

Bonhams



The Art of Time

Fine Clock, Watches and Wristwatches

New York | December 6 2018



The Art of Time

Fine Clock, Watches, and Wristwatches

New York | Thursday December 6, 2018, at 1pm

BONHAMS

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New York, New York 10022
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ILLUSTRATIONS

Front cover: Lot 61
Inside front cover: Lots 97, 109, 110
Inside back cover: Lot 116
Back cover: Lot 68

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1

PROPERTY OF A LAGUNA BEACH COLLECTION

1

PATEK PHILIPPE. AN 18K GOLD QUARTZ BRACELET WATCH

Model: Ellipse

Date: Circa 1970

Movement: Jeweled quartz

Dial: Silvered roman chapter ring enclosing engine turned center, black hands

Case: Conforming ellipse, snap on back, polished bezel

Strap/Bracelet: Gold woven enhanced with guilloché

Buckle/Clasp: Signed folding clasp

Signed: Case, dial & movement

Size: 31mm

\$4,000 - 6,000

This year Patek Philippe celebrate the 50th Anniversary of the Ellipse, the second oldest range in their collection. From its inception in 1968, the Ellipse took inspiration from the golden ratio formula that is often depicted in the art world. The current lot features an unusual and attractive maroon brown dial that contrasts nicely with its white gold case.

PROPERTY OF VARIOUS OWNERS

2

PATEK PHILIPPE. A LADY'S STAINLESS STEEL AND DIAMOND SET QUARTZ WRISTWATCH

Model: Aquanaut

Reference: 4961

Date: Circa 2000

Movement: 7-jewel Cal.E19C quartz, No.3157809

Dial: White ridged, black Arabic numerals, outer minute divisions with luminous block 5 minute markers, date aperture at 3, black pointed baton hands with luminous inserts

Case: Brushed and polished cushion form, screw down back, diamond set bezel

Strap/Bracelet: White Patek Philippe rubber strap

Buckle/Clasp: Signed double folding clasp

Signed: Case, dial & movement

Size: 28mm

\$8,000 - 12,000



2

3 Y

CARTIER. A LADY'S 18K GOLD MANUAL WIND RECTANGULAR WRISTWATCH

Model: Tank
Date: Circa 1970
Movement: 17-jewel ETA Cal.2512 manual wind
Dial: White, black Roman numerals, black inner minute track, blued steel sword hands
Case: Brushed and polished rectangular, back secured by 4 screws, elongated cabochon set crown, No.780873263
Strap/Bracelet: Black Cartier lizard leather
Buckle/Clasp: Gilt buckle
Signed: Case, dial & movement
Size: 20mm

\$2,000 - 3,000

PROPERTY FROM THE FAMILY OF THE ORIGINAL OWNER

4

CARTIER. AN EARLY 18K GOLD MANUAL WIND RECTANGULAR WRISTWATCH

Model: Tank
Date: Circa 1920
Movement: 18-jewel manual wind, adjusted to 8 positions
Dial: Silvered, repainted black Roman numerals, inner minute track, blued steel hands
Case: Brushed and polished rectangular, back secured by four screws in the band, engraving to back read 'C.M.M 1925 To C.M.M Jr 1943', elongated cabochon set crown, No.16132 and 23788
Strap/Bracelet: Brown leather
Buckle/Clasp: Plated buckle
Signed: Case & movement signed European Watch and Clock Co Inc, dial signed Cartier
Size: 23mm

\$7,000 - 10,000

PROPERTY OF VARIOUS OWNERS

5 Y

PATEK PHILIPPE. A MID-SIZE 18K GOLD MANUAL WIND WRISTWATCH

Model: Calatrava
Reference: 2506/1
Date: 1955
Movement: 18-jewel Cal.10-200 manual wind, No.743517
Dial: Gloss black, applied gold baton hour markers, Roman numeral quarters, subsidiary seconds at 6, gilt pointed baton hands
Case: Brushed and polished round, snap on back, No.686875
Strap/Bracelet: Black Patek Philippe alligator leather
Buckle/Clasp: Signed 18K gold buckle
Signed: Case, dial & movement
Size: 31mm

\$3,000 - 4,000

With an Extract from the Patek Philippe Archives confirming the manufacture of the watch and its sale November 30, 1955.



3



4



5



6

6^Y

BLANCPAIN. AN 18K GOLD AUTOMATIC TRIPLE CALENDAR WRISTWATCH WITH MOON PHASE

Date: Circa 1990

Movement: 23-jewel Cal.6511 automatic
Dial: White, applied gilt Roman numerals, subsidiary dials for day, date and month, moon phase at 6, gilt pointed baton hands

Case: Brushed and polished round, snap on back, quick set buttons at 2, 4 and 10, No.187

Strap/Bracelet: Brown crocodile leather

Buckle/Clasp: Signed 18K gold buckle

Signed: Case, dial & movement

Size: 34mm

\$2,500 - 3,500



7

7^Y

IWC. A STAINLESS STEEL AUTOMATIC CALENDAR WRISTWATCH WITH 7 DAY POWER RESERVE

Model: Portuguese

Reference: IW500101

Date: Circa 2007

Movement: 44-jewel Cal.50010 automatic, adjusted to 5 positions, No.2846338

Dial: Silvered, black Roman numerals, black outer minute track, subsidiary seconds at 9, 7 day power reserve indication at 3, date aperture at 6, blued steel leaf hands

Case: Brushed and polished round, screw down exhibition back

Strap/Bracelet: Black IWC alligator leather

Buckle/Clasp: Signed folding clasp

Signed: Dial & movement

Size: 42mm

\$3,000 - 5,000



8

8

PATEK PHILIPPE. AN 18K GOLD AUTOMATIC CALENDAR BRACELET WATCH

Model: Sculpture

Reference: 5091/1J-001

Date: Sold August 2000

Movement: 30-jewel Cal.315 SC automatic, No.3012572

Dial: Silvered engine turned brick effect, applied luminous filled gilt Roman numerals to ridged surround, outer minute divisions, date aperture at 3, gilt leaf hands with luminous inserts

Case: Polished tonneau form, screw down back, oversize winding crown with blue enamel inlaid, No.4063182

Strap/Bracelet: Polished 18K gold ridged link

Buckle/Clasp: Signed double folding clasp

Signed: Case, dial & movement

Size: 38mm

Accompaniments: Patek Philippe box (AF), outer card, Certificate of Origin, brochures,

\$12,000 - 18,000

The references 5090 and 5091 were introduced in a limited run in the late 1990s to herald the return of Patek Philippe to the Russian market, absent since the Soviet era.

9

LONGINES. AN 18K GOLD MANUAL WIND CHRONOGRAPH WRISTWATCH

Reference: 5967 85

Date: Circa 1949

Movement: Jeweled Cal.30CH manual wind, No.7668171

Dial: Two-tone silvered, gilt baton hour markers, Arabic numeral 6 and 12, outer red telemeter and blue base scales, engine turned subsidiary dials at 3 and 9 for seconds and 30 minute recording, gilt faceted dagger hands, center chronograph hand

Case: Polished round, snap on back, faceted lugs, crown flanked by twin rectangular buttons

Strap/Bracelet: Black leather

Buckle/Clasp: Steel buckle

Signed: Case, dial & movement

Size: 38mm

Accompaniments: Longines box, service receipt dated 2/18/57

\$2,000 - 3,000

Longines have confirmed that this watch matches their records as having been first invoiced on the 1 September 1949 to the company Ostersetzer, the Italian Longines agent at that time.



9

10

LONGINES. AN 18K GOLD MANUAL WIND FLYBACK CHRONOGRAPH WRISTWATCH WITH 13ZN MOVEMENT

Date: Circa 1941

Movement: Gilt jeweled Cal.13ZN manual wind, column wheel chronograph, No.6152299

Dial: Champagne sandwich dial, bullet hour markers, Arabic numeral 6 and 12, black outer 1/5th second and telemeter scales, sunburst subsidiary dials at 3 and 9 for seconds and 30 minute recording, gilt leaf hands, center chronograph hand

Case: Brushed and polished round, snap on back, crown flanked by twin rectangular buttons, fixed wire faceted lugs, No.6152299

Strap/Bracelet: Brown NATO style

Buckle/Clasp: Steel buckle

Signed: Case, dial & movement

Size: 37mm

\$2,000 - 3,000

From the 1930s to the 1960s, Longines made many chronographs and developed a reputation for aesthetic and technical quality. But it was in 1936 that Longines applied for the patent of the world's first flyback chronograph: the calibre 13ZN. Born out of the need to make chronograph-resetting easier for pilots, the flyback allowed wearers to press one button and revert the dial to zero in an instant



10

Longines have confirmed that this watch matches their records as having been first invoiced on the 13 November 1941 to the company Ostersetzer, the Italian Longines agent at that time.



11

HEUER. A FINE STAINLESS STEEL AUTOMATIC CALENDAR CHRONOGRAPH SQUARE WRISTWATCH

Model: Monaco

Reference: 1133

Date: Circa 1970

Movement: 17-jewel Cal.11 automatic

Dial: Blue, applied baton hour markers, white 1/5th second divisions with luminous dot and red baton five second markers, silvered subsidiary dials at 3 and 9 for 30 minute and 12 hour recording, date aperture at 6, pointed baton hands with red accents and luminous inserts, red center chronograph hand

Case: Brushed and polished square, snap on back, signed crown at 9, twin chronograph pushers at 2 and 4, No.163284

Strap/Bracelet: Black leather

Buckle/Clasp: Signed steel buckle

Signed: Case, dial & movement

Size: 40mm

\$8,000 - 12,000

The Heuer Monaco was revolutionary with its square case design and during the same period Heuer started to experiment with square shaped watches, a case maker, Piquerez, showed his new waterproofing system, where four notches clipped into the back of the monocoque case and through tension was able to create water resistance. With this new patented technique, Heuer negotiated with Piquerez for exclusivity. The Monaco would be the first square automatic chronograph with a water-resistance watch case.

Jack Heuer searched for a name that would appeal to the chic, high-end crowd that would enjoy the new bold design, racing enthusiasts who would frequent places like Monte Carlo. Heuer had already developed the 'Monte Carlo' stopwatch, a legendary dashboard timepiece used for the 'Rally Monte Carlo' in the works Minis and Porsche 911's. He realized that "" Monaco"" would appeal to the elite market strongly appreciating the revolutionary chronograph.

Finally the Heuer Monaco the world's first self-winding rectangular chronograph was introduced with simultaneous press conferences on the 3rd of March 1969, in Geneva and New York. Jack Heuer characterises this as the most important product launch during his career. The newly developed Cal.11 automatic movement used 17 jewels, an unbreakable mainspring, was antimagnetic, and had shock protection, but its most distinctive feature was the placement of the winding crown at the left side. A successful advertising campaign was highlighting that with an automatic chronograph, the user would touch the crown only for time setting.



12

PATEK PHILIPPE. A FINE 18K GOLD MANUAL WIND CHRONOGRAPH WRISTWATCH WITH TWO TONE PINK DIAL

Reference: 130

Date: 1949

Movement: 25-jewel Cal.13" manual wind, adjusted to 8 positions, No.867427

Dial: Two-tone salmon pink, applied gilt baton hour markers, Arabic numeral 6 and 12, black outer 1/5th second and tachymetre markers, subsidiary seconds at 9, 30 minute recording at 2, gilt leaf hands, black centre chronograph hand

Case: Polished round, snap on back, crown flanked by twin chronograph buttons, fixed wire lugs, No.653383

Strap/Bracelet: Brown NATO style

Buckle/Clasp: Steel buckle

Signed: Case, dial & movement

Size: 33mm

\$30,000 - 50,000

With an Extract from the Patek Philippe archives confirming the manufacture of the watch and its sale March 21, 1949.

Reference 130 was first introduced in 1934 and measuring 33mm in width is certainly a wearable size even by today's standards. The model was produced in different precious metals as well as stainless steel. In addition to the case Patek also played with the dial and release various different versions, the current example displays a fairly early two-tone example.

Further examples of early reference 130 chronographs are illustrated in *Patek Philippe Wristwatches* by Martin Huber & Alan Banbery, second edition, p.263 and in *Ore d'Oro 2* by Jader Barracca, Negretti, Franco Nencini, pl.C9.

13

PATEK PHILIPPE & CO, GENEVA FOR TIFFANY NEW YORK. A DIAMOND SET GOLD AND ENAMEL KEYLESS FULL HUNTER POCKET WATCH WITH A CHATELAINE AND GUARD CHAIN

Date: 1857

Movement: Frosted gilt counterpoised Swiss lever, cut and compensated bi-metallic balance, wolf's tooth winding,

Dial: White with silvered foliate motif, black Roman numerals, black outer minute track, blued steel hands

Case: Black enamel with elaborate diamond set foliate decoration to both front and reverse, engraved band, No.13663

Signed: Cuvette co-signed Tiffany & Co N.Y. and Patek Philippe

Size: 38mm

Accompaniments: *Stone set chatelaine with key and lapis lazuli set fob, gold guard chain with slide*

\$12,000 - 15,000

With an Extract from the Patek Philippe Archives confirming the manufacture of the watch in 1857 and its sale July 18, 1860.

14

PATEK PHILIPPE. A RARE AND VERY FINE ENAMELED 18K GOLD AND PLATINUM PENDANT WATCH SET WITH EMERALDS AND DIAMONDS AND A CHAIN

Date: Manufactured 1909

Movement: 18-jewel manual wind, bi-metallic balance with index regulator, No.160591

Dial: White enamel, black Arabic numerals, outer minute track with gilt five minute markers, pierced gold scroll hands

Case: Mounted within a delicate lattice work frame, set with numerous rose cut diamonds enclosing a band of calibre-cut emeralds, guilloche green enamel center with navette form diamond flanked by rose cut diamond garlands, ribbon-form bail set with round diamonds, No.26xx76

Signed: Dial, case and movement

Size: 40mm

Accompaniments: *Delicate gold chain set at intervals with seed pearls*

\$15,000 - 20,000

With an Extract from the Patek Philippe Archives confirming the manufacture of the watch in 1909 and its sale, August 11, 1926.

