wood and fabric
130cm x 26cm x 12cm
£500-700

178
JOHN MICHAEL BLUNDALL (1937-2014)
ENGLISH BUNRAKU PUPPET, 1965
painted wood and fabric, on stand with four small masks
74cm x 17cm x 10cm
£300-500



Bunraku

Bunraku performances originated in Japan in the late 16th century. They were originally called 'ningyo-joruri' which translates literally as puppets and storytelling. The puppets take the form of human figures, approximately one metre in height, with lifelike features and beautifully embroidered, traditional Japanese costumes.

Traditionally, Bunraku puppets require three puppeteers to operate them. The first works the head and the right arm and the second operates the left arm, which is controlled by a scissor-like arrangement of levers. The third operates the feet of the male puppet and the skirts of the female (who has no feet). The operators, who stand behind and slightly lower than the puppets, are dressed in black, but visible to the audience. A narrator, who speaks the words of the plays, sits beside the stage along with a musician.

Bunraku performances are designed for a highly sophisticated, adult audience. The plays deal with personal themes and feelings.

Fascinated by this Japanese art form, John Blundall travelled to the country to study under Bunraku masters Monjuro Kiritake and Tamamatsu Yoshida, enabling him to produce his own figures.

179

JOHN MICHAEL BLUNDALL (1937-2014)

LARGE ARCHIVE OF ORIGINAL DESIGNS FOR PUPPETS, STAGE SETS AND THEATRE; POSTERS AND PHOTOGRAPHS

works on paper, photographs and prints, comprising pen drawings, brush drawings, pencil drawings, sketches, appliqué works, gouaches, graphics, including designs for productions of Aladdin, the Ugly Duckling, The Snow Queen, Cinderella, Buratino, Goldilocks, Pinocchio, Buratino, Hoffman's Tales, Jungle Book; Giant Witches and Fighting Men, Firebird, Hansel and Gretel, The Frog Princess, Love for three Oranges, etc.; posters for Cannon Hill productions and photographs of live Cannon Hill production (large quantity)

Note: Originating many plays and often performing sell-out shows during his two-and-a-half decade tenure as Artistic Director of the Cannon Hill Puppet Theatre, Blundall acted as principal designer for over 80 productions and circa 600 puppets. His outstanding draughtsmanship and skilled handling of diverse styles are reflected in hundreds of highly accomplished, original designs for puppets. These drawings form a unique archive referencing Cannon Hill's impressive repertoire and commemorating one of Britain's most influential puppet theatres. For more information please see our website: www.lyonandturnbull.com

£3,000-5,000







180

GROUP OF VIENNESE STRING & ROD PUPPETS

19TH CENTURY

painted wood and fabric, comprising MEPHISTOPHELES, 62cm x 18cm x 12cm; FAUST, in brown tunic, 64cm x 16cm x 8cm; DRUMMER GUARD, 50cm x 17cm x 13cm; MALE CHARACTER from 'Faust' in a black tunic, 69cm x 28cm x 8cm and also another MALE CHARACTER from 'Faust', in a pink tunic, 64cm x 18cm x 9cm (5)

£400-600



181

THREE SICILIAN STRING AND ROD PUPPETS

20TH CENTURY

painted wood, fabric and metal, comprising BRANDIMARTE from Orlando Furioso, 75cm x 35cm x 25cm; ANGELICA, in armour with sword and shield, 86cm x 19cm x 10cm and RINALDO, in armour with sword and shield, 59cm x 23cm x 13cm (3)

Note: The large Sicilian knight, Brandimarte, was given to John Blundall by Antonio Pasqualino, founder of the Association for the Conservation of Folk Traditions and the International Puppet Museum in Palermo, in exchange for some Punch and Judy items.

Traditional Sicilian marionette are very heavy and have metal rods to their heads with strings attached only to the hands. The puppet's sword-arm is controlled by a metal rod to support the weapon in the clenched hand.

£300-500

182

FERRARI FAMILY TROUPE, ITALY (FOUNDED 1892)

PUPPET OF BARGNOCLA, 1950S

painted wood and fabric

50cm x 15cm x 15cm

Note: Italo Ferrari (1877-1961), founder of one of the most successful Italian puppet theatre companies, created the character of Vladimiro Falesi, known as 'Bargnocla' in memory of his old employer, a shoemaker, who had a large carbuncle on his forehead. The Bargnocla in Blundall's collection is a later version of the popular figure.

£200-300

183

A GROUP OF CENTRAL EUROPEAN PUPPETS

19TH AND 20TH CENTURY

painted wood and fabric comprising KASPAR HOENSTEINER by Till de Koch, 60cm x 15cm x 10cm; BELGIAN KNIGHT, 66cm x 13cm x 8cm; FIVE GERMAN HAND PUPPETS relating to 'Kasperl Theater', man in black double breasted jacket, 32cm x 9cm x 7cm; man in uniform with moustache, 40cm x 8cm x 7cm; Kasperl dressed in red with white neck ruff, 42cm x 11cm x 8cm; female with lace shawl, 40cm x 10cm x 6cm; man with beard, 38cm x 9cm x 5cm; JUMPING JACK, 43cm x 12cm x 2cm; unclothed figure, 35cm x 13cm x 10cm; SIX SWISS KASPERL HAND PUPPETS with Kasperl, 30cm x 7cm x 8cm; Judy, 30cm x 7cm x 8cm; Devil, 30cm x 7cm x 8cm; Princess, 30cm x 7cm x 8cm; Wizard, 30cm x 7cm x 8cm and King, 30cm x 7cm x 8cm (15)

£200-300

184

GROUP OF EASTERN EUROPEAN PUPPETS AND TOY PUPPETS

20TH CENTURY

painted wood and fabric, comprising DEVIL, with a stand, 16cm x 9cm x 8cm; YOUNG PRINCE, 20cm x 10cm x 9cm; HURVINEK, 12cm x 4cm x 4cm and SPEIJBL, 15cm x 4cm x 4cm, all Czechoslovakia; OLD PEASANT, Latvia, 50cm x 10cm x 8cm; TATAR by Adam Kilian (Polish, born 1921) made for the Teatr Lalka, Warsaw, 88cm x 15cm x 18cm; a hand puppet of a GIRL, 57cm x 18cm x 15cm and one of a BOY, 5cm x 25cm x 10cm, both by Vaclav Havlic, The National Puppet Theater, Prague (8)

£200-300



185

PODRECCA'S PICCOLI THEATRE, ITALY (FOUNDED 1914)

PORTRAIT MARIONETTE OF ANNA PAVLOVA AS PAPILLON, EARLY 20TH CENTURY

painted wood and fabric

42cm x 90cm x 16cm

Note: Founded in Rome in 1914 by Vittorio Podrecca (1883-1959), Podrecca's Piccoli Puppet Theatre, in its days, was one of the most innovative marionette theatres in the world.

Lawyer, journalist, impresario, publisher and editor of the arts magazine 'Primavera', Podrecca secured the skills of some of the most distinguished artists of the time to create designs for his theatre. His love of opera also attracted numerous major composers to write original music for his productions. In 1922 they went on a worldwide tour which included the London Coliseum. For their performances, Podrecca's Piccoli created portrait marionettes of some of the personalities of the day, including Greta Garbo, Maurice Chevalier, Toscanini, Josephine Baker and also the famous Russian Ballerina Anna Pavlova (1881-1931).

Although John Blundall never met Vittorio, he befriended his widow, Lia Podrecca, during one of the company's last tours to the UK in the 1960s. The portrait marionette of Pavlova has been a highly treasured part of Blundall's collection.

