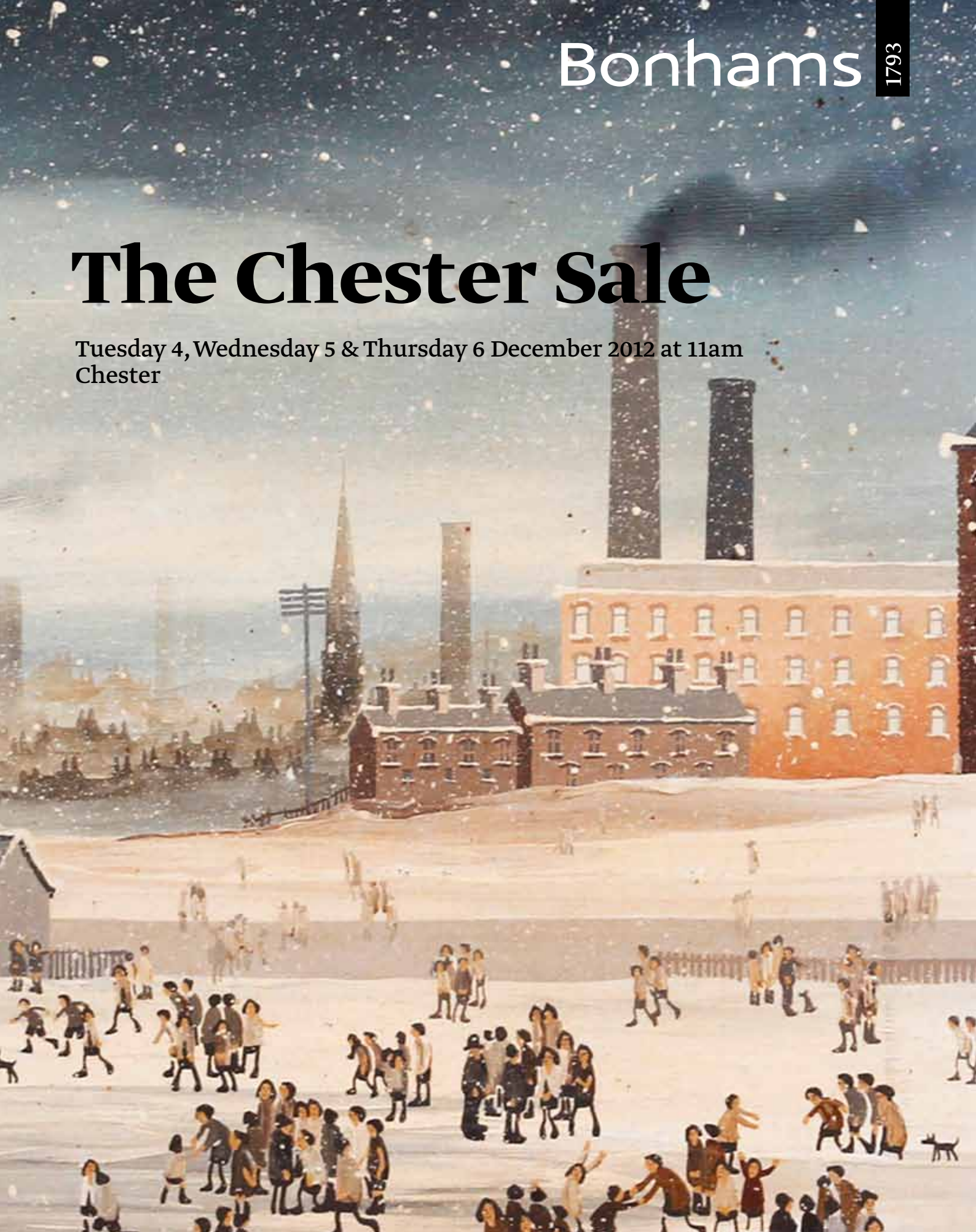


The Chester Sale

Tuesday 4, Wednesday 5 & Thursday 6 December 2012 at 11am
Chester





The Chester Sale
Antique & Modern Silver
Tuesday 4 December 2012 at 11am

Oil Paintings, Watercolours & Prints
Wednesday 5 December 2012 at 11am

Furniture, Clocks & Works of Art
Thursday 6 December 2012 at 11am

Bonhams

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10am to 4pm
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9am to 10.45am

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Enquiries

Silver
Andrew Spicer
+44 (0) 1244 353 112
andrew.spicer@bonhams.com

Susannah Davies-Lloyd
+44 (0) 1244 353 131
sue.davieslloyd@bonhams.com

Francesca Garvey
+44 (0) 1244 313 936
Francesca.Garvey@bonhams.com

Pictures

Richard Hopkinson
+44 (0) 1244 353 132
richard.hopkinson@bonhams.com

Zoë Sinton
+44 (0) 1244 353 132
zoe.sinton@bonhams.com

Clocks & Barometers

Christopher Jarrey
+44 (0) 1244 353 126
christopher.jarrey@bonhams.com

Furniture & Works of Art

Megan Wheeler
megan.wheeler@bonhams.com
+44 (0) 1244 353 127

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Illustrations

Front & Back cover: 421
Inside front: lot 473
Inside back: lot 294

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Registered No. 4326560
Registered Office: Montpelier Galleries
Montpelier Street,
London SW7 1HH
+44 (0) 20 7393 3900
+44 (0) 20 7393 3905 fax

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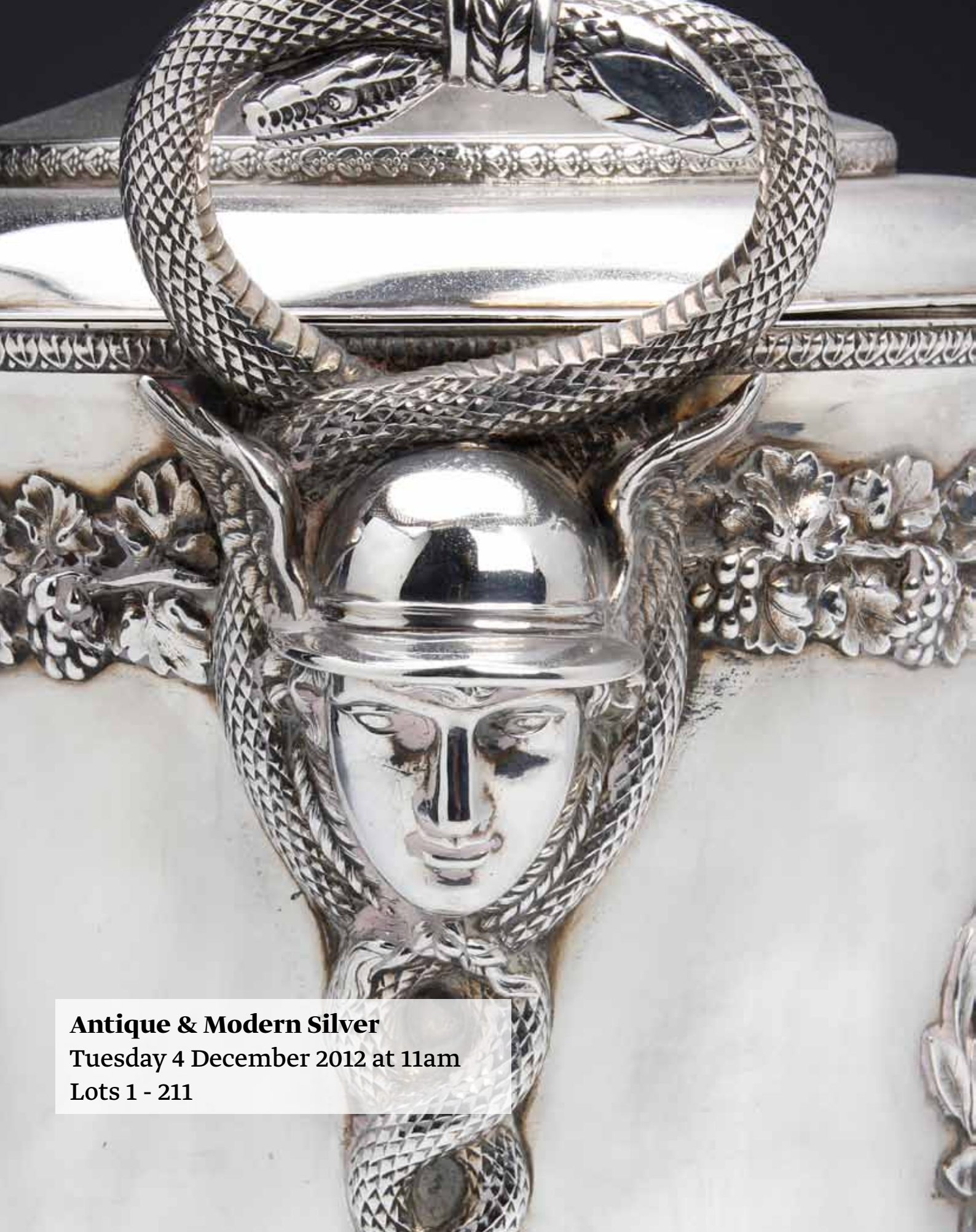
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Antique & Modern Silver

Tuesday 4 December 2012 at 11am

Lots 1 - 211



1, 2

Old Sheffield Plate

1

A William IV pair of Old Sheffield plate wine coolers

by Roberts, Smith & Co., circa 1830

The fluted body with a chased floral naturalistic lower section, raised on a matching foot, foliate scroll handles, removable central section, engraved armorial with motto, height 25.5cm.

£500 - 700

The arms are of GIBBS/GIBBES.

2

A George IV gilded Old Sheffield plate wine cooler

by Matthew Boulton, circa 1820, double sunburst mark,

Of campana form, with fluted lower body, vine and grape handles, gadrooned borders, engraved armorial cartouche, height 24cm.

£300 - 500

3

A George IV Old Sheffield plate set of six graduated meat covers

by Creswicks, circa 1825

Of lobed form, with an applied band of chased shells and scrolls, the removable handles with chased fruit and foliage decoration, length 35cm x 2, 40cm x 2, 46cm, 51cm.

£400 - 600

Electroplate

4

A 20th century electroplated four light, four branch with glass fruit bowl torchere unmarked

The circular bowl supported by a gadrooned capital to a fluted stem, with four scrolling branches, the whole raised on a Ram's head and garland decorated tapering column, raised on a trefoil paw and garland base, height 154cm.

£800 - 1,200



4



5

A Victorian electroplated pair of four light naturalistic candelabra
by Elkington & Co., date code 1858

The scroll and floral urn shape capitals with scrolling drip pans to three
leaf capped scroll branches and a central stem, raised on a vine column
with two applied cherubs, the trefoil base with leaf capped scrolling feet,
height 57cm.

£1,500 - 2,000



9, 10, 11

Modern Silver: Post 1912

6

A silver circular salver
by *Viners, Sheffield* 1960

Of typical form with line border, raised on three scroll feet, diameter 30.5cm, weight 28oz.
£600 - 800

7

A pair of silver armada dishes

by *Boodle & Dunthorne, London* 1964/5
Of typical form with line border, diameter 19.5cm, weight 23.5oz.
£500 - 600

7A

A silver four piece tea service

by *Francis Howard Ltd, Sheffield* 1972
Of panelled form, raised on stepped pad feet, together with a pair of 19th century sugar tongs, height of coffee pot 19.5cm, weight 61oz. (5)
£700 - 9000

8

A silver circular pierced bowl

by *William Adams Ltd., Birmingham* 1918
The shaped rim with a scroll pierced border, raised on three pad feet, diameter 25cm, weight 12.5oz.
£200 - 250

9

A silver two handled entree dish and cover
by *Sir John Bennett Ltd. London* 1932

Of rectangular form with lobed corners, C scroll handles, length 30cm, weight 40.5oz.
£500 - 700

10

A silver two-handed bottle holder

by *Harrison Bros. & Howson, Sheffield* 1931
Of cylindrical form with reeded shaped rim, scroll handles, raised on a spreading foot, height 15cm, weight 20oz.
£300 - 400

11

A silver pair of three branch, three light candelabra

by *Richard Comyns, London* 1961
In the Queen Anne style, with cotton reel sconces to octagonal drip pans, double scroll branches raised on a knopped stem to an octagonal stepped base, height 26cm, weight 76.5oz.
£1,000 - 1,500



12, 13

12^Y

An Art Deco silver ivory handled oval silver tray

by Edward Barnard & Sons, London 1939
The hammered finish with partial fluted border, the sweeping handles with ivory inserts, 59.5cm across the handles, weight 83oz.
£1,500 - 2,000

13^Y

An Art Deco silver three piece circular tea service

by the Barnards, London 1936
Of bowl form with corner fluting, raised on a stepped foot, ivory handles and finials, comprising; tea pot, coffee pot and milk jug, height of coffee pot 18cm, weight 46.5oz.
£600 - 800

14

A pair of silver sauce boats

by Roberts and Belk, Sheffield 1972
With gadrooned border, leaf capped flying scroll handles, raised on three shell capped pad feet, length 16.5cm, weight 18.5oz.
£300 - 400

15

A silver circular salver

by Pearce & Sons, London 1916
With gadrooned and shell border to a pierced edge, raised on four shaped and pierced feet, diameter 33cm, weight 43oz.
£600 - 700

16

A silver oval two-handled tray,

by Thomas Eady and Co Ltd, London 1913
With pie-crust border, engraved with crest, length across the handles 70cm, weight 105oz.
£1,500 - 2,000

17

A silver oval two handled tray

by Viners, Sheffield 1939
With an applied wavy border and inset handles, 50 x 35cm, weight 55oz.
£800 - 900

18^Y

An Art Deco silver and ivory four piece tea and coffee service

by Viners, Sheffield 1939

Of rectangular form with cut corners, engraved band and fan design to the shoulders, ivory handles and finials, comprising; tea pot, coffee pot, sugar bowl with associated tongs and milk jug, *height of coffee pot 18cm, weight 59oz.*

£1,200 - 1,500

19^Y

An Art Deco silver and ivory handled three piece tea service

by Viners, Sheffield 1934, Coronation duty mark

Of circular tapering sectional form, raised on a spreading stepped foot, ivory handle and finial, comprising; tea pot, sugar bowl and milk jug, *height of tea pot 18cm, weight 22oz.*

£600 - 700

20

A silver set of four tapering vases

by William Neale & Son Ltd., Birmingham 1925

With applied scroll borders, reeded waist band, raised on a circular spreading foot, *height 20.5cm, weight 26oz.*

£500 - 600

21

A silver circular salver

by Elkington & Co., Birmingham 1921

With shaped gadrooned border, raised on three scroll feet, *diameter 32cm, weight 31oz.*

£500 - 600

22

1000 years of English Monarchy; A commemorative silver dish and two goblets

by A.E. Jones, Birmingham 1973

The rose water dish with cast applied "Edgar to Elizabeth A.D. 973-1973" design, *numbered AD 1265*, together with a pair of reproduction Saxon drinking horns, *numbered AD 1339 and 1364, diameter of dish 25cm, weight combined 51.5oz.*

£800 - 1,200

Together with the original certificates

23

A silver circular salver

by A.Faulkner, Sheffield 1923

With a wavy border, raised on three pad feet, *diameter 31cm, weight 31oz.*

£500 - 600

24

A silver circular waiter

by Wakeley & Weaver, London 1967

With shaped gadrooned border, raised on four ball and claw feet, crested, *diameter 21cm, weight 12oz.*

£150 - 250



18, 19



25, 26, 27

25

A silver circular pierced shallow fruit bowl

by Barker Bros., Sheffield 1965

With grape and vine hand pierced decoration, applied grape and vine cast border, raised on a plain foot, *diameter 36cm, weight 36oz.*

£400 - 600

Inscribed "Bill, best wishes, Jock 31/3/66"

26

A silver three piece tea service

by Chatterley & Sons Ltd., Birmingham 1964

Of tapering rectangular form with cut corners, applied gadrooned, shell and leaf border, raised on a spreading foot, resin handle, comprising; tea pot, sugar bowl and milk jug, presentation case, *length of tea pot 30cm, weight 38.5oz.*

£500 - 700

Presentation plaque to the box, "Singapore Police Force, Presented to, Mr. L.R.Prynn, Assistant Commissioner of Police, by his brother officers, on his retirement, August 1957"

27

A silver pair of Corinthian column candlesticks

by James Dixon & Sons, Sheffield 1940

The removable sconces with bead border, to an acanthus leaf capital, fluted column raised on a square stepped base with bead border, *loaded, height 28.5cm.*

£500 - 600



34

28

A silver circular salver

by E.W.Haywood, Birmingham 1939

With a pie crust border, raised on three scroll feet, *diameter 25cm, weight 11oz.*

£200 - 250

29

A silver set of four circular salt pots

by Robert Garrard, London 1934, Coronation duty mark

Of plain form, raised on a knopped pedestal, *height 5cm, diameter 6cm, weight 12.5oz.*

£200 - 250

30

A silver circular pedestal dish

by Elkington & Co., Birmingham 1927

With applied scroll and pierced border, raised on a spreading foot, *height 9.5cm, diameter 26.5cm, weight 18oz.*

£400 - 500

31

A silver oval swing-handle pierced dish

by Moseley & Co. Ltd., Sheffield 1919

The floral pierced border with a wavy rim, plain handle, raised on four ball feet, *height with handle raised 21cm, length 32cm, weight 13.5oz.*

£200 - 250

32

A silver two handled rectangular tray

by William Devonport & Co., London 1926

Of plain form with shaped corners and C scroll handles, *69cm across the handles, weight 118oz.*

£1,500 - 2,000

33

A silver pair of candlesticks

by Walker & Hall, Sheffield, 1936

Of tapering oval fluted form with a serpentine shaped base, reeded border, *loaded, height 24.5cm.*

£300 - 500

34

A silver pair of three light, two branch candelabra

by Viners, Sheffield 1966

The vase shape capitals with gadrooned borders and drip pans, to floral and reeded scroll branches, raised on a tapering stem to a square lobed base with gadrooned borders, *loaded, height 37cm.*

£500 - 700

35

A silver pair of gravy boats

by Barker Ellis, Birmingham 1985

With gadrooned borders, leaf capped flying scroll handles, raised on three shell capped pad feet, *length 19cm, weight 18.5oz.*

£300 - 400

36

An oval silver tray

by CJ Vander, London 1964

With a pie crust border, raised on four pad feet, *40.5 x 31cm, weight 39.5oz.*

£500 - 600



39, 40, 41



37, 38

37

A silver three piece "Celtic" tea service
by *J. Blond & Sons, Glasgow 1918*
Of circular form with embossed and chased Celtic dragon panels and foot, vacant cartouches, eagles head spout, comprising; tea pot, sugar bowl and milk jug, *height of tea pot 14.5cm, weight 38oz.*
£500 - 600

38

Guild of Handicrafts; A silver two light, two branch candelabra
by *Guild of Handicrafts, London 2000, millennium mark*
Of plain form with cotton reel capitals to S scroll branches, raised on a spreading foot, *height 20cm, weight 12oz*, together with a silver bowl, by *Guild of Handicrafts, London 2000, millennium mark*, with hammered finish, green glass liner, *diameter 10.5cm, weight 8oz.*
£500 - 600

39

An Edwardian silver and glass rectangular desk stand
by *Mousley Bros., Birmingham 1901*,
The frame with a serpentine front and three quarter tube border, supporting a rectangular stamp holder and a calendar, flanked by square glass inkwells with silver lids, pen tray to the front, C scroll handles, raised on four scroll feet, inscribed "J.S.B. Xmas 1902", *23 x 10cm, weight of weighable silver 10.5 oz* together with a *silver rectangular desk stand*, by *Aspreys, London 1914*, with a reeded border, supporting a square capstan inkwell with a double pen stand, raised on four ball feet, inscribed "Dec 15th 1914", *19 x 14cm, weight of weighable silver 10.5oz.*
£400 - 600

40

A silver rectangular desk stand
by *Elkington & Co., Birmingham 1913*,
With gadrooned border, supporting a lidded circular stamp holder, flanked by two inkwells, double pen rack to the front, *31 x 17cm, weight 33.5oz.*
£400 - 600

41

A Victorian silver novelty twelve inch ruler
by *W.J. Weedon, London 1900*
Of square section rectangular form, with engraved divisions, one end with pull-out propelling pencil, the other a pen, *length 33cm* together with an *Edwardian example*, by *W.J. Weedon, London 1903*, lacking pencil and pen, *length 32cm, weight 5oz.*
£500 - 700



42, 43, 44, 45

44

A Japanese silver and mixed metal cigarette case

stamped Silver, 950, circa 1940

Decorated to the front and interior with a coastal scene with Mount Fuji in the distance, *character mark*, 16 x 8cm, together with a Japanese silver and mixed metal cigarette case, *stamped Silver, 950, circa 1940* with similar decoration, *character mark*, 10.5 x 8cm.

£200 - 250

45

A Dutch silver novelty sugar caster

post 1953 control mark, 930

In the form of a cockerel, with chased feathers, the pull-off cover with removable grill and garnet eyes, *height 14cm, weight 6oz.*

£300 - 500

46

A French silver pair of circular plates

19th century, bearing earlier marks

With repousse borders of floral garlands linking ram's heads, reeded border, *diameter 31cm, weight 46.5oz.*

£600 - 800

47

A French silver wine taster,

marks on base worn, circa first part of the 19th century

Of conventional form with coiled snake handle, the sides with decorated with ribbed flutes, *diameter 8cm, weight 3.5oz.*

£150 - 200

48

A French silver wine tester

By NH, Minerva 950 standard control mark

The body embossed with grapes and vines, vine handle, inset with a 1757 Louis XV coin, *diameter 7.5cm, weight 3oz.*

£150 - 200

49

CONFRERIE des CHEVALIERS du TASTEVIN; A French silver wine taster

.950 standard Minerva, mid 20th century

Of circular lobed form, with central chased armorial device, entwined snake handle, *diameter 8cm, weight 3oz.*

£200 - 300



46, 47, 48, 49

Foreign Silver & Metalwares

42

A Mexican silver cocktail jug

probably by Conquistador, Mexico City, circa 1920, 900 standard

Of tapering form engraved with Aztec motifs, pull-off cover and angular handle, *height 28cm, weight 34oz.*

£800 - 1,000

43

A Persian silver rectangular tray

Lion mark for .840 standard, circa 1967-1979

The body chased and engraved with a scene of Shah Abbas the first receiving the Vali Muhammad Khan, after the 17th Century wall painting in the Chihil Sutun Palace in Isfahan, *44 x 32cm, weight 42oz.*

£800 - 1,200

Since 1934, the Confrérie des Chevaliers du Tastevin has been celebrating Burgundy, with its gastronomy and its great wines, at the Château du Clos de Vougeot, in a spirit of hospitality, generosity and human warmth.

For further information please see: <http://www.tastevin-bourgogne.com>



52, 53, 54, 55, 56

50

A silver bowl

by Georg Jensen, London import 1949, designed by Harald Nielsen

Of plain circular hammered form, raised on a circular base, *height 6cm, diameter 12.5cm, weight 6oz.*

£150 - 200

Stamped 'Dessin, HN, Denmark, Georg Jensen silversmith's Ltd. sterling, 580A'

51

Tias Eckhoff for Georg Jensen; A Danish silver Cypress pattern part canteen

by Georg Jensen, post 1945, stamped

STERLING, DENMARK, Jensen dot oval mark
Comprising; nine soup spoons, eleven dessert spoons, three sundae spoons, five tea spoons, four coffee spoons, one serving spoon, one preserve spoon, six table forks, six dessert forks, one serving fork, one table knife and six dessert knives, *weight of weighable silver, approximately 60oz.*

£1,500 - 2,000

52

An Austrian silver pair of candlesticks

by JCK, Vienna 1872-1922, 800 standard control marks

The cotton reel capitals with embossed Anthemion decoration, raised on a swag, reeded and hoof stem, to a stepped circular base with Anthemion border, monogrammed, *loaded, height 26.5cm.*

£500 - 600

53

An Austrian silver and glass oil and vinegar cruet

bearing 1867-1872, 800 standard control marks, by M & K

The shaped rectangular base with a scroll handle and reeded border, raised on four ball feet, containing two panelled bottles with sweeping handles, *height 26.6cm, weight of weighable silver 12.5oz.*

£200 - 250

54

An Austrian silver milk jug

Vienna 1871, AW, A over TF

Of baluster form, with reeded border and ebony handle, crested, *height 14.5cm, weight 12oz.*

£250 - 300

Initialed to the underside "J.V.K v.B."

55

An Austrian silver gravy boat on stand

by JCK, Vienna, 1867-1872, 800 standard control marks

With reeded borders and leaf capped reeded handle, monogrammed, *length 25cm, weight 26oz*, together with a fiddle and thread pattern ladle, *bearing 1867-1872, 800 standard control marks, length 31cm, weight 7oz.*

£500 - 600



50, 51

56

Two Austrian silver circular plates

bearing 1867-1872, 800 standard control marks, by JCK

With reeded borders, monogrammed, one diameter 31.5cm, the other 28.5cm, *weight combined 54.5oz.*

£400 - 500



59

57

An Austrian silver christening set

Vienna, 1872-1922, 800 standard, RS, HD, Schwarz and Steiner

Comprising a two handled bowl with reed and ribbon border, a pap boat, a napkin ring, an egg cup, pusher, knife, fork and three spoons of differing sizes, all initialled H.P., *diameter of bowl 12cm, weight of weighable silver 16.5oz. £200 - 250*

58

An Austrian silver circular plate

Vienna, 1872-1922, 800 standard control marks, RS, HD, Schwarz and Steiner

With a bead border, *diameter 34cm, weight 32oz. £300 - 400*

59

An Austrian silver fiddle and thread pattern part canteen for eighteen settings
by J.C.K. and MG, Vienna 1877-1922, .800 standard

Comprising; six table spoons, seventeen tea spoons, table forks, dessert forks, twelve table knives and thirteen dessert knives, *weight of weighable silver approximately 112oz. £1,500 - 2,000*



63, 64

60

An Austrian silver fiddle pattern dessert service for eleven settings

by J.C.K., Vienna 1872-1922, .800 standard Comprising; spoons, 12 forks, knives, *by another*, serving slice and fork, engraved with a coroneted monogram, *weight of weighable silver 37oz. £400 - 500*

61

A continental silver rectangular snuff box
marks untraced, circa 1890

The hinged cover engraved with a pastoral scene, engine turned to the base, *9 x 5 x 1cm, weight 2oz. £200 - 300*

62

A Swedish silver cigar box

by K.G. Markström, Uppsala 1930

Of rectangular form, the slightly domed cover with beaded border and applied enamelled coat of arms for Gothenburg, spot-hammered body, raised on four ball feet, the inside lid inscribed, *'Till Rohl Bath, 19 18/11 41, Fran medarbetare bland kommunala Fortroend'*, with wooden interior, *height 8cm, length 21cm. £250 - 300*

63

A Russian silver fiddle pattern soup ladle

by Richard Muller, Riga, Latvia, unknown assay master, 1888

Of plain form, *length 30cm, weight 7.5oz. £200 - 250*

64

A Russian silver-gilt and enamel set of twelve tea spoons

makers mark poorly struck, 1896-1908

control marks

The bowls with polychrome floral decoration bordered by white dots, blue enamel and twist handles, *length 11.5cm, weight 6.5oz. £600 - 800*

65

A Russian silver-gilt and enamel small mug

By GK, untraced, Moscow circa 1880

The body with turquoise, blue, red and white floral enamel decoration, *height 4.5cm, weight 1.5oz. £200 - 250*

66A

A Indian silver mug

by Pittar and Co, Calcutta, circa 1840

Of slightly tapering form, with two bands of reeded decoration and scroll decoration, crested, *height 9cm, weight 9oz. £300 - 400*



66

66

A Chinese silver seven piece tea and coffee service

character marks only, circa 1910

Of hammered finish, with simulated bamboo borders and handles, pomegranate finials, comprising; teapot, coffee pot, hot water pot, lidded sugar bowl, milk jug, slops bowl and a circular tray, *weight 88oz.*

£1,500 - 2,000

67

A Chinese silver novelty cruet

by Hung Chong, Canton and Shanghai, circa 1900

In the form of a sedan chair being carried by two men, the simulated basket weave chair supporting a gourd mustard pot, a bucket salt pot and a basket pepper pot, with an opening trunk behind, the whole raised on four wheels, *height 12cm, length 24cm, weight 8oz.*

£300 - 400



67, 68, 69

68

A Chinese silver novelty cruet

by KMS, character marks, untraced, circa 1890

In the form of a Sampan with man rowing, containing a salt basket, glass liner, a gourd pepper pot and a cabin mustard pot with spoon and glass liner, the whole mounted on a carved hardwood base, *length 16cm.*

£200 - 300

69

A Chinese silver novelty cruet set

bearing character marks, circa 1900

In the form of a Rickshaw being pulled by a man, containing a melon mustard pot, basket salt pot with spoon and vegetable pepper pot, *length 19cm, weight 7oz.*

£250 - 300



70, 71, 72, 73, 74

70

A Chinese silver tea kettle on stand
by Hung Chong, Canton and Shanghai,
circa 1900

The circular body with embossed chrysanthemum and butterfly decoration, simulated bamboo handle and spout, raised on a simulated bamboo stand, height with handle raised 29cm, weight 32oz.

£400 - 600

Lacking the lid and burner

71

A Chinese silver mug

with character marks, untraced, circa 1900

Of bellied hammered form embossed and chased with two dragons chasing the sacred pearl, ornate dragon handle, height 12cm, weight 8oz, together with a Chinese silver square box, by the same maker, of hammered finish, the hinged cover with an applied ornate dragon chasing the sacred pearl amongst peonies, 8 x 8 x 6cm, weight 7oz.

£400 - 500

72

A Chinese silver swing-handle sugar bowl
by Wang Hing & Co., Hong Kong circa 1900

Of circular form, embossed and chased with a dragon, simulated bamboo handle, diameter 11.5cm, weight 9oz.

£300 - 400

73

A Chinese silver cake slice and set of twelve cake forks

unmarked, circa 1910, French Swan mark

Each cast terminal with a different chased figure, the blade pierced and engraved with stylised dragon, length of cake slice 28cm, weight combined 17.5oz.

£500 - 600

74

A Chinese silver circular trinket box
bearing character marks, circa 1910

With all-over embossed rats amongst berry and leaf decoration, pull-off cover, height 4cm, diameter 6.5cm, weight 3oz.

£150 - 200

75

A Chinese silver and enamel pair of baluster vases

bearing character marks that translate to

"made in Tianjin", North East China, circa 1900
Decorated with polychrome flowers, butterflies and birds, flared necks, height 15.5cm, weight 12.5oz.

£700 - 900



75



76

**A Chinese silver presentation cigar box
by Wong Hing, Hong Kong, circa 1890**

The front panel embossed and chased with a village scene, the back with an agricultural scene, bamboo forests to the sides, the hinged cover with presentation inscription bordered by chrysanthemums bordered by peonies, hinged simulated bamboo handles, raised on four ball feet, opening to reveal a cedar wood liner, 29 x 22 x 16cm, weight with liner removed 100oz. £2,500 - 3,500

Inscribed "Presented, to, The Hon. ble Charles S. Pearse, Treasurer of Sarawak, 1875-1898, by his brother officers, as a token of friendship and respect on his, retirement from the, Sarawak Civil Service, July 31st 1898"

Together with the original list of the subscribers.

Rajah Charles Brooke was so grateful to Charles S. Pearse that he named a road in Kuching after him. Pearse was instrumental in installing a proper accounting system for the White Rajah's Sarawak government's accounts, which had been in a mess until then. Pearse was then appointed Treasurer of Sarawak and a member of the Supreme Council and the Council Negri.



78



82, 83, 84, 85, 86

Boxes and Miscellanea

77

A Victorian silver and ruby glass double-ended scent bottle

unmarked, circa 1880

Of plain faceted form, the cover embossed and chased, vacant cartouches, associated case, length 13.5cm.

£100 - 150

78

A silver-gilt part dressing table set

by Asprey & Co. Ltd., London 1912-34

With ribbon and reed border, monogrammed, comprising; a rectangular tray, 28 x 20cm, a boudoir clock, a rectangular trinket box, a lobed trinket box, a circular vesta box with bayonet cover, five glass containers with covers, (two lacking the glass), a hand mirror, three brushes, four shoe accessories and a crumb brush.

£700 - 900

79

A silver set of novelty trinket trays

by Walker & Hall, Sheffield 1912

In the form a suite of cards; hearts, clubs, diamond and spades, length of heart 9.5cm, weight 3.5oz.

£200 - 250

80

A Victorian silver card case

by George Unite, Birmingham 1899

Of rectangular shape with all-over scroll engraved decoration, opening to reveal a green kid fitted interior, lacking pencil, vacant cartouche, 10 x 7.5 x 1cm.

£100 - 150

81

A George III silver snuff box

by Phipps and Robinson, London 1795

Of shaped rectangular form, with bright-cut foliate and scroll decoration, initialled, 7.5 x 3cm, a George III rectangular snuff box by Samuel Pemberton, Birmingham 1809, of shaped rectangular form, with ribbed decoration, 6 x 3.2cm. (2)

£400 - 600

82

An Edwardian silver and china scent bottle

makers mark poorly struck, Birmingham 1907

Of egg shape, decorated with holly and berries, the underside marked H.M., China, length 5.5cm, a Victorian silver and china scent bottle, Birmingham 1886, of egg shape, decorated with polychrome flowers, length 6.5cm and a Victorian silver and china scent bottle, Birmingham 1891, resembling a brown egg, length 4cm.

£300 - 350

83

An Austrian silver-gilt and enamel vinaigrette

by Ludwig Pollitzer, Vienna, late 19th century

The hinged cover decorated with a seated lady, the base with a lady artist and cherub, opening to reveal a winged angel to the inside of the lid, small pierced grill, diameter 25cm.

£200 - 250

84

A Victorian 18 carat gold vesta case

by Walter Thornhill, London 1896

Of shaped rectangular form, monogrammed and dated '1898', weight 22gms.

£500 - 600



84A

A French gold mounted scent bottle
bearing control marks, circa 1900

The hinged cover inset with an oval mixed cut amethyst bordered by rose cut diamonds, the bottle with engraved floral decoration, height 8.5cm.

£400 - 500

85

A Victorian silver and enamel vesta case
by John Millward Banks, Birmingham 1891

Of rectangular form, enamelled to the cover in monochrome with an image depicting the front page of 'Punch', No 2650, Volume C11, length 4.4cm, and a 9 carat gold matchbook case by H. Matthews, Birmingham, 1922, with engine-turned decoration, length 6cm, weight 26gms. (2)

£650 - 750

86

A Victorian silver and enamelled scent bottle

by S. Mordan, London 1887

Of oval shape, the front enamelled with daffodils, screw cover, length 7cm.

£300 - 400

87

Stuart Devlin; A silver-gilt limited edition novelty egg

by Stuart Devlin, London 1977

The cast body with Royal cypher, roses, thistles, shamrocks and leeks, inscribed "Silver Jubilee 1952-1977", opening to reveal a crown, cased with original receipt, numbered 12, height 7cm, weight 7.5oz.

£200 - 250

88

An Art Deco silver-gilt and enamel rectangular vanity case

imported by Carrington & Co., London 1924

The engine turned case with blue and white enamel decoration, opening to reveal a mirror, writing card, powder and powder puff hinged compartments and a large compartment, pull-out pencil, blue cord strap and tassel, 8 x 3.5 x 2.5cm.

£300 - 400

The compartment contains an original and mint 1925 sixpence, silk hankie and two safety pins!

89

An Edwardian novelty scoreboard

by Thomas Ducrow, Birmingham 1905

In the form of a blackboard raised on a stand, inscribed "Holly Lodge" with four pegs and incised ivory plaques for "Well played!", "Feb 11th 1910", "2", "5", "0", the last three twice, height 10cm, weight 1.5oz.

£150 - 200

89



91



92



90

OF ROYAL ARTILLERY INTEREST; A silver set of four silver regimental menu card holders
by &C.co., (untraced), London 1934

The cast Regimental badge mounted on a square base, cased, height 4cm, weight 2.5oz.

£300 - 400

91

A Dutch silver miniature fourteen piece tea service

bearing pseudo marks

Comprising; a circular swing handle tea pot, sugar bowl and six cups and saucers, height of tea pot with handle raised 8cm, weight 5oz.

£250 - 300

92Y

A French gilt-metal and enamelled pair of opera glasses

stamped DEPOSE, BREVETE, C within a star, circa 1900

Polychrome enamelled depicting a youth playing an instrument to his love in a rural scene, the handle with a lady in a similar vista, mother of pearl eye-pieces, length of handle extended 24cm.