15

INVICTA. A GOLD AND POLYCHROME ENAMEL DECORATED KEYLESS WIND FULL HUNTER POCKET WATCH

Date: Circa 1890

Movement: Frosted Swiss lever, cut and compensated bi-metallic balance

Dial: Gilt with guilloche engraved center, Roman numeral hour markers, outer minute and 3 color foliate border, subsidiary seconds at 6, gilt hands

Case: Hinged round, predominantly blue guilloche enamel decoration with floral flourishes, central polychrome floral enamel panel, No.1796139

Signed: Cuvette & movement

Size: 48mm

\$1,800 - 2,200



13



14



15

16

CARTIER. A SLIM PLATINUM KEYLESS WIND OPEN FACE POCKET WATCH WITH KNIFE EDGE CASE

Date: Circa 1920

Movement: Engine turned 19-jewel Swiss lever, adjusted to 8 positions

Dial: Silvered, black Roman numerals, black outer minute track, blued steel hands

Case: Polished round, snap on back, knife edge, blue winged crest to back, oval bow, No.2156 and 64869

Signed: Dial signed Cartier, case and movement signed European Watch and Clock Co

Size: 46mm

\$5,000 - 7,000



16



17

17

CARTIER. A GOLD KEYLESS WIND DEMI-HUNTER POCKET WATCH WITH ENAMEL DECORATION

Date: Circa 1920

Movement: Frosted gilt Swiss lever, cut and compensated bi-metallic balance

Dial: Guilloche engraved champagne, black Arabic numerals, black outer minute markers, blued steel hands

Case: Engine turned hinged, white enamel Roman numerals to front with enamel border to bezels, enamel monogram to back, No.2679 and 2250

Signed: Dial & movement

Size: 47mm

\$10,000 - 12,000

18

CARTIER. A PLATINUM KEYLESS WIND OPEN FACE POCKET WATCH

Date: Circa 1930

Movement: Nickel finish 19-jewel Swiss lever, cut and compensated bi-metallic balance, adjusted to 8 positions

Dial: Silvered, black Roman numerals, black outer minute track, blued steel hands

Case: Brushed round, snap on back, blue enamel monogram to back

Signed: Dial signed Cartier, movement signed European Watch and Clock Co

Size: 45mm

\$4,000 - 6,000



18



19

19

CARTIER. A PLATINUM KEYLESS WIND OPEN FACE POCKET WATCH

Date: Circa 1930

Movement: Engine turned nickel finish 19-jewel Swiss lever, cut and compensated bi-metallic balance, adjusted to 8 positions

Dial: Guilloche engraved silvered, black Arabic numeral, black outer minute divisions, blued steel hands

Case: Polished round knife edge, snap on back, No.5133 and 8799

Signed: Dial & movement

Size: 46mm

Accompaniments: *Platinum faceted link chain*

\$4,000 - 6,000

20

CARTIER. A FINE PLATINUM KEYLESS WIND JUMP HOUR POCKET WATCH

Date: Circa 1920

Movement: 19-jewel nickel finish Swiss lever, cut and compensated bi-metallic balance, adjusted to 8 positions

Dial: Guilloche engraved silvered, jump hour indication below 12, outer minute markers with Arabic numeral 5 minute markers, blued steel single stylized hand

Case: Polished round, snap on back, triangular bow, No. 9767 2910

Signed: Dial & movement

Size: 45mm

\$12,000 - 18,000

For a similar example see page 88 in *Le Temps de Cartier* by J. Barracca, G. Negretti and F. Nencini



20



21

21

CARTIER. A FINE PLATINUM AND ROCK CRYSTAL KEYLESS WIND OPEN FACE POCKET WATCH

Date: Circa 1935

Movement: Nickel finish 18-jewel Swiss lever, cut and compensated bi-metallic balance, adjusted to 8 positions

Dial: Guilloche engraved striped, outer polished Roman numerals set within rock crystal surround, inner minute markers with dart five minute markers, blued steel hands

Case: Polished round, faceted rock crystal exposing movement, triangular bow, bow numbered 043 07

Signed: Dial & movement

Size: 45mm

Accompaniments: Chain

\$12,000 - 18,000

CARTIER. A FINE AND VERY RARE MINUTE REPEATING PLATINUM AND SAPPHIRE SET KEYLESS WIND OPEN FACE POCKET WATCH ACTIVATED VIA THE BEZEL

Date: Circa 1930

Movement: Nickel finish 29-jewel Swiss lever, cut and compensated bi-metallic balance, two polished hammers striking on two gongs, adjusted to 8 positions

Dial: Silvered, black Arabic numerals, black outer minute track, blued steel hands

Case: Polished round, snap on back, sapphire set band and bow, repeating activated by rotating the bezel, bow numbered 302, case numbered 4119, 3072, 05436 and 9551

Signed: Dial & movement

Size: 51mm

\$25,000 - 30,000

This very fine example of Cartier's craftsmanship combines not only beautiful gem setting but also innovation. The minute repeater is activated by twisting the bezel thus allowing the watch to maintain its perfect symmetry whilst adding discretely a desirable complication.



22



23

23

CARTIER, PARIS. A FINE 18K GOLD KEYLESS WIND POCKET WATCH WITH DIAL CONCEALED BEHIND SHUTTERS

Date: Circa 1915

Movement: Nickel finish 18-jewel Swiss lever, cut and compensated bi-metallic balance, adjusted to 8 positions

Dial: Concealed guilloché engraved silvered, black Roman numerals, outer minute divisions, blued steel hands

Case: Polished round, snap on back, coined edge, shutter activated by button in crown, coined bow, No.4842

Signed: Dial & movement

Size: 44mm

\$10,000 - 12,000

The eclipse or shutter watch was designed by Edmond Jaeger for Cartier in the early 1910s, the first patent (no. 412'821) was issued in 1910, the second for a modified version with two dials (no. 16'918) in 1913.

For a similar example see page 31 of *Le Temps de Cartier* by J. Barracca, G. Negretti and F. Nencini



24

24

VACHERON & CONSTANTIN FOR CARTIER. A FINE GOLD AND ENAMEL DECORATED MANUAL WIND PURSE WATCH WITH CONCEALED DIAL

Date: Circa 1932

Movement: 17-jewel manual wind, adjusted to 3 positions, No.413134

Dial: Concealed cream, black minute track with five minute markers, gilt cathedral hands

Case: Polished rectangular, black Art Deco geometric enamel design with Roman numeral chapter, back secured by 4 screws in the band, black enamel gold push buttons at either end to reveal dial, gold ridged shutters, No.4620 and 23163

Signed: Dial signed Cartier, case signed European Watch and Clock Co, movement signed Vacheron & Constantin

Size: 42mm

\$10,000 - 15,000

25

CARTIER. A FINE ART DECO GRAY METAL MANUAL WIND PURSE WATCH WITH CONCEALED DIAL

Date: Circa 1930

Movement: 15-jewel manual wind, adjusted to 3 positions, No.432081

Dial: Concealed cream, black Roman numerals, black inner minute track, blued steel hands

Case: Polished rectangular, Art Deco linear engraving, back secured by 4 screws in the band, gold push buttons at either end to reveal dial, brushed gold shutters, No.2216, 432081 and 23112

Signed: Dial signed Cartier, movement signed European Watch and Clock Co

Size: 42mm

\$7,000 - 9,000



25



26

CARTIER. A 14K GOLD KEYLESS WIND OPEN FACE POCKET WATCH

Date: Circa 1930

Movement: Nickel finish 19-jewel Swiss lever, cut and compensated bi-metallic balance, adjusted to 8 positions

Dial: Silvered, black Roman numerals, black outer minute track, blued steel hands

Case: Polished round, snap on back, knife edge, triangular bow, No.61988 and 19307

Signed: Dial signed Cartier, movement signed European Watch and Clock Co

Size: 45mm

\$5,000 - 7,000

26

PROPERTY FROM A MONTANA ESTATE

27

GÜBELIN. A 14K GOLD KEYLESS WIND OPEN FACE MINUTE REPEATING POCKET WATCH

Date: Circa 1930

Movement: Engine turned Swiss lever, 17-jewel, adjusted to 5 positions, cut and compensated bi-metallic balance, two polished hammers striking on two gongs

Dial: Brushed silvered, applied Arabic numerals, outer minute divisions, subsidiary seconds at 6, gilt hands

Case: Polished hinged, repeat slide at 9, No.47218

Signed: Case, dial & movement

Size: 48mm

Accompaniments: *Gübelin box*

\$3,000 - 5,000



27

PROPERTY OF VARIOUS OWNERS

28

**CARTIER. AN EARLY 20TH CENTURY
AGATE DESK TIMEPIECE WITH
SAPPHIRE AND ENAMEL DECORATION**

Date: Circa 1920

Movement: Frosted gilt 3/4 plate Swiss
lever, bi-metallic balance

Dial: Guilloche pale blue, diamond set arrow
tipped hands

Case: Square formed agate, enamel Roman
numeral chapter with inner minutes, sapphire
set cabochons to each stepped corner,
movement enclosed in drum to rear with
snap on back numbered 40696, hinged strut
numbered 96907

Signed: Case

Size: 9.25cm

\$6,000 - 7,000

Hardstone small desk clocks in diverse forms were a signature production of the Cartier workshop during the early decades of the 20th century. They were made in a variety of materials, but generally consist of a hardstone case with enameled bezel to which have been added accents of colored stones and/or diamonds.



28



29

29

**SWISS. AN 18K GOLD ENGRAVED
HUNTER CASED DOUBLE DIAL
CALENDAR WATCH WITH MOON PHASE
FOR THE SPANISH MARKET**

Date: Last quarter 19th century

Movement: Nickel finished bridge pattern,
manual winding, jeweled through the third
wheel, counterpoised lever escapement,
bimetallic balance, overcoiled spring, lever
set

Dial: Silver enhanced with gilt garlands,
roman chapters, central aperture for moon
phase, subsidiary seconds, blued hands,
second rear dial a hinged calendar plate with
concentric adjustable day and date rings and
month aperture, enclosing engraved Spanish
Royal coat of arms, blued indicating hand,
no. 98182

Case: Both lids engraved with leafy garland
surrounding decorative cartouche, no. 98182

Size: 52mm

\$2,000 - 3,000



30



30

**JUMP, 93 MOUNT STREET, LONDON.
A FINE 18K GOLD KEYLESS WIND
OPEN FACE POCKET WATCH WITH
ECCENTRIC DIAL**

Date: Circa 1889

Movement: Proprietary gilt 1/2 plate unusual club tooth Swiss lever, cut and compensated bi-metallic balance, No.4419

Dial: Silvered guilloché engraved eccentric dial, Roman numerals to brushed surround, outer minute markers, subsidiary seconds at 9, gilt hands

Case: Engine turned slim round, snap on back, No.4419

Signed: Dial & movement, case stamped J.A for James Ayers

Size: 48mm

\$10,000 - 15,000



31

BREGUET. AN HISTORICALLY IMPORTANT GOLD MONTRE À TACT, PRESENTED BY THE DUKE OF WELLINGTON TO COMMISSARY GENERAL WILLIAM BOOTH

Date: Bought by the Duke of Wellington July 8, 1815
Movement: Gilt *souscription* calibre with central spring barrel, ruby cylinder escapement with gold three arm balance and parachute suspension, flat blued spring with index regulator, No.2878
Dial: White enamel, black Arabic numerals, outer 1/2 minute markers, single blued steel hand
Case: Engine turned hinged, Roman numerals to front with single a tact hand, touch pins around the band, inside front engraved with presentation inscription, cuvette secured by screw, Numbered 3387 and 2878
Signed: Movement & cuvette, case maker's mark P.B.T in a triangle
Size: 50mm

\$30,000 - 35,000

The watch is inscribed:

"This Watch
 WORN BY
 Arthur Duke of Wellington
 in the WAR in SPAIN & at the
 BATTLE OF WATERLOO
 was presented by him to
 Deputy Commissary General
 WILLIAM BOOTH
 1833"

William Booth, (1792 – 1880) was an officer in the British Army Commissary and close friend of the Duke of Wellington.

Booth joined the service in 1808 and then Wellington's headquarters shortly before the battle of Talavera in 1809. He was to remain on Wellington's staff until the end of the Peninsular War in 1814. He served in Spain, Portugal and the Netherlands. His General Service Medal had clasps for Corunna, Talavera, Busaco, Salamanca, Vittoria, The Pyrenees, Nivelle, Nives, Orthes and Toulouse.

He then oversaw the commissary accounts with the army of occupation in France between 1815 and 1818. Booth was appointed Principal Clerk to the Survey of Ordnance at Dublin in 1824 by the Duke of Wellington who was at that time the Master General of the Ordnance. He held that position until 1856. His correspondence with the Duke during the period 1832-52 is preserved in the archives of the University of Southampton.

He was created a Companion of the Order of the Bath in 1848. About this time, William built Ebor Hall near Clonbur on the north shore of Lough Corrib in Co. Galway. By 1861 he and his second wife, Juliana had retired to a house at 17 Lansdowne Crescent, Cheltenham where he died on the 4th. May 1880 aged 88.

The inscription of this watch remains to this day somewhat deceptive. Despite the engraving strongly implying it was present during some of Wellington's major battles it is known from the records at Breguet that watch No.2878 was sold to Wellington over a month after the Battle of Waterloo.

Provenance

Bought by the Duke of Wellington July 8, 1815 for 1,800 Francs. Presented to William Booth, 1833. Returned to the Wellesley family at a later date. Thence by descent to the previous owner. Christie's London - 29th September 1995, lot 108





32

GEORGE GRAHAM, LONDON. AN EARLY SILVER KEY WIND PAIR CASE POCKET WATCH WITH CYLINDER ESCAPEMENT

Date: Circa 1747, later case with London Hallmark for 1779

Movement: Engraved gilt full plate, cylinder escapement, pierced and engraved balance cock, diamond end stone, silver regulation, square baluster pillars, No.6292

Dial: White enamel, black Roman numerals, black outer minute track with Arabic numeral five minute markers, blued steel beetle and poker hands

Case: Later polished inner and outer, monogram engraved to outer, signed dust cap

Signed: Cap & movement, case stamped IB

Size: Outer case 50mm

\$4,000 - 6,000

Born in 1673 George Graham was one of the most eminent English makers. He was apprenticed to Thomas Tompion in 1688 and was free of the Clockmakers Company in 1695, becoming Master in 1722. After completing his apprenticeship, he became Tompion's assistant in 1796 and partner circa 1711-1713, succeeding him after his death. He used verge movements up until 1726 and then mainly cylinder. Graham died in 1751 and is buried alongside Tompion in Westminster Abbey. Examples of his work can be found in most major collections.

33

**JACOB DEBAUFRE, LONDON. A GOLD AND BLOODSTONE
KEY WIND OPEN FACE POCKET WATCH LATER ENHANCED
WITH DIAMONDS, RUBIES AND MOSS AGATE**

Date: Circa 1720 and later

Movement: Gilt full plate fusee verge, pierced and engraved
winged balance cock, silver regulation, No.1328

Dial: Gilt champlévé, black Roman numerals, outer arcaded minute
track, winding aperture at 3, applied stone set chapter, beetle and
poker hands

Case: Later bloodstone reverse, moss agate panel with two
color gold coronet adorned with old cut diamonds and rubies,
bloodstone set bezel with 6 diamonds

Signed: Dial & movement

Size: 40mm

Accompaniments: 19th Century bloodstone brooch with
diamonds and a ruby

\$5,000 - 6,000





34

**A VERY RARE GILT METAL OCTAGONAL STACKFREED
WATCH WITH VIEW OF MUNICH ON THE DIAL**

Maker's mark VM, presumably for Ulrich Marquart

Date: mid 16th century

Movement: gilt, octagonal plates, verge escapement with foliot and hog bristle regulator, stackfreed and gilt cam

Dial: circular silver, roman chapter ring enclosing view of the spires of the Frauenkirche and St. Peter's church, single iron hand

Case: octagonal, hinged lid now with circular hinged glazed bezel, loose ring pendant

Size: 70 x 39 mm

\$6,000 - 8,000

Ulrich Marquart III is recorded working in Augsburg 1548-1567.



35

A RARE SILVER AND GILT METAL OCTAGONAL VERGE WATCH SIGNED C. FRANÇOIS

Date: Circa 1630

Movement: Octagonal gilt plates, baluster pillars, fusee and gut, pinned pierced floral scroll balance cock, ratchet and pawl set up, two arm iron balance

Dial: Octagonal gilt chased and engraved with putto and rabbit on floral scroll ground, applied silver roman chapter ring, single blued hand

Case: Cast lids and case band chased and engraved with panels of foliage, putti and dogs

Signed: Movement

Size: 30mm x 40mm

\$12,000 - 18,000

Provenance

Christie's London, 3 June 1981 lot 149

Sotheby's London, 9 November 1999 lot 8

Fine Clocks





36

36
AN EDWARDIAN REPOUSSE SILVER REPEATING CARRIAGE CLOCK

The case by William Comyns, London, 1901. The case with loop handle, top and sided repousse with winged cherub heads within a border of foliate scrolls and clouds, circular white enamel dial with Roman numerals, blued Breguet hands, gilt two train movement with gilt platform lever escapement, striking the hour and half hour and repeating the hour on a gong. 7 1/2 in (19 cm) high

\$2,000 - 3,000



37

37
A GILT QUARTER REPEATING GRANDE SONNERIE CARRIAGE CLOCK

Retailed by Vve. J. Magnin Guédin, 29 Union Square, NY, last quarter 19th century. The oval case with scroll handle, large beveled top glass and beveled side glasses, white enamel dial, white enamel dial with Arabic minute numerals enclosing Roman chapter ring, subsidiary alarm dial, two train movement with silvered platform lever escapement, uncut bimetallic balance, flat spring, striking *grande / petite sonnerie* and quarter repeating on two gongs. 7 1/2 in (19 cm) high

\$2,000 - 3,000



38

38
AN ENGRAVED GILT BELL-STRIKING CENTER SECONDS CARRIAGE CLOCK WITH CHRONOMETER ESCAPEMENT

Barwise, Paris, No. 224 LM, Mid-19th century. The corniche case engraved with floral garlands, Roman chapter ring, blued Breguet hands and sweep seconds hand, two train movement with engine turned gilt platform, spring detent escapement, uncut gilt balance with timing and poising screws, blued helical spring, regulator, striking the hour and half hour and repeating the hour (button to activate the repeat disabled). 7 in (18cm) high

\$2,000 - 3,000



39

A TWO-DAY MARINE CHRONOMETER WITH AUXILIARY COMPENSATION

H. Hughes & Son, Ltd., London

Date: first quarter 20th century

Movement: spotted full plate, fusee, spring detent escapement, bimetallic balance with cylindrical weights, timing an poising screws, Kullberg style auxiliary compensation, free sprung, helical spring

Dial: silvered, roman chapters, subsidiary seconds, 56-hour winding indicator, gold hands, no. 1369 / 8344

Case: Gimbals mounted in lacquered brass bowl within two-tier brass bound deck box

Signed: dial

Size: 1.5 cm diam. of dial

Accompaniments: ratchet key

\$1,800 - 2,200

39

40

JAEGER LE COULTRE. A FINE AND UNUSUAL INLAID WOOD LIMITED EDITION ATMOS CLOCK

Atmos Regulateur, No. 14 / 50, circa 2000

The glazed case on block feet incorporating leveling screws, the annular silvered Arabic minute ring supporting an intersecting eccentric hour ring with roman chapters enclosing a gilt 24-hour chapter ring driven epicyclically by the hour wheel, blue steel minute and hour hands, the 30-jewel movement with lever escapement and torsion pendulum driven by a going barrel wound by changes in barometric pressure 9 ½ in (24.5 cm) high

\$4,000 - 8,000



40

A RARE GILT BRONZE MYSTERY CLOCK

Jean Eugene Robert-Houdin, Paris, mid-19th Century, the movement stamped Vincenti & Comp'ie

The transparent glass dial and single gilt hand within a gilt bezel above the vase shaped gilt case with applied basket of flowers, on a baluster plinth concealing the link to contrate wheels mounted within the case and on the front plate of a two train circular movement, anchor escapement with silk thread suspended pendulum, count wheel striking the hour and half hour on a bell mounted on the carved gilt wood base 16 in (40 cm) high

\$10,000 - 15,000

This mystery clock was devised by Jean Eugène Robert-Houdin (1805 – 1871) who was trained as a clockmaker, but is today considered the father of modern magic. During his lifetime, he was a French national hero.