£500-700



186

ALLAMI BABSZINHAZ, HUNGERIAN STATE PUPPET THEATRE, BUDAPEST (FOUNDED 1949)

TWO TOY SOLDIERS FROM 'HARY JANOS', 20TH CENTURY

fabric, cardboard, painted wood and felt, one, 82cm x 17cm x 11cm, the other 109cm x 32cm x 9cm (2)

£200-300









187

GERMAN SCHOOL

GROUP OF PUPPET HEADS AND A PUPPET, 1930S

painted wood, fabric and papier-mâché, comprising STALIN, 16cm x 7cm x 10cm; CHAMBERLAIN, 27cm x 13cm x 8cm; HITLER, 14cm x 10cm x 11cm and MUSSOLINI, with cigar, 45cm x 13cm x 15cm (4)

£1,000-1,500

188

WORKSHOP OF SERGEY OBRATSOV AT THE STATE CENTRAL ACADEMIC PUPPET THEATRE, MOSCOW

HAND PUPPET OF PETRUSHKA, 20TH CENTURY

painted wood and fabric

60cm x 10cm x 11cm

Note: This hand puppet was gifted to John Blundall by Sergey Obratsov (1901-1992). An internationally respected puppeteer, collector, author and teaching professor, Obratsov set up the State Central Academic Puppet Theatre in Moscow in 1931. John Blundall saw him in a solo performance in 1952, an event that inspired him to develop his own carving, design skills, stage craft, circus skills, and classical dance. Obratsov became a lifelong mentor and friend.

£300-500

189

VARIOUS U.S. MAKERS, INCLUDING MOLLIE FALKENSTEIN

GROUP OF NORTH AMERICAN PUPPETS, 20TH CENTURY

wood, papier-mâché and fabric, comprising TWO BUFFALO FINGER PUPPETS, 3cm x 6cm x 8cm; SEATED MALE from the Bread and Puppet Theatre, circa 1960, 36cm x 16cm x 5cm and THREE HAND PUPPETS by Molly Falkenstein, comprising a native American female, 47cm x 10cm x 11cm; a native American male, 50cm x 12cm x 11cm and a monk, 47cm x 14cm x 9cm (6)

Note: Mollie Falkenstein founded the American branch of the United Union International Marionette Association (UNIMA). She was also part of the original Ziegfeld Follies.

The Bread & Puppet Theatre was founded by Peter Schumann in New York in 1962-63. It was a highly political theatre that was active during the Vietnam War and has remained central to today's political spectacle.

£150-250

190

GROUP OF BRAZILIAN MAMULENGO HAND PUPPETS FROM THE AMAZON DELTA

20TH CENTURY

painted wood and fabric scraps, comprising DEVIL; SKELETON; FEMALE with coloured face and orange costume; SMALL CLOWN; LARGER CLOWN; FEMALE with blonde hair; MALE in blue costume and tricorn hat; MALE with red costume and brown hat; FEMALE with blue headscarf; MALE with black face; MALE with feather headdress; MALE with blue scarf and hat (12)

the largest 51cm x 12cm x 8cm

Note: This small collection is said to have been made from scraps by a tribe in the Amazon.

£150-250



191
GROUP OF AFRICAN PUPPETS
19TH AND 20TH CENTURY
painted wood and fabric, comprising TWO MILLET GRINDERS, 40cm x 9cm x 45cm; TWO BAMBARA ROD PUPPETS, twins, 96cm x 42cm x 12cm; TWO TULUKUTU TOE JIGGLING PUPPETS; TWO HAND PUPPETS of an elephant and a bird, made of gourd; TWO GHANAIAN ROD PUPPETS of deities; BAMBARA ROD PUPPET with a yellow face; BAMBARA ROD PUPPET, two faced, 52cm x 12cm x 10cm; BAMBARA ROD PUPPET of a deity; MALIAN GIRL and YOROBA ROD PUPPET (15)
Note: In Africa, puppetry is often used within a ceremonial context, and as part of a wide range of folk traditions including dance, storytelling, and masked performance.
£400-600

Burmese Puppets

Burmese puppet theatre originated from royal patronage and was gradually adapted for the wider populace.

The set of stock characters, developed in the 18th century, included horse, elephant, tiger, a king, princess, an old man and woman, etc., and has changed little over the last two hundred years. Burmese marionettes have many strings and are usually controlled by one puppeteer.





192
TWO BURMESE MARIONETTES
19TH CENTURY
painted wood, fabric and metal, comprising YAKSPINA OGRE, 82cm x 25xm x 15cm and TIGER, the tiger formerly owned by H W Whanslaw, 23cm x 18cm x 50cm (2)
£300-500



193
FIVE BURMESE MARIONETTES
20TH CENTURY
painted wood and fabric, comprising GIRL, 46cm x 21cm x 10cm; OLDER MAN, 22cm x 20cm x 11cm; WOMAN with hanging breasts, 55cm x 19cm x 9cm; SOLDIER 54cm x 20cm x 12cm and KING, 60cm x 20cm x 8cm (5)
£200-300



194
TWO LARGE BURMESE ANIMAL MARIONETTES
20TH CENTURY
painted wood and fabric, comprising LARGE ELEPHANT, 59cm x 55cm x 49cm and LARGE HORSE, 62cm x 60cm x 10cm (2)
£200-300



195
TWO BURMESE ELEPHANTS
19TH AND 20TH CENTURY
painted wood and fabric, comprising LARGE ELEPHANT, 54cm x 15cm x 18cm and SMALL ELEPHANT, 33cm x 36cm x 13cm (2)
£200-300

196
FIVE BURMESE MARIONETTES
19TH AND 20TH CENTURY
painted wood and fabric, comprising CLOWN in yellow headscarf with umbrella, 74cm x 23cm x 10cm; SMALL FEMALE, 31cm x 10xm x 4cm; SMALL MALE, 31cm x 10cm x 4cm; LARGE FEMALE, 74cm x 23cm x 10cm and also LARGE MALE, 75cm x 11cm x 6cm (5)
£100-200

Chinese Puppets

Since its first appearance over 2,000 years ago, Chinese puppet theatre has developed many genres: rod puppets, string puppets, glove puppets, shadow puppets, water puppets and even gunpowder puppets. All these reached a high level of sophistication in urban centres and the countryside in the 11th century.

Throughout his many travels John Blundall amassed a sizable collection of Chinese puppets, a small selection of which is sold here, including two wooden, articulated fertility puppets.



197

YANG FENG, FIFTH GENERATION PUPPET MASTER OF THE LONGXI PUPPET TROUPE, FUJIAN PROVINCE, CHINA

HAND PUPPET OF GENERAL WU LIE, 20TH CENTURY

painted wood and fabric

40cm x 16cm x 6cm

Note: Yang Feng, the fifth generation of a puppeteering family, began performing with his father at the age of eleven. In the 1950s he took over the family's puppet theatre and became one of China's most eminent makers and performers. John Blundall met Yang Feng on a visit to China and was gifted this puppet by him.

£300-500



198

CHINESE PUPPET HEAD, ROD AND STRING PUPPETS

19TH AND 20TH CENTURY

painted wood and fabric, comprising PUPPET HEAD with moving eyes and mouth, 18cm x 9cm x 8cm; GREEN FACED MAN, 104cm x 34cm x 10cm, with additional HEAD (on rod), 79cm x 10cm x15cm; BRIDE, in yellow costume, made by Peking Opera, Chao Zhou, Fujian Province, 85cm x 27cm x 10cm and CLOWN, 80cm x 20cm x 10cm (5)

£300-500





199

GROUP OF CHINESE HAND, STRING AND SHADOW PUPPETS
19TH AND 20TH CENTURY

painted and unpainted wood, fabric, donkey leather and hair, comprising TWO FERTILITY PUPPETS, one with painted body, 40cm x 11cm x 5cm; the other, unpainted, 35cm x 10cm x 5cm; OLD MAN with grey beard, 33cm x 12cm x 5cm; another OLD MAN with pig tail, 35cm x 18cm x 7cm; FEMALE, 32cm x 12cm x 6cm; YOUNG MAN with long hair, 40cm x 12cm x 5cm; LADY in pink dress, 63cm x 23cm x 10cm; WARRIOR with painted face 48cm x 18cm x 8cm; YOUNG WOMAN, 50cm x 10cm x 6cm (9) and a quantity of shadow puppets