£300 - 400



99



104



100



105



98



101



106



102



107



103

93

A Victorian 18ct gold rectangular vinaigrette
by Edward Smith, Birmingham 1855
The shaped body with floral engraved decoration, opening to reveal a floral pierced and engraved grill, later suspension loop, 2.5 x 2 x 0.5cm, weight 8gms.
£300 - 400

94

A George III silver snuff box
by Joseph Willmore Birmingham 1808
Of rectangular shape, the hinged cover with engine turned decoration, vacant cartouche, 5.5 x 3.5 x 1.5cm, and a *George III silver snuff box*, *by Joseph Willmore, Birmingham 1820*, with engine turned decoration, vacant cartouche, 4.5 x 3 x 1.5cm .
£200 - 250

95^Y

OF OWL INTEREST: A Victorian silver and tortoiseshell novelty vesta case makers mark poorly struck, Chester 1895
In the form of an owl seated on an inscribed pedestal, mounted on a heart shape silver and tortoiseshell base, inscribed "Emily, ?, 99", retailed by Barrett & Sons, Piccadilly, height 7cm, an *Edwardian silver set of four owl menu holders, Sheffield 1902*, with glass eyes, a *Swedish silver owl hand seal*, with green glass eyes, a *smaller example, Chester 1905*, with glass eyes, an *Edwardian cast silver owl pepper pot, London import 1925*, an *Edwardian silver and moulded glass pair of owl salt pots, Birmingham 1904*, a *Victorian silver a glass scent bottle, by S.Mordan, London 1894*, the screw off cover in the form of an owls head with glass eyes, clear glass egg shape body and fourteen other owl inspired silver items .
£400 - 600

96

A William IV silver vinaigrette
by Nathaniel Mills, Birmingham 1833
Of rectangular form, with a cast border, opening to reveal a gilt pierced and floral engraved grill, vacant cartouche, 3 x 2 x 1cm, together with a *George IV, silver vinaigrette, Birmingham 1824*, of rectangular form, with cast border, initialled, 3.5 x 2.5 x 1cm .
£150 - 200

97

A George III silver vinaigrette
by Samuel Pemberton, Birmingham 1818
Of arched rectangular form with cut corners, floral engraved decoration, applied vacant cartouche, 3 x 2 x 1cm, a *George III silver vinaigrette, by Clark & Smith, Birmingham 1815*, of arched form with cut corners, engraved wrigglework decoration, 3.5 x 2.5 x 1cm and a third *George III silver vinaigrette, by Cock & Bettridge, Birmingham 1802*, of small form, 2 x 1.5 x 1cm.
£200 - 300

98

A William and Mary silver nutmeg grater
by T.A. with a fleur-de-lys above, see Jackson page 136, circa 1690
Of cylindrical form, the separate rasp contained in a lidded tube with engraved floral band too the waist and a rose to the pull-off cover, length 7.5cm, weight 1oz.
£500 - 700

See lot 452, sale 25th January 2011 Woolley & Wallis for a similar example

99

A George III silver bright-cut engraved toothpick box
by Samuel Pemberton, Birmingham 1787
Of navette shape, with hinged cover, initialled D, 8 x 2 x 1cm.
£200 - 250

100

A George III silver snuff box
by Francis Clarke, Birmingham 1816
Of rectangular form, the hinged cover with a cast floral border and engine turned decoration, gilt interior, initialled, 7.5 x 4 x 1.5cm, weight 2.5oz.
£150 - 200

101

A William IV silver-gilt rectangular snuff box
by Edwin Jones, Birmingham 1835
The whole with engine-turned decoration, cast border, initialled, 7 x 4 x 1.5cm, weight 2oz.
£150 - 200

102

A George III silver snuff box of book shape
by Thomas Shaw, Birmingham 1831
Of rectangular shape, engine turned decoration, vacant cartouche, 7 x 4 x 1.5cm, weight 1.5oz.
£200 - 300

103

A William and Mary silver spice or pill box
possibly by Robert Cooper, London 1689
Of circular form, the pull-off cover engraved with a flower, the underside engraved CP, diameter 4.5cm, height 2.5, weight 0.5oz.
£300 - 400

104

A George III silver vinaigrette
by Lawrence & Co., Birmingham 1816
Of purse form, with engraved decoration, opening to reveal a gilt floral engraved and pierced grill, vacant cartouche, 3 x 2 x 1cm.
£200 - 250

105

A George III silver bright-cut engraved nutmeg grater
by Joseph Taylor, Birmingham 1803
Of oval shape with pull-off and hinged covers, 3.5 x 2.5 x 2cm.
£300 - 400

106

A George III silver bright-cut nutmeg grater
by Joseph Willmore, Birmingham 1799
Of oval shape, with pull-off covers to the top and bottom, vacant shield cartouche, 3.5 x 2.5 x 2cm.
£400 - 500

107

A George III silver egg shape nutmeg grater
unmarked, circa 1800
With an oval vacant cartouche, the screw-off cover revealing a steel grill, 5 x 3.5cm, together with a *Victorian silver mounted heart shape boudoir clock, Birmingham 1897*, with embossed and chased floral scroll decoration, 9 x 7.5cm, cased.
£250 - 350



107A

107A

A William IV silver castle top card case
by Nathaniel Mills, Birmingham 1836
The front embossed with a view of Newstead Abbey, the reverse with Abbotsford, with pierced foliate scroll decoration, 7 x 9.5cm.
£500 - 600

108

A silver, amethyst quartz and rock crystal mounted parasol
London 1914
The simulated bamboo cane handle with a thistle shape terminal, black silk covering, signed Paragon, Fox & Co., an unmarked silver handled parasol, circa 1910, in the form of two mice with swing drop, a Chinese cloisonne handled parasol, an amber handled parasol, a bamboo handled parasol and an umbrella. (6)
£300 - 400

109

Betaille, Paris; A Russian silver, enamel and beryl mounted parasol
1908-1917 control marks
The satinwood handle with a white guilloche enamel frame to a beryl boulder, off-white silk cover with tassels and original bag, length 105cm.
£300 - 400

The mechanism is stamped "Betaille, 20 R.Royale"

110

A George III silver arched vinaigrette
by Samuel Pemberton, Birmingham 1818
Of rectangular form with cut corners, floral engraved cover, opening to reveal a pierced grill, later suspension loop, 3.5 x 2.5 x 1cm, together with a Victorian silver rectangular vinaigrette, by Francis Clarke, Birmingham 1843, with cross hatched decoration, opening to reveal a floral pierced and engraved grill, later suspension loop, 2.5 x 1.5 x 1cm.
£150 - 200



113

Flatware

111

A French silver-gilt set of twelve teaspoons
by JJ over R, Paris 1819-1838, 950 standard control marks

With bright-cut engraved decoration, length 12.5cm, weight 5.5oz.

£150 - 200

112

An American silver comprehensive canteen for twelve settings, pattern untraced

by Reed & Barton, recent

Comprising; five table spoons, dessert spoons, twenty-five tea spoons, small soup spoons, two sauce ladles, table forks, dessert forks, butter knives, together with steel bladed table knives and a two piece carving set, the majority engraved TB, Reed & Barton case, weight of weighable silver 105oz.

£1,500 - 1,800

113

An American silver Arts & Crafts comprehensive canteen of hammered Old English style cutlery for eight settings

by Kalo, Chicago, early 20th century, stamped STERLING, KALO

Comprising; four serving spoons, table spoons, dessert spoons, soup spoons, Knickerbocker spoons, grapefruit spoons, seventeen fruit spoons, seven tea spoons, coffee spoons, two sauce ladles, one punch ladle, table forks, dessert forks, fish forks, salad forks, pastry forks, six butter knives, together with steel bladed table knives, dessert knives and fish knives, contained within an original M.I. Naken, Chicago tarnish free box, weight of weighable silver approximately 162oz.

£2,500 - 3,000

The Kalo Shop was founded in 1900 in Chicago by 32-year old Clara P. Barck.

The Kalo Shop produced handwrought flatware, hollow ware and jewellery, and trained or worked with noted Chicago metalsmiths such as Julius Randahl, Grant Wood, Esther Meacham, Matthias Hanck, Falick Novick, Heinrich Eicher, and Emery Todd.

Welles was unusual for many reasons. While most other silversmiths of the period ran smaller boutique stores, Welles knew from the start that she wanted a large commercial operation. At one point she employed over 25 silversmiths. She hired women whom she called the "Kalo Girls" to design most of the items, and Scandinavian immigrants to fabricate them, at a time when both of these groups were shunned by many businesses.

For more information on Kalo, please see; <http://chicagosilver.com/kalo.htm#history>

114

An American silver Kings variant pattern canteen for six settings

by Gorham, late 19th century

Comprising; serving spoons, dessert spoons, five tea spoons, sixteen fruit spoons, five table forks, dessert forks, fruit forks, twelve cake forks, six fish knives and forks, together with bladed table knives, dessert knives and five butter knives, initialled, weight 94oz.

£1,200 - 1,500



114



115

115

A silver canteen of Pembury pattern cutlery for eight settings

by Mappin & Webb, Sheffield 1958-1971

Comprising; six table spoons, soup spoons, dessert spoons, 6 x 1958, 2 x 1968, tea spoons, coffee spoons, 6 x 1959, 2 x 1968, gravy spoon, 1960, table forks, 5 x 1958, 1 x 1957, 2 x 1967, dessert forks, 6 x 1958, 2 x 1967, butter knife, 1968, sugar tongs, 1958, fish knives and forks, 6 x 1962, 2 x 1967, fish servers, 1971, together with four table knives, 1961, dessert knives, 6 x 1962, 2 x 1967, weight including the fish service approximately 120oz.

£1,200 - 1,500



116



117



118



119



120



121

116

A silver canteen of Hanoverian rat-tail cutlery for eight place settings

By R. Carr, Sheffield 1992/93

Comprising; four table spoons, dessert spoons, soup spoons, tea spoons, coffee spoons, table forks, dessert forks, fish knives and forks, together with steel bladed table and dessert knives, cased, *weight of weighable silver 126oz.*

£1,500 - 2,000

117

A silver bead pattern canteen for eight settings

by J.B., Sheffield 1977, Silver Jubilee mark

Comprising; three serving spoons, soup spoons, fruit spoons, dessert spoons, tea spoons, coffee spoons, one soup ladle, one sauce ladle, table forks, dessert forks, tea forks, four pastry forks, fish knives and forks, salad forks, one butter knife, together with steel bladed table knives, dessert knives and fruit knives and forks, all contained in six trays, *weight of weighable silver approximately 156oz.*

£2,000 - 2,500

118^Y

A silver canteen of Sandringham pattern for twelve place settings

by Viners, Sheffield 1935/38, Coronation duty mark

Comprising; six table spoons, dessert spoons, soup spoons, tea spoons, coffee spoons, table forks, dessert forks, two sauce ladles, one soup ladle, together with ivory handle table knives, dessert knives, a five piece carving set, a pair of Victorian electroplated and horn knife rests and a pair of Victorian silver fiddle pattern sugar tongs, cased, *weight 107oz.*

£1,500 - 2,000

119

A canteen of silver Old English and Hanoverian pattern cutlery for twelve place settings

by Jackson and Fullerton, London, 1913,

Comprising; tablespoons, dessert spoons, twelve teaspoons, four salt spoons, two mustard spoons, two sauce ladles, a basting spoon, a soup ladle, eighteen table forks, dessert forks, crested, all contained in a fitted canteen box, *weight 150oz.*

£1,800 - 2,200

120

An Edwardian silver part canteen of bead edge cutlery for twelve settings

by William Hutton and Sons, Sheffield 1904

Comprising; eleven tablespoons, ten dessert spoons, table forks, twelve dessert forks and a soup ladle, *weight 111oz.*

£1,500 - 2,000

121

An Edwardian silver King's pattern with diamond heel canteen for six settings

by Walker & Hall, London 1910

Comprising; eight table spoons, dessert spoons, table forks, dessert forks, two sauce ladles and a basting spoon, *weight 78oz.*

£1,200 - 1,500

122

A Victorian silver Queen's pattern with honeysuckle heel part canteen of cutlery
by George Adams, London 1870
 Comprising; four table spoons, three dessert spoons, four tea spoons, eight table forks, seventeen dessert forks, two sauce ladles, one sugar sifter spoon, four salt spoons, one mustard spoon, one preserve spoon, a pair of sugar tongs, a butter knife and a pair of asparagus tongs, together with fourteen later silver handled table and dessert knives, eleven fruit knives and ten fruit forks, crested, *weight approximately 108oz.*
£1,600 - 1,800



122

123^Y

A Victorian silver and mother of pearl handled set of twelve pairs of dessert knives and forks
by Archer, Machin and Marsh, Sheffield 1896
 With plain handles, contained in a two drawer case, together with a *silver set of thirteen apostle spoons, by Thomas Bradbury & Sons, Sheffield 1913*, copies of examples held by Corpus Christi, College Cambridge, cased, *weight of weighable silver 6oz.*
£300 - 500



125

124

A Victorian silver King's pattern with diamond heel cutlery service for six settings
by Charles Boyton, London 1895
 Comprising; table spoons, *by John Round, Sheffield 1899*, dessert spoons, table forks, dessert forks, initialled, *weight 67oz.*
£1,000 - 1,500

125^Y

A Victorian silver and mother of pearl dessert service for nine settings
by Levesley Bros., Sheffield 1877
 With floral engraved blades and tines, carved handles, together with a *Victorian silver and ivory dessert service for nine settings, by Martin & Hall, Sheffield 1890*, with floral engraved blades and tines, carved handles, crested with motto, contained within a three layer case.
£500 - 700

The motto " Qui invidet minor est" translates as "He who envies is inferior".

126

A George III and later silver feather edged canteen of cutlery
various makers and dates, predominately London 1823/24
 Comprising; twelve table spoons, 1824, twelve dessert spoons, *by W. Bateman, 1823*, twelve soup spoons, *various dates 1836-1861*, 1 x *Exeter 1873*, nine tea spoons, *by Eley & Fern, 1824*, twelve table forks, 1824 1 x 1826, thirty dessert forks, *twelve 1824, twenty two various dates, 1805-1822*, eight fish knives, *various Georgian-Victorian*, two sauce ladles, 1822, one butter knife, 1907, together with eleven steel bladed table knives, thirteen dessert knives, twelve fruit knives and a five piece carving set, crested, brass bound oak four drawer case, *weight of weighable silver approximately 149oz.*
£2,000 - 2,500



131



126

127

A William IV set of six Kings pattern with diamond heel, table forks
by GRAYS and probably P. Weeks, Dublin 1835
 Crested, length 21cm, *weight 22oz.*
£400 - 500

128

A George IV silver King's husk pattern fish slice
by William Eley & William Fearn, London 1824
 The blade with pierced decoration, length 31.5cm, *weight 6oz.*
£150 - 200

129

A George IV silver pair of King's husk with husk heel pattern ice cream spades
by Charles Eley London 1828
 Monogrammed, *weight 13oz.*
£300 - 400

130

A George III and later hourglass with union shell heel pattern part canteen
various makers, London 1817-1830
 Comprising; six table spoons, 1822, twelve dessert spoons, twelve table forks, *both six x 1817, six x 1821*, six dessert forks, 1821, five teaspoons, 1837 and two sauce ladles, 1830, crested, *weight approximately 109oz.*
£1,400 - 1,600

131

A George III and later silver King's pattern with diamond heel canteen for ten place settings
Various makers, predominately Victorian London
 Comprising; twelve table spoons, 1826-1865, dessert spoons, 8 x 1842, 2 x 1853, twelve table forks, 6 x 1888, 2 x 1889, 4 x worn marks, dessert forks, 2 x 1841, 8 x 1888, one soup ladle, 1869, two sauce ladles, 1915, one basting spoon, *Sheffield 1961*, two tea spoons, 1877, two coffee spoons, *Sheffield 1962*, two salt spoons, 1809, 1897, one mustard spoon, 1908, together with steel bladed table and dessert knives, *various dates, weight of weighable silver 137oz.*
£1,500 - 2,500

131A

A Victorian silver Queens pattern with union shell heel canteen for twelve place settings
by George Adams, London 1857
 Comprising; table spoons, dessert spoons, six *by William Chawner, 1831*, eleven tea spoons, twenty four table spoons, dessert forks, one *by another, 1850*, a soup ladle, two basting spoons, two sauce ladles, *by another, 1896*, two sugar sifter spoons, 1858, a pair of sugar tongs, two salt spoons, an egg spoon and a similar two piece carving set, initialled, *weight of weighable silver approximately 159oz.*
£3,000 - 3,500



Irish Silver

132

An Edwardian three piece tea service
by Wakely and Wheeler, Dublin 1902
 Of circular pot form with Celtic dragon handles and scroll mounts, embossed base to the spout, comprising; tea pot, sugar bowl and milk jug, *height of tea pot 14cm, weight 31.5oz.*
£400 - 500

133

A Victorian silver dish ring
maker's mark indistinct, Dublin, probably 1901
 Pierced and embossed with a rural setting including a cottages, a cow and a dog, within floral and scrolling decoration, *diameter 20cm, weight 13oz.*
£500 - 700

134

A Victorian silver goblet
possibly by James Smyth, Dublin 1866
 Tapering form, the body embossed with trailing bouquets between swirl flutes, the stem with beaded girdle, raised on a spreading circular foot with beaded rim, *height 17.5cm, weight 9.5oz.*
£500 - 600

135

A silver pedestal dish
by the Royal Irish Company, Dublin 1973, EEC mark
 In the form of a shell supported by a cast dolphin, *height 10cm, weight 7.5oz.*
£200 - 250

136

A George III silver fiddle pattern fish slice
the blade by James Kennedy, Dublin 1786, the handle by Samuel Neville
 Both sides pierced and engraved with fish and swag decoration, crested, *length 33cm, weight 5.5oz.*
£250 - 300

137

A George III silver set of eleven fiddle pattern table forks
by Richard Whitford, Dublin 1814, retailed by M. West
 Crested, *length 20cm, weight 24.5oz.*
£600 - 800

138

A George II silver bowl
possibly by William Hughes or William Homer, Dublin 1750
 With embossed wavy decoration and bead border, raised on three shell capped pad feet, gilt interior, *diameter 12cm, weight 4oz.*
£250 - 300

139

A silver circular pierced dish
by the Royal Irish Company, Dublin 1973, EEC entry mark
 Of lobed form with scroll decoration, *diameter 21cm, weight 9.5oz.*
£250 - 350



140 (front)



140 (back)



143, 144

Chester Silver

140
OF MANCHESTER THEATRE INTEREST; A George III silver oval theatre ticket unmarked, circa 1780
Inscribed "THEATRE ROYAL MANCHESTER", the reverse with crested HL monogram, later chain 5 x 3.5cm.
£300 - 350

Several theatres have been called Theatre Royal in Manchester, the first was opened on the corner of Spring Gardens and York Street in 1775, the theatre burned down a little after midnight on June 19th, 1789. This was replaced by the New Theatre Royal, changing its name to the New Amphitheatre, then the Queens Theatre, closing in 1869.

There was also the Theatre Royal on Fountain Street, opening in 1807, burning down in 1844.

For more information on Manchester theatres please see "Matthew Lloyd, <http://www.arthurlloyd.co.uk>"

141
A silver three piece tea service by William Neale & Son Ltd., Chester 1937
Of oval panelled form, raised on a spreading foot, bakelite handles, comprising tea pot, sugar bowl and milk jug, height of tea pot 15.5cm, weight 31oz.
£400 - 500

142
A silver pedestal fruit bowl by Barker Bros., Chester 1916
Of lobed form with a pierced border and egg border, raised on a spreading foot, height 9cm, diameter 26.5cm, weight 16.5oz.
£300 - 400

143
A silver four piece tea and coffee service by Lowes, Chester 1958
The baluster bodies with cut card detail to the lids, reeded borders, raised on a spreading foot, boxwood handles, comprising; tea pot, coffee pot, sugar bowl and milk jug, height of coffee pot 18cm, weight 48oz.
£800 - 1,000

144
A Victorian pair of silver candlesticks by John Lowe, Chester 1887
The urn-shape capitals with Ram's head masks and swags, the removable scones with bead border, raised on a tapering square reeded column to a square spreading foot with ribbon swag and bead border, loaded, height 31cm.
£600 - 800



145



148

York Silver

145

A George IV silver teapot

by Jason Barber & Co., York 1821-1824

Of circular inverted panel form with a gadrooned border and acanthus leaf capped handle, raised on four cast acorn, leaf and paw feet, *height 12.5cm, weight 25oz.*

£500 - 600

Newcastle Silver

146

A George III silver baluster coffee pot

by Langlands I and Robinson I, Newcastle 1783

With a scroll spout, the cover with a vase finial and gadrooned border, the pedestal foot with a gadrooned border, shell capped scroll handle, script initialled *SMW*, *height 30.5cm, length 30cm.*

£1,200 - 1,500

147

A George III silver teapot

by Thomas Watson, Newcastle 1790

Of tapering circular form, S scroll spout, the pull-off cover with reeded edge and ball finial, crested, *height 18.5cm, weight 21.5oz.*

£600 - 800

148

A Victorian silver fiddle pattern part canteen

by Reid & Sons, Newcastle 1855-1866

Comprising; six table spoons, 1862 x 1, 1862 x 5, six dessert spoons, 1862, *not initialled*, 11 tea spoons, 1855, four salt spoons, 1866, twelve table and dessert forks, 1864, together with six Hanoverian pattern table and dessert knives, *Sheffield 1978/9, initialled, weight 79oz.*

£1,200 - 1,500



146, 147



149, 150, 151, 152, 153

Sheffield Silver

149

A Victorian silver swing-handle pedestal basket

by Thomas Bradbury & Sons, Sheffield 1859
Of circular lobed form, the border with alternate floral and fruit embossed panels, chased scrolls between, the bowl with engraved scroll decoration, raised on a pedestal foot, rope-twist handle, monogrammed, diameter 26cm, weight 20oz.
£300 - 400

Retailed by J.Mayer of Liverpool

150

A Victorian silver baluster beer jug

by Sibray, Hall & Co., Sheffield 1895
With floral embossed decoration, vacant cartouche, to a leaf capped double scroll handle, raised on a spreading foot, height 16cm, weight 14.5oz.
£250 - 300

151

An Edwardian silver embossed dish

by James Dixon & Sons, Sheffield 1908
Of circular lobed form with embossed floral decoration surrounding a vacant cartouche, shell handles, diameter 20cm, weight 10oz.
£200 - 250

Registered design number 532048, numbered 7676

152

A George III silver pair of wine coasters, probably by Morton, Warris, Winter, Roberts, Elam, Sattle, Eyre & Smith, Sheffield 1775, With pierced gallery borders with bead borders around a turned wooden base, engraved armorial coat of arms, diameter 12.5cm.
£300 - 500

The Sheffield assay office opened on the 5th July 1773, making these coasters amongst the earliest known silverware assayed in Sheffield.

153

An Edwardian silver oval entree dish by William Hutton & Sons Ltd., Sheffield 1901
With shaped border and twist-off handle, 29 x 22cm, weight 49.5oz.
£600 - 800

154

A Victorian silver mounted glass claret jug

by Fenton Bros. Ltd., Sheffield 1899
The plain mount to a quatrofoil lobed glass body, height 24cm.
£500 - 600

155

An Edwardian silver pair of candlesticks

by Walker & Hall, Sheffield 1904
The urn shape capital with ribbon and swag embossed decoration, removable sconces with bead border, to a tapering Ram's head mask column raised on a acanthus leaf and urn embossed square base with cut corners, loaded, height 16cm.
£300 - 400

156

An Edwardian silver oval desk stand

By Henry Adkins, Sheffield 1905
With a shell and scroll border, the cut-glass bottle with hinged cover supported by a wire frame, raised on four scroll feet, 19 x 15cm, weight of weighable silver 9.5oz.
£200 - 300



157

'The Royal Leamington Spa Hospital Saturday Football Challenge Cup'; A Victorian silver two-handled trophy by Lee & Wigfull, Sheffield, 1893,

Of vase shaped form, profusely decorated with patera and acanthus leaves, applied with two figures of classical maidens holding laurel leaf garlands, and sitting on floral pierced plinths, the main body engraved with a football match and inscribed "The Royal Leamington Spa Hospital Saturday Football Challenge Cup", the detachable cover cast with a figure of a footballer, base loaded, height 72cm, weight approximately 190oz.

£3,500 - 4,000

Antique Silver: Pre 1912

158

An Art Nouveau silver pair of photograph frames

by WJ Myatt & Co, Birmingham 1906

The shaped frame with embossed honesty leaf decoration, mahogany back and strut, 21 x 17cm.

£400 - 500

159

An Arts and Crafts silver table lighter

by Goldsmiths & Silversmiths Co. Ltd., London 1910

Of conical form with strapwork scroll handle, height 8cm, weight 4.5oz.

£150 - 200

160

An Edwardian silver pair of baluster candlesticks

by I.S. Greenberg, Birmingham 1903

The removable sconces with shell corners, cotton reel capitals to a knopped stem, raised on quatrefoil base with shell corners, loaded, height 24cm.

£500 - 700

161

An Edwardian and later silver five piece tea and coffee service

by Elkington & Co., London 1908/13

Of circular form with applied reeded waist band and border, the lower body with applied floral and chased panels, ebonised handles, comprising; tea pot, 1908, coffee pot, hot water pot, both 1913, sugar bowl and milk jug, both 1908, initialled, cased, height of coffee pot 21cm, weight 99oz.

£1,200 - 1,500

162

An Edwardian silver pierced photograph frame

by Goldsmiths & Silversmiths Co., Ltd., London 1902

Of rectangular form, the heart shape opening bordered by pierced rose decoration, vacant cartouche, blue velvet backing, 19.5 x 14.5cm.

£200 - 250

163

An Edwardian silver oval two-handled, three-part entree dish on plated stand

by Heath & Middleton, London 1906

With reeded and floral applied border and handles, the pull-off cover opening to reveal a tray, 34cm across the handles, weight 50oz, raised on an electroplated oval burner stand with four leaf capped legs.

£700 - 900



163, 164, 165



158, 159

164

An Edwardian silver mounted claret jug

by J. Gloster, London 1905

The plain mount with an S scroll handle, the hinged cover with a lion supporting a vacant shield, the glass body of lobed form, height 28cm.

£400 - 600

165

A Victorian silver oval swing handle, bright-cut basket

by Charles Stuart Harris, London 1900

With an applied wavy reeded border, foot and handle, to an engraved and pierced floral garland body, height with handle raised 27cm, length 33cm, weight 25.5oz.

£600 - 800



166

166

A Victorian silver group of three figures
by John Samuel Hunt, London circa 1850,
partial marks

Each well modelled in the form of Charity; a
lady with a child, Agriculture; a man with a
sheaf of corn and a scythe and Commerce;
a man with arm raised, all later mounted on
green onyx bases, height of Agriculture 32cm.
£1,500 - 2,000

167

A Victorian silver two-handled pedestal bowl

by Frederick Elkington, Birmingham 1888

With an applied frieze depicting Roman soldiers and woman above a fluted lower body, raised on a spreading foot with a gadrooned border, leaf capped reeded scroll handles, *height 20cm, diameter 27cm, weight 47.5oz. £1,000 - 1,500*

168

A Victorian silver tapering beaker

by J. Wilmot, Birmingham 1900

The flared neck with engraved butterfly and bird amongst floral and scroll trellis, raised on an embossed foot, *height 15cm, weight 8.5oz. £250 - 300*

169

A Victorian silver set of four vase shape salt pots

by Charles Stuart Harris, London, 1881

With reeded handles and border, fluted lower body, raised on a rectangular pedestal foot, initialled, *length across the handles 15.5cm, weight 14.5oz. £300 - 400*

170

A Victorian silver swing handled basket

maker's mark over struck, London 1837

Of circular form, with floral and fruit decorated border and handle, later inscribed, *diameter 27cm, weight 24oz. £400 - 600*

Inscribed "Presented to, A.H. Pearson Esq., by Messrs Harris & Pearson, on his marriage, May 29th 1888"

171

No lot

171A

A Victorian silver tea pot and coffee pot

by John and George Angell, London 1845-6

Of panelled baluster form, engraved with foliate scrolls and floral decoration, the scrolling handles with ivory spacers, *weight 52oz. (2) £700 - 900*

172

A Victorian silver three piece baluster tea service

by Hukin & Heath, Birmingham 1878

Of circular form with raised border and applied reeded band, ebony handle and finial, *weight 40oz*, together with a matching electroplated tea kettle on stand, oak case, together with an *Edwardian silver oval tea pot, Birmingham 1907*, with ebony handle and finial, *weight 15.5oz. £700 - 900*



167, 168, 170



173, 174, 175, 176

173

A Victorian silver baluster beer jug

by Carrington & Co., London 1890, Britannia standard

In the form of a classical ewer with a chased scroll shoulder and foot, the handle terminating in a fleur de lys, *height 23.5cm, weight 38oz. £700 - 900*

174

A Victorian silver mounted glass claret jug

by George Angell, London 1865

Of bulbous form, the dome-hinged cover terminating with a bachanaliam amorino, the spout embellished with a grotesque mask, reeded loop handle with openwork terminal, the glass body cut with stars, on a circular glass foot, *height 27.5cm. £350 - 400*

175

A Victorian silver three piece tea service

by Martin & Hall, London 1878, Britannia standard, retailed by Waterhouse & Co., of Dublin

Of circular form with an acanthus leaf engraved shoulder and fluted lower body, bead border, comprising; teapot, sugar bowl and milk jug, raised on a plain foot, leaf capped reeded handles, gilt interior, crested, *height of teapot 12.5cm, weight 40oz. £900 - 1,100*

176^Y

A Victorian silver mounted horse's hoof trophy

by Reilly & Storer, London 1846

With realistically modelled fetlock and shoe, the hinged cover with a model of a horse lying down, opening to reveal a gilt interior, *length 14cm. £600 - 800*



180, 181



182, 183, 184, 185, 186, 187, 188

177

A Victorian silver two handle pedestal bowl
by Stephen Smith, London 1868
With an applied acanthus leaf border, the shallow bowl raised on a fluted knop stem to a spreading foot, scroll handles, height 13.5cm, diameter 23cm, weight 29oz.
£700 - 900

178

A Victorian silver pierced rectangular swing-handle basket
by Thomas Bradbury & Sons, London 1899,
With cut corners, reeded border and handle, the border pierced and engraved with wheatsheafs and flowers, raised on a spreading foot, vacant cartouche, 29 x 20cm, weight 20oz.
£250 - 350

179

A William IV silver circular waiter
by the Barnards, London 1836
With floral and scroll border, leaf engraved field, vacant center, raised on three scroll feet, diameter 20.5cm, weight 11oz.
£200 - 300

180

A William IV silver ewer
by Messrs. Barnard, London 1834
Of fluted form, with an applied band of roses to the neck, above a chased leaf frieze, with a leaf-capped double scroll handle, the hinged cover with a fruit finial, height 30cm, weight 26.5oz.
£750 - 800

181

A George IV silver baluster coffee pot
by Emes and Barnard, London 1826
The body with embossed and chased bull-rush decoration, fluted neck and foot, leaf capped scroll handle, spout and border, floral finial, height 23cm, weight 31oz.
£600 - 800

182

A George III silver tea pot,
by Peter, Anne and William Bateman
London 1801,
Of oval form with bright-cut engraved frieze above a tapering lower body decorated with daisy florets, ebony handle and finial, length 29cm, weight 16oz.
£400 - 500

183

A George III silver cruet stand
by Peter and Anne Bateman London, 1797
The stand of navette form, pierced and bright-cut engraved with foliate scrolls, fitted with seven silver mounted cut-glass bottles, height 27cm, length 21cm.
£500 - 700

184

A George III silver oval tea caddy
by James Young, London 1782
With chased floral scroll border and applied Neo-Classical oval cartouches of ladies, acorn finial, crested, 13.5 x 9 x 10cm, weight 16oz.
£400 - 600

185

A George III silver mounted carved coconut goblet
by George Gray, London 1783
The ornately carved shell with a plain band rim raised on a spreading foot with bead border, crested, height 13cm.
£250 - 350

186

A George III silver bright-cut sugar basin
by William Frisbee, London 1795
Of oval form with an unusual enclosing handle, applied reeded border, raised on a pedestal foot, initialled, height 15cm, weight 9.5oz.
£300 - 350

187

A George III silver baluster bright-cut engraved cream jug
by John Lambe, London 1789
Of helmet shape with swag and garland decoration, reeded border and handle, raised on a pedestal foot, initialled P, height 19cm, weight 4.5oz.
£250 - 350

188

A George III silver octagonal tea caddy
by Henry Chawner, London 1793
With dot engraved borders, initialled cartouche to the front, vacant to the rear, the hinged cover with a pineapple finial, opening to reveal two compartments, 13 x 9 x 15.5cm, weight 15oz.
£600 - 800

189

A George III silver two-part wine funnel
by James Mince, London 1798
With a reeded border and shield shape thumb-piece, length 14cm, weight 2.5oz.
£200 - 250



190

A George III silver pair of candlesticks
by Matthew Boulton, Birmingham 1809/13,
the sconces by Smith, Tate & Co. of Sheffield
The urn shape capital with fluted lower body,
removable sconces with gadrooned and
shell borders, raised on a tapering stem with
acanthus leaf lower section, to a knopped
fluted, shell and gadrooned circular base,
loaded, height 33cm.
£1,500 - 2,000



191

A George III silver two handled
lidded trophy

by Robert Garrard I, London 1807

Of urn shape an applied band of grapes and
vines, applied ribbon and wreath borders to
the oval cartouches, *one later inscribed*, raised
on a petal pedestal to a circular foot with petal
border, applied winged Mercury mask and
entwined snake handles, the pull-off cover with
gadrooned border and pineapple finial, *height*
40cm, weight 98.5oz.

£2,500 - 3,000

Inscribed "Margaret Smith Memorial Cup,
Presented By, Her Husband & Daughter,
Aug 1934"



195, 196, 197, 198, 199, 200, 201, 202, 203, 204

192

A George II silver small oval pierced swing handle basket
marked in the piercing, probably London 1759
 With pierced scroll decoration, rope twist border and handle, raised on a pierced foot, crested, 14.5 x 12cm, weight 3oz, and a George III silver small oval bright cut engraved and pierced swing handle basket, *marked in the engraving, London circa 1780*, with scroll decoration, bead border and handle, raised on a pierced foot, 15.5 x 10.5cm, weight 3.5oz.
£250 - 300

193

A George III silver twin-handled cup
By Daniel May I, London 1783,
 Of vase form with a reeded waist band, leaf capped double scroll handles, raised on a pedestal foot, height 15cm, weight 11oz.
£300 - 500

194

A George III silver baluster mug
by Joseph Dodds, London 1771
 With leaf-capped double scroll handle, later monogrammed and inscribed to underside of base, height 12cm, weight 9.5oz.
£300 - 400

195

A George II silver lidded baluster tankard
by Robert Cox, London 1746
 With reeded waist band, the domed lid with scroll thumb-piece and double scroll handle with heart shape terminal, the handle engraved C over I*R, height 21cm, weight 22.5oz.
£800 - 1,200

196

A George III silver lidded baluster tankard
by Robert Cox, London 1755
 With reeded waist band, the domed cover with scroll thumb-piece, double scroll handle with heart shape terminal, the handle and underside engraved G over G*A, height 20cm, weight 25oz.
£1,000 - 1,500

197

A George II silver lidded baluster tankard
the maker later over struck by Edward Fennell in the late 18th century, London 1738
 With applied reeded waist band, the domed cover with scroll thumb-piece to double scroll handle with heart terminal, raised on a spreading foot, height 21cm, weight 34.5oz.
£1,500 - 2,000

198

A George III silver baluster mug
by Peter & Anne Bateman, London 1794
 Of typical form with a leaf capped double scroll handle, initialled, height 13.5cm, weight 12.5oz.
£300 - 400

199

A George III silver baluster mug
by Francis Crump, London 1764
 Of plain form with a leaf capped double scroll handle, gilt interior, Victorian initialed cartouche, height 13cm, weight 13oz.
£300 - 500

200

A George III silver baluster mug
by John Swift, London 1762
 Of typical form with leaf capped double scroll handle, initialled, height 13cm, weight 14oz.
£250 - 300

201

A George II silver baluster mug
by "BELL", London 1758
 Of plain form with a double scroll handle, initialled EE over HN, height 11.5cm, weight 10oz.
£350 - 400

202

A George II silver baluster mug
by William Shaw II & William Priest, London 1759
 Of plain form with double scroll handle, engraved PG over H over Will. Morgetroyde within a cartouche, height 12.5cm, weight 11.5oz.
£400 - 500

203

A George II silver baluster mug
by Samuel Welles, London 1746
 Of plain form with double scroll handle, armorial crest with motto, height 12cm, weight 12.5oz.
£400 - 500

204

A George III silver baluster mug
by Thomas Wallis I, London 1772
 Of plain form with a leaf capped double scroll handle, height 13cm, weight 12oz.
£500 - 600



205

A George I silver circular salver

by Philip Rainaud, London 1718

With pie crust border, raised on three pad feet, crested with motto, *diameter 26cm, weight 24oz.*

£500 - 600

Motto "Toujours Loyal"

206

A Queen Anne silver pair of Britannia standard baluster casters

by Charles Adam, London 1712

With reeded waist band, the bayonet pierced covers with vase finials, *height 15cm, weight 8.5oz.*

£500 - 700

207

A George II silver coffee pot

probably Richard Bayley, London 1745

Of tapering form with later scroll embossed and chased decoration, leaf capped scroll spout with vase finial and boxwood double scroll handle, crested, *height 24cm, weight 24.5oz.*

£600 - 800

208

A George II silver circular waiter

by Richard Pargeter, London 1759

With shell and scroll border, raised on three pad feet, armorial crest with motto, *diameter 20cm, weight 12oz.*

£400 - 500

The quartered arms show the arms of FOX quartering STRANGWAYS as used by the family of the Earls of Ilchester.