In the late 1830s, Robert-Houdin began to make mystery clocks with their movements hidden in the base of the clock. This clock is one of his second series of clocks, and the first to incorporate a transparent dial. The dial is made in two parts. The numerals are painted on a fixed disc. The hands are moved by a second disc with finely notched rim that engages a worm gear in the link support. This mechanism was the inspiration for the 20th century mystery clocks of Cartier.

When one of Robert-Houdin's clocks was exhibited in London in 1838, onlookers were enchanted, coming up with their own theories on how the hand moved. As the movements for these clocks were invisible to the naked eye, it was even suggested they were operated by magnetism. Robert-Houdin showcased his creations at the Exhibition of French Industry in 1839, for which he won a bronze medal.

See Derek Roberts, *Mystery, Novelty & Fantasy Clocks*, pp 225-226.



42

**A FINE AND RARE GEORGE III
NEOCLASSICAL ORMOLU URN CLOCK**

In the style of Matthew Boulton, signed Paul Rimbault, London, last quarter 18th century. Surmounted by an eagle and flanked by rising scroll handles with ram's masks, silvered minute and roman chapter rings around the body of the urn above drapery and paterae, the molded base raised on ball feet, the side panels with applied trophies of arms, between rams' masks at the angles, enclosing a twin chain fusee movement with verge escapement and spring suspended pendulum with rating screw, rack striking the hour on a bell, strike/silent dial on back plate, motion work for the chapter rings planted on a horizontal plate secured to the top of the front and back plates. 19 in (48.5 cm) high

\$8,000 - 12,000

Paul Rimbault (active 1770-1785) and his brother Stephen (active 1744-1785) were clockmakers of Huguenot descent and known for their table clocks with carillon and musical movements. An automaton clock by Stephen is offered as Lot 94.

The urn clock was developed in France in the 1760's. Derived from the newly fashionable designs of "*le goût grec*", the neo classical urn was quickly transformed into a novel clock which dispensed with the conventional circular dial and hands. Instead, the hours and minutes are indicated by numbered bands rotating around the body of the urn, thus becoming a *pendule à cercles tournants*.

In *The Early Neoclassical in France*, Svend Eriksen notes the earliest clocks of this form appear in the designs of the *bronzier* Jean-Louis Prieur for the Royal Palace at Warsaw in 1766. A well documented example of the form was delivered to Madame du Barry by the *marchand mercier* Poirier in 1768. These earliest French urn clocks, employ a conventional Paris movement concealed within the base that required a right angle bend of the clock's gearing upward through the body of the urn to turn the hour and minute rings. Because of this, the clocks tend to jam if the rings are not perfectly balanced.

The present clock is similar in that it also employs a conventional English movement. By placing the motion work above the movement, Rimbault has avoided the mechanical disadvantage of the French design.



PROPERTY OF VARIOUS OWNERS

43 [□]

A DUTCH WALNUT LONGCASE CLOCK,

Signed Pieter Klock, Amsterdam, first quarter 18th Century with later marquetry

The hood with molded pediment and scroll sound fret supported by plain columns over the trunk with concave moldings, the long door with oval lenticle, the plinth raised on bracket feet, the case later inlaid with floral marquetry, 12-inch square dial with scroll engraved border between foliate cherub mask spandrels, silvered roman and arabic chapter ring with half hour marks, ringed winding holes in the matted center, latched dial feet, the movement with latched ringed and knopped pillars, striking the hours on a single bell by means of a slotted rack 84 in. (213cm) high

\$2,000 - 3,000

Literature

Zeemzan, J. *de Nederlandse staande klok*, pp 48-66.





**PROPERTY FROM THE BARKER FAMILY TRUST,
NORTHERN CALIFORNIA**

44

**A FINE ANGLO DUTCH BURR WALNUT SIX TUNE MUSICAL
LONG CASE CLOCK**

signed William Audouin, London mid-18th century
The case with arched hood and sound fret supported by plain columns above concave molding over a shaped arched long door, the paneled plinth with molded stepped skirt; 14 inch dial with silvered tune selection in the arch enclosing apertures for moon phase and tidal times within a polychrome landscape with allegorical figures of music, Silvered subsidiary rings for Strike / Silent and Chime / Not chime above the roman chapter ring with fleur-de-lis half hour marks, the matted center with seconds ring incorporating date aperture, sectors for Day and Month with polychrome figures of their respective Ruling Deities, blued hands; substantial three train movement with seven knopped pillars, recoil escapement with brass rod pendulum, striking the hour on a large bell and playing one of six tunes with 26 hammers on 12 bells at XII, III, VI and IX o'clock
height 80in; width 25in; depth 10 1/2in

\$7,000 - 9,000



PROPERTY OF VARIOUS OWNERS

45 [□]

A VICTORIAN QUARTER CHIMING EBONIZED TABLE CLOCK

Late 19th century

The arched case with flame finials and caddy top supported by fluted gilt Corinthian corner columns, on molded base raised on gilt scroll feet, the dial with silvered roman and arabic chapter ring with fleur-de-lis half hour marks, silvered rings for Chime / Silent and Westminster Chimes/Chime on eight bells in the arch, shell and scroll spandrels, pierced blue hands, triple fusee movement with anchor escapement, chiming the quarters on eight bells, striking the hour on gong 24 in. (60cm) high

\$1,000 - 1,200



A Collector's Legacy:

Fine and Rare European Clocks 1550-1850

(Lots 46-70)



46

46

A RARE GILT MOUNTED EBONIZED TWELVE TUNE MUSICAL CLOCK WITH SLIDING BELL CARRIAGE

Eardley Norton, London, Late 18th century

The bell top case with gilt frieze surmounted by flame finials, carrying handles to the sides above arched pierced brass sound frets engraved with foliate scrolls and basket of fruit, gilt scroll mounts with military trophies to the corners above a concave molded plinth base raised on bracket feet, the 9 ½ inch break arch dial with silvered roman and Arabic chapter ring, foliate scroll spandrels, date aperture in the matted center, the arch set with subsidiary strike / not strike and chime / not chime dials beneath the twelve tune selection arc, enclosing the silvered signature plaque, the triple chain fusee movement with anchor escapement, spring suspended pendulum with massive bob, striking the hour and half hour on a bell and playing a tune on the hour at III, VI, IX and XII on a sliding assembly of fourteen bells via sixteen hammers by means of a 9 ½ inch pin barrel regulated by a worm driven fly, the shaped back plate engraved with foliate scrolls enclosing signature 36 in (91.5 cm) high

\$15,000 - 25,000

A similar movement is illustrated and discussed in Ord-Hume's 'The Musical Clock', Mayfield Books, 1995, plate XII/10, pages 250-251, where it is mentioned that Eardley Norton was one of a small number of makers who employed the 'carriage-change system' of tune selection whereby the bell assembly and hammers are moved along the length of the barrel by a leaf spring, rather than the barrel being moved beneath the bell assembly, which was the more common arrangement. This system was used by John Ellicott Junior and in an earlier period by John Taylor of Ashton and earlier still by Roger Dunster.

Eardley Norton was born in Lincolnshire in 1728 and by 1762 was working at 49 St. John's Street, Clerkenwell. He was a freeman of the Clockmakers' Company being freed in 1762 and enjoyed a reputation as a very skilled clockmaker. He is best known for making complex timepieces, sometimes with musical and astronomical movements for the export market, including Turkey and the Far East.

47

A WALNUT AND MARQUETRY LONG CASE CLOCK WITH CALENDAR, ALARM AND MOON PHASE

Signed on the dial A. V. Oostrom, Amsterdam

The case with caddy top flanked by gilt heralds and centering a figure of Atlas above the arched hood with pierced sound fret, the molded long door with gilt mounted lenticle, and inlaid with foliage, urn and putti, the similarly inlaid base with canted scroll corners raised on hairy paw feet, the 13-inch dial with polychrome floral decoration to the arch enclosing the aperture for moon phase, silvered foliate scroll spandrels, silvered roman and Arabic chapter ring with day and month sectors, date aperture and subsidiary seconds in the matted center, the two train movement with rectangular plates joined by four knopped pillars, anchor escapement, Dutch striking the hour and half hour on two bells by means of linked hammers, separately wound alarm mechanism planted on the side of the plates 105 in (266 cm) high

\$7,000 - 9,000



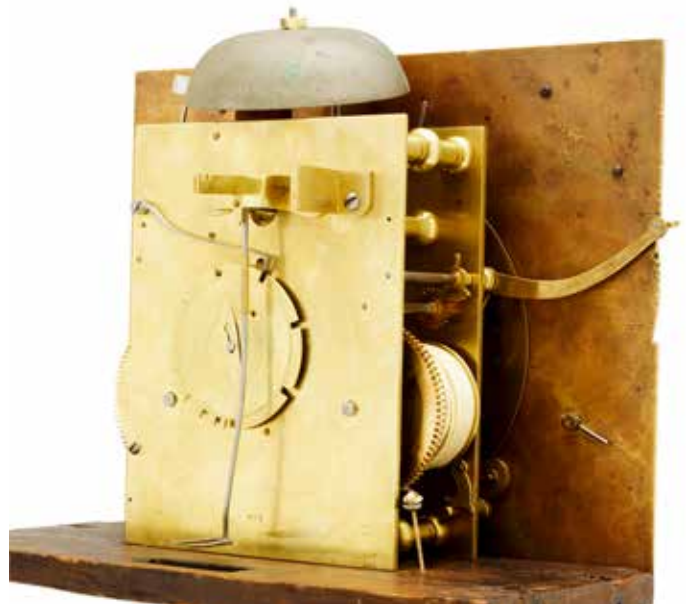


48

A MONTH GOING LONG CASE CLOCK IN AN ASSOCIATED WALNUT CASE

Thomas Tompion and Edward Banger, London, no. 373, circa 1700
The flat top case with pierced sound fret above gilt metal mounted plain columns, the long door with convex molding, on a crossbanded base, 11-inch latched square brass dial with doubly screwed Indian mask spandrels, silvered roman and Arabic chapter ring, subsidiary seconds, chamfered date aperture and signature engraved within an oval in the matted center, movement with rectangular plates joined by six ringed and knopped latched pillars, anchor escapement with bolt and shutter maintaining power, striking the hour on bell by means of an outside count wheel

\$30,000 - 50,000



49

A FINE AND RARE LANTERN CLOCK WITH BARREL WINDING

George Harris, Fritwell, late 17th century

The strapped bell held in place by five turned brass finials (central one reduced) divided by three pierced frets, all of which, unusually, are engraved with flower heads and addorsed mythical fish, over four gently tapering Doric columns on ball feet, the top plate with wrought iron wall fixing points, the bottom plate with spikes, the 6 ½ inch-wide chapter ring with distinctively squat Roman numerals, inner quarter hour track and unusual 'spearhead' half hour marks, drilled at V and VII for the winding squares, with (later?) single hand and fully signed center 'George Harris in Fritwell Fecit' engraved with flower heads, leaves and buds, the weight driven movement with short verge bob pendulum on a knife edge, the going and striking trains mounted one behind the other with grooved barrels, the strike wound on the right hand side via an elongated steel winding arbor (the hammer arbor with an old break) and outside countwheel 37cm (14.5in) high

\$10,000 - 12,000

George Harris was born circa 1619 and died in June 1694. He appears to have remained around the Fritwell area for all of his working life. A memorial tablet in Deddington Parish Church engraved and signed by Harris illustrates well how some makers in this early period turned their hands to whatever work was offered. The form of signature, with the elongated 'G' and curved 'H' are identical to the current lot. This work obviously stood him in good stead with the local clergy as he went on to repair the clocks of other local churches in 1669 and 1682. It is thought that there are only three makers to use the barrel winding system, all based in the Fritwell vicinity.

Provenance

Bonhams London, 13 June 2006, lot 102



49

50

A RARE BRASS LANTERN CLOCK NOW WITH ANCHOR ESCAPEMENT AND LONG PENDULUM

Peter Closon nere Holborne Bridge fecit, mid-17th century

Strapped bell over three scroll frets and four urn finials, tapering Doric corner columns on turned feet, narrow silvered roman chapter ring with inner quarter track enclosing engraved garland of flowers, alarm setting disc and single hour hand, hinged side panels, weight driven movement with early conversion to anchor escapement and long pendulum, original count wheel strike, with shaped bell hammer, alarm train and back panel lacking 15 ¾ in (40 cm) high

\$8,000 - 10,000

Provenance

Brian Loomes



50

A RARE GILT BRONZE MYSTERY CLOCK

Jean Eugene Robert-Houdin, Paris, mid-19th Century, signed by the retailer J. I. Cox, New York

The transparent glass dial and single gilt hand within a gilt bezel above the vase shaped gilt case with applied female mask and garland, on a baluster plinth concealing the link to contrate wheels mounted within the case and on the front plate of a two train circular movement, with stamped signature, anchor escapement with silk thread suspended pendulum (lacking), count wheel striking the hour and half hour on a bell mounted on the carved gilt wood base 16 ½ in (42 cm) height of clock

\$8,000 - 12,000

The retailers, James and John Cox are listed in Manhattan directories from 1819 to 1853 as watchmakers, jewelers and importers.

See Derek Roberts, *Mystery, Novelty & Fantasy Clocks*, pp 225-226 and the footnote to lot 41.





52

A FINE LATE LOUIS XVI SKELETONIZED ORMOLU AND WHITE MARBLE SWINGING LYRE CLOCK WITH DATE

Signed Vaucher à Paris, circa 1785

On rectangular white marble base with inset gilt frieze of vines and berries, the leaf clad lyre draped with oak leaf and laurel leaf garlands, white enamel annular roman chapter ring with seconds and date rings, gilt pierced lyre hands, blued sweep seconds and date hands, circular movement with skeletonized plates and spring barrels, pinwheel escapement plated on the back plate, two piece crutch with beat adjustment, knife edge suspension to mock gridiron pendulum supporting swinging movement, count wheel striking the hour and half hour on bell *18in (46cm) high*

\$6,000 - 8,000

A GILT AND PATINATED BRONZE ALLEGORICAL MANTEL CLOCK

French, first quarter 19th century, the design attributed to Jean-Simon Deverberie (1764-1824)

Depicting Africa styled as a seated huntress with bow and arrows accompanied by a lioness, on molded rectangular base with applied swags and frieze of putti engaged in hunting and fishing, the circular brass movement with thread suspended pendulum, striking the hour and half hour on bell by means of a crossed out countwheel, white enamel dial with arabic chapters, pierced gilt hands 18 in (45 cm) high

\$12,000 - 18,000

A design for the clock signed "Deverberie horloger an sept" [=22 September 1798- 22 September 1799] is in the Bibliothèque Nationale de France, Cabinet des Estampes.