£200-300



200

A LARGE COLLECTION OF CHINESE, JAVANESE AND TURKISH SHADOW PUPPETS
19TH AND 20TH CENTURY

goat leather, donkey leather, paint, paper and wood (qty)

Note: for more information please see our website: www.lyonandturnbull.com

£400-600

201

A GROUP OF JAVANESE WAYANG GOLEKS
19TH AND 20TH CENTURY

wood and fabric, comprising PUPPET, unpainted with string operated arms, 30cm x 10cm x 7cm; RAMA, unpainted, 65cm x 10cm x 10cm; SITA, 60cm x 14cm x 16cm; an OGRE, 70cm x 17cm x 9cm; MALE, 56cm x 12cm x 11cm; MALE with a red face, 62cm x 24cm x 16cm; WESTERN WOMAN, 56cm x 13cm x 7cm; MALE, 36cm x 7cm x 3cm; another MALE, 75cm x 20cm x 20cm; CIREBON, 72 x 20 x 18cm and THREE OTHERS (13)

£200-300

202

GROUP OF RAJASTHANI KATHPULTI AND SHADOW PUPPETS
20TH CENTURY

painted wood and fabric, comprising FEMALE DANCER, 68cm x 22cm x 12cm; GANESH, 61cm x 18cm x11cm; HORSE, 43cm x 40cm x 10cm; FLUTE PLAYING SNAKE CHARMER, 85cm x 20cm x 10cm; SITA, 94cm x 46cm; WOMAN holding a fan, 49cm x 9cm x 9cm; MALE in fur suit, 52cm x 12cm x 10cm; FLUTE PLAYER, 35cm x 13cm x 6cm (8)

Note: India has a long tradition of puppetry leading back to the ancient Indian epic Mahabharata. The Rajasthani puppets from India are a notable part of the Indian puppet tradition.

£200-300

203

THREE NEPALESE MARIONETTES
20TH CENTURY

painted wood and fabric, comprising GANESH, 58cm x 20cm x 8cm; MASKED DANCER with four hands, 64cm x 16cm x 15cm and GARUDA with a green bird mask, 64cm x 1cm x 17cm (3)

Note: Nepalese marionettes are part of Nepalese culture often representing religion, traditions and festivals of the Himalayan people. Richly coloured, these string puppets represent the masked dancers, as seen in festivals like Indra Jatra or Gai Jatra.

£200-300



204

TWO VIETNAMESE WATER PUPPETS

19TH AND 20TH CENTURY

painted wood and fabric, comprising TEN (clown) riding on a fish, 41cm x 15cm x 10cm and ANOTHER MALE, 36cm x 17cm x 54cm (2)

Note: Vietnamese water puppetry dates back to the 11th century when it emerged in the villages of the Red River Delta in northern Vietnam. Flooded rice fields became the stage for puppet shows which were performed standing waist-deep in water. Later, performed in a pool, the puppeteers were hidden behind a screen from where the wooden and lacquered puppets are controlled with large rods that also serve as supports under water.

£200-300



205

TWO SRI LANKAN MARIONETTES

19TH AND 20TH CENTURY

painted wood and fabric, comprising a HERMIT from Ambalandgoda, 97cm x 28cm x 14cm and SNAKECHARMER, with separate snake and basket, 98cm x 30cm x 30cm (2)

£200-300



206

GROUP OF SRI LANKAN MARIONETTES

20TH CENTURY

painted wood and fabric, comprising FIRE EATER 105cm x 30cm x 20cm; KANDYAN DANCER, 92cm x 27cm x 15cm; KONANGI, 72cm x 22cm x 17cm; BEARDED MAN, 59cm x 18cm x 8cm; EXORCIST DEMON, 30cm x 18cm x 8cm and FEMALE with pink skin, 55cm x 15cm x 7cm (6)

£200-400

207

THAI MARIONETTE

20TH CENTURY

painted wood and fabric, with green face and elaborate costume

77cm x 20cm x 8cm

£200-300



208

TAIWANESE HAND PUPPET FORMERLY OWNED BY THE GREAT PUPPET MASTER LI TIAN LU WITH BILL BOARD POSTER AND OTHER PUPPETS

20TH CENTURY

painted wood and fabric 32cm x 25cm x 5cm; a bill board poster, 155cm x 115cm (in French); DEMON, 30cm x 10cm x 5cm and MAN, with light green face, 20cm x 7cm x 5cm (3)

Note: Li Tian-Lu (born 1909) was Taiwan's most celebrated puppeteer whose extraordinary life story became subject of *The Puppetmaster*, the award-winning 1993 Taiwanese film directed by Hou Hsiao-hsien. Li Tian-Lu gifted this puppet to John Blundall in the 1980s along with a French billboard film poster of the film.

£200-300



209

KINOSUKE TAKEDA

A JAPANESE MARIONETTE OF A PRIESTESS, 1970

wood and fabric

59cm x 17cm x 12cm

£500-700

210

KANAME HIRAKE

GROUP OF JAPANESE BUNRAKU HEADS, 20TH CENTURY

painted wood and fabric, with separate stands, comprising HEAD from 'Man to Crab' series, 23cm x 15cm x 8cm; SAMBASSO, Awaji Island, 24cm x 10xm x 22cm; two OTHERS, unfinished with moving eyes and eyebrows and PUKCHI, with personal dedication to John Blundall by the PUKCHI Theatre, Tokyo, painted wood and fabric, 45cm x 12cm x 10cm (5)

23cm x 15cm x 8cm

£400-600

211

HASEGAWA KONOBU, MASAO IDO, MATSUNO SOFU AND MIYAGAWA SHUNTEI

QUANTITY OF JAPANESE WOODBLOCK PRINTS (32)

Hasegawa Konobu (27); Masao Ido (3); Matsuno Sofu (1) and Miyagawa Shuntei (1)

£600-800

212

TSUKIOKA KOGYO, TOYOHARA KUNICHIKA, OKUMARA MASANOBU AND OTHERS

QUANTITY OF JAPANESE WOODBLOCK PRINTS (28)

Tsukioka Kogyo (6); Toyohara Kunichika (2); Okumara Masanobu (1) and others (19)

£700-900

213

UTAGAWA KUNISADA II, UTAGAWA TOYOKUNI III AND OTHERS

QUANTITY OF JAPANESE WOODBLOCK PRINTS AND TWO WATER COLOURS (17)

Utagawa Kunisada II (2); Utagawa Toyokuni III (4), two watercolours (2) and others (9)

£700-900

Note: For more information on lots 211, 212 and 213 please see our website: www.lyonandturnbull.com

Japanese Noh Masks

Japanese Noh-masks are an important aspect of the John Blundall Collection. They reflect the teacher-student tradition of passing down skills to the next generation, including John Blundall himself who studied this highly skilled art under the mask carver Baku Adachi (born 1982). Adachi himself was the last ever student instructed by mask master carver Nohjin Suzuki (1928-2003). Suzuki, in turn received his skills from Ujiharu Nagasawa's (1912-2003), the only Noh mask carver to be given National Living Treasure status in Japan.

In Japan, Noh masks belong to a highly developed theatrical tradition. Originating in the thirteenth century, from the 17th century no variations were allowed in Noh performance. At that time stage directions were written down, costumes and masks were clearly defined and actors were allocated fixed positions on stage. There are sixty primary designs in Noh breaking into five categories, gods, demons, men, women and the elderly. Their style has barely changed in centuries.

In a performance, Noh masks are only worn by the main character, stylising and distilling the traits of the main character. Their expressiveness depends on the skill of the actor who brings the mask to life. All parts are acted by men. Consequently, the role of a young woman is one of the most challenging for any actor. The masks are comparatively small, only cover the front of the face with small holes for eyes, nostrils and mouth. Noh masks have to be very light because they are worn throughout a performance that lasts for several hours.





