

FINE CLOCKS

Wednesday 6 July 2016



Bonhams

LONDON



FINE CLOCKS

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101 New Bond Street, London

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ILLUSTRATIONS

Front cover: lot 64
Back cover: lot 68
Inside front cover: lot 21
Inside back cover: lot 118

IMPORTANT INFORMATION

The United States Government has banned the import of ivory into the USA. Lots containing ivory are indicated by the symbol Φ printed beside the lot number in this catalogue.

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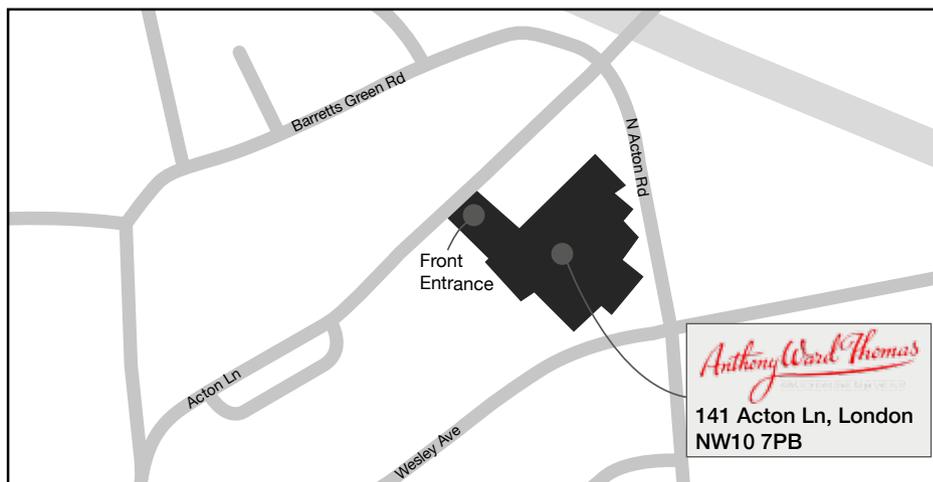
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All electrical equipment in this
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has been operationally disabled.
If the intention is to reconnect this
equipment we recommend that
this is carried out by a suitably
qualified electrician.

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141 Acton Lane, London,
NW10 7PB, from 9.00am
Thursday 7 July 2016 &
will be available for collection
from Ward Thomas Removals Ltd
on Monday 11 July 2016 from
9.30am and then every working day
between 9.30am and 4.30pm

All other sold lots will remain in the
Collections room at Bonhams New
Bond Street for a period of not less
than 14 calendar days from the sale
date. Lots not collected by 5.30pm
Wednesday 20 July 2016 will be
removed to the warehouse of Ward
Thomas Removals Ltd & will be
available for collection from 9.30am
Monday 25 July 2016 where
charges will be payable.

STORAGE AND HANDLING CHARGES ON SOLD LOTS RETURNED TO WARD THOMAS REMOVALS LTD

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first 14 calendar days following the
sale, charges commence at the
start of business on Wednesday 20
July 2016.

After the storage-free period the
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price plus the buyer's premium at
a rate of 0.4% (payable after 14
calendar days following the sale) of
the invoice value plus IPT of 9.5%,
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to denote that VAT is due on
the hammer price and buyer's
premium

† VAT 20% on hammer price
and buyer's premium

* VAT on imported items at a
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buyer's premium

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All charges due to Ward Thomas
Removals Ltd must be paid by
the time of collection from their
warehouse.

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(Telephone to ascertain amount due)
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cheque.

Payment at time of collection by:

cash, cheque with banker's card,
credit, or debit card, or travellers
cheque.

FINE CLOCKS

Lots 1 - 138







1^w

**A RARE SECOND QUARTER OF THE 18TH CENTURY
CROSSBANDIED WALNUT MERCURY BAROMETER**

J Halifax, Barnsley

The tall stepped caddy top surmounted by a shaped cresting, the entablature supported on turned three-quarter columns to the front angles, the waisted trunk set centrally with a circular recording dial with brass chapter ring marked with three scales, 28-31, 3x 1-10 and 1-30, the base with concave moulded terminal, the 5.5 inch arched brass dial signed on a silvered boss 'J Halifax, Barnsley, Inv. & Fecit' over a silvered chapter ring with outer scale 28-31, each inch sub-divided into tenths, the inner scale marked 1-30 with seven weather indications,

- Tempestous
- M. Rain, Wind or Snow,
- Rain, Wind or Snow,
- Changeable,
- Fair or Frost,
- Settld. Fair or Frost,
- Very Dry,

framing the brass centre with engraved foliate scrolls the tall rectangular rear door opening to reveal the mercury-filled glass tube and brass pulley,(hands and finials lacking),
129cms (4ft 2.5ins)

£3,000 - 4,000
€3,800 - 5,100
US\$4,300 - 5,800

A similar walnut barometer is illustrated in Goodison, 'English Barometers 1680-1860', Cassell & Co.,1968 plate 84.

A related barometer by Benjamin Huntsman of Doncaster was sold in these rooms 7th July 2009, lot 8.

2
No lot

3^W

A LATE 18TH CENTURY MAHOGANY STICK BAROMETER

Russell, Falkirk

The trunk with book matched veneers over the oval cistern cover, beneath the hood with swan neck pediment centred on a brass urn finial, the signed silvered 28-31 inch scale with manual vernier scale and seven weather indications. *100cm (39in)*

£1,500 - 2,000
€1,900 - 2,500
US\$2,200 - 2,900

4^{WY} Φ

A LATE 18TH CENTURY MAHOGANY STICK BAROMETER

Adams, Fleet Street

the swan neck pediment over a hinged glazed door revealing the signed silvered dial with engraved scale from 27 to 31 inches, with seven weather predictions, the long figured trunk protecting the mercury tube and terminating in a carved urn-shaped cistern cover *103cms (3ft 4.5ins) high*.

£800 - 1,200
€1,000 - 1,500
US\$1,200 - 1,700

5^W

A FINE LATE 18TH CENTURY MAHOGANY ANGLE BAROMETER

Whitehurst, Derby, dated 1792

The trunk with boxwood strung border, turned cistern cover and shaped gadrooned finial, supporting the large signed and dated silvered 10-50 inch scale and inscribed with six weather indications, the mechanical brass recording hand adjusted via a turned brass knop. *102cm (40in) x 75cm (29.5in)*

£2,000 - 3,000
€2,500 - 3,800
US\$2,900 - 4,300

6^W

A LATE 18TH CENTURY MAHOGANY ANGLE BAROMETER

Whitehurst and Son, Derby

The trunk with moulded edge, turned reservoir cover and gadrooned finial supporting the silvered 0 to 60 inch scale with six weather predictions, signed to the lower left, recorded via a brass hand operated turning a knurled brass knop mounted on the end moulding. *100cm (39.25in) high*

£2,000 - 3,000
€2,500 - 3,800
US\$2,900 - 4,300

7^Y

AN EARLY 19TH CENTURY ROSEWOOD IMPROVED SYMPIESOMETER

Dollond, London

the moulded cornice over a moulded edge and glazed front, the bezel set with an adjusting knob, signed silvered dial set with mercury thermometer reading to 125 degrees Celsius, with shaped glass tube and adjustable scale from 27 to 31 inches and four weather predictions, with recording wheel below *59cms (23ins) high*.

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200



3

4





8

8

AN EARLY 18TH CENTURY TABLE CLOCK MOVEMENT TOGETHER WITH A LATER CUSTOM MADE CASE

Joseph Windmills, London

The 7.5 inch arched brass dial with date dial in the arch over an engraved pattern of scrolls and winged cherubs head spandrels, the Roman and Arabic chapter ring with half-quarter marks, the centre with large mock pendulum aperture and oval signature cartouche, the twin fusee movement with knife-edge verge escapement rack striking on a bell (repeat work, hammers and bells lacking, backcock loose but present), sold together with a custom made ebony-veneered case (handle lacking, some glasses missing) *The case 48cms (19ins) high.*

£1,500 - 2,000
 €1,900 - 2,500
 US\$2,200 - 2,900

9

AN EARLY 18TH CENTURY EBONISED TABLE CLOCK

Daniel Delander, London

The inverted bell top surmounted by a knopped brass handle over an inverted bell caddy with raised corner pads, over large glazed side panels, break arch door and shallow plinth base raised on shaped bracket feet, the signed 6.5 inch brass dial with silvered Roman chapter ring, foliate mask spandrels, subsidiary regulation dial to the arch and silent/strike lever below, the matted centre with mock pendulum, signature on a reserved ground over the calendar aperture, the signed two train fusee movement (formerly with pull quarter repeat) with verge escapement, rise and fall regulation, the plates united by five substantial knopped and finned pillars, the dial secured by four latched dial feet, the backplate engraved with foliate strapwork centred on the signature cartouche. *48.5cm (19in)*

£2,000 - 3,000
 €2,500 - 3,800
 US\$2,900 - 4,300

Daniel Delander was born circa 1678 and at the age of fourteen was apprenticed to Charles Halstead of London. Daniel must have shown aptitude as he later transferred to Thomas Tompion, the finest clockmaker of his day. He was freed in July 1699 and worked at Devereux Court. In 1712 he moved to a house between the two Temple Gates in Fleet Street but within two years was 'within Temple Bar'. He is believed to have died in 1733.



9

10^YΦ

AN UNUSUAL 18TH CENTURY MAHOGANY ASTRONOMICAL TIMEPIECE

Benjamin Martin Fecit

The turned base raised on three adjustable brass feet, below a single tapered column supporting the glazed slope fronted case with break arch door, the signed 6.25 inch brass dial with twice twelve hour Roman and Arabic chapter ring with Indian mask spandrels, the matted centre with silvered signature plaque and blued steel hands, the arch engraved 'HOROLOGIIUM SOLEM SISTENS' over foliate scrolls terminating in birds heads, the single gut fusee movement with shaped circular plates united by knopped pillars, the deadbeat escapement off-set to the right hand side with short pendulum, the left hand side mounted with a plumb line reading against an ivory register plate. 56cms (22ins) high.

£4,000 - 6,000

€5,100 - 7,600

US\$5,800 - 8,700





11

11

A GOOD LATE 18TH CENTURY MAHOGANY TRIPLE PAD TABLE CLOCK

Duplock, London

Of characteristic design, surmounted by a brass handle, over reticulated side frets, brass lined door and cast brass bracket feet, the signed 6.75 inch silvered Roman dial with pierced blued steel hands, subsidiary calendar dial and strike silent dial to the arch, the two train fusee movement with verge escapement, knopped pillars and rack strike on a bell, the backplate engraved with an urn amongst foliage and husk swags. 43cm (17in)

£2,000 - 3,000
 €2,500 - 3,800
 US\$2,900 - 4,300

12

A RARE EARLY 19TH CENTURY EBONISED TABLE CLOCK WITH SECONDS INDICATION

Parkinson and Frodsham, London

The single pad top with handle over a moulded cornice, fish-scale side frets and a plinth base on ogee brass feet, the signed 6.75 inch painted Roman dial with running seconds subsidiary dial at XII, the twin chain fusee movement with deadbeat 'scape wheel of six crossings mounted on the backplate, with wooden rod pendulum and rack striking on a bell 41cms (16ins) high

£1,500 - 2,000
 €1,900 - 2,500
 US\$2,200 - 2,900



12

A RARE THIRD QUARTER OF THE 18TH CENTURY TABLE CLOCK

Henry Jenkins, Cheapside, No.1352 and Thomas Haley, London
The formerly ebonised bell top case surmounted by a single handle and four pinecone finials over ebony side frets and brass lined break arch door, raised on a shallow plinth base and brass bracket feet, the highly unusual signed 7 inch Battersea enamel Roman and Arabic dial with calendar dial to the arch and delicately executed black and gilt foliate scrolls and borders to the spandrels and around each screw head securing the dial to the pierced falseplate, the two train movement signed Thomas Haley, London, with anchor escapement, rack strike to a bell and five knopped pillars, the backplate engraved with foliate scrolls centred on the signature cartouche. 50cm (19.75in)

£5,000 - 7,000

€6,400 - 8,900

US\$7,200 - 10,000

This clock is featured in Anthony Theelke's study 'Faces of Mystery, English Decorated Enamel Clock Dials of the 18th Century', Bristol 1983, pages 9 and 10.

The use of enamel dials of this type appears to have been rare in its day and produced only for a brief period. Theelke suggests that enamel dials may have been a direct pre-cursor of the painted dial, in his words an 'inferior but much cheaper product' that resulted in the expensive and difficult to produce enamel dial disappearing very quickly.

Theelke suggests that these dials were manufactured by Anthony Tregent, a London enameller who was capable of large scale works, dials of this size being considered too great a technical challenge for most of his contemporaries.



14

A GOOD MID 18TH CENTURY QUARTER STRIKING AND QUARTER REPEATING GILTWOOD MOUNTED NEUCHATEL BRACKET CLOCK WITH ORIGINAL WALL BRACKET

Surmounted by a gilt ball finial over a shaped caddy, the clock case with waisted sides set with glazed panels, on scroll feet, the shaped glazed door with leaf and berry carving to the bezel, all mounted on the original matching stand, decorated all over with hand painted flowers on a light green ground, the 10.25 inch enamel dial with bold black enamel Roman and Arabic numerals, the hands of blued steel with well finished gilt sunburst terminals, the spring driven rectangular movement with verge escapement striking the hours and quarters on a pair of bells via brass-headed hammers, and repeating the same on the pulling of a cord emanating from the left hand side of the case 100cms (3ft 3.5ins) high.

£1,500 - 2,500
€1,900 - 3,200
US\$2,200 - 3,600



14

15

A GOOD LATE 18TH CENTURY BRASS-MOUNTED MAHOGANY TABLE CLOCK, TOGETHER WITH AN ASSOCIATED WALL BRACKET

Spencer and Perkins, London the bell top with handle and four urn finials over a moulded cornice, elaborately cast sound frets to the side apertures, mounted front angles and ogee bracket feet, the 6.75 inch arched brass dial with strike/silent subsidiary over Roman and Arabic chapter ring, matted centre and date aperture, signed in a recessed plaque, the twin gut fusee movement with verge escapement rack striking on a bell, the backplate engraved with a basket of fruit amid foliate scrolls, together with a later carved mahogany wall bracket *The clock 51cms (20ins) high. The bracket a further 42cms (16.5ins). (2)*

£3,000 - 5,000
€3,800 - 6,400
US\$4,300 - 7,200



15



16

A LATE 19TH CENTURY FRENCH ORMOLU CARTEL CLOCK AND MATCHING BAROMETER

The clock signed Hardel, a Paris

Each case of cartouche form surmounted by a flaming urn with applied ribbons over a central female mask, foliate and husk festoons pierced brass sound fret and foliate grape pendant, the clock with signed 7 inch Roman and Arabic enamel dial and pierced gilt brass hands, the two train spring barrel movement and outside countwheel strike on a bell, the 7 inch enamel barometer dial with 62-79 scale and seven weather predictions and titled 'Barometre Aneroiide du Breguet' 73cm (28.5in)

£7,000 - 9,000

€8,900 - 11,000

US\$10,000 - 13,000



17

17

A LATE 18TH CENTURY FRENCH ORMOLU MOUNTED MARBLE PORTICO CLOCK

The ormolu mounted grey and white marble base supporting stop fluted columns with lion mask mounts holding chains each raised on a tall rectangular plinth with applied military trophy groups, the drum case mounted between them, surmounted by the figure of Minerva, the 5 inch enamelled Roman and Arabic dial with concentric day and date tracks read via pierced blued steel hands, the time via pierced gilt hands, the two train drum movement with silk suspension and countwheel strike on a bell. 59cm (23.25in)

£3,000 - 5,000
 €3,800 - 6,400
 US\$4,300 - 7,200

18

AN EARLY 19TH CENTURY FRENCH WHITE MARBLE MONTH GOING SKELETON TIMEPIECE

Vandersteen, Paris No. 5208

The signed 5.5 inch Arabic chapter ring with concentric 30 day calendar dial and blued steel hands, the centre revealing elaborately cut wheelwork, over the gilt brass socle with beaded and cast palmettes decoration, raised on a turned marble plinth with square base, the numbered drum movement with five wheel train, anchor escapement and gridiron pendulum with knife edge suspension. 36cm (14in)

£1,500 - 2,500
 €1,900 - 3,200
 US\$2,200 - 3,600



18

**A RARE SECOND QUARTER OF THE 19TH CENTURY
MONTHGOING FILIGREE SKELETON TIMEPIECE**

The filigree outer case of break arch form surmounted by an urn and comprising multiple panels with varying decoration including lyres, diaperwork and egg and dart moulding, raised on an oval ormolu and white marble double plinth base the six inch twenty four piece Arabic dial with conforming filigree decoration and engraved pierced brass hands, the month going great wheel skeleton timepiece movement with anchor escapement and five wheels mounted on a (later) glass plate, the great wheel of six crossings, the others of four crossings. 43cm (17in).

£5,000 - 8,000

€6,400 - 10,000

US\$7,200 - 12,000





20

A POSSIBLY UNIQUE LATE 17TH CENTURY GERMAN SILVERED AND GILT BRASS WEIGHT DRIVEN FOUR SIDED CLOCK OR 'SAULENHHR'

Andoni Riebengart, Passau, dated 1674

Surmounted by gilt brass figure wearing a Phrygian cap and fur cape, raised on a splayed base, bordered by silvered strapwork frets between turned finials, forming a canopy over the bells within a silvered arcade with further strapwork frets and turned finials, over the rectangular case with four Doric corner pilasters bordering silvered panels each engraved with flowers and foliage, the foremost panel signed along the lower edge 'Andoni Riebengart Meister Stvck in Passaw Anno 1674'.

The four sides each with a dial, the primary dial with gilt Roman chapter ring, concentric minutes and quarters, age of moon and moonphase aperture, the centre engraved with a townscape, the right side with quarter strike indication, the rear dial with outer gilt Roman dial with concentric quarters (twice I to IIII), day indication and deity aperture, the centre engraved with a second townscape, the left side with I-XII hour strike indication.

The posted frame three train weight driven movement with verge escapement to a cow tail pendulum, the top and bottom plates united by four substantial knopped pillars, supporting six frames with finely wrought polished steel uprights for the hour and quarter countwheel detents, hammer springs and stops. 55cm (21.5in)

£25,000 - 35,000

€32,000 - 44,000

US\$36,000 - 50,000

Literature:

J. Abeler, Meister der Uhrmacherkunst, Wuppertal, 1977, p.513.

H.M. Vehmeyer, Clocks, Their Origin and Development 1320-1880, Snoeck 2004. Item G43.

Provenance:

Formerly in the Honegger collection, Oerlikon, Switzerland.

The four dials indicate that this clock would have originally have been freestanding on a purpose made plinth that concealed the weights. Vehmeyer notes that this is the only known surviving example of Riebengart's work and that the town represented may well be Passau.





21

A FINE AND RARE MID 16TH CENTURY CENTRAL EUROPEAN GILT BRASS CIRCULAR HORIZONTAL TABLE CLOCK WITH GILT ENGRAVED WINDING KEY

Probably Strasburg

The horizontal drum shaped case raised on three feet cast as open pomegranates, their seeds revealed, with cast top and bottom mouldings framing the central band decorated with four engraved urns issuing elaborate foliate scrolls on a textured ground decorated to imitate shagreen, the base plate engraved to match and decorated with three jugs within a stylised patterned border, the dial set with twelve circular touch pieces at the hours, with Roman numerals interspersed by star half-hour marks enclosing the 13-24 Arabic numerals, the time read via a counterbalanced shaped and polished steel hand, the dial centre decorated with four twin-handled urns issuing intertwined foliage within a wheatear border, the iron movement with circular plates united by three Doric style columns secured by square-headed nuts to the front and back plates, the four wheel iron train with gut fusee and verge foliot escapement, the top and bottom potances each curved and with a shaped foot.

Together with a winding key with engraved brass handle and turned steel shank 14cms (5.5ins) diameter

£15,000 - 20,000

€19,000 - 25,000

US\$22,000 - 29,000

While the movement is typical of the early German workshops, the fine quality of the engraving to the central band of the current clock could indicate that it was made in Strasburg. See Maurice: Die deutsche Raderruhr, Munchen, 1976, page 140.