207

209

A George I silver baluster caster

by Samuel Wood, London 1726

Of plain form with an applied waist band, the pull-off pierced cover with a vase finial, initialled B over RM, *height 16cm, weight 5.5oz.*

£300 - 400

210

A George II silver baluster caster

by George Greenhill Jones, London 1740

Of plain form with applied waist band engraved with a crest and monogram, *height 9cm, weight 2.5oz.*

£200 - 300

211

A George III silver five bottle cruet frame

by Jabez Daniell & James Mince, London 1770

The scroll pierced body with a vacant heart shape cartouche, gadrooned border raised on five ball and claw feet, with a central scroll carrying handle, *height 29cm, weight 22oz.*

£400 - 500

**Oil Paintings, Watercolours & Prints
featuring work by Northern Artists**

Wednesday 5 December 2012 at 11am

Lots 220 - 427





220



234

Oil Paintings & Watercolours

220

Albert Goodwin, RWS (British, 1845-1932)
 'Hastings'
 signed 'Albert Goodwin' (lower right) and
 inscribed with title (lower left) watercolour,
 unframed
 27 x 37cm (10 5/8 x 14 9/16in).
 £600 - 800

221

Albert Goodwin, RWS (British, 1845-1932)
 'Jumieges Normandy'
 indistinctly signed 'Albert Goodwin' (lower
 right), indistinctly inscribed with title (lower left)
 watercolour, unframed
 28 x 37cm (11 x 14 9/16in).
 £500 - 700

222

Albert Goodwin, RWS (British, 1845-1932)
 'Sunset, Arthur's Seat, Edinburgh'
 signed 'Albert Goodwin' and dated 1909
 (lower right), inscribed with title (lower left)
 watercolour, unframed
 26.5 x 33cm (10 7/16 x 13in).
 £400 - 600

223

Albert Goodwin, RWS (British, 1845-1932)
 'York Minster' from the walls
 signed 'Albert Goodwin' (lower right) and
 inscribed with title (lower left) watercolour,
 unframed
 27.5 x 37.5cm (10 13/16 x 14 3/4in).
 £500 - 700

224

Albert Goodwin, RWS (British, 1845-1932)
 'York Minster'
 signed 'Albert Goodwin' (lower right) and
 inscribed with title (lower left) watercolour,
 unframed
 28 x 37.5cm (11 x 14 3/4in).
 £500 - 700

225

Albert Goodwin, RWS (British, 1845-1932)
 'Rye Sussex'
 indistinctly signed 'Albert Goodwin'
 (lower right); inscribed with title (lower left)
 watercolour, unframed
 27 x 37cm (10 5/8 x 14 9/16in).
 £600 - 800

226

Albert Goodwin, RWS (British, 1845-1932)
 'Venice'
 signed 'Albert Goodwin' (lower right),
 inscribed with title and dated 1873 (lower left)
 watercolour, unframed
 15 x 22cm (5 7/8 x 8 11/16in).
 £100 - 200

227

**Paul Wegner (American, active
 circa 1980-circa 2000)**
 Jazz trio
 signed 'P Wegner' (lower left) cold
 painted bronze sculpture
 77 x 57cm (30 5/16 x 22 7/16in).
 £400 - 600

228^{AR}

Zita Hartigan (Irish, born 1932)
 Horse rolling on the grass
 bronze sculpture
 18 x 43cm (7 1/16 x 16 15/16in).
 £300 - 400

229^{AR}

Greville Irwin (British, 1893-1947)
 'Furling the Mainsail'
 signed 'Greville Irwin' (lower right); also
 inscribed verso oil on wood
 47 x 61cm (18 1/2 x 24in).
 together with 'Eype Beach, Dorset' and 'Watch
 House Polperro', both signed, all unframed, (3)
 £500 - 800

230^{AR}

Bernard Meninsky (British, 1891-1950)
 Mother and child
 signed and dated 'Meninsky 25' (lower right),
 charcoal and pastel
 61.5 x 41.5cm (24 3/16 x 16 5/16in).
 £500 - 700



231



231



231



230

231^{AR}

Andrew Macara (British, born 1944)
 'Aviary, Gran Canaria', (3)
 all signed 'Andrew Macara' (lower right); all
 bear labels verso oil on canvas
 60 x 59.5cm (23 5/8 x 23 7/16in).
 £1,200 - 1,800

232^{AR}

Paul Lucien Maze (French, 1887-1979)
 The River Seine, Paris
 signed 'Paul Maze' (lower right); bears
 inscription verso oil on board
 29 x 39cm (11 7/16 x 15 3/8in).
 £300 - 500

234^{AR}

Sir Kyffin Williams R.A. (British, 1918-2006)
 Anglesey farm cottages
 signed with initials 'KW' (lower right)
 pen and ink wash, bears label Oriel Fach,
 Beaumaris verso
 28 x 41cm (11 x 16 1/8in).
 £2,500 - 3,500

233^{AR}

D'Oyly John (British, 1906-1993)
 'Hill Village - St. Paul de Vence - near Nice,
 French Riviera'
 signed 'DOYLY-JOHN' (lower right); bears
 inscription label verso oil on canvas
 25 x 35cm (9 13/16 x 13 3/4in).
 £400 - 600

Provenance - Purchased from Bonhams Chester
 sale 12 September 2007, lot 427.



243 (one of a pair)



242



238

235^{AR}

Charles Frederick Tunnicliffe R.A.
(British, 1901-1979)

Anglesey Swans
signed 'C F Tunnicliffe' (lower right)
watercolour

42.5 x 68cm (16 3/4 x 26 3/4in).

£1,500 - 2,000

236^{AR}

Malcolm Coward (British, born 1948)

A racehorse being galloped during a training

session on the seaside sands

signed 'M Coward' (lower left) oil on canvas

59.5 x 75cm (23 7/16 x 29 1/2in).

£500 - 700

237^{AR}

Robert W. Milliken (British, born 1920)

'Partridge at Holkham'

signed 'R.W. Milliken' (lower right); bears labels
verso watercolour

53.5 x 74cm (21 1/16 x 29 1/8in).

£400 - 600



235

238

George Wright (British, 1860-1942)

A rest from ploughing

signed 'G. Wright' and indistinctly dated 86
(lower right) oil on canvas

59 x 90cm (23 1/4 x 35 7/16in).

£3,000 - 5,000

239

No lot.

240^{AR}

Constant Artz (Dutch, 1870-1951)

Duck and ducklings on a grassy river bank
signed 'Constant Artz' (lower right)
watercolour
35 x 50.5cm (13 3/4 x 19 7/8in).
£400 - 600

241

Joseph Horlor (British, 1809-1887)

'Cattle Evening'
signed verso 'J Horlor' and inscribed
oil on canvas
32 x 45.5cm (12 5/8 x 17 15/16in).
£400 - 600

242

Colin Graeme Roe (British, 1850-1910)

Hunting pony and dogs by a bothy on
the moor
signed 'Colin Graeme' (lower left) oil on canvas
49.5 x 75cm (19 1/2 x 29 1/2in).
£900 - 1,200

243^{AR}

William Gunning King (British, 1859-1940)

Feeding the sheep, together with another,
fetching the milk
both signed 'Gunning King' (lower right)
oil on canvas
43 x 46.5cm (16 15/16 x 18 5/16in).
and 42 x 46cm, (2).
£1,000 - 1,500

244

William Gunning King (British, 1859-1940)

Beef cattle grazing in a meadow, and another,
a dairy herd watering by a stream
one signed 'Gunning King' and indistinctly
dated 1936 (lower left), one signed 'Gunning
King' and indistinctly dated 1937 (lower right)
oil on canvas
42 x 50cm (16 9/16 x 19 11/16in).
and 40 x 50cm, (2).
£1,000 - 1,500

245

Cuthbert Edmund Swan (British, 1870-1931)

'Leopards at Play' and 'The Deer Stalker, A
Bengal Tiger', a pair
both signed 'C.E. SWAN' (lower left and lower
right); both bear inscriptions labels verso
watercolours
25 x 36cm (9 13/16 x 14 3/16in).
£900 - 1,200

246

Albert Neuhuys (Dutch, 1844-1914)

'First Steps'
signed 'Albert Neuhuys' and dated 74
(lower right) watercolour
32.5 x 44.5cm (12 13/16 x 17 1/2in).
£1,000 - 1,400



245



245



246



247



247

247
William Raymond Dommersen
 (Dutch, 1850-1927)
 'The Tollhouse at Ouddorp on the Maas, Holland' and 'Wandoorp Castle Zutphen on the Vysell, Holland', a pair both signed 'W. Dommersen.' (lower right); both inscribed with titles and both signed with initials 'W.D.' verso oil on canvas 39 x 59.5cm (15 3/8 x 23 7/16in).
 £1,200 - 1,600

248
William Raymond Dommersen
 (Dutch, 1850-1927)
 Rouen street scene signed 'WRDommersen' and dated 1885 (lower right) oil on canvas laid on board 88 x 68cm (34 5/8 x 26 3/4in).
 £500 - 700

249
William Raymond Dommersen
 (Dutch, 1850-1927)
 An Antwerp flower market signed 'WRDommersen' and dated 1885 (lower right) oil on canvas, unstretched and supported on board 63 x 65cm (24 13/16 x 25 9/16in).
 £500 - 700

250
 Attributed to Constant Joseph Brochart
 (French, 1816-1899)
 Nymph & shepherdess before a landscape bears old inscription C J Brochart on overlap pastel 86 x 65.5cm (33 7/8 x 25 13/16in).
 £600 - 900



252

251
 Attributed to Hermann David Salomon Corrodi (Italian, 1844-1905)
 Maid returning from the fields signed 'Corrodi Rome' (lower left) oil on canvas 55 x 44cm (21 5/8 x 17 5/16in).
 £1,500 - 2,500

252
John Byam Liston Shaw (British, 1872-1919)
 Omphale signed 'Byam. Shaw 1914' (lower left) watercolour and bodycolour 72.5 x 29cm (28 9/16 x 11 7/16in).
 £1,500 - 2,000

Omphale is depicted wearing Hercules's lion skin and holding his club as told in Greek myth. We understand that the picture has been used to illustrate Robert Graves Greek Myths and was possibly also exhibited at the Royal Watercolour Society, London (1914?).



254



250

253

Sybil C. Parker (British, active 1872-1893)
 'The Door of the Fold'
 signed 'Sybil Parker/1895' (lower left); bears
 old label verso oil on canvas
 96 x 65cm (37 13/16 x 25 9/16in).
 £700 - 1,000

The label verso suggests this painting was
 exhibited in the (Royal?) Academy.

254

William Weekes (British, active 1864-1904)
 'What have I done with that twopence'
 signed 'W Weekes' and dated 1869 (lower
 left); signed, inscribed and dated label verso
 oil on canvas
 58 x 43cm (22 13/16 x 16 15/16in).
 £1,500 - 2,500

255

Charles Hancock (British, 1802-1877)
 'The Squire's Visit to the Gipsies'
 bears inscription label verso oil on panel
 16.5 x 24.5cm (6 1/2 x 9 5/8in).
 £300 - 500

A label verso states '...purchased by Mr. J.C.
 Grundy at Mrss Christie Manson and Woods
 London March 11th 1867'.



251



256

256

Attributed to James John Hill
(British, 1811-1882)

A country girl
oil on canvas
64 x 54cm (25 3/16 x 21 1/4in).
£700 - 1,000

257

Richard Beavis (British, 1824-1896)

'Staff Officers Reconnoitring'
signed with initials 'RB' (lower left)
oil on canvas
81 x 115cm (31 7/8 x 45 1/4in).
£1,500 - 2,500

258^{AR}

Frank J. Egginton (British, 1908-1990)

'Near Crollly Bridge, Co. Donegal'
signed 'FRANK EGGINTON' (lower right); bears
label verso oil on board
33.5 x 48.5cm (13 3/16 x 19 1/8in).
£800 - 1,200



257

259^{AR}

Frank J. Egginton (British, 1908-1990)

'"Glen Corbet" Connemara'
signed 'FRANK EGGINTON.' and dated
88 (lower right); bears inscription verso
watercolour
37 x 52cm (14 9/16 x 20 1/2in).
£500 - 800

260

George W. Yeates (Irish, 1860-1939)

'The Dargle'
signed 'G W Yeates', inscribed and indistinctly
dated May 1921 verso oil on board
25 x 33.5cm (9 13/16 x 13 3/16in).
£300 - 500

261^{AR}

Alfred Fontville de Breanski
(British, 1877-1957)

'Early Morning, The slopes of Ben Venue N.B.'
signed 'A de. Breanski jun' (lower right), signed
and inscribed verso oil on canvas
40 x 61cm (15 3/4 x 24in).
£1,800 - 2,500



258

262^{AR}

Alfred Fontville de Breanski
(British, 1877-1957)

'Early Morning near Keswick'
signed 'A de. Breanski jun' (lower left),
signed and inscribed verso oil on canvas
41 x 61cm (16 1/8 x 24in).
£1,800 - 2,500

263

Thomas Spinks (British, active 1872-1907)

Sheep grazing in a field by a country lane, a church beyond
signed 'T. SPINKS' (lower left) oil on panel
24.5 x 34cm (9 5/8 x 13 3/8in).
together with three others by the same hand;
a wooded river landscape, a goat seated on a
river bank with rowing boats, and figures on
a lane in an autumnal landscape, all signed 'T.
SPINKS', one indistinctly dated 88 (lower left),
oil on board, (4)
£500 - 600

264

**Circle of Julius Caesar Ibbetson
(Fulneck 1759-1817 Masham)**

Winter scene with skaters
indistinctly signed 'J. F. R (or B)?' (lower right);
also bears inscription 'Shelhout' verso
oil on panel
36 x 53cm (14 3/16 x 20 7/8in).
£700 - 1,000

265

William Linnell (British, 1826-1906)

A travelling family with horse and caravan on
a wooded path
signed 'W Linnell' (lower left) oil on canvas
62 x 75cm (24 7/16 x 29 1/2in).
£1,000 - 1,500

266

Circle of James Stark (British, 1794-1859)

Landscape with cattle watering
oil on panel
20 x 25cm (7 7/8 x 9 13/16in).
£600 - 800

267

**George Farrington Hornibrook
(British, 1843-1882)**

A river landscape with sailing barge passing
a large house, possibly on the Thames
signed 'G Farrington Hornibrook 1868' (lower
right) oil on canvas
51 x 76cm (20 1/16 x 29 15/16in).
£500 - 700

268

Edward H. Niemann

(British, active circa 1863-1887)

Richmond Castle and the River Swale
signed 'Niemann 187(?)' (lower centre)
oil on canvas
76 x 127cm (29 15/16 x 50in).
£500 - 700



261



262



264



271



273



276

269

British School, (1913) after Henry Reuter Dahl (1871-1925)

'Sinking of the Titanic Apl. 1912'
indistinctly signed and dated 1913 (lower right), inscribed with title (lower centre)
watercolour

21.5 x 28cm (8 7/16 x 11in).

£300 - 500

This watercolour looks to be based on a painting by Reuter Dahl which appeared in the Illustrated London News, 4th May 1912. The scene was described to Reuter Dahl by Frederick M. Hoyt who survived the sinking. It shows the Titanic fifteen minutes before she sank.

270

Ebenezer Colls (British, 1812-1887)

Sailing boats off the coast in the English Channel

signed 'E Colls' (lower left) oil on canvas laid on board

51 x 76cm (20 1/16 x 29 15/16in).

£400 - 600

271

William Henry Williamson (British, 1820-1883)

Fishing boats off the shore in a choppy sea
signed 'W. H. Williamson 1867' (lower left)
oil on canvas

59 x 89.5cm (23 1/4 x 35 1/4in).

£900 - 1,200

272

E. L. Grundy

(British, active circa 1850-circa 1880)

THE 'ROYAL CHARTER'

'Scene in the cockpit of the Royal Charter' together with two other views of the Royal Charter at sea, (3)

one initialled 'ELG' (lower right), another bears inscription verso watercolours

17 x 12cm (6 11/16 x 4 3/4in).

also a sketch of Beaumaris, 1869 by the same hand, together with four other watercolours etc. and a diary from 1866 by Kate Grundy and a manuscript, (11)

£300 - 500

273^{AR}

Edwin Henry Eugene Fletcher (British, circa 1857-1945)

Shipping on the Thames

signed 'E. Fletcher' (lower right) oil on canvas

50 x 75cm (19 11/16 x 29 1/2in).

£1,200 - 1,600

274

Circle of Thomas Buttersworth (British, 1768-1828)

Marine scene with British frigate driven on the rocks, survivors entering a lifeboat off a foreign shore

oil on canvas

46 x 61cm (18 1/8 x 24in).

£500 - 700

275

Circle of William Shayer, Snr.
(British, 1787-1879)

Fisherfolk on the shore
oil on canvas

65.5 x 105cm (25 13/16 x 41 5/16in).
£1,000 - 1,500

276

Hubert Anslow Thornley
(British, 19th Century)

'Sunrise - Low Tide Scarborough'
signed 'Thornley' (lower right), inscribed
'Scarborough' (lower left); inscribed with title
verso oil on canvas

34 x 59.5cm (13 3/8 x 23 7/16in).
£2,500 - 3,500

277

Hubert Anslow Thornley
(British, 19th Century)

St. Michael's Mount with fishing boats before
and fisherfolk on the shore
signed 'THORNLEY' (lower right); bears
inscription 'Cornwall' verso oil on canvas

23.5 x 39cm (9 1/4 x 15 3/8in).
£900 - 1,200

278

Chinese School, (circa 1850)

Noblewoman and two children in a formal
water garden, possibly Howqua's Garden
near Canton
oil on linen

45 x 58cm (17 11/16 x 22 13/16in).
£2,000 - 3,000

279

Chinese School, (circa 1880)

'The Glance', three masted merchantman off
the Chinese coast
inscribed with title (lower centre) oil on canvas
or linen

51.5 x 64cm (20 1/4 x 25 3/16in).
£500 - 700

In an antique Chinese frame.

'The Glance' was built by William Watson of
Sunderland in 1869 and wrecked off Umea in
October 1924.

280

John Callow, R.W.S. (British, 1822-1878)

'Wind off shore, Fishing Boats Beaching'
sold with a photograph of the signature and
inscription on the reverse of the canvas prior to
lining oil on canvas

72.5 x 123.5cm (28 9/16 x 48 5/8in).
£900 - 1,200



277



278



280



281

281

Edward Stott, ARA (British, 1859-1918)

Riding the farm horse
signed with monogram 'ES' (lower right); bears
inscription verso oil on canvas
23.5 x 34cm (9 1/4 x 13 3/8in).
£1,000 - 1,500

282

**Circle of James Baker Pyne
(British, 1800-1870)**

'Rydal Water, Westmorland'
bears inscription with title and numbered
'No 1' verso oil on canvas
47 x 63cm (18 1/2 x 24 13/16in).
£600 - 800

283^{AR}

Frank Moss Bennett (British, 1874-1952)

A pipe after dinner; up before the magistrate
both signed, dated and inscribed, 'F.M. Bennett
1936 (and 1933, latter) sketch' respectively,
(lower left and lower right) oil on canvas
38 x 51cm (14 15/16 x 20 1/16in).
(2)
£600 - 800



282

284

**Circle of Henry John Boddington
(British, 1811-1865)**

Harvest landscape with family in a cornfield
and sheep penned nearby
oil on canvas
62 x 74.5cm (24 7/16 x 29 5/16in).
£750 - 1,000

285

**Benjamin Williams Leader, RA
(British, 1831-1923)**

'On the Llugwy'
signed 'B.W. LEADER' and dated 1900 (lower
left); bears inscription label verso oil on board
30 x 41cm (11 13/16 x 16 1/8in).
£1,200 - 1,600



284

286

William Pitt (British, active 1849-1890)

'Combe Bisset, Wiltshire'
signed with monogram and indistinctly dated
(lower right); signed 'Wm Pitt', inscribed and
dated 1878 verso oil on canvas
34 x 65cm (13 3/8 x 25 9/16in).
£400 - 600

287

James Edwin Meadows (British, 1828-1888)
 'Landscape with cottage and cart on a path'
 signed 'J E Meadows' and dated 1859 (lower
 left); bears label verso oil on canvas
 70.5 x 120.5cm (27 3/4 x 47 7/16in).
 £1,000 - 1,500

288

William Thomas Roden (British, 1817-1892)
 A workman sharpening a scythe, together with
 another of a workman seated by a table, a pair
 both signed 'W.T. Roden', one dated 1876
 (lower left); both inscribed verso, one with
 verse 'Toiling, Rejoicing, Sorrowing? Onward
 through life he goes, Each morning sees
 some task begin, Each evening sees it close.
 Longfellow' oil on canvas
 34 x 29cm (13 3/8 x 11 7/16in).
 £700 - 1,000

289

Alfred de Bréanski Snr. (British, 1852-1928)
 'Sunset' - near Arrochar, N.B.'
 signed 'Alfred. de Breanski' (lower left); signed
 'Alfred. de Breanski. Senr', inscribed with title
 verso and bears label verso oil on canvas
 59 x 89.5cm (23 1/4 x 35 1/4in).
 £4,000 - 6,000

Provenance - With Rowles Fine Art, Welshpool.

290^{AR}

Alfred Fontville de Breanski
(British, 1877-1957)
 Ben Nevis at sunset
 signed 'A F. de Breanski' (lower left)
 oil on canvas
 49.5 x 74.5cm (19 1/2 x 29 5/16in).
 £1,500 - 2,000

291

Vincent Clare (British, 1855-1930)
 Basket of raspberries, with apples and plums
 on a mossy bank
 signed 'Vincent Clare' (lower right)
 oil on canvas
 22 x 30cm (8 11/16 x 11 13/16in).
 £300 - 500

292

Robert Thorne Waite (British, 1842-1935)
 'Gleaning at Littlehampton, Sussex'
 signed 'R Thorne Waite' (lower right); bears
 inscription label verso watercolour
 34 x 51cm (13 3/8 x 20 1/16in).
 £500 - 700



285



289



290



294

293

Charles Haslewood Shannon (British, 1863-1937)

Study of female figures standing and wearing robes
signed with initials 'CHS' and dated 94 (lower right) red chalk drawing
with highlights

33.5 x 26cm (13 3/16 x 10 1/4in).

£500 - 600

294

Charles Edward Wilson (British, 1854-1941)

'What o'clock?'

signed 'C. E. WILSON' and dated 1897 (lower right) watercolour

33.5 x 50cm (13 3/16 x 19 11/16in).

£4,000 - 6,000

295

George Barret Jr. (British, 1767-1842)

A lakeside path with figures and horse

inscribed label verso 'Jos Barret Esq. 50 Upper Berkley Street Portman
Square London To be kept dry + not squeezed Carriage Paid' watercolour
62 x 75cm (24 7/16 x 29 1/2in).

£400 - 500

296

Edgar Bundy (British, 1862-1922)

'The Peacemaker'

signed 'Edgar Bundy' and dated 1903 (lower right) watercolour

36 x 52.5cm (14 3/16 x 20 11/16in).

£400 - 600

297

Circle of Joseph Mallord William Turner, RA (British, 1775-1851)

By the falls at Tivoli

oil on canvas

71 x 91cm (27 15/16 x 35 13/16in).

£500 - 800



298

298

British School, (circa 1820)

Travellers in a river landscape, in the Flemish style

oil on canvas

66 x 91cm (26 x 35 13/16in).

£600 - 800

In an antique carved giltwood frame.

299

Follower of Jan van der Heyden (Dutch, 1637-1712)

A Dutch townscene

oil on panel, probably 18th century

43.5 x 56.5cm (17 1/8 x 22 1/4in).

£700 - 1,000



299

300

Follower of Willem Van Mieris (Leyden 1662-1747)

A lady playing a lute, gentleman and boy with caged bird, by a window
oil on panel

18 x 13cm (7 1/16 x 5 1/16in).

£400 - 600

301

Manner of Adriaen Jansz. van Ostade, (early 19th Century)

Peasants drinking in a tavern interior

bears indistinct signature (lower right) oil on panel

26.5 x 35cm (10 7/16 x 13 3/4in).

£500 - 700



303

302
Follower of Jan Frans van Bredael the Elder
(Antwerp 1686-1750)

Landscape with village and figures
oil on panel, probably later 18th century
40 x 60.5cm (15 3/4 x 23 13/16in).
£600 - 800

303
Dutch School, or German School
(circa 1800)

Maidens bathing with swans
oil on canvas, unframed
135 x 100cm (53 1/8 x 39 3/8in).
£700 - 1,000

304
Manner of David Teniers the Younger
Figures dancing and merrymaking in a tavern
oil on panel, probably painted later
18th century
29 x 38cm (11 3/8 x 14 15/16in).
£800 - 1,200

305
Circle of Thomas Heeremans
(Haarlem 1640-1697)
A Dutch winter scene with skaters, figures and
horse drawn sleighs on the ice by town walls
oil on canvas
26 x 31cm (10 3/16 x 12 3/16in).
£600 - 800



305



308

306
North Italian School, early 18th Century
Figures in a capriccio landscape
oil on canvas
61.5 x 74.5cm (24 3/16 x 29 5/16in).
£600 - 800

307
Manner of Gaspard Duguet, called
Gaspard Poussin
Classical landscape with figures and a
ferry boat
oil on canvas, probably Italian later 18th
Century, unframed
71 x 91.5cm (27 15/16 x 36in).
£500 - 700

308
Manner of Michele Marieschi
St. Marks Square and the Doge's Palace from
the Grand Canal
indistinctly signed and dated 1892 verso
oil on canvas
61 x 98cm (24 x 38 9/16in).
£1,000 - 1,500

309
Follower of Carlo Maratta
(Camerano 1625-1713 Rome)
Adoration of the Infant Christ
oil on canvas, unframed, probably Italian school
(circa 1700)
135 x 97cm (53 1/8 x 38 3/16in).
£1,000 - 1,500

Illustrated overleaf.

310
L. Dumini, (active Italy, 19th Century),
after Raphael
Madonna della Sedia
indistinctly signed and dated 1874 verso
oil on canvas
51cm diam.
£500 - 700

In a pierced and carved giltwood Florentine
style frame.



309



316



313

311

Follower of Giovanni Battista Salvi, called il Sassoferrato (Sassoferrato 1609-1685 Rome)

The Madonna in prayer

oil on canvas, probably painted circa 1800

68 x 55cm (26 3/4 x 21 5/8in).

£400 - 600

In the early 20th century this painting was in Vienna and used as an outdoor altarpiece and in processions on feastdays.

312

Italian School, (circa 1600)

A standing female mythological or other figure holding an oar or paddle

with collector's stamp lower left red chalk drawing

30 x 14cm (11 13/16 x 5 1/2in).

£300 - 500

313

After Raphael (Italian, 1483-1520)

Madonna, Child and infant St. John

oil on canvas, later 19th century

90 x 70cm (35 7/16 x 27 9/16in).

£700 - 1,000

314

Netherlandish School, (circa 1600)

The Dormition of the Virgin, with saints in attendance, a fragment (possibly a part of a folding altarpiece)
tempera on panel, unframed
68 x 50cm (26 3/4 x 19 5/8in).

£400 - 600

315

Greek School, 19th century

The Deisis, a portable altarpiece with Chosen Saints on the arched wings
oil on wood carved and painted with flowers and foliage on
two spandrels

33 x 46cm overall

£400 - 500

316

**Anthony de Bree (British, active 1876-1913),
after John Hoppner R.A.**

The daughters of the Earl of Sefton before a landscape
signed 'After Hopner by Anthony de Bree' verso oil on canvas
127 x 102cm (50 x 40 3/16in).

£900 - 1,200

317

Dutch School, or German School (circa 1760)

Portrait of a noble woman, and another of a young man, a pair, ovals
oil on copper

14 x 11cm (5 1/2 x 4 5/16in).

£500 - 700

318

Joseph Rubens Powell (British, active 1835-1871)

Portrait of a gentleman wearing a black cravat and pin, dark jacket and
holding a red scarf

indistinctly signed 'J. R. POWE...' and dated 18.. (lower left); bears
inscription and dated 1843 verso oil on canvas

42 x 34cm (16 9/16 x 13 3/8in).

£500 - 700

319

English School, circa 1600

Portrait of a gentleman, bust length, wearing a dark tunic and white ruff
oil on canvas

50.5 x 40cm (19 7/8 x 15 3/4in).

£500 - 800

320

Thomas Beach (British, 1738-1806)

Portrait of a young boy, wearing a lace collar and green robe
signed 'T Beach p.t.' and dated 1776 (lower right) oil on canvas

74 x 61cm (29 1/8 x 24in).

£1,000 - 1,400

321

Henry William Bunbury (British, 1750-1811)

Gloucester characters

'Crackey Mason', match seller, 'Crackey Mason's Wife', 'Dumplin Dick' a
notorious pickpocket and 'Warren Glun'(?), fish seller, who displayed his
wares in his coffin

one signed 'H.B.' (lower right); all inscribed labels verso oil on board, (4)
26 x 18cm (10 1/4 x 7 1/16in).

£1,200 - 1,600



320



321



321



321



321



327



326



322

322
Circle of William Powell Frith, RA
(British, 1819-1909)
 A portrait of a young boy wearing fur collar blue jacket, and black hat, oval oil on canvas
 81 x 65cm (31 7/8 x 25 9/16in).
 £600 - 800

324
Margaret Gillies (British, 1803-1887)
'Priestly Mary Collyer and Emily Ann Collyer',
 standing before a landscape
 signed 'Margaret Gillies pinx', inscribed and dated 1850 label verso oil on canvas, oval
 58.5 x 48cm (23 1/16 x 18 7/8in).
 £500 - 700

325
After Sir Anthony van Dyck
Queen Henrietta Maria, standing, three
quarter length
 indistinctly inscribed on old label verso oil on canvas, probably circa 1780-1820
 43 x 34cm (16 15/16 x 13 3/8in).
 £500 - 700

323
After Justus Sustermans
 Portrait of Valdemar Christian of Schleswig-Holstein
 bears inscription verso oil on canvas laid on board
 68 x 54cm (26 3/4 x 21 1/4in).
 £300 - 500

In a good antique carved giltwood frame.

326

**Follower of Arthur Devis
(Preston 1712-1787 Brighton)**

A portrait of William Clare Sankey (or William Clare of Sankey), standing before a landscape
oil on canvas
74.5 x 58cm (29 5/16 x 22 13/16in).
£800 - 1,200

327

Lucy Lee Robbins (American, 1865-1943)

A society beauty
oil on canvas
198 x 92cm (77 15/16 x 36 1/4in).
£3,000 - 5,000

We are informed that his painting is signed, either on the reverse or on the canvas overlap, but this was covered when the canvas was lined.

Lee Robbins was an American portraitist who trained in Paris as a pupil of Carolus Duran, as John Singer Sargent had a few years previously. She exhibited paintings in the Paris Salon.

328

**Circle of Margaret Sarah Carpenter
(British, 1793-1872)**

A portrait of a young girl in a white dress
oil on canvas
53 x 42cm (20 7/8 x 16 9/16in).
£300 - 400

329

William Milne (Scottish, active 1880-1907)

Twilight
signed and dated 'W.Milne 1888' (lower right)
oil on canvas
33 x 25.5cm (13 x 10 1/16in).
and an oil by Hector Chalmers, 'Evening at Culross', both unframed (2)
£500 - 800

330

William Mellor (British, 1851-1931)

A quiet stream and limestone crags, possibly in the Peak District
signed 'William Mellor' (lower right)
oil on canvas
91 x 71cm (35 13/16 x 27 15/16in).
£1,000 - 1,500

(Please see illustration on page 61.)

331

**Circle of Horatio McCulloch, RSA
(British, 1805-1867)**

Wooded landscape with rider in pursuit of a poacher
oil on canvas
56 x 72cm (22 1/16 x 28 3/8in).
£400 - 600



335



332

332

James Cassie (British, 1819-1879)
'Calm afternoon in the English Channel'
signed with initials 'J.C.' and dated 1870
(lower right), signed and inscribed label verso
oil on millboard
21.5 x 34.5cm (8 7/16 x 13 9/16in).
£1,000 - 1,500

This bears a cutting from a newspaper review of an exhibition which describes the work as quote 'A charming little gem sparkling with artistic beauty the white cliffs behind reflected in translucent water with truth (and) loveliness'.

333

Alfred Heaton Cooper (British, 1864-1929)
'Early Morning, Ripe Oats, Coniston'
signed 'A. HEATON COOPER' (lower left); bears inscription label verso, watercolour
34 x 27cm (13 3/8 x 10 5/8in).
£500 - 700

334

Alfred Heaton Cooper (British, 1864-1929)
'On Rydal Lake'
signed 'A. HEATON COOPER' (lower right); bears inscription label verso watercolour
24.5 x 24.5cm (9 5/8 x 9 5/8in).
£500 - 700

335^{AR}

William Heaton Cooper (British, 1903-1995)
A Lake District landscape, possibly Ullswater
signed 'W. H. COOPER' (lower right)
watercolour
37.5 x 55.5cm (14 3/4 x 21 7/8in).
£1,000 - 1,500



340

336^{AR}

Delmar Harwood Banner
(British, 1896-1983)

Dale Head, Cumbria

signed 'Delmar Banner 1947' (lower right)
oil on canvas

64 x 76cm (25 3/16 x 29 15/16in).

£600 - 800

Provenance - Given to Alfred Gregory
by the Preston Mountaineering Club in
commemoration of his participation in the first
successful Everest expedition of 1953. Alfred
Gregory was the photographer in charge of
stills photography during the ascent of Everest.

337^{AR}

Edward H. Thompson (British, 1879-1949)

Bassenthwaite lake

signed 'Ed. H. Thompson.' (lower left)
watercolour

25.5 x 37cm (10 1/16 x 14 9/16in).

£400 - 600

338

Benjamin Callow (British, active 1851-1869)

'Eastham Wood. Cheshire'

signed 'B. Callow' (lower left); inscribed with
title verso oil on board

27 x 42.5cm (10 5/8 x 16 3/4in).

£300 - 500

339

Felix Ferdinand Frederick Raffael
Fielding (British, Sowerby, Yorkshire
circa 1790-1853)

'A View of Ullswater, Lake District'

signed 'Fred. F. Fielding' (lower centre left)

oil on canvas

46.5 x 64.5cm (18 5/16 x 25 3/8in).

£1,200 - 1,800

340*

Louise J. Rayner (British, 1832-1924)

The Edgar Inn, Shipgate Street, Chester

signed 'Louise Rayner' (lower right) watercolour
and bodycolour

34.5 x 52cm (13 9/16 x 20 1/2in).

£5,000 - 7,000

PROVENANCE:

Private collection, Connecticut, USA
since 1890s.

Shipgate Street derives its name from a small
opening in Chester walls which led to Skinners
Lane, an area of animal skimmers and tanners
and small wharves, between the River Dee
and the city walls. The gate was demolished in
1831 and later re-erected in Grosvenor Park.

This view shows the corner of Lower Bridge
Street and Shipgate Street. The Edgar Inn is
now The Old Edgar, and is a 15th or 16th
century timber framed house with two gables.
The Bear and Billet is the three storey black and
white building with single gable which was
originally the Chester residence of the Earls of
Shrewsbury. It was built in 1664, replacing the
previous building which was badly damaged by
canonade during the siege of Chester.

The Bridgegate was designed by Joseph Turner
and built in 1782 in order to maintain the
complete circuit of the walls of Chester. It
replaced the medieval Bridgegate which was
demolished in 1781, which incorporated a 17th
century watertower which fed drinking water
from the Dee to the City. Beyond Bridgegate is
the facade of Dee Mills, the corn mills powered
by the Dee. Dee Mills date back to the 11th
or 12th century, and had the monopoly on
grinding corn in Chester into the 18th century.
They were remodelled and extended many
times through the centuries, often after fires,
and were finally demolished in 1910.

On the skyline is the spire of St Mary's
without the Walls, Handbridge. The church
and 51 metre high spire were built 1885-1887
by F.B. Wade for Hugh Lupus, 1st Duke of
Westminster. Rayner's inclusion of the spire
shows her using some artistic licence to create
a convincing townscape, even though only
small portions of the spire can be occasionally
glimpsed from Lower Bridge Street.



341

341*

Louise J. Rayner (British, 1832-1924)

Haddon Hall and Chapel, Derbyshire
signed 'Louise Rayner' (lower right) watercolour
and bodycolour

33 x 51cm (13 x 20 1/16in).

£2,000 - 3,000

Provenance:

Private collection, Connecticut, USA since
1890s.

Haddon Hall was a favoured painting location
for several members of the Rayner family.
Louise's father, the disgraced Samuel Rayner
was particularly skilled at painting the stained
glass interior of Haddon Hall Chapel, and
Louise painted the grounds and buildings of
Haddon Hall many times.