214

UJIHARU NAGASAWA (1912-2003)

JAPANESE NOH MASK OF OKINA, 20TH CENTURY

wood, gesso, paint, impressed seal mark on reverse, with fabric pouch

22cm x 13cm x 6cm

Note: In the hierarchy of Noh characters, Okina (old man), is one of the most important masks. It is considered particularly sacred and can be seen as the embodiment of god, bringing longevity and prosperity to families.

£800-1,200













215

NOHJIN SUZUKI (1928-2003)

JAPANESE NOH MASK OF KO-OMOTE, 20TH CENTURY

hinoki wood, gesso, paint, impressed seal mark on reverse, with fabric pouch

17cm x 14cm x 6cm

Note: Ko-omote (little face/mask), represents the youth and beauty of a young, unmarried girl not yet twenty.

£700-900



216

NOHJIN SUZUKI (1928-2003)

JAPANESE NOH MASK OF SHAKUMI, 20TH CENTURY

hinoki wood, gesso, paint, impressed sealmark on reverse, with fabric pouch

22cm x 14cm x 6cm

Note: The Shakumi mask represents a middle-aged woman.

£700-900



217

NOHJIN SUZUKI (1928-2003)

JAPANESE NOH MASK OF MAGOGIRO, 20TH CENTURY

hinoki wood, gesso, paint, impressed seal mark on reverse, with fabric pouch

22cm x 14cm x 7cm

Note: Magojiro represents the beauty, nobility and grace of a young woman. Carving the Magojiro is considered the ultimate technical challenge for mask carvers.

£700-900



218

NOHJIN SUZUKI (1928-2003)

JAPANESE NOH MASK OF YASE-OTOKO, 20TH CENTURY

hinoki wood, gesso, paint, impressed seal mark on reverse, with fabric pouch

20cm x 12cm x 7cm

Note: This Noh mask's emaciated features represent a sinner suffering in hell.

£700-900

219

NOHJIN SUZUKI (1928-2003)

JAPANESE NOH MASK OF ZO-ONNA, 20TH CENTURY

hinoki wood, gesso, paint, impressed seal mark on reverse, with fabric pouch

21cm x 14cm x 7cm

Note: Zo-Onna represents a young woman in her early twenties.

£700-900

220

NOHSHIN TANAKA

JAPANESE NOH MASK OF HANNYA, 20TH CENTURY

hinoki wood, gesso, paint, seal mark on reverse, with fabric pouch

23cm x 19cm x 10cm

Note: This mask portrays the souls of women who have become demons due to obsession or jealousy. Its distinctive and frightening appearance make it one of the most recognizable Noh masks.

£200-300













221

BAKU ADACHI (BORN 1982), PUPIL OF SUZUKI NOHJIN AND OTHERS

FOUR JAPANESE NOH MASKS, 20TH CENTURY

hanoki wood, gesso, paint, with impressed seal mark on the reverse, with fabric pouch, comprising, DOJI, 20cm x 14cm x 9cm; RACOON, 17cm x 13cm x 8cm; Yasa-Otoko, 20cm x 13cm x 7cm and KOKUSHIKI-JO, 17cm x 13cm x 8cm (4)

£300-500

222

JOHN MICHAEL BLUNDALL (1937-2014)

SIX NOH STYLE MASKS

wood, gesso, paint, comprising HANNYA, 1970s, 27cm x 18.5cm x 11cm; 1970s; another HANNYA, 27cm x 14cm x 13cm; another HANNYA, 27cm x 18cm x 11cm; KO-OMOTE, 20cm x 11cm x 8cm; another KO-OMOTE, 27cm x 17cm x 10cm and OKINA, 17cm x 11cm x 8cm (6)

£300-500

223

KUSUMOTO

JAPANESE NOH MASK OF OBESHIMI, 20TH CENTURY

hinoki wood, gesso, paint, impressed seal mark on reverse, with fabric pouch

23cm x 16cm x 12cm

Note: This mask represents the mythical tengu, a type of legendary creature found in Japanese folk religion, who protects others from evil spirits and demons.

£400-600

224

THREE JAPANESE NOH MASKS

20TH CENTURY

hinoki wood, gesso, paint, with fabric pouch SHISHI, attributed to Kusumoto, 22cm x 17cm x 10cm; FUJITA, 22cm x 15cm x 12cm and a part-carved YAMAUBA by Nohjin Suzuki, 20cm x 13cm x 8cm (3)

Note: Shishi represents an imaginary beast. Yamauba is an old woman who is half demon.

£500-700

225

SIX BALINESE MASKS

20TH CENTURY

wood, paint and hair, comprising RANGDA mask with mane, 130cm x 30cm x 30cm; DEMON mask, 25cm x 26cm x 12cm; another RANGDA mask, 82cm x 30cm x 16cm; BOAR, 30cm x 35cm x 30cm; MALE with big ears, 30cm x 35cm x 14cm and MASK with big hair (6)

£200-300

226

GROUP OF MASKS FROM DIFFERENT COUNTRIES

20TH CENTURY

wood, gesso and paint, comprising African YOROBA mask with moveable mouth, 18cm x 13cm x 9cm; African ANTELOPE, 46cm x 19cm x 19cm; Sri Lankan DEVA , 34cm x 14cm x 8cm; Balinese, one-eyed DANCE MASK, 25cm x 15cm x 12cm; and two others (6)

£200-300

Guide to Bidding & Payment

Registration

All potential buyers must register prior to placing a bid. Registration information may be submitted in person at our registration desk, by email, by fax or on our website. Please note that all first time bidders at Lyon & Turnbull will be asked to supply the following documents in order to facilitate registration:

1 – Government issued photo ID (Passport/Driving licence)

2 – Proof of address (utility bill/bank statement).

We may, at our option, also ask you to provide a bank reference and/or deposit.

By registering for the sale, the buyer acknowledges that he or she has read, understood and accepted our Conditions of Sale.

Bidding

At the Sale Registered bidders will be assigned a bidder number and given a paddle for use at the sale. Once the first bid has been placed, the auctioneer asks for higher bids in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. Please ensure that the auctioneer repeats your bidder number correctly when confirming the sale. If there is any doubt at this stage as to the hammer price or buyer it must be brought to the auctioneer's attention immediately. All lots will be invoiced to the name and address given on your registration form, which is non-transferable.

How to Bid

By phone A limited number of telephone lines are available for bidding by phone through a Lyon & Turnbull representative. Phone lines must be reserved in advance. All bid requests must be received an hour before the sale. All telephone bids must be confirmed in writing, listing the relevant lots and appropriate number to be called. We recommend that a covering bid is also left in the event that we are unable to make the call. We cannot guarantee that lines will be available, or that we will be able to call you on the day, but will endeavour to undertake such bids to the best of our abilities.
This service is available entirely at our discretion and at the bidder's risk.

In writing Bid forms are available at the sale and/or the back of the catalogue. These should be submitted in person, by post, or by fax as soon as possible prior to the sale and we will bid on your behalf up to the limit indicated. In the event of receiving two identical bids the first one received will take precedence.
All bids must be received an hour before the sale. This service is entirely at the bidder's risk.

On the internet A fully-illustrated catalogue is available on our website. Registered bidders may leave absentee bids through the website and will receive email confirmation of their bid. Live online bidding is also available:

- L&T Live – Access through our website or download the live bidding app L&T Live, service **offered for no additional fee**.
- Invaluable – Access through invaluable.com. Invaluable charge an additional **5%** for their service.
- The-Saleroom – Access through The-Saleroom.com. The-Saleroom charge an additional **3%** for their service.

Payment

Payment is due within seven (7) days of the sale. Lots purchased will not be released until full payment has been received. Payment may be made by the following methods:

Bank Transfer Account details are included on any invoices we issue or upon request from our accounts department.

Credit or Debit Cards Payment can be made by Visa Debit, Maestro, Mastercard or Visa Credit cards.

Online Card Payments We no longer accept card payments by phone.

Please use our online payment service (provided by Cardstream/Credorax).

You will find a link to this service in any email invoice issued or you can visit the payments section of our website.