54

A GILT HOUR STRIKING HORIZONTAL TABLE CLOCK WITH ALARM

Johann Buz, Augsburg, mid-17th century

The molded square case with shaped oval glazed side panels, bun feet, gilt dial with engraved flowerhead spandrels, later applied silver roman chapter ring with gilt alarm setting disc in the center, blued single hour hand, movement with square gilt plates united by baluster pillars, verge escapement with elaborately engraved pierced floral cock to later balance with spring and coqueret, going train with fusee and chain, standing barrels to the strike and alarm with bell mounted in the hinged base of the case, engraved gilt hammers, count wheel engraved with rosette 4 ½ in (11 cm) wide

\$4,000 - 6,000



54

55

A GILT BRASS HORIZONTAL TABLE CLOCK WITH IRON MOVEMENT

German, third quarter 16th century with 18th century alterations

Square with molded rim and base, sides engraved with portrait busts of the ruling deities of the days of the week, pierced hexagonal star sound fret to one corner, bottom panel engraved with coat of arms, bun feet, the movement with square iron plates joined at the corners by four pillars of square section and two additional Y-shaped pillars to the sides, striking train with iron fusee (now with chain) and spring barrel with pierced set up ratchet, iron wheelwork, brass count wheel planted on back plate, striking on deep bell between the plates, rosette sound fret cut in to back plate, 18th century going train with verge escapement, brass chain fusee and brass wheelwork, the engraved brass balance cock pierced for mock pendulum and signed "JOHANES / ALPRECHT : 1737 / HILCHS : BERG", formerly with alarm, (now removed and setting disc disabled), blued pierced hour hand, the dial with engraved winged cherub masks to the corners, concentric I-XII / I-XII and 1-24 chapter rings enclosing fixed alarm setting disc 6 ½ in (16 cm) wide

\$4,000 - 6,000



55

56

AN ADAPTED GILT SQUARE TABLE CLOCK WITH ALARM

Assembled from various 18th century and later parts and a case, the movement with square plates containing a chain fusee going train with verge escapement, an alarm train, a rack striking train with standing barrel, all now wound through the dial, the bell planted on the back plate, the scroll engraved square dial with silvered roman chapter ring, pierced gilt hands, all fitted into an altered square case with glazed side panels, raised on bun feet, hinged protective glass cover, bearing a signature, C. Wolf, Paris 4 ½ in (11.5 cm) wide

\$2,000 - 3,000



56



57

A RARE GILT QUARTER STRIKING TABLE CLOCK

Signed with monogram MW and town mark a leaf, mid 16th century
 On convex base chased with strapwork and raised on winged paw feet, knopped corner columns engraved with scrolls on matted ground, supporting urn finials and a balustrade enclosing the nested hour and quarter bells, finial of a Roman soldier with a lance, the plain front panel with applied roman chapter ring and quarter dial linked by openwork scrolls, spear shaped hands, plain back panel with similar applied scrolls and dial for hour and quarter last struck, hinged side panels each engraved with the figure of a Roman soldier, iron posted frame movement with pillars of square section, iron wheelwork, fusee to the going train, verge escapement with plain balance, standing barrels to striking and quarter trains, count wheel striking on two nested bells, with nag's head detents *13 1/2 in (34.5cm) high*

\$35,000 - 55,000

A GILT BRASS STRIKING FIGURAL AUTOMATON CLOCK

South German, second quarter 17th century

Raised on turned ebonized stand, the molded domed gilt base chased with scrolls and strapwork, with pierced arcade forming a plinth concealing bell, supporting a painted and gilt automaton figures of a blackamoor who shakes his head and a small dog who barks when the hour is struck, pointing with his staff at a gadrooned hour ball with silver arabic chapter ring mounted within a scroll surround on a striped pole, circular gilt full plate movement with baluster pillars, verge escapement with later balance, spring, gilt regulating disc, pierced cock chased with scrolls, fusee and chain, count wheel striking train with engraved standing barrel, bell mounted in base *13 in (33 cm) high*

\$12,000 - 18,000





59

A FINE GILT STACKFREED CRUCIFIX CLOCK

German, second quarter 17th century

The molded circular base chased with strapwork and foliate scrolls, raised on bun feet, pierced colonnade forming a plinth enclosing bell, depicting Christ crucified between the figures of the Virgin Mary and John the Baptist, the profusely engraved circular gilt movement with baluster pillars, engraved standing barrels to going and striking trains, verge escapement with two arm iron balance, iron stackfreed, roller and cam, striking the hour by means of a count wheel with internal teeth 12 1/2 in (32 cm) high

\$15,000 - 25,000

A RARE GILT AUTOMATON OF A RECLINING HOUND ON EBONIZED LAPIS LAZULI MOUNTED BASE

Augsburg, second quarter 17th century and later

The gilt hound resting on a checkered pavement on molded octagonal ebonized base set with panels of lapis lazuli within gilt frames, raised on gilt bun feet, circular silver dial with roman I – XII chapters and Arabic 13 – 24 chapters, single hour hand, gilt movement with rectangular plates joined by iron pillars of square section, fusee going train with renewed verge escapement, plain two arm balance and spring linked to the eyes of the hound, standing barrel to count wheel hour striking on bell mounted on the back plate, restored motion work on the side of the plates for single hand.
8 in (20 cm) high; 11 in (28 cm) wide

\$25,000 - 35,000

The present clock is an example of the automaton clocks produced in Germany during the first half of the 17th century. Clock makers had yet to devise a reliable way to regulate the going rate of a clock movement. Instead, clocks often relied on elaborate gearing or automated figures to amuse their owners.

This gave rise to clocks depicting mythical characters, or exotic animals or, like the present example, a vigilant faithful hound with rolling eyes and a simulated bark.

Other examples in this sale include Lot 61, a rampant lion and a related standing lion, Lot 71.

The published examples of the dozen or so surviving clocks have closely similar models of the hound. At least one example, in silver, is designed as a drinking cup. However, each of the movements and bases are noticeably different, suggesting a common source of a sculpture which, in turn, was supplied to various clockmakers.





61

AN IMPORTANT AUTOMATON CLOCK IN THE FORM OF A RAMPANT LION

Augsburg, first quarter 17th century, maker's mark MD in cartouche
 On molded plinth raised on gilt bun feet, the paneled sides inset with repoussé gilt plaques, supporting an octagonal checkered gilt pavement with the lion on two rear paws resting a front paw on a chased gilt cartouche with a circular enameled silver dial with roman and Arabic chapters and single hour hand, the raised right paw holding a scepter; the movement with elongated octagonal brass backplate and conforming iron top plate, joined by four columnar iron pillars, going train with gut fusee and balance wheel verge escapement, count wheel striking train with standing barrel striking the hours on a bell planted on the back plate; the automation placed on the top plate below the pavement, the swing of the balance causing the eyes to roll back and forth, the lion's jaw and tongue linked to the hour striking *15 in (38cm) high*

\$60,000 - 80,000

Maurice and Mayer suggest the present clock could be the work of one of three possible Augsburg makers:

- Michael Debetshäuser (b. 1585)
- Mattäus Degen (1578-1619)
- Michael Dirr (1571-1631)

Exhibited

Die Welt als Uhr, Bayerischen Nationalmuseums, Munich, April – September 1980.
 The Clockwork Universe, Smithsonian Institution, Washington, DC, November 1980 – February 1981

Literature

Maurice, Klaus and Otto Mayer. *The Clockwork Universe*, (1980), p 255



62

A GILT BRASS QUARTER STRIKING AUTOMATA TABLE CLOCK WITH ALARM

probably Augsburg, circa 1630

The tower form case with fluted square columns to the corners enclosing panels profusely chased with strapwork and scrolls, surmounted by a two-tier cupola supporting a figure of Mercury within a ring of turned finials and pierced obelisks at the corners, the cupola populated with figures representing a hunt, all on convex molded base chased with further strapwork, foliage and fruit, raised on later ebonized plinth; the triple fusee movement with iron posted frame, verge escapement with iron two arm balance linked to a figure of Acteon in the upper tier of the cupola, his stag's head moving side to side, the hour striking train linked to the figures in the lower tier revolving in a chase between archer and stag, the quarter train linked to a pair of hounds beside the cupola "barking" as the quarters are struck, the alarm train with standing barrel planted at the side of the frame; the primary dial with silvered roman 24-hour

chapter ring enhanced with enamel within a ring indicating quarters with 5-minute intervals between, a scroll engraved 24 hour alarm setting disc labeled in Latin for Sunrise, Noon, Sunset and Midnight, subsidiary dials at the sides of the case indication respectively hours and quarters last struck; the reverse with a second 24-hour chapter ring enclosing a gilt volvelle indicating the age and phase of the moon and engraved with a diagram of the Ptolemaic aspects of the planets
17 in (43.2 cm) high

\$50,000 - 70,000

Provenance

Masterpieces from the Time Museum, Sotheby's New York, December 2, 1999, lot 50.



63

A VERY RARE AND EARLY GILT BRASS SMALL HEXAGONAL TABLE CLOCK,

French, mid-16th century

Surmounted by turned final and dome pierced with fleur de lis and scrolls, the side panels engraved mythological figures under colonnades, the molded base engraved with the bust of a soldier within a wreath, later silver dial with roman chapter ring, blued tulip hour hand, the gilt movement constructed in two tiers with six cylindrical pillars each. The upper tier supporting the bell over a four arm balance pivoted in a gilt cock; with verge escapement, tall narrow fusee and gut, the single hand driven by a pinion linked to a contrate wheel at the base of the fusee. The lower tier containing a striking train with going barrel, released by a lever linked to a pin wheel behind the dial, the count wheel with internal teeth planted under the bottom plate; vertical hammer pivoted at the edge of the plates. *5 1/2 in high*

\$35,000 - 55,000



64

A RARE GILT-BRASS STRIKING SMALL TABLE CLOCK

French, last quarter 16th century

In the form of a tower of square section with detachable dome formed from diagonal straps with pierced cast foliate frets between, each side engraved with an urn and foliage inhabited by birds, the right side pierced with an arched window to view fusee and state of wind, the detachable molded base pierced with winding holes; gilt dial with roman chapters and engraved with foliage in the recessed center, later blued hand, two tier posted frame movement, the upper with baluster columns, going train with slim fusee, reconfigured verge escapement retaining original iron crown wheel and contrate wheel, later balance and spring, lower tier with ionic columns, striking train with later going barrel, striking by means of replaced count wheel on later bell suspended from diagonal straps (hammer lacking)

\$20,000 - 30,000



65



65

A FINELY ENGRAVED GILT BRASS MINIATURE HOUR STRIKING TABLE CLOCK WITH ALARM AND PHASES OF THE MOON

Signed with monogram HB conjoined, probably German, last quarter 16th century

Of square section, the shaped pediment with turned finials to the corners, surmounted by a bell suspended from chased straps supporting the figure of a knight; front panel with moon phase aperture flanked by putti musicians playing lute and bagpipe above the applied I-XII / 13-24 chapter ring enclosing alarm setting disc with blued pointer, later hour hand; the hinged and latched side panels engraved with allegorical figures; maker's (?) monogram on the back panel engraved with scrolling vines and centering a portrait bust within a ring indicating hour last struck, pierced with winding apertures and opening to adjust the count wheel, raised on molded ebony base with gilt pad feet, two train posted frame movement with shaped gilt corner columns, foliate engraved standing spring barrels, iron striking train, going train retaining iron great wheel but with brass wheelwork to the later crown wheel of the verge escapement, later two arm balance with spring and indexed regulator pivoted in plain strap bridge; separately wound alarm planted on engraved strap at the side of the frame; moon phase advanced by detent and cam on the striking train 6 ½ in (16.5 cm) high, 4 in (10 cm) wide including base

\$7,000 - 10,000



66

66 AN ENGRAVED GILT BRASS AND AGATE STRIKING SMALL TABLE CLOCK DEPICTING CHRIST BOUND TO A COLUMN

German, mid 17th century

Depicting the bound figure of Jesus at before an agate column with gilt gadrooned base and capital on a floral engraved rectangular plinth with similarly engraved molded base, floral engraved gilt dial plate flanked by baluster pillars, the base with roman chapter disc with scene of mountain village, gilt arrow hand, the bell mounted on a strap on the hinged back panel, the two train movement with square plates, cylindrical pillars, standing barrels, verge escapement with pierced floral cock, coqueret, brass three arm balance and spring, hour striking on the bell by means of a restored count wheel *8in (20.3 cm) high*

\$8,000 - 12,000



67

67 A SMALL GILT BRASS HOUR STRIKING TABLE CLOCK WITH IRON MOVEMENT

German, late 16th century

In the form of a brickwork square tower with pierced scale work dome and figural finial on molded base raised on bun feet, later square dial with roman chapter ring enclosing engraved flowerhead in the center, single shaped hour hand, the iron posted frame movement with pillars of square section and molded knob, twin narrow fusees now fitted with chains, iron wheelwork, the going train with foliot and verge escapement, now with spring, but retaining hog bristle regulator, pinned iron serpentine cock, striking on deep bell on arched stand, iron count wheel with internal teeth driven by lantern pinion, nag's head striking detent, now fitted with strike / not strike lever that blocks the fly *6 1/4 in (16 cm) high*

\$5,000 - 7,000



A HIGHLY IMPORTANT SOUTH GERMAN QUARTER STRIKING ASTRONOMICAL TABLE CLOCK WITH ALARM FROM THE GROUP KNOWN AS “THE ORPHEUS CLOCKS”,

circa 1570

Case: Cylindrical, with finely cast and chased frieze in high relief depicting Orpheus and Euridice in a forest landscape inhabited by exotic and domestic European and African animals, the applied top and base moldings chased with leaves, the detachable base plate opening to reveal the movement and engraved with a table of the days of the week and the unequal hours and their ruling planets, raised on three bun feet

Dial: With 24-hour roman chapter ring and arabic 60-minute ring enclosing a recessed planisphere engraved with lines to read Italian and unequal hours; the recess fitted with a rotating “rete” formed from an annual calendar ring enclosing a pierced arabesque tracery and eccentric ring representing the Ecliptic labeled with the Zodiac (first point of Aires = 11 March)

Hands: Fitted with three hands, comprising a slender center sweep minute hand; a second larger hand to mark the hour, labeled “SOL” and engraved with the ruling deity, the circular base of this hand divided around its edge with numerals giving the age of the moon when read from the leading edge of the third and smaller hand, labeled “LUNA” and engraved with an image of Diana, the base of this hand serving as a volvelle showing the phase of the Moon and a diagram of the Ptolemaic aspects of the planets

Movement: Triple fusee with circular iron plates joined by five faceted pillars secured by screws, verge escapement constructed as a sub assembly screwed to the plates, scroll form iron cock for the two arm iron balance with hog bristle regulation adjusted by levers and numbered gilt dial, the skeletonized back plate with brass scroll overlay, gilt engraved count wheels for hour and quarter striking on two bells, separate alarm mechanism planted under the hour bell, also on back plate, a gilt alarm setting disc and labeled gilt day of week dial engraved with ruling deities, serpentine polished iron indicator

21.8 cm diam.

\$250,000 - 450,000

The present clock is the most recent addition to a group of German late 16th century horizontal table clocks first brought to scholarly attention in the 1972 treatise, *The Orpheus Clocks* by Philip Coole and Erwin Neuman.

While no two of the clocks are identical, all share a case incorporating a finely cast frieze depicting the legend of Orpheus and Euridice. The couple inhabit a forest landscape populated by exotic African and European animals charmed by the music played by Orpheus. The other members of the group include:

Two clocks in the Württembergisches Landesmuseum, Stuttgart, a quarter striking alarm clock with six hour dial which was in the Gutmann Collection, Berlin, and a quarter striking clock from the J. Hunt Collection, Ireland. Both subsequently in the collection of Joseph Fremersdorf, Lucerne

Bayerisches Nationalmuseum, Munich. A quarter striking alarm clock sold from the collection of the Parisian dealer Friedrich Spitzer in 1892 and subsequently acquired by Ernst von Bassermann-Jordan.