342

Louise J. Rayner (British, 1832-1924)

A view of Bristol

signed 'Louise Rayner' (lower left) watercolour
18.5 x 35cm (7 5/16 x 13 3/4in).

£1,000 - 1,500

This panorama of Bristol is an early and slightly
uncharacteristic work by Louise Rayner. The
painting can be dated to before 1868 as it
shows the church of St Mary Redcliffe prior to
the rebuilding of its nave and spire 1868-77.



342



339



343



344

343^{AR}

Samuel John Lamorna Birch, R.A., R.W.S., R.W.A.
(British, 1869-1955)

Bentinck Road and the Old General Infirmary under snow,
Newcastle on Tyne
signed 'S. J. Lamorna Birch 1936' (lower right), also inscribed
'To Jane Collingwood with love' (lower left) oil on canvas
51 x 61cm (20 1/16 x 24in).
£5,000 - 7,000

344

Samuel Dukinfield Swarbreck (British, exh. 1852-1863)

Old Newcastle street scene with figures
signed 'S.D. Swarbreck' (lower right) oil on canvas
59 x 49cm (23 1/4 x 19 5/16in).
£3,000 - 5,000

345

Robert Jobling (British, 1841-1923)

'Setting Her Course'
signed 'R Jobling 1909' (lower left); with the remains of the artists label
verso oil on canvas
93 x 123cm (36 5/8 x 48 7/16in).
£2,000 - 3,000

Exhibited Newcastle, Armstrong College, March 1923, Robert Jobling
Memorial Exhibition, (Property of Mrs Mary Naylor).



348



345



330 Please see catalogue description on page 57



346

346*

George Blackie Sticks (British, 1843-1938)
Knaresborough
signed and dated 'GB Sticks 1898' (lower right)
bears inscription (verso) oil on canvas
70 x 93cm (27 9/16 x 36 5/8in).
£2,000 - 3,000

348

William Mellor (British, 1851-1931)
'On the Wharf, Bolton Woods'
signed 'William Mellor' (lower left); inscribed
with title verso oil on canvas
43.5 x 33.5cm (17 1/8 x 13 3/16in).
£1,200 - 1,800

349

William Mellor (British, 1851-1931)
Waterfalls in woodland, possibly the Strid
signed with monogram 'WM' (lower right)
oil on canvas
89 x 69cm (35 1/16 x 27 3/16in).
£800 - 1,200

347

Joseph Mellor (British, active 1850-1855)
'Upper Fall, Fairy Dell, Middleton, Near Ilkley'
signed 'J Mellor' (lower right); signed and
inscribed verso oil on canvas
60 x 90cm (23 5/8 x 35 7/16in).
£600 - 800



350



351

350*
Louise J. Rayner (British, 1832-1924)
 'Walmgate Bar, York'
 signed 'Louise Rayner' (lower left), also bears
 title and date 1888 on frame watercolour
 18 x 28cm (7 1/16 x 11in).
 £5,000 - 7,000

Louise Rayner has depicted the 12th century gate and 14th century barbican of Walmgate Bar. These remain largely unchanged now. The barbican is the only medieval barbican on a town wall in England which remains standing.

The area of housing and roofs depicted within the walls on Walmgate has now been cleared and largely replaced with housing developments of the 1960s. The houses outside the walls on Lawrence Street have been either demolished and rebuilt or extensively renovated and remodelled.

351
George Clarkson Stanfield
 (British, 1828-1878) Wharfedale
 Barden Towers, Wharfedale
 signed and indistinctly dated 'George C.
 Stanfield 1876(?)' (lower left); inscribed
 'Bardon Towers Wharfedale' (on canvas
 overlap), oil on canvas,
 37 x 54cm (14 1/2 x 21 1/4in).
 £1,500 - 2,000

PROVENANCE:
 With Vicars Brothers, London, 1947.
 Thence by family descent.

352*
Francis Nicholson (British, 1753-1844)
 'Six Views of Scarborough Drawn from Nature
 and on Stone, 1822'
 lithographs in the original paper cover,
 unframed, together with a 7th 'The Cliff Bridge
 at Scarborough' also by Nicholson
 25 x 38cm (9 13/16 x 14 15/16in).
 £200 - 300



353

353

Thomas Bush Hardy (British, 1842-1897)
 'Scarborough'
 signed 'T. B. Hardy', inscribed 'Off Scarboro'
 and dated 1895 (lower right) watercolour
 22 x 70cm (8 11/16 x 27 9/16in).
 £1,000 - 1,500

354

Frederick William Jackson
 (British, 1859-1918)
 Fishing boats in Staithes harbour
 signed 'FW JACKSON 1881' (lower left)
 oil on canvas
 51 x 76cm (20 1/16 x 29 15/16in).
 £1,500 - 2,000

This painting documents an early visit to Staithes by F. W. Jackson which is not usually mentioned in the literature on The Staithes Group. There are several other paintings of Staithes from 1881 which have the same tonality. It is likely that Jackson trained in Paris and painted in Cornwall after this early visit to Staithes.



354

355^{AR}

Ernest Higgins Rigg (British, 1868-1947)
 Drover and sheep in a lane
 signed 'E. H. RIGG' (lower right) oil on canvas
 72 x 90cm (28 3/8 x 35 7/16in).
 £1,000 - 1,500

356^{AR}

Herbert F. Royle (British, 1870-1958)
 'Sefton Mill', Lancashire
 bears inscription and dated 1907 verso
 oil on canvas laid on board, unframed
 25 x 34cm (9 13/16 x 13 3/8in).
 £400 - 600



355



357



358



359

357^{AR}

Stanley Royle (British, 1888-1961)

Maid feeding ducks before a farm house
signed 'STANLEY ROYLE' and indistinctly dated
(lower right); bears label verso oil on canvas
24 x 34cm (9 7/16 x 13 3/8in).

£2,000 - 3,000

358^{AR}

Stanley Royle (British, 1888-1961)

Young maid feeding the chickens and ducks
signed 'STANLEY ROYLE' and dated 1914
(lower left) watercolour and bodycolour
35 x 51cm (13 3/4 x 20 1/16in).

£800 - 1,200

359^{AR}

Stanley Royle (British, 1888-1961)

Dobbin Hill, Ecclesall, Sheffield

A girl in a garden before
signed 'STANLEY ROYLE' and dated 22
(lower right) watercolour
35 x 50cm (13 3/4 x 19 11/16in).

£800 - 1,200

This painting was given by the artist to the current owner's Grandparents who lived at Dobbin Hill, Ecclesall, Sheffield. The artist asked to paint the house and garden and was a family friend.



360



362

Sculpture & Paintings by Northern Artists

360^{AR}

Sean Rice (British, 1931-1997)

Motorcycle and sidecar
signed 'Rice' polished bronze and copper
on slate base

88 cm overall

£3,000 - 5,000

361^{AR}

Sean Rice (British, 1931-1997)

Motorcycle and sidecar, maquette
iron and copper sculpture

18 x 28cm (7 1/16 x 11in).

£400 - 600

362^{AR}

Arthur Dooley (British, 1929-1994)

Mother and Child
initialled 'AD 76' on the base bronze sculpture
55 x 15cm (21 5/8 x 5 7/8in).

£1,500 - 2,000

Provenance - Purchased from the artist by the present owners.

363^{AR}

Arthur Dooley (British, 1929-1994)

'The Boxer'
inscribed with title, sculptor and dated 1976 on
plaque on the base bronze sculpture
60 x 46cm (23 5/8 x 18 1/8in).

£1,500 - 2,000

Provenance - Purchased from the artist by the present owners.

364^{AR}

John Heritage (British, 1931-1994)

A concert pianist
signed 'J Heritage' and dated 89 (lower left)
watercolour and acrylic
29 x 19cm (11 7/16 x 7 1/2in).
together with another similar, signed 'John
Heritage' (upper left), watercolour and acrylic,
33 x 16.5cm, (2)

£600 - 800

365^{AR}

John Heritage (British, 1931-1994)

Study, three Pope's heads
pencil, watercolour and cut out
28 x 38cm (11 x 14 15/16in).

£200 - 300

Provenance - From the artist's family.



363

366^{AR}

John Heritage (British, 1931-1994)

Interior with man tending fire
oil on board, unframed, painted circa 1965
68 x 51cm (26 3/4 x 20 1/16in).

£300 - 500

Provenance - From the artist's family.

367^{AR}

George Kennerley (British, 1908-2009)

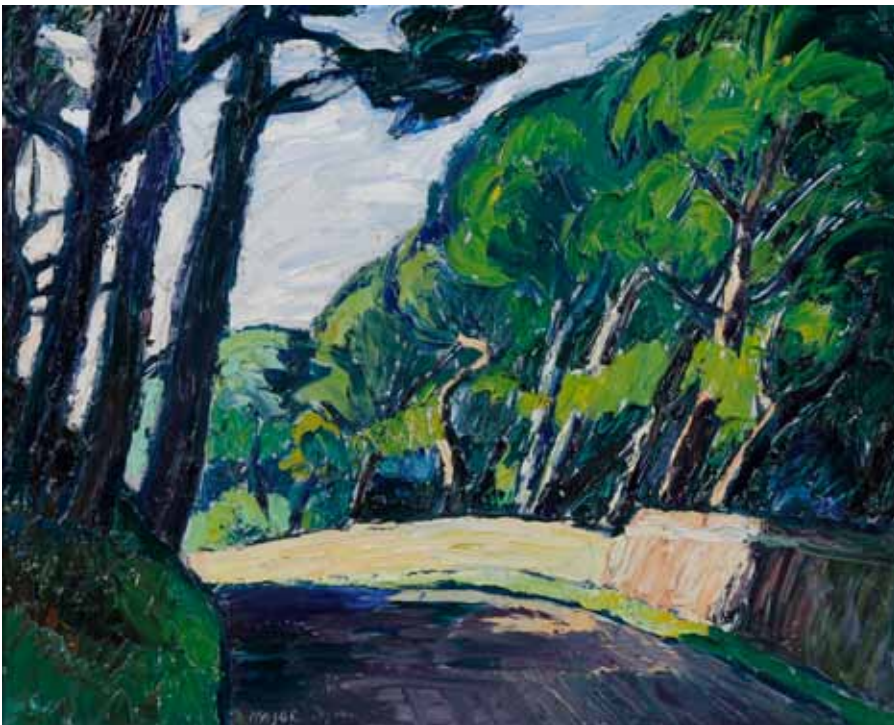
Table top still life with bottles and jars
signed 'Ken 61' (lower right); inscribed on
overlap and bears labels verso oil on canvas,
unframed

71 x 91cm (27 15/16 x 35 13/16in).

£500 - 700



368



369

368^{AR}

Theodore Major (British, 1908-1999)

Chimneys and pink sky

signed 'MAJOR' (lower right) verso oil on canvas

48.5 x 59cm (19 1/8 x 23 1/4in).

£8,000 - 12,000

369^{AR}

Theodore Major (British, 1908-1999)

'Bend in Road, Wigan' (No.8)

signed 'MAJOR' (lower left); signed 'THEODORE MAJOR F.R.S.A.' and inscribed label verso oil on canvas

44 x 54cm (17 5/16 x 21 1/4in).

£4,000 - 6,000



370

370^{AR}

Theodore Major (British, 1908-1999)

'Flowers'

signed 'MAJOR' (lower right) verso, bears
original label verso and with reference number
1002 verso oil on board

53.5 x 64cm (21 1/16 x 25 3/16in).

£3,000 - 5,000

Provenance - Purchased from the artist's family.

371^{AR}

Theodore Major (British, 1908-1999)

Still life of poppies

signed 'MAJOR' (lower right) oil on canvas

63.5 x 53.5cm (25 x 21 1/16in).

£2,000 - 3,000

Provenance - Purchased from the artist's family.



371



372

372^{AR}

Arthur Delaney (British, 1927-1987)

'Rainy Day, Manchester'

signed 'Arthur Delaney' (lower right); bears label verso oil on board

36 x 31cm (14 3/16 x 12 3/16in).

£5,000 - 7,000

Provenance: With Grove Fine Art, Manchester

373^{AR}

Arthur Delaney (British, 1927-1987)

'High Street, Manchester'

signed 'Arthur Delaney' (lower right); bears label verso oil on board

32.5 x 22.5cm (12 13/16 x 8 7/8in).

£4,000 - 6,000

Provenance: With Grove Fine Art, Manchester



373

374^{AR}

Bob Richardson (British, born 1938)

'Charlestown Congregational ...' a Church in Mottram

signed 'R. Richardson' and dated 73 (lower left); bears inscription torn label verso pastel

55 x 68cm (21 5/8 x 26 3/4in).

£400 - 600

375^{AR}

Bob Richardson (British, born 1938)

Hebden Bridge street in snow

indistinctly signed (lower right) pastel

41 x 51cm (16 1/8 x 20 1/16in).

£400 - 600

376^{AR}

Bob Richardson (British, born 1938)

Cottages with church

signed 'R. Richardson' and dated 72 (lower left) pastel

44.5 x 53cm (17 1/2 x 20 7/8in).

£300 - 400

377^{AR}

James Lawrence Isherwood
(British, 1917-1988)

'Rain, Horse Guards, London, Whitehall 1964'
signed 'ISHERWOOD' and dated '64 (lower left); inscribed with title and dated 1964 verso oil on board

52 x 74.5cm (20 1/2 x 29 5/16in).

£1,200 - 1,600

Provenance: purchased by the present owner's father in Manchester circa 1964.



377

378^{AR}

James Lawrence Isherwood
(British, 1917-1988)

'Sun Brighton Prom and Pier'
signed 'Isherwood' (lower left); signed 'Isherwood', dated '64, and inscribed with title verso oil on board

58 x 81cm (22 13/16 x 31 7/8in).

£700 - 1,000

379^{AR}

James Lawrence Isherwood
(British, 1917-1988)

'St. Ives Harbour'
signed 'ISHERWOOD' and indistinctly dated '74 (lower right); inscribed verso oil on board

29 x 39cm (11 7/16 x 15 3/8in).

£300 - 500

380^{AR}

James Lawrence Isherwood
(British, 1917-1988)

'Tower Bridge'
signed 'ISHERWOOD' (lower right); inscribed verso oil on board

29 x 39cm (11 7/16 x 15 3/8in).

£500 - 700

381^{AR}

Harold Riley (British, 1934)

The Knocker-upper
signed 'Riley' and dated 80 (lower right)
oil on board

22 x 21.5cm (8 11/16 x 8 7/16in).

£1,000 - 1,500



381



382

382^{AR}

Harold Riley (British, 1934)
Leigh Rugby League Ground, 1972
signed 'Riley' and dated 73 (lower right)
oil and crayon on board
39 x 29cm (15 3/8 x 11 7/16in).
£1,500 - 2,000

383^{AR}

Harold Riley (British, 1934)
Portrait head of President John F. Kennedy
signed 'Riley - 62' (lower right)
pastel on buff paper
53 x 33cm (20 7/8 x 13in).
£800 - 1,200

This approximately life-sized pastel of President Kennedy is one of a small group of portraits of President Kennedy that Harold Riley created for Eunice Shriver Kennedy, the president's sister. It was drawn at the Kennedy family homes in Hyannis Port, Massachusetts. The group of drawings were made to raise funds for 'Camp Shriver' a project which encouraged children with physical and intellectual disabilities to participate in sport and physical activity. 'Camp Shriver' was held at Eunice Kennedy Shriver's home in Potomac, Maryland and started in 1962. The project has flourished and in 1968 became the Special Olympics.

Harold Riley is a highly regarded portraitist and has painted a series of portraits of statesmen, sportsmen, politicians including Pope John Paul II, Nelson Mandela, and H.R.H. The Duke of Edinburgh.



383

384^{AR}

Harold Riley (British, 1934)
'Andre Kertesz looking from his window'
signed 'Riley' and dated 80 (lower right),
inscribed with title (lower left centre) pen, ink,
wash and bodycolour, unframed
29 x 25cm (11 7/16 x 9 13/16in).
together with another, 'Andre listening',
signed 'Riley', dated 83 and inscribed with title
(lower right), pen, ink, wash and bodycolour,
unframed, 33 x 21.5cm, plus another, 'Andre',
signed 'Riley' and dated 80 (lower right),
inscribed with title (lower left), 29 x 25.5cm, (3)
£800 - 1,200

Andre Kertesz (1894-1985) was a Hungarian born photographer well known for his ground breaking contributions to photography and photographic composition.

385^{AR}

Harold Riley (British, 1934)
Colour photographs taken in the apartment
of Andre Kertesz
signed 'Riley' and dated 84 colour
photographs, mounted, unframed
16 x 24cm (6 5/16 x 9 7/16in).and other sizes
(6)
£100 - 200

386^{AR}

Harold Riley (British, 1934)
San Giorgio Maggiore, Venice, from across
the Bacino
signed 'Riley' (lower right) air brush and pastel
probably over an enlarged photographic base
55 x 84cm (21 5/8 x 33 1/16in).
£400 - 600

387^{AR}

Harold Riley (British, 1934)
'Robert Frost, Harvard, 1962', together with,
'JFK, Washington', plus Gary Cooper, and
'Ernest Hemmingway, Katchum, Idaho'
all signed 'Riley', inscribed and dated pen, ink,
wash and bodycolour on printed bases
32 x 21.5cm (12 5/8 x 8 7/16in).and other sizes
(4)
£150 - 250

388^{AR}

Harold Riley (British, 1934)
The Madonna (7)
all signed 'Riley' photographic prints,
with wash
30 x 20cm (11 13/16 x 7 7/8in).and other sizes
together with a prayer book, 'Seven Prayers to
Our Lady', signed and inscribed 'For Rachel and
Ashley from Uncle Harold Nov. 1983'
£150 - 250

388A^{AR}

Harold Riley (British, 1934)
Jack Nicklaus
signed 'Riley' and dated 78 (lower right),
inscribed 'St Andrews' and numbered 2/25
(lower left), with facsimile signature of Jack
Nicklaus limited edition print, unframed
23.5 x 15.5cm (9 1/4 x 6 1/8in).
£50 - 100

A collection of paintings by Peter Brook The property of Rodney Bewes

Rodney Bewes was introduced to Peter Brook's paintings by Tom Courtenay during the mid-1960s. Courtenay had purchased several works by Brook and Rodney Bewes greatly admired the pictures, and was taken to meet the painter. In the following years he made a point of visiting the painter whenever work took him to Northern England and he formed an important collection of Brook's paintings. He developed a deep admiration for the artist and his paintings, with a shared affection for the Pennine landscape, towns and people. Rodney Bewes introduced James Mason to Brook in 1969, when they were filming 'Spring and Port Wine' in the Bolton area, and Mason went on to purchase approximately 30 paintings by Brook – see Bonhams Chester sale, 17 November 2010, lots 620-638.

Peter Brook was born in Holmfirth and attended Huddersfield School of Art and Goldsmiths College, London. He worked as an art teacher at Sowerby Bridge Grammar School in the later 1950s, before taking up painting full time. Rodney Bewes remembers encouraging Peter Brook to show his painting to Bond Street dealers. Brook trudged the length of Bond Street with his paintings wrapped in five Pacamacs and was curtly rejected by all the dealers, until he reached Agnews near Piccadilly. Before dismissing the painter Geoffrey Agnew asked Brook if he had sold many paintings previously. Brook was able to reply the Tom Courtenay had bought a few, Rodney Bewes had some, Hannah Gordon had bought one or two and Alan Ladd jnr, now in Hollywood had a collection as well. On hearing this and looking at the paintings plans for an exhibition were hatched and Brook was contracted to Thomas Agnew and Sons between 1968-1972. Peter Brook also had solo shows at Wakefield City Art Gallery (1960) and Huddersfield Art Gallery (1990). There have been several exhibitions of his work following his death in December 2009.

The major interest of his work was the townscape of industrial West Yorkshire, and the Pennine hills which dominate the towns, particularly in wintertime. He was a very modest and shy man, but his works combine great technical skill with acute observation of sky, landscape, figures and buildings. They possess a strong sense of humour and sense of place, evoking the atmosphere the Calder Valley and surrounding

regions. Peter Brook's paintings have been reproduced by The Tate Britain for their diaries in 2009 and 2011.

The Rodney Bewes collection includes some fascinating and early examples of Peter Brook's work. Lot 393, which shows a child on a vaulting horse, dates from his days as a school art teacher. Lot 404 'Trouble' is also a work of the very early 60s, is uncharacteristic of Brook's later works, but shows the artist's warm humour. All of the Bewes paintings are in their original artist's frames, made from wooden slats removed from old weaving looms. Brook secured a large supply of these from a mill which was being demolished and was saddened when all were used, as they give a quiet tribute to the origins of the paintings. Grease and dirt from woolen yarn has left shallow marks along the horizontal surfaces of the frames.

Rodney Bewes was born in Bingley, near Bradford in 1937, and is best known for his television roles of the 1960s and 1970s, particularly as Bob Ferris in 'The Likely Lads' 1964-66 and 'Whatever Happened to the Likely Lads' 1973-74, and Mr Rodney in 'The Basil Brush Show' 1968-69. His film appearances include playing the Knave of Hearts in 'Alice in Wonderland' 1972 and also in 'The Jabberwocky' 1977.

Since the 1990s he has concentrated on stage appearances and has written and performed one-man shows of 'Three Men in a Boat' and 'The Diary of a Nobody'. In 2012 he has performed his one-man show 'A Boy Growing up', based on the life and poetry of Dylan Thomas at the Edinburgh festival and he has touring dates with this show in 2012 and 2013.

Literature:

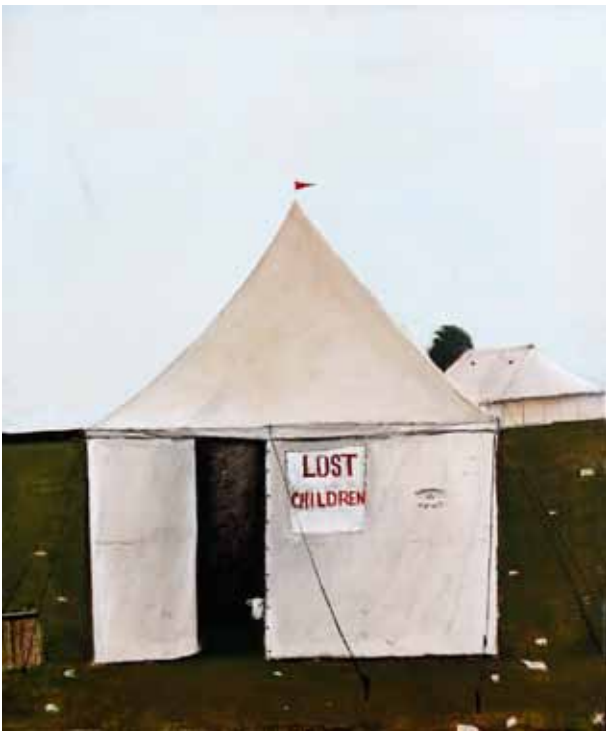
Brook, Peter – Pennine Landscape Painter, Halifax (1992)

Brook, Peter, with Mary Sara – Peter Brook in the Pennines, Otley (1995)

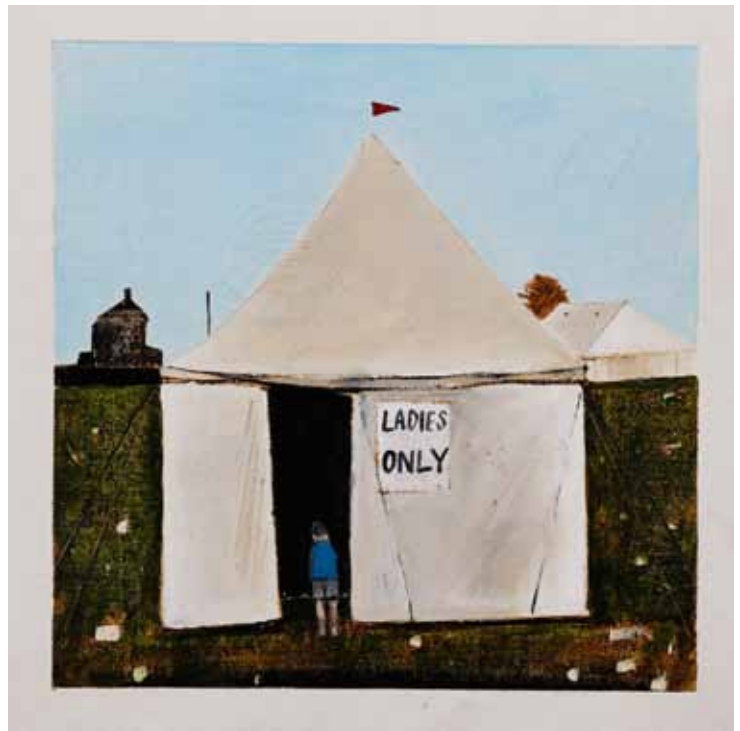
Brook, Peter, and Mary Sara – In and Out of the Pennines Even, Otley (1999)

Bewes, Rodney, – A Likely Story, London (2005)





391



390



392

389^{AR}

Peter Brook (British, 1927-2009)

'Pennine Morning - Autumn Mist'

signed 'PETER BROOK' (lower right) and inscribed with title (lower left and lower centre) oil on canvas

71 x 101.5cm (27 15/16 x 39 15/16in).

£5,000 - 7,000

390^{AR}

Peter Brook (British, 1927-2009)

'Ladies Only'

oil on canvas

30 x 30cm (11 13/16 x 11 13/16in).

£1,500 - 2,000

391^{AR}

Peter Brook (British, 1927-2009)

'Lost Children'

signed 'PETER BROOK' (lower right) and inscribed with title (lower centre) oil on canvas

60.5 x 50.5cm (23 13/16 x 19 7/8in).

£2,500 - 3,500

392^{AR}

Peter Brook (British, 1927-2009)

'Sunday - Nearly Pub Opening Time, West Riding'

signed 'PETER BROOK' (lower right) and inscribed with title (lower centre left); bears labels verso oil on canvas

50.5 x 60.5cm (19 7/8 x 23 13/16in).

£4,000 - 6,000

Exhibited: London, Thomas Agnew and Sons Limited.



394



395

393^{AR}

Peter Brook (British, 1927-2009)

Vaulting Horse

signed 'PETER BROOK' (left) oil on canvas
50.5 x 60.5cm (19 7/8 x 23 13/16in).

£600 - 1,000

394^{AR}

Peter Brook (British, 1927-2009)

West Riding mill and chimney

signed 'PETER BROOK' (lower centre left)
oil on canvas

60.5 x 50.5cm (23 13/16 x 19 7/8in).

£2,500 - 3,500

395^{AR}

Peter Brook (British, 1927-2009)

'Kendal Yard'

signed 'PETER BROOK' and inscribed with title
(lower right) oil on canvas

60.5 x 50.5cm (23 13/16 x 19 7/8in).

£2,500 - 3,500

396^{AR}

Peter Brook (British, 1927-2009)

'Terminus'

signed 'PETER BROOK' (lower right) and
inscribed with title (lower left); bears typed
inscription 'PETER BROOK "Tram" CI' label
verso oil on canvas

53 x 60.5cm (20 7/8 x 23 13/16in).

£3,000 - 4,000



396

Exhibited: London, Thomas Agnew and
Sons Limited.



398



397



399

397^{AR}

Peter Brook (British, 1927-2009)

Man and lamppost
signed 'PETER BROOK' (lower centre); bears
label verso oil on canvas

50.5 x 60.5cm (19 7/8 x 23 13/16in).

£3,000 - 5,000

398^{AR}

Peter Brook (British, 1927-2009)

'Beast'

signed 'PETER BROOK' (lower right) and
inscribed with title (lower left) oil on canvas

30.5 x 30.5cm (12 x 12in).

£1,500 - 2,000

Exhibited: London, Thomas Agnew and S
ons Limited.

399^{AR}

Peter Brook (British, 1927-2009)

'Mill with Red Blinds'

signed 'PETER BROOK' (lower right) and
inscribed with title (lower centre); bears label
verso oil on canvas

101 x 126.5cm (39 3/4 x 49 13/16in).

£6,000 - 8,000

Provenance - With Thomas Agnew and
Sons Limited, London.



400



401



402

400^{AR}

Peter Brook (British, 1927-2009)

'Tram'

signed 'PETER BROOK' and inscribed verso
oil on canvas

30.5 x 30.5cm (12 x 12in).

£2,000 - 3,000

401^{AR}

Peter Brook (British, 1927-2009)

'Off T' Match'

signed 'PETER BROOK' (lower right) and
inscribed with title (lower centre) oil on canvas,
together with an artists proof print of the same
subject, signed 'Peter Brook' and numbered
73/75 in pencil (lower left), unframed, (2)

36 x 30cm (14 3/16 x 11 13/16in).and

36 x 29.5cm.

£2,000 - 3,000

402^{AR}

Peter Brook (British, 1927-2009)

'The Woods in Winter'

signed 'PETER BROOK' (lower right) and
inscribed with title (lower left) oil on canvas

51 x 76cm (20 1/16 x 29 15/16in).

£3,000 - 5,000



406



406



403

403^{AR}

Peter Brook (British, 1927-2009)

'Self-portrait as Charlie Chaplin'

signed 'PETER BROOK' (lower centre) and inscribed with title (lower left and lower right); bears label verso oil on canvas
30.5 x 30.5cm (12 x 12in).

£2,000 - 3,000

Exhibited: London, Thomas Agnew and Sons Limited.

404^{AR}

Peter Brook (British, 1927-2009)

'Trouble'

inscribed with title (upper left); signed 'PETER BROOK', inscribed with title and numbered '22.' verso mixed media and canvas on board

37.5 x 50.5cm (14 3/4 x 19 7/8in).

£1,000 - 1,500

405^{AR}

Peter Brook (British, 1927-2009)

'Canal' (after Constable)

signed 'PETER BROOK' (lower left) and inscribed with title (lower centre) oil on canvas

50.5 x 50.5cm (19 7/8 x 19 7/8in).

£2,000 - 3,000

Peter Brook advised Rodney Bewes that he had in mind re-working and updating Constable's painting of 1823-1825 'A Boat Passing a Lock' when he painted this picture.

406^{AR}

Peter Brook (British, 1927-2009)

'Northern Scene' and 'Barnsley Way', a pair

both signed 'PETER BROOK' (lower right) and inscribed with title (lower centre) oil on canvas, (2)

30.5 x 30.5cm (12 x 12in).

£3,000 - 4,000

Various Properties

407^{AR}

Peter Brook (British, 1927-2009)

'A Well-Trained Dog Waiting Outside
A Big House Situated Between Slack-Top
and Slack-Bottom The Dog's Name is
Shep -

Near Heptonstall'

signed 'PETER BROOK' (lower right) and
inscribed with title (lower left to lower right);
signed 'PETER BROOK' and inscribed verso
oil on canvas

49 x 125cm (19 5/16 x 49 3/16in).

£4,000 - 6,000



407

408^{AR}

Peter Brook (British, 1927-2009)

'Fountain Street', Sowerby Bridge
signed 'PETER BROOK' (lower right) and
inscribed with title (lower centre) oil on board
18.5 x 29cm (7 5/16 x 11 7/16in).

£2,000 - 3,000



410

409^{AR}

Peter Brook (British, 1927-2009)

'Trees, Brighouse'

signed 'PETER BROOK' and inscribed on New
England Art Club Label verso oil on board
50 x 59.5cm (19 11/16 x 23 7/16in).

£600 - 800

This painting was given by Peter Brook to the
owner's father who was the Headmaster of
Sowerby Bridge Grammar School when Peter
Brook was working there as an art master
circa 1960. It was given as a 'Thank you' when
Brook left to take up painting full time.

410^{AR}

Peter Brook (British, 1927-2009)

Town Street, Bramley, Leeds
signed 'PETER BROOK' and dated 60
(lower right) oil on board

44.5 x 90.5cm (17 1/2 x 35 5/8in).

£5,000 - 6,000

This painting was commissioned by the
owners father who used to live in Bramley
and was sentimentally attached to the
Victorian townscape. In 1960 it was proposed
that this part of Bramley was to be demolished.
Peter Brook was commissioned to paint
the view before it was obliterated, it was
subsequently saved.

The painting is of Stocks Hill, Town Street
Bramley, one of the oldest areas of Bramley and
the original village meeting place. In the 17th
Century the Leeds weekly market was moved
to Bramley to avoid the plague in the main
City. Stocks Hill became a hub of activity with
the Town Well and village green all located in
this area. Town Street has had a chequered
history which included widening the road in
the 19th Century; at this point a pillared cross
commemorating the end of the plague was
broken and incorporated into the railed wall
depicted in Peter Brook's painting.



408



411

411^{AR}

Jacob Kramer (British, 1892-1962)

Portrait of Nellie Pickering wearing a red dress signed 'Kramer' (lower left) oil on canvas 59.5 x 49.5cm (23 7/16 x 19 1/2in). £2,000 - 3,000

The sitter of this portrait is the same model as a painting in the Leeds City Art Gallery Collection, entitled 'Portrait of a Lady' oil on canvas, 73.6 x 54cm, LEEAG.PA.1950.0036. The female sitter is Mrs Philip Pickering or Nellie and she is painted wearing a Russian inspired red dress. She was a particularly striking woman and Kramer apparently was so taken by her good looks that he painted her several times. The Leeds Art Gallery painting was accessioned into the City's collection in 1950 and was described thus "the strong, clearly defined forms are characteristic of the best productions of this (Kramer) painter."

Nellie Pickering was a friend of Kramers and an artist in her own right. She modelled for Kramer many times. Nellie's mother was a Russian emigre, who came to Britain after her first marriage in Russia failed. She married a Leeds engineer and had seven children of which Nellie was one. Nellie married Philip Pickering who was the Leeds City Architect.

With thanks to Theodore Wilkins, Curator, Leeds City Art Gallery for his assistance in cataloguing this painting.

Bears exhibition label verso, Leeds City Art Gallery and Temple Newsam House, Kramer Exhibition.



412

412^{AR}

Jacob Kramer (British, 1892-1962)

'Storm, Falmouth' signed 'Kramer' (lower right); also signed and inscribed with title verso oil on canvas 34.5 x 44.5cm (13 9/16 x 17 1/2in). £1,000 - 1,500

413^{AR}

Jacob Kramer (British, 1892-1962)

Dame Sybil Thorndike in 'Medea' 1941 signed 'Kramer' (lower right), also signed 'Sybil Thorndike', inscribed and dated (lower left) pastel 58 x 45cm (22 13/16 x 17 11/16in). £500 - 700

414^{AR}

Jacob Kramer (British, 1892-1962)

Portrait of a woman, head and shoulders, wearing a dark blue dress with flecks of red signed 'Kramer' and indistinctly dated (lower left) oil on canvas 49 x 39cm (19 5/16 x 15 3/8in). £700 - 1,000



421

415^{AR}

Jacob Kramer (British, 1892-1962)
Portrait of a woman, head and shoulders, wearing a dark dress with red shirt collar signed 'Kramer' (lower right) oil on canvas laid on board
48 x 37.5cm (18 7/8 x 14 3/4in).
£700 - 1,000

416^{AR}

Jacob Kramer (British, 1892-1962)
Portrait of a girl, head and shoulders wearing a red sweater signed 'Kramer' (lower right) oil on canvas
55.5 x 45cm (21 7/8 x 17 11/16in).
£600 - 800

417^{AR}

Jacob Kramer (British, 1892-1962)
Portrait of a young girl in profile, bust length, wearing a blue dress with a white collar, her hair tied back signed 'Kramer' (lower right) oil on canvas, unframed
51 x 40.5cm (20 1/16 x 15 15/16in).
£600 - 800

418^{AR}

Norman Town (British, 1915-1988)
'Two Miners in the Pit' signed 'Norman Town' and dated 49 (lower left); bears label verso pen, ink and gouache
19 x 24cm (7 1/2 x 9 7/16in).
£400 - 600

Provenance: Peter Nahum at the Leicester Galleries.

419^{AR}

Norman Town (British, 1915-1988)
'Beware of the Train' signed 'Norman Town' and dated 51 (lower right); bears label verso pen, ink and gouache
19.5 x 24.5cm (7 11/16 x 9 5/8in).
£400 - 600

Provenance: Peter Nahum at the Leicester Galleries.

420^{AR}

David Blackburn (British, born 1939)
Landscape by night, probably Australia signed 'David Blackburn 1975' (lower right) watercolour and gouache
54 x 66cm (21 1/4 x 26in).
£600 - 800

421^{AR}

Brian Shields (Braaq) (British, 1951-1997)
'Sunday Snow' signed 'braaq' and inscribed "ANN" (lower right); bears inscription label verso oil on board
40 x 50cm (15 3/4 x 19 11/16in).
£6,000 - 8,000

Provenance - With King Street Galleries, London.