**A GOOD EARLY 18TH CENTURY SOUTHERN GERMAN
CRUCIFIX CLOCK**

Surmounted by a gilt bronze crucifix, the cross with trefoil terminals and with applied sign of the Trinity over the figure of Christ modelled with his head raised, over a figure of the Virgin (?), flanked on either side by figures representing St Peter and St Mary Magdalene, raised over the ebonised wooden base with volute side mounts and applied gilt brass urns, flowers and cherub mask, bordering glazed panels to front and back displaying the movement, raised on the splayed plinth base and bun feet, the dial modelled as a ball above the cross, engraved with a band or Arabic numerals between strapwork borders, read via a fixed steel hand, the two train fusee and spring barrel movement mounted between three horizontal brass plates united by tapered ring turned pillars, with balance wheel escapement, the strike train barrel pierced with foliate scrolls, striking the bell mounted in the base via shaped hammer and outside countwheel, the alarm set via the hand mounted above the dial. 50cm (19.5in)

£3,000 - 5,000

€3,800 - 6,400

US\$4,300 - 7,200

Similar examples are illustrated in Klaus Maurice 'Die deutscher Raderuhr' vol. 2, Munich 1976, illustrations 407-420.





23

23

A LATE 18TH CENTURY FRENCH ORMOLU CARTEL CLOCK

Baillon, Paris

The neo-Classical style case surmounted by an urn with twin rams heads and rings supporting a heavy laurel swag, over further urns on canted reeded corners and twin swags framing the glazed pendulum aperture, on a reeded concave sided base, the signed 6.5inch white enamel dial with black enamel Roman and Arabic numerals and pierced and engraved hands, with regulation arbor above XII, the twin train movement with rectangular pinned plates with silk suspension and outside countwheel strike on a bell.

68cms (27ins) high.

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200



24

24

A LATE 18TH CENTURY GREEN-PAINTED DUTCH-STRIKING NEUCHÂTEL WALL CLOCK ON ORIGINAL BRACKET

The movement stamped FRF 353, the main case and wall bracket both stamped L550

Surmounted by a cast brass lantern over bead and scroll mounts, on C-scroll foliate supports, the shaped glazed door mounted with a triumphal wreath, torch and quiver of arrows, all set on the original shaped wall bracket and decorated all over with gilt six-pointed stars on a green ground, the nine and a half inch one-piece enamel dial with bold black Roman and Arabic numerals on a white ground with pierced gilt hands, the spring driven movement with rectangular plates with anchor escapement striking the hours on the hour on a large bell and the hours again on the half past on a smaller bell, operated via the polished steel rack strike work mounted on the backplate 100cms (3ft 3.5ins) high.

£1,500 - 2,500

€1,900 - 3,200

US\$2,200 - 3,600



25

25
**A THIRD QUARTER OF THE 18TH CENTURY FRENCH GILT
 WOOD CARTEL CLOCK**

Noel Baltazar, Paris
 Surmounted by ribbon tied wheat sheaves, over an ionic capital with egg and dart moulding and swags, over the beaded bezel, flanked by wheat sheaves over a glazed lenticle and pendant finial modelled as acanthus foliage and a pinecone, the signed 13 piece 9 inch dial with blue Roman numerals on individual plaques, the enamelled centre with shaped blued steel hands, the signed two train spring driven movement with silk suspension and outside countwheel strike on a bell. 91cm (36in)

£1,500 - 2,000
 €1,900 - 2,500
 US\$2,200 - 2,900

26^w
**A SECOND QUARTER OF THE 18TH CENTURY SCARLET
 LAQUERED LONGCASE CLOCK**

Unsigned
 The hood with shaped caddy and two gilt flambeau finials over the break arch door with doric three quarter pillars, the straight sided trunk with concave throat moulding, four applied foliate giltwood volutes and long door decorated with chinoiserie figures and birds amongst temples, the pedestal base with a rider and attendant, the 12 inch brass Roman and Arabic dial with foliate mask spandrels, engraved sunburst plaque to the arch and engraved border, the matted centre with subsidiary seconds dial and calendar aperture, the two train weight driven movement with anchor escapement and rack strike on a bell. 2.41m (7ft 11in)

£3,000 - 4,000
 €3,800 - 5,100
 US\$4,300 - 5,800



26



27^W

**A LATE 18TH CENTURY CHINOISERIE
DECORATED TAVERN CLOCK**

Samuel Thorndike, Ipswich

The 24 inch white painted Roman and Arabic dial with gilt spade hands, the minute hand counterpoised, within a moulded black japanned border, over the straight sided chisel-footed trunk signed at the throat, the chinoiserie painted door with concave upper edge, the single train weight driven movement with tapered plates and anchor escapement. 146cm (57.5in)

£5,000 - 7,000

€6,400 - 8,900

US\$7,200 - 10,000

Samuel Thorndike was born in 1757 and free in 1780. He worked in the Butter Market and then from the corner of Brook Street and the Butter Market in Ipswich. He died in 1819.



28W *

**A LATE 18TH CENTURY CHINOISERIE
DECORATED TAVERN TIMEPIECE**

Philip Lloyd, Bristol

the 25 inch diameter painted wooden Roman and Arabic dial with painted and pierced brass hands enclosed by the concave moulded bezel heightened with gilt lines over the waisted trunk with signature framed by a pair of shaped earpieces over a waisted trunk with painted scene to the door, on a shaped chisel foot, the sides decorated with upright flowers within a gilt border, the movement with rectangular plates united by four knopped pillars, with five-wheel train terminating in an anchor escapement
150cms (4ft 11ins) high.

£8,000 - 12,000

€10,000 - 15,000

US\$12,000 - 17,000

Philip Lloyd began his career in Llawhaden near Haverfordwest, Wales and moved to Bristol, Somerset circa 1775. It is recorded that his wife continued the workshop after his death in 1785, see Loomes, 'Watchmakers and Clockmakers of the World' NAG Press 2006.



29^W

A RARE EARLY 18TH CENTURY MONTH-GOING WALNUT LONGCASE CLOCK

Edward Jagger, London

the arched hood over a pierced sound-fret set on brass-mounted Doric columns, the trunk with long door over a panelled base, the 12 inch arched brass dial with strike/silent subsidiary flanked by addorsed dolphin mounts, the Indian mask spandrels framing the silvered Roman and Arabic chapter ring, matted centre with subsidiary seconds dial, signature plaque and chamfered date aperture, with lever for the bolt and shutter maintaining power at IX, the movement plates united by five substantial knopped pillars, the anchor escapement with maintaining power and rack strike on a bell, the pendulum with flattened-oval brass rod and engraved brass rating nut marked in 5s to 60. 234cms. (7ft 8ins) high.

£6,000 - 8,000

€7,600 - 10,000

US\$8,700 - 12,000

30^W

A LATE 17TH CENTURY MARQUETRY INLAID LONGCASE CLOCK OF ONE MONTH DURATION

Richard Colston, London

the overhanging cornice raised on ebonised spirally twisted columns, the long door inlaid with three large panels of bird and flower marquetry on a matching panel base, signed low on the 11 inch square brass dial with winged cherub's head spandrels framing the silvered Roman and Arabic chapter ring, matted centre, subsidiary seconds dial and decorated date aperture, latched to the frontplate of the movement, the rectangular plates united by five knopped and finned latched pillars, with anchor escapement and striking the hours via a small outside countwheel mounted on the backplate with shaped steel re-setting lever 211cms (83ins) high

£7,000 - 10,000

€8,900 - 13,000

US\$10,000 - 14,000

31^W

AN EARLY 18TH CENTURY, QUARTER REPEATING BURR WALNUT VENEERED LONGCASE CLOCK OF ONE MONTH DURATION

Thomas Wrightman, London

The stepped caddy top with brass ball finals, blind fret supported on brass-mounted Doric columns, the long door veneered in three lively panels over a base on double plinth, the 12 inch square brass dial, with fancy winged cherub head spandrels and engraved details framing the signed silvered Roman and Arabic chapter ring with strike/silent lever at XII and lever for the maintaining power at III, matted centre, decorated date aperture and ringed winding squares, the month-going movement with deadbeat escapement and rack strike on a bell, the re-built strike train repeating the quarters on a small bell 244cms (8ft) high.

£7,000 - 10,000

€8,900 - 13,000

US\$10,000 - 14,000



30



31



32

32

A LATE 18TH CENTURY FRENCH ORMOLU MANTEL CLOCK

Signed for Breguet, Paris

Modelled as a stylised lyre surmounted by a flaming urn over the shaped frame with applied foliate mounts and set with blue enamel plaques, each with a gilt star, raised on two goats leg feet on an elliptical plinth base with beaded border and toupie feet, the signed Roman dial with Arabic quarters and gilt hands, the two train drum movement with silk suspension to a pendulum modelled as opposed butterflies, and outside countwheel strike on a bell. 43.5cm (17in)

£2,000 - 3,000

€2,500 - 3,800

US\$2,900 - 4,300

33

A GOOD LATE 18TH CENTURY FRENCH ORMOLU 'JUSTICE AND WISDOM' FIGURAL MANTEL CLOCK

Guydamour, Paris. The ormolu case designed by Antoine Foullet and executed by Augustin Pajou.

the 4.75 inch white enamel dial with red Arabic quarter hour numerals and a dotted minute track enclosing the black Arabic numerals, signed in red copperplate script, flanked by two seated figures representing Justice and Wisdom with their attendant attributes, on a low rectangular plinth set with a Vitruvian scroll mount on turned feet, the twin train movement with large circular plates with flattened edges, silk suspension and outside countwheel with star-crossings, striking on a bell

39cms (10ins) high.

£2,500 - 3,500

€3,200 - 4,400

US\$3,600 - 5,000

Edme-Philibert Guydamour (1752-1798). Nephew by marriage of Balthazar Lieutaud, master cabinet maker. Apprenticed to L.N. Delaunay in 1766, Master 1784. Established Rue Saint-Denis. He used cases by Osmond and F Rémond.



33

34

A FINE LATE 18TH CENTURY FRENCH ORMOLU FIGURAL MANTEL CLOCK REPRESENTING FAME AND A PORTRAIT OF HENRY IV

Le Nepveu a Paris. The white enamel dial signed to the reverse by the enameller Merlet.

The case cast with the standing gilt figure of Fame (la Renommée) cradling an open book, her writing hand at the ready, opposite her stands a cherub holding an oval portrait medallion, possibly of Henry IV, on a stepped and cast moulded base on a further white marble plinth on circular-section feet, the 4.5 inch white enamel dial with black Roman and Arabic numerals flanking a minute track, signed in red and with pierced gilt hands, the twin train movement with flat-bottomed circular plates, and outside countwheel with star-crossing striking on a bell

36cms(14ins) high.

£3,000 - 5,000

€3,800 - 6,400

US\$4,300 - 7,200

Nicolas-Antoine le Nepveu was born in 1736 and died in Paris aged 60. He was received as master on 8 January 1773 by Trinity Hospital privilege. Established his premises at Rue de Salkle au Compte (1773), Rue Magloire (1796).

Museum: Paris, musée Nissim de Camondo.



34

35

A SECOND QUARTER OF THE 19TH CENTURY FRENCH ORMOLU MANTEL CLOCK

The case modelled with a reclining female figure on a sofa playing with a child, over the plinth base with applied hippocamps and goats, raised on the Verdi antico base and four toupie feet, the 3.25 inch enamel Roman and Arabic dial with gilt hands, the drum movement with silk suspension and outside countwheel strike on a bell. 36cm (14)

£3,500 - 4,500

€4,400 - 5,700

US\$5,000 - 6,500

Similar examples are illustrated in Kjellberg's 'Encyclopedie la Pendule Francaise, les Editions de l'Amateur 1997, page 390.



35



36

36

A GOOD MID 18TH CENTURY QUARTER REPEATING EBONISED TABLE CLOCK

Charles Blanchard, London

The inverted caddy top over four cone finials, circular and shaped side apertures on plinth and brass ogee bracket feet, the seven inch arched brass dial with strike/silent subsidiary dial set above the silvered Roman and Arabic chapter ring, matted centre with applied name plate and date aperture, the twin gut fusee movement with knife edge verge escapement rack striking the hours on a bell and repeating the quarters on a run of six bells and hammers, the backplate signed within an elaborate pattern of foliate scrolls 49cms (19ins) high.

£2,500 - 3,500

€3,200 - 4,400

US\$3,600 - 5,000



37

37

A THIRD QUARTER OF THE 18TH CENTURY LACQUERED TABLE CLOCK

Henry Brown, London

The bell top surmounted by a brass handle and four flaming urn finials, the caddy painted with roses within gilt diaper borders, the break arch door with conforming decoration over the splayed base with shaped apron, the signed 6.75 inch Roman and Arabic dial with foliate scroll spandrels, strike/silent subsidiary to the arch, the matted centre with applied silvered signature plaque, mock pendulum and calendar aperture, the two train fusee movement with verge escapement, trip repeat, and rack strike on a bell, the backplate engraved with foliate scrolls centred on a basket of flowers. 56cm (22in)

£3,000 - 5,000

€3,800 - 6,400

US\$4,300 - 7,200

38

A THIRD QUARTER OF THE 18TH CENTURY MAHOGANY QUARTER CHIMING TABLE CLOCK

Fox and Son, London

The bell top case surmounted by five applied brass urn finials, the uppermost raised on a block with foliate supports, over the break arch door with applied foliate term corner mounts, raised on the plinth base with foliate acanthus feet and applied moulding, the signed 7.5 inch brass dial with silvered Roman and Arabic chapter ring, foliate spandrels and 'Song / Dance' selection dial to the arch, the matted centre with recessed silvered signature plaque and calendar aperture, the three train fusee movement and rack of eight bells, chiming the quarters and playing a tune on the hour, the backplate engraved with foliate scrolls centred on a basket of fruit and secured by two foliate engraved brackets. 62cm (24.5in)

£4,000 - 6,000

€5,100 - 7,600

US\$5,800 - 8,700



38



39

A GOOD MID 18TH CENTURY EBONISED QUARTER REPEATING TABLE CLOCK

Alexander Cumming, London

The bell topped case with central handle over shaped and circular silk-backed side frets on a plinth base to brass ogee bracket feet, the 6 inch arched brass dial signed in a shaped cartouche between the twin subsidiaries in the arch for rise-and-fall regulation and for strike/silent, scroll spandrels framing the silvered Roman and Arabic chapter ring with finely matted centre and apertures for date and mock pendulum, the movement with twin gut (now wire) fusees to a verge escapement with rise and fall regulation and rack strike on the hour on a single bell, repeating the hours and quarters at will on six bells and hammers, the backplate signed 48cms (19ins) high.

£4,000 - 6,000

€5,100 - 7,600

US\$5,800 - 8,700

39

40

A RARE LATE 18TH CENTURY FRENCH ORMOLU-MOUNTED WHITE MARBLE MANTEL CLOCK OF UNUSUAL FORM

Gavelle Le. a Paris

The signed 4.5 inch white enamel dial with black Arabic quarter hours and a dotted minute track with light blue enamel details framing the black enamel Arabic hours, signed in light blue enamel and with matching pierced gilt tapering-lattice work hands, supported on twin tapering columns set at 45 degrees to offer two decorated sides to the front, set with trophies, on lions paw feet and black marble bases on a shaped and ormolu mounted stepped base on toupie feet, the twin train movement signed along one edge of the flat-bottomed plates, with silk suspension and outside countwheel strike. 52cms (20.5ins) high.

£1,200 - 1,800
€1,500 - 2,300
US\$1,700 - 2,600

Pierre Gavelle called l'Ainé. (1753-1802). Received as Master on 4th September 1771. He worked with his father until 1787, then set up a separate establishment in the Rue Saint denis (1787) and the Rue des Juifs (1801).



40



41

41

A FINE MID 19TH CENTURY FRENCH ORMOLU-MOUNTED PORPHYRY MANTEL CLOCK WITH ANNULAR CHAPTER RINGS

The urn case surmounted by a removable cover with cast leaves and bud finial set between handles over further ormolu mounts on a reeded-column base with floral swags to a square plinth on turned feet, the twin chapter rings each made of twelve rectangular enamel numeral plaques, the movement wound from the top, the lid lifting to reveal the winding squares, regulation index and engraved brass crossings of the chapter rings. 39cms (15.5ins) high.

£1,500 - 2,000
€1,900 - 2,500
US\$2,200 - 2,900



42

42

A LATE 18TH CENTURY FRENCH SKELETON CLOCK

Oge, Paris

The signed 4 inch Roman and Arabic enamel dial with moon hands supported by a fretted ormolu mount beneath an addorsed swan and urn finial, over two putti holding laurel boughs, raised on a galleried oval section supported on six slender columns, over the oval base with bands of repeat decoration, raised on turned feet, the two train drum movement with silk suspension and outside countwheel strike on a bell 47cm (18.5in)

£1,500 - 2,500
 €1,900 - 3,200
 US\$2,200 - 3,600

43

A GOOD 19TH CENTURY FRENCH ORMOLU-MOUNTED MAHOGANY TABLE CLOCK

Mesnil, Paris

Surmounted by a particularly well cast lion with detailed ribs, mane and fur, on a concave sided caddy, the square case supported by four leopard's head monopodia on a plinth base, the 4.25inch white enamel Roman dial with Arabic quarter hours dividing the minute track, with matching gilt eccentric moon hands, the circular movement with silk suspension and outside countwheel strike on a bell 32cms (12.5ins) high.

£3,000 - 4,000
 €3,800 - 5,100
 US\$4,300 - 5,800



43



44

44^W

A GOOD SECOND QUARTER OF THE 18TH CENTURY WALNUT LONGCASE CLOCK WITH MOONPHASE INDICATION

David Wyche, London,

the 12 inch arched brass dial with engraved wheatear border to the arch framing the silvered dial for the age of the moon, the centre cut with an aperture to reveal the rolling silvered moonphase, over applied spandrels of urn-and-scroll form enclosing the silvered Roman and Arabic chapter ring signed between VII and V, matted centre, chamfered engraved date aperture, subsidiary seconds dial and ringed winding squares, and good blued steel hands, the movement with five knopped pillars, anchor escapement and inside countwheel strike on a bell. 2.21m (7ft 3ins) high.

£3,000 - 4,000

€3,800 - 5,100

US\$4,300 - 5,800

45^W

A RARE EARLY 18TH CENTURY BURR ELM LONGCASE CLOCK

William Halsted, London

the case with arched moulded cornice over a fret raised on brass Doric columns, the long trunk door of lively burr figuring over a tall base with double plinth, the 12 inch arched brass dial with subsidiary date dial in the arch over Indian mask spandrels and the signed, silvered Roman and Arabic chapter ring, the matted centre with subsidiary seconds at XII, the weight driven movement united by five knopped and finned pillars, with anchor escapement and rack strike on a bell. 2.26m (89ins) high.

£4,000 - 6,000

€5,100 - 7,600

US\$5,800 - 8,700

46^W

A LATE 17TH CENTURY WALNUT LONGCASE CLOCK OF ONE MONTH DURATION

Deodatus Threlkeld, Newcastle

the square topped case with overhanging cornice over brass-mounted Doric columns to the front, the long trunk door with glazed lenticle within a herring-bone border and D-moulded edge, the 11 inch square brass dial with crown and cherub spandrels interspersed by engraved foliate detailing, the silvered Roman and Arabic chapter ring with lozenge half-quarter marks, signed between V and VII, the matted centre with subsidiary seconds dial and decorated date aperture, the movement with substantial plates united by five knopped and finned pillars (the central one latched), with anchor escapement and outside countwheel strike on a bell, with a pair of lead month-weights, pendulum, door key and crank key. (Case with some restoration) 212 (6ft 11ins) high.

£5,000 - 8,000

€6,400 - 10,000

US\$7,200 - 12,000

Deodatus Threlkeld (1658 - 1732) is discussed in Loomes 'Clockmakers of Britain 1286-1700', Mayfield Books 2014, page 448-449. He probably learned his trade as an apprentice to Abraham Fromanteel, but is today best known for his competition with William Prevost, another Newcastle clockmaker, as to who could make the best clock. Threlkeld was deemed to be the winner.