Cheque Cheques should be made payable to Lyon and Turnbull Ltd. We reserve the right to wait until cheques have been cleared by our bankers before releasing bought goods. Cheques can be cleared prior to sale on request. Cheques drawn by third parties cannot be accepted. If paying by post please include the slip from your invoice.

Cash Cash payments can be made at the accounts desk during or after a sale. Cash payments limited to £5,000.

Lot 140
(detail)



Conditions of Sale

SELLERS

1. DEFINITIONS

In these Conditions of Sale (Sellers):

"Auctioneer" means Lyon & Turnbull Ltd (Registered in Scotland No: 191166 | Registered address: 33 Broughton Place, Edinburgh, EH1 3RR) or its authorised auctioneer, as appropriate;

"Buyer" is the person who makes the highest possible bid or offer accepted by the auctioneer, and/or such person's principal where bidding as agent;

"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the Sale Catalogue Guide to Prospective Buyers and an amount in respect of applicable VAT;

"Hammer Price" is the highest bid accepted by the auctioneer by the fall of the hammer or in the case of a post-auction sale, the agreed sale price;

"Item" means each and every item consigned for sale following express written agreement between Lyon & Turnbull and the Seller;

"Lot" means each Item offered for sale by Lyon & Turnbull;

"Lower Estimate" means the low estimate provided by Lyon & Turnbull to the Seller in relation to each Item, or in relation to any Item which Lyon & Turnbull holds on behalf of the Seller;

"Lyon & Turnbull" means the company which has its registered office at 33 Broughton Place, Edinburgh, EH1 3RR registered in Scotland No. 191166

"Net Sale Proceeds" are the Hammer Price, less commissions and other charges, of the Lot sold, to the extent received by Lyon & Turnbull in cleared funds;

"Proposed Sale" means the intended sale through which the items will be sold on

"Purchase Price" is the Hammer Price and applicable Buyer's Premium;

"Reserve" means the lowest price below which an item cannot be sold;

"Terms of consignment" means the stipulated terms and rates of commission on which the Auctioneer accepts instructions from Sellers or their agents;

"Upper Estimate" means the high estimate provided by Lyon & Turnbull to the Seller in relation to each Item, or in relation to any Item which Lyon & Turnbull holds on behalf of the Seller;

"Without reserve" where there is no minimum price at which a lot may be sold (whether at auction or private treaty);

"You", "Your" means the seller. The Seller means you are the owner of the lot or, if you are not the owner of the lot (whether or not you have notified us that you are acting as an agent for a principal), you are duly authorised by the owner of the lot to sell it.

"Us", "Our", "We" etc refers to Lyon & Turnbull Ltd

The singular includes the plural and vice versa as appropriate.

2. WARRANTY OF TITLE AND AVAILABILITY

The Seller warrants:-

(a) that you are the true owner of the property consigned or are properly authorised by the true owner to consign it for sale and are able to transfer good and marketable title to the property free from any third party claims.

(b) that all requirements have been complied with, legal or otherwise, relating to any export or import of the property consigned, all duties and taxes in respect of the export or import of the lot have (unless agreed in writing with us) been paid and, so far as you and any principal for whom they are acting in relation to the lot are aware, all third parties have complied with such requirements in the past.

(c) that you have provided Lyon & Turnbull with any and all information concerning the item's provenance or any concerns expressed by third parties concerning its ownership, condition, authenticity, attribution, and export or import history; and

(d) Unless the Seller advises Lyon & Turnbull in writing to the contrary on delivery of the item to Lyon & Turnbull, there are no restrictions on Lyon & Turnbull rights to reproduce photographs or other images of the item in connection with the sale or any other marketing which will be done in accordance with good taste and decency.

3. PREPARATION FOR SALE

(a) Lyon & Turnbull shall decide the way in which a lot may be included in the sale, how any lot is described and illustrated in the catalogue or any report, and the marketing, promotion, date, place and conduct of the sale.

(b) Lyon & Turnbull will instruct, consult with, and rely on, any outside experts or restorers, agents or other third parties, and carry out such other due diligence, inquiries, research or tests in relation to the property or its provenance, either before the Proposed Sale as it may deem appropriate in its reasonable discretion.

(c) Any oral or written estimate or evaluation or report provided by Lyon & Turnbull is a genuinely held opinion only. It may not be relied on as a prediction of the selling price or value of the Item, and may in Lyon & Turnbull's absolute discretion be revised at any time.

(d) The Seller acknowledges that attribution of Items is a matter of opinion and not of fact, and is dependent upon (amongst other things) information provided by the Seller, the condition of the property, the degree of research, examination or testing that is possible or practical in the circumstances, and the status of generally accepted expert opinion at the time of cataloguing.

4. TERMS OF SALE

The Seller acknowledges that lots are sold subject to these Conditions and on the Terms of Consignment as notified to the consignor at the time of the entry of the lot.

5. STANDARD SELLER FEES AND CHARGES (Subject to VAT)

(1) Commission: 15% is charged on the selling price of each lot, (subject to a minimum charge of £45). Loss and damage warranty: 1.5% on value of lots sold. Photography: min charge £30. Online Listing: £10 per lot.

(2) Transport: Items for sale must be consigned to the sale room by any stated deadline and at your expense. We may be able to assist you with this process. When organised on the Seller's behalf the provision of transport will be contracted to third parties. Fees for transport will be deducted at the initial settlement.

(3) Illustrations: The cost of any illustrations will be borne by the Seller , unless agreed otherwise prior. The copyright in respect of such illustrations shall be the property of us, the auctioneers, as is the text of the catalogue.

1(a) You are entitled to place, prior to the auction, a reserve on any lot consigned, being the minimum hammer price at which that lot may be sold. Reserves must be reasonable and we may decline to offer goods which in our opinion would be subject to an unreasonably high reserve. A lot will be sold without reserve unless a reserve has been agreed.

(b) Firm reserves may be no greater than lower pre-sale estimate level.

(c) A reserve once set cannot be changed except with our agreement.

(d) You may not bid or instruct or permit any other person to bid on your behalf on your own property. If the Seller breaches this prohibition, Lyon & Turnbull may treat the Seller as bound as Seller and as Buyer but without the benefit of Lyon & Turnbull Authenticity Guarantee or the reserve, and/or pursue other remedies.

(e) We may sell lots below the reserve provided we account to you for the same sale proceeds as you would have received had the hammer price been the reserve.

7. LOSS & DAMAGE WARRANTY

(a) Subject to condition 7(c) below Lyon & Turnbull will assume liability for loss or damage to an item, commencing at the time that item is taken into physical control and possession by Lyon & Turnbull and ceasing on the earliest date of;

(i) when risk passes to the Buyer of the lot following its sale;

(ii) for unsold lots, when the lot is released to the Seller, or, within 3 months of the sale;or

(iii) 6 months from the date of delivery to Lyon & Turnbull for items still in the possession of Lyon & Turnbull but not consigned for sale (unless part of a long-term storage agreement).

(b) Lyon & Turnbull shall charge a loss and damage warranty fee of 1.5% of the hammer price, plus VAT.

(c) If any loss or damage should occur to the lot during the period identified in paragraphs (a) above, Lyon & Turnbull's liability to compensate the Seller in respect of that loss shall be restricted to a maximum of the upper estimate, or actual loss incurred, whichever is lower. This compensation will be subject to a deduction of a 1.5% loss & warranty fee (subject to VAT).

8. UNSOLD ITEMS

(1) If an item is unsold it may, with your consent, be re-offered at a future sale. Where in our opinion an item is not suitable for a future sale we may either request (a) you collect such items from the saleroom promptly on being so informed. We shall be entitled to charge you for storage costs, charges shall be made at a reasonable daily rate;or (b) suggest that the item be transferred to a secondary saleroom for sale without reserve. All transferred lots will be sold for the best price on the day, this may not bear any reflection on the item's original estimate. Lyon & Turnbull are not liable for any items (whether it be selling price or loss & damage) when transferred.