Adler Planetarium and Astronomical Museum, Chicago, an hour striking alarm clock acquired as part of the Mensing Collection, Amsterdam by Max Adler.

Millwaukee Art Museum, Richard B. Flagg Collection, with astrolabic dial but replaced movement.

Hour striking alarm clock with astrolabic dial, sold Christie’s, London, Works of Art from the Wernher Collection, 5 July 2000, lot 56 for £168,750. Acquired between 1890-1912 by Sir Harold Wernher, Bt., Luton Hoo, Bedfordshire.

A square clock, formerly in the Georgi collection. Present whereabouts unknown. Exhibited at the 1900 Paris World Exhibition.

British Museum, London, Octavius Morgan bequest, 1888. Inv. No.88 12-1 102, a square clock with separate alarm mechanism above the case.

An empty case with later astrolabic dial formerly on loan to the Kunsthistorisches Museum, Vienna, sold Christie’s, London, The Collection of the Barons Nathaniel and Albert von Rothschild, 8 July 1999, lot 183, for £95,000.

These clocks are described in detail by Coole and Neuman. Since the publication of the original group of nine, an additional clock came to light in a 1986 Christie’s Geneva auction.

An hour striking clock formerly with alarm, sold Christie’s Geneva 12 November 1986 and again Christie’s London 5 July 2002 lot 38, for \$405,054.

A case, complete with top and bottom moldings that had been incorporated into a later clock, sold Sotheby’s, Zurich, 6 May 1977,

The current example first appeared in 2007. It is arguably the best preserved clock in the group.

Despite the importance of these clocks, neither the case maker nor the clockmaker have been positively identified. It is generally agreed that the cases are all the product of the same workshop. The movements and dials vary from clock to clock.

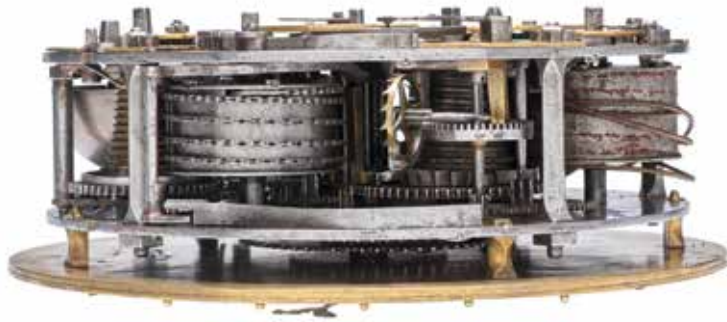
The quarter striking movement of the Munich clock, although somewhat altered, appears most similar to the present clock. The Munich clock in turn shares features with both the Adler clock and the clock formerly at Luton Hoo although both are merely hour striking. The Christie’s Geneva clock is also closely similar to the latter two clocks. Together, these four clocks form a coherent group to which should be added the present clock. All share construction details including their plates and pillars, escapement sub assembly, the form and decoration of their hands, and in the Geneva and Adler clocks, the form of the arabesque lattice and ecliptic ring. Both the Adler and Geneva clocks have the unusual brass overlay on their back plates

One hint of their origin is a maker’s punch, AM conjoined, found on the Adler and Luton Hoo clocks. Unfortunately, it has yet to be attributed.

For the most comprehensive discussion of these clocks, see: Philip Coole and Erwin Neuman. *The Orpheus Clocks*, London, Hutchinson (1972)









69

AN IMPORTANT EARLY GILT BRASS HOUR STRIKING TABLE CLOCK WITH 24-HOUR DIAL, DAY / NIGHT INDICATION, AND ALARM, THE SIDE PANELS WITH FINELY ENGRAVED IMAGES OF THE SAINTS CHRISTOPHER, PAUL AND SIMON THE ZEALOT, AFTER ALBRECHT DURER

Hans Steinmeissel, Prague, dated 1551

The rectangular case surmounted by a bell with turned finial flanked by smaller square baluster finials to the corners, signed "Hans Stein Meissel Urmacher zu Prach Domini 1551 jar" under the bell, dial plate engraved with scrolling foliage on striated ground, applied molded dial with concentric roman I-XII / I-XII and 1-24 arabic chapter rings enclosing alarm setting disc, a dark / light sphere above the bezel for night / day indication, the side and back panels finely engraved with portraits of Saint Paul, Saint Christopher and Saint Simon the Zealot after Durer, all raised on foliate engraved plinth with molded convex base, iron posted frame movement with faceted pillars, iron trains with twin wood fusees, the spring barrels pivoted below the base plate, verge escapement with two arm poised balance, count wheel striking by vertically pivoted hammer, separately wound alarm on a shaped plate mounted on the side of the frame

\$30,000 - 50,000

Hans Steinmeissel (d. 1572) was associated with the eminent Prague clockmaker, Jakob Zech (d. 1540) in whose shop he presumably trained and served as a journeyman. Zech's astronomical table clock of 1525, made for Sigismund I, King of Poland, now in the British Museum, is the oldest dated fusee timepiece. A respected maker, Zech was royal court watchmaker to Queen Anne of Bohemia and Hungary and was also responsible for the maintenance of the Prague Astronomical Clock. Steinmeissel succeeded Zech and married his daughter, Mariana in 1548. He died in 1572 leaving a widow and five children. His estate included: 27 pounds of tin, 27 steel and iron rods, a bellows, an anvil, three large hammers, and other tools.

Another clock by Steinmeissel, virtually identical except for the engraved figures around the sides of the case, dated 1549, is in the collection of the Museum of Decorative Arts in Prague.

Literature

Hodiny A Hodinky: Clocks and Watches in the Collection of the Museum of Decorative Arts in Prague (2005)

Maurice, Klaus. *Die deutsche Räderuhr*. (1976)





70

A FINE GILT BRASS AND EBONY MADONNA AND CHILD FIGURAL CLOCK

Nikolaus Rugendas, Augsburg, second quarter 17th century and later modified with straight hairspring, the base stamped EBEN and with Augsburg pine cone

The robed figure wearing a revolving crown serving as a chapter ring, supporting the infant Jesus on her right arm and holding a blue scepter in her left hand, standing on a checkered gilt pavement over the shaped molded rectangular base with glazed gilt panels in the front and back to view the movement, raised on bun feet, the movement with Rectangular plates joined by four baluster pillars, fusee with chain to going train, verge escapement with two arm balance now linked to a straight hairspring mounted on adjustable threaded arbor (hog bristle regulation removed, access to arbor through later hole in side of base), balance cock modified and fitted with endstone, standing barrel to count wheel striking train, bell mounted on hinged gilt panel in base

\$20,000 - 30,000

It is likely that when first constructed, the movement of the present clock employed short lengths of hog's bristle to constrain the motion of the balance. This may have improved the time keeping, but did not solve the fundamental problem that a "balance has no natural frequency of its own: its speed of oscillation entirely depended on how hard the clockwork pushed it to and fro."

As in many clocks of this type, the present balance was "modernized" by the addition of a spring to provide it with its own natural frequency

Proposed in 1657 by Robert Hooke (1635-1703) and somewhat later by the Abbé Hautefeuille (1647 – 1724) the earliest balance spring was straight. This form proved to be far less effective than the spiral devised in 1675 by Christiaan Huygens (1629 – 1695). The spiral was soon universally adopted and it is truly remarkable that the present clock retains a straight spring.

Exhibited

Die Welt als Uhr, Bayerischen Nationalmuseums, Munich, April – September 1980.
The Clockwork Universe, Smithsonian Institution, Washington, DC, November 1980 – February 1981

Literature

Maurice, Klaus. *Die deutsche Räderuhr*. (1976) pl. 394
Maurice, Klaus and Otto Mayer. *The Clockwork Universe*, (1980) Cat. No. 62

PROPERTY OF VARIOUS OWNERS

71

A GILT BRASS QUARTER STRIKING LION AUTOMATON CLOCK

Signed JOH for Johann Ott Halleicher, Augsburg, mid 17th century
The molded octagonal ebonized plinth with glazed side panels raised on turned brass feet, supporting a gilt pavement engraved with flowers, the standing lion resting a paw on a gilt cartouche with circular later white enamel dial with roman and Arabic numerals and blued hands, the movement with elongated octagonal brass plates joined by four vase pillars, going train converted to short pendulum, retaining portion of the original verge escapement, fusee now with chain, floral engraved standing barrels and pierced floral detents to the count wheel hour and quarter striking trains, two bells mounted in the base of the plinth, the automation planted on the upper surface of the top plate, the pendulum swing causing the eyes to roll from side to side, the lion's jaw linked to the striking $12 \frac{1}{2}$ in (32 cm) high

\$30,000 - 50,000

Johann Ott Halleicher (1612-1689).

Other automata by Halleicher include a rampant lion, a dove and a griffon.

see Maurice, Klaus. *Die deutsche Räderuhr*. (1976) figs 323, 309 and 305. The last in the collection of The Beyer Museum of Time Measurement, Zurich.





72

AN ENGRAVED GILT BRASS CIRCULAR TABLE TIMEPIECE WITH ALARM

Signed René Pierre Bouchet, Luxembourg, part 17th century and later

The cylindrical case with scroll pierced dome enclosing the bell with aperture for chapter ring, the sides finely engraved with foliate scrolls and paired hippocampi holding vignettes of roman soldiers and a crest with label for difference, the crest repeated on the base, (winding holes and aperture to view fusee now filled), the movement with circular gilt plates joined by faceted steel pillars, the back plate with chased border of flowering vines, pierced steel ratchet and pawl mainspring setup, finely engraved pierced floral pinned balance cock, verge escapement, fusee with gut line, floral pierced fixed spring barrel to alarm train (a bent and a missing tooth in contrate wheel), large bell forming a dome over dial plate and supporting a silver roman chapter ring and pierced gilt alarm setting disk, steel hand and alarm pointer 5 1/8 in (13cm) diam.

\$7,000 - 9,000

73

A RARE FRENCH GILT-BRASS STRIKING AND REPEATING CENTER SECONDS CARRIAGE CLOCK WITH SINGING BIRD AUTOMATON

Signed by Japy Frères with 1855 Paris Exposition Universelle stamp, No. 987, third quarter 19th century

The case with molded base and foliate scroll corner mounts supporting a glazed upper section containing the singing bird amid foliage, mirrored panels to the back doors, circular roman chapter and alarm setting discs within engraved gilt mask, blued hands, the two train movement with platform lever escapement, plain balance, striking the hours and half hours on bell with bird song on the hour, repeating the hours, separately wound alarm train, the barrel and bellows for the singing bird within the base, wound from the side, with recent protective case 12in (30.5 cm) high

\$12,000 - 18,000

Literature

Allix, Charles and Peter Bonnert. *Carriage Clocks*. (1974) pp 221-223





74

**A FINE AMBOYNA QUARTER STRIKING AND REPEATING
SMALL TABLE CLOCK WITH ALARM**

Breguet, Paris, No. 4475 / 468, sold 1922

The rectangular case with molded base raised on bun feet, circular gilt bezel enclosing guilloché silver dial with roman chapter ring, blued Breguet hands, two train movement, silvered platform lever escapement, striking and repeating $7\frac{1}{4}$ the hours and quarters on two gongs, alarm setting and strike / silent at the base of the back plate $7\frac{1}{4}$ in (18 cm) high

\$12,000 - 18,000

Accompanied by a certificate confirming the sale of the clock to M. Gugenheim, March 31, 1922.



75

A RARE SILVER MOUNTED SHAGREEN HUMPBACK TRAVELING CLOCK WITH PERPETUAL CALENDAR AND MOON PHASE

Jump, London, Late 19th century

The case with plain molded silver edges and raised on button feet, arched engine turned gilt mask enclosing silver dial with eccentric roman chapter ring below moon phase aperture and above apertures for silvered day, date and month plaques, gold Breguet hands, the timepiece movement with arched brushed plates, single chain fusee, gilt platform English lever escapement with over coiled spring to bimetallic balance, contrate wheel with jeweled end stop, perpetual calendar work with four-year month cam planted on back plate, wound and set with double ended key through shuttered apertures in the back panel, together with original gilt tooled green leather traveling case (lacking sliding shutters) 6 ¼ in (16 cm) high

\$50,000 - 70,000

Literature

Allix, Charles and Peter Bonnert. Carriage Clocks (1974) pp 289 - 290.

Based on a form originated by A.-L. Breguet, they note that "These clocks were almost certainly made by the famous London workman W. Barnsdale... who supplied in 1905 a 'humpbacked' carriage clock in a shagreen case with silver mounts." Like the present example, "The clock offered perpetual calendar and moon, and it had a double roller escapement with a Breguet spring."

The Clock Collection of S.P. “Sy” Auerbach

(Lots 76-100)

Bonhams is delighted to present property from The Estate of S.P. “Sy” Auerbach, a collection showcasing the exceptional taste of renowned orthopedic surgeon and passionate art collector, Sy Auerbach. Born in 1920, Sy attended the University of Miami where he met the love of his life Minx Auerbach (née Mansbach) and later graduated from the University of Louisville School of Medicine. Sy was the Chief of Orthopedics at Kosair Children’s Hospital, and he was the co-founder and Medical Director of the Southeastern Rehabilitation Center in Clarksville, Indiana. Over the course of his career, Sy served as President of Medical Staff at Jewish and Kosair Hospitals and at the Louisville Rehabilitation Center. He was an innovator in orthopedic surgical procedures and brought cutting-edge surgical techniques from Europe to the United States. An extraordinary and compassionate medical professional, Sy devoted much of his time to training doctors in third world countries and received numerous Medico awards for service to underdeveloped nations, including South Vietnam and Afghanistan. After retiring from surgery, Sy continued practicing medicine into his 90’s. Sy’s passion for collecting was genetic. His keen aesthetic eye was undoubtedly inspired and honed by his father, Maurice Auerbach. Maurice was a Prussian artist and sculptor who lived in Montmartre and made his living as a furniture maker before immigrating to New York. Sy was inspired by his father’s association with the Parisian art world and therefore collected works by French artists including HenriJean Guillaume Martin, Fernand Léger, Pierre-Auguste Renoir, Albert André and Armand Guillaumin, among others.

The Auerbach clock collection is unusually thoughtful and diverse, reflecting a keen interest in antiquarian horology. The wide ranging selection of clocks includes a group of Japanese timekeepers whose design and construction preserved the techniques of the earliest domestic clocks of the European Renaissance. European clocks are represented by 17th and 18th century examples by the eminent English makers Daniel Quare and Joseph Knibb as well as the work of pioneers of precision, notably Ferdinand Berthoud and John Ellicott. American clock making is represented by the Willard family including the well-known Musical clock by Benjamin Willard of Grafton, Massachusetts.

Bonhams is honored to offer the following clocks from the Estate of S. P. “Sy” Auerbach.