422



425

422^{AR}

Brian Shields (Braaq) (British, 1951-1997)
 Studley Royal, North Yorkshire
 signed 'braaq' and inscribed 'Ann' lower right,
 oil on canvas,
 100.5 x 123.5cm (39 9/16 x 48 5/8in).
 £3,000 - 5,000

423^{AR}

Stuart Walton (British, born Leeds 1934)
 Sitting by the River, York ('73)
 signed 'WALTON.73.' (lower right) oil on
 canvas laid on board
 51 x 76cm (20 1/16 x 29 15/16in).
 £400 - 600

424^{AR}

Stuart Walton (British, born Leeds 1934)
 'Cathedral from Steep Hill, Lincoln'
 signed 'WALTON.74' (lower right) oil on canvas
 laid on board
 51 x 76cm (20 1/16 x 29 15/16in).
 £400 - 600

425^{AR}

Stuart Walton (British, born Leeds 1934)
 Leeds Town Hall
 signed 'WALTON' and dated 72 (lower right)
 oil on canvas laid on board
 106 x 75cm (41 3/4 x 29 1/2in).
 £500 - 700

426^{AR}

Stuart Walton (British, born Leeds 1934)
 Terrace Houses
 signed 'WALTON' and dated 72 (lower right)
 oil on canvas laid on board
 75.5 x 75.5cm (29 3/4 x 29 3/4in).
 £400 - 600

427^{AR}

Stuart Walton (British, born Leeds 1934)
 Boys swimming from a bridge, York
 signed 'WALTON' and dated 73 (lower right)
 oil on canvas laid on board
 59.5 x 45cm (23 7/16 x 17 11/16in).
 £200 - 400

428 - 449

No lots

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 Welsh Artists
 Wednesday 6 March 2013



Clocks, Barometers & Scientific Instruments
Thursday 6 December 2012 at 11am
Lots 450 - 504



451



452

450

A 19th century French Grande Sonnerie gilt brass carriage clock with push repeat

Drocourt, Paris

Having a white-enamelled black Roman dial with moon hands, indistinctly inscribed "PAGE KEEN & PAGE, PLYMOUTH", the two-train movement with original lever platform escapement, half-hour striking on a bell, stamped in an oval "D&C" with carriage clock between, numbered 7942, in a one piece case with bevelled glass. Sold with winder. 12.5cm (5") high excluding handle
£400 - 600

Pierre and Alfred Drocourt were highly regarded carriage clock makers. The son, Alfred, succeeded Pierre to the family business. Pierre Drocourt exhibited in the 1860s and Alfred in 1880 and 1889, with numerous medals to their credit. They retained workshops both in Paris (Rue Debelleyne and Rue de Limoges) and in Saint-Nicolas-d'Aliermont. Both used the distinctive trademark: D and C with a carriage clock between.

451

A late 19th century French brass carriage clock with Japanese Shakudo style panels

James Crichton & Co.

Have a ivory-enamelled Arabic ring dial with arrow hands, inscribed "James Crichton & Co", the two-train movement with original exposed lever platform escapement, striking on the hour on a coiled gong, with push repeat, numbered 2728, in gilt brass Anglaise Riche' case with bird and flower decorated Shakudo style panels, with key in red leather covered travelling case, 14.5cm, (5.75") high excluding handle (3)
£600 - 800

452

A 19th century french gilt brass carriage clock with repeat

Henri Jacot

Having a white-enamelled Roman dial with moon hands, inscribed "BHAGEBRIDGE, 119 New Bond Street", the two-train movement with original lever platform escapement, half-hour striking on a coiled gong, numbered 170 and stamped 'H. Jacot, Paris' in an oval, in a cannelée case with push button repeat, 18cm, (7") high including handle. With winder
£500 - 800

Henri Jacot was a fine French carriage clock maker at 31, Rue de Montmorency, Paris. The first Henri Jacot died in 1868 and was succeeded by his nephew also Henri. They won many medals at exhibitions in both Paris and London including the Gold medal in 1900. See 'Carriage Clocks' by Allix and Bonnett.

453

An early 19th century French gilt bronze travel alarm timepiece

Henry Marc, Paris

Having a 2" silvered dial with Roman numerals and alarm hand, with a winding square below REVEIL; of rectangular form with a handle above, the sides and base engraved with floral sprays, the front door hinged, the sliding back opening to reveal a watch type movement stamped HY MARC PARIS 9cm (3.5") inc handle
£200 - 300

In his carriage clock book, Charles Allix (page 145) describes a clock made by Japy Freres and sold by Henri Marc. Marc's name occurs in an ellipse at the bottom center of the back plate. Allix says elsewhere in his book (p. 445) that carriage clocks exist signed on their dials Hry MARC PARIS, but also says that there seems to be no evidence whether Marc was a maker or simply a retailer selling clocks made mostly by Japy Freres.



455

454

A late 19th century French gilt brass carriage clock with repeat and alarm

Anonymous

Having a white enamelled dial with black Roman hours, secondary alarm dial with Arabic hours, the twin train movement with a lever platform escapement striking on two blued steel gongs, the corniche case surmounted by a turned handle, 16cm (6") high including handle. Sold with double ended winder.

16cm (6") high including handle

£300 - 500

455

A small Gothic style late 19th century French gilt brass carriage clock

Anonymous

Having ivory-enamelled Arabic chapter with swallow hands and filigree centre, the single train movement with original exposed lever platform escapement, numbered 14 on door, in a Gothic pillar case with scrolling floral filigree panels and bevelled glass, with winder. *12.5cm, (5") high excluding handle*

£400 - 600



456

456

A second half of the 20th century gilt brass Jaeger LeCoultre Atmos clock

Model ATMOS V111 R No. 370368

Having a polished gilt brass case with canted corners, sprung glass front, five inch white Arabic signed dial with open centre revealing the jewelled movement, sword hands and milled balance. With original instruction and promotional booklets (2) *23.5cm (9.25in) high*.

£400 - 600

Invented in 1928 by Jean-Léon Reutterthe, Atmos is a mechanical clock manufactured by Jaeger-LeCoultre in Switzerland which does not need to be wound manually. It gets the energy it needs to run from temperature and atmospheric pressure changes in the environment.

457

A mid 19th century French gilt-bronze cartel wall clock

Michelant Laligant, Paris

The case surmounted by a pineapple urn finial with laurel and berry swag, the 4 1/2-inch white enamel dial with blue Roman numerals and Arabic seconds within a shaped tapering case with small glazed pendulum aperture with laurel and berry swags surround and terminal finial, the twin barrel movement with outside countwheel, and rear mounted bell, numbered 778, with twin bottle mercury pendulum, *25cm wide x 11cm deep x 52cm high*.

£500 - 700



458

458

A 19th century French lacquered rococo style mantel clock with gilt metal mounts

Japy Frere for A & N

Having a 3.5-inch gilt brass dial with segmented white-enamelled blue Roman hours, the two-train movement, striking the hours on a gong, inscribed "Japy Frere Medaille de Honneur 1885" in a roundel, pendulum and back plate numbered 34326 A&N, the case decorated with pastoral and floral scenes, raised on cast scroll feet (sold with pendulum plus winder) 36cm, (14") high

£400 - 600

459

A late 19th century ormolu four glass mantel clock

Ansonia clock company New York

Having a 5-inch white two part dial with black Roman hours and exposed brocot escapement contained within a jewelled gilt border, the two-train movement, rear mounted rack-striking the hours on a coiled gong, with adjustable faux mercury pendulum, stamped "Ansonia Patented New York", numbered 6; the case surmounted by a large urn, scrolling brackets with fruit swags to pediment, caryatid cartouche mounted on a plinth base and cast scroll buttress paw feet, sold with pendulum, winder and related wooden platform base 47cm (18.5") high

£600 - 800

The Ansonia Clock Company was one of the major 19th century American clock manufacturers. It produced millions of clocks between 1850 and 1929.



459

460

A 19th Century compendium wall panel clock/timepiece

Whitehurst, Derby

Having a circular white enamel dial with Roman hours, Cathedral hands and annotated Whitehead, Derby, subsidiary circular white enamel barometer dial (annotated Whitehead, Derby) and moon dial behind bulls eye glass; inset in a relief carved oak rectangular panel, lacking mechanism,(a.f) 116cm high

£400 - 600

John Whitehurst 1713-1788, the inventor of the 'Tell Tale' clock and a well known turret clock maker, was born in Congleton and worked in London. His descendants continued the business in Derby in the 19th century.

461

Impressive early 20th century architectural oak mantle clock

Anonymous, retailed by W. L. Lawson Liverpool

Having a 7 1/2-inch silvered dial with black Roman hours, inscribed "W. L. Lawson, Liverpool", within an egg and dart cast gilt border; the two-train movement, striking the half hours on a two coiled gongs, unsigned back plate with shouldered plates; the architectural case with bevel glazed panel doors to the sides, applied gilt brass moulded panels, on a stepped plinth base and squat block feet. Sold with pendulum and winder 58cm (23") high

£500 - 700

The clock bears a label inside the rear door for the jewellers and silversmiths Wm. Pyke and Sons, Ltd. 237 Grange St. Birkenhead who maintained the clock in December 1930 whilst in the ownership of the Liverpool Conservative club. The company still exists and remains in the ownership of the Pyke family.



462

462

A George III mahogany bracket clock

George Morris (1813-21) London

having an 6 3/4" break arched dial, the silvered chapter ring with Roman hours and Arabic minutes framing a matted centre with date aperture and inset axe head cartouche' inscribed 'Geo. Morris, London', within cast spandrels beneath a subsidiary Strike/Silent dial, the wire-driven double-fusee movement, striking on a bell; the case having a bell top with brass carrying handle, arched metal pierced fretwork side panels, arched bezel and block feet. Sold with related bracket & pendulum

52cm (20.5") High including handle

£800 - 1,200

George Morris (1813-21) is listed in Britten's Old Clocks and Watches as working at 119 & 120 Minories, London.

463

An Art Nouveau oak and inlaid brass mantle clock

Tiffany & Co

The arched case with inlaid brass scrolling ribbon work, silvered dial with applied brass Arabic numerals, the French movement by Vinenti & Coe, Medaille d'Argent 1855, numbered 36253, striking on a gong 44cm

£400 - 600



464

464

An 18th century ebonised musical bracket clock circa 1760

Daniel Vauguion, London

Having a 6" break-arched dial, silvered chapter ring with Roman hours, matted centre with signed maker's cartouche and mock pendulum aperture, within pierced gilt spandrels, the arch having a silvered Strike/Silent ring framed with applied pierced gilt scroll and mask arches, the three train chain-driven fusee movement now with anchor escapement (converted from verge), ringing on a carillon of eight bells, the finely engraved back plate decorated with foliage, the case having an inverted bell top and brass handle above a moulded cornice, stopped brass foliate fretwork spandrels and caddie-moulded corners to the door, the sides with pierced brass roundels and foliate frets, the whole raised on gilt brass ogee bracket feet. Sold with a pendulum, no keys or winder.

42cm (16.5") high

£2,000 - 3,000

Daniel Vauguion (1760-93) is listed in Britten's 'Old Clocks and Watches and their makers' as operating from Spring Gardens, Charing Cross 1760-93, clock and watch maker 'to....duke of Gloucester & Prince Henry'



466

465

A 19th century French figural gilt metal and white marble mantel clock

Ringo Freres, Paris

Having a 4" convex white-enamelled Roman dial inscribed "RINGO FRES. PARIS" and initialled 'R.A.' at 12 o'clock, with trefoil hands; the two-train movement with outside count wheel-chiming on a bell, with 'Ringo Freres Paris' stamp in a roundel on the back plate; the case displaying a neo-classical figure of a lady cradling flowers, with a basket of flowers on a naturalistic breakfront mound, the conforming fluted white marble sarcophagus form base, with gilt jewelled stringing, raised on gilt metal toupie feet, 19" wide x 19.5" high, (48cm x 49.5cm), sold with a later arched glazed inlaid mahogany framed display case, on inlaid base, together with a pendulum and winder 61cm x 25cm x 67cm, (24" x 10" x 26.5") high including case

£800 - 1,200

Little is known about the French clockmaker and bronzier Ringo, who almost certainly apprenticed in Paris circa 1790. He moved to Belgium, circa 1800, probably for political reasons, and from the signatures on some of his clocks, it is known that he worked in Gand and Tournay. Later, in 1823, he is recorded as being clockmaker to the duc de Chartres. The company itself became Ringo Frères in 1825 and thereafter clocks bear their signature with various Paris addresses. The firm exhibited at many of the important exhibitions of the second half of the 19th century and was known for the fine quality of its ormolu.



465



467

466

A Regency mahogany lancet top bracket/mantel clock with alarm and pull repeat

John Garmonsway, London,

Having an 8" convex cream dial with Roman hours, inscribed "Jno Garmonsway, LONDON", with pierced spade and secondary alarm hands; the twin-fusee wire-driven movement with signed shouldered plates and engraved border; the figured mahogany case with inlaid moulded decoration, convex-glazed brass bezel, lion mask ring handles, pull-repeat cord, and brass-traceried lancet side frets, raised on brass ball feet 49cm (19.25") high

£1,000 - 1,500

467

An imposing late 19th century mahogany three-train musical bracket clock.

Anonymous

Having an 7.5" arched dial, the silvered chapter ring with Roman hours and Arabic minutes, fleur-de-lis half hour divisions surrounding a matted centre, within cast shell and scroll spandrels beneath three subsidiary dials for Chime/Silent, Slow/Fast, and Chime on 8 Bells/Westminster Chime; the triple-fusee chain-driven movement, striking on a coiled gong and 8 bells, numbered 120; the case with a bell top with cup-and-cover finials to the corners and the podium surmount, over canted sides with caryatid mounts, cast terms, cast gilt arched bezel, silk backed arched pierced fretwork side panels and scrolled paw feet. Sold with pendulum, winder and door key 72.5cm (28.5") high

£1,500 - 2,500



468

468

A fine and impressive Victorian Gothic revival figured walnut musical bracket clock with pull repeat.

Anonymous

Having an 8" lancet arched silvered dial with Roman black letter hours and pikestaff hands, foliage engraved spandrels and subsidiary Slow/Fast dial; the triple-fusee chain-driven movement striking on a coiled gong and a rack of 8 bells, the gong block stamped JD within an oval; the cathedral architecture inspired fine figured walnut case with spire finials over pentafoil arch and cluster columns on a breakfront base; pull-repeat cord beneath. Sold with pendulum and door key 75cm (29.5") high.

£1,000 - 2,000

469

A Victorian Gothic oak triple-fusee musical bracket clock

Anonymous

Having an 8" cream-painted dial with Roman hours and spade hands; the chain-driven triple fuse movement striking on a coiled gong (with Gothic quatrefoil block) and chiming on eight bells; the architectural case with twin spire finials and castellated cornice over canted projecting front corners, quatrefoil frieze and canted plinth, applied oak leaf mouldings; raised on squat block feet. 70.5cm (27.75") high

£1,000 - 1,500

470

A mid 19th century style Gothic brass skeleton clock

Anonymous

Having a 4.5" silvered openwork chapter ring with Roman numerals and spade hands, the single-fusee four-pillar movement with anchor escapement, the Gothic style architectural brass frame on turned mahogany plinth beneath glass dome. Sold with pendulum and winder. 33cm (13")

£200 - 300



469

471

A mid 19th century brass inverted Y-shape skeleton clock with alarm

Bennett, Paris

Having a 2.25" white-enamelled chapter ring with blue Roman numerals and moon hands, inscribed "BENNETT A PARIS", surrounding a secondary brass dial with engraved Arabic numerals; the single-train movement with anchor escapement and silk suspension, the inverted Y-frame on a mahogany circular base surrounding an alarm bell with pull-repeat, raised on ebonised squat bun feet. With pendulum and winder. 17cm (6.75") high, excluding glass dome

£300 - 400

A similar clock was exhibited at the 1851 Great Exhibition, see "miniature alarm in the style made for the Great Exhibition" see F. B. Royer-Collard, 'Skeleton Clocks' (NAG 1969), p.69.

472

An early 20th century French skeleton clock with passing strike

Anonymous

Of architectural form, surmounted by a bell, raised on a stepped wooden plinth, the 4" pierced brass chapter ring with black Roman hours and vase shaped divisions, the single spring driven movement with anchor escapement. Sold with pendulum and winder. 23cm (8.5") high

£200 - 300

473

A rare early 19th century French Empire ormolu musical mantel clock

Anonymous

having a 4.5" white-enamelled convex dial with Roman hours and Arabic minutes, inscribed "a Paris", the silk suspension movement, numbered 289, two-train movement with outside countwheel announcing the half hours on a bell, the oval wooden base with a 7.75"/20cm barrel cylinder musical movement, complete comb numbered 5360, an internal rod connecting the movement to the base, the case with a figure of Mercury wearing winged petasos (helmet), holding a pouch and winged caduceus, seated beside doves and clouds, the dial within drum-head housing over inverted breakfront base cast with flowering rods flanking cherub mask, the breakfront base with relief-cast panel flanked by bearded male masks on six tapering feet locating into the wooden base, first quarter of the 19th century. With pendulum and two winders.

48cm, (19") high, with base and dome

£3,000 - 5,000



473



474

474

An early Victorian flame mahogany cased twin-fusee bracket clock
Francis Glading, Brighton. 1851-78

Having an 8" cream painted circular dial with black Roman hours and trefoil hands, inscribed "Fras. Glading Brighton"; the chain-driven four pillar movement striking on a bell; the case having a humped roof over a finely carved c-scroll and floral frieze, conforming terminals below, the plinth base raised on block feet; the sides having bevelled glass panels above bombe' shaped mouldings. Sold with a pendulum, case key and winder. 44cm (17.25") high

£800 - 1,200

475

An early George III style walnut cased twin-fusee bracket clock
John Hunt, Oxford

Having a 7" break-arched dial, silvered chapter ring with black Roman hours and Arabic minutes over engraved maker's name "John Hunt OXFORD", a matted centre with date aperture, French hands, pierced gilt brass scroll and floral spandrels, the arch containing a silvered subsidiary Strike/Silent dial; the later chain-driven four pillar movement striking on a bell; the case having an inverted bell top with brass bale handle, over a moulded cornice, the conforming door and plinth raised on squat brass ogee bracket feet. Sold with pendulum and two keys.

48cm (19") high excluding handle

£1,000 - 2,000



475

476

An imposing mid-19th century flame mahogany twin-fusee bracket clock

W. F. Evans

Having a 10" white painted circular Roman dial with painted black Roman hours and spade hands, inscribed "W. F. EVANS"; the four pillar chain-driven movement with ting-tang quarter chiming on two bells and hour striking on a coiled gong; the arched top case with carved foliate and floral cresting, the shaped sides with conforming carved scroll ornament, on a plain plinth with egg and dart panel above, raised on block feet, sold with a mahogany bracket with ripple-moulded frieze on pierced supports,(2) Lacking pendulum and winder 75cm (29.5") high

£800 - 1,200

W. F. Evans & Sons, Soho Clock Factory, Handsworth. (William Frederick Evans) was founded by Mathew Boulton & James Watt, their foreman John Haughton took over the business in 1805 and established himself in Soho Street, Birmingham, branding the business as The Soho Clock Factory Handsworth. His son-in-law, William Frederick Evans took over the running of the business in 1843. The Business ceased trading 1934



476



477



479

477

A Regency figured mahogany bracket clock with inlaid brass decoration and pull repeat

Jackson, Brompton

Having an 8" white painted dial with Roman hours and Roman hands, inscribed "Jackson Brompton"; the twin-fusee wire driven four pillar movement ringing on a bell, the plain shouldered back plate unsigned; the case with dome pediment, the whole with brass inlay, a fluted frieze above a plain plinth, raised on brass ball feet; brass lattice grilles beneath ring handles to the sides. Sold with pendulum, no keys or winder. 44cm (17.25") high.

£1,000 - 2,000

A 'William Jackson' (1832-53); 6 Brunswick Place, Brompton 1832-45; 7 Brompton Lr Gro, 1847-53 is recorded in Britten's Old Clocks and Watches, page 498.

478

A figured walnut Victorian twin-fusee bracket clock

Thomas Pung, Kings Lynn

Having an 8" cream-painted dial with Roman numerals, spade and baton hands, inscribed "PUNG Lynn", the twin-fusee chain-driven four pillar movement striking on a bell; the humped top case with carved scroll and foliage frieze and terminals, raised on a plinth base with block feet. With pendulum, case key and winder. 45cm (17.75") high

£600 - 800

479

A French late 19th century four glass mantel clock with mercury pendulum

S. Martie et Cie

Having a 4-inch ivory coloured enamelled Arabic numeral chapter, centering visible brocot escapement, the two-train movement striking the hours on a coiled gong, the back plate with pastille for S. Martie et Cie, Medaille de bronze, numbered 2944 and 53; the fine gilt architectural case with beveled glass panels, on a plinth base and squat block feet, (sold with mercury pendulum plus winder) 30cm, (11.5") high

£800 - 1,200

480

A 19th century style French rococo gilt metal mantel clock with sunburst pendulum

Le Roy, Paris

Having a 4.4-inch white-enameled dial with black Roman hours and Arabic minutes, inscribed "Leroy A PARIS", the two-train Swiss movement, striking the hours on a bell, stamped "St Aubin, Suisse" within an shield, numbered 48619, the bell shaped case with reticulated cloth backed sound frets to the sides, all-over c-scroll and sunburst decoration on cast scroll feet, (sold with pendulum) 38cm (15") high

£500 - 600

481

A 19th century French Empire white marble and gilt metal mounted portico clock

Anonymous

Having a white enamelled dial with an engine turned centre and black Roman hours, floral bezel, the drum case surmounted by an urn and supported on a pair of columns above a shaped oval base and four toupie feet, the twin train movement with silk suspension and outside countwheel striking on a bell, with a sunburst pendulum, 46cm high

£300 - 500

The dial has a hairline crack between IX & X. The frame appears good, there are some old repairs to the corners of the plinth and it would benefit from a light clean. The pendulum bob and shaft are separated. No winder.

482

A 19th century French Empire figured mahogany and gilt metal mounted portico clock

Anonymous

Having a silvered dial with Roman numerals and moon hands, the bezel with acanthus leaves amongst flowers, the two train movement with outside count-wheel striking on a bell, the bi-metallic gridiron pendulum within lyre bracket, the large cast bob with gilt floral and acanthus decoration; the architectural case with Romanesque gilt metal mounts to the top and plinth base depicting five laurel wreaths pierced by two arrows, mahogany columns with gilt metal capitols and mounts. With pendulum and winder. 49cm (19.5") high

£400 - 600



482

483

A late 19th Century French gilt metal mantel clock

Anonymous

Having a 6.5-inch 12 piece Sevres style hand painted porcelain dial with black Roman hours and jeweled divisions, centered with hand painted scene depicting two cupids above a lovers head, the two-train movement with fast/slow, striking the hours on a bell, the back plate stamped A.B. within a star, numbered 7400 and 24.8; the fluted drum case on scrolling plinth with inset Sevres style painted floral shaped panels reserved on a dark pink ground centered by acanthus wreath and draped with a laurel swag, the inverted break front base raised on squat foliate toupie feet, 37cm, (14.5") high, (sold with pendulum, numbered 7400, plus winder)

£700 - 1,000

The trademark on the movement is that of the firm founded by Achille Brocot (1817-1878) whose innovations include the escapement, pendulum suspension and perpetual calendar that all bear his name. They were widely used in 19th century French clocks.

484

A late 19th century French mahogany balloon shaped clock

Movement by Achille Brocot (1817 - 1878)

Having a 4-inch black-enamelled chapter with brass Roman hours, centered exposed brocot escapement and spade hands, the two-train movement striking the hours on a bell, stamped "A.B." within an star, numbered 4841 and 20.3, the balloon case with moulded brass finial, round glazed mirror backed pendulum aperture and cast brass ogee bracket feet, (sold with pendulum) 42cm (16.5") high

£200 - 300



483



485

485

A Regency rosewood cased brass inlaid mantel clock

Bracebridges, Clerkenwell, London

Having a 4-inch white-enamelled dial with black Roman hour, inscribed "BRACEBRIDGES, CLERKENWELL, LONDON", the single-train movement with shouldered plates, engraved "BRACEBRIDGES, CLERKENWELL", the arched case with Rams horn and floral drop plate carrying handles to the sides, the front with cut brass inlay on a plinth base and cast ball feet, (sold with pendulum plus winder) 25cm, (10") high

£800 - 1,200

A pocket watch signed Bracebridges, Clerkenwell, London sold at Dreweatts in 1998 had a case marked 'Bracebridge & Co. 8 Red Lion St, Clerkenwell.'

The firm Bracebridge, J. and E. C, were known at 8. Red Lion St., Clerkenwell, 1820-90. For a short time in 1865 they also had a shop at 119, Bond St. (Brittens Old Clocks and Watches and their makers)

486

A late 19th century Arts and Crafts pewter and enamel mantel clock

Castle Pewter

Having a blue and green enamel dial with gold Arabic hours and Cathedral hands; the French single train mechanism with exposed lever platform escapement, stamped 'Made in France' and numbered 52673.6; the case stamped 'Castle Pewter'. 16cm (6") high

£150 - 250



487

487

A late 19th century quarter striking and chiming musical ebonised table clock with quarter repeat

J.C. Jennens, London fl.1861-75

Having an 8 inch arched brass dial with gilt rococo shell-work spandrels, silvered chapter ring and chime/silent, Westminster/Chime on Eight Bells subsidiaries, striking the hours on a gong, matted centre and serpentine hands. The triple chain fusee movement with anchor escapement and rack striking on nine bells with engraved back-plate and pendulum, the back-plate signed F C Jennens, London; the bell top ebonised case surmounted with gilt brass urn finials, caryatid and floral swag canted corner mounts, pierced brass break arch sound panels and brass carrying handles to the sides, on a shaped plinth raised on gilt brass scrolling bracket feet. With pendulum, key and 2 winders. Sold with key and 2 winders 67cm (26") high

£2,000 - 3,000

Brittens 'Old Clocks and Watches' lists a Jennens, John Creed, 1861-75; 25 Gt Sutton St, Clerkenwell, Clock maker (dir) Page 501.

488

A 19th century French figural mystery clock

A.R. Guilmet

Having a black 4" dial with gilt Roman hours and spade hands, the two train movement with outside countwheel strike on a bell, the movement stamped 'GLT' and numbered 563; Surmounted by a well cast figure group of Venus and Cupid, Venus holding a pendulum (replacement) in her raised left hand, stamped 447 to base, standing on a circular socle on a square black marble base with lions head side handles and raised on paw feet. Sold with a replacement pendulum and winder. 59cm (23 1/2") high

£500 - 800

A.R. Guilmet is one of a number of French mystery-clock makers, he was granted a French patent for the mystery clock in 1867, which was modified in 1872. The 1867 patent or 'Brevet' was to run for fifteen years for a 'Pendule à marche mystérieuse'.



488

489

A rare 19th century burr walnut L & N.W.R. railway station mantel/bracket clock

Jonathan Walker of Regent Street London no.(5221)

The stepped top with glass aperture over heavy bevelled glass sides, to an ogee moulded plinth base on block feet, the 5.75 inch square silvered Roman dial with blued steel hands signed L & N.W.R. JNo Walker, 77 Cornhill & 230 Regent St and numbered 6603 above the winder aperture, the chain fusee movement with anchor escapement. Enamel inventory plate numbered 5221 on reverse. With key pendulum and winder. 32cm (12.5") high

£1,500 - 2,500

Prior to the Great War, the West Coast Route was owned by two railway companies. From Euston Station, London, to the Scottish border the line was owned by the London & North Western Railway, and from the border northwards it was owned by the Caledonian Railway. Also, as its name suggests, the London and North Western Railway served the north-west of England.

Before the the railways there was no universal time standard in Great Britain. This was of little importance to those journeying on foot, and merely an inconvenience to other travellers due to the low speeds imposed by horse traction. After the mid-1830's the expansion of Britain's railway network increasingly required trains to keep to set schedules, due in part to the need to make connections at the proliferating number of railway junctions. The railway companies sometimes faced concerted resistance from groups of local people, especially the Church of England, despite this early reluctance, 'railway time' rapidly became adopted as the default time across the whole of Great Britain although it took until 1880 for the Government to legislate on the establishment of a single standard time and a single time zone for the country and until 1916 before the new standard railway time was taken into use everywhere on Great Britain's railways.



489

490

A fine early 19th century inlaid mahogany bracket clock

T. Cox Savory 47 Cornhill, London

Having a 5 ¾" silvered dial with black Roman hours and straight Brequet hands, inscribed "T Cox Savory, London, No. 530", the two-train chain driven four pillar movement with shouldered plates, striking the half hours on a bell; the gadrooned caddie top case surmounted with pineapple finial, inlaid with fan marquetry panel to lower frieze, with reticulated sound frets to the sides and lion mask drop handles, on a plinth base and squat brass bun feet. Sold with pendulum, case key and winder 38cm (15") high

£2,000 - 3,000

Primarily a retailer and silversmith, Thomas Cox Savory is recorded at 47 Cornhill, London in 1838 when he exhibited in his front window a mystery clock by Robert-Houdin. Loomes records him there 1851-1857 and also as having premises in Paris from the mid to late 19th Century.

491

A mid 18th century 8 day lacquered case oak longcase clock

By Samuel Ericke, Gravesend, c.1750's

Having a break arch 12" brass dial, silvered chapter with Roman hours and Arabic minutes, the mottled centre with secondary minute dial and date aperture, strike silent dial within the arch signed Samu Ericke, Gravesend; the two train four pillar mechanism with anchor escapement, striking on a bell; the pagoda topped hood surmounted by three brass ball finials, the centre with an Eagle, Vere Eglomis panel above the hood, flanked by flat pilasters, the arched top long door with moulded edge, above a plain base raised on a plinth; the whole decorated with green lacquer under gilt Oriental scenes. Sold with pendulum, two weights, a winder and door key. 246cm (96") high

£700 - 1,200



490

492

A novelty longcase clock constructed from a First World War walnut Napier Lion aircraft propeller

Anonymous

Fitted with a modern battery operated timepiece, within a segmented inlaid dial; the propeller shortened above the hub and stamped G.3090. N.8. WATTS No. 284. A050. NAPIER LION D13510. P2030. 24; supported in a conforming walnut table stand. 205cm (80") high including stand

£300 - 500

The Napier Lion was a 12-cylinder broad arrow configuration aircraft engine built by Napier & Son starting in 1917, and ending in the 1930s. This propeller is said by the vendor to have been fitted to a Napier Bomber aircraft used during the First World War and carries a signed certificate to this effect.

493

An early 19th century 8 day figured mahogany long case clock

R. Cammack Ormskirk

Having a white painted 14" dial with Roman hours, secondary Arabic date and minute dials, signed 'R. Cammack Ormskirk', the spandrels painted with cottage scenes; the four pillar two train movement with anchor escapement, striking on a bell; the case with a broken swan neck pediment surmounted by three ball finials, the central finial surmounted with a brass Eagle, the dial flanked by two faux and two turned pillars, above a Gothic shaped top long door, the base with canted sides and deep cross-banded panels, raised on squat turned feet. Sold with pendulum, two weights and a winder 242cm (95") high including finial

£600 - 800



491



495



496

494

A George III 8 day mahogany longcase Clock

J. Wildon. Askrigg.

The broken arch hood with a dentil molded cornice, Corinthian columns flanking a silvered 10 1/2" brass dial with Roman and Arabic numerals, seconds dial and date ring and pierced brass spandrels. The long door with a shaped Gothic arched top, flanked by canted corners inlaid with hop swag marquetry, the plane base raised on a short molded plinth.

The four pillar movement striking on a bell. 204cm (94") high

£500 - 800

495

A late 18th century figured mahogany 8 day longcase clock

J. Furnas. Liverpool

Having a 13" brass break arch dial with silvered chapter and Roman hours with Arabic minutes, the bronze coloured engraved centre with silvered seconds dial and date aperture, the arch with hand painted moon phase, 'J. Furnas, LIVERPOOL' on plaque over arch, applied gilt brass mask and scroll spandrels, the two train 4 pillar mechanism striking on a bell, Burkenhead retailers label to seat board; the hood with swan neck pediment above Vere Eglomis panels, the arched door flanked by twin Corinthian columns, the long door with canted corners (probably altered), flanked by Corinthian columns, the base with a figured panel with moulded edge, raised on squat ogee bracket feet. Sold with 2 weights, pendulum, winder and door key. 207cm (93") high

£1,500 - 2,500

496

A late Victorian carved oak Gothic 8 day musical longcase clock
Maple & Co Ltd

Having a 13.25" square gilt brass dial, the silvered chapter ring with Arabic numerals, subsidiary seconds dial over annotated cartouche "MAPLE & CO LTD LONDON", the whole with bright foliate engraving, the high-quality weight driven movement chiming on eight bells and four gongs, hour-striking on a fifth, the architectural Elizabethan revival carved case with cherub cresting over caryatids, further decorated with carved strap work, lion masks, birds, fruit and flowers, the conforming base and breakfront trunk raised on scroll feet, and stamped "Maple and Co. Ltd"

Sold with pendulum and three weights. 268cm (105.5") high.

£1,000 - 1,500

The clock movement was probably manufactured for Maple & Co Ltd, by an anonymous maker. The business was established in 1841 by John Maple and by 1860 had become J. Maple & Co. In 1891 the firm was converted into a limited liability company under the name Maple & Co Ltd.



497

497

A fine Edwardian mahogany musical long case clock with vase and shell marquetry decoration and Westminster chime

Anonymous

Having a 12 1/2" break arch brass dial, silvered chapter with applied gilt brass Arabic hours and caryatid spandrels, engraved centre with seconds dial, the arch with a silvered Westminster Chime and Silent dial flanked by Dolphin spandrels; the three train 4 pillar movement with anchor escapement, back plate stamped 2924, striking the hour and Westminster Chime on five chrome plated gongs, with adjustable brass pendulum and three polished brass weights; the case with broken swan neck pediment over a break arch door flanked by gilt brass mounted Corinthian columns, silk backed pierced fretwork sound panels to the sides, the full width long door with inverted glazed bevel edges panel, on a plain base raised on rectangular plinth. Sold with pendulum, 3 weights, winder and two door keys. 232cm (91 1/2") high

£800 - 1,200

498

An 18th century English lacquered 8 day long case clock

George Washborn, Gloucester 1742-1792

Having an 11" brass dial, silvered chapter with Roman hours and Arabic minutes, signed Geo Washborn Glos, mottled centre with seconds dial and date aperture, gilt brass vase and scrolling spandrels, the arch with a silvered roundel engraved with a bird motif, with Dolphin spandrels; the four pillar two train movement with anchor escapement, striking on a bell; the arched hood with plain door (lifting from the trunk), the arched top long door with raised and fielded panel, above a panelled base on a plain plinth; on a red lacquer with raised gilt Oriental decoration. Sold with a pendulum, 2 weights, winder and a door key.

210cm (82 1/2") high

£1,200 - 1,800



498

499

An Edwardian mahogany cased barograph barometer William McIntosh Ltd. Sheffield

Having a silvered dial barometer inscribed 'Wm McIntosh Limited Sheffield' and registration number 428608, with aneroid bellows frame and brass base plate, with locking arm, adjusting wheel and storage for ink bottle, clockwork recording with seven day movement, mounted onto a polished mahogany base, with drawer beneath holding spare papers and instructions, in mahogany frame case with bevelled glass 22.5cm (8") high

£300 - 500

500

A mid 20th century brass monocular microscope Redfern's, Sheffield,

With rack and pinion adjustment, various accessories, within a mahogany case with slide drawer. Sold with key. 27cm (10.5") high (case)

£50 - 100

501

An early 20th century mahogany cased barograph Richard Freres with RF Paris stamp, Numbered 27358 and stamped 'Made In France'; the movement with ivory backed thermometer, in glazed mahogany case. 28cm (11") wide 28cm (11") wide

£200 - 300

502

An early 20th century compound binocular microscope Anonymous

the folding microscope with focusing by rack and pinion, rotatable mechanical stage with rack and pinion dual adjust, in mahogany case fitted with two oculars, table top bulls eye condensing lens, objective lenses, slide tray and other fitted accessories. Case 20cm (8") wide

£100 - 150



499



503

503
Early 20th century oak cased barograph with thermometer
Thomas Armstrong and Brother, Manchester
 Having zinc covered aneroid bellows, copper frame and base plate, with locking arm and storage for ink bottle, clockwork recording drum with seven day movement, ivory backed mercury thermometer, mounted onto an oak base with ivorine plaque annotated 'Thomas Armstrong and Brother, 78, Deansgate, No. 1948. Manchester'; with drawer beneath, in oak frame case with bevelled glass
22cm (8.5") high
£200 - 300

504
A 19th century oak cased long range wall barometer with thermometer in the Gothic style
Negretti and Zambra
 The architectural case having a pediment with carved human head within, spiral carved columns to sides and a pierced fretwork silk backed panel with reservoir behind; the silvered plates signed 'Negretti & Zambra, Inst makers to Her Majesty, London', with glass scale and adjustable vernier, mercury thermometer. *148cm (58") high*
£300 - 500

The firm Negretti and Zambra (active 1850 – c. 1999) were opticians and scientific instrument makers to Her Majesty Queen Victoria, Prince Albert and Edward VII of the United Kingdom, the Royal Observatory and the British Admiralty.

