

The background of the entire page is a highly detailed Persian rug. It features a central medallion with Arabic calligraphy, surrounded by intricate floral and foliate patterns in shades of blue, red, and gold. The rug's design is symmetrical and highly ornate, typical of traditional Persian weaving.

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1793

Fine Art & Interiors

Tuesday 4 June 2013 at 11am
Wednesday 5 June 2013 at 11am
Thursday 6 June 2013 at 11am
Chester

Fine Art & Interiors
Silver
Tuesday 4 June 2013 at 11am

Oil Paintings & Watercolours
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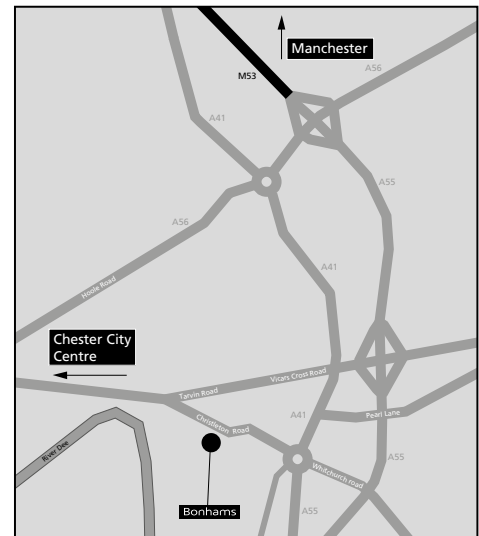
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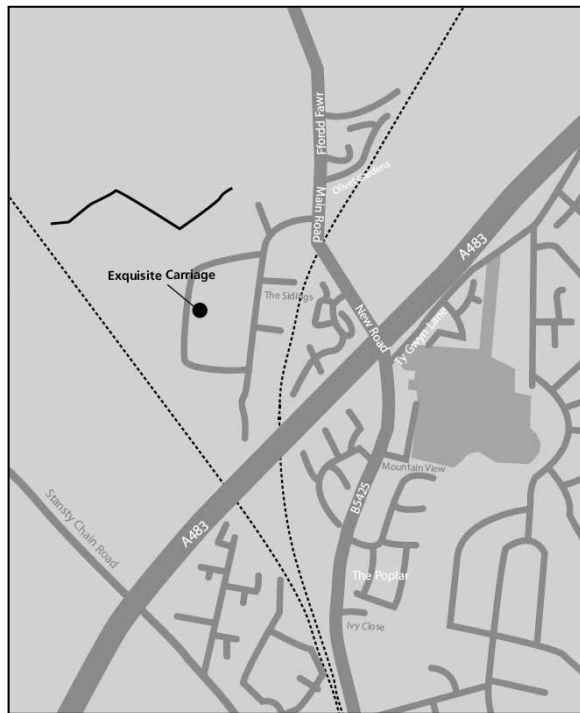
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Antique & Modern Silver
Tuesday 4 June 2013 at 11am
Lots 1 - 217





1



2

Electroplate

1

A Victorian electroplated five light candelabra

by Henry Wilkinson & Co., Sheffield circa 1870
Of naturalistic form, composed of an oak tree with pierced cotton reel capitals, raised on a rocky base with two greyhounds, *height 77cm.*
£500 - 800

2

A French electroplated five piece tea service

by Christofle, circa 1880
Of circular baluster form with all-over engine turned decoration, fluted handles, spouts and finials, the cartouches monogrammed, comprising; kettle on stand, tea pot, lidded sugar bowl, milk jug and a rectangular two handled tray.
£400 - 600

3

An electroplated and cranberry glass pedestal bowl

by Wuttembergische Metallwaren Fabrik
With a pierced frame and stylised swan handles, raised on a spreading foot, *height 20cm.*
£150 - 250



4

4
OF MANCHESTER SHIP CANAL INTEREST: A Victorian electroplated novelty table cruet
by Lee & Wigfall for Elkington & Co. circa 1894
 The oval frame depicting a dock, (inscribed Daniel Adamson) with an anchor and a lighthouse mustard pot, two cargo vessels, (inscribed Lord Egerton and W.Bailey Mayor) with spoons for salt and a basket for pepper, rope twist and crossed oars border, raised on four creatures with ball feet, 28 x 20cm.
£500 - 700

By the latter half of the 19th century, Manchester had become a major industrial city, with the cotton industry and technology in the engineering and manufacture of machinery for textile production. As it was a landlocked city, all goods had to be transported by road or rail to Liverpool docks in order to be exported abroad, and incoming goods were delivered by the same route.

Liverpool tolls and harbour dues were prohibitive and significantly reduced profitability. Oldham merchants were quoted as saying that it was cheaper to send their goods

the 100 miles by road to the port of Hull on the east coast than to transport them the 35 miles to Liverpool.

The first moves to alter the situation was an idea made by Daniel Adamson, a leading local industrialist, he called a meeting to form the Manchester Ship Canal Company on 1st January 1882 at his home at "The Towers" in Didsbury.

The company needed to raise £5million before work could begin, and this was raised by floating a share issue. Construction began in November 1887, when the first turf was ceremonially cut at Eastham by the new chairman, Lord Egerton of Tatton. Earlier that year, Adamson had resigned as chairman, and was to die shortly after. The project contractor was Thomas Walker, an experienced and celebrated civil engineer who had already been involved in the building of the Severn Tunnel for the Great Western Railway Company.

The canal is some 36 miles long, construction took six years at a cost of approximately £15 million (about £1.7 billion today) and opened

on the 1st January 1894. On the 21st May Queen Victoria officially opened the canal.

Daniel Adamson (30 April 1820 – 13 January 1890) was a notable English engineer who became a successful manufacturer of boilers.

William Bailey (1838 - 22 November 1913) was a notable engineer and Mayor of Salford, he was knighted by Queen Victoria on the 21st May.

Wilbraham Egerton, 1st Earl Egerton (17 January 1832 – 16 March 1909) was an English Conservative Party politician and the second Chairman of the ship canal from 1887 - 1894.

Sir Edward Leader Williams (28 April 1828 – 1 January 1910) was an English civil engineer, chiefly remembered as the designer of the Manchester Ship Canal, he was knighted by Queen Victoria on the 2nd July 1894.

A matching example is held by the Manchester Art Gallery.



5



8



7



9

Modern Silver, post 1913

5

A silver-gilt wine coaster
by *Stuart Devlin, London 1970*
With a cast wriggle-work border to a turned wooden base, diameter 11cm.
£400 - 500

6

An Arts and Crafts silver bonbon dish
by *A.E.Jones, Birmingham 1920*
The hammered body with pierced lattice and floral border, twin scroll handles, raised on four mask capped feet, 21.5 x 11cm, weight 7.5oz.
£200 - 300

7

Guild of Handicrafts; A silver three light, three branch candelabra
by *Guild of Handicrafts, London 1976*
The cotton reel sconces to 'S' branch arms, to a baluster hammered knopped stem with a spreading circular foot, height 19cm, weight 19oz.
£400 - 500

8

A silver matched four piece silver tea set
By *Elkington & Co., and Adie Brothers, Birmingham 1969 and 1963*,
Of baluster form with brown resin handles and finials, comprising; tea pot, hot water pot, (*Elkington 1969*), sugar bowl and milk jug, (*Adie Brothers, 1963*), height of hot water pot 24cm, weight 40oz. (4)
£600 - 800

9

A silver four piece tea and coffee service
by *Adie Bros., Birmingham 1921/24*
Of circular baluster form with a hammered finish, gadrooned borders, fruit wood handles and finials, comprising; tea pot, coffee pot, sugar bowl and milk jug, height of coffee pot 17cm, weight 38.5oz.
£500 - 600



10A



12



13



14

10

A silver and silver-gilt pair of pheasants
by I.F. & Son Ltd., London import 1975
Realistically modelled as a cock and hen strutting, *length 18.5cm*, a silver model of a twelve horn stag and doe, by S.M.D., London 1973, realistically modelled, both standing, *height of stag 15cm*, and a silver model of a fox, by S.M.D., London 1973, realistically modelled, *length 11cm*, *weight combined 34oz.*
£600 - 800

10A

A silver mounted maple wood mazer bowl
by Omar Ramsden, London 1933
Of circular form, the spot hammered mount with a pierced foliate border, the whole on a raised pierced circular foot, crack to bowl, the base inscribed "OMAR RAMSDEN ME FECIT", *height 5cm*, *diameter 7.5cm.*
£300 - 400

11

A silver and cut-glass inkwell
by Goldsmiths & Silversmiths Co. Ltd., London 1915
Of square form with four pen trays, the removable square inkwell with a hinged cover and hob-nail cut base, raised on four ball feet, *17 x 17cm*, *loaded.*
£350 - 400

12

A silver Monteith bowl
by James Dixon & Sons, Sheffield 1961
With a shaped shell and scroll border to a waist band, raised on a pedestal foot, *height 20.5cm*, *diameter 25cm*, *weight 37oz.*
£500 - 700

13

A silver claret jug
by Roberts & Belk, Sheffield 1978
Of ewer form with a stepped shoulder, raised on a pedestal foot, the hinged cover with a vase finial, leaf capped scroll handle, *height 32cm*, *weight 29oz.*
£500 - 600

14

A silver circular salver
by Viners, Sheffield 1964
With a wavy border, raised on four scroll feet, *diameter 41cm*, *weight 51oz.*
£800 - 1,200



17



15

15

A silver pair of oval pierced baskets
by James Dixon & Sons, Sheffield 1919
With hand-pierced floral decoration
surrounding cartouches, applied pierced
border, monogrammed, length 20cm, weight
combined 22.5oz.
£500 - 700

16

A silver two handled tray
by Roberts & Belk, Sheffield 1977, Silver Jubilee
mark
Of oval form with a wavy border, scroll handles,
length across the handles 65cm, weight 89oz.
£1,200 - 1,500

17

A silver matched bowl and vases
by Walker & Hall, Sheffield 1930/38/41
The pedestal bowl with an applied shaped,
shell and floral palmette and wheat sheaf
border, to a knopped stem, raised on square
base with cut corners, raised on four shell and
floral feet, together with a matching pair of
vases with twin handles, height of vases 28cm,
diameter of bowl 26cm, weight combined
100oz.
£1,500 - 2,000



**A comprehensive afternoon tea service
by Cooper Bros. & Sons, Sheffield 1968-71**

Of circular baluster form, with a fan and scroll applied border, floral capped handles, raised on floral capped scroll feet, comprising; tea pot, hot water pot, two sugar bowls, slop bowl, milk jug, two handled tray, sugar castor, sauce boat on stand, two bon bon dishes, two small circular plates and a larger example, height of hot water pot 18cm, weight approximately 260oz.

£4,000 - 5,000





19

19
A silver set of seven graduated Armada dishes
by Mappin & Webb, London 1973-1977
With reeded borders, diameter 29.5, 25, 22, 20, 14.5, 11 and 8.8cm, together with a similar silver dish, by Mappin & Webb, London 1974, with an embossed Tudor Rose centre, diameter 20.5cm, weight combined 105oz.
£1,500 - 2,000



24

20
A silver circular salver
by Elkington & Co., Birmingham 1968
With an applied wavy Celtic border, raised on three pad feet, diameter 37.5cm, weight 51oz.
£700 - 900

21
A silver circular biscuit box
by Richard Comyns, London 1915
With a stepped shoulder to a pull-off cover, raised on three stepped feet, height 13.5cm, weight 16oz.
£250 - 350



23

22
A silver oval pierced dish
By Walker and Hall, Sheffield 1947
With hand-pierced scroll decoration, and an applied wavy border raised on a spreading foot, 28 x 20.5cm, weight 14oz.
£250 - 350

23
A silver baluster coffee pot
by AHN, London 1971
With cut-card decoration to the spout and handle, domed cover with a fruit wood handle, raised on a spreading foot, height 27.5cm, weight 30oz.
£500 - 700

24
A silver two branch, three light candelabra
by Roberts & Belk, Sheffield 1979
The vase shape capitals with fluted lower bodies, the removable sconces and drip pans with beaded borders, to reeded scroll arms, raised on a tapering fluted column to an oval fluted base with bead border, height 37.5cm, loaded and a pair of silver candlesticks, by Barker Ellis & Co., Birmingham 1970, the reeded vase shaped capital with removable sconces, to a tapering reeded stem, raised on an oval stepped base, height 26.5cm, loaded.
£600 - 800



25



26



29



31

25
A silver mounted pair of cut glass claret jugs
by Roberts & Belk, Sheffield 1972/73
The mounts with embossed grape and vine motifs, the hinged dome cover with a vase finial, lion mask scroll handle to a tapering hobnail cut-glass body, height 31cm.
£250 - 300

26
A silver circular rose bowl
by Walker & Hall, Sheffield 1927
With a cut-card border and rope twist rim, raised on a pedestal foot, diameter 19cm, weight 14gms.
£300 - 400

27
A German silver partridge ornament
Neresheimer & Sohne, Hanau, imported London 1925
Realistically moulded with hinged wings and pull-off head, height 16cm, weight 14.5oz.
£400 - 500

28
A silver circular salver
maker untraced, Birmingham 1931
With pie-crust border, raised on three square shaped pad feet, contained in a wooden case, diameter 40.5cm, weight 47oz.
£700 - 1,000

29
A silver square salver
by Thomas Bradbury & Sons, Sheffield 1927
With a reeded border and shaped corners, raised on four pad feet, 36 x 36cm, weight 52oz.
£800 - 1,200

30
A silver fruit basket
by J.B.C. & Son Ltd., Birmingham 1972
Of oval form with an applied grape and vine rim to a floral pierced border, raised on four grape and vine feet, 39 x 23cm, weight 24.5oz.
£400 - 500

31
A silver presentation desk stand
by Walker & Hall, Sheffield 1919
Of rectangular form supporting two silver-topped plain glass ink wells with a pen tray, shaped beaded frame, raised on four scroll feet, 26 x 15cm, crested with motto, weight of weighable silver 18oz.
£400 - 500

Inscribed " H.P.H., April 24th, 1900-1925 "



32



34



35



36

32
A silver matched pair of rectangular photograph frames
makers mark over-struck, Birmingham 1928
With engine-turned border, oak frame and strut, 35.5 x 25.5cm and 33.5 x 23.5cm.
£300 - 400

34
A silver square salver
by R.W.Burbridge for Harrods, London 1933, Jubilee mark
With shaped cut corners, raised on four ball and claw feet, 36 x 36cm, weight 44oz.
£450 - 550

36
A silver circular salver
by Atkin Bros., Sheffield 1926
With a wavy reeded border, raised on three spreading feet, diameter 26.5cm, weight 16.5oz.
£300 - 400

33
A silver pedestal dish
By Sibray, Hall & Co. Ltd., Sheffield 1927
With an engraved and pierced grape and vine border to an applied grape and vine rim, raised on a spreading foot, diameter 26.5cm, weight 22oz.
£400 - 500

35
A silver rectangular two handled tray
by Roberts & Dore, Birmingham 1972
With applied gadrooned border, shell capped angular handles, length across handles 57cm, width 34cm, weight 60oz.
£800 - 1,000

37
A silver pedestal dish
by S & W, Sheffield 1963
With hand pierced grape and vine decoration, applied grape and vine rim, raised on a pedestal base, diameter 21cm, weight 15oz.
£250 - 300



42

Foreign Silver

38

A Chinese silver butter dish on stand
by Luen Wo, Shanghai, circa 1900

Of oval pierced form, with embossed prunus floral decoration, the pull-off cover with cow finial, supported on a matching oval stand with bamboo border, length 17cm, together with six various Chinese silver napkin rings.

£400 - 500

39

A Chinese silver novelty condiment,
bearing poorly struck character marks, circa 1890

In the form of a Chinaman carrying a yoke with a basket at either end, for salt and mustard and carrying a pepper pot, raised on a four wheeled rectangular base, height 12cm, weight 4.5oz.

£200 - 300

40

A Chinese silver butter dish
by Luen Wo, Shanghai, circa 1900

Of oval form, the body embossed and chased with dragons chasing the sacred pearl, the pull-off cover with a oxen finial, the stand with an engraved dragon and simulated bamboo border, raised on fluted ball feet, glass liner, height 8cm, length 17cm, weight 10oz.

£250 - 400

41

Of RAF interest; A Chinese silver double skinned mug

by Luen Wo, Shanghai circa 1880

The body embossed and chased with birds amongst bamboo, with a four claw dragon scrolling handle, crested, loaded, height 13cm.

£500 - 700

The crest is for Number II (Army Cooperation) Squadron. The oldest fixed-wing flying squadron in the world. Formed in 1912, the Squadron's achievements include the first use of airborne cameras in 1914, the award of the first air Victoria Cross in 1915 and the first pictures of the D-Day landings in 1944. Today the Squadron remains a key part of the RAF's front-line, based at RAF Marham, Norfolk flying Tornados.

On the 20th April 1927, the Squadron left RAF Manston aboard HMS Hermes and spent the period 30th May 1927 - 13rd September 1927 at Shanghai Racecourse returning to RAF Manston on the 27th October 1927.

42

A Chinese silver set of twelve napkin rings
by Wing Hang & Co., Hong Kong circa 1900

Each with an applied and chased three claw dragon, roll-over border, initialled "P" and numbered "1-12", diameter 4.5cm, weight 14oz.

£600 - 800



41



48



49

43

A French silver and silver mounted two decanter and cup service

by Ernest Cardeilhac, Paris, circa 1905, Minerva 950 standard

Comprising two silver mounted glass decanters and stoppers (one stopper broken) and eight silver cups, all with embossed and chased scroll borders, contained within the 91 Rue de Rivoli original case.

£300 - 400

Maison Cardeilhac was founded by Antoine-Vital Cardeilhac in 1804, specializing in silver cutlery and table ware.

They exhibited at national and international exhibitions and received many awards, beginning with the Bronze Medal in 1823, they were ultimately honoured with a Gold Medal at the 1878 Universal Exhibition.

Grandson Ernest, (1851-1904) was the president of the jury for the cutlery section at the Exposition Universelle Internationale of 1900, and examples of their work were displayed at the Musee D'Orsay. The firm also exhibited gold and silver pieces made in collaboration with Lucien Bonvallet at the 1900 Exposition. He moved the firm to 24 Place Vendome, when Amelie Cardeilhac took over the firm moved to 91 Rue de Rivoli.

The company was acquired by Christofle in 1951 who continued the Cardeilhac patterns well into the 20th century.

44

A French silver wine taster

by Claude Doutrou Roussel, Paris, 20th century, 950 standard

With two handles and an embossed body, diameter 9cm, weight 4oz.

£200 - 300

45

A French Louis XVI silver wine taster

by Denis Lacheze & Michel Toussaint, Angers, circa 1770

Of plain form with snake handle, stamped LOUIS COGNE, diameter 8cm, weight 2oz.

£250 - 300

46

An Italian silver twin handled basin and six beakers,

Stamped Casellato a Mano, .800 standard, maker *39, Palermo, circa 1960

Of oval form with wavy fluted decoration, height 13.5cm, together with six matching beakers, weight 46.5oz.

£400 - 600

47

An Austro-Hungarian silver ladle

by Becker, circa 1835, stamped BECKER, cross within a shield

The circular bowl with a beaded trefoil handle, leaf chased terminal. , length 32cm, weight 5.5oz.

£250 - 300

Prick dot engraved "D.C. et H.S., 24th April 1835"

48

An early 19th century continental ewer, unidentified marks, Belgium import 2nd grade 1814-1831,

Of classical form with a gadrooned shoulder and foot, the ebony handle with a winged horse to the top mount and a Bacchanalian mask to the lower, loaded, height 23cm.

£500 - 600

49

A Spanish silver two-handled bowl and cover

pentagram and spider marks, circa 1960

The lobed oval bowl with sweeping handles, raised on a support in the form of three stags, the pull-off cover with a stag finial, height 33cm, weight 45oz.

£600 - 800



50

50
Gundorph Albertus for Georg Jensen: A Danish silver presentation pedestal bowl
by Georg Jensen, circa 1929, signed GA, crowned Jensen, GI 925 S, numbered 468C
 The hammered bowl raised on a foliate pedestal foot, height 9cm, diameter 16cm, weight 9oz.
£300 - 400

Inscribed "Mary, August 1st 1929."

51
Cartier; An American silver liquor service
by Cartier, Sterling Silver, 1980
 The baluster flask raised on a spreading foot, initialled, with a circular tray and eight fluted goblets, cased, height of flask 29cm, weight combined 22oz.
£500 - 600



51

52
An American silver pair of candlesticks
by Gorham, circa 1930, stamped "Reproduction, circa 1784, 8510"
 The vase shape fluted capital with a removable sconce, to a tapering fluted stem raised on a fluted oval base, beaded borders, loaded, height 30.5cm.
£600 - 800

53
An Australian silver set of six novelty teaspoons
by J.M.Wendt, Adelaide, circa 1900 Lion, J.M.W., portrait mark
 With twist stems, the cast terminals depicting a map of Australia, highlighting Adelaide, an Emu, a kookaburra, a kangaroo, a dingo and an Aboriginal man, cased, length 12cm.
£150 - 200

Jochim Matthias Wendt came to Australia in 1854 from Denmark and the firm still operates today, they made many important commissions in the late 19th century and examples can be found in Australian museums.

54
A Burmese silver presentation bowl
unmarked, circa 1915
 Ornately embossed with figural groups amongst trees, scrolling above and below, height 10.5cm, diameter 19cm, weight 19.5oz.
£400 - 500

Inscribed "Presented to, R.W.L. Stephenson Esq., general manager, as a token of respect & regard, from, the showroom assistants, Mssrs., Coombes Company Ltd., Rangoon, Xmas 1917." With six signatures.

55
A Persian silver swan shaped vase
marks poorly struck, first half of the 20th century
 Realistically chased with feathers, the rear with a domestic scene of a man smoking a hookah pipe with people in attendance, height 21cm, weight 38oz.
£300 - 400



57

56

A silver and enamel novelty egg

bearing pseudo Russian marks

The top half decorated with polychrome Orthodox churches within panels of scroll-work, the lower half with polychrome swans within similar panels, both halves set with cabochon garnets, gilt interior, height 12cm, weight 10oz.

£2,000 - 3,000

57

A silver and enamel novelty egg on stand

bearing pseudo Russian marks

In the Faberge style, the hinged egg decorated with white rabbits amongst polychrome flowers and grass, raised on a knopped stem with grass and a blue disc border, gilt interior, height 19.5cm, weight 15.5oz.

£2,000 - 3,000



56



62

58*

A Russian silver cigarette case
maker's mark Cyrillic PC, a number of possibilities including Fyodor Afanasievich Strogonov, Moscow, kokoshnik mark for 1908 - 1917

Rectangular form, the cover applied with a red and white enamelled and pearl set coronet above the Cyrillic initials HP, with additional yellow metal monograms and facsimile signatures, gilt interior, *length 10.5cm.*
£250 - 300

Provenance: Christie's New York, 18 April 1996, ex-lot 81.

59*

A Russian silver-gilt and enamelled sifter spoon

maker's mark HC, Moscow, 1882-1899
 With a shaped fiddle pattern terminal, decorated with traditional polychrome ornament in cloisonné enamel, the bowl pierced., *length 14.7cm.*
£250 - 300

Provenance: Sotheby's New York, 6 December 1995, ex-lot 408.

60

A Russian silver evening bag and matching purse

maker untraced, Odessa 1908-1926
 Of rectangular form with a chain strap, the front engraved with a gem set spider within a web, 22 x 8cm, opening to reveal a fitted leather interior with a matching silver purse, 8 x 4.5cm.
£400 - 500

61

A Russian silver combination cigarette and vesta case

by Ivan Khelebnikov, Moscow 1896-1908
 The body with cast ray motif, cabochon sapphire set thumb-piece, opening to reveal the cigarette case, the top hinged with a striker plate, lacking the striker and wick, 11 x 7.5 x 2cm, *weight 6.5oz.*
£400 - 500



61

62

A Russian silver and niello cigar case
maker untraced, N3, assay master V.V.Savinsky, Moscow 1874

The cover depicting a troika passing a house, with a dot decorated border, the reverse with a vacant cartouche, 11 x 6.5 x 3.5cm, *height 4.5cm.*
£400 - 500

63

A Russian silver and niello lemon tea spoon
makers mark poorly struck, Moscow pre 1896

The back of the bowl decorated with buildings, the bowl initialled, *length 13cm*, a soup spoon, *maker mark poorly struck, Imperial Eagle above, Moscow 1891*, with twist stem, monogrammed, two silver mounted page turners and five other spoons.
£250 - 300

64

A Russian silver and enamel box
with Cyrillic maker's mark "n.o", Moscow 1882-1899, 88 zolotniki standard

Of circular form with cushioned sides, all-over cloisonné enamelled foliate scrolls and flowers with beaded borders, hinged lid, with gilt interior, *height 3cm, diameter of lid 4.5cm.*
£200 - 300

65

Two Russian silver and enamel similar salt pots

by D.P.Nikitin, Moscow 1908-1926
 The bodies decorated with scroll motifs, a pair of silver and niello vodka beakers, *maker untraced, Moscow 1882-1899* with scroll decoration, vacant cartouches, a silver and enamel cheroot holder, a silver and niello vase and three small spoons.
£350 - 400



60

66

A Russian silver pair of unusual vodka cups

No makers mark, assay master A.A.Artsybashev, Moscow 1890
 Engraved with a male and female portrait with a scroll surround, *height 5cm, weight 1.5oz.*
£200 - 250

Presumably a wedding gift



67

67

A Russian silver set of nine lemon tea spoons

maker untraced, assay master I.S. Lebedkin, Moscow 1896-1908

The oval bowls with gilt interiors to plain and twist tapering stems with turned finials, *length 13.5cm, weight 6oz.*

£600 - 800

68

A Russian silver and enamel cup

possibly by Ivan Saltykov, assay master Aleksander Skovronsky, Moscow 1895

Of quatrefoil form with scroll handle, decorated with gilt scrolls on a turquoise enamel background interrupted with white enamelled beaded borders, raised on an applied central base, *height 4cm, length including handle 7.6cm, weight 1.75oz. (1)*

£500 - 600

69^Ω

A carved agate model of anteater

In the Fabergé style, realistically modelled with diamond eyes (one eye lacking), *height 4.5cm.*

£250 - 300

70^Ω

A dark grey/black hardstone model of a hippopotamus with diamond eyes

with pseudo Russian marks

Realistically carved and standing on a faceted clear glass base of pointed oval form, raised on four yellow-metal ball feet, *height 6.5cm, length 11.5cm.*

£250 - 300

71^Ω

A metalware model of a Russian cavalry officer

with pseudo Russian marks

In the Fabergé style, realistically modelled with the horse rearing on a rhodonite plinth, *height 21.5cm.*

£250 - 300

72^Ω

A metalware figure of a pelican

with pseudo Russian marks

In the Fabergé style, realistically modelled with a pull-off head, raised on a circular nephrite base with beaded mount, *height 10cm.*

£250 - 300

73^Ω

A brown jasper model of an owl

unmarked

In the Fabergé style, realistically carved with tiger's eye eyes, *height 4cm.*

£250 - 300

Provenance: Sotheby's New York 6 December 1995, ex-lot 406.