JAPANESE CLOCKS

76

A HARDWOOD TIMEPIECE WALL CLOCK [SHAKU DOKEI]

Mid 19th century

The case with shaped backboard, the plain trunk terminating with a key drawer, set with thirteen adjustable shaped brass hour markers, with foliate pierced front plate and turned corner pillars, verge escapement with balance wheel, driven by a weight with hour pointer 25 in (63.5 cm) high

\$1,000 - 1,500

77

A HARDWOOD STRIKING WALL CLOCK [SHAKU DOKEI]

Mid to late 19th century

The case with shaped backboard, glazed hood with sliding front panel, trunk with pierced geometric brass sound frets to each side and terminating with a key drawer, set with twenty-five adjustable shaped brass hour and half-hour markers reading against an engraved brass scale, the going train with floral pierced front plate and turned pillars, verge escapement with balance wheel, driven by a weight incorporating the spring driven strike train with outside countwheel 19 1/4 in (49 cm) high

\$1,200 - 1,800



76



77



80

78

79

78

A FOLIATE ENGRAVED STRIKING INRO-TOKEI

second quarter of the 19th century

The rectangular brass plates united by turned pillars and surmounted by a bell and hammer, the circular dial with fixed blued steel hand and twelve adjustable silvered numeral plaques, the movement with chain fusee to the going train terminating in a verge and balance wheel escapement, the strike train with going barrel and outside countwheel and clicks, contained in a carved hardwood case with glazed aperture and silk-backed sound aperture to the front, the key contained in a hollowed compartment to the top *3 1/4 in (8 cm) high*

\$2,500 - 3,500

79

AN ENGRAVED BRASS MAKURA-DOKEI WITH DOUBLE DATE INDICATION

mid-19th century

The outer case surmounted by a brass handle over shaped sound frets and glazed panels (rear sound fret missing), the front and rear doors lifting to allow access to the clock, the dial with rotating chapter ring with adjustable hour and half hour numerals reading against a fixed steel hand, on an engraved dial plate with twin date apertures, flanked by turned brass pillars, the movement with chain fusee to the verge and balance wheel escapement, the strike train with spring barrel and outside countwheel strike mounted on the engraved backplate

6 in (16 cm) height of outer case

\$2,000 - 4,000

80

A FRONT WINDING MAKURA-DOKEI WITH PENDULUM

Mid-19th century

The outer case with glazed front and side panels, the back panel with large rectangular sound fret, raised on molded base with bracket feet, triple loop handle, the dial with rotating chapter ring with adjustable hour and half hour numerals reading against a fixed steel hand, on an engraved dial plate with twin winding apertures, flanked by turned brass pillars, the movement with standing barrels, verge escapement with crown wheel mounted above the case, bob pendulum, six hour count wheel mounted on the back plate *7 1/2 in (19 cm) height of outer case*

\$4,000 - 6,000



82



81

81

AN ENGRAVED BRASS MAKURA-DOKEI WITH DATE

Mid-19th century

The outer case surmounted by a brass handle shaped sound frets to the sides over glazed panels, the front and rear doors lifting to allow access to the clock, the dial with rotating chapter ring with adjustable hour and half hour numerals reading against a fixed steel hand, on an engraved dial plate with single date aperture, flanked by turned brass pillars, the movement with chain fusee to the verge and balance wheel escapement, the strike train with spring barrel and outside countwheel strike mounted on the engraved backplate 7 in (18 cm) height of outer case

\$2,000 - 4,000

82

AN ENGRAVED BRASS MAKURA-DOKEI

Mid 19th century

The outer case glazed on all sides and raised on scroll feet, (lacking key drawer), the dial with rotating chapter ring with adjustable hour and half hour numerals reading against a fixed steel hand, on an engraved dial plate, flanked by turned brass pillars, the movement with chain fusee to the verge and balance wheel escapement, the strike train with spring barrel and outside countwheel strike mounted on the engraved backplate 9 in (23 cm) height of outer case

\$2,000 - 4,000



83

83

A SINGLE FOLIOT YAGURA-DOKEI

Mid-19th century

The mottled acid etched case surmounted by a deep bell with triple scroll nut and chrysanthemum boss, the brass top and bottom plates joined by brass pillars of rectangular section, the dial with fixed pierced brass hand at the center of a rotating black and red lacquer dial with gilt figures, the weight driven movement with verge escapement and count wheel strike, within a glazed case on a tapering base decorated with a landscape *7 1/2 in (19 cm) height of clock*

\$2,000 - 4,000



84

84

A SINGLE FOLIOT DAI-TOKEI

19th century

The plain case surmounted by a bell with scroll nut the brass top and bottom plates joined by brass pillars of rectangular section, the dial with fixed shaped brass hand above a rotating black and red lacquer dial with gilt figures, the weight driven movement with verge escapement and count wheel strike, within a glazed case mounted on a hardwood stand enhanced with gilt scrolls, birds and flowers *6 in (16 cm) height of case*

\$2,000 - 3,000

85

A JAPANESE DOUBLE FOLIOT DAI-TOKEI WITH ALARM

18th century, the stand later

The deep bell with thick rim, secured by a double scroll finial, mounted on an iron stand, the twin brass foliots with timing weights, over the iron top-plate, the three hinged brass side plates decorated to the interior and exterior with reeds and flowers, on a similarly decorated skirted base, the fixed lacquered chapter ring marked with 24 characters and an inner ring marked in tenths, reading against a pierced brass hand and alarm setting disc to the center, the weight driven movement with iron wheels of three crossings, countwheel strike and twin verge foliots with automatic changeover between daytime and night-time hours, all mounted on a hardwood stand 17 1/2 in (29 cm) height of clock

\$3,000 - 5,000



85

86

AN INLAID IRON SINGLE FOLIOT HASHIRA DOKEI,

Late 18th century

The case with iron side panels surmounted by a bell with flame finial, the corners and skirt inlaid with scrolls and chrysanthemums the fixed applied engraved chapter ring marked with 24 characters and an inner ring marked in tenths, reading against a gilt hand and alarm setting disc to the center, the weight driven movement with iron wheels of three crossings, count wheel strike on later wall bracket. 14 in (35 cm) high

\$6,000 - 8,000



86



87

A LARGE ENGRAVED YAKURA-DOKEI WITH DOUBLE FOLIOT

18th century

The deep bell with thick rim, secured by a turned finial, mounted on an iron stand, the twin brass foliots with timing weights, over the iron top-plate, the three hinged brass side plates engraved with foliate scrolls and flowers, on a similarly decorated skirted base, the fixed applied engraved chapter ring marked with 24 characters and an inner ring marked in tenths, reading against a pierced iron hand and alarm setting disc to the center, the weight driven movement with iron wheels of three crossings, countwheel strike and twin verge foliots with automatic changeover between daytime and night-time hours, all mounted on tapered plinth *16 1/2 in (42 cm) height of clock*

\$5,000 - 7,000

EUROPEAN CLOCKS

88

A SMALL BRASS HORIZONTAL TABLE CLOCK

D. Gelsche in Wien, late 18th century

The square case with oval glazed apertures in the plain sides, raised on toupie feet, square dial with applied scroll spandrels, silvered roman chapter ring, formerly gilt hands, two train movement with square plates joined by cylindrical pillars, going barrels, verge escapement, pierced and engraved balance cock with endstone, striking train with count wheel on the base of the spring barrel, striking on a bell mounted in the case $3\frac{1}{2}$ in (9 cm) wide

\$1,000 - 1,500



89

A FRENCH INLAID WALNUT CALENDAR CLOCK WITH THERMOMETERS

Mid-19th century

On molded base inlaid with foliage, the column inset with dual Fahrenheit and Réaumur thermometers with formerly silvered engraved brass temperature scales, the scroll pediment supporting a circular two-train brass movement rack striking the hour and half hour on bell, spring suspended pendulum to the Brocot escapement visible on the formerly silvered circular dial with subsidiary roman chapter and date/day rings, gilt hands, all under glass dome 25 in (63 cm) high including dome

\$800 - 1,200





90

**A FINE BISCUIT PORCELAIN AND ORMOLU LOUIS XVI-STYLE
THREE GRACES CLOCK**

After a model by Étienne-Maurice Falconet, last quarter 19th century
The urn-form *pendule a cercles tournants* supported by a fluted
column attended by the Graces indicating the time, the circular
movement with platform right angle lever escapement, count wheel
striking the hour and half hour on a bell.
Height 25 1/2in (65cm)

\$4,000 - 6,000

The original model by Falconet was executed in white marble about 1770. It was highly regarded in the late 19th Century while in the collection of the French Comte Isaac de Comondo, who had acquired it in the 1880's for £4,200. When he exhibited the clock at the Paris Exhibition of 1900, a contemporary review marveled that it "attracted so much admiration from the crowds gathered around that the pressure was sufficient at times to endanger its safety." It was also reported by *The Art Journal* that the Comte intended to donate it to the Louvre even though a wealthy "American" sought to buy it for the extraordinary sum of £120,000. The Comte declined the offer and thus it resides today in the Louvre.



91

**A FINE AND RARE MONTH DURATION PILLAR TIMEPIECE
WITH VISIBLE COUP PERDU ESCAPEMENT**

Ferdinand Berthoud à Paris, circa 1800

The twin patinated columns with gilt capitals and bases on a rectangular plinth, supporting the movement with arched plates joined by six plain pillars, large going barrel, circular gilt bezel enclosing silvered roman chapter ring and recessed guilloché center with winding square and polished steel escapement, blued hands and sweep seconds hand, nine rod gridiron pendulum with silvered bob spring suspended from the signed back plate, beat adjustment to crutch, with modern display case 18 ½ in (46 cm) high

Literature

For a discussion of the clock and a diagram of the escapement, see: Derek Roberts. *Continental and American Skeleton Clocks*, pp 25-26, fig. 12a, b, c

\$15,000 - 25,000

A SMALL WEIGHT DRIVEN ALARM TIMEPIECE WITH FITTED OAK TRAVELING CASE

William Allam, London, mid-18th century

The arched brass 3 ½ inch dial with silvered signature plaques and roman chapter ring within a border of engraved foliate scrolls, silvered alarm setting disc in the matted center, single blued hand, weight driven movement with 30-hour going train and alarm train between rectangular plates joined by four pillars of square section, enclosed by plain brass side panels, top plate with fixing loop and bottom plate with spikes, verge escapement with knife edge suspended bob pendulum, sounding the alarm on bell above the plates, two brass clad cylindrical weights and a pair of cone shaped counterweights, all in original oak fitted traveling case 5 in (12.5 cm) height of dial plate

\$1,000 - 1,500

Provenance

Anthony Woodburn





93

A FINE AND RARE MONTH-DURATION MAHOGANY FLOOR STANDING REGULATOR

John Ellicott, London, mid-18th century

The eleven inch signed silvered one-piece rectangular dial with shallow shouldered arch containing the subsidiary rise-and-fall regulation dial, flanked by the gently arched copperplate signature, over a large Arabic minute ring enclosing a large subsidiary seconds dial and sector-shaped aperture revealing the Roman hours, with blued steel hands and four latched dial feet to the extremely substantial weight driven movement with heavy shaped plates united by six knopped and latched pillars, the wheels all of six crossings interlinked with high-count pinions, the endcapped train with maintaining power terminating in a delicate deadbeat escapement with wide, finely crafted steel pallets with screw adjustment, the rise-and-fall regulation running over the plates from front to back and comprising of a series of brass wheels and a steel arbor with threaded end acting against a horizontal contrate wheel to raise or lower the pendulum, the pendulum itself constructed on Ellicott's principles of two rods - one of steel and the other of brass - attached to each other via six steel screws and terminating in a heavy brass-covered bob with glazed center to reveal the levers and micrometer screw adjustment, partially supported at the base of the rod by a pair of steel springs, contained in a mahogany case with arched hood formerly with finials, the trunk now modified to incorporate a door glazed with beveled glass on a base with raised central panel 79 in

\$15,000 - 25,000

John Ellicott (c. 1702 – 1772) described his compensation pendulum in a 1752 paper presented to the Royal Society, entitled "A Description of Two Methods, by which the Irregularity of the Motion of a Clock, arising from the Influence of Heat and Cold upon the Rod of the Pendulum, may be prevented"

Ellicott had a reputation for excellence in design and execution and in 1762 became Clockmaker to King George III. He also had a very close relationship with the Spanish Royal Family. Although domestic clocks made up the lion's share of his business, he produced fine precision timekeepers. When the Royal Society sent Charles Mason to observe the Transit of Venus in the summer of 1761, they purchased an Ellicott regulator at a cost of £35-8s-0d. Another accompanied James Cook in 1769 for the second transit. His instruments were also sold further afield. Harvard bought a regulator that remained their premier timekeeper until 1840.

A QUARTER STRIKING TABLE CLOCK WITH AUTOMATON

Stephen Rimbault, London, mid-18th century

The formerly ebonized bell top case with brass bud finials and raised on brass ogee bracket feet, the shallow arch of the 7 inch dial with painted automaton scene of a quartet of musicians above gilt scroll spandrels and silvered roman and arabic chapter ring enclosing signature plaque and date aperture in the matted center, the triple fusee movement with rectangular plates joined by six knopped pillars, verge escapement with knife edge suspended pendulum, the rebuilt striking and quarter trains now acting on a later hour bell and single quarter bell, scroll engraved back plate 20 in (51 cm) height of case

Stephen Rimbault (active 1744-1785) and his brother Paul (active 1770-1785) were famous clockmakers of Huguenot descent and known for their table clocks with carillon and musical movements. An urn clock by Paul is offered as Lot 42.

\$4,000 - 6,000





95

A RARE WALNUT TALL CASE CLOCK OF MONTH DURATION

Daniel Quare, London, circa 1710

The hood with restored caddy top over molded cornice and gilt sound frets supported by plain columns, trunk with concave molding over the long door with convex molding, on restored paneled base with later skirting, 11-inch square dial with crown and cherub spandrels flanking the silvered roman and Arabic chapter ring, subsidiary seconds, ringed winding squares and chamfered date aperture in the matted center, movement with substantial plates joined by five knopped and ringed pillars, anchor escapement and rack striking on a bell 90 in (228 cm) high

\$20,000 - 30,000

A FINE GILT MOUNTED EBONIZED HAAGSE KLOK WITH ALARM

Signed Johannes Van Ceulen Hagae fecit, circa 1700

The ebonised rectangular case surmounted by a broken pediment with applied gilt foliate scrolls, raised on similarly mounted pilasters, over a shallow plinth base and turned feet, the interior veneered with a star, the pivoted black velvet covered dial with gilt skeletonized Roman and Arabic chapter supported by gilt figure of Chronos seated on a plinth enclosing signature, pierced gilt hands, the movement with square plates joined by four ringed pillars, twin going barrels with pierced and foliate engraved clicks planted on the back plate, verge escapement with thread suspended pendulum between cycloidal cheeks flanked by applied pierced foliate scrolls, striking the hour and half hour with vertically pivoted hammer on bell mounted above the case by means of a pierced and engraved count wheel, separate alarm work mounted in the upper right interior corner of the case

\$18,000 - 22,000



A QUARTER REPEATING EBONY TABLE CLOCK

Joseph Knibb, London, late 17th century

The caddy top with a tied bud handle over a pierced sound fret and long glazed rectangular side panels on a molded plinth base, 6 ½ inch square brass dial with winged cherubs head spandrels flanking the strike/not strike lever above XII and the signature 'Joseph Knibb, London' below VI, the Roman chapter ring with Arabic minute band and fleur de lys half hour marks issuing from the quarter-hour track, the center finely matted, blued hands, with latched dial feet to the twin gut fusee movement with verge escapement on a knife edge, with rack strike on a bell for the hours and repeating the quarters on a smaller bell and hammer the movement plates united by five baluster latched pillars, the signed backplate with a single line border enclosing a symmetrical pattern of eight flowerheads among foliage 13 ½ in (34 cm) high

\$30,000 - 50,000



See additional image inside front cover

AMERICAN CLOCKS

98

AN INLAID MAHOGANY SHELF CLOCK

Aaron Willard, Boston, circa 1815

The hood with pieced fretwork and brass finials above door revealing painted white kidney shaped dial, signed *Aaron Willard, Boston* within gilt surround, roman chapters, the inlaid base with cross banded border, raised on ogee bracket feet, brass weight driven timepiece movement with anchor escapement and spring suspended pendulum 37 1/2 in (95 cm) high

\$6,000 - 9,000



99

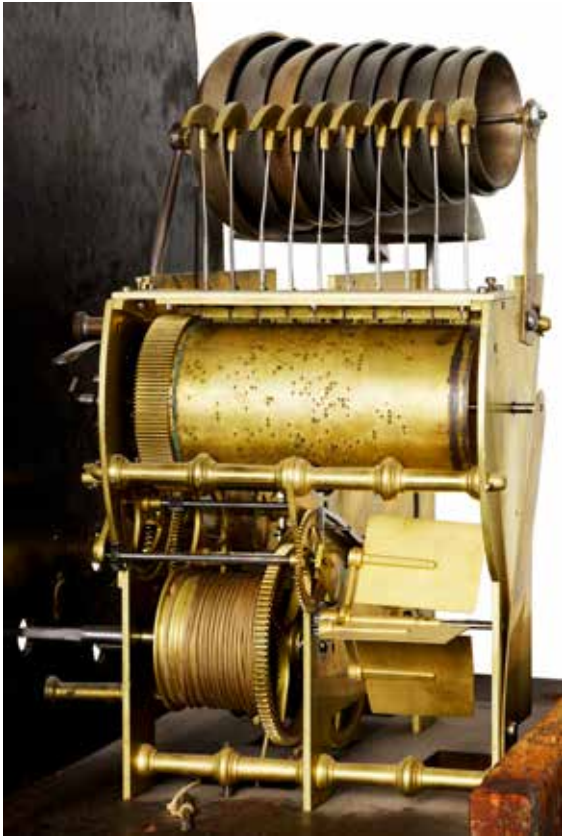
AN EGLOMISÉ PANELED MAHOGANY DISH DIAL SHELF CLOCK

Aaron Willard, Boston, circa 1825

The case with scroll top pediment and eagle finial over glazed door, signed *Aaron Willard, Boston*, the reverse painted mask painted with foliate scrolls, urns and leaves enclosing painted white dial with roman chapters, the lower section similarly painted incorporating circular mirror, on pillow molded base with turned feet, brass timepiece movement with spring suspended pendulum and shaped rectangular iron weight 33 1/2 in (85 cm) high

\$5,000 - 8,000





100

**A FEDERAL INLAID CHERRY MUSICAL TALL CASE CLOCK
PLAYING SEVEN TUNES**

Attributed to Benjamin Willard, Grafton, last quarter 18th century
The case with arched hood and crest, flanked by ball and spire finials, surmounted by a later eagle finial, molded pediment supported by fluted columns, the trunk with fluted quarter columns flanking the long door inlaid with fans to the corners and an oval, on similarly inlaid base with restored bracket feet, the painted white dial with rural cottage in the arch above a roman and arabic chapter ring enclosing subsidiary seconds and tune selection indicated by a central pointer, pierced hour and minute hands, three train weight driven movement with filled can weights, anchor escapement and wooden rod pendulum, knopped pillars uniting a rectangular back plate to a shaped and extended front plate supporting a front to back sliding pin barrel playing on ten bells with ten hammers, regulated by a three vane fly 91 in (231 cm) high

\$25,000 - 40,000

One of two known musical clocks by Benjamin Willard. The long standing attribution is based on the identical tune selection found on the signed Willard clock. These tunes are found only on the two clocks.