45



46



47

A FIRST QUARTER OF THE 19TH CENTURY PATINATED AND GILT BRONZE TIMEPIECE

H. Heck de Bruyn

Modelled as Hercules, wearing a lion skin and holding his club, supporting the globe on his shoulders, his head bowed, raised on a circular Sienna marble plinth and foliate moulded ormolu base, the signed 3.5 inch Roman dial with moon hands, the centre cast with flowers and a star motif, the two train spring barrel movement with silk suspension and outside countwheel strike on a bell. 36cm (14in)

£3,000 - 4,000

€3,800 - 5,100

US\$4,300 - 5,800

**AN EARLY 19TH CENTURY FRENCH GILT BRONZE ORMOLU
MANTEL CLOCK**

Chopin, Paris

Modelled as Cupid carrying a magic lantern upon his back, holding a bow and wearing a quiver slung across his waist, the striding figure with enamel eyes raised on a shallow oval plinth on four claw feet with an applied mount modelled with putti, the signed 3.25 inch Roman and Arabic enamel dial with gilt hands, mounted within a beaded ormolu bezel with applied blue enamel jewelery, each plaque alternately decorated with a single/three gilt stars, the two train drum movement with silk suspension and outside countwheel strike on a bell. 46cm (18in)

£5,000 - 7,000

€6,400 - 8,900

US\$7,200 - 10,000

A similar example is illustrated in Elke Niehuser 'French Bronze Clocks, 1700-1830', Shiffer 1999, page 129.





49



50

49^W

AN EARLY 19TH CENTURY FRENCH MAHOGANY FLOORSTANDING REGULATOR

Bourdier, Paris

The hood with stepped caddy over the deep ogee moulded cornice and circular ormolu bezel cast with a gadrooned border, over the glazed trunk with long glazed door, raised on a plain plinth base, the signed 11 inch Roman and Arabic enamel dial with blued steel moon hands and centre seconds, the weight driven with Huygens loop winding to a single weight and pinwheel escapement the rectangular plates united by four robust cylindrical pillars attached to the 3cms thick mahogany veneered oak backboard by two polished steel brackets with shaped terminals, the large gridiron pendulum formed from five steel and four brass rods with 25cms diameter lenticular bob, graded rating nut and knife edge suspension to fit a bracket fitted to the lower portion of the frontplate. 2.26m (7ft 5in)

£10,000 - 15,000

€13,000 - 19,000

US\$14,000 - 22,000

50

A GOOD EARLY 19TH CENTURY ORMOLU-MOUNTED AND BRASS-INLAID MAHOGANY QUARTER CHIMING TABLE CLOCK

Christopher Bullock, London

Surmounted by a pineapple finial on a stepped plinth and architectural cornice supported by Egyptian style corner mounts set on acanthus pedestals to gadrooned ball feet, the shaped side panels with pierced brass architectural sound frets, the signed repainted Roman dial with eccentric moon hands, the triple gut fusee movement with anchor escapement striking the hours on a bell and sounding the quarters on a run of eight bells and hammers, the backplate with engraved edge pattern enclosing the oval signature cartouche 57cms (22.5ins) high.

£4,000 - 6,000

€5,100 - 7,600

US\$5,800 - 8,700

50A

A LATE 19TH CENTURY WHITE MARBLE FOUR GLASS CLOCK WITH CALENDAR AND CENTRE SECONDS.

Muller Freres, Paris

The moulded white marble cornice over the gilt brass framed bevelled glass panels, raised on the white marble base with rounded corners and brass feet, the 2.25 inch Roman enamel dial for hours and minutes set within the larger centre seconds dial with exposed Brocot escapement, over the calendar dial with concentric month and equation of time tracks indicated via a steel hand with gilt sunburst, the centre with subsidiary dials for day and date either side of the moonphase aperture, all within the foliate scroll engraved gilt mask, the signed two train spring barrel movement with shaped plates, Brocot suspension, rack strike on a bell and gridiron pendulum, the perpetual calendar movement with equation of time cam and two adjusting knobs *42cm (16.5in)*

£4,000 - 6,000

€5,100 - 7,600

US\$5,800 - 8,700



51

A GOOD LATE 19TH CENTURY FRENCH GILT BRASS 'CARYATID' CARRIAGE TIMEPIECE

Numbered 2356

The case with foliate cast handle over four female term figures and stylised palm leaf decoration to the cornice and base, each of the three sides set with a pierced and engraved foliate panel, the cream enamel dial with red Arabic and blue Roman numerals with matching blued steel hands set in a matching foliate mask, the silvered lever platform escapement with compensated bimetallic balance 10cms (4ins) high.

£1,200 - 1,800
€1,500 - 2,300
US\$1,700 - 2,600

52

A MID 19TH CENTURY ENGLISH GILT BRASS TRAVELLING CLOCK

T.C.Thitchner, Knightsbridge, number 150.

The case engraved all over with foliage and scrollwork, with bevelled glazed panels throughout, the arched white enamel Roman dial with gilt fleur-de-lyse hands, the chain fusee movement with maintaining power to the large gilt platform with English lever escapement, the contrate wheel held within a sub-plate between the plates, with gilt monometallic balance, the backplate signed and numbered 16cms (6.5ins) high

£1,800 - 2,500
€2,300 - 3,200
US\$2,600 - 3,600

53

A GOOD EARLY 20TH CENTURY FRENCH BRASS MINIATURE CARYATID CARRIAGE TIMEPIECE IN THE ORIGINAL CASE

Le Roy et Fils, 13.15 Palais Royal, Paris, no. 13684

The typical case with mythical creature handle over female term figures to the corners, framed by an elaborate pattern of cast and chased foliage, scrolls and masks, the Arabic enamel chapter ring with blued steel hands, the movement with numbered frosted gilt plates and lever platform escapement with compensated bimetallic balance, signed to the base of the case in the original silk and velvet lined travelling case, numbered in gilt numerals to the underside 9cms (3.5ins) high.

£800 - 1,000
€1,000 - 1,300
US\$1,200 - 1,400



51



52



53



54

**54
A RARE LATE 19TH CENTURY FRENCH
ENAMEL MINIATURE CARRIAGE
TIMEPIECE DECORATED WITH FOUR
LEAF CLOVERS AND LADYBIRDS**

The patinated brass and pink-gilt case with pierced and beaded mouldings, the canted corners framing three yellow enamel panels, each decorated with four-leaf clovers and six-spot ladybirds in colours, the white enamel dial with fancy gilt hands, blue Arabic numerals and red 12 within a pink gilt bezel, the movement with cut and compensated bi-metallic balance *9cms (3.5ins) high*.

£800 - 1,200
€1,000 - 1,500
US\$1,200 - 1,700



55

**55
A LATE 19TH CENTURY FRENCH
GRANDE SONNERIE CARRIAGE CLOCK**

Retailed by Goldsmiths, Regent Street, London

The Anglaise style fancy case with cast foliate handle over an acanthus-cast cornice set on Corinthian columns to a conforming base, the signed white enamel rectangular dial with black Roman numerals, the spring driven movement with silvered lever platform escapement with cut and compensated bimetallic balance, striking the hours and the quarters on a pair of coiled polished steel gongs, with three-position selection lever for 'hours and quarters', 'silent' and 'quarters only' mounted in the base *20cms (8ins) high*

£2,000 - 3,000
€2,500 - 3,800
US\$2,900 - 4,300



56

**56
'THE FOUR SEASONS'. A FINE LATE
19TH CENTURY ENAMEL-PANNELLED
ENGRAVED SILVERED AND GILT BRASS
MINIATURE CARRIAGE TIMEPIECE**

The underside of the case stamped with a lion within a shield

The ribbed handle over a silvered engraved top and canted corners, each side set with an enamel panel depicting a woman representing a season, Spring amid blossoms and birds, Summer picking flowers with butterflies, Autumn harvesting grapes and Winter amid snow, with title below, the Arabic dial with gilt hands, the frosted gilt movement with cylinder escapement, the backplate with hand-engraved number 414. *6.5cms (2.5ins) high*.

£1,800 - 2,500
€2,300 - 3,200
US\$2,600 - 3,600

57

A FINE AND UNUSUAL THIRD QUARTER OF THE 18TH CENTURY EBONISED QUARTER CHIMING CLOCK

Green and Bentley, London

The bell top case with four gilt brass pineapple finials over the brass lined break arch door with applied term mounts, side handles over brass lined glazed panels, raised on the brass bound plinth base with bracket feet, the signed 8 inch dial with silvered Roman and Arabic chapter ring within foliate spandrels, interrupted by subsidiary strike/silent and four tune selection dial inscribed Gavot, Brow of the Hill, March and Minuet, the arch fitted with a further dial inscribed 'Forte/ Piano' for soft/loud, accomplished by rotating the bells via a cam, 'forte' striking directly on the bell, 'piano' striking on baize pads, the three train fusee movement with verge escapement, chiming and playing on a rack of eleven bells, striking the hour on a twelfth, the backplate fitted with a pendulum lock and engraved with a mask amongst foliage and flowers, centred on the signature cartouche. 58.5cm (23in)

£6,000 - 8,000
€7,600 - 10,000
US\$8,700 - 12,000



A FINE MID 18TH CENTURY BRASS MOUNTED EBONISED QUARTER CHIMING TABLE CLOCK

James Upjohn, London

The bell top case set with five matching finials over side handles, pierced and engraved quadrant sound-frets and side glazed apertures flanked by female term mounts to all four corners, on a shaped brass-banded plinth to scroll feet, the arched brass dial with strike/silent subsidiary set between scroll mounts over the silvered Roman and Arabic chapter ring with scroll spandrels, the matted centre with shaped recessed silvered signature plaque and date aperture, the substantial triple fusee movement with verge escapement rack striking the hours on a single bell and chiming the quarters on a run of six bells, with pull repeat facility, the backplate engraved with a rococo Chinoiserie scene of a pagoda on a bridge within scrollwork 61cms (24ins) high

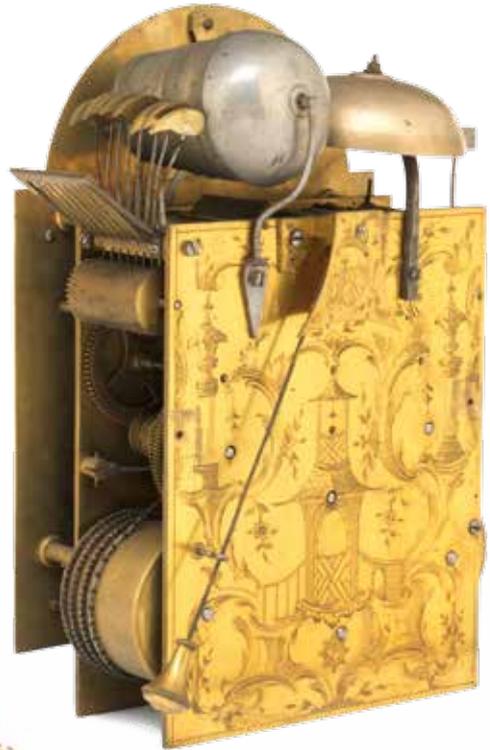
£7,000 - 10,000

€8,900 - 13,000

US\$10,000 - 14,000

Provenance:

A hand written note dated 1948 states that this clock came from the collection of the Count of Colleone, Venice. It was purchased from the Count by the vendors father and has been in his family for nearly 70 years.



59

A GOOD SECOND QUARTER OF THE 18TH CENTURY EBONY VENEERED QUARTER REPEATING TABLE CLOCK

John Gordon, London

The bell top over long arched glazed side panels on a plinth base, the six inch arched dial with three subsidiaries to the arch comprising date, strike/silent and rise and fall regulation, over a silvered Roman and Arabic chapter ring, matted centre, and mock pendulum aperture, the twin fusee movement now with anchor escapement striking the hours on a bell and repeating the quarters on a run of six bells and hammers, the backplate signed in a cartouche amid floral scrolls, heralding cherubs and masks, within a wheatear border *43cms (17ins) high*.

£8,000 - 12,000

€10,000 - 15,000

US\$12,000 - 17,000



A LATE 18TH CENTURY ORMOLU MOUNTED SPANISH MARKET AUTOMATA AND MUSICAL CLOCK

William Creak, Royal Exchange, London

The bell caddy surmounted by a brass handle and elaborate applied foliate mounts bordered by pineapple finials and large fixed side handles over the circular sound frets, the shallow break arch door flanked by terms and mounted with gilt brass gadrooned shell and scroll borders, raised on large scroll feet, the signed 6.75 inch Roman and Arabic dial with foliate spandrels, the matted centre with recessed silvered signature plaque and calendar aperture, the four tune selection lever mounted at III, the arch painted with three seated musicians, one playing a harpsichord, a second a viola, the third a cello, a fourth standing holding a baton, the signed three train movement with verge escapement playing on the hour via a pin barrel, 12 bells and 22 hammers, the shaped backplate engraved with foliate scrolls centred on a basket of fruit and female mask. 58.5cm (23in)

£10,000 - 15,000

€13,000 - 19,000

US\$14,000 - 22,000



A VERY FINE EARLY 19TH CENTURY FRENCH GILT AND PATINATED BRONZE MANTEL CLOCK

'Atala and Chactas'

Modelled with figures depicting Atala untying Chactas from a palm tree, each wearing a feather headdress, beside a woodpile covered with a lion skin and supporting a basket of fruit, a musket and a barbed spear, raised on a canted rectangular plinth inset with a panel depicting Chactas carrying Atala, a monk following behind, supported on toupie feet, the 3 inch enamelled Roman dial with blued steel moon hands, the two train drum movement with silk suspension and outside countwheel strike on a bell. *41cm (16in)*

£7,000 - 10,000

€8,900 - 13,000

US\$10,000 - 14,000

An example of this model and another similar version are illustrated in Kjellberg's *Encyclopedie de la Pendule Francaise*, les editions de l'amateur 1997, page 359.



A DIRECTOIRE GILT AND PATINATED ORMOLU PENDULE AU BON SAUVAGE

L. Debeeff, Aix La Chapelle

Modelled as a sailor leaning against a bale holding a pipe next to a sack, coins, anchor, paddle and barrel, raised on a double plinth base cast with putti unloading a ship, supported on four barrel feet, the signed 3.25 inch Roman and Arabic enamel dial with blued steel moon hands mounted in a moulded bezel, the two train drum movement with silk suspension and countwheel strike on a bell. 37cm (14.5in)

£7,000 - 9,000

€8,900 - 11,000

US\$10,000 - 13,000

An example of this model and other similar versions are illustrated in Kjellberg's *Encyclopedie de la Pendule Francaise*, les editions de l'amateur 1997, page 343.



**A GOOD SECOND QUARTER OF THE 18TH CENTURY
EBONISED TABLE CLOCK WITH ALARM**

Daniel Delander, London

The inverted bell top surmounted by a faceted handle with distinctive turned centre piece, on circular-section bosses, over arched and rectangular pierced sound frets on a plinth base, the 6.5 inch arched brass dial signed between three subsidiaries comprising rise and fall regulation in the arch flanked by rare mounts of cherubs on a scroll holding flaming torches, to the lower left an alarm setting dial and to the lower right a strike/not strike dial, the main chapter ring with Roman numerals interspersed by floating lozenge half hour marks and encircled by Arabic five minute markers, the matted centre with chamfered date aperture and large curved mock pendulum aperture, with good blued steel hands, the movement with five substantial knopped and finned pillars, verge escapement with elaborate rise and fall regulation, rack striking the hours on a single bell and repeating the quarters on a run of three bells and hammers, the backplate with a single line border framing a series of symmetrical scrolls centred by a basket of fruit and signed in a leaf-bordered signature cartouche 48cms (19ins) high.

£10,000 - 15,000

€13,000 - 19,000

US\$14,000 - 22,000



Daniel Delander was born circa 1678 and at the age of fourteen was apprenticed to Charles Halstead of London. Daniel must have shown aptitude as he later transferred to Thomas Tompion, the finest clockmaker of his day. He was freed in July 1699 and worked at Devereux Court. In 1712 he moved to a house between the two Temple Gates in Fleet Street but within two years was 'within Temple Bar'. He is believed to have died in 1733.



**AN IMPORTANT, PREVIOUSLY UNRECORDED, OLIVEWOOD
TABLE CLOCK BY JOHANNES FROMANTEEL, LONDON**





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AN IMPORTANT, RECENTLY DISCOVERED AND PREVIOUSLY UNRECORDED 17TH CENTURY OLIVEWOOD AND EBONISED STRIKING TABLE CLOCK.

John Fromanteel, London, circa 1675.

The case veneered in oyster-cut and cross-banded olivewood with ebonised detailing on an oak carcass, surmounted by a central ebonised ball finial mounted on a plinth and set on a low caddy top, the right hand end of the caddy pulling outward to reveal a secret oak-lined key drawer, and further set to each corner with a smaller ball finial on a plinth, the cornice with overhanging 'rain lip' over the blind fret-carved cornice of long scrolls with foliate terminals set against a gold-decorated ground, supported on three-quarter ebonised spirally twisted Doric columns to the front and matching quarter columns to the rear on a plinth decorated with oyster-cut panels, five to each side and eight along the front (door keys, minor mouldings and lowermost table plinth now lacking). All veneered on an oak carcass, the mouldings set on pine, with evidence of old woodworm.

The dial measuring 9 inches square and set to each corner with a finely cast winged cherubs head spandrel, the chapter ring measuring 1 9/16ths of an inch in width with an outer minute band marked in Arabic 5s, each Roman hour numeral divided by a fleur de lyse half-hour marker, and an inner quarter hour track, the matted centre with square chamfered date aperture and original blued steel hands, the hour with serpentine root and openwork shaft, the tip missing, the minute with bold S-curve root and unusually rounded lower section, mounted to the dial via four dial feet, all latched to the frontplate

The movement set on a pair of upright blocks and secured into the case via two turnbuckles set behind the dial at III and IX, the rectangular brass movement plates measuring 8 1/2 inches by 6 1/4 inches united by eight delicate knopped and finned pillars latched to the frontplate, the going train with squat gut fusee, (gut now broken) originally with bolt and shutter maintaining power, terminating in a verge escapement with knife-edge on the original bridge cock with internally mounted (later?) 'banking' pins, the rod in brass and terminating in a pear-shaped bob, the bridge with decoratively shaped upper edge, the strike train with similar squat fusee, the numbered Arabic countwheel mounted to the rear with a heavy central boss engraved with a flowerhead, striking on a shallow bell mounted on a curved steel support with trip lever, the steel hammer spring mounted in a substantial brass S-scroll shaped foot, the backplate bordered by a single line framing the largely symmetrical pattern of flowerheads and foliate scrolls, with squared U-shaped pendulum holdfast, signed in a foliate cartouche Johannes Fromanteel, Londini Fecit. 56cms (22ins) high.

£100,000 - 150,000
 €130,000 - 190,000
 US\$140,000 - 220,000





Ahasuerus Fromanteel's 1658 advert has ensured that his name will be forever associated with the introduction of the pendulum clock to Britain, but one could argue that a more involved role was played by his lesser-known son John. It was after all, John, and not Ahasuerus, who travelled to The Hague in September 1657 and worked alongside Salomon Coster at the bench in his workshop, discussing the new technologies before him. It was John who returned to London and imparted the knowledge to his father and he was surely involved in the production and finishing of the earliest clocks such as the sublime 'Cupid Fromanteel' sold in these rooms June 2011.

John was the eldest of three sons. He was born in 1638 and apprenticed to his father in April 1652 at the age of fourteen. He later transferred to Thomas Loomes from whom he was freed in July 1663. He died sometime before 1692. (See Loomes, 'Clockmakers of Britain', Mayfield Books, 2014, p208).

It has been suggested that those clocks signed by him were made between circa 1667 when his father left for Holland, and circa 1680 when he moved with his brother (Ahasuerus II) to Vijendam, Amsterdam, giving a window of production of only 12 years or so. Analysis of surviving clocks implies that John's table clocks are far rarer than his longcases, why this should be so is open to conjecture – was it cost? Or perhaps once the long pendulum had been introduced, circa 1670, buyers were keen to have as accurate and modern a clock as possible?