74^Ω

A filigree and plique à jour enamelled cheroot case

with pseudo Russian marks

The sides with stylised flowerhead and foliate motifs filled with translucent enamels in blues, green, red and yellow, *length 10.8cm.*

£250 - 300

75^Ω

A gilt-metalware and red enamelled oval dish

with pseudo Russian marks

In the Fabergé style, of slender form, with red guilloché enamel heightened in gilt paillons, *length 22cm.*

£250 - 300

76^Ω

A metalware model of a cow

with pseudo Russian marks

In the Fabergé style, realistically modelled as a horned cow lying down on a rectangular nephrite base, *length 6cm.*

£100 - 150

77^Ω

An agate model of a Bolognese dog

In the Fabergé style, realistically modelled with ruby eyes, with spurious engraved signature to underside and repairs, *height 4.5cm.*

£250 - 300

78^Ω

A carved green hardstone model of a gecko

In the Fabergé style, realistically modelled climbing and peering over a rocky base of banded agate, *height 8.2cm.*

£250 - 300

79^Ω

A hardstone model of a snail

Realistically carved to take advantage of the material with dark shell and pale body, *length 4.2cm.*

£250 - 300



80, 80, 83, 84, 86

Boxes & Miscellaneous

80

A silver novelty pepper caster

by G.F.Lowe, Chester 1959

Realistically modelled as an owl with glass eyes and pull-off head, height 6cm, and a silver novelty pepper caster, by William Comyns, London 1961, realistically modelled as a penguin with glass eyes and pull-off head, height 6cm.

£300 - 400

81

A Mont Blanc Meisterstuck fountain pen, biro and pencil set

recent

The fountain pen numbered 146, the biro numbered 161, cased, together with refills and a Cartier gold plated and imitation malachite cigarette lighter, numbered 51501V, cased.

£400 - 500

82

Mont Blanc: A Limited Edition Marlene Dietrich ball point pen

Date of purchase 29/06/2009, model 28770

Cased, with pen holder, certificate and box.

£100 - 150

83

A George IV gold vinaigrette/loket

unmarked, circa 1825

Of circular form with a floral chased border and bow, the engine turned covers opening to reveal a pierced and engraved thistle motif vinaigrette, the reverse with a locket, diameter 3cm.

£300 - 400

84

A Victorian silver whistle/vinaigrette

by S.Mordan & Co., registration diamond 22/06/1870

In the form of a floral cornucopia, with whistle to one end, the other hinged, opening to reveal a floral engraved and pierced grill, chain, initialled 'ED', length 5cm.

£300 - 500

85

Of Queen Victoria Diamond Jubilee interest; A Victorian silver pair of novelty salt pots

by Saunders & Shepherd, Birmingham 1896

In the form of a baby's crib, decorated with foliate scrolls, and bearing the Royal Coat of Arms to each end, with red glass liners, together with a pair of salt spoons, by Saunders & Shepherd, London 1896, with Orb and Sceptre handles and three pence coin bowls, length 6cm.

£500 - 600

86

A George IV silver rectangular snuff box

by William Elliot, London

The hinged cover with an embossed panel depicting two hunters, one dismounted holding up a fox by the tail and four dogs, foliate border, the sides and base with engine turned decoration, gilt interior, 8.5 x 5.5 x 2cm, weight 5.5oz.

£400 - 500



92

87

A Victorian silver-gilt and cameo mounted box

by *Horton & Allday, Birmingham 1890*
Oval form, the cover set with a shell cameo of a Renaissance worthy, length 6.2cm, together with a silver-gilt stamp case, imported by *Louis Dessouter, London 1905*, together with a posy holder, unmarked, probably American, of cornucopia form, length 11cm. (3)
£500 - 600

88

A late 17th/early 18th century silver filigree pomander

apparently unmarked
Of spherical form, with all-over filigree scroll work, central ribbed band and hinging in half, each end applied with small circular finial-like detail, diameter 2.5cm.
£500 - 600

89

An early 20th century continental silver and enamelled cigarette case
possibly Italian, stamped '935', maker's mark 'H?B'

Rectangular form with undulating lobed sides, the cover enamelled in blue and embellished with gold lattice-work, the body enamelled in plain black, length 8cm, together with another continental silver cigarette case, stamped 'SH' within a shield cartouche, also stamped '900', rectangular form with a zig-zag engine-turned body, with blue cabochon thumbpiece, length 8cm. (2)
£200 - 300

90*

A pair of 19th century French enamelled pictorial panels

Each painted with insects amongst flowers and foliage within a 'jewelled' gilt band and a floral dark blue border and a gilt metal frame, height 9.5cm, length 27.5cm. (2)
£250 - 300

91

A Victorian silver presentation snuff box
by *Edward Smith, Birmingham 1841*

Of shaped rectangular form with all-over floral engraved decoration, 9 x 5 x 2cm, weight 3.5oz.
£300 - 500

Inscribed "Presented to, John Ramsay Bruslie, esq., M.D., Royal Scots Greys, by Thomas Walsh of Portobello Barracks, as a token of regard for his superior skill, and unremitting attention to me during an illness (sic), August 1846."

Portobello Barracks are officially Cathal Brugha Barracks and is now an Irish Army barracks in Rathmines, Dublin.

92Y

A set of four silver mounted tortoiseshell place holders

by *William Comyns, London 1913*
Of oval form with inlaid silver ribbon and swag motifs, 6 x 5cm, cased.
£250 - 300

93

A William IV silver vinaigrette

by *Joseph Willmore, Birmingham 1834*
Of rectangular form, the cover engraved with stylised foliate decoration, the gilt grille pierced and engraved with floral and foliate scroll decoration, 3.5 x 2.5cm.
£150 - 200

94

A Victorian silver pair of bottle labels
by *Reily & Storer, London 1838*

In the form of vine leaves, incised SHERRY and PORT, a similar example, by *Rawlings, London 1823* incised CLARET, another by *Rawlings & Summers, London 1829*, incised MADEIRA, another by *William Ker Reid, London 1829*, incised SAUTERNE and the sixth by *RG, Sheffield 1828*, incised HOCK.
£300 - 400

95

A George IV silver pair of bottle labels
by *Reily & Storer, London 1829*

Of pierced rectangular form, embossed with grapes and vines above two hounds, incised PORT and SHERRY, a George IV silver bottle label, by *Emes & Barnard, London 1822*, of oval form, embossed with shells, grapes, vines and a floral bouquet, incised CLARET and a matching example, by *the Barnards, London 1830*, incised MADEIRA.

£200 - 250



99

Flatware

96

A William III/Queen Anne silver trefid spoon

by Lawrence Coles, London circa 1702

With a rat-tail bowl, the handle with prick-dot engraved A*G over 1702, length 19cm, weight 1.5oz.

£400 - 600

Ex: Brian Cole auctioneers, Ludlow, Shropshire, 26th April 1972, lot 418.

Offered with the original catalogue.

97

A George II silver and wood punch ladle
makers mark poorly struck, London 1742

The lobed shaped bowl with a pouring lip, to a turned fruit wood handle, length 48cm.

£200 - 250

98

A silver King's pattern canteen of cutlery for six place settings

by Gee & Holmes, Sheffield, 1971/2

Comprising; three table spoons, soup spoons, dessert spoons, tea spoons, three coffee spoons, a gravy ladle, table forks, dessert forks, together with silver bladed fish knives and forks, silver handled table knives, dessert knives, a fish knife and fork and a three piece carving set, weight of weighable silver 69oz.

£800 - 1,200

99

A Victorian silver set of four cast spoons

By Thomas and Walter Slater and Henry Holland, London 1895

With shell bowls, the handles with pierced and chased fruiting vine decoration, vacant cartouche to the reverse, cased, length 26cm, weight 24oz.

£600 - 800

all in very good condition



98

100

A Victorian silver pair of grape shears

by Francis Hutton, London 1889

With cast grape and vine handles, weight 3 oz and a silver caddy spoon, *by Lanson Ltd., Birmingham 1945*, with a hand-pierced handle and bowl.

£150 - 250

101Y

A George III silver and ivory handled stilton scoop

makers mark partially struck W over W, London 1804

Of typical form, the cannon grip crested, length 24.5cm.

£200 - 300

102Y

An Austro-Hungarian silver and ivory handled ladle

by ?maal, circa 1850, stamped ?maal, 12

The oval lobed bowl to a mount with an applied figure of an 18th century gentleman, to feather carved handle, length 40cm.

£250 - 300

Prick dot engraved " M.W.Hintje, 1851"



96



103

103

A George IV and later silver King's husk with husk heel canteen for nine settings various makers, London 1824-1886
Comprising; six table spoons, (1833, 1836, 3 x 1839, 1853), dessert spoons, (6 x 1825, 3 x 1838), a soup ladle (1843), a basting spoon, (1832), 2 x gravy ladles, (1855, 1883), 3 x salt spoons, (1828, 2 x 1833), table forks, (3 x 1827, 1828, 3 x 1833, 1836, 1837) and dessert forks (1824), together with six pairs of silver fish eaters, (by Aldwinkle & Slater, London 1886), initialled R, weight without the fish eaters 110oz.
£1,800 - 2,200



104

104^Y

A silver canteen of Old English, rat-tail pattern cutlery for twelve settings by Elkington & Co., Birmingham predominately 1931
Comprising; six table spoons, (Hanoverian, 1902), six soup spoons, (1922), dessert spoons, tea spoons, (1929), table forks, dessert forks, together with ivory handled table knives, dessert knives and a four piece carving service, initialled K, offered in a two drawer mahogany side table, weight 93oz.
£1,400 - 1,600



108

105

A Victorian silver King's pattern with union shell heel soup ladle makers mark poorly struck, London 1892
Monogrammed, and three George III silver skewers, various makers, London 1783, 1795 and 1798, with ring handles, one crested, weight combined 18oz.
£450 - 500

106

A George III silver fiddle pattern sardine serving slice by ?N, London 1813
With pierced blades and reeded border, length 28cm, weight 5oz.
£200 - 300

107

A German silver-gilt and banded agate fish service for twelve settings by Bruckmann & Sohne, Heilbronn, circa 1900
The blades and tines with floral engraved decoration, the red banded agate handles with ornate mounts, cased, length of knife 20cm.
£400 - 500

Retailed by Johann Wagner & Sohn, Berlin

108

A silver Kings pattern with union shell heel canteen of cutlery for ten settings by Carrs, Sheffield 1992/3
Comprising; dessert spoons, soup spoons, tea spoons, coffee spoons, one gravy ladle, table forks, dessert forks, fish knives and forks, together with silver handled table knives, dessert knives and a cheese knife, cased, weight of weighable silver approximately 158oz.
£1,500 - 2,000



112, 113, 114

109

A George III and later silver composite canteen of fiddle, thread and Shell pattern cutlery for six settings

predominately by Eley, Fern & Chawner, London 1811

Comprising; table spoons, dessert spoons, by Robert Rutland, London 1816, tea spoons with union shell heels, by J.&H. Savory, London 1891, a pair of gravy ladles, table forks, dessert forks, together with silver handled table knives, twelve dessert knives, six other table knives and a three piece carving set, crested, *weight of weighable silver 67.5oz.*

£1,200 - 1,400

110

A George III silver pair of Old English pattern table spoons

by Hester Bateman, London 1789

Later crested, *length 23cm, weight 4oz.*

£100 - 150

111

An Arts & Craft silver caddy spoon

by A.E. Jones, Birmingham 1921

Of plain hammered form, *length 7cm*, a silver caddy spoon, *by the National Trust, Edinburgh 1989*, with an openwork handle depicting a robin on a branch, two silver "jockey cap" silver caddy spoons, *London 1985, Sheffield 1988*, an Edwardian silver bright-cut engraved caddy shovel, *Birmingham 1909*, a silver caddy spoon, *Birmingham 1988*, of shell form, a silver caddy spoon, *Edinburgh 1988* with an openwork handle and a silver set of assay office tea spoons, 1957, cased.

£250 - 300

112

An Arts & Crafts caddy spoon

by A.E.Jones, Birmingham 1915

The cast handle depicting a grape vine over a fox to an oval hammered bowl, *length 7cm, weight 1oz.*

£250 - 300

113

An Arts & Crafts silver caddy spoon

by Keswick School of Industrial Arts, Birmingham 1898

The handle with an embossed floral motif to a hammered bowl, *length 8cm, weight 1 1/2oz.*

£150 - 200

114

An Arts and Crafts silver tea strainer,

by Francis Cooper, London 1937

The pierced bowl with octagonal shaped border with a hand-pierced stylised floral and corn handle, *length 12cm, weight 0.5oz.*

£200 - 250

Francis Cooper was the son of John Paul Cooper and May Oliver, he was to become a skilled metalworker working with his father from 1924.



109



115

Irish Silver

115

A George III Irish silver dish ring
by John Warner of Cork, struck I.W. Hibernia, Harp, circa 1795

With a pierced scroll and quatrefoil border, to a latticework edge, crested, height 7cm, diameter 19cm, weight 10.5oz.

£2,000 - 2,500

The crest is of the Cork ship

116

A George II/III Irish silver baluster coffee pot

by George Beere, Dublin circa 1750/60, makers mark, Harp, Hibernia

With floral and scroll embossed and chased decoration, leaf capped, swirling fluted spout to a hinged cover with a pineapple finial, double scroll fruit-wood handle, height 23cm, weight 29oz.

£600 - 800

117

A George III Irish silver bright-cut three piece tea service

probably by James Barker, Dublin 1813

Of rectangular bellied form with gadrooned borders, latticework and floral engraved decoration, raised on four ball feet, comprising; tea pot, sugar bowl and milk jug, crested, length of tea pot 30cm, weight 40oz.

£800 - 1,000



117



116

Chester Silver

118

A Queen Anne silver Hanoverian rat-tail table spoon

by Thomas Robinson, Chester 1709/10 Ro, (type 2), Chester city arms, Britannia, lion's head erased, date letter (l)

Engraved with initials B over WE, length 19.5cm, weight 1.5oz, together with a matching Queen Anne silver Hanoverian rat-tail table spoon, marks poorly struck, circa 1710, engraved with initials B over WE, length 18.5cm, weight 1.5oz.

£250 - 350

According to the "Catalogue of silver at the Grosvenor Museum, Chester", by Peter Broughton, 2000, twenty rat-tail table spoons have been recorded by Robinson, five in the 1703-7 period with dog-nose terminals, fifteen examples in the 1711-19 were Hanoverian.

This example would appear to be the earliest known example of a Hanoverian table spoon.

Thomas Robinson, d.1723, was admitted to the Company of Goldsmiths in 1682, becoming warden in 1699 with Peter Pemberton. From 1682-1701 he used the TR makers mark, changing to Ro (with the introduction of Britannia standard) from 1701-23.

Both spoons were bought by the vendors parents some twenty years ago for £45 and £35 respectively; they have been together for some 300 years and one can presume one was a replacement originally for a set. The Chester spoon is better quality.

119

A Queen Anne silver dog nose, beaded rat-tail table spoon

probably by Peter Pemberton I, Chester circa 1700, stamped PP three times

Engraved "T over RB" and "Sep 21 1702", length 19.5cm, weight 1.5oz.

£400 - 500

The Chester Goldsmiths' Company was formed in 1531 and but went into decline before and during the Civil War, it was resurrected by Pemberton using an ornamental shield with a single wheat sheaf from the city arms, other silversmiths used STERLING.

On the 1st February 1687 the company laid down that silver should be stamped with the maker's mark, the city arms, the city crest and a date letter, this letter only changed when the warden did.

On the 25th March 1697 Parliament introduced Britannia standard silver to stop the illegal clipping of coins and closed all provincial assay offices; those silversmiths who wished to trade then normally stamped their makers mark three times.

By 1701 Parliament acknowledged that they could not assay all of the countries silver in London and permitted five provincial assay offices to operate. Chester then used five marks; the maker, Britannia, lion's head erased, City arms and the date letter, starting with A.

The period 1697-1701 therefore was very unregulated in Chester.

Pemberton was apprenticed to Nathaniel Bullen, being admitted to the Company on the 31st July 1677, he attended most meetings until 1706 and used several different marks until settling on Pe after the 1701 act.

This mark, PP with two stars above and one below with a scalloped shield, bears similarities to his PP with a crown above within a scalloped shield. No other silversmith with the initials PP was working in the country at this time.



118



119



120

120
A George III silver Old English pattern soup ladle
by Richard Richardson IV, Chester 1785 RR, (type 2), duty mark (incuse), lion passant, leopard's head crowned, Chester city arms, date letter (k)
 With a double drop bowl, length 33cm, weight 5oz.
£700 - 900

Richard Richardson IV (1755-1822) was made a Freeman in 1779, becoming Assay Master on the 24th January 1785, resigning on the 19th March 1791 when he purchased the Capenhurst estate. He did not attend any meetings after 20th July 1796 as he had not served an apprenticeship; none of his five children continued in the trade.

According to the Chester Duty Book for the period 1784-1840, two ladles were assayed on the 5th December 1785. This is the only date when punch (soup) ladles were submitted by Richardson in the year of the date letter k, 20th July 1785-20th July 1786. Also the ladle has the cameo king's head duty mark, Chester ceased using the incuse duty mark just prior to 3rd October 1785 and started using the cameo mark for the remainder of the date letter k.

A copy of the Duty Book page 29th September - 25th December 1785 is included with this lot.



122

121
A George II silver bottom marked feather edge Old English teaspoon
by Richard Richardson II, Chester circa 1750 makers mark, type 5 and lion passant only
 With a shell bowl, initialed, together with a George IV fiddle pattern oyster fork, *by John Coakley of Liverpool, Chester 1827, makers mark, duty mark, lion passant and date letter l, and a mustard spoon, same maker and date, initialed.*
£150 - 200

Two oyster forks of the same date are noted in Chester silver, 1727-1837, by Maurice Ridgway, page 72.

It has been noted that the JC mark often does not appear with the Chester coat of arms mark.

122
A Victorian silver presentation Oddfellows badge
by Patrick Leonard of Salford, Chester 1844
 The cast badge set within a scroll cartouche with scroll engraved decoration above, 11 x 8.5cm, weight 2oz.
£300 - 400

Inscribed " Presented to, P.G.Holyoake, by the officers & brothers of the Rock of Hope Lodge, for his valuable services, rendered to the same, April 28th 1845."

A similar example was exhibited as lot 232 in the Grosvenor Museum exhibition, held in conjunction with Sotheby's in 1984.

A similar example was offered by these rooms on the 14th July 2004.

123

An Art Nouveau silver box

by William Neale, Chester 1901

Of rectangular form, the hinged cover embossed with a maiden within a lily and scroll frame, the front and back with vacant cartouches within a lily and scroll frame, 13 x 5 x 5cm, weight 4.5oz.

£200 - 250

124

A silver four piece tea and coffee service

by S. Blanckensee and Son, Chester 1938

Of oval panelled form with fluted corners, black resin handles and finials, comprising tea pot, coffee pot/hot water pot, sugar bowl and milk jug, contained in a wooden box, height of coffee pot 18cm, weight 49oz. (4)

£700 - 1,000

125

A silver three piece tea service

by Barker Bros., Chester 1914

Of circular compressed form with a floral and gadrooned border over a swirling fluted lower body, sweeping leaf handles, raised on four ball feet, comprising; tea pot, sugar bowl and milk jug, length 31cm, weight 45oz.

£500 - 600

126

A silver swing handle basket

by Barker Bros., Chester 1915

Of circular pierced form, raised on a pedestal foot, plain handle, diameter 24.5cm, weight 18oz.

£250 - 300

127

A silver cafe au lait service

by Jay Richard Attenborough & Co. Ltd., Chester 1919/21

Of tapering octagonal form, the domed covers with acorn finials, ebonised handles, height 19cm, weight 26.6oz.

£400 - 500

128

A novelty silver cup

by Nathan & Hayes, Chester 1910

After the antique, the tapering body with three reeded bands, height 7cm, weight 6oz.

£200 - 250

130



128

129

A silver pedestal dish

by barker Bros., Chester date letter worn

Of lobed design with a geometric pierced border and applied bead rim, raised on a spreading foot, diameter 26cm, weight 18.5oz.

£250 - 300

130

A 9ct gold wine taster

by John & Joyce Lowe, Chester 1962

Of typical form with a chased double snake handle, diameter 7cm, weight 84.9gms.

£1,000 - 1,500

The Chester Assay Office closed on the 24th August 1962



131



132



134



135

Sheffield Silver

131

A silver three piece tea service

by Pinder Bros., Sheffield 1912

Of oval baluster with floral engraved surround to the vacant cartouches, ebony handle and finial, *height 16.5cm, weight 34.5oz.*

£600 - 800

132

An Edwardian silver three piece tea service
by Henry Atkins, Sheffield 1901

Of oval baluster form with floral and scroll embossed and chased decoration, gadrooned borders, vacant cartouches, raised on scroll feet, comprising; tea pot, sugar bowl and milk jug, *length of tea pot 27cm, weight 34.5oz.*

£500 - 700

133

An Edwardian silver muffin dish and cover
by Martin & Hall, Sheffield 1906

Of circular form with an applied floral and scroll border, the lift-off cover with floral embossed and chased decoration, scroll handle, *diameter 21cm, weight 19oz.*

£300 - 400

134

An Edwardian four piece tea and coffee service
by Harrison Bros. & Howson, Sheffield 1906

Of oval baluster form with a floral embossed and chased waist band over a half-fluted lower body, shell and floral border, leaf capped reeded ebonised handles, raised on fluted paw feet, comprising tea pot, coffee pot, sugar bowl and milk jug, *height of coffee pot 22.5cm, weight 63.5oz.*

£900 - 1,100

135^Y

An Edwardian silver four piece tea and coffee service

by William Batt & Sons, Sheffield 1905

Of fluted can form, with foliate engraved decoration, the coffee pot with an ivory finial, the tea pot with an ebony finial, both handles flanked by shell supports, comprising; tea pot, coffee pot, sugar bowl and milk jug, initialled and inscribed, *height of coffee pot 20cm, weight 71oz.*

£1,000 - 1,400

Initialled *IHL*, inscribed *Llanelly, May 1906.*



138

136

An Arts and Crafts silver pair of candlesticks

by James Dixon and Sons, Sheffield 1911
Of square tapering design, raised on square strapwork bases, loaded, height 22cm.
£500 - 700

137

A Victorian silver and ruby glass inkwell

by Henry Wilkinson & co., Sheffield 1853
The circular dished base with a scroll pierced and engraved border to an applied wavy rim, supporting a baluster ruby cut-glass inkwell with a hinged silver cover, diameter 19cm, weight of weighable silver 6.5oz.
£400 - 500

138^Y

A Victorian silver and ivory Corinthian candlesticks

by R.F. Macaulay, Sheffield 1894
The detachable bead edge drip pans to acanthus leaf capitals, raised over a fluted ivory column, to a stepped and beaded base, loaded, height 20cm.
£500 - 600

139

A Victorian silver rose bowl

by Hawksworth, Eyre & CO., Sheffield 1870
Of circular form with floral engraved and embossed bead decoration, raised on a pedestal foot, height 11.5cm, diameter 15.5cm, weight 12.5oz.
£350 - 400

140

A Victorian silver circular bread board

by Roberts & Belk, Sheffield 1900
With a rope twist border, inset with a pine board, diameter 28cm, weight 21oz.
£400 - 500



142

141

A Victorian silver six division toast rack

by Hawksworth, Eyre & Co., Sheffield 1871
The rectangular frame with a geometric pierced body to a floral engraved and beaded border, raised on four shell and scroll feet, 19.5 x 13cm, weight 14.5oz.
£400 - 500

142^{*}

A Victorian cut glass and silver mounted presentation decanter

by William & George Sissons, Sheffield 1873
The tapering hob-nail cut glass body with grape and vine engraved mount, the base with bead border, Bacchanalian mask spout to a grape and vine handle, height 27.5cm.
£600 - 800

Inscribed " Presented by, the Brethren of, No. 15 Masonic Lodge, to Thomas H. Marmion, their late secretary, Skibbereen, 5877."



146



148

143

A Victorian silver salver

by Martin Hall & Co., Sheffield 1879

The lobed border with an embossed bead and palmette border to an applied shell, scroll and bead rim, scroll engraved field, raised on three ball and claw feet, *diameter 32cm, weight 27.5oz.*

£400 - 500

144

A Victorian silver mounted and glass claret jug

by W.&G.Sissons, Sheffield 1896

The plain mount with a bead border, S scroll handle, to a bulbous plain glass body, *height 28cm.*

£350 - 400

145

A Victorian silver cream jug

by Martin, Hall & Co. Ltd., Sheffield 1844

Of classical ewer shape with shaped bead border the body with applied masks, embossed and engraved floral swags, raised on pedestal foot, *crested and monogrammed, height 16.5cm, weight 9oz.*

£250 - 350

146

A Victorian silver presentation eight cup egg cruet

by Martin & Hall, Sheffield 1891

The floral leaf cups supported on a lobed circular frame with a pierced border with a bead rim, raised on four scroll feet with a central scroll handle, *lacking spoons, weight 32oz.*

£550 - 650

Inscribed "Mrs William Martin, presented this, tribute of esteem and friendship, Thomas H. Tarrant Esq., J.P., in consideration of his long and kind, attention towards her late husband, Capt. William Martin, R.N., J.P., of Queenstown, and unremitting attention, to, herself during her affliction, July 1867."

147

A Victorian silver six bottle cruet

by Hawksworth, Eyre & Co., Sheffield 1872

Of rectangular form with a scroll engraved border, supporting a six bottle wire work frame, raised on four scroll feet, *17 x 13cm, weight 19oz.*

£400 - 500

Lacking one bottle

148

A George III silver pair of bottle coasters

by S. C. Younge & Co., Sheffield 1815

With gadroon, shell and acanthus leaf border, to turned wooden bases, with silver disc insert, *crested, diameter 16cm.*

£500 - 550



149



151

Newcastle Silver

149

A George III silver coffee pot

by John Langlands I and John Robertson I, Newcastle 1784

Of baluster form, with a beaded border and spout, vase finial and fruit wood handle, floral cartouche, *height 31cm, weight 28oz.*

£800 - 1,000

150

A George III two handled loving cup

by Langlands & Robertson, Newcastle 1804

Of typical form, later floral embossed, ribbed handles, gilt interior, *height 10.5cm, weight 5.5oz.*

£350 - 450

151

A George III silver baluster tankard

by John Robertson, Newcastle 1796

Later embossed with a farm yard scene around a vacant cartouche, S scroll handle, *height 14cm, weight 9.5oz.*

£400 - 600

152

A George III silver teapot

by Robertson & Walton, Newcastle 1814

Of inverted baluster form, embossed and chased with floral decoration surrounding vacant cartouches, leaf and scroll capped spout with a leaf capped and grape and vine handle, raised on a spreading foot, *height 18cm, weight 35.5oz.*

£600 - 800



152

153

A George III silver composite three piece tea service

the tea pot by John Robertson, Newcastle 1799, the sugar bowl and milk jug, London 1796 and 1808

Of oval form with bright-cut engraved shoulders and reeded border, fruit wood handle and finial, the sugar bowl and milk jug with similar decoration, all initialled W, *length of tea pot 29cm, weight 26.5oz.*

£500 - 600



159



158



160

Antique Silver, pre 1913

154

A silver porringer

By George Fox, Britannia standard, London 1913

In the form of a late 17th century porringer with embossed and chased lower body, fish head scroll handles, height 7cm, diameter 9.5cm, weight 7.5oz.

£300 - 400

155

A silver two handled bowl

by Walker & Hall, Sheffield 1910

Of tapering form, raised on a spreading foot, with angular handles, height 18cm, diameter 25cm, weight 34.5oz.

£400 - 500

156

A silver swing handle basket

by Elkington & Co., Birmingham 1910

Of oval pedestal form, with a bright-cut engraved and pierced border to a reeded rim, raised on a spreading foot, reeded handle, height with handle raised 20cm, length 24cm, weight 14.5oz.

£300 - 400

157

An Edwardian silver mounted and cut-glass pair of decanters

by Hukin & Heath, London 1909

With plain mounts to a hob-nail glass body, faceted stoppers, height 40cm.

£150 - 200

158

An Edwardian silver small table centre-piece

by H. Matthews, Birmingham & Chester 1910

The central pierced and lobed dish with applied ribbon and bow handles, mounted on a spreading stand with two scroll arms supporting matching smaller dishes, loaded, height 17cm.