Literature

Kate Van Winkle Keller. *Musical Clocks of Early America and their Music*, Bulletin NAWCC v. XXIV, no. 3, p 269, June 1982

William Distin and Robert Bishop. *The American Clock*, pp 61-62



PROPERTY OF VARIOUS OWNERS

101

A FINE AND RARE CARVED WALNUT WALL REGULATOR

“Watchmakers’ Regulator No. 36” E. Howard & Co., Boston, last quarter 19th century

The arched case with carved cresting and pendant drops, glazed arched door revealing interior mirror and silvered beat scale, signed 15 ¼ inch painted iron dial with roman chapters, subsidiary seconds, blued hands, the signed movement with rectangular brushed pates joined by four screwed cylindrical pillars, dead beat escapement with jeweled pallets, maintaining power, stop work planted on front plate, spring suspension to bracket supporting T-suspension for steel rod four jar pendulum (mercury removed), driven by slim rectangular iron weight sliding behind mirrored panel, movement stamped “F” on front plate, 2259 and 19 on jar frame, 13 on T of pendulum suspension 74 in (187 cm) high

\$30,000 - 40,000

102

A FINE CURLY MAPLE LONGCASE CLOCK

The case Philadelphia, third quarter 18th century, the contemporary movement by Thomas Wagstaffe, London

The case with swan's neck pediment and turned finials above a tympanum with applied leafy scrolls supported by plain columns, the arched long door between fluted quarter columns, on base with arched raised panel and bracket feet, 13 inch brass dial with moon phase in the arch, mask and scroll spandrels, silvered roman and Arabic chapter ring, enclosing seconds ring, date aperture and signature in the matted center, weight driven movement with rectangular plates joined by four knopped pillars, anchor escapement, maintaining power, iron strap pendulum, striking the hour on a bell 94 in (238 cm) high

\$7,000 - 10,000

The Philadelphia furniture historian, William Hornor noted that movements by the London clockmaker, Thomas Wagstaffe occur with some frequency in tall clocks whose cases were made in the Philadelphia area. Wagstaffe, (1724 – 1802), a devout English Quaker, maintained close ties with the Quaker community in Philadelphia, notably the silversmith Joseph Richardson. In addition to his trade with American merchants, he provided them with accommodation in his London home when they visited England. He was most active during the period 1755 – 1774 and in 1764 presented a dial clock to the Pennsylvania Hospital. It is apparent that he mainly supplied movements to be cased by cabinet makers in the Philadelphia area. Two examples can be found in the Winterthur Museum.

Regarding the use of maple in cabinet making, Joseph Downs quotes "the observation of Peter Kalm who arrived in Philadelphia in 1748: 'The Joiners of this country chiefly use the wild cherry trees and the curled maple...The curled maple (*Acer rubrum*) is a species of the common red maple, but likewise very difficult to be got. You may cut down many trees without finding the wood which you want.'

Comparative Literature

Downs, Joseph. *American Furniture, Queen Anne and Chippendale Periods...* Winterthur Museum, (1952), Nos. 206 and 207.

Hornor, William M., Jr. *Blue Book of Philadelphia Furniture* (1935) p 130

Moore, George and Arthur James. *Thomas Wagstaffe, Quaker Clockmaker*, NAWCC Bulletin 185, December 1976, pp.534-5



PROPERTY OF A MICHIGAN FAMILY

103

A RARE BRASS MOUNTED MAHOGANY STRIKING TABLE CLOCK WITH ALARM FOR THE AMERICAN MARKET

Signed Stephen Van Wyck. New York, late 18th century

The bell top case with brass carrying handle, (lacking finials), brass scale frets to the sides, raised on brass ogee bracket feet, brass dial with silvered strike / silent selection in the arch, gilt foliate scroll spandrels, silvered roman and Arabic chapter ring enclosing silvered signature plaque and date aperture in the matted center (lacking alarm setting disc), pierced blue hands, twin fusee brass movement with rectangular plates joined by five knopped pillars, verge escapement with knife edge suspension to pendulum, signed back plate, separately wound alarm mechanism, striking the hour and trip repeat on a bell mounted above the plates 19 1/2 in (49 cm) high

\$6,000 - 8,000

Stephen Van Wyck (c. 1774 -1860) was listed as a silversmith, clock and watchmaker in New York City directories from 1796-1825. In 1797, he succeeded the clock maker Effingham Embree, possibly having previously been a journeyman in that shop. Several watches signed by Van Wyck are recorded.

Two table clocks signed by Stephen Van Wyck are in the collections of the Winterthur Museum and the Metropolitan Museum of Art, New York. These clocks differ in detail but both are in arched mahogany cases that contain twin fusee striking movements with verge escapements and silvered one piece dials that have strike / silent selection in the arch. The present example is in a slightly older style bell top case with the additional complication of an alarm train, an unusual feature seldom found in English clocks of the late 18th century.

Literature

Ganczarczyk, Jerzy. *Stephen Van Wyck English Cylinder Watches*, NAWCC Watch & Clock Bulletin, No. 317, (December, 1998), pp. 734-741

Gottesman, Rita. *The Arts and Crafts in New York, 1777 – 1799*, The New York Historical society (1954)

Von Khrum, P. *Silversmiths of New York City 1684 – 1850*, Portland, (1978)



PROPERTY OF VARIOUS OWNERS

104

A FINE SATINWOOD STRIKING SMALL TABLE CLOCK

Signed James Gorham, Kensington, London, second quarter 19th century

The rectangular case with beveled glass panels to the stepped top and sides above an ogee molded plinth base on bun feet, the signed one piece silvered 5 1/2 inch dial with engraved scrolls to the corners, roman chapters within a minute ring, blued steel Breguet hands, the twin fusee movement with substantial rectangular plates joined by five turned pillars, anchor escapement with spring suspended steel rod pendulum, striking the hours on bell mounted on the signed backplate 12 3/4 in (32.5 cm) high

\$4,000 - 6,000

James Gorham is recorded as working from circa 1820 to 1854 at 5, Kensington High Street, a short stroll from Kensington Palace, London home of the Duke of Sussex. Gorham supplied at least six clocks to the Duke, and these were sold by auction in 1834, their whereabouts are now unknown. Gorham also carried out repairs for the Duke, the Sussex Tompion famously bears his signature on the back of the dial.



105 [□]

A QUARTER REPEATING EBONIZED TABLE CLOCK

Signed on engraved plate in the arch, C. Gould, London, first quarter 18th century

Within an inverted bell top case with gilt knopped carrying handle and door mounts, the arched dial with gilt cherub mounts flanking silvered disc engraved with figure of the sun, signature and strike/silent, the silvered chapter ring enclosing mock pendulum and date aperture in the matted center, cherub and scroll spandrels, the twin fusee movement with verge escapement, knife edge pendulum suspension with later back cock, pull quarter repeat on six bells, the backplate engraved with cornucopia and leafy scrolls. 17 3/4 in (45cm) high

\$3,000 - 4,000





106

A GOOD MAHOGANY FLOOR STANDING REGULATOR

Signed Triggs & Sons, Guildford, mid-19th century

The case with access door in the arched top, conforming glazed door with straight sided over an inverted panel base with straight skirt, 12 ½ inch silvered dial with minute ring enclosing subsidiary seconds and roman chapter rings, blued hands, enriched by a carved scroll dependent cresting below, the weight driven movement with substantial plates joined by four columnar pillars screwed to front and back plate, dead beat escapement with jeweled pallets, maintaining power, high count pinions, wheels of six crossings, Graham pendulum (mercury removed) suspended from back plate, beat adjustment to crutch, brass clad weight 72 ½ in (184 cm) high

\$5,000 - 7,000

**PROPERTY FROM THE BARKER FAMILY TRUST,
NORTHERN CALIFORNIA**

107

**A VERY FINE INLAID MAHOGANY QUARTER CHIMING
LONGCASE CLOCK**

signed 'Edwards & Roberts, Wardour St., London', last quarter 19th century

The hood with ball and spire finials over scroll pediment supported by fluted Corinthian columns, the trunk with matching quarter columns flanking the molded long door delicately inlaid with neoclassical urns and foliage, the paneled plinth similarly inlaid with classical urn, 14-inch dial with Chime/Silent and chime selection in the arch, mask and scroll spandrels enclosing silvered roman and arabic chapter ring with fleur-de-lis half hour marks, seconds ring in the matted center, pierced blue hands, the three train movement with substantial plates joined by cylindrical pillars, dead beat escapement, roller suspension to steel rod pendulum, striking the hour on a gong, chiming Westminster quarters on four gongs or Whittington quarters on eight bells *105 in. (266cm) high*

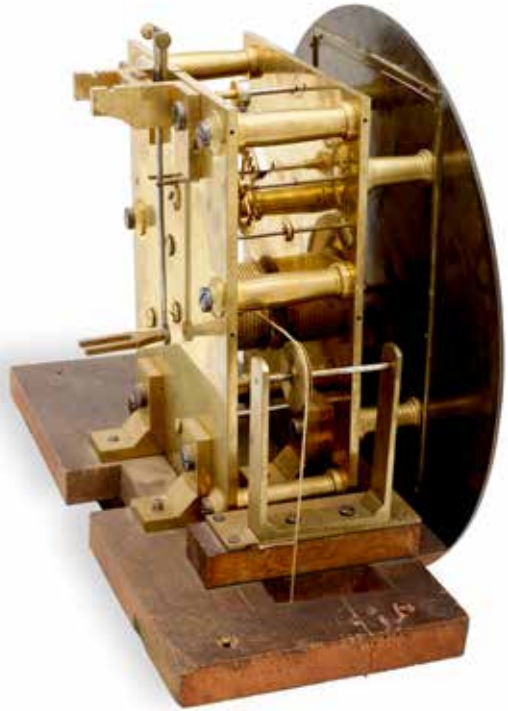
\$3,000 - 5,000

"The firm Edwards and Roberts were among the best English antique furniture cabinet makers of the second half of the eighteenth century. The company was founded in 1845 and by 1854 was trading as 'Edwards and Roberts', 21 Wardour Street, Antique and Modern Cabinet Makers and Importers of Ancient Furniture'.

"They became one of the leading London cabinet makers and retailers and the firm produced high quality furniture, as well as good copies of the 18th and 19th century English and French pieces. Their workmanship included pieces with satinwood marquetry and favoured the Georgian designs. They were known for restoring and adapting older pieces of antique furniture to suit more modern needs. The quality of timber used was always the best quality with fine burr walnuts, finely figured mahogany and lighter toned satinwood."

<https://antiquesworld.co.uk/edwards-and-roberts-antique-furniture/>





PROPERTY OF VARIOUS OWNERS

108

A FINE MAHOGANY FLOOR STANDING REGULATOR OF SMALL SIZE

Robert Molyneux, London, second quarter 19th century
The flat top case with chamfered corners to the hood and flanking the glazed long door, on paneled base, 12-inch round silvered dial with large Arabic minute ring enclosing seconds dial with observatory marks and 24-hour Arabic chapter ring, blued hands, the movement with substantial rectangular plates joined by six cannon barrel turned pillars, three plate brass dust cover, maintaining power, train of four wheels with six crossings and high count pinions, jeweled bearings to the escape wheel and jeweled pallet dead beat anchor, screw end caps to the remaining train, guide wheel for the line to the barrel, T-suspension to the single jar Graham pendulum (mercury removed)
72 ½ in (184 cm) high

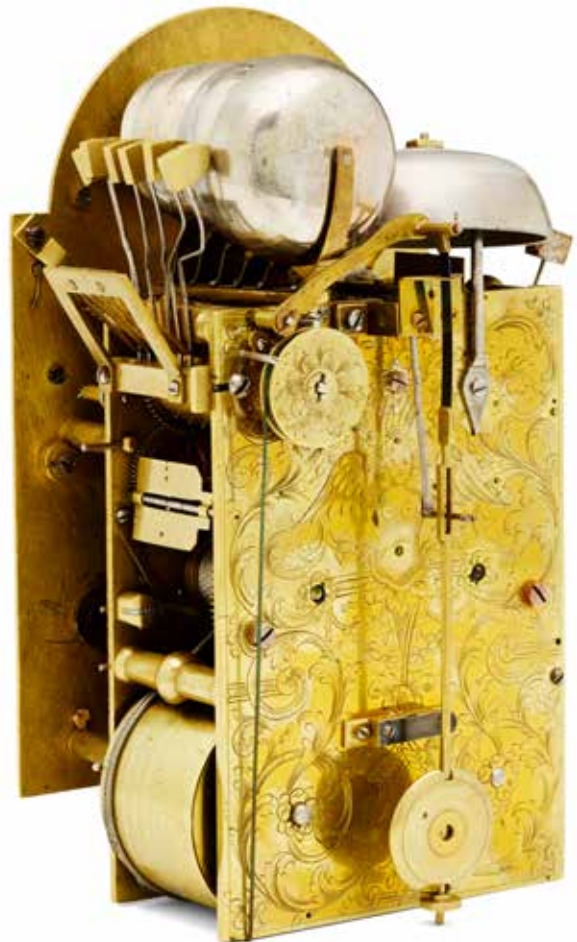
\$25,000 - 35,000

AN EBONIZED SMALL TABLE CLOCK WITH PULL QUARTER REPEAT

Daniel Delander, London, circa 1720.