An ebony table clock by John with a drawer to the base was featured in these rooms in December 2014 and is illustrated in Dawson, Drover Parkes, 'Early English Clocks', Woodbridge, 1982, plate 239. Like the current clock, it has ebonised three-quarter and quarter-spirally twisted columns to each corner, although they support brass Composite capitals rather than Doric. The method of securing the movement into the case is the same in both clocks – the movement is raised on two narrow upright blocks rather than a horizontal seatboard. Ball finials raised on plinths decorate the top of both clocks rather than the cast brass urn finials that his contemporaries favoured – this appears to be something of a house style with only two Fromanteel clocks known to us to have anything but ball finials (see the 'Cupola' clock by Ahasuerus of c1666, Dawson, Drover Parkes plate 193 and a rosewood cased example by John advertised by Bobinet in Antiquarian Horology, September 2013).

Ebony was by far the most common case veneer in the early days of spring clocks. The use of walnut or olivewood is very rare, although two other cases do bear close similarities and may well have been made in the same workshop. One is by Thomas Tompion dated to circa 1673 and the other by William Knottesford circa 1672. The Tompion is discussed and illustrated in Evans et al, 'Thomas Tompion 300 Years', Water Lane Publishing 2013, pages 310 and 311. The Knottesford featured in the Exhibition 'Huygen's Legacy: The Golden Age of the Pendulum Clock', held at Paleis Het Loo, 2004, item 48. Like the current lot, the case is olivewood, has ebonised spirally twisted columns and a drawer to the caddy top. It is further illustrated in Dawson, Drover, Parkes plates 242 – 244.

**A FINE AND RARE LATE 17TH CENTURY EBONY VENEERED
QUARTER REPEATING TABLE TIMEPIECE**

Fromanteel

The caddy top with handle over side rectangular glazed panels and sound frets, to a moulded plinth on bun feet, the 6.5 inch square brass dial secured via four latched dial feet and with winged cherub spandrels framing the silvered Roman and Arabic chapter ring with outer minute ring, stylised fleur-de-lis half hour marks and inner quarter hour track, with matted centre, ringed winding square and decorated shaped date aperture and fettled blued steel hands, the single gut fusee movement with tall rectangular plates united by six knopped and ringed pillars, all latched to the frontplate, with knife-edge verge escapement, the pendulum rod terminating in a pear-shaped brass bob, repeating the hours on a large bell and the quarters on three smaller bells, the backplate with engraved stylised border framing a series of foliate scrolls and the signature within an oval reserve. 36cms (14ins) high.

£10,000 - 15,000

€13,000 - 19,000

US\$14,000 - 22,000



**A 17TH CENTURY AND LATER ARCHITECTURAL
TABLE CLOCK**

The architectural case with moulded panels to the pediment, the tympanum with fine complex mouldings over the frieze set with a later applied brass fruiting garland, the glazed door with moulded border, all raised on the shallow plinth base and four block feet, the 8 inch brass dial with applied winged putti spandrels, strike/not strike lever above XII, the silvered Roman chapter ring with Arabic five minutes to the outer track and fleur-de-lis half hour markers, the matted centre with shuttered winding holes operated by a lever below VI, the twin train fusee movement with verge escapement, rack strike on the vertically mounted bell, the fusees fitted with outside clicks, each spring terminating in a shaped finial, the rectangular plates united by six knopped pillars, the backplate engraved with a symmetrical pattern of tulips and foliage centred on a cartouche bearing the signature 'Johannes Fromanteel, Londini Fecit'. 39cm (15.25in).

£6,000 - 8,000

€7,600 - 10,000

US\$8,700 - 12,000

Provenance:

Sothebys 26th June 1959.





67^W

A LATE 17TH CENTURY OLIVEWOOD MARQUETRY LONGCASE CLOCK WITH TEN INCH DIAL

Henry Jones in ye Temple

The rising hood with overhanging ebonised cornice and frieze set on spirally twisted columns over a long trunk door set with six panels of bird and flower marquetry on ebony grounds, on an inlaid base raised on ebonised bun feet, the 10 inch square brass dial signed along the lower edge 'Henry Jones in ye Temple' with winged cherubs head spandrels framing the silvered Roman and Arabic chapter ring, matted centre with chamfered date aperture and subsidiary seconds dial, the movement united by five knopped and finned pillars latched to the frontplate, with bolt and shutter maintaining power to the anchor escapement and outside countwheel strike on a bell 191 (6ft 3ins) high.

£7,000 - 10,000

€8,900 - 13,000

US\$10,000 - 14,000

A FINE AND RARE ENGLISH THIRD QUARTER OF THE 18TH CENTURY ORMOLU-MOUNTED TORTOISESHELL CONSOLE CLOCK

The domed caddy surmounted by an ormolu bifurcated foliate urn finial, over applied husk festoons, a blind fret, ribbon tied laurel boughs and palmettes, with conforming side frets, the break arch door flanked by female masks beneath projecting canted corners each supporting a gilt urn, raised on a splayed pedestal base with further applied foliate mounts, the original wall bracket of tapered form with stiff leaf border over applied foliate scrolls and paterae.

The associated 6.25 inch signed Roman and Arabic brass dial with silvered chapter ring, foliate mask spandrels and subsidiary strike/silent dial to the arch, the matted centre with blued steel hands calendar aperture and signature plaque for John Swayne, London. The two train fusee movement with verge escapement and pull quarter repeat on a rack of six bells and hammers, striking the hour on a seventh bell, the plates united by knopped pillars, the backplate engraved with a putto and human mask among foliage and strapwork. *91cm (36in)*

£10,000 - 15,000

€13,000 - 19,000

US\$14,000 - 22,000

This clock case is related to a small group of Royal clocks produced for the British and Russian courts at the end of the 18th century. The cases are likely to have been produced to order by a single workshop to house movements by several makers, including Pinchbeck, Arnold, Markwick Markham and Torckler.

All of the clocks, two of which are console clocks, share similar mounts used in a variety of ways, but all notable for their quality of execution and finish.

Compare an ormolu-mounted tortoiseshell clock case designed by Sir William Chambers for an astronomical movement with four dials by Christopher Pinchbeck, commissioned by George III and now in the Royal Collection. The finial is a variant of that used on this case, the fret below the dome is near identical to that used on the caddy.

A second example is exhibited in the Pavlovsk Palace, St Petersburg. Made to house a musical movement by Peter Torckler, the case is of oval form on a pedestal base with similar (but inverted) mounts to those found on the current lot's bracket. A very similar clock was exhibited by H Morton-Lee in the 1950's at Grosvenor House.

Another example (sold by Thomas Coulborn and Sons, Sutton Coldfield), a console timepiece contains a regulator movement by John Arnold, this time in kingwood, surmounted by a gadrooned vase similar to that used in the lower section of the current lot's finial and again the inverted mount on the pedestal.

A Turkish market musical clock by Markwick Markhams, (illustrated in Ord-Hume's 'The Musical Clock', Mayfield Books 1995, page 309), also displays a similar bifurcated finial and fret beneath the dome.



**A FINE AND RARE MID 17TH CENTURY EBONY VENEERED
ARCHITECTURAL TURNTABLE BRACKET CLOCK**

James Cowpe at Ffox Hall (sic)

The gilt brass rectangular dial measuring 8 and 7/8ths by 7 and 3/4s of an inch with a single line border enclosing engraved stylised-petal corner decoration on a matted ground, the silvered chapter ring with Arabic minutes marked within the minute band, stylised fleur-de-lys half hour marks and a simple inner line, the centre with alternate concentric bands of matting and engraving of particularly fine quality, the larger engraved band with various flowers including tulips, daffodils and fritillaria within intertwined foliage, the smaller formed by a central flowerhead, with sculpted blued steel hands, the movement with thick rectangular plates united by seven substantial baluster pillars, all pinned through the backplate, the large spring barrels with end caps to the distinctively stout fusees, terminating in a knife-edge verge

escapement, the strike train with shaped steel 'dogs head' hammer acting on the large vertically-mounted bell mounted on a stand to the frontplate, via a small solid brass numbered countwheel set high on the right hand side of the outside of the backplate, the backplate itself plain except for the copperplate script signature "James Cowpe at ffox Hall" in an upward curve, following the line of the swinging pendulum bob, now contained in a later, exquisitely made architectural case with applied pads over a series of elaborate mouldings to the tympanum over long glazed side apertures within complex moulded frames on a plinth and additional turntable base on ebony bun feet, the silk-backed rear door with two pierced-keyhole panels to allow for the sound
47cms (18.5ins) high.

£15,000 - 20,000

€19,000 - 25,000

US\$22,000 - 29,000





Comparative literature:

Dawson, Drover & Parkes, *Early English Clocks*, ACC, 1982, pp92,109, 155 & 156, figs 114,137,138,202,203 & 204.

Percy G.Dawson, *The Iden collection*, ADD, 1987, vol. 1, No 4, pp26 & 27.

R.A.Lee, *The First Twelve Years of the English Pendulum Clock*, 1969, Exhibit No. 17, plates 48-52.

F.H.Green *Old English Clocks*, 1931, page 2, plate 1.

The Passage of Time, An Exhibition of Timekeeping Through the Ages, AHS Publications 1999, Exhibit No 17, page 14.

James Cowpe (or Coupe) appears to have led a fascinating life which probably started with him working for Edward East and ending with him working for King Louis XIV of France. He was living and working at a time of huge social change and horological progress and yet despite his obvious technical skill and success, this is the only clock known signed by him.

James Cowpe is listed in Loomes: *Lantern Clocks and Their Makers* (Mayfield Books, 2008) as having been made a Free Brother of the Clockmakers' Company in September 1654. In 1655 he took his own apprentice, Edward Worthington. By 1662 it is noted that he had "gone away". This date of departure gives us a very small time frame in which to place the production of this pendulum movement, i.e. 1658 - 1662, the first four years of pendulum production. Some 18 years later, in 1680, a 'Jacques Coupe' (his name having lost the 'w' in the French manner) is recorded in Paris as Clockmaker to King Louis XIV. It seems that the ambitious and obviously highly skilled Cowpe had migrated to France to pursue his career and steadily climbed his way to the top position for any foreign worker - servant to His Majesty. Loomes (op cit) illustrates a lantern clock, made in London circa 1680, but signed in French "Coop Anglois Horlogeur du Roy AParis". At some point, James's son Edward joined his father in the workshop and in 1683 he followed in his fathers footsteps and was also appointed Clockmaker to the King (it was common practise for the King to have more than one clockmaker at any one time). As the signature lacks a christian name, it is likely that this circa 1680 lantern clock was imported and sold jointly by them. To complete the family tradition, James's daughter, Elizabeth also rose to the position of clockmaker to the King, signing her work "Horlogeuse du Roi a Paris"

The style of this clock is almost identical to the work of Edward East (1602-1697) and even though no written record of this exists, it is highly likely that Cowpe underwent his apprenticeship in the East workshop. Although a Master was only allowed two apprentices at any one time, we know from Clockmakers Company records that these rules were often broken, particularly in busy workshops. East was a known Royalist and a Catholic and we know too, that some of his workshop had French origins or connections. The other major workshop of the time was that of Fromanteel, but this was considered as a largely Anglo-Dutch, Protestant environment. It is a fair assumption that Cowpe too, was a Catholic and that he may have called upon the French contacts in the East workshop to move more easily into the French court.

When he made this clock, John Cowpe was based in Ffox Hall - modern day Vauxhall - on the South bank of the River Thames, just along from Lambeth Palace. In 1216 an infamous Gascon mercenary and counsellor to King John, Falkes de Braute married the widow of the Earl of Devon. He built a grand house - Faulkes Hall - on his newly acquired land and in so doing, gave the area the name which survives, albeit in a bastard form, to this day. The area is best known in history as the site of the pleasure gardens established at around the time of the Restoration of the Monarchy in 1660, precisely at the time that Cowpe was working there. The landscaped gardens, away from the crowded and polluted city centre, soon became a huge attraction where rich cosmopolitans would meet for rest and relaxation. John Evelyn visited "the New Spring Garden at Lambeth" in 1661 and described it as "a very pretty contrived plantation". It was this type of wealthy, fashion-conscious buyer that Cowpe hoped to attract.

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A 17TH CENTURY AND LATER QUARTER CHIMING TABLE CLOCK

Dan. Quare, London

The ebonised inverted bell top case with a substantial knopped cast brass handle over the break arch door and conforming glazed side apertures, raised on a shallow plinth base and block feet, the signed 7 inch brass dial with silvered Roman and Arabic chapter ring, crown and sceptre spandrels and subsidiary calendar dial to the arch within a foliate engraved border, the later centre matted and with shaped mock pendulum aperture, the re-trained quarter chiming movement now with three gut fusees, anchor escapement, chiming on a rack of 8 bells and striking the hour on a ninth. 53cm (21in)

£12,000 - 18,000

€15,000 - 23,000

US\$17,000 - 26,000





71^W

AN EARLY 18TH CENTURY WALNUT LONGCASE CLOCK

Daniel Quare, London

the hood with brass ball finials over a pierced fret on brass capped Doric columns, the trunk with featherbanded panel door and oval glass lenticle, raised on a crossbanded base with moulded plinth, the 11in square brass dial with silvered chapter ring, circular subsidiary seconds dial, ring turned winding holes, date aperture and cherub mask spandrels, signed on the chapter ring Dan Quare, London, the twin train movement with ring turned pillars and anchor escapement striking on a bell, 245cms (7ft 11.5in) high.

£5,000 - 8,000

€6,400 - 10,000

US\$7,200 - 12,000

A LATE 17TH CENTURY EBONISED TABLE CLOCK WITH PULL QUARTER REPEAT AND ARISTOCRATIC HISTORY

Samuel Watson, London

Surmounted by a tied bud handle, over the shallow caddy with applied repousse brass mounts formed of a Viscount's coronet among foliage and flowers, over complex mouldings, glazed front door with gilt brass sound fret and applied escutcheons, raised on a shallow plinth base and four block feet, the signed 7 inch brass dial with silvered Roman and Arabic chapter ring with elaborate half hour and half-quarter hour markers, over winged cherub spandrels and below two silvered quadrants, one inscribed Strik/ Not Strike [sic], the other for regulation marked from 5 to 25, each with a well fettled steel arrow hand and engraved with foliate scrolls to the centres and borders, flanking the engraved signature cartouche, the matted dial centre with fine steel hands and shaped mock pendulum aperture, the signed twin train gut fusee movement with verge escapement, rack and pinion regulation and pull quarter repeat on two bells, the rectangular plates united by six knopped and finned pillars, the backplate profusely engraved with foliate scrolls centred on the signature cartouche. 41cm (16in)

£15,000 - 20,000

€19,000 - 25,000

US\$22,000 - 29,000



The inclusion of a Viscount's coronet (a jewelled band with pearls) in the design of the caddy mounts is very unusual and would indicate that the original patron was a peer. Samuel Watson was commissioned to make two clocks by Charles II and was apparently Charles's 'Mathematician in Ordinary', therefore perfectly placed to take commissions from the Royal Court.

Loomes states Samuel Watson was born in Coventry and was recorded in London in 1680. He gained his freedom of the Clockmakers Company in 1692. He is particularly known for producing highly complex astronomical clocks, two for Charles II and another two for Sir Isaac Newton, he also produced a clock for measuring longitude at sea (which he offered to the clockmakers company, but was turned down), as well as more standard table and longcase clocks. Watson is also credited with being the inventor of the five minute repeating watch.



A LATE 17TH CENTURY QUARTER REPEATING EBONISED BASKET TOP TABLE CLOCK

Jonathan Lowndes, Pall Mall London,
the basket top with addorsed dolphin handle over rectangular glazed side panels on a moulded plinth base and (later) ogee brass bracket feet, the 6.75 inch square brass dial with winged cherub spandrels framing the signature along the upper and lower edges, the silvered Roman and Arabic chapter ring enclosing the matted centre and decorated chamfered date aperture, with ringed centre and winding squares, the twin gut fusee movement with verge escapement rack striking the hours on a bell and repeating the quarters on a pair of bells, (restorations) the backplate with engraved wheatear border framing the foliate signature cartouche among interlaced flowers 40cms (16ins) high

£6,000 - 8,000

€7,600 - 10,000

US\$8,700 - 12,000



A FINE AND RARE EBONISED MID 18TH CENTURY TEN TUNE ORGAN CLOCK

George Pyke, London, the bellows dated March-2-1756

The shallow caddy surmounted by a gilt Hoho bird finial over applied fruit and foliage festoons and pineapple finials, over elaborately moulded side handles and break arch side doors with pierced brass sound frets and red silks revealing the movement, the front and rear brass lined double break arch doors each fitted with gilt brass term mounts, each terminating in a floral festoon, all raised on a plinth base and four scrolled acanthus gilt brass feet.

The signed 4.25 inch Roman and Arabic enamelled dial set within an elaborately cast rocaille work mask centred on a martial trophy flanked by hoho birds and floral urns, the signature plaque mounted below, the remainder of the mask painted with scenes of commerce including a group of gentlemen in conversation, others unloading a boat, a shepherd and shepherdess attending their flock, the mid-ground containing a procession of automata ships sailing within an estuary between a castle and a town with hills behind beneath two windmills with rotating sails.

The timepiece movement with single gut fusee and later anchor escapement between rectangular plates united by four knopped pillars mounted to the side of the organ movement by two brackets, the organ powered by the large spring barrel and 5 inch chain fusee wound from the right side and powering a large cam, in turn pumping the bellows (signed and dated 'J Colman March-2-1756' to a paper label to the underside) feeding 48 pipes arranged in three registers (flute, principle and piccolo), each with a manual stop and played via the pinned 10.75 inch wooden cylinder and 16 keys, the organ activated automatically every three hours or by a trip repeat cord to the right side of the plinth. 76cm (30in)

£15,000 - 20,000

€19,000 - 25,000

US\$22,000 - 29,000





George Pyke was born circa 1725 and died in 1777. His father, John, was a member of the Clockmakers Company from 1720 to 1762 and was a pre-eminent musical clock maker who described himself as 'Watchmaker to the Princess of Wales' in 1755. George inherited his father's workshop and was responsible for some of the finest musical and automaton clocks made in the 18th century. He held the Royal Warrant as Organ-Builder to his Majesty.

The current clock is part of a wider family of organ clocks, with both spring driven and weight driven variants, produced by Pyke during the second and third quarters of the 18th century, usually comprising a small dial within a gilt mask beneath a painted landscape populated with automata figures and or ships. Two weight driven clocks with integral bases (to hide the descending weight) are an example at the Museum of London, with a similar scene of ships sailing in an estuary and another from Temple Newsam House with revellers and again a flotilla of automata ships.

A spring driven clock from the Metzger collection (Sothebys 2014) bears the closest resemblance in terms of the style of the case and the use of the same models of gilt mounts. The painting of the dial, in particular compares well to the current lot, especially the sheep and the figures. Another is housed in the Speelklok Museum in Utrecht.

Johann Zoffany is known to have been employed by Stephen Rimbault as a dial painter in his early career and it is not inconceivable that he also undertook commissions from other clockmakers.

Organ clocks by Pyke and others are discussed in Ord-Hume's 'The Musical Clock' Mayfield Books 1995, pages 114-118; Haspel's 'Musical Automata', The Hague 1994, pages 55-59 and Haspels 'Royal Music Machines', Walburg Pers 2006, pages 232-235.



75 *

A LATE 18TH CENTURY ORMOLU-MOUNTED MUSICAL AUTOMATA TABLE CLOCK

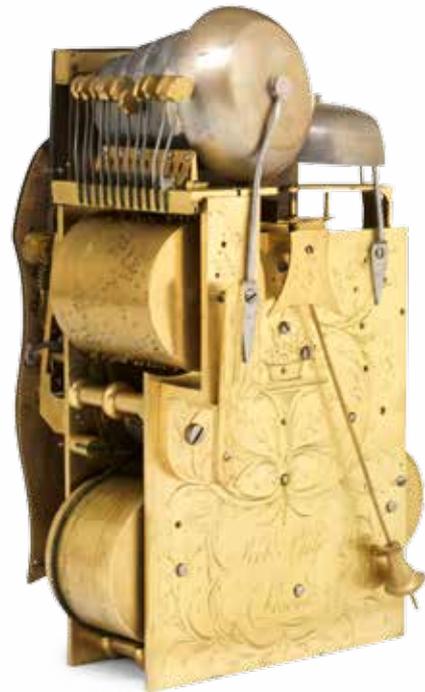
Robert Philp, London

Surmounted by a standing gilt figure of a warrior beneath a cupola raised on a shaped caddy top over side handles and elaborately pierced rococo frets, each of the canted corners applied with a gilt female term, on scroll feet, the front door with shaped gilt brass frame, the 6.5 inch signed silvered brass Roman and Arabic dial set within a shaped painted surround decorated with raised gesso flowers, with chime/not chime and tune selection subsidiary dials set between the dial and the automata scene in the arch, the background painted in colours to simulate a rocky grotto with waterfall, twelve spirally twisted glass rods behind rotating in unison to give the effect of falling water, a pair of brass birds swimming past in the foreground (dials and birds probably replacements), with matching hands, the substantial movement united by five knopped pillars, with three chain fusees, the going train with verge escapement mounted on a knife-edge, rack strike on a bell and the music played every three hours on a run of eleven bells and hammers, the backplate with a line border enclosing a pattern of flowing rococo foliate scrolls surrounding the signature Robt. Philp, London 75cms (29.5ins) high.