£300 - 500

159

An Edwardian silver mounted cut-glass claret jug

by Martin, Hall & Co., Birmingham 1906

The plain mount to a tapering glass body with swag cut decoration, height 30cm, and a similar decanter, by J. Sherwood & Sons, Birmingham 1901, the plain mounts to a floral spray cut glass body, height 25cm.

£500 - 600

160

An Edwardian silver and cut-glass inkstand

by William Aitken, Birmingham 1905

Of rectangular form, with a floral pierced frame surround, supporting two silver topped, hob-nail cut-glass ink bottles with a pen tray, raised on four ball feet, 25 x 17, weight of weighable silver 19.5oz.

£400 - 600



161

161

An Edwardian silver two compartment cigar box

Makers mark worn, London 1911

Of rectangular form with a central carrying handle that automatically opens the two lids, cedar wood lined, 24 x 17cm.

£400 - 600



163

162

A Victorian silver ewer

by Henry John Lias, London 1878

With a fluted shoulder to a floral embossed and chased body, raised on a spreading foot with a beaded border, leaf capped scroll handle, monogrammed, height 30.5cm, weight 18oz.

£400 - 500

163

A Victorian three piece tea service

by Robert Harper, London 1870

Of circular bullet form, with angular handles and octagonal spout, composed of a tea pot, sugar bowl and milk jug, height of tea pot 10.5cm, weight 17.5oz.

£400 - 500

164

A Victorian silver christening mug

by Stephen Smith, London 1869

Of can shape, engraved in the Aesthetic taste with a fan, birds, lily's and bamboo, engraved "The last drop makes the cup run over," similarly engraved shaped handle, height 9.5cm, weight 7.5oz.

£200 - 250

165

A Victorian silver six bottle cruet

by Henry Wilkinson, London 1876

Of oval form with an embossed and chased acanthus leaf border to a beaded rim, beaded frame with wreath handle, raised on four scroll feet, containing two silver topped and four cut-glass bottles, the mustard spoon by another, weight of weighable silver 29.5oz.

£500 - 600



162



165

166

A Victorian silver bright-cut swing handle basket

by Robert Harper, London 1878

Of fluted oval pedestal form with a reeded border and handle, gilt interior, height with handle raised 17cm, together with a Victorian silver mug, by Stephen Smith, London 1868, with two engraved bands, scroll handle, height 10cm, weight combined 18oz.

£300 - 400



167

167^Y

A Victorian silver five piece tea and coffee service

by Stephen Smith, London 1874

Of fluted can shaped with bright-cut floral swag decoration, the straight spouts with scroll handles, the hinged covers with ivory pineapple finials, comprising; tea pot, coffee pot, sugar bowl, milk jug and waiter, *crested and engraved IW to GSB, height of coffee pot 22cm, weight combined 85oz.*

£1,500 - 2,000



168

168

A Victorian silver three piece tea service

by Henry Holland, London 1871

Of shaped can form with bright-cut engraved decoration and bead borders, comprising; tea pot, sugar bowl and milk jug, gilt interiors, *length of tea pot 28cm, weight 44.5oz.*

£800 - 1,200



169

169

A Victorian silver baluster coffee pot

by Robert Harper, London 1853

With engraved floral and scroll decorated lattice work panels, bead borders, to a leaf capped ribbed scroll handle, monogrammed, *height 28cm, weight 27.5 oz.*

£600 - 800

170

A Victorian silver mounted cut glass presentation claret jug

by Charles Edwards, London 1890

The floral embossed and chased mount to a scroll handle, the body with various forms of cut decoration, *height 27cm.*

£400 - 500



171

171

A Victorian silver inkstand

by Elkington & Co., Birmingham 1861

Of rectangular form, with a central box with a taper stick flanked by a reading cherub mounted cover, scrolling panels to two frosted and cut glass silver mounted inkwells, the hinged covers with cast theatre mask and lyre finials, between two pen wells, raised on four scrolling feet, 37 x 21cm, weight of weighable silver 40.5oz.

£1,500 - 2,000



171 (detail)



171 (detail)



172



173



174



176

172

A Victorian silver bowl

by Pearce & Sons Ltd, London 1900

Of square form embossed and chased with bouquets of flowers between two vacant cartouches, applied scroll and floral border, raised on four female mask capped scroll feet, gilt interior, *height 15cm, length 28cm.*

£600 - 800

173

A Victorian silver kettle on stand

by Charles Stewart Harris London 1881

Of bullet form with a floral chased band above a beaded and fluted lower body, the side hinged cover with an ivory finial, leaf capped spout, to a cane covered handle, raised on a three legged stand with burner, *height 25cm, weight 24oz.*

£550 - 650

174

A Victorian silver novelty toast rack

by Aldwinckle & Slater, London 1892

Of six division from, each a letter spelling HORACE, raised on four ball feet, *length 13cm, weight 10.5oz*, a Victorian silver sandwich box, *by Wilson & Gill, London 1901*, of rectangular form, the hinged cover monogrammed and crested, *14 x 9.5 x 3cm, weight 10.5oz*, and a Victorian silver novelty cruet set, *by Mordan & Co., London 1901*, in the form of artillery shells mounted on a clover leaf frame, *height 16cm, weight 7.5oz.*

£500 - 600

175

A Victorian silver swing-handle pedestal sugar bowl

by Edward & John Barnard London 1869

Of oval form with bead and bright-cut engraved decoration, raised on a spreading foot, crested, *height with handle raised 16cm, weight 7.5oz.*

£250 - 350

176

A Victorian silver matched pair of candlesticks

by Sissons & Sissons London/Sheffield 1895

Of ornate floral, shell and scroll baluster form, raised on circular bases with three shell feet, *loaded, height 20.5cm.*

£500 - 700



177

177Y

A Victorian silver bright-cut tea caddy

by Henry Wilkinson, London 1870

Of oval serpentine form, with a carved ivory pineapple finial, beaded borders, monogrammed and crested, *height 10.5cm, weight 15oz.*

£400 - 600

178

A Victorian silver ewer

by Charles Boyton, London 1880

The fluted neck with an engraved acanthus leaf and scroll decorated body, raised on a spreading foot, with a dragon and leaf handle, *height 43cm, weight 51oz.*

£1,000 - 1,500

179

A Victorian silver swing-handle sugar basket

by Robert Harper, London 1874

The oval body embossed with floral and fluted decoration, reeded border, handle and pedestal foot, crested, *height with handle raised 16cm, weight 7oz.*

£200 - 250

180

A Victorian silver circular plate

by Robert Garrard, London 1865,

With an ogee border and a gadrooned border, *diameter 25cm, weight 18oz.*

£300 - 400

181

A William IV silver teapot

by Edwards Barnard London 1832

Of fluted melon form, with a cast pumpkin and leaf finial, ivory insulators, shell capped spout, raised on four acanthus capped scroll feet, *height 17cm, weight 25oz.*

£500 - 600



181



182

182

A William IV silver teapot

by Joseph & John Angell, London 1833

Of compressed circular form, embossed with acanthus leaves, with cast floral finial, the foliate scroll and floral handle with ivory spacers, raised on four foliate scroll feet, crested, together with a George I Britannia Standard silver marrow scoop, *by Isaac Davenport, London 1719, crested and initialled, weight weight of tea pot 24oz. (2)*

£600 - 800

183

A William IV silver set of four circular salt pots

by Joseph Wilson, London 1834/35

With pierced bodies and gadrooned borders, raised on foliate bracket feet, blue glass liners, *diameter 7.5cm, weight 12oz.*

£300 - 400

One liner missing



178



184



188



189

184
A William IV silver pair of bottle coasters
by John Fry II London 1837
With floral and foliate decorated borders, the sides embossed with similar decoration, on turned circular bases, with silver disc insert, diameter 17.5cm.
£500 - 550

185
A William IV silver-gilt traveling communion set
by John Wright, London 1827
Comprising a chalice and flask, both with engraved IHS decoration, lacking the paten, cased, height of chalice 8.5cm, weight 3.5oz.
£250 - 300

The lid has an applied plaque "From, Henrietta Townsend, to, The Rev'd Charles Bushe, 1830."

186^Y
A William IV silver tea pot
by Richard Pierce & George Burrows, London 1831
Of fluted melon form, with a cast flower and leaf finial, ivory insulators, raised on a spread foot, height 15cm, weight 19oz.
£350 - 400

187
A George IV silver pair of salts
by Emes & Barnard, London 1820
Of rectangular form, with gadroon, shell and scroll border, raised on four floral and foliate feet, crested, length 11cm and a George IV silver set of three salts, by Matthew Boulton, Birmingham 1825, of circular form, with gadrooned borders, raised on three acanthus leaf and paw feet, with blue glass liners, weight 21oz.
£500 - 600

188
A George IV four bottle decanter
by Joseph Angell, London 1822
The reeded frame with floral carry handle and supports to a square base with floral and scroll border, raised on four floral and paw feet, containing four cut-glass bottles with stoppers, height 31cm, weight 45oz.
£800 - 1,200

189
A George IV silver presentation twin handled cup
By Emes and Barnard, London 1825
Of campana form, applied with a border of fruiting vines, the lower body embossed with acanthus leaf and floral decoration, height 20.5cm, weight 26.5oz.
£500 - 800

Inscribed "Presented to, the Rev'd Robt Mater, by, the young people of his congregation, as a testimony of their high esteem of his virtue as a private Christian, and of his talents as an expounder of the scriptures, and as a tribute of their gratitude, for his unremitting zeal to promote their eternal interests, Glasgow 20th March 1826."



194



196

190

A George IV silver sugar bowl and milk jug
by *maker's mark indistinct London 1824*

Of compressed baluster form, with an embossed and chased grape, vine and floral frieze on a matted ground, with shell and foliate scroll decorated border and handle, crested, *weight 21oz.*

£500 - 700

191

A George III silver two-part wine funnel
by *John Emes, London 1800*

With a half fluted lower body and reeded border, crested and initialled, *length 15.5cm, weight 4oz.*

£300 - 400

192

A George III silver pair of salts
by *Emes & Barnard, London 1817*

Of cauldron form with applied floral swags, gadrooned borders, raised on three shell capped scroll and shell feet, gilt interiors, initialled R, *diameter 9cm, weight 14.5oz.*

£350 - 400

193

A George III silver bright-cut teapot
by *Henry Chawner, London 1795*

Of oval barrel shape, with foliate engraved vacant cartouches, bow wood handle and finial, octagonal spout, *length 24cm, weight 14oz.*

£300 - 400

194

A George III silver swing handle basket
by *John Robins, London 1800*

Of oval form with a reeded border and an engraved band of alternating roses, shamrocks and thistles, raised on a spreading foot, reeded handle, *height with handle raised 28cm, length 38cm, weight 26oz.*

£1,000 - 1,500

195

A George III silver swing handle sugar basket

by *Robert Metham, London 1815*

Of urn shape with a reeded border, raised on a pedestal foot with a reeded handle, gilt interior, *height with handle raised 14cm, diameter 10.5cm, weight 7.5oz.*

£200 - 250

196

A George III silver two handled porringer
by *Thomas Wallis, London 1785, incuse mark*

With a reeded waist band, raised on a spreading pedestal foot, capped S scroll handles, *height 13.5cm, weight 14oz.*

£500 - 700

197

A George III silver two handled cup
probably by *John Plimmer, London 1803*

With fluted lower body, raised on a spreading hexagonal base, leaf capped chased handles, crested, gilt interior, *height 23cm, weight 27.5oz.*

£400 - 500



198

198

A George III silver pair of wine goblets

by John Emes, London 1802

With an engraved border of grapes and vines, to a spreading reeded foot with a hexagonal border, engraved with an armorial and a crest, gilt interior, *height 18cm, weight combined 18oz.*

£700 - 900

199

A George III silver circular salver

by Crouch & Hannam, London 1781

With a double beaded border, raised on three beaded feet, crested, *diameter 21cm, weight 12.5oz.*

£350 - 400

200

A George III silver coffee pot

by Urquart & Hart, London 1800

Of oval pedestal vase form, with a reeded border, fruit wood handle, vase finial, *height 28cm, weight 24oz.*

£600 - 800



200

A George III silver lidded tankard
by Hester Bateman, London 1782

Ex: Sotheby & Co., 22nd Oct 1970, lot 133.

Offered with the original catalogue.

201



206



207



209

202

A George III silver swing handle basket

by Thomas Foster, London 1765

The wire work frame with applied bird and floral decoration, bead border, twisted wire handle, 17 x 14cm, weight 4.5oz.

£300 - 500

203

A George III silver and glass six bottle condiment stand

Makers marks rubbed, London 1799

The oval frame, of plain form, raised on four ball feet, the central angular fluted handle supporting six silver mounted cut glass bottles, height 17.5cm, weight of weighable silver 6 oz.

£250 - 300

204

A George III silver mug,

by William Stroud, London 1794

Of tapering form with three applied reeded bands, S scroll handle, height 11cm, weight 13.5oz.

£300 - 500

205

A George III silver baluster coffee pot,

by Walter Brind, London 1782

Embossed and chased with floral and scroll decoration, leaf capped spout, fruit wood handle, crested, height 18cm, weight 18.5oz.

£300 - 500

206

A George III silver salver

by John Carter, London 1771

With a shaped bead border, raised on four ball and claw feet, monogrammed and crested, diameter 34.5cm, weight 40oz.

£800 - 1,000

207

A George III silver teapot

by Peter and William Bateman London 1808

Of rectangular baluster form with bright-cut engraved decoration, raised on four ball feet, ebony handle and finial, length 27.5cm, weight 18.5oz.

£500 - 700

208

A George III silver teapot

by Henry Chawner, London 1795

Of bullet shape with embossed and chased floral and scroll decoration, leaf capped spout, figural finial, fruit wood handle, initialled, height 13.5cm, weight 13.5oz.

£250 - 300

209Y

A George III silver bright-cut tea caddy

by J. Denzilow, London 1777

Of oval form with foliate borders, vacant cartouche, ivory finial, 12 x 9 x 9cm, weight 12oz.

£500 - 600



211



212

210

A George III silver bottle coaster

maker's mark indistinct, London 1791

With undulating gadrooned rim, pierced with foliate scrolls and engraved with birds, foxes and hares, to a turned wooden base, *diameter 14cm.*

£300 - 500

211

A George II silver salver

by Robert Abercromby, London 1740

Of circular form with a shell and scroll border, raised on three scroll hoof feet, *diameter 25.5cm, weight 19oz.*

£500 - 700

Engraved with a cartouche for EATON/ETON/ EYTON.

212

A George II brandy saucepan

by W?, London 1733

Of baluster form with a drop spout, turned ebony handle, *initialled ES to the underside, length 15cm, weight 2.5oz.*

£400 - 600

213

A George II silver baluster tankard

by John Berthelot, London 1752

Of typical plain form, with a leaf capped double scroll handle, engraved cartouche, *height 13cm, weight 11.5oz.*

£500 - 600



213



214



215

214

A George II silver salver

by Robert Abercrombie, London 1734

With a Bath border, raised on four pad feet, engraved with contemporary armorial, diameter 28cm, weight 27.5oz.

£1,200 - 1,500

The arms are probably those of Yates impalling Nicholls.

Ex: Sotheby & Co., 17th June 1971, lot 91.

Offered with the original catalogue.

215

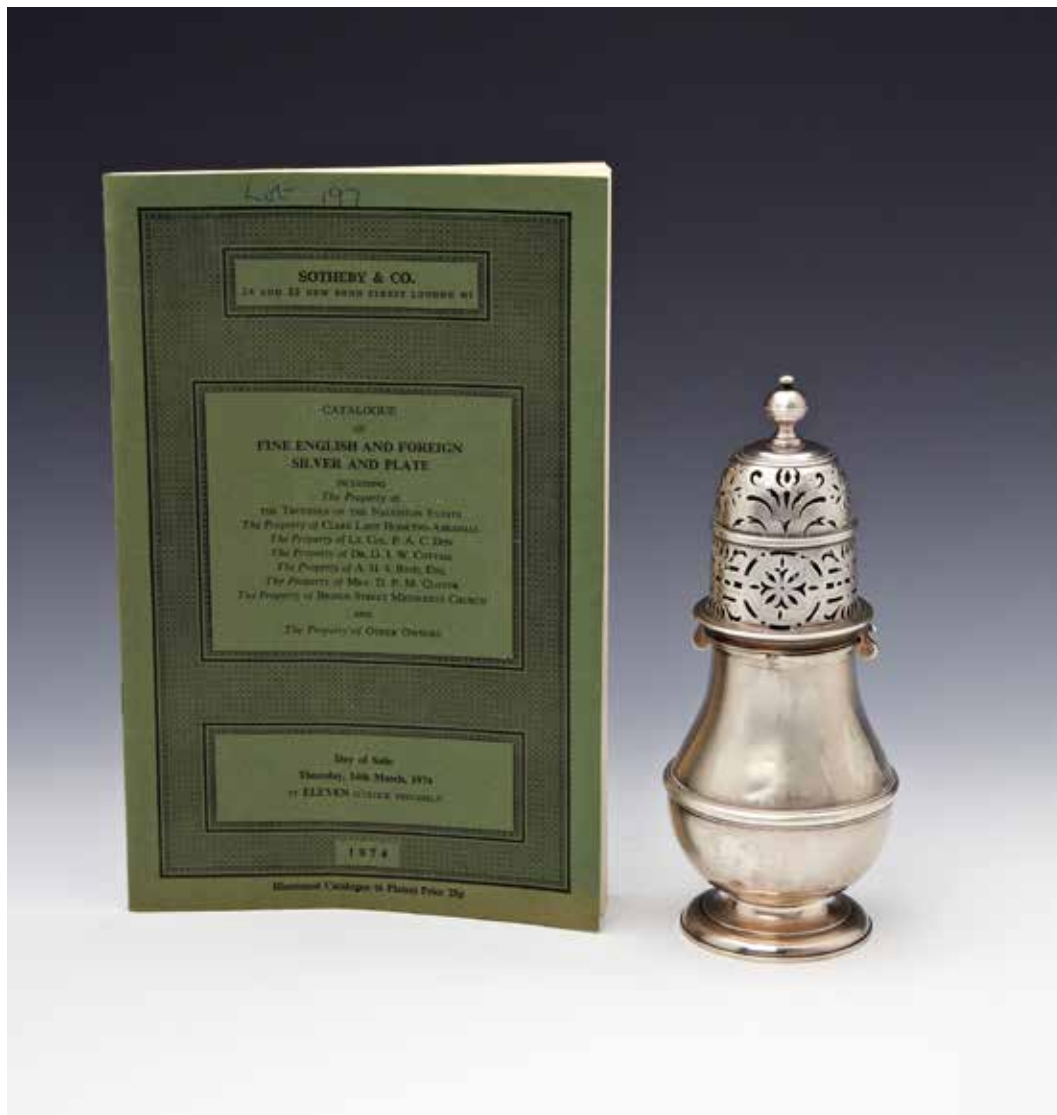
A George I silver Britannia Standard lidded tankard

by George Beale, London 1717

Of tapering form with an applied girdle, the domed cover with a scroll thumb-piece, S scroll handle, engraved "A over W.M 1717", height 18cm, weight 26.5oz.

£800 - 1,200

the underside engraved "William Bellamy, George 1st 1717"



217

216
A George I silver octagonal 'blind' castor
by Thomas Bamfield, Britannia standard,
London 1719
With applied waist band, vase finial crested,
height 15cm, weight 6.5oz.
£300 - 400

217
A Queen Anne silver baluster caster
Partial makers marks, possibly Willo'by
Masham, London 1712
With a reeded waist band, the bayonet cover
with pierced and engraved decoration, ball
finial, height 18.5cm, weight 7.5oz.
£1,000 - 1,500

Ex: Sotheby's & Co., 14th March 1974, lot 197.

Offered with the original catalogue.

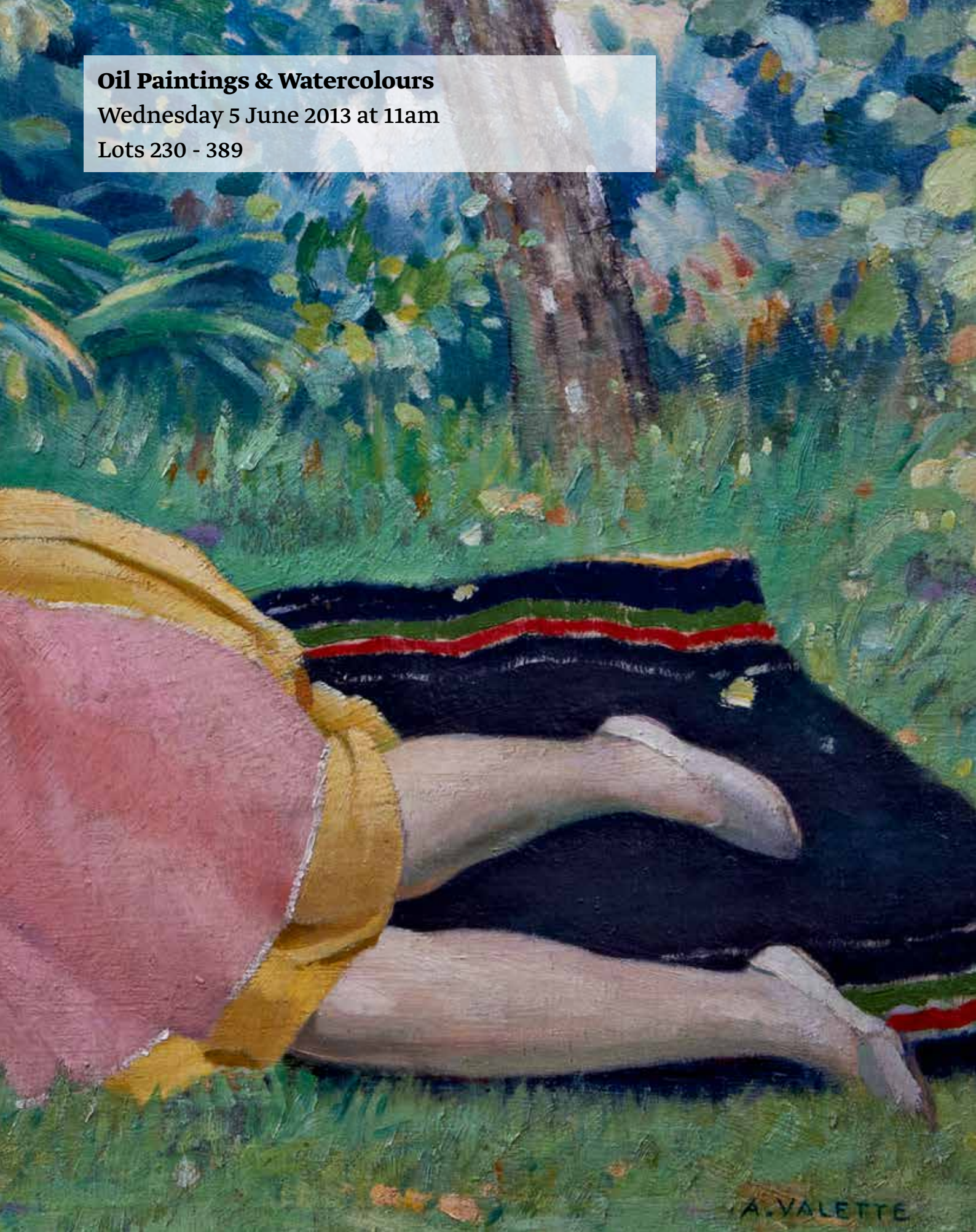
218 - 229
No lots

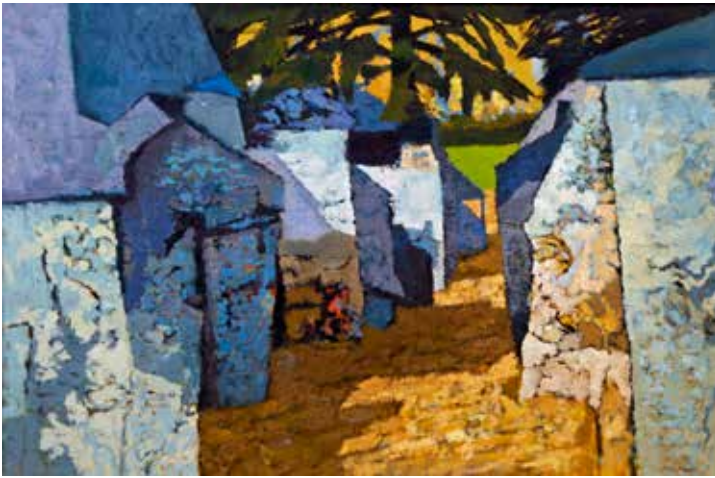


Oil Paintings & Watercolours

Wednesday 5 June 2013 at 11am

Lots 230 - 389





230

230AR

John Elwyn (British, 1916-1997)

'White washed walls'

signed 'John Elwyn' (lower right); signed twice and inscribed verso oil on board

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

£1,500 - 2,000

We understand that this painting was purchased by the present owner's father from the Tegfryn Gallery, Menai Bridge, Anglesey in the 1970s.



231

231AR

John Elwyn (British, 1916-1997)

Carmarthenshire landscape

signed 'John Elwyn' (lower right) acrylic on paper

27 x 37cm (10 5/8 x 14 9/16in).

£800 - 1,200

232AR

John Elwyn (British, 1916-1997)

Welsh coastal farm

signed 'John Elwyn' in pencil (lower right)

colour lithograph

39 x 55cm (15 3/8 x 21 5/8in).

£100 - 150

233AR

Gwilym Pritchard (British, born 1931)

Welsh farm house, possibly 'Eira-Llangoed'

signed 'GWILYM/PRITCHARD' (lower right) oil on canvas

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

£800 - 1,200

Provenance - Possibly Heals' Mansard Art Gallery, London, April 1970 (No. 21).



233

234AR

Gwilym Pritchard (British, born 1931)

'Red Roof'

signed 'GWILYM/PRITCHARD' (lower right);

also bears label verso oil on board

25 x 46cm (9 13/16 x 18 1/8in).

£700 - 1,000

Provenance - With Heal's Mansard Art Gallery, London.

235AR

John Brynmor Bowen (Welsh, Llanelli 1914-2006)

'Red Ovoid, No. 2'

signed 'John Bowen' (upper left); signed and inscribed verso oil on board

94.5 x 75cm (37 3/16 x 29 1/2in).

£200 - 300



239

236AR

Iwan Bala (Welsh, born 1956)

'Bendigaid Fran, Bran the Blessed'

bears labels verso oil on canvas laid on board
51.5 x 39.5cm (20 1/4 x 15 9/16in).

£250 - 350

237AR

Hywel Harries (Welsh, 1921-1998)

'Cardiganshire Farm'

signed 'Hywel Harries' (lower right); signed and
inscribed label verso oil on board, unframed
62.5 x 91.5cm (24 5/8 x 36in).

£400 - 600

Exhibited: Conway, Royal Cambrian Academy,
1971.



240

238AR

Hywel Harries (Welsh, 1921-1998)

'Silos and Scrap, Cardiff Docks'

signed 'Hywel Harries' (lower right); inscribed
verso oil on board

43 x 88.5cm (16 15/16 x 34 13/16in).

£400 - 600

239AR

Donald McIntyre (British, 1923-2009)

'Winter Evening Rhosgadfan'

signed 'DMcINTYRE' (lower right); signed and
inscribed verso oil on board

38.5 x 100cm (15 3/16 x 39 3/8in).

£3,000 - 5,000

240AR

Sir Kyffin Williams R.A. (British, 1918-2006)

Looking south to Ebbw Vale

signed with initials 'KW.' (lower right) pen ink
and wash

37 x 54cm (14 9/16 x 21 1/4in).