(2) Aftersales: We reserve the right to accept an after-auction offer on a lot on behalf of the seller, at the agreed reserve price or above, for up to 48 hours after the original auction. In which case the same charges will be payable as if such lots had been sold at auction and so far as appropriate these Conditions apply.

9. LOT WITHDRAWAL

If a Seller wishes to withdraw a lot organised for sale, a withdrawal fee will apply;

(a) if withdrawn over 28 working days prior to the sale, this will be charged at 10% of the mid estimate along with any ancillary charges incurred (such as photography), all subject to VAT at the current rate.

(b) if withdrawn within 28 working days of the sale, this will be charged at 20% of the mid estimate along with any ancillary charges incurred (such as photography), all subject to VAT at the current rate.

(c) Lyon & Turnbull may withdraw a lot from the proposed sale without any liability if:

(i) Lyon & Turnbull reasonably believes that there is any doubt as to the lot's authenticity or attribution; or

(ii) it reasonably doubts the accuracy of any of the Seller's warranties; or

(iii) the Seller breaches any provisions of the Conditions of Sale in any material respect; or

(iv) the lot suffers from loss or damage so that it is not in the state in which it was when Lyon & Turnbull took delivery of it.

(d) if an item is withdrawn from sale under Condition 9(c) (i), or (iv), the Seller shall not be charged a withdrawal fee and the item shall be returned to the Seller or dealt with pursuant to Clause 8, as the Seller decides.

10. AUTHORITY TO DEDUCT COMMISSION AND EXPENSES AND RETAIN PREMIUM AND INTEREST

The Seller authorises us to deduct commission at the stated rate, and all expenses incurred for your account from the hammer price, and consents to our right to retain beneficially the premium paid by the Buyer in accordance with these Conditions of Sale and any interest earned on the sale proceeds until the date of settlement.

11. NON-PAYMENT BY THE BUYER

(a) Lyon & Turnbull will, where it considers appropriate, take reasonable steps to investigate the ability of bidders to pay for lots and will use reasonable endeavours, in consultation with the Seller, to enforce payment of the Hammer Price by any Buyer.

(b) Lyon & Turnbull, in consultation with the Seller, will decide whether to pursue any of the remedies available to it, including those set out in Condition 10 of the Condition of Sale (Buyers) including the right to cancel the sale and return the property to the Seller. Lyon & Turnbull will inform the Seller of any action which it contemplates taking against the Buyer.

(c) If the Seller elects to take action against any Buyer on its own behalf Lyon & Turnbull will provide the Seller with such assistance as may be reasonably necessary to pursue that action.

(d) The Seller hereby agrees to inform Lyon & Turnbull of any action which it chooses to take against the Buyer to enforce payment of the amount due to the Seller.

(e) In the event that a Buyer fails to pay for a lot in accordance with the Conditions of Sale for Buyers, that lot will be treated in the same way as an unsold or collected lot.

12. SETTLEMENT PAYMENTS

Subject to full payment by the Buyer, payment of the net proceeds of sale due to you will be made over to you 28 working days following a sale. Provided we have received cleared funds. Payment will be made by cheque or BACS (if requested).

13. SALE BY PRIVATE TREATY

(a) The same Conditions of Sale (Sellers) shall apply to sales by private treaty.

(b) Private treaty sales made under these Conditions are deemed to be sales by auction and subject to our agreed charges for Sellers and Buyers.

(c) Lyon & Turnbull undertakes to inform the Seller of any offers it receives in relation to an item prior to any Proposed Sale, excluding the normal method of commission bids.

(d) For the purposes of a private treaty sale, if a lot is sold in any other currency than Sterling, the exchange rate is to be taken on the date of sale.

14. THIRD PARTY LIABILITY

All members of the public on our premises are there at their own risk and must note the lay-out of the accommodation and security arrangements. Accordingly, neither the Auctioneer nor our employees or agents shall incur liability for death or personal injury or similarly for the safety of the property of persons visiting prior to, during or after a sale.

15. GENERAL

(a) We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.

(b) Any notice to any Buyer, Seller, bidder or viewer may be given by email, or if not available then first class mail, in which case it shall be deemed to have been received by the addressee 48 hours after posting.

(c) Notices to Lyon & Turnbull should be in writing and addressed to the Managing Director at 33 Broughton Place, Edinburgh EH1 3RR, quoting the reference number specified at the beginning of the sale catalogue.

(d) Should any provision of these Conditions of Sale be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(e) These Conditions of Sale are not assignable by either party without the other's prior written consent, but are binding on the seller's successor and representatives. No act, omission or delay by Lyon & Turnbull shall be deemed a waiver or release of any of its rights.

(f) The contract between the parties may be varied by the parties by agreement and in writing.

16. RECISSION OF SALES

Lyon & Turnbull may rescind the sale where it reasonably believes that the lot falls within the terms as defined by Lyon & Turnbull's Authenticity Guarantee (see Buyer's conditions), in this event Lyon & Turnbull shall send the Seller notice of such rescission. The Seller agrees to return to Lyon & Turnbull the Net Sale Proceeds received from the sale of such lot with any additional expenses incurred by Lyon & Turnbull. Lyon & Turnbull will return the property to the Seller upon receipt of the Net Sale Proceeds and Expenses, unless prevented in doing so by reasons outwith Lyon & Turnbull's control.

17. AGENCY

Lyon & Turnbull acts as agent solely for and in the interests of the Seller. We do not act for Buyers in this role and does not give advice to Buyers. When Lyon & Turnbull make a statement about a lot it is doing so on behalf of the Seller of the lot.

The Auctioneer normally acts as agent only and disclaims any responsibility for default by Sellers or Buyers.

18. DATA PROTECTION

In connection with the management and operation of our business and the marketing and supply of Lyon & Turnbull's services, or as required by law, we may ask the Seller to provide personal information about themselves or obtain information about the Seller from third parties (e.g. credit information). Lyon & Turnbull will not give out personal information except as may be required by law.

If you would like further information on Lyon & Turnbull policies on personal data, or to make corrections to your information, please contact us on 0131 557 8844.

19. LAW AND JURISDICTION

(a) Governing Law: These Conditions of Sale and all aspects of all matters, transactions or disputes to which they relate or apply shall be governed by, and interpreted in accordance with, Scots law

(b) Jurisdiction: The Seller agrees that the Courts of Scotland are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale relate or apply.

BUYERS

The Auctioneer carries on business with bidders, Buyers and all those present in the auction room prior to, or in connection with, a sale on the following General Conditions and on such other terms, conditions and notices as may be referred to herein.

1. DEFINITIONS

In these Conditions of Sale (Buyers):
"Auctioneer" means Lyon & Turnbull Ltd (Registered in Scotland No: 191166 | Registered address: 33 Broughton Place, Edinburgh, EH1 3RR) or its authorised auctioneer, as appropriate;

"Hammer price" means the level of bidding reached (at or above any reserve) when the Auctioneer brings down the hammer;

"Lot" means each Item offered for sale by Lyon & Turnbull;

"Purchase Price" is the Hammer Price and applicable Buyer's Premium;

"Reserve" means the lowest price below which an item cannot be sold;

"Total amount due" means the hammer price in respect of the lot sold together with any premium, Value Added Tax or other taxes chargeable and any additional charges payable by a defaulting Buyer under these Conditions;

"You", "Your" means the Buyer;

"Us", "Our", "We" etc. refers to Lyon & Turnbull Ltd The singular includes the plural and vice versa as appropriate.

2. AGENCY

Lyon & Turnbull acts as agent solely for and in the interests of the Seller. We do not act for Buyers in this role and does not give advice to Buyers. When Lyon & Turnbull make a statement about a lot it is doing so on behalf of the Seller of the lot.

The Auctioneer normally acts as agent only and disclaims any responsibility for default by Sellers or Buyers.