£7,000 - 10,000

€8,900 - 13,000

US\$10,000 - 14,000



76

AN EBONY VENEERED BASKET TOPPED TABLE CLOCK

Signed for Nathaniel Hodges, London the tall rectangular case with basket top and four bold finials over rectangular side apertures, on a moulded base, the 7 inch square brass dial with Indian mask spandrels framing the signed silvered Roman and Arabic chapter ring, the matted centre with ringed winding squares and date aperture, the twin gut fusee movement with knife-edge verge escapement and outside countwheel strike on a bell 40cms (16ins) high.

£5,000 - 8,000
€6,400 - 10,000
US\$7,200 - 12,000



76



77

77

A LATE 18TH CENTURY EBONISED QUARTER CHIMING TABLE CLOCK WITH PULL REPEAT

Joseph Goodyer, London

The bell top with applied gilt brass mounts and four turned finials, the sides set with fish-scale sound frets, on a plinth base, the front door framed in brass and with pierced and engraved brass quadrants, the 7.5inch arched brass dial with shaped signature plaque between the two subsidiary dials for regulation and strike/silent in the arch, over a silvered Roman and Arabic chapter ring enclosing the plain silvered centre, framed by a border of polychrome painted flowers, the substantial triple chain fusee movement with rise-and-fall regulation to the verge escapement, rack strike on a bell on the hour, and chiming on a run of eight bells and hammers every fifteen minutes 55cms (1ft 9.5ins) high.

£4,000 - 6,000
€5,100 - 7,600
US\$5,800 - 8,700



78

78

A GOOD LATE 17TH CENTURY EBONY VENEERED QUARTER REPEATING TABLE TIMEPIECE

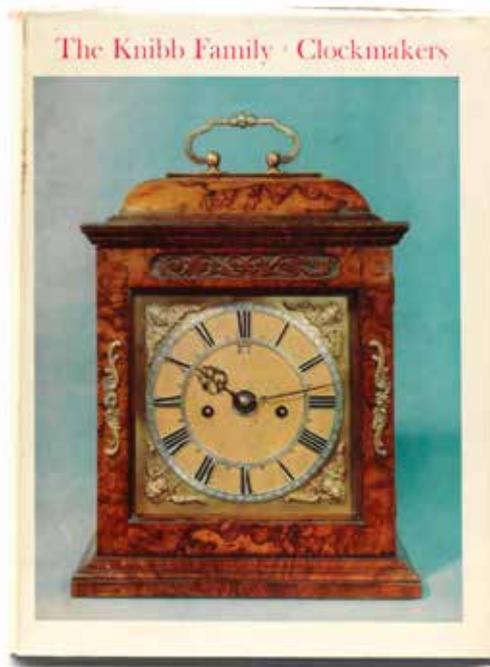
Samuel Aldworth, London

the caddy top with chamfered handle set on S-scroll supports set within distinctive knobs on foliate bases, the front and sides set with foliate mounts over silk-backed sound frets and glazed rectangular panels on a moulded plinth, the 6.25 inch square dial signed along the lower edge and framed by winged cherubs head spandrels, silvered Roman chapter ring with Arabic five minute numerals within a minute track, the half hour markers as stylised fleur de lys, the finely matted centre with chamfered date aperture over a ringed winding square, with blued steel hands, secured by four latched feet to the single gut fusee movement united by five baluster turned and latched pillars, the knife-edge verge escapement repeating the hours and quarters on two bells and hammers with counterweighted levers, the backplate signed 'Sam Aldworth Oxonia Fecit' within a foliate cartouche and flowing floral scrolls in a single line border *34cms (13.5ins) high*.

£20,000 - 30,000
 €25,000 - 38,000
 US\$29,000 - 43,000

Literature:

R.A.Lee, *The Knibb Family Clockmakers*, Manor House Press 1964, plates 184, 185.



79

Lee goes on to comment "Outstanding amongst John's ten apprentices was Samuel Aldworth, who, after serving his apprenticeship with John and staying on as assistant, was made a Freeman of the City of Oxford in 1689 and then set up his own business. In 1697 he was made a Brother of the London Clockmakers' Company and moved to an address in the Strand. His work after leaving John continued in the 'Knibb' tradition, and many of his clocks are of identical design."

Brian Loomes goes further "He was born in 1666 at Childrey, Berkshire, son of John and Margaret Aldworth, a yeoman. Beeson notes that he was apprenticed in Oxford to John Knibb from 27 May 1673 to 1680, remaining with him till 1689 after which he set up alone. He moved to London in 1697, when Joseph Knibb sold up there, and was admitted as a watchmaker, a Free Brother in the Clockmakers' Company in 1697. He did not sign the 1697 oath of allegiance to the King for the Clockmakers or any other Company. About 1703 he married Elizabeth Knibb, believed daughter of John. By 1720 he had returned to Childrey, where he is believed to have still been living in 1730." See *Clockmakers of Britain 1286-1700*, Mayfield Books, 2014, p9.

79

RONALD A. LEE 'THE KNIBB FAMILY CLOCKMAKERS'

Manor House Press, 1964
 Number 569 of 1000, with dust jacket.

£600 - 800
 €760 - 1,000
 US\$870 - 1,200



**AN IMPRESSIVE FIRST HALF OF THE 18TH CENTURY
EBONISED QUARTER REPEATING TURNTABLE CLOCK**

Stephen Horseman, London, number 311

The stepped caddy top applied with pierced and engraved brass sound frets running the circumference of the upper section, with cast cone finials, the sides with substantial side handles over matching pierced brass sound frets within cast brass bezels, the front and rear set with reeded pilasters terminating in brass capitals and bases, revolving on an inverted breakfront base with brass banding and feet, the 7 inch arched brass dial with subsidiary date in the arch over engraved detailing and mask and foliate scrolls, the Roman and Arabic chapter ring intersected by subsidiaries for rise-and-fall regulation and strike/silent, the finely matted centre with mock pendulum aperture and shaped polished signature reserve, the substantial movement united by six knopped and finned pillars, verge escapement with rise and fall regulation arm spanning the width of the backplate, rack striking the hours on a single bell and repeating the quarters on a run of six bells and hammers, the backplate with single line border framing the elaborate pattern of foliate scrolls and a standing Classical figure attended by two cherubs over the signature, the number set among the lettering *62cms (2ft .5ins) high*

£12,000 - 18,000

€15,000 - 23,000

US\$17,000 - 26,000



81

AN EARLY 18TH CENTURY AND LATER, EBONISED TABLE CLOCK

William Sellers, Long Acre, London

The later case with brass tied bud handle over the shallow caddy, over the glazed doors and side panels, the front fitted with a sound fret and gilt brass escutcheons, raised on a shallow plinth base, the 7 inch brass dial signed across the upper border within an engraved foliate border, over the cherub spandrels, signed silvered Roman chapter ring with Arabic five minutes and elaborate cruciform half hour markers, the matted centre with shaped mock pendulum and calendar apertures, each within a wheatear border, the winding holes with conforming decoration, the two train fusee movement with reinstated verge escapement, rack strike on a bell, formerly fitted with pull quarter repeat (now lacking), the plates united by six knopped and finned pillars, the backplate engraved with foliate scrolls and strapwork centred on a mask and flowering basket within a husk border. 39.5cm (15.5in)

£6,000 - 8,000

€7,600 - 10,000

US\$8,700 - 12,000





82^Y

A VERY FINE AND RARE LATE 18TH CENTURY MAHOGANY TRIPLE-PAD TOP TABLE CLOCK WITH SILENT ESCAPEMENT, QUARTER REPEAT AND ALARM

William Dutton, London

The case with shallow arch surmounted by a handle and three panels over an elaborately moulded cornice, each of the four corners canted and reeded, the sides set with pierced brass panels of shallow arched profile, set on a plinth base supported on brass block feet, the front panel inlaid with twin ivory tablets 'R' for repeat and 'A' for alarm, an activation cord to each side.

The 6.75 inch shallow arched one-piece silvered brass dial with twin subsidiaries to the arch; on the left, the alarm-setting dial and to the right, the rise-and-fall regulation, the Roman and Arabic chapter ring with minute track enclosing the signature and chamfered date aperture, with blued steel hands, the substantial rectangular plates united by five boldly knopped pillars, the single gut fusee movement with very rare silent stylised anchor escapement, repeating the time to the nearest fifteen minutes on three hammers, the hours on a large single bell and the quarters on a smaller pair, the alarm sounded by another two hammers on the mid sized bell, the pendulum pinned to a rise and fall lever and with a steel circular rod terminating in a heavy lenticular brass bob, secured by a folding brass bracket mounted to the backplate with typical tear-drop shaped feet *41cms (16ins) high*.

£25,000 - 35,000

€32,000 - 44,000

US\$36,000 - 50,000

William Dutton was apprenticed to George Graham and took over Thomas Mudge's workshop in 1771. He made some exceptional clocks including the enamel dialled longcase clock with spherical moon on display at the Fitzwilliam Museum in Cambridge, see illustration.





83

**A GOOD SECOND QUARTER OF THE 19TH CENTURY
MAHOGANY DROP DIAL WALL TIMEPIECE WITH WOODEN
DIAL**

Vulliamy, London, no 1604

the 12 inch circular painted Roman dial with outer minute marks and blued steel hands, set within a brass locking bezel and moulded frame over a drop trunk and chisel foot with locking door, a turn buckle door set to each side, the single gut fusee movement signed and numbered on the backplate, with four substantial pillars and anchor escapement to a steel-rod pendulum with T-bar suspension and terminating in a heavy brass bob, punch numbered to the reverse 62cms (2ft 1ins) high.

£4,000 - 6,000

€5,100 - 7,600

US\$5,800 - 8,700

**AN EARLY 19TH CENTURY ROUGE MARBLE AND BRONZE
MANTEL TIMEPIECE**

Vulliamy, London, No.589

The numbered drum case surmounted by a patinated eagle with head raised and wings outstretched flanked by two recumbent lions, each with a gilt ball between its front paws, the mane and facial features finely chased, raised on a rectangular stepped plinth, the gilt engine turned 3 inch Roman dial (numbered to the reverse) with snake bezel and steel heart hands, the signed and numbered single fusee movement with anchor escapement, rise and fall regulation and numbered pendulum, mounted behind the original numbered rear cover. 24cm (9.5in)

£5,000 - 7,000

€6,400 - 8,900

US\$7,280 - 10,200



85

A RARE EARLY 19TH CENTURY ORMOLU-MOUNTED BLACK SLATE MANTEL TIMEPIECE IN THE MANNER OF VULLIAMY

Payne, 163 New Bond Street, London

The drum case surmounted by the figure of an eagle, its head bowed, wings raised and talons apparently gripping the front of the plinth, flanked by a pair of lions, each holding a ball in their right claw and with typical doleful expressions, on a plinth base and squat ball feet, the 3.5 inch circular gilt Roman dial with dotted minute band framing the engine turned centre, the bezel in the form of a snake eating its own tail, with good heart shaped hands, the single train gut fusee movement with anchor escapement and circular plates united by three turned pillars, signed 'Payne, 163 New Bond Street' 30cms (12ins) high.

A similar example by Payne was sold in these rooms 15th December 2009, lot 127.

£4,000 - 6,000

€5,100 - 7,600

US\$5,800 - 8,700





86

THE FIRST VULLIAMY LION CLOCK CASE. AN HISTORICALLY INTERESTING LATE 18TH CENTURY GILT AND PATINATED BRONZE AND BLACK MARBLE TIMEPIECE

Vulliamy, London. The movement by Josias Jessop, London. the white reeded drum case surmounted by a gilt urn and supported on carved anthemion scrolls set on a stepped pedestal flanked by two seated lions, one with its head forward, the other looking to the right, each with a gilt ball under its paw, the primary plinth with inset gilt bronze engine turned panels within reeded borders, on cast feet, the 3 inch enamel Roman dial with dotted minute line within a cast bezel, the original watch movement protected by the original back door and signed dust cap to the movement, the full plate movement repeat signed and with elaborately pierced and engraved cock and silvered regulation disc 23cms (9ins) high.

£5,000 - 7,000

€6,400 - 8,900

US\$7,200 - 10,000

In the late eighteenth and early nineteenth centuries, the Royal Clockmakers Benjamin Vulliamy (1747-1811) and his son and successor Benjamin Lewis Vulliamy (1780-1854) supplied the British Royal Family, the aristocracy and other wealthy customers with the finest ornamental clocks from their shop at 74 (later renumbered 68) Pall Mall, Westminster, conveniently close to St James's Palace. [1] Benjamin Vulliamy personally designed these clocks in the latest fashion, and then subcontracted the different processes of manufacture to numerous specialists, while maintaining careful supervision to ensure that the work met his very high standards. [2] Vulliamy's earliest ornamental clocks incorporated chaste neo-Classical biscuit figures which were specially modelled for him in London, and then produced to his specifications by the Derby Porcelain Manufactory. However, at the very end of the eighteenth century he responded to the changing tastes of his fashionable customers by starting to produce a range of clocks ornamented in a more robust style, that would later be termed Empire or (in Britain) Regency. The dominant elements of these clocks were no longer allegorical "Greek" figures in biscuit porcelain, but Imperial Roman eagles and pairs of sphinxes or recumbent lions, made in ormolu or bronze.

The use of two lions flanking a marble drum clock proved particularly successful, and the firm produced such clocks for many years, with the lions changing their form several times. The earliest held a ball - either under one paw or between both front paws - perhaps derived from an ancient Roman statue in Florence known as the Medici lion. The earliest true clock of this type produced by Vulliamy was No. 309, delivered on 5 March 1799 to the wealthy connoisseur and author William Beckford. [3] However, it was preceded by a very similar case



There is also no reference to Vulliamy providing a watch movement for the case, so Lady Cork presumably made separate arrangements for that. The surviving movement is signed by the London watchmaker Josias Jessop, who worked in Southampton Street, Covent Garden, but he retired from business a few years before the case was made, so was probably not involved in adapting the movement for its present use. [6]

Interestingly, although Vulliamy rarely made such cases for watch movements, the Dowager Lady Cork bought another in 1802, this time with two sphinxes rather than lions [7] That case also survives, now with a replacement movement and hands. [8]. Why she wanted such cases is unclear. It is unlikely to have been a matter of price, since clock No. 309 sold to William Beckford in the following year cost 33 guineas (£34-13s-0d), of which the Vulliamy timepiece movement would have formed only a small part, (its prime cost to Vulliamy being 5 guineas). A balance-controlled movement would certainly have been less susceptible to movement, but these “clocks” would not have been portable in any real sense - Vulliamy even provided a glass shade for Lady Cork’s second case - so her reasons remain speculative.

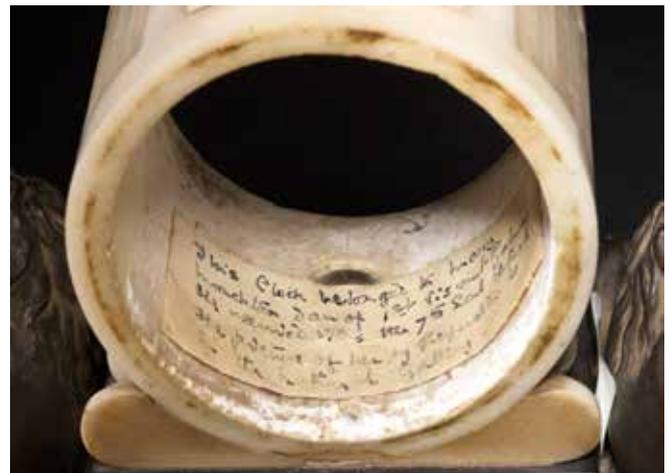
Notes

1. For a brief history of the Vulliamy family of watch and clock makers, see the present author’s article in *The Oxford National Dictionary of Biography* (2004).
2. Vulliamy’s personal role in the design of his clocks is discussed in R. Smith, “Benjamin Vulliamy’s library: a collection of neo-Classical design sources”, *The Burlington Magazine*, June 1999, pp.328-37.
3. Information about clock No. 309 comes from *Vulliamy Clock Book 1* in the British Horological Institute (BHI). It survives and was sold at Christie’s, London 20 November 2008, lot 5.
4. *Vulliamy Clock Book 1*, BHI.
5. Day and Hoole appear in lists of suppliers/workmen in *Vulliamy’s Watch Day Books: Mr Day, statuary etc., Brewers Row, Westminster; Arthur Hoole (or Houle), 1 Middle New Street, Fetter Lane*. [The National Archives, C 104/58 - published by Francis Wadsworth in “Some early 19th Century Workmen”, *Antiquarian Horology*, Summer 1991, pp. 401-12.]
6. The auction of Jessop’s lease, household furniture and valuable stock in trade, on his retiring from business, was announced in the *Daily Advertiser* 12 April 1794.
7. Delivered 16 June 1802. *Vulliamy Clock Book 1*, BHI.
8. It was included in the exhibition *The Age of Matthew Boulton. Masterpieces of Neo-Classicism*, Mallett & Son Antiques, London 2000, (pp. 85, 90-1 of the catalogue).

We are grateful to Roger Smith for his research concerning this lot.

and Orrery a year earlier, on 26 February 1798. This is described in the surviving record of manufacture as a “small black marble case for a watch movement with two lions.” [4] Such cases without a clock movement were very unusual in Vulliamy’s output, and although the record refers to it being made of black, rather than black and white, marble, there would be no doubt that this referred to the present case, even without the provenance still recorded on the clock.

The craftsmen and suppliers employed in the manufacture of the case were those regularly used by Vulliamy at this period, the main payments being to Day for the marble work (£4-18s-0d), Hoole for casting and chasing the lions (£2-6s-6d), Huguenin for the brass work (£4-5s-0d) and Crockett for gilding the brass (£3-1s-0d). Smaller sums were paid to Long & Drew for the dial (9s-0d), and Haas for the brass ring (3s-0d). [5] It should be noted that although this seems to be the earliest appearance of such lions - and even of this style of clock - in Vulliamy’s work, there is no reference to Lady Cork being charged for patterns or models, so it is unlikely that she commissioned the original design.





87

A FINE AND VERY RARE MID 19TH CENTURY PATINATED AND GILT BRONZE TRAVELLING CLOCK

James McCabe, Royal Exchange, London, 1892.

The rectangular case with gadrooned top holding a recessed lift-up bar-handle, over a stepped ogee- and concave-moulded cornice supported on quoined corners to a plinth base with central lions mask on foliate scroll feet, the sides set with elaborate foliate mounts against red silk backing, the front set with foliate corner pieces over a deeply cast and chased panel depicting a lion protecting her four cubs from a snake within a forest setting, the signed and numbered silvered Roman dial with minute track and blued steel eccentric moon hands, the large signed and numbered rectangular movement secured to the case via four substantial brass L-shaped brackets, the thick plates united by five tapering pillars, the twin fusees with chains, the going train with maintaining power to the large gilt platform with monometallic gilt balance and underslung English lever escapement with jewelled pallets, regulation effected via a sliding index reading against an engraved silvered scale, the strike train sounding the hours on a bell *30.5cms (12ins) high with handle down. 32cms (12.5ins) high with handle raised.*

£4,000 - 6,000
 €5,100 - 7,600
 US\$5,800 - 8,700





88

A FINE AND RARE MID 19TH CENTURY ENGLISH CARRIAGE TIMEPIECE WITH CHRONOMETER ESCAPEMENT

E.White, 20 Cockspur St. London, number 793

the heavy case surmounted by a rare cruciform-section handle over matching corner pilasters and four ball finials, on cast feet, the solid rear door set with shuttered winding and hand-setting apertures, the top and sides with heavy bevelled glass panels, the circular 3.5 inch white enamel Roman dial set centrally within an engine turned mask with minute track and triangular hour markers, the time read via blued steel hands, the subsidiary seconds dial marked in Arabic tens at the XII position, the substantial movement with chain fusee and maintaining power to the going train, terminating in a large spotted gilt platform with freesprung blued steel helical spring and large cut and compensated bimetallic balance set with 14 timing screws to an Earnshaw detent escapement, the movement protected by a shuttered solid rear cover, the backplate signed and numbered. Together with a substantial velvet-lined, mahogany travelling case.