£1,500 - 2,000



234



241

244AR

Charles Wyatt Warren (British, 1908-1983)
 'Llyn Gwynant'
 signed 'Chas Wyatt Warren' (lower left); bears
 labels verso oil on board
 28 x 74cm (11 x 29 1/8in).
 £500 - 700

245AR

Charles Wyatt Warren (British, 1908-1983)
 'Snowdon in winter'
 signed 'Chas. Wyatt Warren' (lower left); bears
 labels verso oil on board
 18.5 x 33.5cm (7 5/16 x 13 3/16in).
 together with another, 'Fairy Glen, Betws-y-
 Coed' by Glyn Roberts, signed 'J Glyn Roberts'
 (lower left); signed and inscribed verso, oil on
 board, (2)
 £300 - 400

246AR

Charles Wyatt Warren (British, 1908-1983)
 'Mynydd Mawr - Llyn y Gader'
 signed 'Chas Wyatt Warren' (lower left); bears
 label verso and bears inscription verso oil on
 board
 23 x 54cm (9 1/16 x 21 1/4in).
 £400 - 600



242

241AR

Sir Kyffin Williams R.A. (British, 1918-2006)
 'Crib Goch'
 signed with initials 'KW' (lower right)
 watercolour
 26 x 36cm (10 1/4 x 14 3/16in).
 £2,000 - 3,000

Provenance - With Tegfryn Art Gallery, Menai
 Bridge, Anglesey.

242AR

Sir Kyffin Williams R.A. (British, 1918-2006)
 'Porth Dafarch II'
 signed with initials 'KW' (lower right) and also
 signed with initials 'KW' (upper right); bears
 labels verso charcoal and wash
 30 x 43cm (11 13/16 x 16 15/16in).
 £2,000 - 3,000

243AR

Sir Kyffin Williams R.A. (British, 1918-2006)
 Farmers on the Glyder Fach
 signed 'Kyffin W' and numbered 95/250 in
 pencil limited edition colour reproduction print,
 unframed
 63.5 x 87.5cm (25 x 34 7/16in).
 £250 - 350

247AR

**Charles Frederick Tunnicliffe R.A. (British,
 1901-1979)**
 'Tarka the Otter', illustrations including, 'Rams
 Horn Pond, Wrafton', 'Barnstaple Bridge', and
 'Otter trapped at Caen Farm', (4)
 all signed 'C. F. Tunnicliffe' in pencil (lower
 right), three inscribed in pencil on mount
 (lower right) wood engravings
 19 x 12.5cm (7 1/2 x 4 15/16in).
 (3), and one 13.5 x 19cm
 £500 - 700

Provenance - Tegfryn Art Gallery, Menai Bridge,
 Anglesey.

248AR

Donald H. Floyd (British, 1892-1965)
 In the Wye Valley, near Chepstow
 signed 'DONALD H. Floyd.' (lower left) oil on
 canvas
 49 x 59.5cm (19 5/16 x 23 7/16in).
 £400 - 600

Provenance - gift from the artist to present
 owner's grandparents.

249

**J. Christian Thompson (British 19th
 Century)**
 'Interior of a Welsh Cottage, Dyffryn, near
 Barmouth'
 signed, dated July 1885 and inscribed with title
 verso oil on canvas
 50 x 40cm (19 11/16 x 15 3/4in).
 £600 - 1,000

250

Joseph Hughes Clayton (British, active 1891-1929)

Fishing boats off Cemaes Bay, Anglesey, a pair both signed 'J. Hughes Clayton' (lower right) watercolours
25 x 47cm (9 13/16 x 18 1/2in).
£500 - 700

251

Edwin Alfred Pettitt (British, 1840-1912)

'Llyn Llyndaw, Snowdon, North Wales' signed 'Edwin A Pettitt' (lower right); also signed and inscribed verso oil on canvas
91 x 122cm (35 13/16 x 48 1/16in).
£600 - 800

252AR

Harold Dearden (British, 1888-1969)

'Gypsy Primrose Sellers' signed 'H. DEARDEN' (lower right); signed and inscribed verso oil on canvas
75.5 x 75cm (29 3/4 x 29 1/2in).
£400 - 600

253AR

Ken Howard R.A. (British, born 1932)

Mediterranean town scenes, probably Cyprus, a pair both signed 'Ken Howard '83' (lower left and lower right) watercolour
18 x 21cm (7 1/16 x 8 1/4in).
£500 - 700

254AR

Mary Gallacher (Scottish, born 1953)

'The Trainee Chef' signed and inscribed label verso gouache and mixed media
57 x 37cm (22 7/16 x 14 9/16in).
£250 - 350

255AR

Conroy Maddox (British, 1912-2005)

'The Banquet' signed 'Conroy Maddox' and dated 61 (lower left); signed and inscribed label verso and inscribed verso gouache
22 x 29cm (8 11/16 x 11 7/16in).
£500 - 700

256AR

Roy Turner Durrant (British, 1925-1998)

'October Head 68 69' signed and inscribed with artist's address on label verso pencil, watercolour and gouache
50.5 x 41cm (19 7/8 x 16 1/8in).
£300 - 400

Sold on behalf of the Bertrand Russell Peace Foundation.

This painting was donated by the artist to the Bertrand Russell Foundation and was exhibited in the 'Bertrand Russell International Art Exhibition and Sale, Gamble Street, Nottingham, 1973, catalogue number 627.



251



257

257AR

Sydney Harpley R.A. (British, 1927-1992)

Girl on a swing signed 'Harpley' and numbered 1/1 on underside bronze, on a polished slate base
44cm (h) x 68cm (l) x 26cm (w).
£5,000 - 7,000

258AR

Ralph Waterhouse (British), (20th century)

Rabbits by a burrow signed 'RALPH WATERHOUSE' (lower right) gouache
50 x 63.5cm (19 11/16 x 25in).
together with another of fox and cub by a den, signed 'RALPH WATERHOUSE' (lower left), gouache, 50.5 x 65.5cm, (2)
£400 - 600



260



261



262

259

Ralph Waterhouse (British), (20th century)
Badgers by a sett
signed 'RALPH WATERHOUSE' (lower right)
gouache
48 x 73cm (18 7/8 x 28 3/4in).
£400 - 600

260AR

Doris Clare Zinkeisen (British, 1898-1991)
Couple riding in parkland
signed 'Doris Zinkeisen' (lower right) oil on
canvas
50.5 x 60cm (19 7/8 x 23 5/8in).
£1,200 - 1,800

261AR

Doris Clare Zinkeisen (British, 1898-1991)
Race to the finishing line
signed 'Doris Zinkeisen' (lower right) oil on
canvas
49.5 x 59cm (19 1/2 x 23 1/4in).
£1,200 - 1,600

262AR

Doris Clare Zinkeisen (British, 1898-1991)
Bonnie Prince Charlie on horseback before a
loch landscape
signed 'Doris Zinkeisen' (lower right) oil on
canvas
62 x 74.5cm (24 7/16 x 29 5/16in).
£1,200 - 1,600



263

263AR

Doris Clare Zinkeisen (British, 1898-1991)
Lady riding in woodland with foxhounds
signed 'Doris Zinkeisen' (lower right) oil on
canvas
62.5 x 75cm (24 5/8 x 29 1/2in).
£1,200 - 1,600



264

264AR

Doris Clare Zinkeisen (British, 1898-1991)
Lady driving carriage on village green
signed 'Doris Zinkeisen' (lower right) oil on
canvas
49 x 75cm (19 5/16 x 29 1/2in).
£1,200 - 1,600

265AR

Doris Clare Zinkeisen (British, 1898-1991)
Lady of the lamp
signed 'Doris Zinkeisen' (lower right) oil on
canvas
74.5 x 61.5cm (29 5/16 x 24 3/16in).
£800 - 1,200

266

Arthur Charles Dodd (British, active 1878-
1890)
'Might is Right'
signed 'Arthur Dodd' and dated 1898 (lower
right); signed and inscribed verso oil on canvas
39 x 59.5cm (15 3/8 x 23 7/16in).
£700 - 1,000



266



269



269



267



267

267AR

Reuben Hunt (British, 1879-1962)

'A Tempting Bait' and 'Not Caught Yet', a pair both signed 'RHunt' and dated 1922 (one lower left, one lower right) oil on canvas 34 x 44.5cm (13 3/8 x 17 1/2in).

£1,200 - 1,600

268

Samuel Joseph Clark (British, 1834-died circa 1912)

Cattle watering with farmer on a horse at a riverside

signed 'SJ Clark' (lower left) oil on canvas 34.5 x 45cm (13 9/16 x 17 11/16in).

£500 - 700

269

Colin Graeme Roe (British, 1850-1910)

English pointer in a lake landscape, together with another similar of a setter, a pair both signed 'Colin Graeme' (one lower left, one lower right) and one dated 91 (lower left) oil on canvas

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

£800 - 1,200



272



270

270

John Alfred Wheeler of Bath (British, 1821-1903)

Chestnut hunter and hound in a stable interior
signed 'J A Wheeler Bath 1876' (lower left) oil
on canvas

69.5 x 89.5cm (27 3/8 x 35 1/4in).

£3,000 - 5,000

271

Edward Armfield (British, 1817-1896)

Terriers rattling in a barn, a pair
both signed 'E Armfield' (one lower left, one
lower right) oil on canvas

29 x 39.5cm (11 7/16 x 15 9/16in).

£700 - 1,000

272AR

Frances Mabel Hollams (British, 1877-1963)

'Puck', a Pembroke Corgi
signed 'F M Hollams' (lower left), inscribed with
title (upper left) oil on panel

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

£600 - 800

273AR

**Lionel Dalhousie Robertson Edwards, RI
(British, 1878-1966)**

Horses in the shade
signed 'Lionel Edwards' (lower right), also
inscribed 'flies' (lower left) pencil drawing

17 x 24cm (6 11/16 x 9 7/16in).

£500 - 700



273

Provenance: from the collection of General
Sir Michael Dempsey, former Chairman of the
Racecourse Betting Control Board.



275



276



277

274
Randolph Caldecott (British, 1846-1886)
 Two huntsmen at a fence
 signed with initials R.C. watercolour
 26 x 36cm (10 1/4 x 14 3/16in).
 £250 - 350

275
English School, 19th Century, Frederick Garner (English school, mid 19th century)
 Shoeing the horses
 signed 'Fredk Garner' (lower right) oil on canvas
 86 x 112cm (33 7/8 x 44 1/8in).
 £1,500 - 2,000

276
Circle of John Emms (British, 1843-1912)
 In the kennels
 oil on canvas
 61 x 91cm (24 x 35 13/16in).
 £800 - 1,200

277
Minna Stocks (German, 1846-1928)
 Kittens at play on a table top
 signed 'M. Stocks' (lower right) oil on canvas
 50.5 x 39cm (19 7/8 x 15 3/8in).
 £1,000 - 1,500

278
C. M. Lerres, (Continental, active circa 1860-80)
 A herdsman on a track by a stream, a castle beyond
 signed 'C. M. Lerres/1873' (or Serres) (lower right) oil on canvas
 75 x 100cm (29 1/2 x 39 3/8in).
 £500 - 700

279
Continental School, G. Brunfaut (active circa 1860-1880)
 A Rustic courtship
 signed 'G Brunfaut'? (lower left) oil on canvas
 42 x 53cm (16 9/16 x 20 7/8in).
 £400 - 600

280
Felix Stone Moscheles (British, 1883-1917)
 A young beauty
 signed 'F Moscheles' (upper left) oil on canvas
 47 x 36cm (18 1/2 x 14 3/16in).
 £800 - 1,200



281



284



282

281
Flemish School, (mid 18th Century)
 Shepherd, shepherdess and flock in a landscape
 oil on canvas
 56 x 118cm (22 1/16 x 46 7/16in).
 £800 - 1,200

282
Continental School, J. Rabady (circa 1899)
 Cherub and flowers
 signed 'J Rabady/1899' (lower left) oil on
 canvas
 140 x 90cm (55 1/8 x 35 7/16in).
 £1,000 - 1,500

283
Jan van Couver (Dutch, 1836-1909)
 View of a Dutch waterfront, possibly Delft and
 another, fishermen unloading the catch, a pair
 both signed 'J Van Couver' (lower right and
 lower left) oil on canvas
 51 x 76cm (20 1/16 x 29 15/16in).
 £600 - 800

284
**William Raymond Dommersen (Dutch,
 1850-1927)**
 'Unloading a boat in a calm estuary'
 signed 'WRDommersen' (lower right); bears
 label verso oil on canvas
 29 x 38.5cm (11 7/16 x 15 3/16in).
 £700 - 1,000

285
**William Raymond Dommersen (Dutch,
 1850-1927)**
 'Schiedam on the Scheldt, Holland'
 signed 'W. Dommersen' (lower right); inscribed
 verso and bears label verso oil on canvas
 49.5 x 75cm (19 1/2 x 29 1/2in).
 £500 - 700



280



288

286^{AR}

Henry Frederick Lucas Lucas (British, 1848-1943)

'The Royal Mail'

signed 'H. F. Lucas Lucas' and dated 1935 (lower right); signed, inscribed and dated verso oil on canvas

46 x 68.5cm (18 1/8 x 26 15/16in).

£700 - 1,000

287

Miss Florence Marlowe (British, active 1873-1888)

At the foot of the stairs

signed 'F. Marlowe 1891' (lower right) oil on canvas

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

£1,000 - 1,500

288

Claude Cardon (British, active 1892-1915)

'Intruders'

signed 'Claude Cardon' (lower right) oil on canvas

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

£2,000 - 3,000



286

289

William Anstey Dolland (British, 1858-1929)

Classical maiden by a temple garden, and another similar, a pair

both signed 'W. Anstey Dolland' (one lower left, one lower right) watercolour

40 x 24.5cm (15 3/4 x 9 5/8in).

£1,500 - 2,000

290

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).

£2,000 - 3,000

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?).



291

291

Walter Williams (British, active 1841-1876)

'On the River Exe'

signed 'W. Williams' and inscribed 'Plymouth' (lower right) oil on canvas

49.5 x 75cm (19 1/2 x 29 1/2in).

£800 - 1,200



287



290



289



289



292

292

David Bates (British, 1840-1921)

'A Mill on the Llugwy'

signed 'David Bates' and dated 1896 (lower right); signed, inscribed and dated 1896 verso and bears label verso oil on canvas

33.5 x 44cm (13 3/16 x 17 5/16in).

£800 - 1,200

293

Circle of Alfred Vickers Snr. (British, 1786-1868)

Figures on a track by pool and cottages inscribed verso T. Dykes oil on canvas, unframed and unstretched

32 x 45cm (12 5/8 x 17 11/16in).

£300 - 500



295

294

Charles Thomas Burt (British, 1823-1902)

Extensive upland landscape with shepherd, flock and sheepdog

signed 'Burt' (lower right) oil on canvas

61 x 100cm (24 x 39 3/8in).

£500 - 700

295

Thomas Baker of Leamington (British, 1809-1869)

'Near Barford, Warwickshire'

signed 'T. BAKER' and dated 1856 (lower left); signed, dated and inscribed verso, also bears label verso oil on panel

32 x 47cm (12 5/8 x 18 1/2in).

£1,500 - 2,000

296

Sir Alfred East, RA, RI, PRBA (British, 1849-1913)

'Autumn at Stow on the Wold'

signed 'ALFRED EAST' (lower left); also signed, inscribed and with artists address verso oil on canvas

40 x 56cm (15 3/4 x 22 1/16in).

The painting can be dated to 1899-1913.

£1,000 - 1,500



296

297

Henry John Yeend King (British, 1855-1924)

'Day Dreams'

signed, title inscribed in pencil verso oil on panel

17.5 x 27.5cm (6 7/8 x 10 13/16in).

With a printed label verso reading 'From the late Sir William Ingram's Collection, Westgate.'

£600 - 800

298

Circle of George Chinnery RHA (British, 1774-1852)

A Chinese river scene with pleasure boat and junk before a landscape, oval oil on canvas

15 x 12cm (5 7/8 x 4 3/4in).

£500 - 700

299

Marthinus (Tinus) Johannes de Jongh (South African, 1885-1942)

South African landscape with homestead signed 'Tinus de Jongh' (lower left) oil on canvas, unframed

32 x 47cm (12 5/8 x 18 1/2in).

£1,500 - 2,500

300

Daniel Sherrin (British, 1868-1940)

An Italian lakeside view from a garden, together with another similar, a pair both signed 'D. Sherrin' (lower left) oil on canvas

64 x 48cm (25 3/16 x 18 7/8in).

(2)

£700 - 1,000

301

Attributed to Sir Augustus Wall Callcott RA (British, 1779-1844)

'Evening by the Coast'

signed? 'AW Callcott' (lower centre); bears labels verso oil on canvas

64 x 89cm (25 3/16 x 35 1/16in).

£800 - 1,200

Provenance - with Frost and Reed, London.

302

George Sherwood Hunter, RBA (British, 1850-1919)

'A Breton Courtship'

signed, inscribed and dated 1891 on stretcher verso (twice) oil on canvas

49 x 74cm (19 5/16 x 29 1/8in).

£700 - 1,000

Possibly exhibited London, Royal Society of British Artists, 1891.



299



301



302



303

303

Joseph Thors (British, circa 1843-1898)

Traveller on a lane by an old farmhouse with maid feeding chicks

signed 'J Thors' (lower centre) oil on canvas
76 x 128cm (29 15/16 x 50 3/8in).

£900 - 1,200



306

304

Circle of Alfred Montague (British, 1832-1883)

A market place in a Northern French cathedral town, possibly Rouen

bears signature 'David Roberts' (lower right) oil on canvas

64 x 81cm (25 3/16 x 31 7/8in).

£500 - 700

305

Attributed to R.T. Wilding (British, active circa 1915)

Shipping in a harbour mouth, possibly Portsmouth

bears another signature; also bears label verso watercolour

49 x 93cm (19 5/16 x 36 5/8in).

£500 - 700

306

G Fowler (British, circa 1900)

Kynance, Cornwall

signed 'G. Fowler' (lower right), also signed and inscribed verso oil on canvas

66 x 96cm (26 x 37 13/16in).

£800 - 1,200



307

307

Arthur James Wetherall Burgess (Australian, 1879-1957)

Seascape at sunset with destroyer on horizon

signed 'ARTHUR Wm BURGESS' (lower right) oil on canvas

64 x 77cm (25 3/16 x 30 5/16in).

£600 - 800

308AR

John Strevens (British, 1902-1990)

'Summer Promenade'

signed 'Strevens' (lower left); signed and inscribed verso oil on canvas

50 x 40cm (19 11/16 x 15 3/4in).

£600 - 800

309AR

Dianne Flynn (British, born 1939)

'Red Boat/Blue Boat' - a shore scene

oil on canvas

76 x 101cm (29 15/16 x 39 3/4in).

£700 - 1,000

Provenance - With McConnal-Mason and Son, London.

310AR

Norman Colebourne (British, 1908-1992)

'Wind and Steam' - a Dutch four masted clipper, Manx packet paddle vessel and a ferry on the River Mersey

signed 'Norman Colebourne' (lower right) oil on canvas

64 x 91cm (25 3/16 x 35 13/16in).

£400 - 600

311

Mariya Molodyh (Russian, born 1973)

'Ballet Dancer in Pink Tutu'

signed in cyrillic (lower right); signed, inscribed and dated 2013 on the reverse in cyrillic and Latin oil on canvas

30 x 40cm (11 13/16 x 15 3/4in).

£500 - 700

312

Mariya Molodyh (Russian, born 1973)

'Sasha'

signed in cyrillic (lower right); signed, inscribed and dated verso in cyrillic and Latin oil on canvas

50 x 60cm (19 11/16 x 23 5/8in).

£700 - 1,000



309



311



312



313

313

Olga Dolgaya (Russian, born 1974)

'Still life with sweets'

signed in cyrillic and dated 2012 (lower right), also signed, inscribed and dated in both cyrillic and latin script verso oil on canvas

50 x 60cm (19 11/16 x 23 5/8in).

£700 - 900

314

Robert Watson (British, active 1877-1920)

'Scotch sheep, Ben Clough(?), Ayrshire'

signed 'R. Watson 1891' (lower right), also signed, indistinctly inscribed and dated on stretcher oil on canvas

71 x 102cm (27 15/16 x 40 3/16in).

£6,000 - 8,000



314

315

Attributed to Erskine Nicol R.S.A., A.R.A. (British, 1825-1904)

'Happy as Larry',

bears inscription on frame, oil on canvas, 16.5 x 29cm (6 1/2 x 11 7/16in).

£600 - 800

316AR

James Noble (British, 1919-1989)

Still life of apples

signed 'James Noble' (lower left) oil on canvas 29.5 x 34.5cm (11 5/8 x 13 9/16in).

£500 - 700

Provenance - With Bond Street Galleries, London.

317AR

Harold Clayton (British, 1896-1979)

Summer Roses

signed 'Harold Clayton' (lower left) oil on canvas

54 x 65cm (21 1/4 x 25 9/16in).

£4,000 - 6,000



317

318AR

Albert Williams (British, born 1922)

Roses in a vase

signed 'Albert Williams' (lower left) oil on canvas

39.5 x 49cm (15 9/16 x 19 5/16in).

£500 - 700

319

Circle of Georgius Jacobus Johannes van Os, the Younger (Dutch, 1805-1841)

Still life of flowers

bears signature 'G J Van Os 1838' (lower centre) oil on canvas

105 x 90cm (41 5/16 x 35 7/16in).

£2,000 - 3,000

320AR

Alfred Fontville de Breanski (British, 1877-1957)

'An Oxfordshire Garden' and 'A Devonshire Garden', a pair
both signed 'A. F. de Breanski' (one lower left, one lower right) watercolour
36.5 x 52cm (14 3/8 x 20 1/2in).
£600 - 800

321

Myles Birket Foster, RWS (British, 1825-1899)

'Side Canal, Venice'
signed with monogram (lower right); bears inscription label verso watercolour
14 x 9.5cm (5 1/2 x 3 3/4in).
£2,000 - 3,000

Provenance - with Phillips and MacConnal, London.

322

Tom Lloyd (British, 1849-1910)

Homeward from the harvest
signed 'Tom Lloyd' and dated 1905 (lower right) watercolour
28.5 x 69cm (11 1/4 x 27 3/16in).
£500 - 700

323AR

Noel Harry Leaver, ARCA (British, 1889-1951)

North African square with figures in a procession
signed 'Noel. H. Leaver. A.R.C.A.' (lower right) watercolour, unframed
26.5 x 37cm (10 7/16 x 14 9/16in).
£600 - 800

324

Cyril Hardy (British, active circa 1900-1940)

'A Street of Steps,'
signed lower left, watercolour with body colour,
18.5 x 36cm (7 5/16 x 14 3/16in).
with a companion 'On the shores of Morocco' (2)
£250 - 350

325

Augustus Jules Bouvier (British, born circa 1825-1881)

A classical dancing girl
signed 'AUG. BOUVIER/1877' (lower right) watercolour
56 x 35cm (22 1/16 x 13 3/4in).
£350 - 500



319

326

Follower of David Teniers the Younger (Antwerp 1610-1690 Brussels)

Topers smoking in a tavern
oil on canvas
65 x 79cm (25 9/16 x 31 1/8in).
£500 - 700

327

Flemish School, (18th century)

St. Joseph and the infant Christ
oil on canvas
36 x 29cm (14 3/16 x 11 7/16in).
£500 - 700

In an antique carved giltwood frame which is stamped 'Honorable Augusta Herbert LI'.

328Y

Henry Jacob Burch (British, born 1763)

A Lady, wearing white dress, fichu and neck tie, blue sash, a white turban in her powdered hair.
Gold frame, the reverse glazed to reveal plaited hair.
Oval, 68mm (2 11/16in) high
£300 - 500



321



329



330



331

329

After Hans Holbein the Younger

Portrait of Henry VIII, British School later 18th century

bears inscription 'Holbein' verso oil on canvas

28.5 x 24cm (11 1/4 x 9 7/16in).

£600 - 800

330

Circle of Mary Beale (Suffolk 1633-1699 London)

A portrait of Dorothy Greenly (1610-1702) daughter of Edward and Elizabeth Greenly of Titley Court, Herefordshire, wife of George Dod,

waist length in a feigned oval

bears label verso oil on canvas

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

£1,400 - 1,800

In a good British antique carved giltwood frame decorated with flowers and foliage.

331

Circle of Michael Dahl (Stockholm 1659-1743 London)

A portrait of Lady Corbet of Adderley, bust length in a feigned oval

bears old label and inscription verso oil on canvas

75 x 63cm (29 1/2 x 24 13/16in).

£1,200 - 1,600

In a good British antique carved giltwood frame decorated with flowers and foliage.

332

Attributed to Cornelis Troost (Dutch, 1697-1750)

Portrait of Hermann Boerhave, bust length, in a black coat, within a painted oval

inscribed and dated 'C. Troost/ 1750' (centre left) pastel on paper

53.5 x 40cm (21 1/16 x 15 3/4in).

£500 - 700



333

333
Dutch School, (mid 17th century)

Portrait of a lady
oil on canvas, unframed
70 x 59cm (27 9/16 x 23 1/4in).
£800 - 1,200

334

British School, 19th century

A portrait of an officer from the 'Perthshire Volunteers', head and shoulders, and another similar of an officer from the same regiment, a pair, ovals
pastel, possibly Scottish
30 x 22cm (11 13/16 x 8 11/16in).
£300 - 500

The 90th Perthshire Light Infantry was founded in 1794 and took the title 'Perthshire Volunteers' in 1802. The regiment saw action in Egypt, Martinique, Guadaloup and Quebec during the Napoleonic wars.

335

Follower of John Bridges (British, active 1818-1854)

Three children in an interior
oil on canvas
70 x 92cm (27 9/16 x 36 1/4in).
£350 - 500

336

Theobald Butler Gould (British, active 1912 - died 1918)

Portrait of a lady wearing a dark dress
signed 'T. B. Gould' on stretcher verso oil on canvas
61 x 50cm (24 x 19 11/16in).
£700 - 900



336

337
English School, late 18th Century

A portrait of the composer Philip Hayes, wearing academic gown, brown jacket and trousers, and short grey wig, the score of 'Prophecy a sacred oratorio' on the table at his side
bears old label verso oil on canvas
45 x 34cm (17 11/16 x 13 3/8in).
£400 - 600

Philip Hayes (1738-1797) was a composer, organist singer and conductor. He was born in Oxford, son of William Hayes, Professor of Music at Oxford. He sang at the Chapel Royal, London 1767-1776, and then returned to Oxford to become organist at New College. In 1777 he succeeded his father as Professor of Music at Oxford University and was also organist at Magdalen College, the University church and St John's College. It is recorded that he was best known for his difficult personality and his corpulence.

338

British School, early 19th century

A portrait of a musician (and/or a clergyman), half length before a score or songbook
bears old inscription 'Franz Schubert' verso, also bears inscription 'by H T Bulmer' verso oil on board
36 x 31cm (14 3/16 x 12 3/16in).
£150 - 250

339

British School, Provincial circa 1760

A portrait of Rev. John Gunning, bust length, wearing clerical or academic robes
bears old inscription verso oil on canvas
48 x 51cm (18 7/8 x 20 1/16in).
£500 - 700



340



341



343

340

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

A country girl gathering flowers before woodland

oil on canvas

94 x 73cm (37 x 28 3/4in).

£700 - 900

341

Charles Sillem Lidderdale, RBA (British, 1831-1895)

A moments reflection

signed with monogram 'CLS' and dated 79 (lower right) oil on canvas

61 x 49cm (24 x 19 5/16in).

£1,000 - 1,500

342

Circle of Jane Maria Bowkett (British, 1837-1891)

An elegant lady with her lap dog, and another similar, a pair

both signed with initials 'R.P.' (lower right); both bear inscriptions verso

oil on canvas

24 x 19cm (9 7/16 x 7 1/2in).