Furniture, Works of Art & Rugs

Thursday 6 December 2012

Lots 505 - 725

PURE CONDENSED
LCINED MAGNES

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Chemists to the Queen,

BOND STREET, 220, REGENT
HAPEL STREET, BELGRAVE SQ

LONDON.

SULPHAT

. WALT

Pharm

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507

505

A Tabriz carpet

Having a central medallion of leafy foliate scrolls against a pink ground, with stepped spandrels, and within alternating borders of palmettes and stylised foliage,

380cm x 290cm

£400 - 600

506

A large Ushak carpet

With typical blue medallions to the tomato red field and borders,

448cm x 370cm

£300 - 500

507

An Indian carpet

Having an ivory, blue and red medallion against a light blue field, within a wide border of stylised flowerheads and foliage,

425cm x 340cm

£700 - 1,000

508

A large Tabriz carpet

The claret field with an all-over design of flowerheads and foliage, within a wide border of blue and ivory floral garlands,

391cm x 294cm

£300 - 500

509

A Mashed carpet

Decorated with an all-over pattern of flowerheads in blues, reds and greens amidst a pattern of scrolling foliage against an ivory ground, all within a broad red border of blue stylised flowers,

430cm x 320cm

£700 - 1,000



509



510

510

A good quality mahogany and ebonised washstand, second quarter 19th century

The lock to central drawer stamped 'WITH MODERN IMPROVEMENTS'. The rectangular top with reeded edge and low three-quarter gallery above a central short drawer with arched kneehole below, flanked to either side by a deep drawer faced as two, that on the right fitted with a sliding tray, the drawers with ebonised cockbeading, raised on four turned and tapering supports, 94cm wide x 51cm deep x 84cm high, (37" wide x 20" deep x 33" high)

£200 - 300

511

A small 20th century polychrome-decorated bureau, in the Italian manner

Having a hinged fall enclosing pigeonholes and three short drawers behind a well with sliding cover, with flared shaped aprons and raised on four cabriole supports terminating in pad feet, decorated all-over with floral sprays against a cream ground, with green borders, 55cm wide x 43cm deep x 91.5cm high, (21.5" wide x 16.5" deep x 36" high)

£200 - 300

512

A 19th century mahogany artist's easel

Of 'H'-frame form, and with rest and shelf adjusting by means of a catch, raised to the rear on an easel support, 195cm high

£200 - 300

513

After Etienne Maurice Falconet (French, 1716-1791): *Deux Amour se disputant un Coeur*: A bronze study of a pair of cherubs

Signed 'FALCONET'

Grappling with each other and fighting over a heart lying on the flower-filled ground, a quiver of arrows at their feet, on a mottled yellow marble circular base, 32.5cm high

£1,000 - 1,500



512



513



515 (one of a pair)

514

A late Victorian alabaster and marble bust

Modelled as a maiden looking upwards and to dexter, her hair caught up in a headcloth, raised on a grey-veined waisted square socle, *35cm high*
£300 - 500

515

A pair of late Victorian cast iron library bookshelf ends, by W. Lucy & Co, Ltd., Oxford

Each end cast 'Perfect Adjusting Shelving, Lambert's Patent, Manufd. by W. Lucy & Co Ltd, Engineers & Founders, Oxford'
 Lacking shelves, each end of columnar form, cast with a rose above an Ionic capital, the shafts cast with floral guilloche, with large castors, *48cm wide x 223cm high, (2)*
£500 - 700



516

516

A late George III mahogany and inlaid pedestal cellaret

Having a hinged caddy top crossbanded in satinwood and inlaid to the centre with a conch shell, opening to reveal a baize-lined divided interior, the lower section with brass bale carry handles to either side, and having a pair of crossbanded cupboard doors, each inlaid with a Neo-Classical urn in an oval surround, fitted to the interior with a baize-lined shelf pierced with holes for bottles and decanters, raised on a bracket plinth concealing brass castors, *51cm wide x 42.5cm deep x 86.5cm high, (20" wide x 16.5" deep x 34" high)*
£1,500 - 1,800

517

A Chinese carved hardwood and marble-topped urn stand, circa 1900

The eight-lobed circular top inset with a mottled pink marble panel and with beaded edge, above flared and pierced friezes, raised on four mask-headed cabriole supports terminating in paw feet and united by concave side stretchers, *52cm wide x 52cm deep x 46cm high*
£400 - 600

518

An early 20th century mahogany pedestal desk

The top and the pedestals in one piece, having a rectangular top with moulded edge and inset gilt-tooled leather skiver, above three 'panelled' frieze drawers, raised to each end on a bank of three conforming graduated short drawers, with panelled sides, the rear panelled and with false drawers and cupboard doors, *151.5cm wide x 91.5cm deep x 75cm high, (59.5" wide x 36" deep x 29.5" high)*
£300 - 500

519

A rosewood-framed dressing stool, in 18th century style

The square top upholstered in a tapestry needlework of summer blooms against a brown ground, above shaped moulded rails and raised on four scroll-headed moulded cabriole supports, *48cm wide x 48cm deep x 44cm high, (18.5" wide x 18.5" deep x 17" high)*
£100 - 150



521

520

A George III mahogany and satinwood-inlaid tea caddy

Rectangular, inlaid both to the hinged lid and to the front with a large satinwood patera, the lid enclosing two compartments each with a slightly domed mahogany cover, *19cm wide x 10.5cm deep x 12cm high*, together with an early 19th century tortoiseshell-veneered tea caddy, of rectangular form with rounded hinged lid, enclosing a single compartment with two blonde tortoiseshell-veneered covers, on four bun feet, *13cm wide x 8.5cm deep x 11cm high*, (2)
£200 - 250

521

A mid-Victorian mahogany and marble-topped pier table

In the manner of Gillows

With canted front corners, the grey-veined white marble top above concave friezes, raised to the front on a pair of bold scroll and bellflower-carved cabriole supports terminating in scroll feet, and to the rear on a pair of rectangular-section 'panelled' supports, *134cm wide x 42.5cm deep x 90.5cm high*, (*52.5" wide x 16.5" deep x 35.5" high*)
£400 - 600

522

A polychrome-painted and gilt-highlighted mirror, in the 18th century Venetian manner

The arched bevelled plate in a 'C' scroll-edged surround painted with sprays of flowers against a yellow ground, all beneath a pierced and shell-carved cresting, *106cm wide x 157cm high*
£400 - 600

523

A large giltwood-framed wall mirror

The arched plate in a beaded inner surround, the outer frame carved with rocaille and floral garland-wrapped pilasters, all beneath a foliate 'C' and 'S' scroll-pierced cartouche-centred cresting adorned with flowers and suspending a leafy floral garland, *99cm wide x 160cm high*
£300 - 500



522



525



527

524

Two late 19th century Viennese cold-painted bronze Nubian figures

In the manner of Franz Bergman (Austrian, 1861 - 1936)
Both seated, one wearing a robe with hood and holding a rifle,
10cm & 9cm high, (2)

£400 - 600

525

An early 18th century and later walnut chest of drawers

The crossbanded top with moulded edge above two short and three graduated long drawers, with half-round beading to the carcass, crossbanded ends, raised on bun feet, (*restorations and renewals*), 95cm wide x 55cm deep x 90cm high, (37" wide x 21.5" deep x 35" high)

£600 - 800

526^Y

An Ashford black marble desk thermometer

Modelled as an obelisk and inlaid with jasmine flowers above an ivory-backed thermometer, 37cm high

£150 - 200



528

527

A late 19th century polished slate, gilt metal and enamel footed bowl, French

Signed 'F. BARBEDIENNE'

The shallow bowl decorated to its exterior with cloisonne enamel bands of yellow flowers and foliage against a geometric background, with borders of gilt metal issuing a pair of scrolling handles with mask and snake terminals, on a gilt metal and enamelled foot, all raised on a circular and fluted slate pedestal on an octagonal base, 32cm wide across handles x 30cm high

£300 - 500

An identical example, without slate plinth, sold *Christie's*, New York, 13th - 14th January 2009, Lot 1130.

528

A good early Victorian mahogany-framed library tub chair

Having a curved top rail and downswept arms upholstered in close-nailed green leather, raised to the rear on a pair of foliate 'S'-scroll supports and to the front on a pair of moulded arm supports with leafy terminals, with moulded seat rails, on a pair of cabriole front supports with leaf-carved feet and outswept rear supports, 65cm wide x 83cm high

£400 - 600



532



529 (one of a pair)

529

A large pair of 20th century lacquered brass and glass nine-light hall lanterns

Fitted for electricity

Each shade with four scrolling branches supporting the lantern shade of four pieces of curving glass, each topped by a balustroid finial supporting a rod and nine scrolling branches each terminating in a drip pan and bulb socket, *the shades 112cm high excluding chains and ceiling fitting,*

(2)

£1,000 - 1,500

530

A late George III mahogany and inlaid secrétaire bookcase

Having a moulded cornice inlaid to the frieze with boxwood lines above a pair of astragal-glazed doors enclosing three shelves, the associated lower section having a deep secrétaire drawer with fall-front enclosing pigeonholes and rosewood-veneered short drawers around a central inlaid cupboard door, with three graduated long drawers below, all between reeded corner quadrant pilasters, raised on outswept bracket feet, *(feet at fault), 120.5cm wide x 50.5cm deep x 226cm high, (47" wide x 19.5" deep x 88.5" high)*

£800 - 1,200

531

A late Victorian ivory and fruitwood walking cane

The handle modelled as a collared dog, with glass eyes, with white metal collar embossed with a cartouche of a jockey's hat and hunting horn, etc., and engraved with an indistinct name, with metal ferrule, *87.5cm long*

£200 - 300

532

A late George III mahogany and line-inlaid bow-front sideboard

Inlaid throughout with decorative boxwood and ebony lines, and having a central cockbeaded drawer above an arched frieze, flanked on the left by a pair of graduated drawers, and on the right by a deep cellaret drawer faced as two short drawers, raised on six tapering square-section supports terminating in spade feet, *136.5cm wide x 60.5cm deep x 92cm high, (53.5" wide x 23.5" deep x 36" high)*

£600 - 800



530



534

533

An early 20th century gilt metal and cameo-inset jewellery casket
Cast and engraved in relief all-over with flowers and foliage, the hinged cover with strap handle and inset with three oval cameos, enclosing a vacant interior,
26cm wide, 13cm deep, 15.5cm high (10" wide, 5" deep, 6" high)
£300 - 400

A similar casket sold *Bonhams*, Knightsbridge, 8th March 2011, Lot 38.

534

A fine mid-19th century ormolu-mounted, mahogany, burr walnut and stained fruitwood marquetry centre table
In the manner of Holland & Sons

The shaped oblong top finely inlaid to the centre with musical trophies with a surround of strapwork and scrolling acanthus, the breakfront frieze similarly inlaid with reserves of arabesques, and with a frieze drawer to one long side, raised on four turned, tapering and fluted supports terminating in brass feet and united by a shaped flat stretcher centred by a gilt metal lidded urn with Greek key handles, 135cm wide x 78.5cm deep x 75cm high, (53" wide x 30.5" deep x 29.5" high)
£6,000 - 8,000

A similar table also attributed to Holland & Sons sold *Christie's*, New York, 19 - 20 October 2011, Lot 148.

535

A 20th century *pietra dura* panel

Decorated to the centre with a pair of roundels with dog-tooth edges, against a background of various lozenge-shaped stones forming a geometric pattern, with mustard borders, 66cm wide x 46cm deep
£300 - 500



534 (detail)

536

A 20th century gilt metal chandelier, in 19th century style

The circular riband-tied hoop issuing a bag of recently replaced drops, all descending from three acanthus-cast scrolling branches suspending four bulb sockets, 59cm high
£300 - 500

537

A quartetto nest of Chinese carved hardwood occasional tables, early 20th century

Each having a rectangular sunken-panelled top, above prunus blossom-carved and pierced friezes, raised on four simulated bamboo supports, united by shaped side stretchers, the largest 47cm wide x 34cm deep x 70.5cm high, (4)
£700 - 1,000



537



539

538

A giltwood and composition wall mirror

The bevelled oval mirror plate in a stepped rectangular surround with moulded edge, shell and scroll-centred floral cresting, the apron a garland of flowers, and with garland-wrapped sides, *105cm wide x 141cm high*

£300 - 500

539

A rosewood, crossbanded and gilt metal-mounted sofa table, in the manner of John McLean

Early 19th century and later

The rounded rectangular and crossbanded top above a pair of 'panelled' drawers with gilt metal beading and turned handles fitted with gilt metal stars, a pair of false drawers to the opposing frieze, the ends of the friezes fitted with reeded gilt metal tablet mounts, the end friezes 'panelled' and with gilt metal beading, raised to each end on a pair of downswept supports, each flanking three turned spindles, and terminating in brass caps and castors, *91.5cm wide x 60cm deep x 70.5cm high, (36" wide x 23.5" deep x 27.5" high)*

£700 - 1,000

Provenance: By family repute the property of Maud Russell of Mottisfont Abbey, Hampshire and thence by descent to the present owner.

Mottisfont Abbey was founded in 1201 and became the property of Sir William Sandys after the Dissolution of the Monasteries in the 1530s. Maud and Gilbert Russell bought the property in 1934 and as patrons of the arts made it the centre of a fashionable artistic and political circle, playing host to writers such as Ian Fleming, and artists like Rex Whistler and Derek Hill. Mottisfont is now owned by the National Trust.

540

A small late Victorian satinwood and mahogany line-inlaid glazed chiffonier or pier cabinet, circa 1880

Stamped 'GILLOW & CO ' and '651' to the drawer edge

Having a shelf with three-quarter pierced brass gallery raised on scroll-ended concave brackets, the lower section having a frieze drawer above a glazed door enclosing shelves, the door flanked to either side by a fluted and panelled pilaster, raised on a plinth base, [traces of gilding to some elements], *69cm wide x 38cm deep x 135cm high, (27" wide x 14.5" deep x 53" high)*

£700 - 1,000



540



544 (part)



542

541

After Guillaume Coustou The Elder (French, 1677-1746): A bronze model of a Marly Horse

Modelled as a trainer restraining a rearing horse,

on a naturalistic base,

54cm high

£600 - 800

Louis XV commissioned the original pair of bronze horses for his royal hunting lodge, Chateau de Marly.

542

A blue-lacquered suite of bedroom furniture, circa 1930, by the Rowley Gallery

Three of the pieces bearing an ivorine label reading 'Modern Decoration ROWLEY 140 - 2 Church St. W.8';

Each piece all-over decorated with lapis lazuli lacquer, and with combed wavy line-decorated borders, the suite comprising **a chest of drawers**, of three long drawers, panelled sides, and raised on stepped curvilinear bracket feet, *81cm wide x 40.5cm deep x 73cm high*, **a pot cupboard**, of square section, with open shelf above a short drawer and a cupboard door below, raised on stepped curvilinear feet, *35.5cm wide x 35.5cm deep x 71.5cm high*, and **a small occasional table**, or rectangular form, the top above an open shelf, *46cm wide x 30cm deep x 38cm high*, together with **a similar but associated toilet mirror**, with plain plate in an octagonal surround, with easel support to the rear, *49.5cm wide x 49.5cm high*, (chest, pot cupboard and table all with protective plate glass tops), (4)

£600 - 800

The Rowley Gallery was established in 1898 at 6 High Road, Silver Street, Kensington. In 1909, Silver Street was renamed, and although remaining in the same premises, the new address became 140 Church Street. Albert Rowley and his wife Emma founded the business in the first year of their marriage, when it specialised in picture framing, mounting, restoration, carving, gilding and exhibitions of paintings. Before very long The Rowley Gallery was also producing inlaid wood panels and furniture and by 1912 had expanded to include 142 Church Street. Rowley's son Laurence, an enthusiastic furniture designer, joined the firm in the mid-1920s. The Rowley Gallery, now not in the ownership of the Rowley family, is still trading at 115 Kensington Church Street.

543

A pair of 19th Century ebonised and gilt-highlighted triangular plinths or bases

Each with concave sides with gilt-decorated edges, raised on three lion's paw feet, *46cm wide x 46cm deep x 21cm high*, (*18" wide x 18" deep x 8" high*) (2)

£150 - 200

544

Four Italian Baroque giltwood bedposts

Possibly Venetian, 17th century

With two pairs of columns, each spiral-turned with entwined carved vines, headed by Ionic capitals, two on carved octagonal-sided plinths with S-scroll side supports, *one pair 181.5cm high*, (chest, pot cupboard and table all with protective plate glass tops), (4)

£800 - 1,200



547

545

A pair of Louis XV-style gilt metal wall lights

Fitted for electricity

The backplates modelled with 'C' scrolls and foliage, each issuing a pair of branches with leafy collars and urn-shaped nozzles, 53cm high (2)

£300 - 500

546

An early 20th century brass lamp standard

In the form of a Corinthian column, with acanthus-cast capital on a fluted shaft, the square plinth cast to the sides with wreaths, on a stepped square base and four paw feet, 139cm high

£200 - 300

547

A carved giltwood serpentine-fronted and marble-topped side table

Of recent manufacture

The grey-veined white marble top with moulded edge above shaped friezes, centred by a flowerhead-filled 'C'-scroll between a floral garland and pierced rocaille decoration, raised on a pair of cartouche-headed cabriole supports terminating in scroll feet carved with acanthus, 170cm wide x 47.5cm deep x 93cm high, (66.5" wide x 18.5" deep x 36.5" high)

£500 - 700

548

A marble bust of a classical youth, late 19th/early 20th century

Signed 'J. WOOD'

Modelled looking to sinister, with loose curls held back in a band, wearing a loose-necked gown pinned at the right shoulder with a brooch carved with a rosette, on a waisted circular socle, 42.5cm high

£500 - 700



548



552

549

A pair of early Victorian rosewood-framed occasional chairs

Each having a button-upholstered scroll-over back, the gentleman's chair with open outswept arms on in-curved arm supports, the lady's chair without, both having a serpentine-fronted stuff-over seat and an acanthus and scroll-carved front seat rail, raised on a pair of acanthus-carved cabriole supports, and outswept rear supports, with brass castors, *both 89cm high, (2)*

£300 - 500

550

A Victorian Gothic brass and velvet inkstand, circa 1880

The central stand formed as a sarcophagus or tomb, inset with a pair of inkwells, both with blue glass liners and hinged covers, the sides pierced with tracery roundels, all in a rectangular tray with a galleried edge pierced with claret velvet-backed quatrefoils, all raised on four spiral-cast columnar corner supports terminating in beast-form feet, *(several feet a/f), 40.5cm wide, 29cm deep, 23cm high (15.5" wide, 11" deep, 9" high)*

£400 - 600

551

An early 19th century mahogany, rosewood-crossbanded and brass-inlaid drop-leaf work table

The rectangular crossbanded top with a pair of drop leaves, above a pair of short drawers, the lowest fitted with divisions, opposed by a pair of false drawers to the other short frieze, raised on four scrolling supports on a concave-sided rectangular platform on four hipped and outswept supports terminating in brass caps and castors, inlaid throughout with brass rosettes, *(restorations and renewals), 38.5cm wide x 56cm deep x 69cm high, (15" wide x 22" deep x 27" high)*

£300 - 500

Provenance: By family repute the property of Maud Russell of Mottisfont Abbey, Hampshire and thence by descent to the present owner.

See the footnote of Lot 539 for further information regarding Mottisfont Abbey.

552

A mid-Victorian mahogany and glazed secrétaire library bookcase

The lock stamped 'Nettlefold's Patent A1, Guardian Auris Maker' Having a moulded cornice above four glazed doors enclosing shelves, the lower section centred by a long secrétaire drawer, the hinged fall-front enclosing an arrangement of satinwood-veneered small drawers and pigeonholes, and a gilt-tooled leather skiver, flanked by a short drawer to either side, and with four arch-panelled cupboard doors enclosing shelves below, on a plinth base, *250cm wide x 60cm deep x 265cm high, (98" wide x 23.5" deep x 104" high)*

£2,500 - 3,500

553

A pair of mid-19th century walnut open armchairs

Each having a moulded and button-upholstered oval back, topped by a carved spray of flowers and foliage, with serpentine-fronted over-stuffed seat between outswept arms raised on inswept moulded arm supports, raised to the front on a pair of moulded cabriole supports, with wooden castors, *65cm wide x 100cm high, (2)*

£400 - 600



556 (part)

554

A mid-Victorian carved walnut pedestal music stand

With a single lyre-filled stand adjusting on a ratchet and rising and falling on a finial-topped brass rod set into a turned, fluted and cabochon-carved tapering column on three acanthus-carved scrolling downswept supports terminating in leaf-carved feet, 41.4cm wide x 118cm high
£300 - 500

555

A small George III-style mahogany chest of drawers

The rectangular top with moulded edge above four graduated long drawers, all cockbeaded, and raised on bracket feet, 73cm wide x 44cm deep x 73cm high, (28.5" wide x 17" deep x 28.5" high)
£200 - 300

556

An early Victorian mahogany wind-out extending dining table, mid-19th century

The castors stamped 'LEWTY, PATENT' beneath a crown; the mechanism with metal plate reading 'Samuel Hawkins, Patentee, 54 Bishopsgate, London'
With three wide and two narrow additional leaves, the rounded rectangular top with moulded ends above friezes with a beaded lower edge, raised on four baluster-turned and lappet-carved supports terminating in brass caps and castors, *extended length* 352cm x 140cm wide x 75cm high, together with a **mahogany leaf carrier**, in distressed condition, and **winder**, (8)
£2,500 - 3,000

557

A mahogany four-tier whatnot, second quarter 19th century

Of four rectangular edge-moulded tiers, each raised on a baluster-turned support at each corner, the third tier with long drawer below, raised on turned feet with brass caps and castors, 52cm wide x 38.5cm deep x 118cm high, (20" wide x 15" deep x 46" high)
£500 - 700



557



558

558

After Peter Tereszczuk (Austrian, 1875-1963):

A bronze and ivory figure

Signed 'P. Tereszczuk' and with impressed cipher

Modelled as a downcast boy on a rocky mound and carrying a sack upon his back, on a circular mahogany base, 18.5cm high

£250 - 350

559

An early Victorian copper circular plaque, commemorative of the Great Exhibition of 1851, by Elkington

The rim inscribed 'Published as the Act Directs by Henry Elkington Feb. 20. 1851'

Once silver-plated, centred by a raised boss in the form of a globe wrapped by a banner reading 'Exhibition of Industry of All Nations in London 1851', within a border of nine vignettes of craftsmen and women at various tasks, the outer border with the names of celebrated artisans such as 'Wedgwood', 'Holbein' and 'Cellini' et al., upon an undulating ribbon, 24.5cm diameter

£150 - 200

A commemorative inkstand with a top identical to this plaque sold *Christie's*, 4th September 2012, Lot 40.

560

A 19th century mahogany and crossbanded Canterbury

Having three downswept divisions and downswept sides filled with slats, raised to the corners on a ring and baluster-turned column, a crossbanded drawer below, raised on four turned supports terminating in brass caps and castors 44.5cm wide x 35.5cm deep x 56cm high, (17.5" wide x 13.5" deep x 22" high)

£300 - 500

561

After Franz Bergman (Austrian, 1861-1936):

A bronze study of lovers

Cast with the Bergman monogram

Modelled kissing and embracing, on a mottled rouge marble circular-section socle, 19cm high

£300 - 500



561

562

A 19th century breche violette and white marble column

Unpolished, having a circular grey-veined white marble moulded capital and plinth, (damages and losses), 42cm diameter x 92cm high

£400 - 600

563

An Edwardian quartetto nest of mahogany and satinwood-crossbanded occasional tables, in Regency style

The smallest stamped to the underside of the top with the number '55424'

Each having a rectangular top banded in satinwood and raised to each end on a pair of slender ring-turned columnar supports, on downswept feet, with curving rear stretcher, the largest 58cm wide x 38cm deep x 69.5cm high, (4)

£400 - 600



564

564

A George III mahogany press cupboard

The upper section with moulded cornice above a pair of doors applied with panel mouldings, the lower section with two short drawers above two graduated long drawers, all cockbeaded and raised on bracket feet, 124cm wide x 61cm deep x 189cm high, (48.5" wide x 24" deep x 74" high)

£600 - 800

565

A Japanese export black lacquer cabinet

For restoration

Of rectangular form, fitted to the front with a pair of doors, with decorative hinges and lockplate, decorated with arrangements of flowers and foliage and to the interior with birds, and enclosing two long and four short drawers, and a pair of deep drawers with locks, the sides of the cabinet with carry handles and conforming lacquer decoration, 68.5cm wide x 42.5cm deep x 53cm high, (26.5" wide x 16.5" deep x 20.5" high)

£300 - 500

566

A Queen Anne-style walnut-veneered dressing mirror

Having an arch-topped and shaped bevelled mirror plate in a cushion-moulded frame, on a pair of turned and tapering finial-topped supports, raised on a bureau base with hinged crossbanded fall edged with a row of double beading and enclosing pigeonholes and drawers, all above a long serpentine-fronted drawer, 46cm wide x 26cm deep x 81cm high, (18" wide x 10" deep x 31.5" high)

£400 - 600

567

A George III-style mahogany tilt-top supper table

The one-piece circular tilt-top with scalloped edge, raised on a fluted and acanthus-carved baluster-turned column on three foliate-carved downswept supports terminating in pointed ball and claw feet, 90.5cm diameter x 71.5cm high

£500 - 700



567



559

568

A rosewood and gilt-decorated drop-leaf pedestal work table

The rectangular cross-banded top with twin drop-leaves above a frieze drawer to one end opposed by a false drawer to the other, raised on a baluster and ring-turned and tapering column with gilt beading on a concave-sided quatreform base with four acanthus-carved and gilt-highlighted feet, 32.5cm wide x 46cm deep x 71.5cm high, (12.5" wide x 18" deep x 28" high)

£500 - 700

Provenance: By family repute the property of Maud Russell of Mottisfont Abbey, Hampshire and thence by descent to the present owner.

See the footnote of Lot 539 for further information regarding Mottisfont Abbey.



570



569

569

A late 19th century carved white marble figure of a maiden
She modelled standing, her curly hair swept up, wearing a laced low-cut bodice, the buttoned skirt with ruffled hem drawn up to reveal an embroidered underskirt, a fan in her left hand, on a circular base,
74cm high
£500 - 700

570

A George III mahogany secretaire chest on chest
The ogee-moulded cornice above a Greek key and blind fret-carved frieze, above two short and two long drawers and a secretaire drawer, the latter with fall-front enclosing a later baize-lined writing surface, and a small cupboard door centred by a reverse-painted glass panel of a courting couple, flanked by pilasters concealing six secret drawers and six shaped pigeonholes, one with a secret drawer, four short and two long drawers, all above three graduated long drawers, and raised on ogee bracket feet, *107cm wide x 54cm deep x 188cm high, (42" wide x 21" deep x 74" high)*
£4,000 - 6,000



575 (part)



574

571

A mahogany and glazed mural display cabinet

Having a moulded cornice above a pair of astragal-glazed doors enclosing two adjustable shelves, above two long and two short cockbeaded short drawers, *101cm wide x 23cm deep x 101cm high, (39.5" wide x 9" deep x 39.5" high)*

£400 - 600

572

A small Regency mahogany-framed wing armchair

Having a straight top rail above slightly outswept wings and straight arms, flanking a stuff-over seat, raised to the front on a pair of ring turned and tapering supports, and to the rear on outswept supports, with castors, *67cm wide x 60cm deep x 83cm high, (26" wide x 23.5" deep x 32.5" high)*

£600 - 800

573

A large 20th century green marble and gilt-metal lamp base

Fitted for electricity

In the form of a veined green marble baluster-shaped urn, with a pair of gilt metal ram's head handles issuing a garland of flowers and foliage, on a square gilt metal plinth, *66.5cm high excluding fittings*

£200 - 300

574

A Louis XV fruitwood and rosewood table a ouvrage, French

The shaped rectangular sliding top with low gallery to three sides and inlaid with a leafy quatrefoil within scrolling lines, enclosing a simple interior of four vacant compartments, with a slide to one long frieze, and a drawer to one short frieze, raised on four cabriole supports united by a galleried undertier with conforming inlay, *38.5cm wide x 30cm deep x 71.5cm high, (15" wide x 11.5" deep x 28" high)*

£400 - 600

575

A 20th century suite of marble garden furniture, in the 19th century Mughal style

Comprising a bench and two chairs, each with trellis-pierced, finial-topped shaped back and arms, with edge-moulded seats, raised on four turned and reeded columnar legs with foliate-carved capitals, *the bench 132cm wide x 48.5cm deep x 96cm high; the chairs 67cm wide x 49.5cm deep x 96cm high, together with a similar low occasional table, the rectangular top pierced with a six-petalled flower, 86cm wide x 47.5cm deep x 42cm high, (4)*

£1,500 - 2,000



572

576

A Victorian figured walnut and gilt brass octagonal tea caddy

Of octagonal outline, the domed top with decorative engraved gilt brass mount centred by a Jasperware-type plaque, the lid enclosing two divisions, both with a removable cover with gilt brass mount, one engraved 'BLACK' the other 'GREEN', the sides with angular engraved brass handles, with base moulding, *26cm wide x 17.5cm deep x 15.5cm high, (10" wide x 6.5" deep x 6" high)*

£200 - 300

A tea caddy with similar compartments labelled 'BLACK' and 'GREEN' and etched to the hinge with the retailer's name - JOHN BAGSHAW & SONS 87 & 89 Church St. LIVERPOOL - sold *Christie's*, 15th September 1999, Lot 105.



580

577

A late 19th/early 20th century kingwood, rosewood, gilt metal-mounted and mother of pearl-inlaid drop-leaf table

The quarter-veneered rectangular top inlaid to the centre with a mother of pearl and bone spray of flowers and foliage, within brass lines and a band of marquetry, fitted to each end with a pair of bow-breakfront drop-leaves, each with conforming inlay, all above a frieze fitted with a 'panelled' drawer and with gilt metal beading to its lower edge, raised on four turned, tapering and fluted supports decorated with gilt metal rosettes and united by a shaped and brass-strung curving 'X'-shaped stretcher, 80cm wide x 56cm deep x 74cm high, (31" wide x 22" deep x 29" high)

£700 - 1,000

Provenance: Reputedly removed from the British Embassy in Rio de Janeiro, Brazil.

578

A Victorian cast iron umbrella and stick stand, last quarter 19th century, probably by Coalbrookdale

The underside of the base stamped with an indistinct Registration lozenge, and 'No. 330925'; the underside of the drip tray stamped 'No. 250'

Of rectangular form, the plateau with two rows of six circular apertures, raised on four finial-topped cluster columns, the openwork sides filled with stylised flowerheads and scrolls, the base with removable drip-tray with foliate handles, later-painted in racing green, 65cm wide x 28cm deep x 64cm high, (25.5" wide x 11" deep x 25" high)

£300 - 400

An identical example which is cast with the same numbers - and also 'C.B.DALE' - sold *Christie's*, 5th April 2000, Lot 151.



577

579

A mid-Victorian figured walnut and inlaid pedestal cupboard

The rectangular top with rounded front corners and moulded edge above a panelled door, inlaid to the corners with foliate scrolls, and enclosing a pair of shelves, 61cm wide x 45cm deep x 101cm high, (24" wide x 17.5" deep x 39.5" high)

£200 - 300

580

An early to mid-19th century mahogany and floral marquetry tall chest of drawers, Anglo-Dutch

With canted front corners, of six cockbeaded and graduated long drawers, and raised on tapering square-section front supports, inlaid to the drawer-fronts, angles and sides with floral sprays, birds and urns issuing flowers, 107cm wide x 51.5cm deep x 150cm high, (42" wide x 20" deep x 59" high)

£1,000 - 1,500

581

A pair of early 20th century French gilt metal wall lights

in the Louis XVI style, the pierced backplates decorated with trailing husks and an acanthus scroll, each issuing a pair of upward scrolling branches terminating in fluted, urn shaped nozzles, fitted for electricity, 46cm high (2)

£100 - 150

582

A pair of white-painted cast iron garden urns, 20th century

Each with egg and dart-cast rim and gadrooned body, on a fluted tapering pedestal and square base, 78cm diameter x 56cm high, (2)

£300 - 500



585



583

583

After Pietro Calvi (Italian, 1833 - 1884): A marble bust of a lady
Signed 'CALVI 1873 MILANO' to the rear of the two-part socle
Modelled as Ceres, with wheat sheaves in her curly hair, wearing an off the shoulder gown or wrap, her breasts bare, on a spreading circular socle, 81cm high
£1,500 - 2,500

584

A George III-style mahogany kneehole desk

Of recent manufacture, the rectangular edge-moulded top above a long drawer, an arched frieze with recessed cupboard door below, flanked to either side by three graduated and cockbeaded short drawers, raised on shaped bracket feet, 77.5cm wide x 44cm deep x 75cm high, (30.5" wide x 17" deep x 29.5" high)
£200 - 300



578

585

A mahogany partner's library or writing table with rising reading stand, second quarter 19th century

Each drawer with lock marked 'BRAMAH'S IMPROV'D PATENT'
The rectangular top with inset tooled skiver and an adjustable reading stand rising twice on two ratchets, above a false drawer and four short drawers around a kneehole, opposed to the other long frieze by a central drawer and four short drawers around a kneehole, the ends with a pair of sunken 'panels', raised on four baluster-turned and gadrooned supports terminating in brass caps and castors, 153cm wide x 92cm deep x 75cm high, (60" wide x 36" deep x 29.5" high)
£700 - 1,000



592



592 (detail)

586

A large giltwood and composition wall mirror

The rectangular plate in a frame formed from 'C' and 'S'-scrolls, and acanthus, the cresting centred by a pierced shell between rocaille decoration, 132cm wide x 184cm high

£300 - 500

587

A tulipwood and kingwood gilt brass-mounted desk standish, Continental, first half 19th century

Of serpentine outline, centred by a pair of telescopic candle sconces flanking an inkwell and a sander, with a pair of tulipwood-banded pen trays to either side, a short drawer to one side of the base, edged throughout with gilt brass, 38cm wide, 30cm deep, 18.5cm high (14.5" wide, 11.5" deep, 7" high)

£600 - 800

588

A late 19th century Anglo-Indian carved sandalwood, sadeli-work and ivory box

Of rectangular form, the hinged lid with raised oval of carved birds and animals amidst flowers and foliage, surrounding an ivory sunburst, all within a sadeli-work border, enclosing a plush-lined interior of divisions, all-over carved with flowers and foliage, 25.5cm wide, 18.5cm deep, 11.5cm high (10" wide, 7" deep, 4.5" high)

£200 - 300

589

After Celeste Anatole Calmels (French, 1822-1906):

A bronze figure of a mother and child

The base inscribed 'CALMELS ELV. DE PRADIER'

The standing mother holding a bundle of corn, the baby supported on her left hip, on a circular base, 44cm high

£200 - 300



590

590

A mid-Victorian figured walnut Canterbury whatnot

Of rounded rectangular form, the upper shelf with pierced brass gallery at either end, raised on four fluted, turned and tapering supports topped by a lapped finial, all above a Canterbury of two divisions raised on slender baluster-turned spindles, a drawer below, raised on four turned supports terminating in castors, 83cm wide x 47cm deep x 93cm high, (32.5" wide x 18.5" deep x 36.5" high)

£500 - 700

591

A dancing classical maiden, bronze

Numbered '5957'

Modelled standing, her right leg forward and wearing flowing robes loosely tied at her waist, her arms aloft, a tambourine in her left hand, on a circular naturalistically cast base and a circular socle, 63.5cm high

£400 - 600

592

A nest of three 20th century sycamore tables, by David Linley

The largest stamped 'LINLEY'

Of architectural form, and all with decorative mouldings and banding, the smallest with stepped top and arched segmentally-veneered frieze and decorative keystone, the largest 71cm wide x 54cm deep x 56cm high, (3)

£600 - 800

593

A Chinese carved hardwood low occasional table, circa 1900

The rectangular cleated top above scroll-carved pierced friezes, raised on four square-section supports terminating in scroll feet, 89.5cm wide x 44cm deep x 45.5cm high, (35" wide x 17" deep x 17.5" high)

£300 - 500



596

594

After Jean Didier Debut (French, 1824 - 1893): *Janissaire*
Signed 'D. DEBUT' to base and with stamped medallion reading 'BRONZE GARANTI AU TITRE PARIS'

The soldier modelled standing, his left leg crossed over his right, a rifle in his right hand, a sword at his belt (the dagger lacking here), on an octagonal naturalistic base bearing a plaque reading 'JANISSAIRE PRIX DE ROME', 41cm high
£500 - 700



594

595

A mid-Victorian carved mahogany pedestal firescreen

The rectangular screen covered with a wool and Brussels-work embroidery of an exotic bird amidst foliage, all in a shaped and ornately-carved surround of foliate 'C' and 'S' scrolls, raised on a scroll-carved and gadrooned pedestal on four moulded downswept supports terminating in scroll feet, 63cm wide x 126cm high
£400 - 600

596

A stripped pine breakfront serving table, in the manner of Adam

The breakfront top with reeded edge above flute-decorated friezes and a central frieze drawer, raised on six tapering square-section supports terminating in spade feet, 150cm wide x 70.5cm deep x 77.5cm high, (59" wide x 27.5" deep x 30.5" high)
£400 - 600