23cms (9ins) high.

£15,000 - 20,000

€19,000 - 25,000

US\$22,000 - 29,000

For an identical case by White, number 635 with lever escapement, see Roberts: Carriage and other Travelling clocks, Schiffer, 1993 figs 21-24b and c. Another identical case housing a clock by Dent, number 21245 is illustrated in fig 21-17. Edward White worked for Dent for a time and it is assumed that one supplied the other. Another identical case frame, but fully engraved by James McCabe is illustrated in fig 20-18.

The superb table clock with pump action Cambridge chime that White exhibited in the 1862 London International Exhibition was sold in these rooms 12 October 1982.

**A VERY FINE MID 19TH CENTURY ENGLISH GILT BRASS
QUARTER STRIKING GIANT CARRIAGE CLOCK IN ORIGINAL
CASE**

Payne & Co. 163 New Bond Street, London 1854

The bowed handle over three deep bevelled glass panels and a moulded cornice to a substantial plinth base, the solid rear cover with shuttered apertures for winding and hand setting, the rectangular dial with white enamel Roman chapter ring with minute band and fleur de lys blued steel hands, set within an engraved brass mask of scrolling foliage and spring flowers, signed in a polished shaped reserve below VI, the substantial twin chain fusee movement with thick plates united by five turned pillars screwed front and back, the going train with maintaining power to the large English-lever escapement with cut and compensated bimetallic balance mounted on a large gilt platform with finely blued steel screws and regulation lever, the strike train sounding the hours and the quarters on a pair of rectangular-section blued-steel coiled gongs, the backplate with strike/silent lever and full signature Payne & Co 163 New Bond Street, LONDON, 1854.

Contained in the original travelling case, the substantial lock stamped 'J.T.Needs, 128 Piccadilly, late J. Bramah 164 Picadilly' with original double-ended winding/hand-setting key 26cms (10ins) high.

£20,000 - 30,000

€25,000 - 38,000

US\$29,000 - 43,000

This clock represents the epitome of classic styling for a high grade English carriage clock of the second half of the 19th century. These cases, with their distinctive curved handle and rounded cornice, were used by McCabe, Barwise, Desbois, and Whitelaw. Perhaps the most striking example is that by Charles Frodsham, illustrated in Allix and Bonnert plates IX/46 with twin up and down enamel dials on an engraved ground. Like the Frodsham, the current lot makes full use of beautiful foliate engraving to frame the clean white enamel. Payne had a strong working relationship with Thomas Cole and it is not inconceivable that the engraved work was executed by one of Cole's accomplished workmen. .

It is a little known fact that in the 1862 London Exhibition of the c130 English firms only 5 exhibited English carriage clocks - Bennett, Dent, Parkinson & Frodsham, Charles Frodsham and Payne.





90

90^W

A 19TH CENTURY AND LATER GRANDE SONNERIE STRIKING VIENNA WALL CLOCK

The architectural case with triangular pediment over a waisted glazed trunk and box base, all with ebony banding and delicate glazed panelling, the eight inch dial with cast bezel enclosing the silvered Roman chapter ring around an engine turned centre with applied nameplate for 'Brutmänn in Wien', with blued steel hands, the three train weight driven movement with deadbeat escapement striking the hours and the quarters on a pair of coiled blued steel gongs, with polished steel pendulum rod to a brass bob (case and dial centre later) 112cms (44ins) high.

£3,000 - 5,000
 €3,800 - 6,400
 US\$4,300 - 7,200

91^W

A FINE AND RARE MID 19TH CENTURY EBONISED 'LANTERNDLUHR' VIENNA WALL CALENDAR TIMEPIECE OF ONE MONTH DURATION

Antal Pfeiffer, Aranijos, Marothon
 the case with architectural pediment over a waisted glazed trunk to a plinth base and concave footing, the backboard set with a signed brass plate to accept the movement via four keyhole suspension points the ten inch gilt dial with engine turned bezel framing the enamel chapter ring with black Roman numerals and minute track, set to the inner edge with an engraved date ring, the time and date read via blued steel hands, the weight driven movement with large circular frontplate and smaller subsidiary backplate, the small diameter two-inch barrel mounted on a separate cock and with large greatwheel with maintaining power, the deadbeat escapement with steel pallets set into a bifurcated pendulum crutch with knife edge suspension above to an ebonised wooden rod pendulum terminating in a flat lenticular bob 140cms (55ins) high.

£10,000 - 15,000
 €13,000 - 19,000
 US\$14,000 - 22,000

92^W

A GOOD MID 19TH CENTURY CARVED MAHOGANY WALL REGULATOR

Josh. Penlington, Liverpool
 The bezel realistically carved with laurel and berries over a slim glazed trunk with canted corners and side door to a well carved receding base of tied laurel and berries, the signed silvered Roman dial with outer minute track and blued steel hands, the weight driven movement with tapered plates united by four knopped pillars, with maintaining power and high count pinions to a deadbeat escapement with long steel crutch and impulse pin to the steel mercury compensated pendulum 135cm (53in) long. 135cm (53in)

£3,500 - 4,500
 €4,400 - 5,700
 US\$5,000 - 6,500



91



92



93^Y

AN EXCEPTIONAL 19TH CENTURY ENGLISH INDUSTRIAL NOVELTY COMPENDIUM CLOCK

Bennett, 65 & 64 Cheapside, London

the extremely substantial case measuring 62cms (24.5ins) high by 60cms (24ins) wide, surmounted by an Admiralty Pattern anchor with applied ivory thermometer to the shank, the case flanked to each side with an addorsed dolphin on a plinth containing a drawer with imitation knotted rope handle, in front of a coil of rope, each coil holding an instrument; to the left an aneroid barometer with signed silvered dial; to the right a 'Singer's Patent' compass, the centre portion with a pair of buckets and capstan over a key drawer, the large ebonised base set with a sectioned drawer and applied to the front with a pair of presentation plaques reading

"On the fiftieth anniversary of their wedding day Mirfield, 8th May 1873"
 "Presented to Benjamin and Nancy Barrowclough by their sons and daughters"

framed by an extremely substantial braided brass rope border, on a plinth, the signed silvered Roman dial with outer minute track and blued steel hands, the very substantial triple chain fusee movement with arched, footed, plates united by eight turned pillars, with large lever platform escapement chiming the quarters on a run of eight bells and hammers 62cms (24.5ins) high

£15,000 - 25,000

€19,000 - 32,000

US\$22,000 - 36,000

**A LATE 19TH CENTURY FRENCH INDUSTRIAL TIMEPIECE
MODELED AS A HORSE STEERED STEAM ENGINE**

The blued brass cylinder mounted with two doors and a series of levers and taps, the top fitted with a flywheel, governor and chimney, the sides set with an aneroid barometer and thermometer either side of the 2.25 inch silvered Arabic timepiece dial, raised on silvered wheels and rectangular base cast with cobbles. *31.5cm (12.5in)*

£7,000 - 10,000

€8,900 - 13,000

US\$10,000 - 14,000



95

A LATE 19TH CENTURY FRENCH GLOBE CLOCK

Surmounted by a printed globe with enamel numeral plaques around the circumference of the Equator, over the revolving base with calendar, the globe pitching in relation to the seasons, mounted on a metal pedestal base painted to imitate rouge marble, containing a timepiece with 3.5 inch Roman enamel dial. *54cm (21in)*

£2,500 - 3,500

€3,200 - 4,400

US\$3,600 - 5,000



William Kirke

Henry Aske
Londini fecit





96

96

A GOOD LATE 17TH/EARLY 18TH CENTURY WINGED LANTERN CLOCK

John May, London

The bellstrap surmounted by and raised on slender urn finials over dolphin frets and tapered columns, the winged doors with further frets to the upper edge, the signed 6.75 inch Roman dial signed between VII and V with single iron hand and alarm setting disc within an engraved foliate border centred on a tulip, the two train weight driven movement with verge escapement to the anchor-shaped pendulum mounted between the trains, with a robust shaped and decorated hammer stop, (alarm work now lacking from the iron backplate) 39cm (15.25in)

£2,000 - 3,000
€2,500 - 3,800
US\$2,900 - 4,300

Loomes states that John May was a Dutchman by birth and paid quarterage until 1702 although he is unrecorded thereafter. Baillie records his date of death as 1732. The Smithsonian Institute have a lantern clock signed by him, the lettering apparently so cramped between the numerals that it is thought he was the retailer rather than maker.

97

AN INTERESTING DATED LATE 17TH CENTURY BRASS LANTERN CLOCK

Richard Savage, Much Wenlock, 1693

The strapped bell with (reduced) top finial over three cast finials, the central one signed and dated for the original owners "John and Susan Loe, 1693", flanked by tall urn finials over tapering Doric-style columns on ball feet, the top and bottom plates both of iron, the top plate with integral cast suspension aperture, each side door cut with a shaped silhouette to allow for the swing of the pendulum bob, the dial with Roman chapter ring with inner quarter hour track and fleur de lys half hour marks, signed in the top half of the centre "Rich. Savage de Wenlock fecit 1693", with engraved brass Arabic alarm-setting disc, the weight-driven movement with cup-shaped brass collets and tapering arbors, the going train with verge escapement with decorative turning to the 'scape and contrate wheels, the short knife-edge pendulum set within the iron backplate and terminating in a decoratively turned brass bob, the strike train with elongated hammer spring to act as a counter (the alarm originally set on the outside of the backplate, but now removed). 38cms (15ins) high.

£4,000 - 6,000
€5,100 - 7,600
US\$5,800 - 8,700

Richard Savage was born 1663 at Much Wenlock and married in 1686 to Elizabeth Price. He was based in Much Wenlock until circa 1696 and afterwards moved to Shrewsbury. He died in 1728.

Savage made a number of named and dated clocks and they have been the subject of several articles by Brian Loomes, see *Antique Collector* magazine July 1986, *Clocks Magazine* November 1989, November 1997 and March 2008 and *Horological Journal* April 2001. Other dated lantern clocks recorded include Edward and Millicent Pardoe 1692, Henry & Ursula Acton 1694 and John & Martha Price 1696.



97

A RARE LATE 17TH/EARLY 18TH CENTURY LIVERPOOL LANTERN CLOCK

Peter Guy, Liverpool (sic)

the strapped bell over four urn finials and pierced dolphin frets (central one engraved), the tapering columns terminating in ball feet, an iron hoop set to the top plate and a pair of spikes to the iron backplate, the wide Roman chapter ring riveted to the frontplate and decorated with fleur de lyse half hour marks and an inner quarter hour track, the centre naively engraved with a cross-hatched urn of flowers, with good shaped and pierced single steel hand, the weight driven movement with anchor escapement and countwheel strike on the bell above 38cms (15ins) high.

£2,000 - 3,000

€2,500 - 3,800

US\$2,900 - 4,300

Brian Loomes notes:

A Peter Guy was born at Aughton, Lancashire in 1673. He was working in Liverpool by 1689. On 23 October 1721 he was from Huyton, Liverpool, when he was married at Ormskirk to Ellen Martin. He died in 1741.



98

99

A VERY RARE LATE 17TH CENTURY BRASS LANTERN CLOCK ENGRAVED WITH THE COAT OF ARMS OF THE BLACKSMITHS COMPANY

Henry Aske, London. Further signed on the front fret William Kirke. The strapped bell over three engraved dolphin frets and urn finials, the frame with tapering Doric style columns on a ball feet, the silvered Roman chapter ring with inner quarter hour track and stylised trident half-hour marks, with single steel hand, the centre signed below XII and further engraved with a horse at IX and a coat of arms at III, with silvered alarm-setting disc, the weight driven movement with a short knife-edge verge pendulum, striking the hours and sounding the alarm on the bell above, the alarm set to the inside of the iron backplate, the hammer spring and counter filed and fettled 38cms (15ins) high.

£4,000 - 6,000

€5,100 - 7,600

US\$5,800 - 8,700

Brian Loomes, *Clockmakers of Britain*, Mayfield Books 2014 states Henry Aske was born about 1655 and was apprenticed in January 1669/70 through the Clockmakers' Company to Edward Norris until 1676. He gained his freedom in January 1676/7. From at least 1688 to 1695 he worked in Naked Boy Alley in Ludgate Hill, in the parish of St Martin's Ludgate Hill.

He was Master to George Graham who served as his apprentice from July 1688 to September 1695. He also bound apprentices for Isaac and Jonathan Lowndes. As well as clocks, he made mathematical instruments.

He signed the 1697 Clockmakers' oath of freedom with his mark indicating that he could not write his own name. The fact that he signed the oath implies that he was not a Quaker, unlike his apprentice Graham. Loomes has no records of him after 1697.

White, *English Lantern Clocks*, ACC 1989 states that "A splendid example (of a clock by Henry Aske) engraved with the coat of arms of the Blacksmiths Company was illustrated in the *Antique Collector*, January 1974." See footnote 110, chapter IV, page 513. It is almost certain that the current lot is this clock.



99

100

A RARE EARLY 18TH CENTURY FRENCH LANTERN CLOCK

Francois le Baigne, Paris

The strapped bell over pierced frets, four finials and side doors, with tapering columns (feet reduced), the Roman chapter ring with arrow-head half hour marks and inner quarter hour track, with original pierced steel hand, signed in the lower half of the centre, the upper a series of engraved interconnected flowerheads, with Arabic alarm setting disc, the weight driven movement with verge escapement to a short (restored) pendulum and countwheel strike on the bell. Currently secured by a single bolt to a shaped oak wall bracket. 36cms (14ins) high. Height of the bracket 58cms (23ins) high.

£1,500 - 2,000

€1,900 - 2,500

US\$2,200 - 2,900



100



101

101

A RARE EARLY 18TH CENTURY WEIGHT DRIVEN LANTERN CLOCK

Thomas Windmills, London

the 8 inch arched brass dial signed in a boss in the arch flanked by scroll spandrels over a Roman and Arabic chapter ring and matted centre with blued steel hands, the posted movement with tall urn finials supporting the bell frame, with verge escapement and countwheel strike on a bell. Now in a later 18th century hooded wall case and bracket 30.5cms (12ins) high. (2)

£2,500 - 3,500

€3,200 - 4,400

US\$3,600 - 5,000

Thomas Windmills was born in 1672, son of Joseph Windmills, to whom he was apprenticed through the Clockmakers' Company in January 1667. He gained his freedom in January 1695/6. In 1697 he signed the Clockmakers' Company oath of allegiance. He worked initially with his father, then later alone. He was a Clockmakers' Company Assistant from 1713, Warden from 1716 and Master in 1718. He died in 1737. Loomes:Clockmakers of Britain, Mayfield Books, 2014.



102

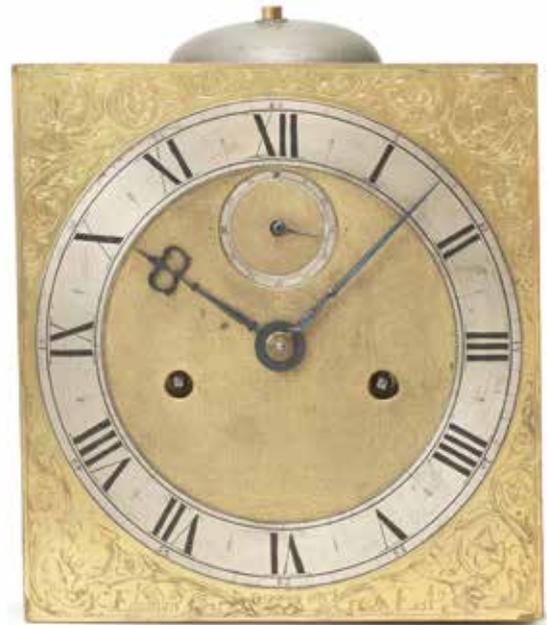
102

A MID 18TH CENTURY MINIATURE LANTERN CLOCK

John Gordon London
the strapped bell over shallow foliate frets, four urn finials, Doric columns and ball feet, the 4 inch diameter Roman chapter ring with half hour marks and inner quarter hour track framing the signed and foliate engraved centre, with single steel hand, the weight driven movement with later verge escapement and countwheel strike. Together with a later carved oak bracket and a small lead weight. 20cms (8ins) high.

£1,500 - 2,000
€1,900 - 2,500
US\$2,200 - 2,900

John Gordon was born about 1675, was apprenticed in 1689 to Benjamin Graves and was freed in July 1698. He worked at the Black Spread Eagle in Ludgate Street. He died in 1732.



103

103

AN INTERESTING LATE 17TH CENTURY LONGCASE CLOCK MOVEMENT

Edward East
the dial measuring 9 1/8th of an inch by 9 3/4 of an inch and framed by a single engraved line enclosing a series of flowerheads connected by circular flowing tendrils and leaves, a stylised Green Man above XII, the narrow silvered brass chapter ring with outer Arabic minute track, inner quarter hour track and Roman numerals between, with blued steel hands and matted centre now fitted with recessed subsidiary seconds ring, secured to the frontplate by four latched dial feet, the weight driven movement with tall plates chamfered in their upper corners and united by five narrow knopped and finned pillars, all latched, the going train of four wheels and terminating in an anchor escapement, with evidence of originally having had maintaining power, the strike train with circular-section hammer arbors and small outside countwheel with internal detent and manual trip lever, the backplate with shaped aperture cut for the anchor and supporting a shaped brass bridge. On a replacement seatboard.

£3,000 - 5,000
€3,800 - 6,400
US\$4,300 - 7,200

The shaped plates of the current lot bear similarities to three thirty-hour movements sold in these rooms in recent years, namely December 2005 Joseph Knibb, with fully engraved 9 3/8ths of an inch foliate dial. December 2008 Anonymous with fully engraved foliate dial. December 2009 A.Fromanteel, Newcastle, with traditional 9 7/8ths of an inch matted/plain dial and applied spandrels.

The current movement displays a distinctly lighter touch to those listed above however, the pillars are more delicate, the latches are less heavy, and the countwheel and aperture for the anchor are both smaller.