£700 - 1,000

343

Kate Gray (British, late 19th/early 20th Century)

Young girl in her sunday best

signed 'Kate Gray' and dated 1881 (lower right); indistinctly inscribed verso

oil on canvas

59 x 49cm (23 1/4 x 19 5/16in).

£700 - 1,000



344



344



344



344

344

John Chessel Buckler (British, 1793-1894)
Underley Hall, near Kirkby Lonsdale,
Westmorland

A set of five prospects of Underley Hall, the
seat of Alexander Nowell M.P. (1761-1842)
all signed J. C. Buckler 1828 (lower right), some
indistinctly inscribed on mount watercolour,
four unframed

35 x 48cm (13 3/4 x 18 7/8in).

Together with another 19th century view of
Underley Hall by another hand (6).

£2,500 - 3,500

Underley Hall was designed by the Kendal
based architect George Webster (1797-1864),
and built for Alexander Nowell M.P. between
1825-1828, close to the site of an earlier
hall. Underley Hall is recognised as one of the
earliest buildings of the Jacobean revival style,
but was extended during the 19th century. The
Hall became a girls school circa 1948, then a
seminary for the Catholic diocese of Lancaster
for the training of young priests and later a
school for children with special needs which
closed in 2012.

We understand that this set of prospects was
commissioned by Nowell on completion of
Underley Hall.



345

345

Alfred Heaton Cooper (British, 1864-1929)
The Lake District at daffodil time, possibly Lake
Coniston and Peel Island
signed 'A. HEATON. COOPER' (lower right)
watercolour

39 x 54cm (15 3/8 x 21 1/4in).

£1,000 - 1,400



347A

346

William Joseph Julius Caesar Bond (British, 1833-1926)

'Carnarvon from Anglesey' and 'Crowlands Abbey', a pair both signed 'WJJC Bond 1873(?)' (lower left) and 'WJJC Bond 83' (lower centre); both inscribed verso oil on board
31 x 48cm (12 3/16 x 18 7/8in).

£700 - 900

347

William Huggins (British, 1820-1884)

Head of a Bull signed 'W.H/53' (lower right) oil on board
21 cm diam.

£500 - 700

347AAR

John Ernest Aitken (British, 1881-1957)

Fishing boats in Peel harbour, Isle of Man signed 'John E. Aitken.' (lower right), with date 1928 verso watercolour
25 x 34cm (9 13/16 x 13 3/8in).

£1,000 - 1,400

348AR

John Lewis Chapman (British, born Blackburn, Lancashire 1946)

Lord Street, Southport signed 'J. L. CHAPMAN' (lower right) oil on panel
38.5 x 59cm (15 3/16 x 23 1/4in).

£700 - 1,000



348



349

349
Adolphe Valette (French, 1876-1942)
'Après-midi'

signed 'A. VALETTE' (lower right), also with title verso on a torn label from 'Les Artistes Foreziens' oil on canvas, laid on panel 55 x 76cm (21 5/8 x 29 15/16in).

The painting can be dated to 1930-35.

£15,000 - 25,000

Exhibited, Lyon, Société Lyonnaise des Beaux-Arts, Salon, Palais Municipal, 1935 (no. 437).

Provenance: with the Tib Lane Gallery Manchester (torn label verso)
 Private collection, Lancashire.

This painting depicts Maria Lafond. Valette was introduced to Maria Lafond by her parents who lived close to the Valette family home in the hamlet of Blaceret, near Blacé, in the Beaujolais region of France. After Valette's departure from Manchester and permanent return to Blaceret in June 1928 Maria became his housekeeper. Cécilia Lyon describes Maria as 'his model and inspiration as his muse for the last years of his life'. 'Valette particularly valued the domestic help Maria provided for him; they established a relationship based on mutual consideration and respect'. Maria accompanied Valette and his second wife Andrée on his painting trips to some interesting locations and landscapes in many regions of France. Maria was a model in many of Valette's paintings. These mostly depict her in domestic surroundings, and usually show the Valette family home and garden in Blaceret.

A study for this painting was sold through Capes Dunn, Manchester in 2008. Valette has made several changes between the study and this painting, including changing the colour of her apron from black to warm pink.

Valette was a founder member of the 'Association des Artistes Foréziens' in 1930 based at St Etienne, and showed his work regularly at its exhibitions. Four paintings by Valette are to be included in the forthcoming exhibition at Tate Britain, London, 'L S Lowry and the Painting of Modern Life' (26 June - 20 October).

Literature: Cécilia Lyon 'Adolphe Valette', Phillimore Publications, Chichester, 2006, (pages 63-68).



350

350
Adolphe Valette (French, 1876-1942)
 The Town Square, Antwerp
 signed 'A Valette' (lower left) watercolour
 34 x 22cm (13 3/8 x 8 11/16in).
 £1,800 - 2,500

During the 1920s and 1930s Valette regularly travelled in France in search of subject matter for his paintings, but most of his recorded travels are to southern France. This painting documents a previously unrecorded visit to Belgium.



351

351AR
William Turner (born Chorlton-on-Medlock 1920)
 Oxford Road, Manchester
 signed 'William Turner 1983' (lower right) oil
 on board
 100 x 81cm (39 3/8 x 31 7/8in).
 £3,000 - 4,000

352AR
William Turner (born Chorlton-on-Medlock 1920)
 'Northern Railway Station'
 signed 'William Turner' and dated 79 (lower right); signed and inscribed verso and signed and inscribed label verso oil on canvas
 39.5 x 49.5cm (15 9/16 x 19 1/2in).
 £2,000 - 3,000

353AR
William Turner (born Chorlton-on-Medlock 1920)
 'Three Singers'
 signed 'William Turner' (lower right) and dated 1983 (lower left); signed and inscribed verso and signed and inscribed label verso oil on board
 21 x 18.5cm (8 1/4 x 7 5/16in).
 £800 - 1,200

354AR
William Turner (born Chorlton-on-Medlock 1920)
 'Disley'
 signed 'William Turner' and dated 83 (lower right); signed, inscribed and dated verso oil on board
 13.5 x 21cm (5 5/16 x 8 1/4in).
 £1,000 - 1,500

355AR
William Turner (born Chorlton-on-Medlock 1920)
 'Castlefields Canal'
 signed 'William Turner' and dated 1983 (lower left); bears inscription verso oil on board
 21 x 18cm (8 1/4 x 7 1/16in).
 £1,500 - 2,000



355



357

356AR

William Turner (born Chorlton-on-Medlock 1920)

'Dean Row'

signed 'William Turner' (lower right), indistinctly dated (lower left); bears inscription verso oil on board

11.5 x 19cm (4 1/2 x 7 1/2in). 12cm x 19cm.

£300 - 500

357AR

William Turner (born Chorlton-on-Medlock 1920)

'The Pawnbrokers'

signed 'William Turner' and indistinctly dated 85 (lower right); signed and inscribed verso oil on board

20.5 x 18cm (8 1/16 x 7 1/16in).

£1,000 - 1,500



358

358AR

James Lawrence Isherwood (British, 1917-1988)

'Rain, Natives, Wigan'

signed lower right, inscribed with title verso oil on board, unframed

25 x 35.5cm (9 13/16 x 14in).

£500 - 700

Sold on behalf of the Bertrand Russell Peace Foundation.

This painting was donated by the artist to the Bertrand Russell Foundation and was exhibited in the 'Bertrand Russell Centenary International Art Exhibition and Sale at the Rotunda Gallery, Finchley Road, London, Dec 1972 to Jan 1973, catalogue number 635.

359AR

James Lawrence Isherwood (British, 1917-1988)

'Every Street, Wigan'

signed 'Isherwood' (lower left); inscribed verso oil on board

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

£300 - 400

360AR

James Lawrence Isherwood (British, 1917-1988)

Mother Lily in shawl - Lancashire Madonna, signed lower right, also signed, inscribed with title and dated 1972 verso oil on board, unframed

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

£300 - 500

Sold on behalf of the Bertrand Russell Peace Foundation.

This painting was donated by the artist to the Bertrand Russell Foundation and was exhibited in the 'Bertrand Russell Centenary International Art Exhibition and Sale at the Rotunda Gallery, Finchley Road, London, Dec 1972 to Jan 1973, catalogue number 634.



364



366



368

361
James Lawrence Isherwood (British, 1917-1988)
 'Mother Lily and Blackie'
 signed centre left, inscribed 'Mother Lily and Blackie' verso oil on board
 50 x 40cm (19 11/16 x 15 3/4in).
 £300 - 500

Sold on behalf of the Bertrand Russell Peace Foundation.

This painting was donated by the artist to the Bertrand Russell Foundation and was exhibited in the 'Bertrand Russell Centenary International Art Exhibition and Sale at the Rotunda Gallery, Finchley Road, London, Dec 1972 to Jan 1973, catalogue number 633.

362AR
James Lawrence Isherwood (British, 1917-1988)
 'Lake and Southport'
 signed 'Isherwood' and dated '72 (lower left); inscribed and dated verso oil on board
 23.5 x 33.5cm (9 1/4 x 13 3/16in).
 £400 - 600

Provenance: gift from the artist to the present owner's father in return for holding an informal auction of the artist's work, circa 1972.

363AR
James Lawrence Isherwood (British, 1917-1988)
 'Snow, Lime Street, Wigan'
 signed 'Isherwood' (lower left); inscribed verso oil on board
 46 x 61cm (18 1/8 x 24in).
 £400 - 600

364AR
James Lawrence Isherwood (British, 1917-1988)
 'Derwentwater'
 signed 'Isherwood' (lower right); signed 'Isherwood' and inscribed verso oil on board
 49.5 x 59.5cm (19 1/2 x 23 7/16in).
 £700 - 900

365AR
James Lawrence Isherwood (British, 1917-1988)
 'Trees New Forest'
 signed 'Isherwood' (lower right); inscribed verso oil on board
 44.5 x 60cm (17 1/2 x 23 5/8in).
 £500 - 700

366AR

James Lawrence Isherwood (British, 1917-1988)

'Blackfriars Bridge'

signed 'Isherwood' (lower right); inscribed verso oil on board

39.5 x 49cm (15 9/16 x 19 5/16in).

£500 - 700

367AR

Pat Cooke (British, 1935-2000)

'Old Synagogue on Cheetham Hill Road'

signed 'Pat Cooke', inscribed with title and dated 1977 centre within the picture pen, ink and watercolour

26.5 x 31.5cm (10 7/16 x 12 3/8in).

£500 - 700

368AR

Pat Cooke (British, 1935-2000)

'Jellied Eels'

signed 'Pat Cooke', inscribed with title and 'London', and dated 1970 (lower right) pen, ink and watercolour

16 x 36cm (6 5/16 x 14 3/16in).

£600 - 800

369AR

Pat Cooke (British, 1935-2000)

'Liverpool Sketch'

signed 'Pat Cooke', inscribed with title and dated 74 (lower left) pen, ink and watercolour

8 x 15cm (3 1/8 x 5 7/8in).

£300 - 500

370AR

Roger Hampson (British, 1925-1996)

'Fish and Chip Shop, Milo Street, Bolton'

signed 'Roger Hampson' (lower right); signed and inscribed label verso and inscribed verso oil on board

29.5 x 39cm (11 5/8 x 15 3/8in).

£700 - 1,000

371AR

Bob Richardson (British, born 1938)

Street scene and fairground

signed 'R Richardson' (lower left) pastel

37 x 48.5cm (14 9/16 x 19 1/8in).

£300 - 500

372AR

Arthur Delaney (British, 1927-1987)

Northern mill town

signed 'arthur Delaney.' (lower left) oil on board

34.5 x 33cm (13 9/16 x 13in).

£3,000 - 4,000

373AR

Arthur Delaney (British, 1927-1987)

'Portwood, Stockport'

signed 'Arthur Delaney' (lower right) oil on board

34 x 55cm (13 3/8 x 21 5/8in).

£4,000 - 6,000

Provenance: with Unicorn Gallery, Wilmslow.



372



373

374AR

John Heritage (British, 1931-1994)

A Liverpool panorama

signed 'Heritage' (lower left) oil on board

91 x 122cm (35 13/16 x 48 1/16in).

£250 - 350

375AR

Maurice Cockrill R.A. (British, born 1936)

'Girl and hedge'

signed 'Maurice Cockrill 1979' (lower right), also indistinctly signed and inscribed label verso watercolour

15 x 19.5cm (5 7/8 x 7 11/16in).

£250 - 350



376

376AR

Sean Rice (British, 1931-1997)

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

88 cm overall

£3,000 - 5,000

377AR

Sean Rice (British, 1931-1997)

Motorcycle and sidecar, maquette
iron and copper sculpture

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

£400 - 600

378† AR W

Sean Rice (British, 1931-1997)

Cormorants diving
copper and bronze welded sculpture
152(h) x 180 (w) x 140cm (d)

This sculpture was created in 1972.

£2,000 - 3,000

Commissioned for The Atlantic Tower Hotel,
Liverpool.

379AR

Arthur Dooley (British, 1929-1994)

Fish sculpture for 'Workers Control of Fisher
Bendix Kirkby',
inscribed and dated 'JAN 72'; signed with
initials 'AD', dated 72 and numbered 58 verso
bronze sculpture

13 x 7cm (5 1/8 x 2 3/4in).

From an edition of 100.

£150 - 200

An edition of 100 fish bronze sculptures was
made by Dooley during the 1972 strike at
Fisher Bendix, Kirkby, Liverpool. We understand
that Dooley sold these sculptures at the factory
gate and donated proceeds to the striking
workers.



378



380

380

William Mellor (British, 1851-1931)

'On the Lledr, North Wales'

signed 'William Mellor' (lower left); inscribed
verso oil on canvas

61 x 92cm (24 x 36 1/4in).

£2,500 - 3,500

381*

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).

£1,000 - 1,400



381

382AR

Herbert F. Royle (British, 1870-1958)

'Manor Farm', Nessfield near Ilkley

signed 'Herbert Royle' (lower left); signed and

inscribed with title and artists verso oil on

board

51 x 61cm (20 1/16 x 24in).

£2,500 - 3,500



382



383



388



385

383AR

Herbert F. Royle (British, 1870-1958)
Ludlow and the River Severn
signed 'H Royle' (lower right) oil on canvas
76 x 61cm (29 15/16 x 24in).
£1,000 - 1,500

384AR

Herbert F. Royle (British, 1870-1958)
'Evening on the Wharfe'
signed 'H Royle' (lower left); signed and
inscribed old torn artist's label verso, and bears
inscription label verso oil on board
19 x 25cm (7 1/2 x 9 13/16in).
£400 - 600

The label verso gives the artist's address as 42 Burnley Road, Ainsdale, Southport.

385*

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).
£2,000 - 3,000

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.

386

Circle of Norman Cornish (British, born 1919)
'Frank Scotto Sedgefield Racecourse'
 bears inscription verso oil on board
 59.5 x 49cm (23 7/16 x 19 5/16in).
£300 - 500



387



387

387AR

Brian Shields (Braaq) (British, 1951-1997)
 'That's what I think of you missis', study of a girl, and another, a study of a boy, a pair both signed 'braaq' (lower right); one inscribed verso pastel
 12.5 x 9.5cm (4 15/16 x 3 3/4in).
 £700 - 900

388AR

Joe Scarborough (British, born Sheffield 1938)
 Cecil Street, with figures outside 'The White Hart'
 signed 'J Scarborough/78' oil on canvas
 46 x 31cm (18 1/8 x 12 3/16in).
 £1,500 - 2,500

389AR

Jacob Kramer (British, 1892-1962)
 Portrait of a woman in profile, head and shoulders wearing a red dress
 signed 'Kramer' (lower right) oil on canvas
 75 x 62cm (29 1/2 x 24 7/16in).
 £4,000 - 6,000

390 - 399

No lots



389



DOWN
UP
WIND

H. HUGHES & SONS
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60
1200
AUXILIARY
COMPENSATION
20
30
40

Clocks, Barometers and Scientific Instruments

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Lots 400 - 487





403

400

A 19th Century ebonised bracket clock with brass and mother of pearl inlaid decoration

Anonymous

Having a 5 inch gilt coloured dial with black Roman hours, fine filigree gilt panel to centre, crescent and simple Roman hands; the twin train movement with 'Medaille D'Argent' within a roundel, numbered 82353, striking the hour and half hour on a bell; the case profusely inlaid with shell, leaf work and mask brass and mother of pearl decoration. Sold with conforming bracket. No pendulum or winder. 44cm (17 1/4") high
£200 - 300

401

A Garrard Silver Jubilee limited edition mahogany musical bracket clock, 1977

F W Elliott Ltd 1923 - 1998

Having a 6" silver break arch dial with Roman hours, Arabic minutes and trefoil hands, the center engraved with a rose and assay stamped 'G & Co Ltd, London 1977', the British Royal cypher above engraved '1952-1977 Silver Jubilee', the triple fusee movement with platform escapement, ringing three airs (Westminster, Whittington and Winchester) on seven bells, signed backplate numbered 142 of 350; the case with silver gilt carrying handle surmount above a shaped pediment, brass corners to door and silk backed pierced fretwork sound panels on the sides, raised on a plinth supported on brass ogee bracket feet.
£700 - 1,000

The original Elliott company was formed by J.J. Elliott in 1886. In 1909 the company merged with Grimshaw & Baxter. F.W. Elliott left Grimshaw & Baxter in 1921 forming his own company FW Elliott Ltd, having taken over the domestic clock manufacturing part of Gillett & Johnson. F.W. Elliott ceased trading in 1998.
British Museum Website

402

A good quality 19th century inlaid figured mahogany quarter repeating twin fusee bracket clock

Anonymous

Having an 8" dial (missing), the twin wire driven fusee movement striking the quarter hours on two bells, shaped backplates and impressive heavy adjustable bob pendulum; the ebony strung inlaid figured mahogany case with pediment top, brass plate drop ring side handles above pierced brass arched fretwork Gothic style panels, supported on a gilt brass plinth supported on adjustable gilt brass cup feet. With pendulum, two case keys and winder. 53cm (21 inches) high
£400 - 600

403

A George IV mahogany and brass inlaid bracket clock, with pull repeat

J. Watkins. Barking

Having an 8" enamel dial with Roman hours and spade hands with ring shanks; the twin fusee movement striking the hours on a bell, the shaped and engraved back plate signed 'J. Watkins, London', engraved adjustable pendulum; the case with pineapple urn terminal above chamfered platform, the arched top case with round dial, plain plinth supported on brass ball feet, inlaid with floral and swag brass decoration. With bracket and winding key. 57cm (22 1/2 inches) high
£2,000 - 3,000

Brian Loomes Watchmakers and Clockmakers of the World Complete 21st Century Edition lists; Watkins. J. Barking 1851



405

404^Y

A late 19th century French tortoiseshell and gilt brass mounted bracket clock, in the Louis XV rococo manner

Anonymous

Having a 3.25 inch dial with Roman hours and Arabic minutes within a segmented white enamel dial; the twin train movement striking on a bell, back plate numbered 2961 and 46; the pendulum numbered 1031; the shaped case with tortoiseshell veneers and scrolling gilt brass mounts. With pendulum and winder.

37cm high

£300 - 500

405

A 19th century French red boulle and ebonised bracket timepiece, of small proportions

Duverdry & Bloquel

Having a 3 1/2" enamel dial with Roman hours and Arabic quarters; the movement with platform escapement (probably replaced), backstamped with Lion mark of Duverdry & Bloquel; the Louis X1V style rococo form ebonised case with gilt mounts and brass/faux tortoiseshell inlay to front, the. With winder and adjuster key. 31cm (12 inches) high

£300 - 400

Brian Loomes Watchmakers and Clockmakers of the World, Complete 21st Century Edition lists; 'Duverdry and Bloquel. St. Nicholas d'Almermont (France) 1867-c.1910 and perhaps later



407

406

An 18th century style burr walnut bracket clock

Anonymous, circa 1970's

Having a 6 3/3 inch brass dial with applied silvered chapter, Roman hours and Arabic minutes, the matted centre with French hands and second hand, gilt effect pierced brass mask spandrels; the twin fusee movement with crown wheel escapement, striking the hours on two bells, engraved back plate with rear winders; the basket top with pierced brass fish scale decorated dome surmounted with urn shaped finial, applique panel to front, the case with gilt acanthus mounts to doors, on a moulded plinth, raised on blocks supported on gilt brass ball and claw feet. With pendulum and winder. 40cm (16") high

£400 - 600

407

An Regency brass inlaid mahogany bracket clock of arched form

Anonymous

Having a 6" white dial with Roman hours and lance hands, the twin fusee movement with arched engraved backplate, striking the hour on a bell, the case with acorn terminal on raised platform top, the dial with brass bezel, inset inlaid panel below, raised on a plain plinth supported on brass ball feet, silk backed brass fish scale panels to sides. With pendulum, winder and two case keys. 44cm (17 1/2 inches) high

£800 - 1,200

408

An early 20th century French brass carriage clock

Anonymous

Having a 2 1/4" white enamel dial with Roman hours, Arabic minutes and moon hands; the twin train movement with replaced platform escapement, striking the half hours on a coiled gong; the Corniche style case with bevelled glass. With winder. 12 1/2 cm (5 inches) high excluding handle

£300 - 400



410

409

An early 20th century portable watchmans recording Tell Tale timepiece

Dent

The signed and numbered brass cased time piece marked 'RECORDING TIMEPIECE'; serial number 67185, patent number 544119. With case key and winder.

8 1/2cm (3 1/2 inches) diameter

£200 - 300

410

A cast brass carriage clock

the foliate cast handle set over a shaped cornice and cast side panels to a plinth base, the enamel Roman dial with moon hands and Arabic alarm-setting dial, the movement with lever platform escapement striking on a bell *22cms (8.75ins) high*.

£800 - 1,200

411^Y

An early 19th Century French rosewood mantle clock with adjustable silk suspension

W. B. Pronoli a Paris

Having a 3" silvered dial with Roman hours and moon hands; the twin barrel movement with outside count wheel and adjustable silk suspension, the back plate stamped 'W.B. PROMOLI A PARIS' and numbered Md469, the pendulum numbered 134 & 5-2, striking the half hours on a bell; the case with gilt brass handle above a line inlaid case, on stepped plinth. With pendulum and winder. *20cm (8 inches) high*

£500 - 800

W.B. Promoli are recorded in the 19th century at Church St., Liverpool as well as Rue De Boulogne 4, A Paris.

412

An early 20th century French boudoir timepiece

Anonymous

Having a 2" enamel dial with Roman hours and Arabic quarters, decorated with floral swags; the single train movement with balance wheel on the backplate, numbered 9858; the barrel form case modelled in porcelain, the gilt coloured surmount with quiver and torch; the whole supported by two bronze winged cupids on a stepped plinth base. *19cm (7 1/2 inches) high*

£200 - 300

413

A silver carriage timepiece, circa 1981

Charles Frodsham & Co

Having a 2 1/2" silvered dial with Roman hours on gilt coloured ground, the dial signed 'Chas Frodsham & Co London England' and 'Elizabeth of Glamis' flanked by two engraved roses; the single train movement with balance wheel; arched case raised on squat bun feet, with carrying chain. The back stamped Serial No. 535/300 and assayed London 1981. With original packaging. *8cm (3 inches) high*

£250 - 350

414

A late 19th century French rosewood cased carriage clock, with helical balance spring

Henry Marc a Paris,

Having a 2 1/2" white enamel dial with Roman hours and moon hands, annotated 'HY MARC A PARIS' below; the two train movement with helical balance spring, striking the half hours on a bell, stamped 'HY Marc, Paris' within an oval, numbered 18838; the case with engraved brass carrying handle, raised on a shaped plinth. *15cm (6 inches) high excluding handle*

£250 - 350

415

A late 19th century portable watchman timepiece

Niehues Brothers, Bristol

the single handed 2 inch silvered dial with black Roman hours, surrounded by a paper barrel with steel pins marking the time, signed 'T. Burk, Original'; within a Circular lidded brass case engraved 'Niehu Bros, Bristol'. With 4 keys and a winder. *8cm (3 inches) diameter*

£200 - 300

416

A late 19th century five minute repeating French carriage clock with patent surety roller

Charles Frodsham a Paris

Having a 2 1/2" white enamel dial with Roman hours and moon hands, annotated CHAS FRODSHAM A PARIS; large silvered lever platform escapement with compensated bimetallic balance repeating the hours on depression of a button mounted to the front and the five-minute intervals past the hour on depression of a button mounted at the rear of the case on a coiled steel gong, the backplate stamped 'Patent Security Lever' within a lozenge and Chas Frodsham & Co 19544 Paris below; the Canalee case raised on turned squat bun feet. With double ended winder. *18cm (7 1/2") high including handle*

£700 - 900

Five minute repeating carriage clocks are rare to find today. For a full account, see Allix & Bonnert, 'Carriage Clocks' ACC 1974 p 197.

The surety roller ensures that the striking mechanism can only strike the correct number of hours



420



423

417

A late 19th century French striking and repeating gilt brass carriage clock

H. Jacot

Having a 2 1/2" white enamel dial with Roman hours; the twin barrel movement with platform escapement beneath glazed oval bevelled aperture, striking the half hours on a gong, backplate stamped H J between a bird-within a lozenge; within a gilt brass corniche case. With double ended winder. 18cm (7") high including handle
£600 - 700

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 Bonnet.

418

A small 1930's red lacquered boudoir timepiece

Made in Tameside

Having a 3 1/2" silver coloured dial with Roman hours; the single train movement with outside balance wheel, the backplate stamped 'Made in Tame Side, England'; the case with bell top and gilt brass carrying handle, raised on a stepped plinth, the whole decorated with oriental style raised red lacquer and giltwork. 23 cm (9 inches) high
£100 - 150

419

A mid 19th century lacquered brass bell-striking carriage clock with subsidiary seconds indication

Bourdin, Rue de la Paix, No 28, Paris, the movement numbered 4892 the movement with silvered lever platform escapement striking on a bell, the case with signed shuttered rear door and rectangular enamel Roman dial with subsidiary seconds at XII 17cms (6.75ins) high.
£800 - 1,200

420

An early 20th century French 'Empire' style gilt bronze and onyx boudoir timepiece

Retailed by A & L Moses, Portsea

Having a 2" silvered dial with Roman hours and Arabic minutes, annotated 'A & L. Moses Portsea', single train movement with horizontal platform escapement; the drum case supported on a winged sphinx above a dished circular base raised on spread winged owls.
£200 - 300

Harrods 1865 Trade Directory for Portsea lists; 'MOSES A. & L., goldsmiths, jewellers, watch manufacturers, and opticians by appointment to the Admiralty, and navy agents, 26, The Hard'

421

An small early 20th century green lacquered boudoir timepiece
Anonymous

Having a 3 1/4" dial with Arabic hours and engine turned centre; the movement with platform escapement; arched top case with canted plinth, supported on squat brass bun feet; the case decorated in green lacquer style decoration in the Chinoiserie style. 14cm (5 inches) high
£100 - 150

422

An early 20th century gilt cased quarter striking carriage clock
Retailed by Lois E Sinn, Valparaiso, Santiago

Having a 2 1/4" white enamel dial with Roman hours and triangle oppose hands, annotated 'Lois. E. Sinns, Valparaiso, Santiago', alarm dial below with Arabic hours; the twin train movement with platform escapement, striking the quarter hours on two coiled gongs, backplate numbered A7660, the Obis case with bevelled glass and repeat button. With carrying case and winder. 12cm (5 inches) high excluding handle
£500 - 700



427

423

A fine late 19th Century French carriage clock with pierced filigree gilt architectural case

Auguste A Paris

Having a 2 1/2" white enamel dial with Roman hours, signed 'Auguste A Paris' below IV; the twin train 8 day movement with visible platform escapement striking on a bell, the backplate engraved 'AUGUSTE A PARIS'; the fine architectural gilt case with knob finials, pierced filigree side panels with blue glass backs, the solid door and case with engraved scrollwork decoration, raised on circular feet. With winder. 17cm (7") high including handle

£600 - 900

Tardy (French Clocks the World Over) notes an Auguste working in Paris at Rue Grand Prieure in 1880.