597

A mid-18th century style beech-framed wing armchair

The slightly arched top rail between shaped wings, scroll-over arms and a seat with squab cushion, raised to the front on a pair of cabriole supports terminating in pad feet and with brass castors, 76cm wide x 106cm high
£300 - 500



587



600



598

598

Two similar George III mahogany and inlaid cutlery boxes

Both serpentine-fronted, the first crossbanded and inlaid with ebony and boxwood lines overall, and inlaid to the underside of the hinged lid with a six-pointed star, *23cm wide x 29cm deep x 35.5cm high*, the second crossbanded and with chequer-inlay overall, and inlaid to the underside of the lid with a conch shell against a stained green oval, both with original fitted interiors, *21.5cm wide x 28.5cm deep x 35cm high*, (2) **£300 - 500**

599

A small 19th century polychrome-painted and gilt-highlighted carved wood gondolier figure

The blackamoor figure holding aloft a torch in his left hand, wearing an ornate tunic with silvered and gilt decoration, raised on the tip of a gondola above a square base with lion paw feet, *56cm high* **£300 - 500**

600

A small early 19th Century mahogany and inlaid bow-breakfront sideboard

Having a pointed-arched gallery to the top's rear edge, above a central drawer and an arched frieze inlaid to each corner with a sunburst, flanked on the left by a deep drawer, and on the right by a curved cupboard door, raised to the front on a pair of turned and reeded supports, and to the rear on turned supports, all terminating in ball feet, *122cm wide x 53cm deep x 108cm high*, (*48" wide x 20.5" deep x 42.5" high*) **£600 - 800**



606

601

A Regency-style gilt-framed three glass overmantel mirror

Of three bevelled plates, all beneath an inverted breakfront ball-encrusted cresting, the frieze applied with a Classical scene of soldiers riding in a chariot pulled by lions, beneath flying angels, all between a pair of Corinthian pilasters, *141cm wide x 90.5cm high* **£200 - 300**

602

A small early 19th century mahogany and inlaid Pembroke table

The rectangular top with twin drop-leaves and reeded edge above an end frieze drawer edged with boxwood lines, raised on four ring-turned and tapering supports terminating in brass caps and castors, *78cm wide x 45cm deep x 69cm high*, (*30.5" wide x 17.5" deep x 27" high*) **£200 - 300**

603

A late George III mahogany and line-inlaid cabinet secretaire

The rectangular crossbanded and boxwood-strung top above a conforming frieze and a deep drawer inlaid to its fall-front with boxwood circles and a boxwood oval and enclosing a fitted interior of drawers and pigeonholes around a small cupboard door and a pair of double-width 'book' drawers inlaid with stained sycamore shells and paterae, all above a waist moulding and a pair of panelled doors enclosing slides, between husk and flower-inlaid front stiles, raised on shaped bracket feet, *124cm wide x 59.5cm deep x 116cm high*, (*48.5" wide x 23" deep x 45.5" high*)

£1,000 - 1,500

604

Theodore Riviere (French, 1857-1912):

A patinated bronze study of a naked maiden

Signed in the cast and marked 'SUSSE FRES' and 'B'

The girl modelled standing, hiding her face in her long, loose hair, raised on a square mottled green marble base, *20.5cm high*

£300 - 500



603

605

A mid-Victorian figured walnut Canterbury whatnot

Bearing a paper label reading 'JOHN MANUEL & SON, Manufacturers, Devonshire Cabinet Works, Upholstery, Carpet, Brass and Iron Bedstead Warehouse, SHEFFIELD'

The rectangular top with moulded edge and three-quarter pierced and shaped gallery, raised on four turned supports, above a lower Canterbury section of two divisions raised on turned spindles, and with scroll and foliate-pierced fretwork sides, a long drawer below, raised on four turned supports, 58.5cm wide x 39.5cm deep x 89.5cm high, (23" wide x 15.5" deep x 35" high)

£400 - 600

606

A mid-18th century and later carved mahogany tilt-top pedestal occasional table

Possibly Irish

The circular tilt-top with scalloped edge raised on a cluster of three tapering columns, and three hipped and blind fret-carved supports, terminating in triangular up-turned feet, [with repairs to legs],

50cm diameter x 65cm high

£300 - 500

607

A George III mahogany, inlaid and crossbanded chest of drawers with brushing slide

The rectangular crossbanded top with moulded edge and chequer inlay, above a slide and four graduated and cockbeaded long drawers, raised on bracket feet, (restorations), 95cm wide x 50cm deep x 82.5cm high, (37" wide x 19.5" deep x 32" high)

£300 - 500

608

Josef Lorenzl (Austrian, 1892-1950): *Pyjama Suit*, an ivory and gilt-heightened bronze of a young girl

Signed 'LORENZL'

Modelled with bobbed hair and wearing elegant pyjamas with gilt-heightened collar, cuffs and hems, her hands in her pockets, on a tapering rectangular-section green onyx base, her head loose and with losses, 26cm high

£600 - 800



604



608



609

611



609

A Regency mahogany-framed gentleman's or library chair

Upholstered to the back, seat and arms with yellow watered silk, the sloping back, downswept scroll-ended arms and in-curved arm supports all reeded, raised on a pair of turned and reeded front supports, and outswept rear supports, with brass decoratively-cast caps and castors, 66cm wide x 96cm high

£600 - 800

610*

A pair of late 19th century carved giltwood corner wall brackets

Decorated with floral garlands and acanthus beneath a bow-breakfront shelf with beaded edge, 31cm wide x 21cm deep x 35cm high, (12" wide x 8" deep x 13.5" high) (2)

611

A 19th century rosewood and ebony armoire, Dutch, in the 17th century Flemish manner

With deep projecting moulded and ripple-carved cornice, above two deeply cushion-moulded panelled doors with similar ripple-moulded surrounds, each door centred by an ebony tablet carved with a fruiting floral pendant, and spaced by tapering ebony pilasters topped by angel-carved capitals, the central column with sliding ring-turning concealing the lock, the doors enclosing a pair of shelves, each with a drawer below, all above a long deep drawer faced as two with mask-carved handles, raised on five black-glazed ceramic bun feet, 219cm wide x 85cm deep x 218cm high, (86" wide x 33" deep x 85.5" high)

£1,500 - 2,000



612



617

612

A model of HM Customs Tug 'Waterguard'

The hull painted in red and blue with white lines, with laid timber decks and tan and cream-painted superstructure, in a glazed display case, 73.5cm wide x 25cm deep x 46.5cm high

£700 - 1,000

613

A rosewood and yew-veneered pedestal occasional table

The circular top with beaded edge, raised on a tapering yew-veneered shaft and a quatreform rosewood-veneered base with concave sides, 33.5cm diameter x 70.5cm high

£200 - 300

614

After J. Holt: A late 19th century gilt metal wall plaque of a Highland hunting scene, in the manner of Edwin Henry Landseer

Of rectangular form, and showing a ghillie bringing in dead stags on ponies accompanied by dogs on a heather moorland, signed 'J. Holt' to bottom left corner, under glass and in an ebonised frame, 22.5cm wide x 18.5cm high, together with another late 19th century gilt metal wall plaque of monkeys, or *singerie*, probably after a French original, depicting a monkey in 18th century costume addressing a group of unclothed monkeys in a forest landscape, under glass and in an ebonised frame, 17.5cm wide x 16cm high, (2)

£600 - 800

615

A 20th century stained beech thumbstick

The crooked handle formed from a pair of horse's heads, a small bone plaque between engraved with the initials 'FG', above a yellow metal collar amateurishly engraved 'F. Giddy', the wrythen shaft carved with the face of a bearded man with moving tongue, 125cm long

£100 - 150

616

An early Victorian rosewood work table

The table hexagonal, and having an edge-moulded hinged lid enclosing an interior fitted with compartments, some with covers, all above a sliding plush-lined workbox, raised on four scrolling supports on a short lappet-carved column and a concave-sided quatreform base, raised on moulded bun feet concealing castors, 63.5cm wide x 44.5cm deep x 73.5cm high, (25" wide x 17.5" deep x 28.5" high)

£300 - 500

617

A mahogany library bookcase of slender proportions, 19th century

The moulded cornice above four astragal-glazed doors enclosing adjustable shelves, the lower section of four panelled doors, raised on a plinth base, (restorations), 259cm wide x 38cm deep x 581cm high, (101.5" wide x 14.5" deep x 229" high)

£4,000 - 6,000



622



620

618

A late George III brass fender

Of serpentine form, with upper bead, and base moulding,
117cm wide x 15.5cm high

£300 - 500

619

An early Victorian mahogany wind-out extending dining table

The winding mechanism with plaque for 'Joseph Fitter...Birmingham'
With one wide and two narrow additional leaves, the rounded
rectangular top with moulded edge above beaded friezes and raised
on four turned, tapering and reeded legs terminating in brass caps
and brown ceramic castors, extended length 254cm x 138cm wide x
75cm high

£600 - 800

620

A late 19th century Italian white marble bust

Signed 'R. Battelli'

Carved as a maiden, looking slightly downwards and to sinister, her
curly hair swept back and beneath a shawl with floral-decorated edge,
raised on an associated waisted circular socle, 50cm high overall

£400 - 600

621

**A pair of late 18th century-style giltwood and composition
pier mirrors**

Each having an arched plate in a moulded frame, topped by a
twin-handled urn between a leafy garland, with foliate 'C'-scrolls to
the shoulders, 60cm wide x 109cm high (2)

£200 - 300

622

An early Victorian brass-bound teak campaign chest

In two parts, the uppermost with two central short drawers f
lanked to either side by a deeper short drawer, above three graduated
long drawers, all with brass flush handles and decorative brass flush
escutcheons, bound with brass straps to the corners and angles, raised
on four turned feet, (the side carry handles and backplates detached
and at fault), 109cm wide x 51.5cm deep x 11.5cm high, (42.5" wide x
20" deep x 4.5" high)

£700 - 1,000



624



621

623

A 19th century green-painted and gilt-highlighted games counter box

Of rectangular form with domed cover decorated with a polychrome scene over penwork (or possibly a print) of a fête champêtre, within a border of gilt foliage, enclosing a silk-lined interior fitted with four removable boxes with hinged covers, one marked with a heart, one with a spade, one with a diamond and one with a club, and all painted with scenes of 18th century pursuits, all enclosing a quantity of Chinese mother-of-pearl gaming counters, to include fish, rosettes and rectangular examples, (the box a/f), 19cm wide x 15cm deep x 5cm high, together with **five various smaller boxes**, to include three painted examples, one rectangular and one circular, all with lids, an oak box in the form of a book, and a small black papier mâché box with hinged lid, (6)

£100 - 150

624

A late Victorian walnut and inlaid oval Canterbury whatnot

The oval top inlaid with boxwood lines and foliate arabesques with low curving brass gallery, raised on four baluster and ring-turned lappet-carved supports, the lower Canterbury section with a pair of shaped and scroll fret-pierced divisions, raised to the sides on baluster-turned spindles, all above a frieze drawer, raised on four turned supports with brass caps and castors, 72cm wide x 46cm deep x 91cm high, (28" wide x 18" deep x 35.5" high)

£600 - 800

625

A pair of late Regency mahogany hall chairs

The waisted trefoil-shaped back centred by a sunken oval panel painted with a crest of a griffin with a gules and argent torse, above a solid seat, raised to the front on a pair of ring and baluster-turned front supports, and outswept rectangular-section rear supports, (2)

£300 - 500

626

A good mid-Victorian mahogany apothecary's cabinet

Bearing an ivory label reading 'Prize Medal 1862, For Excellence of Manufacture, SAVORY & MOORE, Chemists to the Queen, London' The table cabinet with flush brass carry handle and twin hinged doors opening to reveal a fitted interior of compartments and a drawer, partially filled with various labelled bottles, steel and brass beamscale with weights, knife etc., 19.5cm wide, 15.5cm deep, 24cm high (7.5" wide, 6" deep, 9" high)

£500 - 700



625



625 (detail)



626



628

627

Fernand Ouillon Carrère (French, fl. early 20th century):
Sword Dance, a patinated bronze figure

Signed 'F. Ouillon Carrère', and cast with the date 1919

Modelled as a nude female dancing between three spearheads on the ground, raised on a stepped square marble base with canted corners, 37cm high

£700 - 1,000

628

A George IV carved simulated rosewood scroll-ended settee

The undulating top rail above a seat with squab and bolster cushions, all between a pair of scroll-over arms carved with leafy acanthus, the moulded front seat rail carved to the centre and to the ends with a flowerhead-centred tablet, raised on four turned and tapering supports, those to the front reeded, fitted with brass caps and castors, 203cm wide x 63cm deep x 89cm high, (79.5" wide x 24.5" deep x 35" high)

£700 - 1,000

629

A 20th century walnut dressing or side table, in early 18th century style

The rectangular quarter-veneered top with moulded edge above three drawers in an arched shaped frieze, raised on four shell-carved cabriole supports terminating in ball and claw feet, 106cm wide x 49.5cm deep x 73cm high, (41.5" wide x 19" deep x 28.5" high)

£500 - 800

630

A pair of late 19th/early 20th century French bronze figural lamp bases

Each modelled as a pair of putti holding aloft an urn, the urn fitted with a single electric nozzle, on circular bases with parcel gilt decoration, wired for electricity, 30.5cm high, (2)

£200 - 300

631

A late 19th century rosewood, floral marquetry and gilt metal-mounted bureau de dame, French

Of slightly bombe form, the rectangular top with three quarter pierced gilt metal gallery above a hinged fall enclosing an interior of three short drawers behind a well with sliding cover, with shaped flared friezes and raised on four cabriole supports with foliate-cast gilt metal mounts to the knees and feet, inlaid throughout with reserves of riband-tied floral sprays, 73cm wide x 46cm deep x 93cm high, (28.5" wide x 18" deep x 36.5" high)

£700 - 1,000



631



635



634 (part)

632

An Edwardian satinwood and inlaid three-tier etagere, with tray top

Of three open oval tiers, each edged with chequer inlay, the uppermost fitted with a glass-bottomed tray with carry handles, all raised on four square-section supports, with outswept feet, 57.5cm wide x 36.5cm deep x 78.5cm high, (22.5" wide x 14" deep x 30.5" high)

£200 - 300

633

An early 20th century black-painted, parcel-gilt and Chinoiserie-decorated wall mirror, circa 1920, in the early 18th century manner

Having a shaped plate beneath an arched cresting decorated with a scene of a Chinese lady in a landscape with pagodas and trees, with projecting shaped bottom corners painted with other Chinese motifs, 65cm wide x 91cm high

£200 - 300

634

An Art Deco three-piece suite, circa 1930

Comprising a settee and a pair of armchairs, all with arched top rails and downswept curving arms on veneered arm supports, with breakfront and line-moulded front seat rails, upholstered in cream leatherette with green piping, and with squab cushions, the sofa

142.5cm wide x 83cm high x 88cm deep, (3)

£600 - 800

635

A large giltwood-framed rectangular wall mirror

The rectangular mirror plate in a pierced and leafy border decorated with rocaille, with a pierced cresting and apron, 126cm wide x 165cm high

£500 - 800

636

An early Victorian carved mahogany swivel-action fold-over pedestal tea table

The rectangular fold-over top with rounded front corners above a foliate scroll-ended front frieze, raised on a baluster-turned and faceted octagonal column on a circular platform base with four paw-carved feet with castors, 92cm wide x 45.5cm deep x 74.5cm high, (36" wide x 17.5" deep x 29" high)

£200 - 300



627



642

638

A 19th century oak and brass-bound coal bucket

Of oval coopered form with downswept rims, a tubular brass swing handle and a brass side carry handle, 35cm wide x 29cm deep x 30cm high, (13.5" wide x 11" deep x 11.5" high)

£200 - 300

639

A George I-style walnut child's open armchair

Having an arched top rail centred by carved foliate scrolls and a bellflower, above a solid splat and a compass-shaped drop-in seat, between shaped open arms, raised on a pair of shell-carved cabriole front supports terminating in ball and claw feet, 69cm high

£100 - 150

640

A pair of George III-style mahogany-framed fretwork wall mirrors

Each having a bevelled mirror plate with re-entrant top corners in a gilt slip, all in a fret-pierced and shaped mahogany-veneered surround, decorated to the cresting with a gilt ho-ho bird, 56cm wide x 102cm high, (2)

£300 - 500

641

A late 19th century carved Meerschaum pipe

Carved as a finely dressed lady with elaborate coiffure, low-necked gown and fan, with amber stem, 20cm long, together with two further pipes, one carved as the head of a negro, and with registration lozenge, 14cm long, the other as a negress, lacking stem, cased, 11cm long, (4)

£120 - 180

642

A large mahogany partner's desk, of recent manufacture, a good copy of the desk supplied by Thomas Chippendale to Nostell Priory, Yorkshire, in 1767

The rectangular top with inset tooled leather skiver raised on a pair of pedestals, each with a cupboard door at either end, carved to the frieze with garlands of husks and with applied oval panel mouldings, and with integral tapering scroll-headed and paterae-carved pilasters centred by lion masks and with lion's paw terminals, enclosing various drawers and shelves, the pedestals flanking arched frieze drawers above kneeholes, the ends with conforming decoration, 205cm wide x 123cm deep x 79.5cm high, (80.5" wide x 48" deep x 31" high)

£1,000 - 1,500



637

637

A George I and later figured walnut and feather-banded concertina-action card table, with tapestry needlework playing surface dated 1929

Lacking frieze drawer

The featherbanded top with projecting rounded front corners, folding open to reveal a playing surface with dished candlestands and counter wells, all around a gros point tapestry needlework in mid-18th century style, centred by a purse issuing playing cards within a geometric border, sewn to one edge with the initials 'H C-P-C' and the date '1929', with concertina-action rear frieze, raised on four lappet-headed cabriole legs terminating in circular pad feet, 84cm wide x 42cm deep x 73cm high, (33" wide x 16.5" deep x 28.5" high)

£500 - 700



645



646



640

643

A figured walnut serpentine-fronted console table, Continental Late 19th century

The serpentine edge-moulded top above a moulded frieze, raised on a pair of scrolling and moulded supports descending to scroll feet, 105cm wide x 48cm deep x 83cm high, (41" wide x 18.5" deep x 32.5" high)
£300 - 500

644

A late 19th century brass umbrella stand, in the Louis XV style

The upper guard with egg and dart-cast border, above a rectangular base centred by a shell above a pair of acanthus scrolls, on four scrolling feet, with removable drip tray, 56cm wide, 23cm deep, 51cm high (22" wide, 9" deep, 20" high)
£300 - 500

645

A late George III satinwood and goncalo alves card table

Inlaid with boxwood and ebonised lines, the hinged 'D'-shaped top with a later baize-lined interior above a banded frieze, on ring turned tapering legs and spool feet, 92cm wide x 43cm deep x 75cm high, (36" wide x 16.5" deep x 29.5" high)
£2,000 - 3,000

646

A 19th century mahogany and floral marquetry window-seat, Anglo-Dutch

The rectangular floral tapestry-upholstered seat between floral marquetry-inlaid scroll-over ends, above shaped and inlaid friezes, raised on four cabriole supports terminating in ball and claw feet, (at fault), 61cm wide x 35.5cm deep x 63.5cm high, (24" wide x 13.5" deep x 25" high)
£400 - 600



653

647

A Regency mahogany and brass-bound navette-shaped bucket

With slender swing handle, decorated with two broad and three narrow bands of brass, with half-height brass liner, 33cm wide x 26cm deep x 35.5cm high, (12.5" wide x 10" deep x 13.5" high)

£400 - 600

648

A George III mahogany butler's tray

Of rectangular form, with high ogee scroll-cut and pierced sides, 61.5cm wide x 45cm deep x 10cm high, raised on a later mahogany stand of four square-section supports united by an 'H'-shaped stretcher, 65cm wide x 48.5cm deep x 45cm high, overall size 65cm wide x 48.5cm deep x 55cm high, (2)

£400 - 600

649

A George III mahogany chest of drawers with brushing slide

The rectangular top with moulded edge above a brushing slide and four graduated long drawers, all cockbeaded and between reeded quarter-pilasters with gilt metal mounts, raised on shaped bracket feet, (restorations), 94.5cm wide x 51cm deep x 85cm high, (37" wide x 20" deep x 33" high)

£1,000 - 1,500

650

A late George III mahogany and satinwood tea caddy

Of rectangular form, the hinged and crossbanded lid enclosing two caddies, each with raised oval hinged cover, either side of a probably associated cut glass mixing bowl, 30.5cm wide x 16.5cm deep x 16.5cm high, together with an associated silver caddy spoon, circa 1830, marked for Newcastle, the date letter indistinct, with embossed scallop decoration to the bowl, 10.5cm long, (2)

£400 - 600



655

651

A carved mahogany and glazed display cabinet, circa 1900

The rectangular 'caddy' top above concave friezes and an astragal-glazed door applied with carved acanthus and foliate scrolls, enclosing a plate glass shelf before a mirror, with glazed sides, the whole with canted front corners decorated with volute-carved tapering moulded columns, above a long drawer and shaped friezes, raised on four cabriole supports united by a shaped shelf stretcher and terminating in pad feet, 75cm wide x 46cm deep x 165cm high, (29.5" wide x 18" deep x 64.5" high)

£600 - 800

652

A Victorian rosewood revolving piano stool

The brass collar stamped 'J. FITTER', presumably for Joseph Fitter, Ironmonger, of Birmingham

The circular upholstered revolving top, raised on a baluster-turned shaft on three hipped and moulded downswept supports terminating in boss-mounted scroll feet, 32cm diameter x 52cm high

£150 - 200



648



649

653

A 20th century mahogany, gilt metal-mounted and vernis Martin serpentine-front vitrine, French

Stamped to the reverse with the number '022699'

Having a pair of glazed doors enclosing two plate glass shelves, between glazed shaped sides, all above four polychrome panels painted with 18th Century courtly and pastoral scenes, raised on four cabriole supports terminating in sabots, decorated all over with gilt metal foliate-cast mounts, 94.5cm wide x 48cm deep x 171.5cm high, (37" wide x 18.5" deep x 67.5" high)

£1,200 - 1,500

654

An early 20th century gilt metal and cut glass four-light chandelier
Fitted for electricity

The leaf-cast corona issuing four scrolling supports joining a riband-topped and leaf-cast hoop mounted with cut glass pyramidal drops, and hung with prismatic drops, with three further concentric tiers of drops below, all around four bulb sockets, approximately 85cm drop
£600 - 800

655

A carved white marble plaque, in the Neoclassical manner of Adam

Probably from a late 18th century fire surround

Centred by a lidded leaf-carved urn, beneath a pair of cornucopia and a riband-tied drapery swag, 52.5cm wide x 19cm high
£300 - 500

656

A part mid-Victorian cast iron and mahogany staircase, with registration lozenge to balusters for 1862

Not including steps, but comprising a moulded mahogany banister handrail in six sections, some curving, and twenty-five cast iron balusters, all pierced with foliate scrolls and cast with rosettes and vines, together with a baluster-turned newel post cast with Corinthian capital, lappets and acanthus, the balusters of various heights, the six-section banister handrail approximately 900cm in length, (32)

£1,000 - 1,500



651



647



660



663

657

A mid-20th century mahogany-cased 6ft grand piano, by C. Bechstein, Frame No. 102734, the timber frame marked with the number 41077

The case with boxwood line inlay, raised on three pairs of square-section tapering legs linked by stretchers, together with a modern duet stool, with tapestry woolwork seat, above a short drawer at either end, 75cm wide x 46cm deep x 55cm high, (2)

£3,000 - 5,000

658

A William IV rosewood side table

The rectangular top with rounded corners above scroll-ended long friezes, one fitted with a long drawer, raised on a pair of tapering and lapped columns, each on an oblong platform supports and with lapped-carved bun feet concealing castors, 91cm wide x 60cm deep x 74cm high, (35.5" wide x 23.5" deep x 29" high)

£400 - 600



662

659

An early 19th century gilt-decorated and abalone-inlaid papier mâché tray

Of oval form, decorated to the edge with a border of gilt foliage and scrolls, and inlaid with a further band of abalone leaves and berries, 65cm wide x 50cm deep
£200 - 300

660

A fine micro-mosaic plaque of the Roman Forum, by the Vatican Mosaic Workshop, last half of the 19th century, in the manner of Michelangelo Barberi (Italian, 1787-1867)

Signed 'R.F.S.P.' [Reverend Workshop of St. Peters] to bottom right corner, and with paper label to reverse with printed border with initials 'R.F.S.P.V.' beneath a cipher of the crossed keys of St. Peter, and with inked Italian inscription reading 'Mosaico dello stabilimento Vaticano deposito del Mosaicista Barberi' and 'No. 385' Depicting the Arch of Septimus Severus between the Baroque church of SS. Luca e Martina, the Temple of Vespasian, and the Temple of Saturn, a couple to the foreground, further buildings beyond, in a giltwood frame, the plaque 23cm wide x 16.5cm high; overall 40cm wide x 33cm high
£3,000 - 5,000

661

A pair of micro-mosaic studs, Italian, late 19th/early 20th century

Each oval, and depicting a ruined classical building, in an ebonised moulded border, in a shaped red leather case, 2cm wide x 2.5cm high, (2)
£100 - 150

662

A William IV rosewood dwarf glazed bookcase

Possibly reduced in height

The rectangular top with reel-moulded edge above a pair of glazed doors enclosing an adjustable shelf, all between a pair of reeded columns topped by scrolling trusses, raised on four fluted and tapering turned supports, 122.5cm wide x 35.5cm deep x 91cm high, (48" wide x 13.5" deep x 35.5" high)
£500 - 700

663

A pair of 20th century gilt metal lamp bases

Fitted for electricity

In the form of Renaissance ewers, each with flared spout, the body cast with a band of cavorting Bacchanalian figures and putti beneath a band of fruiting vines, issuing a scrolling vine-cast handle perched upon by a cherub, on a spreading circular foot, 57cm high excluding fittings, (2)
£400 - 600

664

A late George III mahogany and satinwood-crossbanded Pembroke table

The rectangular crossbanded top with a pair of drop leaves above an end frieze drawer, opposed to the other end by a false frieze drawer, raised on four tapering square-section and line-inlaid supports terminating in brass caps and castors, 51cm wide x 83cm deep x 70cm high, (20" wide x 32.5" deep x 27.5" high)
£200 - 300



665



669

665
A mid-Victorian ebonised, thuya-wood and gilt metal-mounted bowfront credenza

Incised to the friezes with stylised scrolling foliage, the central twin arched frieze raised on a baluster-turned column before a mirror, a panelled door centred with an inset rectangular porcelain plaque depicting putti below, flanked by two projecting fluted Corinthian columns and two glazed panelled doors each enclosing a pair of shelves, raised on turned feet, 152cm wide x 44.5cm deep x 109.5cm high, (59.5" wide x 17.5" deep x 43" high)
£500 - 700

666

A Chinese carved and pierced hardwood low occasional table or stand

Late 19th/early 20th century

The rectangular top with downswept ends centred by a finely figured panel, above vine and scroll-pierced friezes, on four curving supports terminating in scroll-carved feet, 74.5cm wide x 37.5cm deep x 27cm high, (29" wide x 14.5" deep x 10.5" high)

£300 - 500

667

A rosewood, tortoiseshell and brass miniature serpentine-fronted commode, French, early 20th century

Of four long drawers and raised on a shaped apron and outswept bracket feet, decorated throughout with floral and foliate polychrome and mother-of-pearl inlaid boulle-work, 27cm wide, 15cm deep, 20cm high (10.5" wide, 5.5" deep, 7.5" high)

£400 - 600

668

After Carl Kauba (Austrian/American, 1865-1922):

A pair of bronze figures

Each signed 'C. Kauba'

One modelled as a boy being bitten by a crab, the other as his delighted companion, both raised on a circular red marble base, 19cm high, (2)
£500 - 700



673

669

An 18th century style walnut and featherbanded bachelor's chest

An ivory label to top drawer reading 'Kerridges, Upholsterers and Furnishers, Hailsham'

The featherbanded and crossbanded fold-over top above four graduated long drawers, the lowest concave-centred and inlaid with an ebony and boxwood sunburst, raised on bracket feet, 76.5cm wide x 36.5cm deep x 79cm high, (30" wide x 14" deep x 31" high)

£800 - 1,200

670

A George III-style mahogany fold-over serpentine tea table

The fold-over top with floral-carved edge, above shaped friezes all with beading to their lower edge, raised on four moulded and bead-carved supports, 86cm wide x 41cm deep x 72.5cm high, (33.5" wide x 16" deep x 28.5" high)

£300 - 400

671

A late 19th century cast metal floor-standing oil lamp, in the Rococo taste

Fitted to the upper bowl with a Messenger's Patent copper burner, on a spiral and tassel-cast column above a medial circular white marble tier with foliate scroll-cast edge, on a spiral-fluted column and three foliate 'C' and 'S'-scroll supports with pierced lattice decoration, (distressed), 149cm high

£200 - 300

672

A pair of beech-framed fauteuils, in the Louis XV manner

Having a cartouche-shaped back with floral and foliate-carved moulded top rail above a broad over-stuffed serpentine-fronted seat, flanked by open scroll-ended padded arms, raised on four foliate carved moulded cabriole supports terminating in scroll feet, (2)

£700 - 1,000



672



668

673

A Victorian oak tea caddy with silver-plated strap mounts, circa 1880

The silver straps stamped with a registration lozenge for 28th August 1879

Of casket form, with hinged lid and removable plated interior of two divisions, fitted with strap handles to the lid and sides, and with decorative belt-like straps with buckles, on four later bun feet, 20cm wide, 11.5cm deep, 16.5cm high (7.5" wide, 4.5" deep, 6" high)

£300 - 500



674



677 (one of a pair)

674

An early 19th century mahogany 'social' table

Of typical horse-shoe shape, the top above a beaded frieze, the inner edge of the top fitted with a pierced brass gallery, and with a groove for a pivoting mahogany bottle coaster with castors and brass shield to the reverse, the rear edge of each end of the table with a hinged flap and a loper, raised on four ring-turned and tapering supports headed by reeded scroll trusses and terminating in frilled brass caps and castors, 235cm wide x 118cm deep x 77cm high, (92.5" wide x 46" deep x 30" high) 235cm wide x 123cm deep (excluding flaps) x 74cm high (excluding coaster)

£1,500 - 2,000

675

Antoine Bofill (Spanish, 1875-1921): A late 19th/early 20th century bronze figure of a boy seated atop a Sphinx

Signed 'Bofill', 'A3800', and with impressed seal mark

Of two patinations, the scantily clad boy cast seated atop a Sphinx, holding a cane in his right arm, reaching for a lizard on the Sphinx's face below, all raised on an edge-moulded grey-veined green marble square base, 20.5cm high

£400 - 600

676

An early 19th century Chinese Export black lacquered dressing table glass

Heightened with gilt Chinoiserie, the oval swing mirror with a pierced interlaced cresting, with trailing leaves, above a serpentine moulded base decorated with a mountain landscape with later central monogram of an 'E' and a coronet, above two serpentine drawers, on shaped bracket feet, 51cm wide x 30cm deep x 74cm high, (20" wide x 11.5" deep x 29" high)

£200 - 300

Provenance: Purchased *Sotheby's*, 6 December 1963, Lot 121.

A related Chinese Export dressing table glass bearing the label of Town and Emanuel, the New Bond Street '*dealers in & Manufacturers of antique furniture, curiosities and pictures*' is illustrated in the C. Gilbert, *Marked London Furniture, 1700 - 1840* (1996), p. 453, pl. 912.

677

A pair of giltwood-framed overmantel mirrors, in the Gothic style

Of recent manufacture

Each with a pointed-arched bevelled mirror plate beneath a moulded and pointed fleur-de-lis finial-topped top rail adorned with crockets, the plate between a pair of Corinthian pilasters, 117cm wide x 89cm high, (2)

£500 - 800



679

678

A George III mahogany night cabinet

The square top with three-quarter gallery pierced to the sides with carry handles, above a pair of doors applied with 'panel' mouldings, above a drawer faced as a pair of cockbeaded false drawers, raised on four moulded square-section supports, 50cm wide x 50cm deep x 76cm high, (19.5" wide x 19.5" deep x 29.5" high)

£300 - 400

679

A late 18th century oak and floral-marquetry inlaid bombe bureau, Anglo-Dutch

The hinged fall enclosing an interior fitted with short drawers and pigeonholes around a central inlaid cupboard door, and behind a well with sliding cover, above two short drawers to the inlaid frieze, with three long drawers below, with shaped angles and aprons, and raised on outswept feet, inlaid throughout with floral sprays, foliate scrolls and cornucopia, 103cm wide x 53cm deep x 112cm high, (40.5" wide x 20.5" deep x 44" high)

£1,200 - 1,800

680

A carved marble figure of a maiden, probably Aphrodite

Modelled full-length and standing, naked to the hips, her legs covered by a robe clasped in her left hand, her right hand raised to her head, 78cm high

£600 - 800

681

A walnut bureau, early 18th century and later

The crossbanded, hinged fall enclosing a later interior fitted with drawers and pigeonholes, above four cockbeaded and graduated long drawers, raised on bracket feet, 93cm wide x 47cm deep x 100.5cm high, (36.5" wide x 18.5" deep x 39.5" high)

£500 - 800



680



682 (6 of a set of 12)



686

682

A set of twelve mahogany pierced ladderback dining chairs, in late 18th century style

Late 19th century

Including two elbow chairs, each having a serpentine top rail pierced with overlapping scrolls and carved with a flowerhead, above three conforming splats, all with serpentine-fronted stuff-over seat upholstered in close-nailed tan hide, raised on two moulded front supports united by an 'H'-shaped stretcher, (some re-railed and with restorations), (12)

£3,000 - 5,000

683

A Victorian mahogany library bookcase cabinet

Having a moulded cornice above a pair of glazed doors enclosing shelves, the lower section of two short cockbeaded drawers above a pair of panelled doors, raised on a plinth base, 125cm wide x 45cm deep x 216cm high, (49" wide x 17.5" deep x 85" high)

£400 - 600

684

A Queen Anne and later walnut pier mirror

The shaped plate in a cushion-moulded surround, the rear boards with fittings for hanging, but also with a later easel-type stand, 54cm wide x 123cm high

£200 - 300

685

A pair of white-painted cast iron garden chairs, after a pattern by Coalbrookdale

The back and downswep arms pierced with ferns and clusters of blackberries above a white-painted slatted wood seat, 58cm wide x 90cm high, (2)

£300 - 500

686

After Albert Ernest Carrier Belleuse (French, 1824-1887):

La Bonne Mère

Signed 'CARRIER' to the base

The mother seated in the centre, her hair held in a delicate fillet, her robes falling in heavy folds, her son at her right arm, her daughter at her left, on a bow-breakfront base, 31cm wide x 17cm high

£800 - 1,200

687



687

A mahogany-framed triple chair-back settee, in George III style

Late 19th/early 20th century

The back formed from three shield-shaped chair backs, each with arched top rail and urn-centred pierced vase-shaped splat, all between open outswept and moulded arms on in-curved arm supports either side of a serpentine-fronted seat upholstered in close-nailed gold damask, raised on four moulded front supports and two outswept rear supports, 150cm wide x 56.5cm deep x 96.5cm high, (59" wide x 22" deep x 37.5" high) £2,000 - 3,000

688

A pair of early 20th century gilt metal nine-branch ceiling lights, in mid-18th century style

The central foliate-wrapped stem issuing an upper tier of three foliate-cast 'S'-scroll branches, a further tier of six below, each terminating in a leafy drip-pan and bulb socket, approximately 54cm drop excluding chains and ceiling fitting, together with a similar pair of gilt metal three-branch wall lights, in the Rococo manner, overall foliate-cast, and with leaf-wrapped drip pans and bulb sockets, backplates 36cm high, (4) £500 - 700

689

A late 19th century mixed marble bust

Of a gentleman worked in black marble, wearing a rouge and vert marble hat, and a white-veined rouge marble doublet or gown, on a waisted circular socle, 64cm high £800 - 1,200



689

690

A Russian carved and pierced bone casket

Kholmogory, late 18th/early 19th century

The hinged top decorated with a pair of pierced bone mounts in the form of ladies and trees, enclosing a paper-lined interior and a small mirror, the main body of the casket also hinged and lined with paper, decorated all over with foliate-pierced bone panels, and with red and green-stained engraved foliage, raised on bracket feet, 28.5cm wide, 18.5cm deep, 20cm high (11" wide, 7" deep, 7.5" high) £1,000 - 1,500



690



693



697

691

A set of four mid-Victorian rosewood balloon-back dining chairs, by T. Proctor

Three stamped '1082', two stamped with 'T.PROCTOR' and one with pencil inscription reading 'All covered by Gillows London September(?) 1871'

All having an arched top rail and a waisted back with cabochon-centred scroll-carved horizontal splat, above a serpentine-fronted stuff-over seat, raised on a pair of moulded cabriole front supports, (4)

£600 - 800

Thomas Hardman Proctor is listed by Susan Stuart amongst Gillow Apprentices, Workmen and Tradesmen and Apprentices bound to other Lancaster Cabinetmakers as 'apprenticed to Christopher Thornton, cabinetmaker, in 1837' [see Susan E. Stuart, *Gillows of Lancaster and London, 1730 - 1840* (2008), Vol. II, Appendix B, p. 272]. Christopher Thornton was a Gillows Apprentice [see *ibid.*, p. 287].