A GOOD LATE 17TH CENTURY FRENCH EBONY RELIGEUSE WITH PULL QUARTER REPEAT

J Le Mayre, Paris

The rectangular case surmounted by an arched pediment concealing the bell and two suspension loops, over the rectangular front door with moulded border, raised on the shallow plinth base and four turned feet, the 8.25 inch velvet covered dial with gilt Roman chapter ring with Arabic outer minute register, the centre with ringed winding apertures and gilt brass foliate pierced and engraved hands, the signed two train spring barrel movement with verge escapement, silk suspension, finely formed steelwork and gates to the numbered outside countwheel striking the hour and half hour on a bell, the pull quarter repeat sounding via two separate hammers (one bell lacking). 44.5cm (17.5in)

£3,000 - 4,000

€3,800 - 5,100

US\$4,300 - 5,800



104



105

105^Y

A GOOD EARLY 18TH CENTURY FRENCH ORMOLU-MOUNTED AND CUT-BRASS INLAID GREEN STAINED HORN CONSOLE TIMEPIECE

Thuret, Paris

The waisted case surmounted by a lamp urn over a female mask and foliate mounts to a foliate cast plinth, the sides set with panels of coloured horn within brass borders, the shaped gilt thirteen piece dial with shaped enamel cartouche blue Roman numerals framing an enamel centre, with fettled steel hands over a swag and enamel signature plaque, the signed single train spring barrel movement with verge escapement and silk suspension, the shaped plates united by four urn shaped pillars, the pull quarter repeat with outside countwheel striking on a single bell, a single strike for each hour and a double strike for the quarter. 36cm (14in)

£2,000 - 3,000

€2,500 - 3,800

US\$2,900 - 4,300



106

106

THOMAS TOMPION AUTOMATOPAEUS

Mezzotint by John Smith after Godfrey Kneller, 1697, half length with three quarter turn holding a watch movement in his left hand, the second state with the title below, on laid paper, in an ebonised and parcel gilt frame, 34.5cm x 25.3cm (Plate size)(Ref.CS 252)

£1,500 - 2,000

€1,900 - 2,500

US\$2,200 - 2,900

107

AN EARLY 19TH CENTURY JAPANESE SHITAN WOOD STRIKING SHAKU DOKEI

Of characteristic form with a shallow caddy to the glazed hood, over the plain trunk with engraved brass frets to each side, the vertical scale with thirteen adjustable numeral plaques and twelve half hour plaques read via a small pierced hand (detached), the movement with pierced and engraved foliate frontplate, with silvered subsidiary seconds dial, the movement with five wheel train, tic-tac escapement, driven by a lead weight incorporating the spring driven strike train with outside countwheel. 47.5cm (18.75in)

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200



107

108

A THIRD QUARTER OF THE 19TH CENTURY TWO DAY MARINE CHRONOMETER WITH FLETCHER'S PATENT AUXILIARY BALANCE, MOUNTED IN A DOMESTIC OAK CASE

John Fletcher, 148 Leadenhall Street, London, No.2904

The custom made late 19th century case of rectangular form with brass bound corners and campaign handles, hinged and glazed slope front, fitted with gimbals, supported at an angle by a brass bracket fixed to the rear of the case, the signed 3.5 inch silvered Roman dial with gold hands subsidiary state of wind and seconds dials, the chain fusee movement with Earnshaw type detent escapement and Fletcher's patent auxiliary balance, maintaining power and blued steel helical spring. 18cm (7in)

£1,500 - 2,500

€1,900 - 3,200

US\$2,200 - 3,600



108



109

109^Y

A GOOD LATE 19TH CENTURY ROSEWOOD TWO-DAY MARINE CHRONOMETER

Joseph Sewill, 61 South Castle Street, Liverpool, Maker to the Admiralty, No 4482

The three-part case with brass corners and banding, with vacant cartouche to the upper lid and later numbered plaque to the centre, lifting to reveal the gimballed bowl with safety winding key, the 3.5 inch signed silvered Roman dial with minute track enclosing twin subsidiaries for power reserve and running seconds, the circular chain fusee movement with freesprung diamond endstone to a cut and compensated bimetallic balance and Earnshaw type spring detent escapement with maintaining power 17cms (6.5ins) wide.

£1,800 - 2,200

€2,300 - 2,800

US\$2,600 - 3,200

110

A 20TH CENTURY MAHOGANY CASED DECK WATCH WITH 36 HOUR POWER RESERVE

Paul Ditisheim/ Chrono Solvil, movement number 715617

The three-part case with brass banding to the corners, the lower section with lock and key, the upper section with support hinge, the signed silvered 2.75 inch Roman dial with outer minute track and subsidiary dials for power reserve and running seconds, with blued steel hands, the frosted gilt bar 18-jewel movement adjusted to five positions and with patented compensation and micrometer regulation, signed and numbered and protected by a screw-in brass cover, winding via a knurled crown protruding from the rear of the mid section of the case *the case 12cms wide.*

£1,500 - 2,500

€1,900 - 3,200

US\$2,200 - 3,600



110

111

A RARE MID 20TH CENTURY AMERICAN TWO DAY MARINE CHRONOMETER

Roth Brothers Chronometer Co. New York, No.7

The three tier box of characteristic form with brass furniture and sliding catch, the signed 4 inch Arabic dial with subsidiary state of wind and seconds dials, the signed chain fusee movement with maintaining power, Earnshaw type detent escapement, palladium spring, mono-metallic balance with twelve timing screws and engine turned plates. 19cm (7.5in)

£2,000 - 3,000

€2,500 - 3,800

US\$2,900 - 4,300



111



112

112^Y Φ

A GOOD EARLY 20TH CENTURY MAHOGANY CASED TWO DAY MARINE CHRONOMETER

A. Johannsen & Co, Makers to the Admiralty, the Indian Govt. & the Royal Navies of Italy, Spain & Portugal, number 8109

The three tier box with inset brass vacant shield over an ivory number plaque and brass key escutcheon, the sides set with recessed handles, the 3.5 inch signed silvered Roman dial with blued steel hands and subsidiary dials for 56-hour power reserve and running seconds with Ordnance arrow, the lacquered brass movement with diamond endstone to the freesprung cut and compensated bimetallic balance with palladium helical hairspring and Earnshaw type detent escapement, with maintaining power to the chain fusee, with Ordnance mark and number 8109, in a numbered bowl in lockable gimbals, with safety winding key, the underside of the bowl H.S.^1 with an arrow. 19cms (7.5ins) high.

£2,000 - 3,000

€2,500 - 3,800

US\$2,900 - 4,300



113

113^Y Φ

A RARE SECOND QUARTER OF THE 19TH CENTURY SWEDISH MAHOGANY TWO DAY MARINE CHRONOMETER

Victor Soderberg, Stockholm, No.407

The three tier case with rounded brass bound corners, with shaped escutcheons and brass side handles, the signed silvered 4 inch Roman dial with subsidiary state of wind and seconds dials, the single chain fusee movement with detent escapement mounted to the rear of the backplate beneath the cut and compensated bi-metallic balance, each side of the rim fitted with one large and two smaller timing weights, the balance cock with moulded details, the spotted plates united by four substantial tapered pillars. 20cm (8in)

£1,800 - 2,500

€2,300 - 3,200

US\$2,600 - 3,600

114

No lot



115

115

A RARE EARLY 19TH CENTURY MAHOGANY CASED TWO DAY MARINE CHRONOMETER

Finer and Newland, London, No. 333

the three-piece case with inset vacant lacquered brass escutcheon in the lid over side drop handles showing vestiges of the original lacquer, the 3 inch signed and numbered silvered dial with minute track enclosing the Roman numerals and subsidiary seconds dial, signed in a curve between X and II 'TWO DAY CHRONOMETER/ NO.333/ Finer & Newland/ London' set in a weighted turned brass bowl mounted in gimbals with a pivoted locking bar, the signed circular movement now with striped finish, with maintaining power to the fusee, freesprung diamond endstone of a blued steel helical spring to a cut and compensated Z-type balance now fitted to a lever escapement, protected by a protective canister bowl 18.5cms (7ins) wide

£1,200 - 1,800

€1,500 - 2,300

US\$1,700 - 2,600

116^Y Ⓞ

A SECOND QUARTER OF THE 19TH CENTURY ONE DAY MARINE CHRONOMETER WITH NAVAL PROVENANCE

French, Royal Exchange, London No. 3239

The three tier case with brass furniture and inset ivory plaque, the bowl with rotating winding square cover, the signed and numbered silvered Roman dial with subsidiary seconds dial and blued steel hands, the signed and numbered chain fusee movement with numbered integral winder, blued steel helical spring, maintaining power, Earnshaw detent escapement, bimetallic 'Z' balance, the keystone weights each fitted with a timing screw, signed and numbered to the edge of the backplate. 16cm (6.25in)

£1,500 - 2,500

€1,900 - 3,200

US\$2,200 - 3,600

The lid bears two old paper labels, one reading '[Form No.213] Royal Observatory, Greenwich. French 3239 Repaired 1905, Sept', the second 'H. Hughes & Son Limited, 59 Fenchurch St., London, EC3, No.17744 1931

Name R. H. Wakefield, Repd & Cleaned 1927' the last date crossed through.



116

117^Y Ⓞ

A GOOD MID 19TH CENTURY ROSEWOOD TWO-DAY MARINE CHRONOMETER

Parkinson and Frodsham, Change Alley, London, 3339

The three-tier case with brass corners, escutcheons and folding side handles, the front set with a blank ivory plaque, the 3.5 inch signed silvered Roman dial with minute track and subsidiaries for power reserve and seconds, the spotted gilt movement with diamond endstone and helical blued steel spring to the freesprung bimetallic cut and compensated balance with chain fusee, maintaining power and Earnshaw type detent escapement, in a weighted gimballed bowl with locking arm and safety winding key 17cms (6.75ins) wide.

£2,000 - 3,000
€2,500 - 3,800
US\$2,900 - 4,300



117



118

118^Y

AN EARLY 19TH CENTURY ONE DAY MARINE CHRONOMETER

Jn. R. Arnold, London No.381

The three tier box with brass recessed side handles and rosewood inlaid escutcheons fitted with brass gimbals bowl and gimbal lock, the domed glass mounted in a brass bezel with triple bayonet fitting, the signed and numbered 2.5 inch silvered Roman dial with subsidiary seconds and later blued steel hands, the signed and numbered chain fusee movement with maintaining power, Arnold detent escapement to the bimetallic 'Z' balance and blued steel helical spring. 14cms high.

£2,500 - 3,500
€3,200 - 4,400
US\$3,600 - 5,000

119

A MID 19TH CENTURY MARINE CHRONOMETER

Dent, London, maker to the Queen No. 1779

The 4 inch signed silvered dial with Roman numerals and subsidiaries for state of wind and seconds, blued steel hands to the frost gilt single chain fusee movement with Harrison's maintaining power, Earnshaw type detent escapement with freesprung balance of Dent's own design with a bi-metallic central bar with u-shaped bi-metallic supports for the compensation weights, the movement is housed in a bowl stamped Dent 2291 and now housed in a custom made mahogany three-tier box 15.5cm (6.25in) wide.

£2,000 - 3,000
€2,500 - 3,800
US\$2,900 - 4,300



119

120

AN EARLY 19TH CENTURY SWISS ORMOLU PENDULE D'OFFICIER

Brandl Jeanrenaud & Robert

The arched case with foliate handle over the floral decorated pediment and quadrants bordering the dial, raised on a plinth base with paw feet, the signed 3.5 inch enamelled Arabic dial with moon hands, concentric calendar dial and alarm setting hand, the quarter striking two train movement with verge balance escapement and exposed strikework mounted on the backplate. *25cm (9.75in)*

£2,500 - 3,500
€3,200 - 4,400
US\$3,600 - 5,000

122

A LATE 18TH CENTURY FRENCH ORMOLU MANTEL CLOCK

Ageron, Paris

The break arch case with floral frets, surmounted by a scroll handle between applied pinecone finials to the projecting canted fluted pilaster corners over the plinth base cast with foliage and paterae, with a glazed window below the signed 4 inch Roman and Arabic dial with pierced gilt hands, the signed two train drum movement with flattened edge to the plates, numbered countwheel and later Brocot type suspension and escapement. *28cm (11in)*

£2,000 - 3,000
€2,500 - 3,800
US\$2,900 - 4,300

121 *

A RARE SECOND QUARTER OF THE 19TH CENTURY FRENCH BRASS GRANDE AND PETITE SONNERIE STRIKING CARRIAGE CLOCK WITH ALARM AND CENTRE SECONDS

Jn Mare Michoudet, Foncine-le-bas, Jura. The platform by Fumey. the simple rectangular case with ball finials and gently curved handle over bevelled glass panels to the top and four sides, with columns between set on a tall base, the signed rectangular white enamel dial with minute band encircling the black enamel Roman hours with fancy shaped hands, alarm setting hand and centre seconds hand over the strike selection lever and winding square, the single going barrel movement with tandem drive to the going and striking trains, the former with monometallic balance to a cylinder escapement on a large silvered platform, the latter striking the hours and the quarters on a pair of bells and hammers mounted in the base, the strike and repeat levers visible on the backplate *20cms (8ins)*

£2,500 - 3,000
€3,200 - 3,800
US\$3,600 - 4,300

Literature:

This clock is discussed and illustrated in Allix and Bonnert, Carriage Clocks, ACC 1974 pp151-152, Plates VI/30 and 31.

J-M Fumey was a maker of platform escapements in the mid 19th century. In the 1855 Paris Exhibition he was awarded a Bronze medal. See also lot 130.



120



121



122

123

A SCARCE EARLY 19TH AUSTRIAN MOTHER OF PEARL AND ORMOLU TRAVEL CLOCK IN ORIGINAL CASE

Surmounted by an ormolu rope twist handle between adorsed mythical beasts over the square case veneered with mother-of pearl, with reeded decoration to the quadrants between a chamfered border set with small oval plaques and an ormolu quatrefoil bordering the 3 inch Arabic dial with enamelled chapter ring, engine turned gilt centre and blued steel spade hands and plain alarm setting hand, the three train grande sonnerie movement with chain fusee going train, cylinder escapement, spring barrel driven trains for hours and quarters struck on two gongs mounted in the rear of the case with strike/silent and trip repeat; together with the original fitted and tooled leather case. 19cms (7.5ins) high.

£3,000 - 5,000
€3,800 - 6,400
US\$4,300 - 7,200

The decorative use of mother of pearl in veneered sections was popular in Austria in the 1820 to 1850 period. There most successful specialist workshops included Johann Tanzwohl, Nicolas Rozet and Karl Schmid. In the first Austrian Industrial Products Exhibition of 1835, Karl Schmid was awarded a bronze medal for the quality of his work.

124

AN EARLY 19TH CENTURY BOHEMIAN GILT BRASS PENDULE D'OFFICIER

Schmidt, Prag
The break arch case surmounted by an adorsed dolphin handle over four turned finials, the panels with engraved borders, raised on a plinth base with cast claw and ball feet, the 3.25 inch engine turned gilt brass dial with white enamel Arabic chapter ring beneath subsidiary day and date dials and strike/silent sector, the two train movement with fusee going train and spring barrel strike train, verge balance escapement, the polished steel grande sonnerie strike work mounted between the frontplate and the dial, striking the hour and quarter on two bells mounted below the pierced and engraved balance cock, stamped 'Schmidt, Prag' to the lower edge of the frontplate. 20.5cm (8in)

£1,500 - 2,500
€1,900 - 3,200
US\$2,200 - 3,600

A very similar example signed 'F. Schmidt, Prag' is discussed by Fritsch in 'Wiener Reisuhren', FCP 2010, pages 110-111.



123



124

125

A RARE MID 19TH CENTURY ENGRAVED GILT BRASS MANTEL TIMEPIECE

Thomas Cole, London, no 1656

The rectangular case with hinged oval handle on a pierced shoulder, over rounded top corners, engraved sides and shaped feet, the rear cover set with a hinged strut, numbered to the underside, the silvered engraved Roman dial with floral scrolls engraved on a hatched ground, the centre decorated with flowers including convolvulus, roses and harebells, unusually signed for a Spanish retailer 'Pena Ro De Cama S.S.M.M. Y de S.A. El Infte. Dn Sebastian' (?) and below, in a reserve 'MADRID', with blued steel fleur de lyse hands, the eight-day movement with shaped rectangular plates united by turned pillars and signed along the lower edge 'Thos. Cole, London', the English lever escapement set on a gilt platform with gold monometallic balance *16cms (6ins) high*.

£2,500 - 3,500
€3,200 - 4,400
US\$3,600 - 5,000

126

A MID 19TH CENTURY GILT BRASS AND PORCELAIN DRESSING TABLE TIMEPIECE IN THE MANNER OF THOMAS COLE

The 2.75 inch oval Roman gilt dial with engraved geometric decoration and blued fleur-de-lis hands, within a foliate engraved shaped gilt brass case, suspended in a shaped frame over the near elliptical pink ground Sevres style porcelain base painted with exotic birds within gilt floral borders, set in a fitted engraved gilt brass base of layered construction, the single train movement with lever platform escapement and mono-metallic balance. *19cm (7.5in)*

£1,800 - 2,500
€2,300 - 3,200
US\$2,600 - 3,600

127

A GOOD EARLY 20TH CENTURY GILT AND ENGRAVED BRASS EIGHT-DAY STRUT TIMEPIECE WITH CALENDAR IN THE MANNER OF THOMAS COLE

The elaborate rectangular case with oval handle over a shaped engraved frame flanked by applied engraved pilasters to each side, the rear cover set with a folding heart-shaped strut, with shuttered apertures for winding the Swiss watch-style movement with cut and compensated bimetallic balance, and squares for setting the hands, day and date, the fully engraved silvered Roman dial decorated with foliate scrolls and centred by an engraved ring, the blued steel fleur de lys hands over twin subsidiaries for day and date, each hand automatically advanced by the mechanical movement *17cms (6.5ins) high*.

£2,000 - 3,000
€2,500 - 3,800
US\$2,900 - 4,300

The backplate engraved with the inscription "To Mother from the Family on the occasion of her 70th Birthday. July 24th 1923".

A very similar clock with identical movement is discussed and illustrated in detail in J.B Cole 'Thomas Cole and Victorian Clockmaking', Sydney 1975, Item 58, pp159-162. Illustration 3 shows the clock in a double-doored presentation case by Carrington & Co with an applied label that reads " Harris Collection No 207.



125

126

127

128^Y

A GOOD MID 19TH CENTURY ENGLISH ROSEWOOD TRAVELLING TIMEPIECE

Christie, London

The faceted handle over three heavy bevelled glass panels, the uppermost revealing the large gilt platform, to an ogee-moulded base and plinth with four adjustable squat brass disc feet, the 3.25 inch rectangular gilt dial set with an angled gilt sight ring to frame the signed Roman chapter ring with outer minute track enclosed by an elaborate design of foliate scrolls on a shaded ground, the centre engine turned, with blued steel hands (minute replaced), the movement with rectangular plates united by four turned pillars, the single train with maintaining power to the chain fusee and terminating in a large gilt platform with engraved jewelled cock supporting the large cut and compensated bimetallic balance to an underslung English lever escapement, signed on the backplate Christie, Cannon St, London 23cms (9ins) high

£3,000 - 4,000

€3,800 - 5,100

US\$4,300 - 5,800

W. Christie was working in Cannon Street, London from c1860-1880. Judging by the style of the case and engraving, this is likely to be one of his earlier products from the 1860s.



128



129

129^Y

A MID 19TH CENTURY ROSEWOOD TRAVELLING STRIKING CLOCK

Dent, 82 Strand, London, number 527

the rectangular case surmounted by a faceted handle on scroll supports over the large bevelled glass top panel within a raised frame, the sides with matching bevelled panels on an ogee moulded base with plinth and adjustable button feet, the 3.5 inch square gilt dial with burnished chapter ring with dotted minutes framing the Roman numerals on an engine turned ground, with blued steel moon hands, the twin train chain fusee movement with maintaining power to the going train terminating in a large gilt platform for the cut and compensated bimetallic balance with diamond endstone and flat blued steel spring, the strike train with polished steel rack and sounding on a circular-section blued steel coiled gong, signed and numbered on the backplate 26cms (10.25ins) high.

£5,000 - 7,000

€6,400 - 8,900

US\$7,200 - 10,000

130

A GOOD EARLY 20TH CENTURY FRENCH EMPIRE-STYLE CARRIAGE CLOCK WITH ALARM

Mappin and Webb, numbered 320

the early 19th-century style case with leopard's head pommels to the turned handle over an oval bevelled glass panel flanked by four ball finials, each side set with reeded pilasters over an anthemion-cast base on ribbed feet, the engine turned silvered dial with Arabic chapter ring and Breguet-style hands over the alarm dial, the two train movement with silvered lever platform escapement and cut and compensated bimetallic balance, striking the hours and the half-hours on a blued steel coiled gong *17cms (6.75ins) high*.

£1,500 - 2,000
€1,900 - 2,500
US\$2,200 - 2,900

131

A LATE 19TH CENTURY FRENCH 'BORNE' CARRIAGE CLOCK AND CASE

Le Roy et Cie

The gilt brass arched case surmounted by a small handle and raised on four ovoid feet, the 3.25 inch engine turned silvered Arabic dial with gilt hands, signed on reserved grounds 'Le Roy & Cie, 7 Bd de la Madeleine, Paris', the fully signed two train movement with lever platform escapement striking the hour and half hour on a coiled steel gong, the alarm set via a dial attached to the backplate; together with the original fitted black leather case monogrammed 'GR' *17.5cm (7in)*

£2,500 - 3,500
€3,200 - 4,400
US\$3,600 - 5,000



130



131

132^Y

A GOOD MID 19TH CENTURY ROSEWOOD FOUR GLASS STRIKING CLOCK

James Murray, Royal Exchange, London, 1181

the raised bevelled glass inspection panel framed by a castellated cornice over heavy glazed panels on an ogee moulded base and plinth with adjustable button feet, the signed silvered one piece Roman dial with minute track enclosed by delicate foliate engraving, with heart shaped blued steel hands, the chain fusee movement with five turned pillars uniting the substantial plates, with anchor escapement rack striking the hours on a coiled steel gong, with repeat button to the side 22cms (8.75ins) high.