424

A late 19th/early 20th century French cartel wall clock

G de Laime, Paris. Movement by S. Marti et Cie

Having a signed 5 1/2" cream dial with Roman hours; the twin train movement with outside countwheel, striking the half hours on a coiled gong, backplate stamped 'L.R. Brevete S.G.D.G. and 'S Martin et Cie Bronze Medaille' within a roundel, numbered 8854; the gilt coloured circular frame with ribbon carved mount. With later pendulum, winder and case key. 35cm (14 inches) high

£400 - 600

425

Early 20th century Continental ceramic timepiece garniture

Friedrich Mauthe

Having a 3 1/2" paper dial with Arabic hours, Eagle over FMS mark; single barrel movement; the architectural case with arched top, the dial within twin faux columns, printed lambing scene between With two conforming vases. (3) 43cm (17 inches) high (clock)

£200 - 300

426

A 19th century French architectural style porcelain and gilt coloured clock garniture set

Movement by Japy Freres et Cie

Having a segmented 3 1/2" dial with Roman hours, above a hand painted lovers scene; the twin barrel movement striking the half hours on a bell, backplate signed 'Japy Freres et Cie, Golf Medaille Honore' within a roundel and 2574 & 64; the architectural form case with twin putti surmounts (lacking central feature) above ceramic columns with bird and floral decoration, raised on a stepped shaped plinth with floral frieze. With conforming gilt and porcelain urns, pendulum and winder. (3) 30cm (12 inches) high

£300 - 500

427

A 19th century French ormolu and marble portico clock garniture

The movement by A D Mougin.

Having a 3 1/4" white enamel with Arabic hours and minutes, decorated with hand painted floral swags; the two train movement with outside countwheel, striking the half hours on a bell, stamped "JF" between a flower, and "A D Mougin, Deux Medailles"; the frame with urn surmount above vase finials, the clock barrel supported by four columns with floral swags, the serpentine form base with a pair of cast ormolu doves, raised on five toupie feet; with sunburst pendulum; the garnitures in the form of campagna urns. Sold with pendulum. (3) 43cm (17") high

£500 - 600

428

A 19th century French Regence style Boulle mantel clock, with associated candelabra garnitures

Anonymous

Having a 5 1/2" brass dial, enamel segments with Roman hours, the dial with engraved Arabic minutes; twin barrel movement striking the half hours on a gong, the back plate stamped 4809 and 6; the pendulum with sunburst bob; the break arch case with bell top surmounted with brass finials, the door with figural relief mount of Justice between caryatid corners and acanthus scrolls, raised on toupee feet. Together with a pair of similar three branch candelabra, with Boulle style columns and gilt metal mounts. (3) With pendulum, winder and key. 49cm (19 inches) high

£800 - 1,200

429

A fine triple fusee picture clock movement

Condliff, Liverpool

Having three chain driven fusees within a four knopped pillar thick brass plate movement, striking the hours on three coiled gongs, the front plate signed 'Condliff, Liverpool'. With pendulum and winder. Mounted on a later wooden platform. 18cm (7 inches) high

£200 - 300

James Condliff, Liverpool's most famous clockmaker, started trading in 1816 at 32, Gerard Street.

Best known for his fine skeleton clocks, Condliff's designs often had the gongs concealed in the wooden base, this picture clock movement would probably have had them mounted on the rear of the case.

430

A late Victorian quarter striking brass lantern style clock

Retailed by the Goldsmith Company, 112 Regent Street, London

Having a 6 1/2" silvered dial with Roman hours and engraved centre; the twin train quarter striking movement striking on two coiled gongs, backplate engraved 'Goldsmiths Company, 112 Regent Street, London'; the case with pierced galleries and faux bell, raised on turned bottle feet supported on a mahogany plinth. With pendulum.

43cm (17 inches) high

£600 - 800

The Goldsmiths Company was established in 1880 by William Gibson and John Lawrence Langman

The firm was believed active at 112 Regent Street until 1947.

430



431

A part early 18th Century English brass lantern clock

John Culliford, Bristol

The bellstrap over four knopped urn finials, between engraved foliate frets on three sides, the front fret decorated with dolphins within foliage, over tapered pillars and ball feet, the 6.5 inch Roman dial with fleur-de-lys half hour markers and engraved centre, now with a later spring driven movement (alterations) 38cm (15") high

£500 - 600

Loomes 'Clockmakers and Watchmakers of the World' lists 'Culliford, John. Bristol (Som) free and mar. 1692-d.c. 1718. Sometimes Guildford in error.

Bristol Museum has a lantern clock by the same maker in its collection, Object N8245.

A movement by the same maker was sold at Christies, Lot 448. Sale 5997 Christie's Interiors 7 December 2010

432

A small 19th century French simulated rosewood mantel timepiece VAP Brevete S.G.D.G.

Having a 3 1/2" white dial with Roman hours and moon hands; the 8 day movement with dead beat escapement, backplate stamped 'VAP BREVETE S.G.D.G.' within an oval, with pendulum; the drum case supported on a plain plinth. With fitted pendulum. 17cm (6 3/4 inches) high

£200 - 300

433

A fine 19th century French bronze, ormolu and white marble portico mantle clock, with phoenix and eagle decoration and adjustable silk suspension

Bergmiller et Paris

Having a signed 5 1/2" enamel dial with Roman hours and Arabic quarters, the twin barrel movement with outside countwheel, striking the half hours on a bell, the starburst pendulum on adjustable silk suspension; the case with phoenix on column terminal above drum cased movement suspended between marble columns with gilt caryatid pilasters and sphinx terminals, the stepped front plinth with relief panel decorated with harvesting putti; raised on adjustable feet. With pendulum 61cm (24 inches) high

£3,000 - 5,000

Bergmiller A PARIS (successor of Rouvière, active rue du Petit lion Sanit-Sauveur at 1810/30), Paris from 1810.

An almost identical clock is illustrated on page 256, 1202 Ref. 3.23; Ref. 55, 147ff. French Bronze Clocks. Elke Niehuser. Schiffer Books.



433



434

434

A George IV ebonised & brass inlaid library timepiece

William Chater (1805-44), London.

Having a 4" silvered dial with Roman hours, moon hands and engraved scrolling spandrels, annotated 'WILL CHATER, LONDON'; the single fusee movement with adjustable pendulum, backplate appears gilded; the ebonised case with pineapple finial surmount above gadrooned platform, the front inlaid with brass floral motifs betwixt lines, scrollwork inlay to base, faux doors to sides, the plinth raised on brass squat bun feet. With winder and key.

27cm (10 1/2") high

£1,500 - 2,000

Watchmakers and Clockmakers of the World by Brian Loomes lists William Chater as working in London from 1805-1844

435

A late 19th century French gilt and enamel mantle clock

The movement by A. D. Mougin

Having a 3 1/2" porcelain dial with black Roman hours, centred with a band of hand painted flowers; the two train movement quarter ringing on a coiled gong, stamped 'A. D. MOUGIN, DEUX MEDAILLES' within a roundel, numbered 5226, 64, the adjustable pendulum numbered 5226; the architectural case surmounted with an urn finial flanked by two winged putti, the dial above a porcelain panel with a lovers scene, flanked by Corinthian columns and further figures of putti portraying Diana and Cupid, the whole on a stepped plinth raised on shaped feet. With winder and matching pendulum. *55cm (22 inches) high*

£400 - 600

436

A 19th Century French brass four glass mantel clock

Gay Vicarino. Paris

Having a 5 1/2" dial with Roman hours and moon hands; the twin barrel movement with pin pallet escapement, striking the half hours on a coiled gong, the backplate marked 'GV' and numbered 90471, 162, 87, with large adjustable pendulum, the gilt bronze case with shaped plinth.

42cm (16 1/2 inches) high

£500 - 800

437

A 19th century French figural porcelain mantle clock on stand

Mole a Paris

Having a signed 3" enamel dial with blue Roman hours and trefoil hands; two train movement with outside countwheel, striking the half hours on a bell, backplate stamped 'MOLE A PARIS'; the rococo style case surmounted with lovers figures, the dial with floral bezel above a hand painted scene of lovers in parkland, raised on scrolling feet set on a conforming separate plinth. With pendulum and winder. *40cm (16 inches) high without base*

£300 - 500

438

An Edwardian inlaid mahogany balloon clock

Anonymous

Having a 4" enamel dial with Roman hours, Arabic minutes and Louis XV hands; the single train movement with exposed balance wheel; the balloon shaped case with satinwood stringing, marquetry front panel and stepped plinth raised on squat brass bun feet. *26cm (10 inches) high*

£150 - 250



441



444

439

An early 20th Century French mahogany and brass inlaid mantel clock, in the mid 19th century style

S. Marti for D.C. Co.

Having a 6" brass dial with Roman hours; the twin barrel movement striking the half hours on a gong, backplate stamped 'D.C. Co' and S.Marti Medaille D'or Paris 1900' within a roundel, stamped 72, the pendulum numbered 72 ; the arched case with brass acorn finial on architectural surmount, arched fish scale side panels with cast brass handles above, the stepped plinth above brass squat bun feet. With pendulum and winder. 40cm (16") high

£200 - 300

The 19th century French clock makers Samuel Marti & Cie won the Medaille de Bronze in 1860, and the Gold at the Paris exhibition in 1890.

440

A 19th century French Empire ormolu and marble portico clock with silk suspension

Anonymous, a Paris

Having a 5" enamel dial with Arabic hours and quarter minutes; the twin barrel movement with silk suspension and outside countwheel, ringing the half hours on a bell; the movement within a drum case with urn terminal, the columns with urn finials, on an oval plinth with relief molded frieze, raised on toupee feet. With key and pendulum 54cm (21 inches) high

£800 - 1,200

441

A mid 19th century French figural onyx and ormolu mantle clock
F. L. Hausburg, Paris

Having a 3 1/2" enamel dial with Roman hours, signed 'F. L. Hausburg, Paris'; the two train movement with outside count wheel, striking the half hours on a bell, the backplate stamped 'F. L. Hausburg, Paris'; the case surmounted with a figure of a 17th century artist contemplating architecture, the dial within an onyx frieze, base with pastoral and floral scenes within arched panels, raised on scrollwork supports. With pendulum and winder. 48cm (19 inches) high

£800 - 1,200

Friedrich Ludwig Hausburg (1817-1886) was born in Berlin and was to become a British citizen in 1840, his naturalization was accelerated and signed by Queen Victoria suggesting the intervention of the Prussian Court. Hausburg initially traded with his uncle August Wilhelm Promoli first in Paris and then from the Old Post Office Buildings at 24 Church Street in Liverpool. Clocks have been recorded bearing the names of both men.

442

A late 19th century French mahogany and inlay mantle clock, with open Brocot escapement movement

Possibly Antoine Redier

Having a 5 inch enamel dial with Roman hours, the centre with open brocot escapement; the two train movement striking on a coiled gong, backplate stamped; the arched top case with line and shell inlay, raised on a plinth. With pendulum and winder. 35 cm (14 inches) high

£400 - 600



446

443

A 19th century French gilt bronze and porcelain mantle clock
Japy Freres

Having a 4" hand painted dial with black Arabic hours within gilt cells, within a hand decorated scene of nesting Finches; the two train movement striking the half hours on a coiled gong, the backplate stamped A1 3946, and 'Japy Freres et Cie' within a roundel; the architectural case with urn surmount, the dial flanked by columns, raised on a stepped plinth. With matching numbered pendulum and winder. 37cm (14 1/2 inches) high
£200 - 300

444

A fine 19th century French figural ormolu mantel clock
Anonymous

Having a 4" segmented porcelain dial with Roman hours and Arabic minutes; the twin train movement striking the hour and half hours on a bell, backplate stamped 799 and 46, pendulum stamped 799; the baroque style cast case surmounted with two bacchanalian putti with cup and grape, the case with scrollwork borders and relief panels of flowers and grapes, supported on sea serpent feet with snakes between. With pendulum and winder. 39cm (15 1/2") high
£1,000 - 1,500

445

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



447

446

A 19th century French gilt bronze figural mantel clock with Harvest cherub
Raingo Freres, Paris

Having a 4" white enamel dial with gold Roman hours and moon hands, annotated 'RAINGO Fres, PARIS'; the two train movement with outside countwheel, backstamp for Raingo Frere and numbered 46, striking the half hours on a bell; the case with harvest cherub resting on a drum with floral surmount, the base with bird and scrollwork decoration, raised on acanthus form toupee feet. With pendulum. 18cm (7 inches) high
£500 - 700

The firm Raingo Frères was established in 1813, and remained active throughout the 19th century. Originally clockmakers, from the 1840s they also began editing art bronzes and bronze furnishings, and continued to do so with success throughout the second half of the 19th century. They supplied objects for Emperor Napoleon III and Empress Eugénie, and cast bronzes for such artists as Pradier, Carrier-Belleuse and Auguste Moreau.

447

A late 19th/early 20th century French gilt bronze Harvest Supper figural mantle clock
A D Mougin

Having a 3" ivorine dial with Roman hours and quarter minutes, the center with floral swags; the twin train movement striking the half hours on a bell, AD Mougin stamp within a roundel, numbered 2311 35 and stamped 'Made in Paris', with adjustable pendulum; the rococo style case surmounted by two rustic figures drinking and eating with dog in attendance, above a scrollwork base with gold glass panels. With pendulum. 32cm (13 inches) high
£500 - 800

A.D. Mougin were located at Rue de Turenne 75 Paris in 1870.



448

448

A late 19th century French gilt four glass mantle clock with mercury pendulum and rise and fall

S Marti et Cie

Having a 4" White enamel dial with blue Roman hours and red Arabic minutes framing an open brocot escapement and fleur de lys hands; the twin barrel movement with rise and fall mercury pendulum, striking the half hours on a bell, the backplate stamped 'S marti et Cie, Medaille Bronze' within a roundel, numbered 11069 and 58; the richly gilded case with neoclassical urn surmount, stepped plinth raised on four cloven hoofs form feet with acanthus collars. With pendulum and two winders. 42cm (14 1/2 inches) high

£600 - 700

449

A 19th Century French cast iron and slate architectural mantle clock

Blot & Prouard, Paris

Having a 3 1/2" black dial with gilt Roman hours and spade hands, the gilt bezel with jewelled edge; the two train movement with outside countwheel, rack striking on a bell, the backplate engraved 'Blot & Prouard, Paris' and 'Japy Freres et G, Med D' Honoures'; the urn shaped architectural case with globe, telescope and protractor surmount, side Lion mask drop handles, the whole supported on turned feet. With pendulum and winder. 40cm (16 inches) high

£200 - 300



450

450

A French 19th century gilt bronze figural mantle clock with cupid surmount

Movement by Japy Frere et Cie

Having a 3 1/2" porcelain dial with Roman hours within segments, blue jewels betwixt, the center with hand painted exotic birds and flowers, Roskopf hands; the two train movement striking the hour on a bell, backplate stamped 'Japy Frere et Cie, Medaille de Honoure' within a roundel, numbered 4022 and 411, pendulum numbered 4022; the architectural form case surmounted with cupid atop a rock (lacking bow), lion mask drop ring handles to sides inset with porcelain panels framed in Pompadour pink around floral, ribbon and mask panels, the stepped plinth with quiver mount on acanthus border, raised on acanthus topped toupee' feet. With pendulum and winder. 31cm (12") high

£600 - 800

Frederick Japy (1749-1812) was born in Beaucourt, France. In 1779 he patented machinery for making clock and watch parts using unskilled workers via methods of industrial mass production. After his death the work was carried on by his sons, who in 1812, formed "Societe Japy Freres". The five brothers traded under the name "Japy Freres" from 1837. After 1854 "Japy Freres et Cie" appeared, followed in 1928 by "Societe Anonyme des Etablissements Japy Freres".

451

A mid 20th century night watchman's 'Tell Tale' recording clock

Dent

The signed and numbered brass cased time piece supplied to 'Magna Time Co Ltd, Goblin Works, Leatherhead', in leather carrying case with a number of unused recording papers; serial number 65109, patent number 544119

With 7 keys. 9cm (3 1/2 inches) diameter

£200 - 300

452

A 19th Century compendium wall panel clock/timepiece

Whitehurst, Derby

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

£150 - 250

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.



453

453

A French provincial carved fruitwood cartel clock with later movement

Anonymous

Having a 7 1/2" dial with blue Roman hours and Arabic minutes, blue enamel center; the later pendulum driven single train movement, lacking pendulum; the circular carved case with ribbon surmount, flowers between scrolls and shield plaque below. Lacking pendulum. 38cm (15 inches) high
£500 - 700

454

A Swedish gilt cartel wall clock, circa 1947

Union Stjarnsund

Having an 8" painted dial with black Roman hours and quarter minutes, the two train movement striking the half hours on a bell, the backplate stamped 'Frobaken Union Stjarnsund' within a shield, and Kal.120-5 P:153 3718, SW. PAT. 113738.119070; the carved wooden case with fleur de lis surmount flanked by laurel swags, the mirror backed base with exposed pendulum and eight column arcade above egg and dart frieze with three acanthus and berry finials. With pendulum, winder and original leather bound manual dated 30.5.47. 71cm (28 inches) high
£300 - 500

455

A 19th century painted dial German post office type clock

Anonymous

Having a 9" painted dial with Roman hours, hollow fuchsia hands and painted rose decoration; the two train part wooden movement with outside countwheel, striking on a bell; the bezel with gilt and blue lotus form decoration. With pendulum and two weights. 23cm (9 inches) high
£150 - 250

456

An early 18th century 8 day oak cased long case clock, numbered 179.

Edmund Bullock. Ellesmere. 1708-d.1734

Having a 12 3/4" square brass with silvered chapter, Roman hours, Arabic minutes and floating fleur de lys halves, the matted centre with seconds dial and date aperture, the chapter signed 'Ed Bullock, Ellesmere' and numbered '179', mask and scrollwork pierced brass spandrels; the twin train movement striking the hour on a bell; The hood with broken pediment surmount and brass ball finials flanking an eagle, the cornice above truned ionic brass capped columns, the shaped top long door with applied moulded edge, flanked by fluted quarter columns, the crossbanded base raised on a shaped plinth. With weights, pendulum, case key and winder. 214cm (84 inches) high
£800 - 1,200

Brian Loomes Watchmakers and Clockmakers of the World, 21st Cent Edt. Lists;

BULLOCK. Edmund. Ellesmere (Shropshire) 1708-d.1734. Numbered some of his clocks including 93.133.208.246.303.417. Succ. by son, Richard Bullock, q.v.



456



461



464

457

A 19th century brass and satinwood inlaid mahogany 8 day 'Memento Mori' longcase clock with brass face

Anonymous

Having an associated 14 1/2" brass break arch dial with Roman hours and Arabic minutes and secondary seconds dial, gilt brass shell and scroll spandrels, roundel in arch inscribed 'Memento Mori'; the twin drive 8 day movement striking the hours on a coiled gong; the hood with broken swan neck pediment and brass ball finials and Corinthian gilt brass capped columns, the shaped top door flanked by quarter twisted columns, the base with conforming twisted columns flanking a canted inset panel, the whole raised on a swept shaped plinth, the whole inlaid with neo-classical style shell, ribbon and hop swag decoration. With pendulum, without weights or keys. 258cm (8ft 11 inches) high

£700 - 1,000

Anything related to the passage of time can be a memento mori, and many public clocks once included phrases such as Tempus fugit meaning "time flies," or used an automated figure of Death to strike the bell on the hour.

458

An 18th Century figured walnut 8 day longcase clock

James Wright, London

Having a 12" brass break arch dial with silvered chapter, Roman hours, Arabic minutes and floating fleur de lys half hours, the matted centre with seconds dial and date aperture, pierced brass caryatid spandrels, roundel within arch signed 'James Wright, LONDON', flanked by dolphin spandrels; the two train weight driven movement rack striking on a bell; the hood with a caddie top, three gold coloured urn finials and silk backed fretwork corners above plain brass capped columns, the trunk with a moulded edge long door inlaid with a feather banded panel surrounded a highly figured veneer, the conforming base raised on a plain stepped plinth. With pendulum, three winders and two weights. 169cm (66 1/2 inches) high

£1,500 - 2,500

Loomes 'Clockmakers and Watchmakers of the World', Complete 21st Century Edition lists 'Wright, James. London CC.1733.'

459

A late 17th/early 18th century oak 8 day longcase clock

Sam Cocks. Worcester. c.1680-c.1690
Having a 12" signed brass dial with Roman hour and Arabic minutes, the matted center with seconds dial and date aperture, mask and scrollwork spandrels; the good four pillar movement striking the hours on a bell; the case with caddy top above a cornice with dentil moulding, the hood with faux pillars, the long door with moulded edge above a plain base raised on a deep plinth. With weights, pendulum, winder and case key. 187cm (73 1/2 inches) high
£800 - 1,200

Loomes Watchmakers and Clockmakers of the World, 21st Cent Edt. Has this listing; Cocks. Samuel. Vigorn (Latin for Worcester, q.v.) Sometimes signed Worcester. Sometime spelled Cox. c.1689 c.1690 and perhaps later.

460

An 18th century oak 30 hour long case clock

Daniel Seddon, Frodsham 1754-85
Having an 11" square brass dial with Roman hours and floating halves, the matted center with date aperture and 'Daniel Seddon, FRODSHAM' within a cartouche, 'Four Season' cast brass spandrels; the knopped 4 pillar movement with outside countwheel striking the hours on a bell; hood with raised pediment and ball finials, dial flanked by shaped turned pillars, the long door with break arch top and molded edge within an applied molding, portal to center, raised on a plain base. With pendulum and weight. 212cm (83 1/2 inches) high
£1,200

Loomes Clockmakers and Watchmakers of the World 21st Cent Edt. Lists Daniel Seddon, Frodsham (Cheshire) 1754-85. Also known for making sundials.

NB. The 'Four Season' spandrels on this clock are identical to ones found on the James Sommervell, Great Broughton, Cheshire clock also on this sale. The dates for the clocks are roughly similar, suggesting a similar source for clockmakers materials.

461

An early 18th century figured mahogany 8 day longcase clock

Thomas Baddeley. Bath.
Having a 11" brass dial with silvered chapter, Roman hours and Arabic minutes, the matted center with seconds dial and date aperture, pierced gilt crown and putti spandrels; the two train movement striking the hours on a bell; the hood with paltform top above a cornice, faux pilasters below, the long door with a molded edge, plain base with figured veneers, raised on a plinth. With weights, pendulum, winder, and case key.
With weights, pendulum, winder and case key. 196cm (77 inches) high
£1,500 - 2,500

Loomes Watchmakers and Clockmakers of the World, 21st Cent. Edt. lists;

BADDELEY. Thomas. Bath (Som) late 17c- c.1715?

462

A mid 18th century oak longcase clock with 8 day movement

James Somerve d.1746
Having a 12 1/2" square brass dial with silvered chapter, Roman hours and Arabic minutes, seconds dial and date aperture, the center engraved with birds and scrollwork, gilt brass 'four seasons' spandrels; the twin barrel movement striking the hours on a bell; the caddie top hood with griffin cresting, large wooden ball finial surmounts, stopped fretwork frieze above ebonised gilt capped ionic columns and side glasses, the long door with marquetry inlay above a crossbanded base raised on bracket feet, the whole with ebony and boxwood stringing and burrwood banding. With pendulum, weights and winder.
£800 - 1,200

Brian Loomes Watchmakers and Clockmakers of the World, 21st Century Edition, mentions a James Sommerville at Great Broughton in Cheshire in d.1746, and a second James Sommerville, with a numbered clock, place not stated, mid 18th century, who may be the same maker.



465



467

463

An 18th century brass dial oak and mahogany 30 hour longcase clock

Joseph Johnson. Dudley. 1760-95

Having a 12 1/2" square brass dial with Roman hours and Arabic minutes, the centre with arched date dial and chinoiserie engraving, signed 'Jos Johnson, Dudley', caryatid mask spandrels; the movement with outside countwheel, striking the hours on a bell; the case with broken swan neck pediment above shaped turned columns, the long door with marquetry panel, the crossbanded base with conforming panel, raised on a bracket feet. With pendulum and weight. 205 cm (80 1/2 inches) high

£400 - 500

464

A fine Regency style round dial figured mahogany 8 day longcase clock, circa 1900

Maple & Co. Ltd. London

Having a 11 1/2" signed round silvered dial with Roman hours and Arabic minutes, the center with seconds dial, signed 'MAPLE & CO. Ltd. LONDON'; the four pillar twin train movement chiming the hours on a coiled gong; the hood having inverted bell top with brass ball finial, the break arch cornice above a gilt brass bezel flanked by canted brass inset pilasters, pierced brass silk backed soundboards below and arched panels to the side, the long door with shaped top and applied molded edge flanked by brass inset canted pilasters, above a panelled base with applied inverted corner panel, the whole raised on a stepped shaped plinth. With brass cased weights, brass pendulum, winder and three case keys. 222cm (87 inches) 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.

465

A late 17th century blue Japanned lacquered 8 day long case clock, with day dial

William Billingshurst. Haymarket, London active 1794

Having a brass break arch dial with silvered chapter, Roman hours, Arabic minutes and fleur de lys halves, the matted centre with seconds dial and date aperture, applied gilt putti and annotated 'Wm Billingshurst, hay market, LONDON' within an oval plaque, the arch with fan shaped day dial flanked by applique putti aboard griffins, gilt brass mask and scrollwork spandrels; the twin train 8 day movement striking the hours on a bell; the hood with flat topped cornice, faux pillars and side glass, the long door with applied molded edge, short base on deep stepped plinth. The whole with Japanned decoration (perished.) With weights, pendulum and winder. 216cm (85 inches) high

£800 - 1,200

466

A mid 18th century mahogany cased long case clock, with fine later carving

William Morgan. Southwark. Circa 1750.

Having a 12" square brass dial with silvered chapter, Roman hours with Arabic minutes and floating fleur de lys half hours, the matted center with seconds dial (drive and hand missing) and applied anvil plaque signed 'Wm Morgan, SOUTHWARK', applied pierced gilt brass campana urn spandrels; the two train movement striking the hours on a bell; the case with cornice with Greek key border above stopped fretwork panels, faux pilasters flanking a carved glazed door, the long door above a plain base, raised on a shaped plinth. The whole finely carved with scroll, leaf and strapwork decoration. With weights, pendulum, winder and case key. 204cm (80 inches) high

£800 - 1,200

467

An early 18th century red lacquered 8 day longcase clock with moon phase

George Clarke, London.

Having a 12" silvered break arch dial with Roman hours and Arabic minutes, the engraved center with seconds dial and arched date aperture, hand painted moon dial in arch, annotated 'George Clarke London', pierced brass scrollwork spandrels; the four knopped pillar movement striking the hour on a bell; the hood with pagoda top and brass ball finials, faux pillars and side glass, the break arched top long door with molded edge above a plain base raised on a short plinth; the whole decorated with gilt and black chinoiserie designs. With weights, pendulum winder and case key. 240cm (94 1/2 inches) high
£1,200 - 1,500

Two 'George Clarke' of London for this period of clock making are listed in Brain Loomes Clockmakers and watchmakers of the World, 21st Cent. edt.

CLARK(E), George. London (Leadenhall St) 1725-d.1766
(A glass-mounted by George Clarke of Leadenhall Street is still in use today at the Goldsmith's Hall.)