3. BIDDING PROCEDURES AND THE BUYER

(a) Bidders are required to register their particulars before bidding and to satisfy any security and credit references or arrangements before entering the auction room to view or bid;

(b) High Value Lots and High Cumulative Value of Lots: If you wish to bid on any High Value Lot (a lot with a lower estimate of £30,000 or above) or if you are bidding on several lots with a total lower estimate value of £30,000 or above, you are invited to complete the High Value Lot pre-registration. After you have successfully registered as a bidder with Lyon & Turnbull, you should complete the High Value Lot pre-registration before the date of sale by contacting the Office Manager or on the date of sale at the registration area. Unless otherwise agreed by us, you will be permitted to bid for High Value Lots only if Lyon & Turnbull has confirmed your payment of deposit and your completion of the High Value Lot pre-registration before the sale. The Deposit required will be 10% of the lower estimate. Upon pre-registration, you should pay the deposit or such other sum as determined by Lyon & Turnbull dependant on circumstances, by way of bank transfer or credit card(s) acceptable to Lyon & Turnbull. Please note that Lyon & Turnbull does not accept payment from third parties and this also applies to agents.

If you are not successful in any bid and do not owe Lyon & Turnbull any debt, the deposit will be refunded to you by way of wire transfer or such other methods as determined by Lyon & Turnbull. Please make sure that you provide your bank details in the pre-registration form. The exchange rate provided to us by the bank on the date of exchange is final. We will arrange to refund the deposit to you within seven days after the date of sale, however we do not guarantee when you will receive the payment due to the variance in time for banks to process fund transfers.

Upon successful pre-registration, you will be given a numbered High Value Lot paddle for identification purposes. The auctioneer will usually only accept bids made with the High Value Lot paddle or by its High Value Lot registered bidder. This applies to saleroom, telephone and absentee bids.

Lyon & Turnbull has the right to change the High Value Lot pre-registration procedures and requirements from time to time without notice.

(c) The maker of the highest bid accepted

by the Auctioneer conducting the sale shall be the Buyer and any dispute shall be settled at the Auctioneer's absolute discretion.

(d) Once made, no bid may be withdrawn.

(e) Our right to bid on behalf of Sellers is expressly reserved up to the amount of any reserve.

(f) The right to refuse any bid is also reserved.

(g) Commission Bids: While prospective Buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition we shall, if so instructed, clearly and in writing execute bids on their behalf. Neither the Auctioneer nor our employees nor agents shall be responsible for any failure to do so. Where two or more commission bids at the same level are recorded we reserve the right in our absolute discretion to prefer the first bid so made.

(h) Telephone Bids: If a prospective Buyer makes arrangements with us prior to the commencement of the sale we will use reasonable efforts to contact them to enable them to participate in bidding by telephone. We do not accept liability for failure to do so or for errors and omissions in connections.

(h) Online Bidding: We will use reasonable efforts to carry out online bids and do not accept liability for equipment failure, inability to access the internet or software malfunctions related to execution of online bids/ live bidding.

4. INCREMENTS

Bidding increments shall be at the Auctioneer's sole discretion.

5. THE PURCHASE PRICE

For each lot purchased a Buyer's Premium of 25% of the hammer price of each lot up to and including £100,000, plus 20% from £100,001 thereafter. VAT at the appropriate rate is charged on the Buyer's Premium. No VAT is payable on the hammer price or premium for printed books or unframed maps bought at auction.

Live online bidding is subject to an additional 3% premium (charged by the live bidding service provider Invaluable). This additional premium is subject to VAT at the appropriate rate as above.

6. VALUE ADDED TAX

Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by Buyers of relevant lots.

(1) Lots affixed with (†): Value Added Tax on the hammer price is imposed by law on all items affixed with a dagger (†). This imposition of VAT maybe because the Seller is registered for VAT within the European Union and is not operating under a Margin Scheme.

(2) Lots affixed with (*): A reduced rate of Value Added Tax on the hammer price of 5% is payable. This indicates that a lot has been imported from outwith the European Union. This reduced rate is applicable to Antique items.

(3) Lots affixed with [Ω]: Standard rate of Value Added Tax on the hammer price and premium is payable. This applies to items that have been imported from outwith the European Union and do not fall within the reduced rate category outlined above.

7. DROIT de SUITE

This symbol § indicates works which may be subject to the Droit de Suite or Artist's Resale Right, which took effect in the United Kingdom on 14th February 2006. We are required to collect a royalty payment for all qualifying works of art. Under new legislation which came into effect on 1st January 2012 this applies to living artists and artists who have died in the last 70 years. This royalty will be charged to the Buyer on the hammer price and in addition to the Buyer's premium. It will not apply to works where the hammer price is less than €1,000 (euros). The charge for works of art sold at and above €1,000 (euros) and below €50,000 (euros) is 4%. For items selling above €50,000 (euros), charges are calculated on a sliding scale. All royalty charges are paid to the Design and Artists Copyright Society ('DACS') and no handling costs or additional fees are retained by the auctioneer. Resale royalties are not subject to VAT. Please note that the royalty payment is calculated on the rate of exchange at the European Central Bank on the date of the sale. More information on Droit de Suite is available at www.dacs.org.uk.

8. PAYMENT

(1) Within 7 days of a lot being sold you will:

(a) Pay to us the total amount due in cash or by such other method as is agreed by us. We accept cash, bank transfer (details on request), debit cards and Visa or MasterCard credit cards.

(b) Please note that we do not accept cash payments over £5,000.

(2) Any payments by you to us may be applied by us towards any sums owing by you to us howsoever incurred and without agreement by you or your agent, whether express or implied.

9. TITLE AND COLLECTION OF PURCHASES

(1) The ownership of any lots purchased shall not pass to you until you have made payment in full to us of the total amount due.

(2) You shall at your own risk and expense take away any lots that you have purchased and paid for not later than 7 working days following the day of the auction or upon the clearance of any cheque used for payment whichever is later. We can provide you with a list of shippers. However, we will not be responsible for the acts or omissions of carriers or packers whether or not recommended by us.

(3) No purchase can be claimed or removed until it has been paid for.

(4) It is the Buyer's responsibility to ascertain collection procedures, particularly if the sale is not being held at our main sale room and the potential storage charges for lots not collected by the appropriate time.

(5) Export of goods: Buyers intending to export goods should ascertain (a) whether an export licence is required and (b) whether there is any specific prohibition on importing goods of that character, e.g. items that may contain prohibited materials such as ivory or rhino horn. It is the buyer's sole responsibility to obtain any relevant export or import licence. The denial of any licence or any delay in obtaining licences shall neither justify the recession of any sale not any delay in making full payment for the lot.

10. REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES

(1) If any lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the Sellers and on their behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:

(a) to proceed against you for damages for breach of contract;

(b) to rescind the contract for sale of that lot and/or any other lots sold by us to you;

(c) to resell the lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs).

(d) to remove, store and insure the lot in the case of storage, either at our premises or elsewhere and to recover from you all costs incurred in respect thereof;

(e) to charge interest at a rate not exceeding 1.5% per month above the current base rate on all sums outstanding for more than 7 working days after the sale;

(f) to retain that or any other lot sold to you until you pay the total amount due;

(g) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;

(h) to apply any proceeds of sale of other lots due or which become due to you towards the settlement of the total amount due by you and to exercise a lien over any of your property in our possession for any purpose until the debt due is satisfied.

11. DESCRIPTIONS AND CONDITION

(1) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective Buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective Buyers also bid on the understanding that, inevitably, 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 shall be honestly and reasonably held and only accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer or our employees or agents accept liability for the correctness of such opinions and no warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are given. Please note that photographs/images provided may not be fully representative of the condition of the lot and should not be relied upon as indicative of the overall condition of the lot.

(2) Condition reports: Condition reports are provided on our website or upon request. The absence of a report does not imply that a lot is without imperfections. Large numbers of such requests are received shortly before each sale and department specialists and administration will endeavor to respond to all requests although we offer no guarantee. Any statement in relation to the lot is merely an expression of opinion of the Seller or Lyon & Turnbull and should not be relied upon as an inducement to bid on the lot. Lots are available for inspection prior to the sale and you are strongly advised to examine any lot in which you are interested prior to the sale. Our condition reports are not prepared by professional conservators, restorers or engineers. Our condition report does not form any contract between Lyon & Turnbull and the Buyer. The Condition Reports do not affect the Seller's obligations in any way.