£2,000 - 3,000

€2,500 - 3,800

US\$2,900 - 4,300



132



133

133

A SECOND QUARTER OF THE 19TH CENTURY EBONISED MANTEL CLOCK

James Scott, King Street, London

The stepped caddy with brass campaign handle and ripple moulded brass lined cornice, over the brass lined glazed side panels and the arched front door with brass stringing and gilt sight ring, raised on a shallow plinth base and brass ovoid feet, the solid silver 2.75 inch Roman dial with blued steel moon hands, the centre engraved with a bird among flowers and foliage, set within a deeply engraved foliate scroll mask, the signed twin train chain fusee movement with maintaining power, cut and compensated bi-metallic balance to the lever escapement, the shouldered plates united by five tapered pillars. 23cm (9in)

£3,000 - 5,000

€3,800 - 6,400

US\$4,300 - 7,200

134

A RARE LATE 19TH CENTURY FRENCH ENGRAVED SILVER AND TURQUOISE ENAMEL MINIATURE CARRIAGE TIMEPIECE

The movement stamped with the trademark for PM around an anchor. Retailers signature rubbed, 13/15 Palais Royal the case with shaped and enamelled handle, each of the eight corners set with a shaped fleur de lys mount, the body of the case decorated with Oriental motifs such as bamboo, storks and exotic birds in the Chinoiserie manner, the dial with Chinese numerals and blued steel hand (signed, but indistinct..13 & 15 Palais Ro....Paris), the movement with compensated balance to the lever platform escapement, the backplate with hand engraved numbering 11903 and a stamped 12943 9cms (3.5ins) high

£1,200 - 1,800
€1,500 - 2,300
US\$1,700 - 2,600

135

A GOOD EARLY 20TH CENTURY FRENCH PORCELAIN MOUNTED ANGLAISE RICHE REPEATING AND STRIKING CARRIAGE CLOCK

Retailed by Mackay & Chisholm. The panels signed Gerard.

The ribbed Greek-key pattern handle over a ripple-moulded entablature supported on Corinthian columns to a shaped moulded base, the sides decorated with polychrome porcelain panels depicting young women feeding hens and a goat, the dial with an Arabic chapter ring over a farmstead with chickens, the twin train movement with compensated bimetallic balance to a lever escapement striking the hours and half-hours on a coiled steel gong, the backplate stamped with the makers initials E.M.& Co. 2053. 20cms (7.5ins) high.

£2,500 - 3,000
€3,200 - 3,800
US\$3,600 - 4,300

136^Y Ⓞ

A VERY RARE LATE 19TH CENTURY FRENCH INLAID IVORY 'SHIBAYAMA' PANELLED CARRIAGE TIMEPIECE IN ORIGINAL SILK- AND VELVET-LINED PRESENTATION CASE

The handle hallmarked for William Thornhill London 1880. The movement stamped AA 227

the geometric handle over canted corners framing six panels of ivory inlaid and set with enamel, mother of pearl, shell and semi-precious stones to represent birds, flowers, butterflies and insects, the signed white enamel Arabic dial within a silver bezel with blued steel hands, the movement with compensated lever platform escapement, the rear door set with a turnbuckle mount for the double-ended key, in the original silk- and velvet-lined double-doored box 7cms (2.75ins) high. (2)

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

The late 19th century saw a fashion for 'Japonism' and while slender ebonised chair and table legs and folding screens are relatively common, it is rare to find such an example of Japanese-inspired decoration in a carriage clock. Writing in 'Carriage and other Travelling Clocks', (Schiffer, 1993), Derek Roberts illustrates just one (fig 9-40) and states "This Japanese technique is the painting and decorating of ivory with a variety of materials such as mother of pearl and various semi-precious stones. It is rarely seen on carriage clocks and indeed the author knows of only two, the one shown here, which interestingly is hallmarked for 1882, somewhat earlier than one might expect, and a corniche cased carriage clock with panels of shibayama which is illustrated in Allix and Bonnet." The latter clock is a standard size example.

Another was sold in these 14th July 2010, lot 99.



134



135



136

137^Y

**A GOOD LATE 19TH CENTURY ENGLISH BOULLE WORK
QUARTER CHIMING MANTEL CLOCK**

the caddy top with four finials over a balustrade sound fret and freestanding Corinthian columns set to each corner on plinths, inlaid all over with fine engraved brass foliate fretwork, on a shaped apron and cast feet, the sides set with finely pierced and engraved brass sound frets against faded silk panels, the 8.5 inch arched brass dial with applied Roman chapter ring with an Arabic minute band and finely pierced gilt brass hands, on a velvet ground with levers for 'chime/silent' and '8 bells/4 bells' and an applied mount below, the substantial triple chain fusee movement with anchor escapement striking the hours on a large coiled gong and chiming the quarters on a run of bells, with engraved backplate (sold together with the original nameplate for the retailer Arnold and Lewis, Manchester) 69cms (2ft 3ins) high

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200





138

AN INTERESTING QUARTER STRIKING MOVEMENT

Camerer Kuss and Co, 56 New Oxford Street, London

Mounted on an ebonised double plinth base with silvered signature plaque, raised on a rounded rectangular ebonised base with glass dome, the signed 9 inch brass dial with unusual silvered chapter engraved three times 1 to 4 in Roman numerals, below three subsidiary dials for chime/silent, regulation and chime selection, the spandrels and centre deeply engraved with foliate scrolls and repeat rosette and flower patterns, the edge finished with an applied silvered border, the substantial three train chain fusee movement with jewelled pallets to the deadbeat escapement, Harrisons maintaining power, chiming on a rack of eight bells or four gongs, striking the hour on a fifth gong, the 1/8th inch thick spotted plates united by five tapered pillars, each held by two polished steel screws. 62cm (24.5in)

£1,500 - 2,500

€1,800 - 3,140

US\$2,100 - 3,500

Literature:

This movement is illustrated in 'Camerer Cuss and Co 1788-1988', page 22, the caption suggesting that a large portion of the clock was probably made by Philip Ebner who worked for the company between 1873 and 1933.

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NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as "*Bidders*" or "you". Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as *Auctioneer of Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams'* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller's* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our *Buyer's Agreement*, which you will find at Appendix 2 at the back of the *Catalogue*. This will govern *Bonhams'* relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an "as is" basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before

doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams'* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer's Premium* payable. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you. However, any written *Description* of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

The Seller's responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

Bonhams' responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller's* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams'* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams'* behalf which is in any way descriptive of any *Lot*

or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement*.

Alterations

Descriptions and *Estimates* may be amended at *Bonhams'* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer's* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form*. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving licence (or similar photographic proof of identity) and proof of address. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder* Registration Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone

If you wish to bid at the *Sale* by telephone, please complete a Telephone *Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

Please visit our *Website* at <http://www.bonhams.com> for details of how to bid via the internet.

Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will

require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable *VAT*. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer's Agreement*. All the sums payable to us by the *Buyer* are subject to *VAT*. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* on each lot purchased:

25% up to £50,000 of the *Hammer Price*
20% from £50,001 to £1,000,000 of the *Hammer Price*
12% from £1,000,001 of the *Hammer Price*

The *Buyer's premium* is payable for the services to be provided by *Bonhams* in the *Buyer's Agreement* which is contained in the *Catalogue* for this *Sale* and for the opportunity to bid for the *Lot* at the *Sale*.

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of £1,000 or greater (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

<i>Hammer Price</i>	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

8. VAT

The prevailing rate of *VAT* at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

The following symbols are used to denote that *VAT* is due on the *Hammer Price* and *Buyer's Premium*:

† *VAT* at the prevailing rate on *Hammer Price* and *Buyer's Premium*

Ω *VAT* on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*

* *VAT* on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*

- G Gold bullion exempt from *VAT* on the *Hammer Price* and subject to *VAT* at the prevailing rate on the *Buyer's Premium*
- Zero rated for *VAT*, no *VAT* will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the EU: *VAT* is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: *VAT* is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

In all other instances no *VAT* will be charged on the *Hammer Price*, but *VAT* at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a *VAT* inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus *VAT* and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to *Bonhams* 1793 Limited). *Bonhams* reserves the right to vary the terms of payment at any time.

Sterling personal cheque drawn on a UK branch of a bank or building society: all cheques must be cleared before you can collect your purchases;

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

Bank transfer: you may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust Account* details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited Trust Account
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Debit cards: there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 2% surcharge;

Credit cards: Visa and Mastercard only. Please note there is a 2% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

China UnionPay (CUP) debit cards: No surcharge for using CUP debit cards will apply on the first £100,000 invoiced to a *Buyer* in any *Sale*; a 2% surcharge will be made on the balance over £100,000.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* information at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

11. SHIPPING

Please refer all enquiries to our shipping department on:
Tel: +44 (0)20 8963 2850/2852 Fax: +44 (0)20 8963 2805
Email: shipping@bonhams.com

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licencing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licencing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are 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/> or may be requested from:

Animal Health and Veterinary Laboratories Agency (AHVLA)
Wildlife Licencing
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB
Tel: +44 (0) 117 372 8774

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or

indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the ° of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

Lots marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

As a *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

~ Ruby and Jadeite

Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US and it is the *Buyer's* responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the *Buyer* to successfully import goods into the US does not constitute grounds for non payment or cancellation of *Sale*. *Bonhams* will not be responsible for any additional costs in this regard howsoever incurred.

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of *Catalogue* Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of *Catalogue* Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-Sale tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

Buyers must notify *Bonhams* at the time of the sale whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- WT Objects displayed with a WT will be located at the Ward Thomas Removals Ltd warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓞ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

*, †, ‡, Ⓞ, Ω, α see clause 8, VAT, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the *Seller's* liability in respect of the quality of the *Lot*, its fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.

- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the *Sale* of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;

- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the *Sale* of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused in the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8	FAILURE TO PAY FOR THE LOT	9	THE SELLER'S LIABILITY	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;			10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;			10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.9	to retain possession of, and on seven days written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and				
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.				
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.				
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.				
		10	MISCELLANEOUS		
		10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		
				11	GOVERNING LAW
					All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.

APPENDIX 2

BUYER'S AGREEMENT

IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a Lot has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the Catalogue for the Sale are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the Catalogue for the Sale, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the Contract for Sale of the Lot between you and the Seller is made on the fall of the *Auctioneer's* hammer in respect of the Lot, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless *Bonhams* sells the Lot as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the Lot in accordance with paragraph 5;
- 1.5.2 subject to any power of the Seller or us to refuse to release the Lot to you, we will release the Lot to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the Lot or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the Catalogue or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the Sale. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the Lot as principal) made as agent on behalf of the Seller.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the Seller under the Contract for Sale in respect of the Lot.

3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the Sale:
- 3.1.1 the *Purchase Price* for the Lot;
- 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and
- 3.1.3 if the Lot is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the Seller in respect of the Lot, any *Expenses* and VAT and any interest earned and/or incurred until payment to the Seller.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of Lots have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each Lot and secondly pro-rata to pay all amounts due to *Bonhams*.

4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the Seller or us to refuse to release the Lot to you, once you have paid to us, in cleared funds, everything due to the Seller and to us, we will release the Lot to you or as you may direct us in writing. The Lot will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the Lot at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the Sale.
- 4.3 For the period referred to in paragraph 4.2, the Lot can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the Lot may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

- 4.4 If you have not collected the Lot by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the Lot on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the Lot will either be held by us as agent on behalf of the Seller or held by the *Storage Contractor* as agent on behalf of the Seller and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the Lot into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the Lot from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.

5 STORING THE LOT

We agree to store the Lot until the earlier of your removal of the Lot or until the time and date set out in the *Notice to Bidders*, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the Sale) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the Lot (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the Lot before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the Sale) we may remove the Lot to another location, the details of which will usually be set out in the relevant section of the Catalogue. If you have not paid for the Lot in accordance with paragraph 3, and the Lot is moved to any third party's premises, the Lot will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the Lot until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

- 6.1 Only on the payment of the *Purchase Price* to us will title in the Lot pass to you. However under the *Contract for Sale*, the risk in the Lot passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the Lot as soon as possible after the Sale.

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.1	to terminate this agreement immediately for your breach of contract;	9.3.2		9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	to retain possession of the <i>Lot</i> ;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	10	OUR LIABILITY
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.2	The discretion referred to in paragraph 8.1:	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	9	FORGERIES	10.2.2	changes in atmospheric pressure; nor will we be liable for:
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.3	damage to tension stringed musical instruments; or
		9.2	Paragraph 9 applies only if:	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and		
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		

10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"**Additional Premium**" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams'* Expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).
"**Auctioneer**" the representative of *Bonhams* conducting the *Sale*.

"Bidder" a person who has completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry form*, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "*Seller*" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Bonhams Specialist Departments

To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

19th Century Paintings

UK
Charles O' Brien
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U.S.A.
Madalina Lazen
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20th Century British Art

Matthew Bradbury
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Aboriginal Art

Francesca Cavazzini
+61 2 8412 2222

African, Oceanic & Pre-Columbian Art

U.S.A.
Fredric Backlar
+1 323 436 5416

American Paintings

Kayla Carlsen
+1 917 206 1699

Antiquities

Madeleine Perridge
+44 20 7468 8226

Antique Arms & Armour

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U.S.A.
Paul Carella
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Art Collections, Estates & Valuations

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Art Nouveau & Decorative Art & Design

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Mark Oliver
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U.S.A.
Frank Maraschiello
+1 212 644 9059

Australian Art

Merryn Schriever
+61 2 8412 2222
Alex Clark
+61 3 8640 4088

Australian Colonial Furniture and Australiana

+61 2 8412 2222

Books, Maps & Manuscripts

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U.S.A.
Christina Geiger
+1 212 644 9094

British & European Glass

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U.S.A.
Suzy Pai
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British Ceramics

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California & American Paintings

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Chinese & Asian Art

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Dessa Goddard
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HONG KONG
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AUSTRALIA
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Clocks

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James Stratton
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U.S.A.
Jonathan Snellenburg
+1 212 461 6530

Coins & Medals

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U.S.A.
Paul Song
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Contemporary Art

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Ralph Taylor
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U.S.A.
Jeremy Goldsmith
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Entertainment Memorabilia

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Katherine Schofield
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U.S.A.
Catherine Williamson
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European Ceramics

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U.S.A.
Peter Scott
+1 415 503 3326

Furniture & Works of Art

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Nicholas Faulkner
+44 20 8963 2845
U.S.A.
Andrew Jones
+1 415 503 3413

Greek Art

Olympia Pappa
+44 20 7468 8314

Golf Sporting Memorabilia

Kevin Mcgimpsey
+44 131 240 2296

Irish Art

Penny Day
+44 20 7468 8366

Impressionist & Modern Art

UK
India Phillips
+44 20 7468 8328
U.S.A.
William O'Reilly
+1 212 644 9135

Islamic & Indian Art

Oliver White
+44 20 7468 8303

Japanese Art

UK
Suzannah Yip
+44 20 7468 8368
U.S.A.
Jeff Olson
+1 212 461 6516

Jewellery

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Jean Ghika
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U.S.A.
Susan Abeles
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HONG KONG
Graeme Thompson
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Marine Art

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Veronique Scorer
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U.S.A.
Gregg Dietrich
+1 917 206 1697

Mechanical Music

Jon Baddeley
+44 20 7393 3872

Modern, Contemporary & Latin American Art

U.S.A.
Alexis Chompaisal
+1 323 436 5469

Modern Design

Gareth Williams
+44 20 7468 5879

Motor Cars

UK
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U.S.A.
Mark Osborne
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EUROPE
Philip Kantor
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Automobilia

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Adrian Pipiros
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Motorcycles

Ben Walker
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Native American Art

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Natural History

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Old Master Pictures

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U.S.A.
Mark Fisher
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Orientalist Art

Charles O'Brien
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Photography

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Prints and Multiples

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Yelena Harbick
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Scientific Instruments

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Jonathan Snellenburg
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Scottish Pictures

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Silver & Gold Boxes

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South African Art

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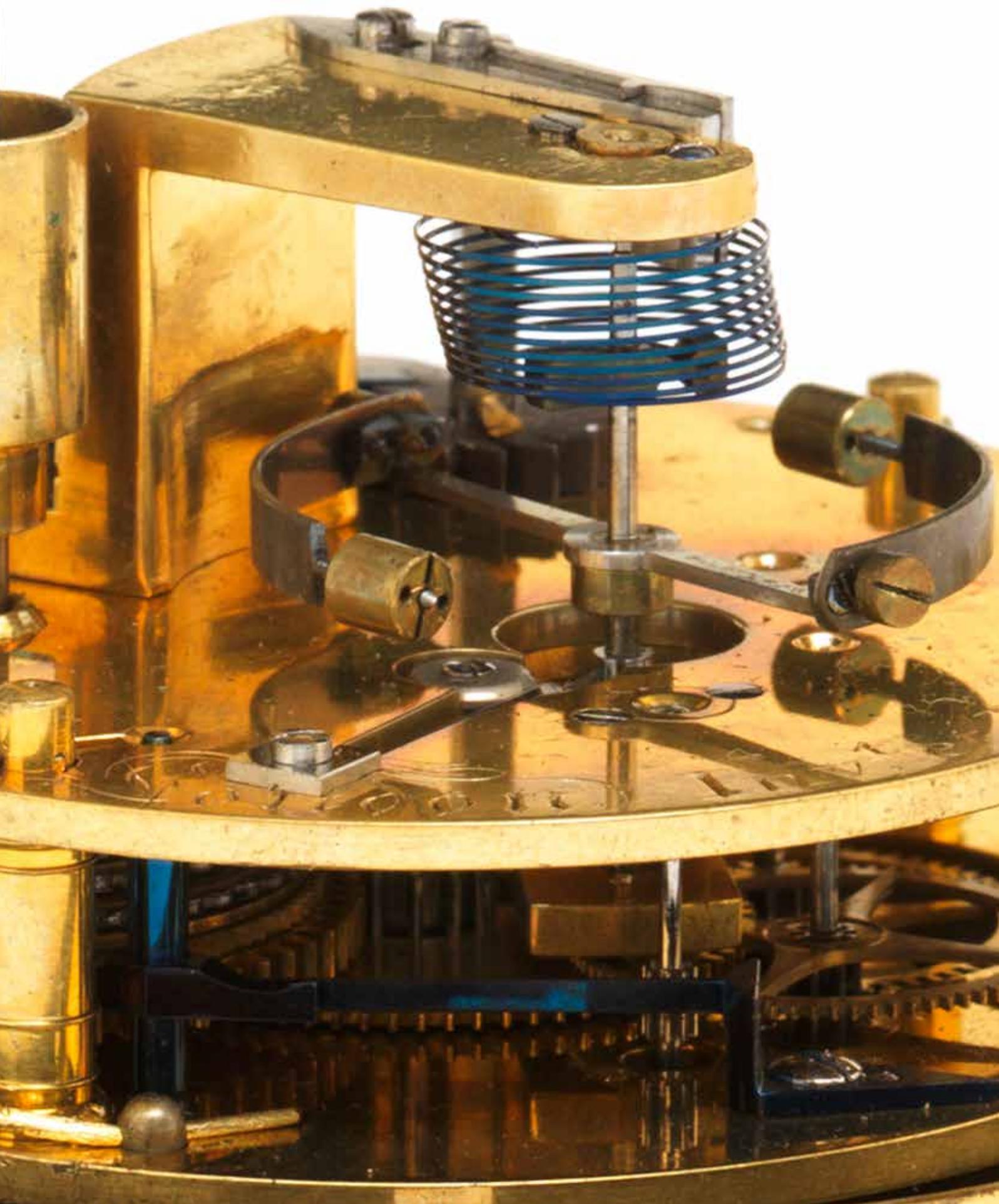
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