CLARK(E), George, London c.1710-74

468

An oak cased eight day longcase clock

A Lewis Frodsham

the hood with an arched brass dial, silvered chapter ring, Roman hours, subsidiary seconds dial and calendar aperture, set with engraved makers name, the arch with painted moon phase dial, the movement rack-striking on a bell and fitted in a case with a swan neck pediment above fluted turned columns, the long shaped trunk door, flanked with 1/4 fluted columns and raised on a panelled base with ogee bracket feet, 224cm high.
£1,500 - 2,000

469

A 19th century mahogany 8 day longcase clock, with Masonic related decoration

John Barraclough, Haworth 1802-1880

Having a 14" break arch hand painted dial with Arabic hours and minutes, seconds dial, moonphase within the arch, the dial decorated with Masonic imagery, signed Barraclough, Haworth; the twin train 8 day movement striking the hours on a large bell; the hood with swan neck pediment above square reeded columns, the shaped top long door flanked by multiple pilasters, above a canted base with crossbanded edge, raised on bracket feet. With weights, pendulum winder and case key. 241cm (95 inches) high just under 8ft
£1,000 - 1,500

The size, quality and decorative elements of this clock suggest it may have once stood in a Masonic lodge.

470

A part 18th century inlaid mahogany 5 pillar 8 day longcase clock

Daniel Grignion, London

Having a 12" brass break arch dial with silvered chapter, Roman hours and Arabic minutes, seconds dial and date aperture within matted center, strike silent and roundel in arch, signed Daniel Grignion, London, with caryatid and sea serpent gilt brass spandrels; the fine quality five pillar twin train movement striking the hours on a bell; the inlaid mahogany case (probably late 19th century) with pagoda top hood above break arch pediment supported on plain ionic pillars, beveled side glass, the long door with break arched top and molded edge, flanked by fan marquetry panels, the conforming base raised on a later plain plinth. With weights, pendulum and winder. 231cm (91 inches) high
£1,500 - 2,000

Loomes Clockmakers and Watchmakers of the World, 21st Cent. Edt.
Lists a Daniel Grignion as being born in France in 1664, moving to London by 1688, until at least 1748. With his son Thomas Grignion he is listed as a finisher to Daniel Quare in Russel Street, Covent Graden. He died in Topsham Devon in 1763.



470



471

471

A late 18th century figured mahogany 8 day long case clock, with moonphase and date hand

Benjamin Peers. Chester. 1773-84

Having a 14" hand painted break arch dial with Roman hours and Arabic minutes, the center with seconds dial and alarm hand with date ring, annotated 'B. Peers Chester', the arch with moonphase and Arabic dates, the spandrels as four seasons depicted in domestic scenes; the twin train movement ringing the hours on a bell; the hood with broken swan neck pediment with brass ball finial and brass capped fluted pillars, the shaped top long door with molded edge and stringing border flanked by fluted pilasters, the base with figured mirrored veneers, raised on bracket feet. With weights, pendulum, winder and case key. 237cm (93 1/2 inches) high

£1,500 - 2,500

Benjamin Peers was granted Freedom of the City in 1784. He is recorded at various addresses but was probably working in Bridge Street or Eastgate Street at the time this clock was made.

472

A mid 18th Century 30 hour oak longcase clock

S. Collier of Eccles, with alterations

Having a 12 1/2" square brass dial, centered by an engraved silver chapter ring, Roman hours, Arabic minutes and date aperture, the dial signed 'S. Collier, Eccles' within scrolling engraving; the 30 hour striking movement with amendments now allowing for quarter striking; the hood with moulded caddy top and deep arch with later carving and turned front corner pilasters; the plain trunk with rectangular arched door centered by a glazed lenticle, on a plain base reduced in height with later moulded plinth, 223cm (87 1/2 inches) high

£400 - 600

Estimate revised as per catalogue.

Loomes, Watchmakers and Clockmakers of the World, lists Samuel Collier (11). Eccles (Lancs) b.1785 son of John Collier (1) q.v. working Cheadle (Cheshire) d.1865

473

A 19th century figured mahogany 8 day painted dial longcase clock with moonphase

I D Taylor, Liverpool, circa 1820-30

Having a 14" hand painted break arch dial with Roman hours, the center with seconds and calendar dial, signed 'I.D. TAYLOR. LIVERPOOL', moonphase in the arch with Arabic days, seated prophets in spandrels; the two train movement with shaped plates, striking the hours on a bell; the case with broken swan neck pediment and brass eagle and ball finials, brass capped Corinthian twisted columns above a shaped top door, flanked by large conforming brass capped columns, the base with canted sides and flame veneer panels, raised on slender bracket feet, the whole inlaid with ebony and boxwood stringing. With weights, pendulum and case key. 239cm (94 inches) high

£2,000 - 3,000

474

A mid 19th century figured mahogany painted dial eight day longcase clock with moonphase

C Weller, Birmingham

Having a 13" painted break arch dial with Roman hours, seconds dial and arched date aperture, signed 'C Weller, Birmingham', hand painted floral spandrels; the twin train movement striking the hours on a bell; the broken swan necked pediment with brass fleur de lys top rose finial, brass capped plain pillars above a shaped top door with molded edge, the crossbanded base on a shaped plinth. The whole inlaid with boxwood string panel decoration. With weights and pendulum. 234cm (92 inches) high.

£600 - 800

Loomes Watchmakers and Clockmakers of the World, 21st Cent. Edt. Lists;

Weller____. Birmingham. (Warx) mid 19thc.

475

A 19th century mahogany painted dial 8-day longcase clock
Scales, Kendal.

Having a 14" break arch painted dial with Roman hours, seconds and date dials, signed 'Scales, Kendal', the arch decorated with a domestic scene of a lute player and child; the twin train weight driven movement rack striking on a bell; the hood with broken swan neck pediment with fluted urn finial, above ring turned columns, the trunk with a crossbanded shaped top door flanked by ring turned pillars, the base with inlaid edge, lacking feet. Sold with pendulum, key, winder and two weights. 214cm (88 inches) high

£500 - 600

Loomes 'Clockmakers and watchmakers of the World' 21st century edition lists the Scales family as clockmakers in Kendal throughout the 19th century. Thomas Scales, Finkle Street, Kendal. Born 1825, Active 1852-79 is possibly the most likely maker of this clock.

476

An early 19th century oak and mahogany 8 day longcase clock

Anonymous

Having a 12" hand painted break arch dial with Roman hours and seconds dial, stylized gilt flower spandrels and cottage landscape in arch; the two train movement striking the hours on a bell; the arched top hood with eagle and ball finial surmounts, plain turned wooden pillars above a long door with crossbanded edge, the conforming base raised on squat ogee bracket feet. With weights and pendulum. 211cm (83 inches) high

£600 - 800

477

An early 19th century mahogany eight-day painted dial longcase clock

W Evans, Shrewsbury. c1790-1847

Having a 13" hand painted square dial with Roman hours, the center with seconds dial and arched date aperture, signed 'W. Evans. Shrewsbury', stylised gilt floral spandrels; the two train movement with shaped plates, striking the hours on a bell; the hood with swan neck pediment, brass ball and eagle finials and brass capped reeded columns, crossbanded long door with shell marquetry center, flanked by conforming quarter columns, on a crossbanded base raised on bracket feet. With weights, pendulum and winder. 214cm (84 inches) high

£800 - 1,200



473



478

478

An early 18th century eight day lacquered long case clock

Henry Perier, London C.1730

Having a 12" brass break arch dial with Roman hours and Arabic minutes, seconds dial and date aperture, strike silent in the arch, the dial signed 'Henry Perier, London', gilt brass urn and scroll spandrels; the twin train movement striking the hours on a bell; the flat top hood with faux pillars and side glass, arched top door with moulded edge above a plain base raised on a straight plinth, the whole decorated with raised chinoiserie style lacquer. For restoration. With weights, pendulum, winder and case key. 201cm (87 inches) high

£400 - 600

Brian Loomes Clockmakers and Watchmakers of the World, 21st Cent Edt, Lists Perier. Henry. London c.1730. He also mentions a London watchmaker who signed his work 'Reirep', pre-1767, Perier in reverse!

479

An 18th century & mahogany oak 8 day longcase clock

Dan LeCount, London CC1676-1705

Having a 12" square brass dial with silvered chapter signed 'Dan LeCount, London', Roman hours and Arabic minutes, the matted center with seconds dial and date aperture, mask and scrollwork spandrels; the two train movement striking the hours on a bell; Molded cornice above brass capped reeded columns, the shaped top door with later floral and foliate carved panel flanked by conforming quarter pillars, the base with conforming carved panel, raised on a shaped plinth. With weights and pendulum. 206cm (81 inches) high.

£800 - 1,200

Loomes Watchmakers and Clockmakers of the World, 21st Cent Edt. States;

LE COUNT. Daniel. London Freeman of Haberdashers' Co., joined CC1676-1705. Said to be a refugee from France. Sometimes Le Compte and Le Conte.

480

A mid 18th Century oak square brass dial 30-hour longcase clock
Ashton. Tideswell c.1750

Having a 11 1/4" brass dial with Roman hours and Arabic minutes, the matted center with arched date aperture, signed 'ASHTON, Tideswell' on a shield, scrolling floral spandrels; the single train movement with outside countwheel, striking the hours on a bell; the case with flat top cornice, brass capped turned columns above a shaped top long door, plain base raised on a plinth. With pendulum and weight.

£500 - 800

Loomes Watchmakers and Clockmakers of the World lists;

ASHTON (J?). Tideswell (Derbys) c.1750 and;

ASHTON Samuel. Tideswell (Derbys) c.1750-c.1760. Prob same man as at Bredbury q.v.

481

A good 18th century oak and mahogany 8 day Long case clock

James Hinksman. Madeley. Circa 1800

Having a 12" brass break arch dial with silvered chapter, Roman hours and Arabic minutes, matted center with seconds dial and arched date aperture, the arch with an applied roundel engraved 'JAMES HINKSMAN Madeley', sea serpent and scrollwork spandrels; the two train movement striking the hours on a bell; the case with broken arched pediment and brass ball finial, stopped fretwork panel below extrados, brass capped plain turned columns above a shaped top long door between reeded brass capped quarter columns, the paneled base raised on a shaped plinth. With weights, pendulum, winder and case key.

£700 - 1,000

Loomes Watchmakers and Clockmakers of the World. 21st Cent. Edt. Lists;

HINKSMAN. ____Madeley (Shropshire) c.1750. Probably the man later at Sutton Maddock q.v.

HINKSMAN, J.A. Broseley (Shropshire) early 19c?

This clock may have been made by the second Hinksman, whilst working with the first at Madeley, a village on the opposite side of the Ironbridge gorge.

The village of Broseley is considered by some to be the true birthplace of the industrial revolution, Thomas Telford is reputed to have had his first iron smelting works in the village, apparently not at the nearby town of 'Ironbridge' which lays claim to the title.

482

An early 19th century 8 day mahogany longcase clock with moonphase

James Condliff. Liverpool

Having a 14" white painted dial with Roman hours and calendar arm, seconds dial and 29 day moon dial in arch, hand painted floral spandrels, the dial signed 'Jas Condliff, Liverpool'; movement rack striking on a bell; the fine case with broken swan neck pediment over four reeded columns (two half columns), the shaped top long door inlaid with figured mahogany oval flanked by flat reeded pilasters, base with conforming inlaid roundel, raised on squat ogee bracket feet. With two weights, winder and key. 225cm (88 1/2 inches) high

£1,000 - 1,500

Loomes, Watchmakers and Clockmakers of the World, lists James Condliff 'Born 1790 Sheffield (Yorks), working Gerrard Street, Liverpool (Lancs) 1813-18 then Circus Street, Liverpool 1819-22, then Fraser Street, Liverpool 1823-62

483

A 19th century mahogany mercury wheel barometer,

L Caminada, Manchester

The fine case with satinwood and ebony strung border, broken swan neck pediment with brass urn finial; dry damp dial above thermometer, mirror center above seven prediction silvered dial, ivory adjust wheel and level roundel, signed 'L. Caminada, Manchester.' 107cm (42 inches) high

£250 - 350



481



484



483

484

An early 19th century figured mahogany stick barometer

Abraham Optician, Liverpool.

the bone scales signed Abraham Optician Liverpool with adjustable verniers and thermometer; mercury tube concealed in well figured case with ivory screw adjuster and urn cistern cover 97cm (38") high

£600 - 800

Abraham Abraham was working in Liverpool from 1818 through to 1850.

485

An early 19th Century Inlaid Figured Mahogany Wheel or 'Banjo' Barometer

B. Bombelli, Whitehaven

The 8" engraved silvered dial with black Arabic measurements, behind a brass-rimmed glass plate, set in a mahogany frame with hygrometer, boxed thermometer with four predictions, convex mirror and level apertures, with a broken swan neck pediment with brass finial surmount, ebony and boxwood banding to edges 99cm (39") high

£150 - 250

The Cumbrian and Westmoreland Archives 1873 directory Birth Marriages and Deaths lists records the death of; 'BOMBELLI-At Whitehaven, on Friday last, MR. BALDI BOMBELLI, optician, aged 67 years, Oct. 1844'

486

A 20th century Russian two day marine chronometer

МОПЧКОМ ХРОНОМЕТР

Of characteristic design, with three part mahogany coloured case; 4 1/4" silvered Arabic dial with state of wind and subsidiary seconds, the single chain driven fusee movement within brass gimbals. Serial no. 3967.

19cm (7 1/2") high

£200 - 400



487

487

A 19th century mahogany cased numbered two day marine chronometer with auxiliary compensation

H. Hughes & Son, 59 Fenchurch St. London, number 1200

Having a signed and numbered 4" silvered Roman dial with black hands and subsidiaries for state of wind and running seconds, in a gimbaled bowl with locking lever in the right hand corner, the three-part brass strung case with signed and numbered plaque to the center section, with campaign-type recessed handles to the sides 20cm (8 inches) high
£1,500 - 2,500

Coming from a long line of 18th century London clockmakers, one of whom made a clock for the explorer Capt. Cook; Henry Hughes & Sons was founded in 1838 at 120 (later at 59), Fenchurch Street, London as a maker of chronographs and scientific instruments.

488

A mahogany cased brass compound monocular microscope J. Swift & Son, London, patent No. 24345 Circa 1890

Signed on frame and some lens cases six objectives with cases by Leitz etc, five oculars by Zeiss etc, substage condenser with iris diaphragm, plano concave mirror, rack and pinion coarse focus and screw fine focus. In a dovetailed mahogany case.

28cm (11") high Generally good condition, a little dirty and callibrations unknown

£150 - 250

489

No lot

Furniture, Works of Art & Rugs

Thursday 6 June 2013 at 11am

Lots 490 - 670





491



493



495

490
An Ushak runner
343cm x 92cm
£400 - 600

491
A Seichour rug
Persian, 200cm x 128cm
£600 - 800

492
An Ushak runner
343cm x 87cm
£400 - 600

493
An Hereke silk prayer rug
160cm x 102cm
£1,500 - 2,000

494
A Kazak rug
192cm x 142cm
£200 - 300

495
A Bordjalou Kazak rug
235cm x 136cm
£500 - 700



497



502

496

A Heriz carpet
330cm x 250cm
£400 - 600

497

A Feraghan runner
370cm x 111cm
£600 - 800

498

A Kayseri silk prayer rug
163cm x 102cm
£1,200 - 1,800

499

An Ushak runner
338cm x 88cm
£400 - 600

500

An Anatolian Kilim rug and two others
226cm x 138cm, together with a Kazak rug, 221cm x 140cm, and a Moroccan rug, 318cm x 172cm (3)
£300 - 500

501

An Ushak runner
330cm x 87cm
£400 - 600

502

A North West Persian runner
478cm x 98cm
£700 - 1,000



498



503



510



504

503^Y

An early 20th century Anglo-Indian engraved ivory and horn games box

The slightly domed cover with pierced and engraved fretwork and central cartouche engraved with depiction of a bodhisattva, the interior revealing several compartments, and two carved and inlaid ivory gaming counters, supported on four paw feet, *20cm wide x 6.5cm high*
£200 - 300

504

A walnut-framed mid-Victorian chaise longue

The undulating top rail carved with flowers and foliage, the serpentine front rail linked to front cabriole legs with floral and foliate carvings, terminating in ball feet, raised on caps and castors, with a green buttoned back upholstery, *193cm wide x 90cm high*
£250 - 350

505

A 19th century mahogany four-poster bed

With front leaf-carved and lobed bedposts, each bedpost with knopped and turned finials, (*some restoration required*), *202cm long x 139cm wide x 229cm high*
£500 - 800

506

A set of six Edwardian dining chairs, in the Hepplewhite revival manner

Stamped Maple & Co

Including a pair of elbow chairs, each with shield-shaped back, centred by a pierced splat inlaid with a boxwood fan and line stringing, the serpentine front rail supported on turned, tapering front legs, with outswept back legs (6)

£400 - 600

507

A Greek icon in silver oklad

Depicting the Virgin and Child, flanked by angels, above a large fountain, with city walls in the background, in an oak frame, *overall dimensions 32cm wide x 41cm high*

£500 - 700



507



511

508

A late George III brass fender

Of serpentine form, with upper bead, and base moulding, 117cm wide x 15.5cm high

£100 - 200

509

A mid-Victorian satinwood linen press

The moulded cornice above two panelled doors enclosing a shelf, the base with two short drawers over three long drawers, on a plinth base, 110.5cm wide x 53cm deep x 169.5cm high, (43.5" wide x 20.5" deep x 66.5" high)

£300 - 500

510

A 1930's Art Deco rosewood draw-leaf dining table

In the manner of Christian Krass, the rectangular top with two pull-out leaves, raised on geometrically-shaped pedestals linked by a nickel-plated stretcher, 162cm wide x 97cm deep x 73cm high, (63.5" wide x 38" deep x 28.5" high) (273.5cm wide when extended)

£600 - 800

511

A late 19th century Art Nouveau carved oak sideboard

The upper section with a breakfront cornice over a carved frieze, above a pair of panelled cupboard doors with glazed windows with stylised copper mounts, the central arched apron flanked by a pair of rectangular bevelled mirrors; the base with two partitioned frieze drawers with decorative copper handles above a further central drawer, flanked by two geometrically panelled doors, one with a cutlery drawer, and the other with partitions to hold nine bottles, raised on pedestal feet, 213.5cm wide x 74cm deep x 182.5cm high, (84" wide x 29" deep x 71.5" high)

£500 - 700

512

A pair of Victorian mahogany hall chairs

Each with shield-shaped solid back with carved scrolls, and rounded solid seats, raised on turned, tapering front legs terminating in peg feet, 81.5cm high (losses to one) (2)

£200 - 300



509



508

513

A George III mahogany swing toilet mirror

The oval mirror raised on scrolled supports, the shaped lower section with serpentine front and three drawers, with diagonal chequered crossbanding throughout, raised on short bracket feet, 43.5cm wide x 21.5cm deep x 58.5cm high, (17" wide x 8" deep x 23" high)

£200 - 300



517



516



514

514

An early 20th century mahogany silver table

The heart-shaped top with a low, pierced gilt-brass gallery, above a plain frieze, raised on three square, tapering, pierced legs terminating in shaped feet, linked with 'C'-scroll stretchers to a circular undertier with pendant carved detail, with label underneath 'WALTER CARTER HARRODS LTD SOUTHPORT', 90cm wide x 52.5cm deep x 76.5cm high, (35" wide x 20.5" deep x 30" high)
£500 - 800

515

A Victorian mahogany bowfront chest of drawers

The ebony line-inlaid top above two short and three long drawers, raised on splayed bracket feet, 107cm wide x 56cm deep x 106cm high, (42" wide x 22" deep x 41.5" high)
£200 - 300

516

A walnut bedroom suite

The headboard to the bed with a shell crest and turned and beaded finials, flanked by fluted columns, with geometric foliate carvings throughout, raised on bun feet, 170cm wide x 215cm long x 169.5cm high, together with a pair of bedside cupboards, each with a scrolled, carved gallery with marble shelf, over a rouge marble insert top, above a frieze drawer with four drawers below, flanked by fluted columns and raised on bun feet, each 44.5cm wide x 40cm deep x 131cm high (3)
£600 - 800

517

A 19th century overmantel mirror

The rectangular plate in a decorative giltwood frame, the crest with a bust of man in plumed hat, flanked by leaves and berries, the beaded outer edge of the frame terminating in scrolling foliate brackets, 118cm wide x 134.5cm high
£700 - 1,000

518

A 19th century figured mahogany Pembroke table

The rectangular top with a pair of drop leaves above an end frieze drawer, raised on four chamfered square legs terminating in ceramic castors, 42cm wide x 69cm deep x 72cm high, (16.5" wide x 27" deep x 28" high)
£200 - 300



522

519

A late 19th century mahogany boudoir stool

Of waisted, bobbin shape, the circular, distressed top upholstered with a floral pattern, with green and yellow rope surround, above a circular tiered base, raised on three circular pad feet, 37cm diameter x 54cm high

£100 - 200

520

A 19th century walnut and marquetry inlaid Davenport

The inlaid superstructure with geometric boxwood patterns opening to reveal various stationery compartments, the shaped hinged top with an oval tooled leather insert, bordered by marquetry inlaid shields and boxwood stringing, opening to reveal pigeon-hole compartments, with four drawers to the right side and conforming faux drawers to the left, the front with burr walnut crossbanding, raised on bun feet and castors (back right foot loose), 52.5cm wide x 56cm deep x 85cm high, (20.5" wide x 22" deep x 33" high)

£300 - 400

521

A marble-topped cast iron occasional table

The circular white marble top, on a stand raised on three scrolled acanthus supports, the triform base with tongue-moulded edge, 47.5cm diameter x 70cm high

£400 - 600

522

A Victorian walnut credenza of unusual shape

The moulded top above a central concave glazed door, enclosing a lined, shelved interior, flanked by plain pilasters with applied gilt metal decoration, with open corner shelving, obliquely crossbanded throughout in rosewood with fine boxwood line stringing, 140.5cm wide x 37.5cm deep x 100.5cm high, (55" wide x 14.5" deep x 39.5" high)

£500 - 700



520



521

523

A 19th century bronze plaque

The rectangular plaque decorated with a Neo-Classical scene of a seated bearded man with book before six attendants, in an oak frame, plaque 15.5cm wide x 6.5cm high, frame 29.5cm wide x 19.5cm high

£200 - 300

524

A Victorian mahogany Sutherland table

The rectangular top with rounded rectangular drop leaves, raised on ring-turned supports and stretchers, with splayed feet, 91.5cm wide x 14cm deep x 72cm high, (36" wide x 5.5" deep x 28" high)

£200 - 400



526

525

An adapted 18th century oak and ebonised Dutch cupboard

Possibly the upper section of a larger cupboard, the protruding cornice over an ebonised frieze with carved lion head masks, above a pair of cupboard doors enclosing a shelf, raised on circular, bulbous front feet, *174cm wide x 72cm deep x 131cm high, (68.5" wide x 28" deep x 51.5" high)*

£400 - 600

526

A late 18th/early 19th century bronze bust

Of a bearded man, with a thin band through his curly hair, with overall green patination, previously mounted, *18cm wide x 19cm high*

£400 - 600

527

A Staunton boxwood and ebony chess set

Each piece weighted, and each king stamped 'JACQUES LONDON', in a green baize-lined mahogany box, with a green 'STAUNTON CHESSMEN' retail label for J. Jacques & Son Ltd, *kings 11.5cm high, (one ebony knight missing)*

£400 - 600

528

A Robert 'Mouseman' Thompson oak coffee table

The rectangular dished top raised on four faceted baluster and block legs, linked by plain rectangular stretchers, with a signature carved mouse to the front right leg, *82cm wide x 36cm deep x 42cm high, (32" wide x 14" deep x 16.5" high)*

£400 - 600

529

A Liberty & Co oak throne chair

The wide back with brass-studded leather green upholstery, with a matching green leather cushion to the seat, with circular finials atop the chamfered square front legs, the rear legs linked by a stretcher, with label 'LIBERTY & CO LTD LONDON, W.', *68cm wide x 11cm high*

£500 - 700



529

530

A Beckers Patent mahogany pedestal stereoscope

The mahogany case with ebonized ripple wave mouldings, with hinged top and focusing lever for the slide rack, with plaque 'A. Becker's Patent, JAS LEE. N.Y. MANUFACTURER APRIL 7 1857', together with a case containing over a hundred slides, including slides from the 'ALBEMARLE' Series, and others from the Keystone View Company, *26.5cm wide, 33.5cm deep, 35.5cm high (10" wide, 13" deep, 13.5" high)*

£300 - 500

531

A late 19th century Bombay blackwood cabinet

Profusely carved to the front and sides, with an inverted breakfront cornice with a beaded lower edge, the pair of doors with raised oval plaques of Trimurti, surrounded by flowers and foliage, enclosing three shelves, above a serpentine apron with a central carved sun mask, all flanked by carved columns of animals, birds, and foliage, the feet in the form of lions, *121cm wide x 60cm deep x 178.5cm high, (47.5" wide x 23.5" deep x 70" high)*

£800 - 1,200

532

A pair of bronze sphinxes

Modelled in stylised headdresses and armour, each on an ebonised, tiered plinth, *19cm high (on plinth) (2)*

£200 - 300

533

A four poster mahogany tester bed

With 19th century carved spiral twist front posts with stiff-leaf capitals, terminating in castors, with later plain headboard and remaining supports, the box base with 'Maple & Co Ltd' label, *(lacking cornice, footboard, and drapes), 161.5cm wide x 210cm deep x 225cm high, (63.5" wide x 82.5" deep x 88.5" high)*

£400 - 600



538

534

A Georgian mahogany bookcase

The moulded cornice above a pair of astragal-glazed doors enclosing eight short adjustable shelves, the lower section with two panelled doors enclosing an adjustable shelf, raised on bracket feet, 119.5cm wide x 47cm deep x 229cm high, (47" wide x 18.5" deep x 90" high)
£400 - 600

535

Two painted icon cabinet panels

Both of rectangular shape with arched tops, the first painted with full-length standing figure, the second with painted figure from waist up, the lower half with text, the second panel with escutcheon to the centre, both panels with gilt-painted frames, 11.5cm wide x 21.5cm high (2)
£800 - 1,200



535



536

536

A pair of first half 20th century lead garden statues

Modelled as a standing young barefoot boy and girl, the boy holding a bird, and the girl cradling a small dog or puppy, 73cm and 75.5cm high (2)
£600 - 800

537

A Regency mahogany bow-fronted washstand

The top with galleried sides and tiny shelf, with two circular apertures flanking a larger basin aperture, above a central tier comprising a central ebony-strung drawer flanked by a pair of small conforming faux drawers, the shaped undertier linked to three square splayed legs, 71cm wide x 43cm deep x 102.5cm high, (27.5" wide x 16.5" deep x 40" high)
£250 - 350

538

A William IV rosewood centre table

The rectangular top with a protruding dentil edge above a concealed frieze drawer flanked by carved scrolling foliage, raised on two turned supports with well-carved collars, on bar plinths terminating in four carved, scrolled feet, on castors, 138.5cm wide x 65.5cm deep x 76.5cm high, (54.5" wide x 25.5" deep x 30" high)
£500 - 700

539

A collection of objects of vertu

Including an Austrian cold-painted bronze of a mallard taking flight, with further cold-painted bronzes of a seated cat and a standing partridge, a circular tortoiseshell case and cover, and an oval hinged tortoiseshell box, a miniature silver and glass bottle, an ivory figure emblematic of Autumn, holding scythe and corn, a modern painted Russian egg, a small medal, a decorative gilt-metal frame, two small modern enamel boxes, a small decorative bone plaque, an oval horn box and cover, engraved 'TS' to the cover, a miniature Fortnum & Mason travel clock in leather case, a mother-of-pearl seal, a small snuff box, and a pair of paste and steel buckles (19)
£500 - 700

540

A George II-style walnut fret-frame wall or pier mirror

The rectangular plate in a moulded surround with rounded top corners, beneath a swan-neck cresting and above an undulating apron, 71cm wide x 113cm high
£200 - 300