692

A George III mahogany and inlaid cutlery box

Of serpentine form, and inlaid overall to its angles and edges with ebony and boxwood chevron chequer-banding, decorated to the underside of the hinged lid with a six-pointed star, the interior later and for stationery, the central curve of the front flanked to either side by an inlaid pilaster with moulded capital and plinth, 22.5cm wide x 25cm deep x 34cm high, (8.5" wide x 9.5" deep x 13" high)

£100 - 150

693

A late George III mahogany and satinwood-banded bow-front chest on chest

19th century

The upper section with moulded cornice above a satinwood-banded frieze and two short over three graduated long drawers, all between canted satinwood-veneered front corners, the lower section of three graduated and cockbeaded long drawers, raised on high bracket feet, (restorations and renewals), 108cm wide x 61cm deep x 183cm high, (42.5" wide x 24" deep x 72" high)

£1,000 - 1,500

694

An early Victorian marble bust, probably of Prince Albert

Impressed to reverse 'J. Pitts, SCULPT., London, 1845'

His head turned to dexter, his curly hair swept to one side, a loose drape around his neck, raised on a circular socle, 74cm high

£500 - 700

695

A pair of mid-Victorian mahogany hall chairs

Each having a waisted back carved with a boss-centred cartouche and edged with foliate scrolls, above a serpentine-fronted seat, raised to the front on a pair of moulded cabriole supports terminating in acanthus-carved feet, (2)

£200 - 300

696

A Regency mahogany corner washstand

Having a flat top rising on one side to form a high gallery or splash-back, enclosing a large aperture for a wash-bowl, and two smaller apertures, above a row of decorative match-strike reeding and a single door, with canted sides, and a short drawer flanked to either side by a false drawer, raised on three square-section outswept supports, united by a shelf stretcher with reeded edge,

68cm wide x 47.5cm deep x 128.5cm high, (26.5" wide x 18.5" deep x 50.5" high)

£200 - 300



701



700

697

A late 19th century ebonised, gilt metal-mounted and scarlet boule pier cabinet

The rectangular top with rounded front corners above a boule-work frieze and a glazed door in a boule-work and gilt metal-mounted surround, enclosing a lined interior of two shelves, with glazed sides, raised on four cabriole supports, 69.5cm wide x 34.5cm deep x 110cm high, (27" wide x 13.5" deep x 43" high)

£500 - 800

698

A George IV simulated rosewood scroll-ended chaise longue

Having a downswept and reeded partial back, a scroll-over arm to either end of the seat with squab and bolster cushion, carved with spiral reeding and floral patera, the front seat rails with anthemion line carving, raised on four turned and reeded supports terminating in brass caps and castors, 199cm wide x 65cm deep x 85cm high, (78" wide x 25.5" deep x 33" high)

£300 - 500

699

A set of three 19th century polished steel fire irons

Comprising a shovel, a poker and a pair of tongs, all with balustroid handles, the shovel with pierced roundel decoration to the pan, the shovel 77.5cm long, (3)

£200 - 300

700

A late George III mahogany kneehole desk

Having a fixed sloping top inset with a later skiver, and with a low gallery to three sides, a long frieze drawer above a kneehole below, flanked to either side by a bank of three short drawers, all cockbeaded and raised on bracket feet, each side with a small rear drawer, 100cm wide x 67cm deep x 91cm high, (39" wide x 26" deep x 35.5" high)

£400 - 600



691

701

A mid-18th century style beech-framed wing armchair

The straight back with a pair of slightly outswept wings above scroll-over arms either side of a seat with squab cushion, the seat rails carved with foliate scrolls, raised to the front on a pair of acanthus-carved cabriole supports terminating in ball and claw feet, 85cm wide x 80cm deep x 108cm high, (33" wide x 31" deep x 42.5" high)

£800 - 1,200

702

A carved mahogany torchere, in 18th century style

The circular dished top with beaded and foliate-carved edge, raised on an acanthus-carved and spiral-reeded column, on a concave-sided triform platform decorated with carved rosettes, on three hipped acanthus-carved supports terminating in carved paw feet, 131cm high

£100 - 150



703



703

A good pair of Chinese hardwood 'yoke-back' armchairs, in the 17th century manner

Late 19th/early 20th century

Each having a curving rectangular-section splat beneath a curving top rail with flowerhead-carved terminals, with outswept arms raised on curving supports either side of a matted seat, with shaped aprons, raised on four rounded rectangular-section legs, joined by stretchers, (2)

£4,000 - 6,000

704

A carved giltwood wall mirror, in mid-18th century style

The rectangular plate in a 'C' scroll and rocaille surround flanked to either side by a leafy branch and a pedestal, all beneath a cresting of outswept leaves with pierced lattice-work below, 71cm wide x 143cm high

£400 - 600



706

705

A mid-Victorian mahogany tilt-top pedestal occasional table

In the manner of Gillows

The rectangular top with moulded edge raised on a ring-turned and fluted vase-turned column, with gadrooned lower collar, on three fluted and hipped downswept supports terminating in ball feet, 53cm wide x 42.5cm deep x 73.5cm high, (20.5" wide x 16.5" deep x 28.5" high)

£400 - 600



708



705

706

An unusual mahogany, rosewood-crossbanded and brass-bound box, possibly for a dentist, second quarter 19th century

Bearing brass flush plaque to lid reading 'William Head Dowson Esqr. Greystoke'

The body of the box unusually unfitted, but the crossbanded and brass-strung hinged lid fitted to the underside with a mirror plate between two shallow trays, removing to reveal a variety of divisions, all of mahogany, including a removable tray fitted with ivory-handled steel picks and scrapers, with handles marked 'CLULEY', together with two removable trays for scissors etc., one lined with red leather, the other with green baize (all of the instruments lacking), and various other divisions and compartments, one with a small circular steel lidded box, with brass straps to the corners and angles, 39cm wide x 21.5cm deep x 46cm high, (15" wide x 8" deep x 18" high)

£300 - 500

A plaque in Greystoke Church reads:

'Sacred to the Memory of John Dowson, Gent., late of this parish, who died October 24th, 1777, aged 75. And of Anne his wife, who died March 6th, 1797, aged 79. Also of their eldest son William Dowson, D.D., Principal of St. Edmund Hall in the University of Oxford, who died January 9th, 1800, aged 51...'

Another tablet in the same church reads:

'Also the remains of their youngest son Thomas Head Dowson, of Greystoke, B.D., and rector of Langston in the county of Monmouth, who died October 17, 1830, aged 78.'

It is probable that the William Head Dowson whose name is on this box was related in some way to the people commemorated in these plaques.

A William Head Dowson of Lattendales, Greystoke is recorded as marrying Jane Irving on 26th February 1835, and dying on 21st December 1842.

The History and Antiquities of Carlisle (1838) notes on p. 421, that 'William Head Dowson, Esq., of Greystock, the current representative of his family' had come into possession of Erasmus Head M.A. (b. 1711) one-time chaplain to the Bishop of Carlisle.

A William Scott Dowson, M.A. of Trinity College, Cambridge is recalled as entering the Inner Temple in 1864 and being called to the bar in 1869. He is recorded as being born in 1841, the second son of William Head Dowson of Greystoke of Cumberland.

A cupping set with instruments marked 'Cluley' sold *Christie's*, 6 November 1996, Lot 639.

707

A late Victorian rosewood and inlaid two-tier coal purdonium

The rectangular top with three-quarter brass gallery raised on four ring-turned supports above an open central tier with urn-inlaid falling door below, a pair of carry handles to each side, raised on four turned supports with castors, 37cm wide x 35cm deep x 94.5cm high, (14.5" wide x 13.5" deep x 37" high)

£100 - 150

708

A George III mahogany, burr walnut and satinwood-crossbanded fold-over card table

Signed 'CLARK' in pencil to underside of top

The rectangular top with rounded front corners banded with both burr walnut and satinwood, enclosing a baize-lined interior, above ebony line-inlaid friezes, raised on four square-section tapering and ebony-strung supports, 91cm wide x 44cm deep x 74cm high, (35.5" wide x 17" deep x 29" high)

£800 - 1,200

709

A 19th century rosewood inkstand

Of rectangular form with central brass loop handle, the top with two fold-out flaps opening to reveal a pen-tray and a pair of brass-topped glass inkwells, with drawer below, 24cm wide x 13.5cm deep x 8.5cm high, together with a **George III mahogany tea caddy**, with hinged cover enclosing three vacant compartments, 24cm wide x 13cm deep x 24cm high, a **Victorian rosewood box**, the hinged cover with brass bale handle enclosing a vacant interior, with decorative brass straps to the front corners, 26.5cm wide x 15.5cm deep x 14cm high, and a **straw-work canister**, decorated with a bird between foliate scrolls, 9cm diameter x 13.5cm high, (4)

£250 - 350



711

710

A 19th century giltwood overmantel mirror, in the Regency style
The rectangular plate in an ebonised and reeded slip beneath a moulded and shell-carved inverted breakfront cornice, the frieze and ends applied with foliate-decorated half-round pilasters, 146cm wide x 90cm high
£300 - 500

711

Armand Godard (French) for Etling, Paris: *Danseur à la Boule* or *Bubble Dancer*, an Art Deco patinated bronze figure of a dancer, circa 1925
Signed 'GODARD' and 'ETLING, PARIS' to base
Modelled as a maiden dancer standing on tip-toe and wearing a red tunic, a gilt bronze rope girdle at her waist, her arms outstretched and supporting an opalescent glass ball, raised on a stepped base of portor marble, with canted corners, 52.5cm high
£3,000 - 5,000

The figure is based on the *Folies Bergère* dancer Georgia Graves.

She was also modelled by Godard in bronze and ivory, and in various colourways. See *Sotheby's*, 5th April 2006, Lot 192, for an example where the dress is light brown or gold.

712

A pair of 20th century brass and glass hall lanterns
Each with corona issuing scrolling supports to the lantern, with six concave glass sides, with acorn finials, each fitted with three bulb sockets, 44cm high, (2)
£200 - 300



715

713
A William IV rosewood and mahogany tilt-top pedestal occasional table

The rectangular tilt-top with bead-applied edge, raised on a turned, reeded, fluted and lotus leaf-carved column on a triform concave-sided base, with scroll feet, 54cm wide x 43cm deep x 71.5cm high, (21" wide x 16.5" deep x 28" high)
£500 - 700

714
A late George III mahogany and sycamore-inlaid navette-shaped tea caddy

Having a hinged lid inlaid with a shell against a stained green ground and enclosing a vacant interior, with conforming inlay to the front, 15cm wide, 8.5cm deep, 11.5cm high (5.5" wide, 3" deep, 4.5" high)
£150 - 250



713

715
A Queen Anne and later walnut chest on stand

Having a moulded cornice above two short and three graduated long drawers, all featherbanded and spaced by half-round carcass mouldings, with base moulding, raised on an associated stand with moulded top edge above a long drawer, and a triple-arched front apron, on four animalistic cabriole supports terminating in hoof feet, (restorations and renewals), 103cm wide x 58cm deep x 147cm high, (40.5" wide x 22.5" deep x 57.5" high)
£1,000 - 1,500

716
A reproduction small George III-style mahogany breakfront secrétaire library bookcase

The upper section with moulded cornice above four astragal-glazed doors enclosing adjustable shelves, the lower section with a central bank of four cockbeaded and graduated short drawers, the uppermost a secrétaire drawer with fall front enclosing a yew-veneered interior of short drawers and pigeonholes around a central small cupboard door, flanked to either side by a short drawer above a cupboard door, raised on a plinth base, 145cm wide x 40cm deep x 202cm high, (57" wide x 15.5" deep x 79.5" high)
£600 - 800



717

717

A George I walnut and featherbanded bachelor's chest

Of two short and three graduated long drawers, all cockbeaded and featherbanded and beneath a probably modified fold-over top, the upper leaf lacking its walnut veneer, the interior walnut-veneered and baize-lined for writing, the well once fitted with divisions, now vacant, the banded sides fitted with carry handles, the rear of the chest probably originally veneered, raised on reduced bracket feet, *81cm wide x 43cm deep x 86.5cm high, (31.5" wide x 16.5" deep x 34" high)*
£3,000 - 5,000

718

A large 20th century patinated bronze study of a pair of ballet dancers or *pas de deux*

She modelled facing away from him and with back arched balancing on one foot upon his knee, on a moulded oblong slate base, *62cm high*
£300 - 500

719

A late George III satinwood, rosewood-crossbanded and stained sycamore-inlaid demi-lune pier table top, in the manner of William Moore of Dublin

In need of restoration and lacking base, inlaid with a shaded fan patera within a rosewood-crossbanded border and radiating satinwood veneers inlaid with bellflower swags, the outer border a riband-tied garland of green leaves and red berries, with chequer-banded stringing to the edge, *119.5cm wide x 59cm deep*
£400 - 600

720

A 19th century carved alabaster sectional pedestal column

Having an octagonal top on a frieze carved with sprays of flowers, above a stop-fluted tapering column with lappet-decorated bulbous lower collar, on a spreading moulded octagonal base, *108cm high*
£800 - 1,200



719

721

A mid-19th century yew-wood and inlaid sewing table, Irish, of Killarney type

The rectangular top with moulded edge and inlaid band of lozenges enclosing an interior fitted with two divisions, above dogtooth-inlaid and chequer-banded friezes, the front frieze with a foliate scroll-ended apron, raised to each end on a pair of scrolling supports united by a small double baluster-turned stretcher, on a shaped platform stretcher and four outswept hipped supports, (*lacking sliding workbox*), 70cm wide x 48cm deep x 72cm high, (27.5" wide x 18.5" deep x 28" high) £300 - 500

722

A 20th century giltwood six branch ceiling light

Centred by a triangular-section scroll-carved stem on a hoop carved with six Bacchic masks, each issuing a foliate-carved scrolling arm terminating in a dished drip pan and bulb socket, with pineapple pendant finial, 89cm drop excluding chain and ceiling fitting, together with **three matching twin-branch wall lights**, each with waisted dome-topped backplate, applied with a pair of Bacchic masks, 55cm high, (4) £400 - 600

723

An Arts & Crafts hammered copper wall mirror, circa 1900

The rectangular plate in a surround decorated to the top rail with a row of three hearts, to the bottom rail with a row of three flattened bosses, and to the end rails with a stylised foliate-wrapped long-stemmed flower, in a narrow oak frame, 77cm wide x 62.5cm high £300 - 400

724

Franz Bergman (Austrian, 1861-1936):

A cold-painted bronze study of a magpie

Stamped with Bergman monogram to underside; also stamped 'DEPOSE GESCHUTZ' and with the number '1229'

Cast looking slightly to its left, with tail feathers raised, its breast and wings coloured in white, 36.5cm long x 16.5cm high £500 - 800



720



725



724

725

A late 19th century 'Black Forest' carved linden wood umbrella stand, Swiss, circa 1890

Carved as a begging long or curly-haired terrier, wearing a collar and resting on its haunches, on a moulded base with black-painted sheet metal drip tray, 92cm high
£3,000 - 5,000

A similar example sold *Bonhams*, Knightsbridge, 30th September 2009, Lot 293.

Two umbrella stands of the same form but carved with different breeds of dog are illustrated J. Arenski, S. Daniels & M. Daniels, *Swiss Carvings: The Art of the 'Black Forest' 1820 - 1940* (2005), p. 101, Fig. 154 and p. 113, Fig. 177.



Period Design

Tuesday 18 December 2012, at 12:30pm
Knightsbridge London

Enquiries
+ 44 (0) 20 8963 2814
charlie.thomas@bonhams.com

Viewings
Sunday 16 December, 11am to 3pm
Monday 17 December, 9am to 6.30pm
Tuesday 18 December, 9am to 10.30am

A Chinese late 19th/early 20th century
hardstone and ivory mounted polychrome
decorated black lacquer six-panel screen
£2,000 – 3,000

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

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3. DESCRIPTIONS OF LOTS AND ESTIMATES

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

4. CONDUCT OF THE SALE

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

5. BIDDING

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

Bidding in person

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

Bidding by telephone (only available on lots with a low estimate greater than £400)

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

Bidding by post or fax

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

Bidding via the internet

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

Bidding through an agent

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

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

identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

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

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

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

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

25% up to £25,000 of the *Hammer Price*
20% from £25,001 of the *Hammer Price*
12% from £500,001 of the *Hammer Price*

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

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

8. VAT

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

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

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

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

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

9. PAYMENT

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

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

Bankers draft/building society cheque: if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, we will allow you to collect your purchases immediately;

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £5,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

Sterling travellers cheques: you may pay for *Lots* purchased by you at this *Sale* with travellers cheques, provided the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £5,000. We will need to see your passport if you wish to pay using travellers cheques;

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

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

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

Debit cards: there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 3% surcharge;

Union Pay cards: these are now accepted at our Knightsbridge and New Bond Street offices, when presented in person by the card holder. These cards are subject to a 3% surcharge.

Credit cards: Visa and Mastercard only. Please note there is a 3% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

10. COLLECTION AND STORAGE

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

11. SHIPPING

Please refer all enquiries to our shipping department on:
Tel: +44 (0)20 7468 8353/8302 Fax: +44 (0)20 7629 9673
Email: shipping@bonhams.com

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licensing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/about-us/museums-and-libraries/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5228. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at <http://animalhealth.defra.gov.uk/cites/> or may be requested from:

DEFRA, Wildlife Licensing and Registration Service
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an

indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 10 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

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

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

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

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

Guns Sold as Parts

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

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the ° of bore and wall-thickness measurements

posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements

Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

Taxidermy and Related Items

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

18. FURNITURE

Upholstered Furniture

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

19. JEWELLERY

~ Ruby and Jadeite

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

Gemstones

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

Estimated Weights

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

Signatures

1. A diamond brooch, by Kutichinsky

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

2. A diamond brooch, signed Kutichinsky

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

3. A diamond brooch, mounted by Kutichinsky

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

20. PHOTOGRAPHS

Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.

- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of Catalogue Terms

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

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

22. PORCELAIN AND GLASS

Damage and Restoration

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

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

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

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

Corks and Ullages

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

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

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

Options to buy parcels

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

Wines in Bond

Wines lying in Bond are marked Δ and VAT is payable by the purchaser, at the standard rate, on the *Hammer Price*, unless the wines are to remain under Bond. *Buyers* requiring their wine to remain in Bond must notify *Bonhams* at the time of the *Sale*. The *Buyer* is then himself responsible for all duty, clearance VAT and other charges that may be payable thereon. All such *Lots* must be transferred or collected within two weeks of the *Sale*.

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

Bottling Details and Case Terms

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

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

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

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

•, †, *, G, Ω, α, § see clause 8, VAT, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

CONTRACT FOR SALE

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

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

1 THE CONTRACT

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

2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

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

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

5 RISK, PROPERTY AND TITLE

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

6 PAYMENT

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

7 COLLECTION OF THE LOT

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

11 GOVERNING LAW

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

APPENDIX 2

BUYER'S AGREEMENT

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

1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
 - 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
 - 1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;
 - 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in

writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

2 PERFORMANCE OF THE CONTRACT FOR SALE

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

3 PAYMENT

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

4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.

- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
 - 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.
 - 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
 - 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.
 - 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
 - 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
 - 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.
- ### 5 STORING THE LOT
- We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders*, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6	RESPONSIBILITY FOR THE LOT				
6.1	Only on the payment of the <i>Purchase Price</i> to us will title in the <i>Lot</i> pass to you. However under the <i>Contract for Sale</i> , the risk in the <i>Lot</i> passed to you when it was knocked down to you.	7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and
6.2	You are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</i> .			9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .
7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.1	to terminate this agreement immediately for your breach of contract;			9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	to retain possession of the <i>Lot</i> ;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , VAT and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	10	OUR LIABILITY
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.2	The discretion referred to in paragraph 8.1:	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	9	FORGERIES		
		9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.		
		9.2	Paragraph 9 applies only if:		
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and		

- 10.2.2 changes in atmospheric pressure; nor will we be liable for:
- 10.2.3 damage to tension stringed musical instruments; or
- 10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
- 10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.
- 10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.
- You may wish to protect yourself against loss by obtaining insurance.
- 10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 MISCELLANEOUS

- 11.1 You may not assign either the benefit or burden of this agreement.
- 11.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.
- 11.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

- 11.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 11.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 11.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.
- 11.7 The headings used in this agreement are for convenience only and will not affect its interpretation.
- 11.8 In this agreement "including" means "including, without limitation".
- 11.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 11.10 Reference to a numbered paragraph is to a paragraph of this agreement.
- 11.11 Save as expressly provided in paragraph 11.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
- 11.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

12 GOVERNING LAW

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 3

DEFINITIONS AND GLOSSARY

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

LIST OF DEFINITIONS

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

"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

“New Bond Street” means *Bonhams’* saleroom at 101 New Bond Street, London W1S 1SR.

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

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

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

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

“Purchase Price” the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price*.

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

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

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

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

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

“Stamp” means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

“Standard Examination” a visual examination of a *Lot* by a non-specialist member of *Bonhams’* staff.

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

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

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

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

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

“Website” *Bonhams Website* at www.bonhams.com

“Withdrawal Notice” the *Seller’s* written notice to *Bonhams* revoking *Bonhams’* instructions to sell a *Lot*.

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

GLOSSARY

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

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

“bailee”: a person to whom goods are entrusted.

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

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

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

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

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

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

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

SALE OF GOODS ACT 1979

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

“Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.

- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer’s quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties.”

Bonhams Specialist Departments

19th Century Paintings

UK
Charles O' Brien
+44 20 7468 8360
U.S.A
Madalina Lazen
+1 212 644 9108

20th Century British Art

Matthew Bradbury
+44 20 7468 8295

Aboriginal Art

Greer Adams
+61 2 8412 2222

African and Oceanic Art

UK
Philip Keith
+44 2920 727 980
U.S.A
Fred Baklar
+1 323 436 5416

American Paintings

Alan Fausel
+1 212 644 9039

Antiquities

Madeleine Perridge
+44 20 7468 8226

Antique Arms & Armour

UK
David Williams
+44 20 7393 3807
U.S.A
Paul Carella
+1 415 503 3360

Art Collections, Estates & Valuations

Harvey Cammell
+44 (0) 207 468 8340

Art Nouveau & Decorative Art & Design

UK
Mark Oliver
+44 20 7393 3856
U.S.A
Frank Maraschiello
+1 212 644 9059

Australian Art

Litsa Veldekis
+61 2 8412 2222

Australian Colonial Furniture and Australiana

James Hendy
+61 2 8412 2222

Books, Maps & Manuscripts

UK
David Park
+44 20 7393 3817
U.S.A
Christina Geiger
+1 212 644 9094

British & European Glass

UK
Simon Cottle
+44 20 7468 8383
U.S.A.
Suzy Pai
+1 415 503 3343

British & European Porcelain & Pottery

UK
John Sandon
+44 20 7468 8244
U.S.A
Peter Scott
+1 415 503 3326

Contemporary Art

U.S.A
Jeremy Goldsmith
+1 212 644 9656

California & American Paintings

Scot Levitt
+1 323 436 5425

Carpets

UK
Mark Dance
+44 8700 27361
U.S.A.
Hadji Rahimpour
+1 415 503 3392

Chinese & Asian Art

UK
Asaph Hyman
+44 20 7468 5888
U.S.A
Dessa Goddard
+1 415 503 3333
HONG KONG
Julian King
+852 2918 4321

Clocks

UK
James Stratton
+44 20 7468 8364
U.S.A
Jonathan Snellenburg
+1 212 461 6530

Coins & Medals

UK
John Millensted
+44 20 7393 3914
U.S.A
Paul Song
+1 323 436 5455

Contemporary Art & Modern Design

UK
Gareth Williams
+44 20 7468 5834
U.S.A
Sharon Goodman Squires
+1 212 644 9128

Costume & Textiles

Claire Browne
+44 1564 732969

Entertainment Memorabilia

UK
Stephanie Connell
+44 20 7393 3844
U.S.A
Catherine Williamson
+1 323 436 5442

Ethnographic Art

Jim Haas
+1 415 503 3294

Football Sporting Memorabilia

Dan Davies
+44 1244 353118

Furniture & Works of Art

UK
Fergus Lyons
+44 20 7468 8221
U.S.A
Jeffrey Smith
+1 415 503 3413

Greek Art

Olympia Pappa
+44 20 7468 8314

Golf Sporting Memorabilia

Kevin Mcgimpsey
+44 1244 353123

Irish Art

Penny Day
+44 20 7468 8366

Impressionist & Modern Art

Deborah Allan
+44 20 7468 8276

Islamic & Indian Art

Alice Bailey
+44 20 7468 8268

Japanese Art

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

Jewellery

UK
Jean Ghika
+44 20 7468 8282
U.S.A
Susan Abeles
+1 212 461 6525
AUSTRALIA
Patti Sedgwick
+61 2 8412 2222

Marine Art

UK
Alistair Laird
+44 20 7468 8211
U.S.A
Gregg Dietrich
+1 917 206 1697

Mechanical Music

Laurence Fisher
+44 20 7393 3984

Modern, Contemporary & Latin American Art

U.S.A
Sharon Goodman Squires
+1 212 644 9128

Motor Cars

UK
Tim Schofield
+44 20 7468 5804
USA
Mark Osborne
+1 415 503 3353
EUROPE
Philip Kantor
+32 476 879 471
AUSTRALIA
Damien Duigan
+61 2 8412 2232
Automobilia
UK
Toby Wilson
+44 8700 273 619
USA
Kurt Forry
+1 415 391 4000

Motorcycles

Ben Walker
+44 8700 273616
Automobilia
Adrian Pipiros
+44 8700 273621

Musical Instruments

Philip Scott
+44 20 7393 3855

Natural History

U.S.A
Claudia Florian
+1 323 436 5437

Old Master Pictures

UK
Andrew McKenzie
+44 20 7468 8261
U.S.A
Mark Fisher
+1 323 436 5488

Orientalist Art

Charles O'Brien
+44 20 7468 8360

Photography

U.S.A
Judith Eurich
+1 415 503 3259

Portrait Miniatures

Camilla Lombardi
+44 20 7393 3985

Prints

UK
Robert Kennan
+44 20 7468 8212
U.S.A
Judith Eurich
+1 415 503 3259

Russian Art

UK
Sophie Hamilton
+44 20 7468 8334
U.S.A
Yelena Harbick
+1 212 644 9136

Scientific Instruments

Jon Baddeley
+44 20 7393 3872
U.S.A.
Jonathan Snellenburg
+1 212 461 6530

Scottish Pictures

Chris Brickley
+44 131 240 2297

Silver & Gold Boxes

UK
Michael Moorcroft
+44 20 7468 8241
U.S.A
Aileen Ward
+1 800 223 5463

South African Art

Giles Peppiatt
+44 20 7468 8355

Sporting Guns

Patrick Hawes
+44 20 7393 3815

Toys, Dolls & Chess

Leigh Gotch
+44 20 8963 2839

Travel Pictures

Veronique Scorer
+44 20 7393 3960

Urban Art

Gareth Williams
+44 20 7468 5879

Watches & Wristwatches

UK
Paul Maudsley
+44 20 7447 7412
U.S.A.
Jonathan Snellenburg
+1 212 461 6530
HONG KONG
Carson Chan
+852 2918 4321

Whisky

UK
Martin Green
+44 1292 520000
U.S.A
Joseph Hyman
+1 917 206 1661
HONG KONG
Daniel Lam
+852 3607 0004

Wine

UK
Richard Harvey
+44 (0) 8700 273622
U.S.A
Doug Davidson
+1 415 503 3363
HONG KONG
Daniel Lam
+852 3607 0004

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

UNITED KINGDOM

London
101 New Bond Street •
London W15 1SR
+44 20 7447 7447
+44 20 7447 7400 fax

Montpelier Street •
London SW7 1HH
+44 20 7393 3900
+44 20 7393 3905 fax

**South East
England**

Brighton & Hove
19 Palmeira Square
Hove, East Sussex
BN3 2JN
+44 1273 220 000
+44 1273 220 335 fax

Guildford
Millmead,
Guildford,
Surrey GU2 4BE
+44 1483 504 030
+44 1483 450 205 fax

Tunbridge Wells
Ground Floor
Royal Victoria House
51-55 The Pantiles
Tunbridge Wells, Kent
TN2 5TE
+44 1892 546 818
+44 1892 518 077 fax

Whitstable
95/97 Tankerton Road,
Whitstable, Kent
CT5 2AJ
+44 1227 275 007
+44 1227 266 443 fax

Isle of Wight
+44 1983 282 228

Representative:
West Sussex
Jeff Burfield
+44 1243 787 548

**South West
England**

Bath
Queen Square House
Charlotte Street
Bath BA1 2LL
+44 1225 788 988
+44 1225 446 675 fax

Cornwall – Par
Cornubia Hall
Eastcliffe Road
Par, Cornwall
PL24 2AQ
+44 1726 814 047
+44 1726 817 979 fax

Exeter
The Lodge
Southernhay West Exeter,
Devon
EX1 1JG
+44 1392 425 264
+44 1392 494 561 fax

Winchester
The Red House
Hyde Street
Winchester
Hants SO23 7DX
+44 1962 862 515
+44 1962 865 166 fax

Tetbury
22a Long Street
Tetbury
Gloucestershire
GL8 8AQ
+44 1666 502 200
+44 1666 505 107 fax

Representatives:
Dorset
Bill Allan
+44 1935 815 271

East Anglia

Bury St. Edmunds
21 Churchgate Street
Bury St Edmunds
Suffolk IP33 1RG
+44 1284 716 190
+44 1284 755 844 fax

Norfolk
The Market Place
Reepham
Norfolk NR10 4JJ
+44 1603 871 443
+44 1603 872 973 fax

Midlands

Knowle
The Old House
Station Road
Knowle, Solihull
West Midlands
B93 0HT
+44 1564 776 151
+44 1564 778 069 fax

Oxford •
Banbury Road
Shipton on Cherwell
Kidlington OX5 1JH
+44 1865 853 640
+44 1865 372 722 fax

Henley
The Coach House
66 Northfield End
Henley on Thames
Oxon RG9 2JN
+44 1491 413 636
+44 1491 413 637 fax

**Yorkshire & North East
England**

Leeds
30 Park Square West
Leeds LS1 2PF
+44 113 234 5755
+44 113 244 3910 fax

North West England

Chester •
New House
150 Christleton Road
Chester, Cheshire
CH3 5TD
+44 1244 313 936
+44 1244 340 028 fax

Carlisle
48 Cecil Street
Carlisle, Cumbria
CA1 1NT
+44 1228 542 422
+44 1228 590 106 fax

Manchester
The Stables
213 Ashley Road
Hale WA15 9TB
+44 161 927 3822
+44 161 927 3824 fax

Southport
33 Botanic Road
Churchtown
Southport
Merseyside PR9 7NE
+44 1704 507 875
+44 1704 507 877 fax

Representative:
Isle of Man
Felicity Loughran
+44 1624 822 875

Channel Islands

Jersey
39 Don Street
St.Helier
JE2 4TR
+44 1534 722 441
+44 1534 759 354 fax

Representative:
Guernsey
+44 1481 722 448

Scotland

Edinburgh •
22 Queen Street
Edinburgh
EH2 1JX
+44 131 225 2266
+44 131 220 2547 fax

Glasgow
176 St. Vincent Street,
Glasgow
G2 5SG
+44 141 223 8866
+44 141 223 8868 fax

Representatives:
Wine & Spirits
Tom Gilbey
+44 1382 330 256

Wales

Cardiff
7-8 Park Place,
Cardiff CF10 3DP
+44 2920 727 980
+44 2920 727 989 fax

EUROPE

Austria
Garnisongasse 4
1090 Vienna
+43 (0)1 403 00 01

Belgium
Boulevard
Saint-Michel 101
1040 Brussels
+32 (0)2 736 5076
+32 (0)2 732 5501 fax

France
4 rue de la Paix
75002 Paris
+33 (0)1 42 61 1010
+33 (0)1 42 61 1015 fax

Germany
Albertusstrasse 26
50667 Cologne
+49 (0)221 2779 9650
+49 (0)221 2779 9652 fax

Maximilianstrasse 52
80538 Munich
+49 (0) 89 2420 5812
+49 (0) 89 2420 7523 fax

Ireland
31 Molesworth Street
Dublin 2
+353 (0)1 602 0990
+353 (0)1 4004 140 fax

Italy
Via Boccaccio 22
20123 Milano
+39 (0)2 4953 9020
+39 (0)2 4953 9021 fax

Via Sicilia 50
00187 Rome
+39 (0)6 48 5900
+39 (0)6 482 0479 fax

Monaco
Le Beau Rivage
9 Avenue d'Ostende
Monte Carlo
MC 98000
+377 93 50 14 80
+377 93 50 14 82 fax

The Netherlands
de Lairessestraat 123
1075 HH Amsterdam
+31 20 67 09 701
+31 20 67 09 702 fax

Spain
Nuñez de Balboa no.4 - 1A
Madrid
28001
+34 91 578 17 27

Switzerland
Rue Etienne-Dumont 10
1204 Geneva
Switzerland
+41 76 379 9230

Representatives:
Athens
Art Expertise
+30 210 3636 404

Denmark
John Raben Levetzau
+44 (0)1508 521 251

Marbella
James Roberts
+34 952 90 62 50

Moscow
Olga Malysheva
+7 903 724 6872

Portugal
Filipa Rebelo de Andrade
+351 91 921 4778

Prague
Jan Zvelebil
+420 2 414 00081

NORTH AMERICA

USA

San Francisco •
220 San Bruno Avenue
San Francisco
CA 94103
+1 (415) 861 7500
+1 (415) 861 8951 fax

Los Angeles •
7601 W. Sunset Boulevard
Los Angeles
CA 90046
+1 (323) 850 7500
+1 (323) 850 6090 fax

New York •
580 Madison Avenue
New York, NY
10022
+1 (212) 644 9001
+1 (212) 644 9007 fax

Representatives:
Arizona
Terri Adrian-Hardy
+1 (480) 994 5362

California
Central Valley
David Daniel
+1 (916) 364 1645

**District of Columbia/
Mid-Atlantic**
Martin Gammon
+1 (202) 333 1696

Southern California
Christine Eisenberg
+1 (949) 646 6560

Florida
+1 (305) 228 6600

Georgia
Mary Moore Bethea
+1 (404) 842 1500

Illinois
Ricki Blumberg Harris
+1 (312) 475 3922
+1 (773) 267 3300

Massachusetts
Boston/New England
Amy Corcoran
+1 (617) 742 0909

Nevada
David Daniel
+1 (775) 831 0330

New Mexico
Leslie Trilling
+1 (505) 820 0701

Oregon
Sheryl Acheson
+1(503) 312 6023

Texas
Amy Lawch
+1 (713) 621 5988

Washington
Heather O'Mahony
+1 (206) 218 5011

CANADA

Toronto, Ontario •
Jack Kerr-Wilson
20 Hazelton Avenue
Toronto, ONT
M5R 2E2
+1 (416) 462 9004

Montreal, Quebec
David Kelsey
+1 (514) 341 9238

SOUTH AMERICA

Argentina
Daniel Claramunt
+54 11 479 37600

Brazil
Thomaz Oscar Saavedra
+55 11 3031 4444
+55 11 3031 4444 fax

ASIA

Hong Kong
Carson Chan
Suite 1122
Two Pacific Place
88 Queensway
Admiralty
Hong Kong
+852 2918 4321
+852 2918 4320 fax

Beijing
Xibo Wang
Room A515
F/5 CBD International Mansion
No. 16 Yongnan Dongli
Chaoyang District
Beijing 100022
+852 3607 0023
+852 2918 4320 fax

Japan
Hiromi Ono
Level 14 Hibiya Central Building
1-2-9 Nishi-Shimbashi
Minato-ku
Tokyo 105-0003
+81 (0) 3 5532 8636
+81 (0) 3 5532 8637 fax

Taiwan
37/F Taipei 101 Tower
No. 7 Xinyi Road
Section 5
Taipei 100, Taiwan
+886 2 8758 2898
+886 2 8758 2897 fax

AUSTRALIA

Sydney
76 Paddington Street
Paddington NSW 2021
Australia
+61 (0) 2 8412 2222
+61 (0) 2 9475 4110 fax

Melbourne
Ormond Hall
557 St Kilda Rd
Melbourne VIC 3004
+61 (0) 3 8640 4088

Representatives:
Perth
Norah Ohrt
+61 (0) 8 9433 4414

Adelaide
James Bruce
+61 (0) 8 8232 2860

AFRICA

South Africa
Penny Culverwell
Johannesburg
+27 (0)71 342 2670

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Bonhams

New House
150 Christleton Road
Chester CH3 5TD
+44 (0) 1244 313936
+44 (0) 1244 340028 fax