(3) Estimates: Estimates are placed on each lot to help Buyers gauge the sums involved for the purchase of a particular lot. Estimates do not include the Buyer's Premium or VAT. Estimates are a matter of opinion and prepared in advance. Estimates may be subject to change and are for guidance only and should not be relied upon.

(4) Catalogue Alterations: Lot descriptions and estimates are prepared in advance of the sale and may be subject to change. Any alterations will be announced on the catalogue alteration sheet, made available prior to the sale. It is the responsibility of the Buyer to make themselves aware to any alterations which may have occurred.

(5) Electrical Goods: are sold as "works of

art" only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician first. Use of such goods is entirely at the risk of the Buyer and no warranties as to safety of the goods are given.

(6) Upholstered items: are sold as "works of art" only and if bought for use must be checked over for compliance with safety regulations (items manufactured prior to 1950 are exempt from any regulations). Use of such goods is entirely at the risk of the Buyer and no warranties as to safety of the goods are given. Lyon & Turnbull provide no guarantee as to the originality of any wood/material contained within the item.

(7) wine: may only be sold to persons aged of 18 years and over. By registering to bid, you affirm that you are at least that age. On collection, you must provide positive proof of age should this be requested. Buyers of wines must make appropriate allowances for natural variations of ullages, conditions of corks and wine. Lyon and Turnbull can provide no guarantees as to how the wine may have been stored. There is always a risk of cork failure and allowance by the buyer must be made. Wine is sold "as is" and quality of the wine is entirely at the risk of the Buyer and no warranties are given.

(8) Special terms may be used in catalogue descriptions of particular classes of items (Books, Jewellery, Paintings, Guns, Firearms etc.) in which case the descriptions must be interpreted in accordance with any glossary appearing in the catalogue. These notices and terms will also form part of our terms and conditions of sales.

12. BOOKS, CLOCKS & WATCHES

(1) Books-Collation: If on collation any NAMED item in the sale catalogue proves defective, in text or illustration the Buyer may reject the lot provided he returns it within 21 days of the sale stating the defect in writing. This, however, shall not apply in the case of unnamed items, periodicals, autographed letters, music M.M.S., maps, drawings NOR in respect of damage to bindings, stains, foxing, marginal worm holes or other defects not affecting the completeness of the text NOR in respect of Defects mentioned in the catalogue, or at the time of sale, NOR in respect of lots sold for less than £300.

(2) Clocks & Watches: All lots are sold "as seen", and the absence of any reference to the condition of a clock or watch does not imply the lot is in good condition and without defects, repairs or restorations. Most clocks and watches will have been repaired during their normal lifetime and may now incorporate additional/newer parts. Furthermore, Lyon & Turnbull makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, Buyers should be aware that a general service, change of battery or further repair work, for which the Buyer is solely responsible, may be necessary. Buyers should also be aware that Lyon & Turnbull cannot guarantee a watch will remain waterproof if the back is removed. Buyers should be aware that the importing watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches cannot be shipped to the USA and only imported personally.

13. CITES

Please be aware that all lots marked with the symbol Y may be subject to CITES regulations when exporting these items outside the EU. These regulations may be found at http://www.defra.gov.uk/ahvla-en/imports-exports/cites

Lyon & Turnbull accepts no liability for any lots which may be subject to CITES but have not be identified as such.

14. SALE BY PRIVATE TREATY

(a) The same Conditions of Sale (Buyers) shall apply to sales by private treaty.

(b) Private treaty sales made under these Conditions are deemed to be sales by auction and subject to our agreed charges for Sellers and Buyers.

(c) Lyon & Turnbull undertakes to inform the Seller of any offers it receives in relation to an item prior to any Proposed Sale, excluding the normal method of commission bids.

(d) For the purposes of a private treaty sale, if a lot is sold in any other currency than Sterling, the exchange rate is to be taken on the date of sale.

15. THIRD PARTY LIABILITY

All members of the public on our premises are there at their own risk and must note the lay-out of the accommodation, safety and security arrangements. Accordingly, neither the Auctioneer nor our employees or agents shall incur liability for death or personal injury or similarly for the safety of the property of persons visiting prior to, during or after a sale.

16. GENERAL

(a) We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.

(b) Any notice to any Buyer, Seller, bidder or viewer may be given by email if not available then first class mail in which case it shall be deemed to have been received by the addressee 48 hours after posting.

(c) Notices to Lyon & Turnbull should be in writing and addressed to the Managing Director at 33 Broughton Place, Edinburgh EH1 3RR, quoting the reference number specified at the beginning of the sale catalogue.

(d) Should any provision of these Conditions of Sale be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(e) These Conditions of Sale are not assignable by either party without the other's prior written consent. No act, omission or delay by Lyon & Turnbull shall be deemed a waiver or release of any of its rights.

(f) The contract between the parties may be varied by the parties by agreement and in writing.

17. AUTHENTICITY GUARANTEE

Lyon & Turnbull guarantees that the authorship, period, or origin (collectively, "Authorship") of each lot in this catalogue is as stated in the BOLD or CAPITALISED type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Lyon & Turnbull makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalised heading and subject to the exclusions below.

In the event Lyon & Turnbull in its reasonable opinion deems that the conditions of the authenticity guarantee have been satisfied, it shall refund to the original purchaser of the lot the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser.

This Guarantee does not apply if:

(i) the catalogue description was in accordance with the opinion(s) of generally accepted scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or

(ii) the only method of establishing that the Authorship was not as described in the Bold or Capitalised heading at the date of the sale would have been by means or processes not then generally available or accepted; unreasonably expensive or impractical to use; or likely (in Lyon &Turnbull's reasonable opinion) to have caused damage to the lot or likely to have caused loss of value to the lot; or

(iii) there has been no material loss in value of the lot from its value had it been in accordance with its description in the Bold or Capitalised type heading.

This Guarantee is provided for a period of one year from the date of the relevant auction, is solely for the benefit of the original purchaser of the lot at the auction and may not be transferred to any third party. To be able to claim under this Authenticity Guarantee, the original purchaser of the lot must:

(i) notify Lyon & Turnbull in writing within one month of receiving any information that causes the original purchaser of record to dispute the accuracy of the Bold or Capitalised type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such dispute; and

(ii) return the Lot to Lyon & Turnbull's registered office in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Lyon & Turnbull has discretion to waive any of the above requirements. Lyon & Turnbull may require the original purchaser of the lot to obtain, at the original purchaser of lot's cost, the reports of two independent and recognised experts in the field. The reports must be mutually acceptable to Lyon & Turnbull and the original purchaser of the lot. Lyon & Turnbull shall not be bound by any reports produced by the original purchaser of the lot, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law. Lyon & Turnbull and the Seller shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

18. DATA PROTECTION

In connection with the management and operation of our business and the marketing and supply of Lyon & Turnbull's services, or as required by law, we may ask the Buyer to provide personal information about themselves or obtain information about the Buyer from third parties (e.g. credit information). Lyon & Turnbull will not give out personal information except as may be required by law.

If you would like further information on Lyon & Turnbull policies on personal data, or to make corrections to your information, please contact us on 0131 557 8844.

19. FORCE MAJEURE

Lyon & Turnbull shall be under no liability if they shall be unable to carry out any provision of the Contract of Sale for any reason beyond their control including (without limiting the foregoing) an act of God, legislation, war, fire, flood, drought, failure of power supply, lock-out, strike or other action taken by employees in contemplation or furtherance of a dispute or owing to any inability to procure materials required for the performance of the contract.

20. LAW AND JURISDICTION

(a) Governing Law: These Conditions of Sale and all aspects of all matters, transactions or disputes to which they relate or apply shall be governed by, and interpreted in accordance with, Scots law

(b) Jurisdiction: The Buyer agrees that the Courts of Scotland are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale relate or apply.