The bell top case with ringed carrying handle, arched side panels with gilt pierced scroll frets, on block feet, 4 ¾ inch dial with silvered date ring in the arch, subsidiary rings for strike / silent and regulation above roman chapter ring with lozenge half hour marks, chamfered apertures for mock pendulum and signature plaque in the matted center, the plates of the twin fusee movement joined by six knopped ringed pillars, verge escapement with rise and fall to the spring suspended pendulum, striking the hour on a single bell, pull quarter repeat on nest of six bells, back plate profusely engraved with foliate scrolls and winged creature 16 in (40 cm) high with handle

\$12,000 - 18,000



See additional image inside front cover

110

AN EBONY VENEERED QUARTER REPEATING MINIATURE TABLE CLOCK

Jonathan Puller, London, late 17th century

The domed case with leaf capped carrying handle and urn finials, glazed side panels, scroll and mask door mounts, on restored bun feet, 5 inch square dial with latched feet, winged cherub spandrels, silvered roman chapter ring, date aperture in the matted center, strike / silent lever at XI o'clock, blued hands, the plates of the twin fusee movement joined by six ringed baluster latched pillars, striking the hours with linked hammers on a bell by means of an internal rack, repeating the quarters on a second smaller bell, back plate engraved with foliate scrolls and flowers enclosing signature cartouche 12 in high with handle, 7 ½ in wide, 5 in deep

\$12,000 - 18,000



See additional image inside front cover



FROM THE ESTATE OF RICHARD NIXON

111

**A FLORAL MARQUETRY INLAID OLIVE WOOD PARQUETRY
LONGCASE CLOCK WITH 1 ¼ SECONDS PENDULUM**

Thomas Harris Londini Fecit, late 17th century

The formerly rising flat top with restored scroll crest and gilt finial above a molded cornice supported by spiral twist columns over a long door with ebonized molding, fan inlay to the corners and three panels of bird and flower marquetry, the similarly inlaid hinged base on restored bun feet, the 10-inch square dial with silvered roman chapter ring with Arabic five minute numerals, fleur-de-lis half hour marks, plain matted center, movement with rectangular plates joined by four ringed knopped pillars, anchor escapement with long pendulum striking the hour on a restored bell by means of an outside count wheel 80 ½ in (204 cm) high

\$7,000 - 10,000



PROPERTY OF VARIOUS OWNERS

112

AN INLAID OLIVE WOOD PARQUETRY LONGCASE CLOCK

Joseph Windmills Londini, Circa 1685

The flat top with pierced sound fret supported by spiral twist columns over a long door with fan inlays on oyster ground, glazed lenticle, the rebuilt base with similar inlay on burl wood ground, on later shaped skirt, 10-inch latched square dial with winged cherub spandrels, formerly silvered roman chapter ring with Arabic five minute numerals, fleur-de-lis half hour marks, subsidiary seconds and date aperture in the matted center, movement with rectangular plates joined by five ringed knopped latched pillars, anchor escapement with bolt and shutter maintaining power, striking the hour on a bell by means of an outside count wheel 79 in (200 cm) high

\$15,000 - 20,000

Provenance

The Wetherfield collection
Arthur Vernay, sold 1928

Literature

Neale, J. A. *Joseph and Thomas Windmills, Clock and Watch Makers 1671 – 1737*, p 46, noting the present clock is one of three recorded parquetry clocks by Windmills.



113

A WALNUT AND FLORAL MARQUETRY PANELED LONGCASE CLOCK

Signed Rob. Gregorey Londini fecit, late 17th century
The rising flat top hood with gilt sound frets over spiral columns, the long trunk door inlaid with three panels of bird inhabited floral marquetry, similarly inlaid plinth with later skirting, 11-inch square dial with cherub and scroll spandrels, signed silvered roman and Arabic chapter ring with sword hilt half hour marks enclosing subsidiary seconds, ringed winding holes and chamfered date aperture decorated with three coronets in the finely matted center, the movement with five knopped and ringed pillars, anchor escapement, inside count wheel striking on a bell *79.5 in (201 cm) high*

\$6,000 - 8,000

Robert Gregorey apprenticed, 1670, Clockmakers Company, 1678-1690



114

A GOOD INLAID MAHOGANY FLOOR STANDING DOMESTIC REGULATOR

Signed John Walker, London, circa 1825

The arched hood with inlaid chamfered corners and hinged brass bezel, molded arched door between similar chamfers, on paneled base, 13 ¼ inch circular silvered one piece dial, roman chapters, subsidiary seconds, blued fleur-de-lis hands, the movement with substantial rectangular plates joined by four tapered column pillars, dead beat escapement, maintaining power, counterpoised motion work, wooden rod pendulum with large brass bob suspended from back board (lacking one movement securing screw to seat board) 78 ½ in (199 cm) high

\$4,000 - 6,000



115

A GOOD MAHOGANY FLOOR STANDING REGULATOR

R. Molyneux, London, first quarter 19th century

The arched hood with chamfered corners flanking a brass circular bezel, the arched long door over a paneled base with shaped skirt, signed circular silvered one piece 12-inch dial with minute ring enclosing subsidiary seconds and roman chapter rings, blued hands, movement with stepped rectangular plates joined by five vase pillars, dead beat escapement, maintaining power, counterpoised minute hand, hour hand driven directly from great wheel, wooden rod pendulum with large brass bob and roller suspension from back plate
81 in (205 cm) high

\$10,000 - 15,000

PROPERTY FROM A BEL AIR ESTATE

116

A FINE ORMOLU MOUNTED AMBOYNA ORRERY CLOCK

Raingo à Paris, First quarter 19th century

In the form of a four-column rotunda on circular base within molded ormolu band, the cornice with applied gilt bas relief figures of the Zodiac enclosing silvered calendar ring, the clock movement mounted between two columns, with circular plates, twin going barrels, deadbeat escapement, gridiron pendulum spring suspended between dial and front plate, striking the hour and half hour on a bell by means of a count wheel, the orrery can be driven by wheel work planted on the back plate or, alternatively, by a crank on the side of the cornice, the orrery mounted on substantial rectangular plates joined by four screwed cylindrical pillars and comprising earth / moon spheres supported on a silvered lunar calendar, the globe with paper gores surmounted by a silvered 24-hour ring within a brass frame with indicators for sunrise and sunset, the moon sphere half blued to mimic the phase as indicated on the lunar calendar, central brass Sun sphere, additional separately wound going barrel also driving silvered leap year indicator on the opposite end of the frame 26 ½ in (67cm) high

\$70,000 - 90,000

This type of geared model of the solar system, or tellurium, traces its origin to an instrument devised by George Graham and Thomas Tompion in 1712. That model was soon copied and improved by John Rowley, their neighbor in Fleet Street, and "Master of Mechanics" to George I. Rowley also made many instruments for Charles Boyle, 4th Earl of Orrery, who bequeathed his collection to Christ Church, Oxford in 1731. It is from the tellurium in this group, that similar geared models acquired the name "Orrery."

Zacharie-Nicholas-Amé-Joseph Raingo (1775 - 1847)

In Raingo's planetary machine, the earth revolves on its axis daily, the moon circles the earth and the entire system turns about the sun. Few details are known about the life of Zacharie Raingo. Born in Mons, Belgium, he is recorded working in Tournai by 1806, then Ghent in 1810 and finally in Paris, living at first in rue de Cléry and then in 1815 in rue Saint-Sébastien. Highly regarded, he was appointed Horloger-Mécanicien to the Duke of Chartres and in 1824 Horloger-Mécanicien du Garde-Meuble de la Couronne.

In 1810 he obtained a patent for a planetarium that is now preserved in the Musées Royaux d'Art et d'Histoire in Brussels. It is thought that perhaps twenty of his orrery clocks exist. Most known examples, like the present clock are in the form of a gilt mounted, four column rotunda, veneered with mahogany or amboyna. Many of these rest on a musical base, playing on the hour or at will.

A well-known example, now at Windsor Castle was purchased by George IV in 1824 for 300 guineas. Other examples can be found in the Spanish Royal Collection at the Palacio Real de Madrid, the Conservatoire National des Arts et Métiers in Paris, the Musée International de l'Hologerie, La Chaux-de-Fonds, Switzerland, the Science Museum, London and the Sir John Soane Museum, London. Another, formerly belonging to the author Paul Chamberlain is in the collection of the American Clock and Watch Museum, Bristol CT.

Comparative Literature

Chamberlain, Paul. *It's About Time*. New York (1941), pp 274 – 278

Colon de Carvajal, J. Ramon. *Catalogo de Relojes del Patrimonio nacional*, Madrid (1987), p. 144, catalogue n° 122

Jagger, Cedric. *Royal Clocks, The British Monarchy & its Timekeepers 1300-1900*, London (1983), p. 168, fig. 229

King, Henry and John Milburn. *Geared to the Stars*, Toronto (1978)

See additional image inside back cover



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Bonhams

AUCTIONEERS SINCE 1793



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IMPORTANT NOTICES

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- TP Objects displayed with a TP will be located at the Cadogan Tate 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.
- 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.
- Φ This lot contains or is made of ivory. The United States Government

WATCHES

Except as expressly set forth in the Conditions of Sale, all watches are sold "as is." Please examine all watches carefully. It is the responsibility of the prospective bidder or the bidder's agent to determine the condition of watches during the preview.

Although we endeavor to mention in our descriptions significant defects, needed repairs, absent stones and the like, **WE DO NOT GUARANTEE THAT THE DESCRIPTIONS ARE COMPREHENSIVE.** We do not warrant any watch to be in good working order or warrant the accuracy of any watch function such as timekeeping, chronograph, calendar, repeating or register. Any repairs that might be required are the responsibility of the purchaser.

Condition reports, which contain more information than the catalog descriptions, are available upon request. These reports are statements of opinion based on visual inspection and may not include all defects or replacements or those that would be revealed by disassembly of the watch. To ensure timely receipt of the report, please email your request at least two

DIAMONDS, COLORED STONES & PEARLS

The Jewelry department of Bonhams & Butterfields recognizes that there are many various forms of treatments and enhancements used in diamonds and colored stones in order to improve their appearance and or color. Techniques such as heat treatment have been used to improve the color and transparency of both sapphires and rubies in addition to other gemstones. Techniques such as oiling have been used to enhance the clarity of emeralds while dying has been used to effect the color of jade. Techniques such as heat treatment, oiling, resin impregnation, irradiation, color diffusion, dying and HTHP are just a few of the techniques that are in use today. Prospective buyers are therefore reminded that unless otherwise noted in our catalog description it must be assumed that some form of enhancement may have been used and that such treatment may not always be permanent or detectable and that our estimates have taken such possibilities into account. As a matter of policy, Bonhams & Butterfields endeavors to obtain certificates from recognized gemological laboratories when such certificates are deemed crucial to the authenticity of a gemstone. It is not possible however to gain certificates for all items offered for sale and it is therefore recommended where there is no mention of a certificate that all prospective buyers consult with one of our department specialists prior to purchase of such items.

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/exportcontrols/export-licensing/> 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.

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

days prior to the sale date. Condition reports may also be viewed at the watch counter during previews.

Please note that Bonhams does not warrant that any component watch part is original or that watch cases have not been altered or replaced, as virtually all pre-owned watches may have been previously repaired and could include replacement parts. A manufacturer's certificate of authenticity is not available unless described in the catalog description of a lot, and a manufacturer's refusal to service or repair a timepiece due to the presence of replacement parts shall not constitute grounds to rescind a sale.

Case screw-backs have been loosened for examination and viewing by Bonhams, and should be resealed by purchasers for water resistance.

The dimensions given refer to the diameter of circular watch cases, excluding the lugs (in the case of a wristwatch) or the pendant (in the case of a pocket watch). For watches of other shapes, the corresponding width is given.

PLEASE NOTE: 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. Neither is there necessarily consensus between different laboratories, or private appraisers, on the grading of diamonds. All gemstone weights are approximations only and although an independent laboratory grading may be used in the catalog text, we cannot guarantee such gradings.

Images shown may appear smaller or larger than actual size.

Although we endeavor to mention in our descriptions significant defects, needed repairs, absent stones and the like, **WE DO NOT GUARANTEE THAT THE DESCRIPTIONS ARE COMPREHENSIVE.** Please examine all lots carefully. It is the responsibility of the prospective bidder, or his agent, to determine the condition of lots during the preview. Condition reports have been created for most lots in this auction, and are available upon request. Please contact the Jewelry department at least two days prior to the sale date for additional information.

CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$250,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$250,001 UP TO AND INCLUDING \$4,000,000, AND 12.5% OF THE AMOUNT OF THE BID PRICE OVER \$4,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Illinois, Indiana, Kentucky, Maine, Massachusetts, Michigan, Minnesota, Nevada, New Jersey, New York, North Carolina, Ohio, Pennsylvania, Rhode Island, Texas, Virginia, Washington, D.C., Washington state, Wisconsin, Wyoming or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

To the fullest extent permitted by applicable law: The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We also retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the purchaser liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the purchaser's breach; (b) cancel the sale, retaining as liquidated damages all payments made

by the purchaser; and/or (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the purchaser shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid prices and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

5. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.

6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for

certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be

CONDITIONS OF SALE - CONTINUED

selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (i) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (ii) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (iii) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be

entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be

construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE PURCHASER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (212) 644 9001.

AUCTION ESTIMATES

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

PROFESSIONAL APPRAISAL SERVICES

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate,

tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

ESTATE SERVICES

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at www.bonhams.com/us or contact our Client Services Department.

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (212) 644 9001.

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserves

Unless indicated by the σ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a \blacktriangle symbol next to the lot number(s).

Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a \circ symbol next to the lot number(s).

Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and

from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200.....	by \$10s
\$200-500.....	by \$20/50/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/500/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/5,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Collection of Purchases

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

Handling and Storage Charges

Please note that our office has requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our galleries until 5pm on Wednesday 19 December without penalty. After Wednesday 19 December, collections will need to be made by appointment. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days. Bonhams Reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

Auction Results

All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.

Catalog Order Form

Bonhams

Please check the Auction Catalog(s) you would like to receive, complete the address and payment information below and send the completed form via email to catalogs.us@bonhams.com, or via fax at (415) 861 8951, or mail to:

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220 San Bruno Avenue
San Francisco, California 94103

If you have any questions please contact us at +1 (800) 223 2854

Category Name	Internal	Domestic Address*	International Address*	Issues per year**
19th CENTURY PAINTINGS (Including Russian and Dogs in Art)	PIC41	<input type="checkbox"/> \$200	<input type="checkbox"/> \$280	5
20TH CENTURY FURNITURE & DECORATIVE ARTS	FRN21	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200	4
AFRICAN, OCEANIC & PRE-COLUMBIAN ART	TRI12	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
AMERICAN & CALIFORNIA WESTERN PAINTINGS & SCULPTURE	PIC40	<input type="checkbox"/> \$200	<input type="checkbox"/> \$250	5
ARMS, ARMOR AND MODERN SPORTING GUNS	ARM10	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100	2
ASIAN WORKS OF ART	ASN10	<input type="checkbox"/> \$360	<input type="checkbox"/> \$430	9
BONHAMS QUARTERLY MAGAZINE	MAGB	<input type="checkbox"/> \$30		4
BOOKS, MANUSCRIPTS & RELATED CATEGORIES	BKS10	<input type="checkbox"/> \$320	<input type="checkbox"/> \$400	8
COINS AND BANKNOTES	CNS10	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200	4
CONTEMPORARY ART (Including Made in California)	PIC50 & PIC52	<input type="checkbox"/> \$200	<input type="checkbox"/> \$250	5
ENTERTAINMENT MEMORABILIA & COLLECTABLES	COL10	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200	4
EUROPEAN & AMERICAN FURNITURE & DECORATIVE ARTS	FRN20	<input type="checkbox"/> \$320	<input type="checkbox"/> \$400	7
IMPRESSIONIST AND MODERN ART	PIC55	<input type="checkbox"/> \$100	<input type="checkbox"/> \$120	2
INDIAN, HIMALAYAN & SOUTHEAST ASIAN ART	ASN12	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100	2
JAPANESE WORKS OF ART	ASN11	<input type="checkbox"/> \$120	<input type="checkbox"/> \$140	3
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MARITIME PAINTINGS AND DECORATIVE ARTS	COL11	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100	2
MOTOR CARS, MOTORCYCLES & AUTOMOBILIA	MOT10 & MOT20	<input type="checkbox"/> \$330	<input type="checkbox"/> \$390	6
MOTORCYCLES	MOT20	<input type="checkbox"/> \$40	<input type="checkbox"/> \$50	1
NATIVE AMERICAN ART	NTV10	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
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PHOTOGRAPHS	PIC44	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
PRINTS	PIC43	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
SPACE MEMORABILIA	BKS11	<input type="checkbox"/> \$40	<input type="checkbox"/> \$50	1
WATCHES	JWL11	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
WINES	WIN10	<input type="checkbox"/> \$280	<input type="checkbox"/> \$350	5
WRITING INSTRUMENTS	COL20	<input type="checkbox"/> \$50	<input type="checkbox"/> \$70	2
ALL CATEGORIES	ALLCAT	<input type="checkbox"/> \$4,500	<input type="checkbox"/> \$5,600	109

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Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders; If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

- I will collect the purchases myself
- Please contact me with a shipping quote (if applicable)
- I will arrange a third party to collect my purchase(s)

Please email or fax the completed Registration Form and requested information to:

Bonhams Client Services Department
580 Madison Avenue
New York, New York 10022
Tel +1 (212) 644 9001
Fax +1 (212) 644 9009
bids.us@bonhams.com

Bonhams

Sale title: The Art of Time		Sale date: December 6, 2018	
Sale no. 24663		Sale venue: New York	
General Bid Increments:			
\$10 - 200by 10s		\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s		\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
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BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
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