541



543

541

An early 19th century mahogany chiffonier

The rectangular top with a superstructure comprising a narrow shelf raised on eight turned supports, above three cupboards with adjustable shelves, each enclosed by a full-length panelled door with pierced gilt metal lattice and fabric panels, on a carved plinth base with gadrooned frieze, 159.5cm wide x 34cm deep x 120.5cm high, (62.5" wide x 13" deep x 47" high)

£1,000 - 1,500

542

A late 19th century French bronze putto representing Autumn

Modelled standing barefoot wearing a wreath of grapes and vines, holding a sickle and a bunch of grapes, on a square Sienna marble plinth, (losses, restoration), 21.5cm high

£150 - 250



548

543

A pair of early 20th century mahogany side chairs, in the Chinese Chippendale taste

Each with a rectangular carved lattice back, with a carved pagoda-shaped crest, the seats with decorative upholstery of Oriental design, raised on front square legs with carved rosettes, linked by pierced H-stretchers, one chair with label for 'WARING & GILLOW SOUTHPORT LTD' (2)

£800 - 1,200

544

A Victorian mahogany chiffonier

The shaped back with a carved crest of fruit and scrolling foliage, raised on two turned spindle supports, with the rectangular top above a long frieze drawer, over a pair of panelled doors enclosing a shelf, raised on a plinth base, 114cm wide x 47cm deep x 148.5cm high, (44.5" wide x 18.5" deep x 58" high)

£250 - 350

545

A collection of leaded stained glass panels

Of mainly religious iconography, some framed, together with a similar beaded mosaic panel, (of various sizes and shapes) (11)

£400 - 600

546

A Globe Wernicke-style mahogany stacking corner bookcase

Of 'L'-shape, the main section with a protruding cornice above six tiers, each with a panelled, glazed, lifting door with twin door-knobs, the adjoining section with six smaller compartments, all flanked with panelled sides, total dimensions 136cm wide x 76.5cm deep x 227.5cm high

£400 - 600

547

A blackamoor bellboy automaton, with glass dome, late 19th/early 20th century

Modelled standing, wearing a faded red uniform and hat with chinstrap, the embroidered trim with paste stones and small bells attached, the figure holding a bell in his left hand and a ringer in his right, the key-wind movement when actuated making the right arm move the ringer towards the bell, the figure stood before a floral arch, on an oval, ebonised base, with a glass dome, 30.5cm wide, 19cm deep, 49.5cm high (12" wide, 7" deep, 19" high)

£350 - 450



550



553

548

A George III mahogany tripod table

The piecrust top raised on a turned pedestal column, with three downswept cabriole legs terminating in pad feet, 51cm diameter x 64.5cm high

£400 - 600

549

A gilt-bronze framed bust of Wellington

Modelled in military uniform, looking to sinister, with a banner nameplate below, mounted on burgundy-coloured velvet, in a glazed burr walnut frame, frame 49.5cm wide x 56.5cm high

£200 - 300

550W

An Art Deco 'Cloud' lounge suite, circa 1930

Comprising a three seat sofa, two armchairs and a foot rest, the frames of burr maple, upholstered in cream leather (4)

£1,200 - 1,500

551Y

A late 19th century European carved ivory and horn goblet

Probably German, decorated with stags in relief before an oak tree, raised on a tapering and lobed stem, 22cm high

£300 - 400

552

A George III inlaid mahogany demi-lune tea table

The hinged top enclosing a plain interior, raised on four tapering square legs, each leg inlaid with trailing harebell flower swags issuing from oval flowers, 91cm wide x 45cm deep x 74.5cm high, (35.5" wide x 17.5" deep x 29" high)

£400 - 600



551

553

After Guillaume Coustou (French, 1677-1746) A pair of bronze Marly horse groups

Each modelled as a rearing horse with a male attendant, on naturalistic bases, inscribed 'coustou', (one with losses to reins), 37.5cm high (2)

£500 - 800

554

A carved and pierced giltwood hall mirror

The oval bevelled plate in a plain frame, bordered by a pierced, acanthus-leaf scrolled frame surmounted by a large carved leaf crest, with small shell pendant, 60.5cm wide x 93.5cm high

£80 - 120



559



557



555

555

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)

£500 - 700

556

A George IV mahogany chest of drawers

The plain rectangular top above a beaded frieze, over three short and three long drawers with chunky brass ring handles from gilt-metal floral mounts, raised on a plinth base with short turned legs terminating in tapering peg feet, 132.5cm wide x 59cm deep x 112.5cm high, (52" wide x 23" deep x 44" high)

£400 - 600

557

A 19th century mahogany breakfront library cabinet, in need of restoration

In the manner of Gillows, the breakfront cornice with carved rosettes, above three panelled doors enclosing adjustable shelves, the breakfront base with a plain frieze over four central drawers, flanked by two cupboard doors, the left enclosing four drawers, (several pieces missing), 194cm wide x 62cm deep x 236cm high, (76" wide x 24" deep x 92.5" high)

£1,500 - 2,000

558

A pair of early 19th century mahogany elbow chairs

Each with a moulded top rail with foliate carved crest above a pierced splat, with scrolled arms and grey-green upholstered seats, raised on chamfered square front legs, outswept rear legs, and stretchers (2)

£300 - 400

559

A late 19th century French rosewood and mahogany marble-topped secretaire chest

The rectangular, shaped white marble top above four long drawers, each with herringbone panelling, the secretaire drawer opening to reveal a satinwood interior with a red faux leather insert to the fall front, before four drawers, raised on canted front feet, (marble top broken and in two pieces), 130cm wide x 55cm deep x 97cm high, (51" wide x 21.5" deep x 38" high)

£500 - 600



563



565

560

A pietra dura and brass photo frame

The oval floral-decorated plaque atop a decorative oval hinged brass box, flanked by pierced foliate brass branches, the reverse of the stand inscribed 'ALEX JONES & Co, 154 Regent St', 18.5cm high

£100 - 150

561

A Ukrainian 'Lenin' banner

The banner with gold tassels to three sides, with image of Lenin to one side, and emblems of the Soviet State to the reverse, both sides with Communist and Proletarian revolutionary slogans, 167cm wide x 137cm high

£400 - 500

562

A Victorian walnut whatnot

With a small serpentine-fronted upper tier over three larger tiers, each inlaid with a boxwood and ebony urn motif, raised on turned supports terminating in bun feet, 53.5cm wide x 34.5cm deep x 138cm high, (21" wide x 13.5" deep x 54" high)

£200 - 300

563

A Waring & Gillow display suite

The sofa with serpentine backrail, the scrolled arms terminating in carved birds heads, the upholstered tapestry seat with beaded ornament above three front legs carved with lions head mask and leaves, terminating in carved paw feet, 130cm wide x 64cm deep x 94cm high, together with two later chairs of identical design, 94cm high (3)

£800 - 1,200

Provenance: by family repute, the sofa was displayed by Gillows at the Great Exhibition as part of a display suite. Waring & Gillow Ltd were commissioned to make the two matching armchairs by the family in the mid-20th century.



566

564

A George III mahogany bureau

The crossbanded drop-front revealing a green baize writing surface and fitted interior with drawers, compartments, and pigeonholes, over two short and three long drawers, raised on bracket feet, 111cm wide x 53.5cm deep x 109.5cm high, (43.5" wide x 21" deep x 43" high)

£250 - 350

565

A George III mahogany supper table

The circular tilt top with nine dished wells interspersed with carved foliage, surrounding a central carved bust of a figure wearing a feathered headdress, raised on a fluted pedestal, with stiff-leaf carved knees to the three downswept legs, terminating in club feet, 69cm diameter, 69cm high

£500 - 600

566

An 19th century Italian carved marble bust of a Romanesque lady
Modelled in robe, looking downwards, (head reattached, losses to robe), 30.5cm high

£400 - 600



571



573



570

567

A 19th century mahogany four-poster bed

With spiral-reeded and leaf-carved front posts, each bedpost with an onion-shaped turned and knopped finial, 208.5cm long x 143cm wide x 237cm high

£500 - 800

568

A set of three Gothic-style cast iron fire irons

Comprising a shovel, a poker, and tongs; the dished head of the shovel with a pierced central motif, all with hobnail-style grips, each 82cm long (3)

£200 - 300

569

A Regency mahogany tea table

The fold-over and swivel-action top with reeded edge, above a beaded frieze, with a tapering square pedestal on a quadripartite base, with four downswept reeded sabre legs, terminating in brass claw feet and castors, 90cm wide x 44.5cm deep x 73.5cm high, (35" wide x 17.5" deep x 28.5" high)

£300 - 400

570

A tortoiseshell tea caddy

Of rectangular form with a domed cover, with pewter stringing, the interior with two compartments with tortoiseshell-veneered covers, raised on plated metal ball feet, 15.5cm wide, 9cm deep, 12.5cm high (6" wide, 3.5" deep, 4.5" high)

£300 - 400

571

A 19th century mahogany campaign secretaire chest

The plain rectangular top above a frieze with gilt-metal band and ebony stringing, over a panelled secretaire drawer, the hinged fall front revealing an arrangement of five drawers with ivory knobs above pigeon hole compartments, flanked by two short drawers to the left and a cupboard with dummy drawer fronts to the right, above three long drawers, raised on bracket feet (one detached), 123cm wide x 56cm deep x 119.5cm high, (48" wide x 22" deep x 47" high)

£700 - 900

572

A late Victorian mahogany partners desk

The rectangular top inset with tooled leather surface, above three frieze drawers, set on two pedestals; the left with three short drawers, the right with one short drawer and a deep drawer with dummy drawer front, raised on bracket feet, 120cm wide x 60.5cm deep x 75cm high, (47" wide x 23.5" deep x 29.5" high)

£300 - 400

573

A three-piece chinoiserie bergere suite

Comprising a sofa and two armchairs, with canework backs and pierced geometric sides, the black lacquered frames painted with gilt chinoiserie landscapes, flowers, and insects, each piece with decorative yellow upholstery and cushions, all raised on short square legs, sofa 138.5cm long x 80cm deep x 82cm high, chairs 66cm long x 80cm deep x 82cm high (3)

£500 - 700



580



576

574

A giltwood and composition wall mirror

The bevelled oval mirror plate in a stepped rectangular surround with moulded edge, with shell and scroll-centred floral cresting, the apron a garland of flowers, and with garland-wrapped sides, 105cm wide x 141cm high
£100 - 200

575

A George III-style mahogany chest of drawers

The moulded, serpentine-fronted top above four graduated cockbeaded drawers, raised on bracket feet, 77cm wide x 49cm deep x 74cm high, (30" wide x 19" deep x 29" high)
£400 - 600



579

576

A set of six North European walnut high-back dining chairs

19th century, after Daniel Marot

Each having a scroll-pierced and leaf-carved back with arched cresting flanked by finial surmounted turned-tapering uprights, the stuff-over seat upholstered in canary damask, raised on block and baluster-turned front legs joined by a pierced C-scroll front mid-stretcher and a low block and baluster-turned H-shaped stretcher, 48.5cm wide x 47cm deep x 118cm high, (19" wide x 18.5" deep x 46" high) (6)
£1,500 - 2,000

Provenance: Purchased from H.W. Keil Ltd., Broadway.

577

A Victorian oak writing or library table by Howard & Sons

The plain, rounded rectangular top above two frieze drawers, one stamped 'HOWARD & SONS, BERNERS ST', raised on turned, tapering legs terminating in brass caps and castors (both drawers in several pieces, top missing skiver), 136cm wide x 97cm deep x 73.5cm high, (53.5" wide x 38" deep x 28.5" high)
£200 - 300

578

An adapted Victorian mahogany extending dining table

The rounded rectangular wind-out top (previously pull-out top) with one narrow and two wide additional leaves, raised on four baluster-turned legs, terminating in brass caps and castors, with winder, extended length 250cm x 136cm wide x 72cm high
£800 - 1,200

579

A Victorian papier mâché tray

Of scalloped form, painted with a peacock by a fountain and a spray of flowers, with further gilt-highlighted flowers and tassels throughout, 79.5cm x 61cm
£200 - 300

580

A mid-19th century rosewood and brass inlaid centre table

The circular tilt top with a stylised brass leaf inlaid border, above a geometric inlaid frieze, raised on a shaped pedestal on a triform plinth with brass inlaid panels, terminating in carved scrolled feet, 120cm diam, 72.5cm high
£600 - 800



582



586

581

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 legs, 91cm wide x 44cm deep x 74cm high, (35.5" wide x 17" deep x 29" high)

£400 - 600

582

An early 19th century rosewood marble-topped side cabinet

The rectangular mottled white marble top above a plain frieze, with a pair of panelled doors inset with pleated fabric enclosing an adjustable shelf, flanked by columns with gilt-metal mounts, the inverted breakfront plinth base with foliate ormolu band, 132cm wide x 54.5cm deep x 95.5cm high, (51.5" wide x 21" deep x 37.5" high)

£700 - 1,000



587

583

An early 19th century rosewood pole screen

With a decorative silkwork of a courting couple before a tree, in an octagonal frame on an adjustable support, the pole with turned knob finial, and with collar and capped base, on a triform plinth raised on three bun feet, 157cm high

£300 - 400

584

A Victorian walnut framed settee

The oval back with carved rosette crest, connected to the reclining side arms by carved and pierced scrolling foliage and rosette clusters, the serpentine front-rail linked to well-carved front cabriole legs terminating in bulbous feet, raised on caps and ceramic castors, with overall green button-back upholstery, 184cm wide x 86.5cm high

£250 - 350

585

An early 20th century marquetry specimen wood mirror

With a semi-circular panel depicting a coastal landscape, comprising various specimen woods including satinwood and burr walnut, above a rectangular mirror plate, in a gilt-painted wooden frame, 68.5cm wide x 67cm high

£150 - 250

586

A 19th century inlaid mahogany and rosewood serpentine-fronted Davenport

The top with a low gallery, before a hinged cover with inset leather writing surface, the satinwood interior with a central drawer below a conforming dummy drawer, flanked by pigeonholes, with four drawers to the right side and conforming dummy drawers to the left, the front with marquetry inlaid flowers and fruit to the upper and lower friezes, and to a central circular panel, all flanked by spiral turned columns, raised on concealed castors, 63cm wide x 58.5cm deep x 84cm high, (24.5" wide x 23" deep x 33" high)

£500 - 700



591

587

A mid-18th century walnut, mahogany and oak tallboy
English

Having seven graduated drawers, each with moulded and featherbanded edges, flanked by canted fluted corners, on bracket feet, *98cm wide x 61.5cm deep x 161cm high, (38.5" wide x 24" deep x 63" high)*
£500 - 800

588

Two 19th century upholstered footstools

Both with floral upholstery, the first raised on walnut cabriole legs terminating in pad feet, *50.5cm wide x 39.5cm deep x 45.5cm high*, the second raised on mahogany cabriole legs, with shell-carved knees, terminating in pad feet, *48cm wide x 34.5cm deep x 41.5cm high (2)*
£200 - 300

589

A Victorian mahogany and inlaid linen press

The cornice with an ebony and boxwood strip, over an upper section with a painted frieze of floral garlands, the pair of edge-moulded panelled doors inlaid with crossbanded flame mahogany oval panels, with boxwood and ebony stringing, opening to reveal four linen slides; the lower section with two short and two long drawers, raised on bracket feet, *133cm wide x 58.5cm deep x 204.5cm high, (52" wide x 23" deep x 80.5" high)*
£300 - 500

590

A late Regency pierced brass fender

With quatrefoils and trelliswork decoration, on paw feet, *123cm wide x 27.5cm deep x 26cm high, (48" wide x 10.5" deep x 10" high)*
£300 - 500

591

A pair of bronze-effect life-size figures of a stag and doe

The cast metal figures depicted standing, the stag, with pair of antlers, measuring *approximately 125cm long x 188.5cm high*, and the doe *approximately 120cm long x 130cm high (2)*
£1,500 - 2,500



593

592

A brass plaque of a Madonna

Etched standing, with indistinct and rubbed lettering to the edges of the plaque, inset into a rectangular varnished oak block, *plaque 16.5cm wide x 43cm high, overall 26.5cm x 53.5cm*
£80 - 120

593

A George IV oak occasional table or 'flower stand'

Attributed to Gillows

The shaped top with moulded edge above a turned and cluster column support on a tripod base and pad feet, *35cm wide, 27cm deep, 74cm in diameter, (13.5" wide, 10.5" deep, (29" in diameter,*
£600 - 800

This design of table features in the Estimate Sketch Books in 1822. A similar, although more elaborate pair of 'flower stands' are illustrated in Susan Stuart's book, "Gillows of Lancaster and London 1730-1840", volume II, page 97, plate 644.



595



598



594

594

A mahogany and boxwood strung cellarette

The hinged domed cover revealing a fitted interior for six bottles, the square body with brass carrying handles, raised on four short square tapering legs terminating in caps and castors, 36cm wide x 24.5cm deep x 55cm high, (14" wide x 9.5" deep x 21.5" high)

£300 - 500

595

An Irish mahogany sideboard

The three-quarter gallery back over a rectangular top, with a central frieze drawer flanked by a pair of cupboards with bat-wing carvings, raised on six turned and spiral-carved legs terminating in peg feet, 180.5cm wide x 56cm deep x 107cm high, (71" wide x 22" deep x 42" high)

£500 - 700

596

A rosewood and mahogany occasional table

The rectangular top with rounded corners and brass beaded frieze, on a turned pedestal, raised on three downswept legs with brass beaded borders, terminating in brass ball feet, 49.5cm wide x 38cm deep x 76.5cm high, (19" wide x 14.5" deep x 30" high)

£150 - 250

597

A 19th century-style French gilt girandole mirror

The shaped oval plate in a beaded frame, surmounted by a shell-carved crest with trailing flowering garlands, with a conforming scroll terminal and three entwined branches terminating in bulbous sconces, 50.5cm wide x 97cm high

£200 - 300

598

A pair of padouk coffee tables

In the Regency style

Each with a rounded rectangular top and moulded frieze, on turned baluster and reeded tapering legs, 100cm wide, 60.5cm deep, 44cm high (39" wide, 23.5" deep, 17" high). (2)

£600 - 800

599

A 19th century ebonised and purpleheart inlaid credenza, in the manner of James Lamb

The inverted breakfront top over a scratch-carved frieze decorated with geometric patterns, over a pair of arched glazed cupboard doors, enclosing three adjustable shelves, flanked by two large cupboards centred by roundels, on a plinth base, 183cm wide x 40.5cm deep x 112.5cm high, (72" wide x 15.5" deep x 44" high)

£600 - 800



600

600

A Victorian Louis XV-style walnut and kingwood crossbanded kidney-shaped writing table

The green leather inset above a line-inlaid, shaped frieze drawer, with an undulating surround frieze, the slender tapering crossbanded cabriole legs, with floral gilt-metal mounts, terminating in gilt-metal sabots, 112.5cm wide x 58cm deep x 71.5cm high, (44" wide x 22.5" deep x 28" high)

£1,000 - 1,500

601

A set of four Victorian rosewood balloon-back chairs

Each with a carved and pierced scrolled top rail, with a serpentine seat rail and yellow upholstery, raised on channelled cabriole legs, 80.5cm high (4)

£200 - 300

602

A 19th century mahogany chest of drawers

The moulded rectangular top above two short and three long cockbeaded drawers with decorative brass handles and escutcheons, raised on splayed bracket feet, 95.5cm wide x 46.5cm deep x 73.5cm high, (37.5" wide x 18" deep x 28.5" high)

£600 - 800

603

A William IV rosewood fold-over tea table

The hinged pivoting top of rectangular shape with rounded corners, with a faux frieze drawer flanked by carved scrolls and leaves, raised on a pedestal with carved foliate collar, on a quatrefoil plinth base, with four large carved lions paw feet with concealed castors, 92cm wide x 45.5cm deep x 74cm high, (36" wide x 17.5" deep x 29" high)

£300 - 500



604

604

An early 19th century satinwood and later painted Pembroke table

The crossbanded rounded rectangular top with a later painted oval cartouche of harebell swags, with surrounding floral garlands, above a frieze drawer, the drop leaves painted with floral swags and ribbons, the legs and drawer similarly painted, with overall ebony stringing, raised on four square tapering legs, terminating in caps and castors, 48cm wide x 75.5cm deep x 72cm high, (18.5" wide x 29.5" deep x 28" high)

£800 - 1,200

605

A late 19th century Coalbrookdale-style umbrella stand

The polished steel pierced frame with a pair of scrolled handles, with eight circular apertures above a drip tray, 59.5cm wide, 28.5cm deep, 58cm high (23" wide, 11" deep, 22.5" high)

£400 - 600



602



610



608

606

A green patinated metal and glass hanging lantern

With a foliate pierced corona hanging from three short chains, 59cm high

£500 - 600

607

An unusual Regency mahogany writing table/stand

The rectangular sarcophagus top with a pierced brass metal gallery and angled sides enclosing a ratcheted leather writing surface lifting to reveal a further compartment, with lift-out pen trays to the side, on tapered moulded end supports joined by a turned and reeded stretcher, the downswapt scroll carved reeded legs with brass capping and castors, 71cm wide, 59cm deep, 90cm high (27.5" wide, 23" deep, 35" high).

£800 - 1,200

608

A 19th century rosewood tea caddy

The body of bombe shape with a brass star-shaped escutcheon, the sarcophagus-shaped cover revealing two lead-lined canisters with domed, hinged covers, flanking a glass mixing bowl, raised on four rosette-shaped feet, 39.5cm wide, 21.5cm deep, 22.5cm high (15.5" wide, 8" deep, 8.5" high)

£250 - 350



607

609

A set of eight Queen Anne-style dining chairs

Including a pair of open armchairs, each with a solid, vase-shaped splat above a drop-in seat, raised on front cabriole legs, terminating in pad feet (8)

£300 - 500

610

A mahogany serpentine chest of drawers, George III and later

The shaped serpentine top with angular front corners, over a carved blind fret frieze, above four graduated cockbeaded drawers, with further blind fretwork to the sides and to the shaped bracket feet, 105cm wide x 56cm deep x 85cm high, (41" wide x 22" deep x 33" high)

£2,000 - 3,000

611

A pair of early 20th century bronze fire gates

Each gate with a central relief-moulded quatrefoil panel, one with corn, the other with vines and a bunch of grapes, against a latticed frame with four-branch stars to the nodes, 62.5cm wide x 69cm high (2)

£400 - 600

612

A mid-Victorian serpentine-fronted mahogany chiffonier

The shaped back with a carved, scrolled foliate crest, with two small drawers to the sides, the base with three serpentine-fronted frieze drawers above two pairs of drawers, raised on turned feet, 178cm wide x 54cm deep x 196.5cm high, (70" wide x 21" deep x 77" high)

£300 - 500

613

An Edwardian marquetry inlaid mahogany envelope card table

The hinged and pivoting top with floral marquetry, the four triangular flaps opening to reveal a green baize surface and gaming wells, above a frieze drawer, the square undertier raised on four line-inlaid downswapt arms, linked to four tapering legs with ribbon-tied floral marquetry swags, terminating in brass castors, 54cm wide x 54cm deep x 71.5cm high, (21" wide x 21" deep x 28" high)

£300 - 500



617

614

A 19th century ebonised column stand, with gilt metal mounts

The fluted stand on a tiered, circular base, decorated with gilt metal floral garlands, with a narrow gilt metal band below the circular top of the stand, and with gilt metal leaf and ball spears rising from the base of the column, (several losses to gilt metal mounts) 34cm diam, 104cm high

£500 - 700

615

A George III oval mahogany and brass bound tray

In the manner of Gillows

The oval base with coppered sides applied with two brass straps and moulded overscrolled handles, 62.5cm wide, 39cm deep, 7cm high (24.5" wide, 15" deep, 2.5" high).

£400 - 600

Trays of this pattern have been recorded impressed with the stamp of Gillows, see S. Stuart, *Gillows of Lancaster and London, 1730-1840*, Vol II, p.388, pl.GG51 and GG52.

616

A 19th century mahogany Pembroke table

The shaped rectangular top with a pair of drop leaves above a boxwood-lined end frieze drawer, opposed by a conforming faux drawer, raised on four square tapering legs, 74.5cm wide x 48cm deep x 70.5cm high, (29" wide x 18.5" deep x 27.5" high)

£200 - 300

617

A 19th century amboyna and ebonised credenza

The rectangular, brass-mounted breakfront top above three frieze drawers, each with floral painted ceramic roundels between gilt-metal scrollwork friezes, the central drawer with a larger oval plaque of a cherub, above two cupboard doors flanking a mirrored recess, each door with a large oval, painted Sevres-style plaque, of 'Marie Antoinette' and 'Mme Elisabeth' respectively, the doors with gilt bead borders, all above an open cupboard, flanked by a pair of glazed doors enclosing shelves, all on a brass-mounted plinth base, and with overall boxwood-banded amboyna panels, 185cm wide x 45cm deep x 97.5cm high, (72.5" wide x 17.5" deep x 38" high)

£1,500 - 2,500



620

618

A 19th century mahogany serpentine knife box

With ebony line and satinwood crossbanding, the shaped, sloping lid enclosing a stellar inlay, and a fitted interior, with a shield-shaped escutcheon, 22.5cm wide, 27.5cm deep, 37cm high (8.5" wide, 10.5" deep, 14.5" high)

£100 - 200

619

A Victorian carved oak Davenport-style desk

The sloped hinged top with pierced gallery above, enclosing a fitted interior with eight drawers, over a carved frieze, with a pair of carved and panelled side doors revealing fitted pigeonhole compartments, the carved and turned front legs raised on block plinths, all raised on four castors, 78cm wide x 54cm deep x 96.5cm high, (30.5" wide x 21" deep x 37.5" high)

£100 - 150

620

A George I mahogany tea table

With a rear gateleg action, the rectangular hinged top above a frieze drawer and a shaped apron with a central shell carving, raised on scrolled cabriole legs terminating in ball and claw feet, 92cm wide x 45.5cm deep x 72.5cm high, (36" wide x 17.5" deep x 28.5" high)

£500 - 800



624



621



622

621

A Carrara marble figure

Modelled as a kneeling woman, dressed in robe, headdress and shoes, looking upwards and with hands clasped before her, on a rectangular plinth base, 106cm wide, 61cm deep, 90cm high (13.5" wide, 24" deep, 35" high)

£2,000 - 3,000

622

A 19th century mahogany bowfront chest of drawers

The plain, shaped top above two short and three long drawers, raised on bracket feet, 106cm wide x 58.5cm deep x 100.5cm high, (41.5" wide x 23" deep x 39.5" high)

£300 - 500

623

A late George III mahogany centre table with oval tilt top

On a 'gun-barrel' turned pedestal, supported on four downswept legs terminating in brass caps and castors, 135.5cm wide x 105cm deep x 77cm high, (53" wide x 41" deep x 30" high)

£400 - 600

624

A George III Neo-Classical-style gilt-framed oval wall mirror

The oval plate within a beaded and moulded frame, the crest surmounted by a flaming urn above a canopy of descending acanthus leaves, with harebell flower swags descending from the urn handles, with a carved acanthus leaf and fruit pendant, 51cm wide x 106cm high

£1,000 - 2,000

625

A late 19th century brass and mahogany three-drawer telescope

The unmarked telescope with polished mahogany grip and brass lens cap, in a leather cylinder case, 74cm long when fully extended

£100 - 200

626

A Victorian hanging wall cupboard

The upper section with carved geometric designs, above a pair of metal-mounted and ebonised panelled doors enclosing a shelf, with a recessed shelf below, 73.5cm wide x 25cm deep x 87.5cm high, (28.5" wide x 9.5" deep x 34" high)

£250 - 350

627

A miniature French commode

The shaped back with carved vase of flowers and central floral rosette, above four carved drawers, over a shaped apron with carved shell crest, raised on front cabriole legs, 22cm wide x 13cm deep x 42cm high, (8.5" wide x 5" deep x 16.5" high)

£200 - 300

628

A George III mahogany bedside commode

The rectangular galleried top above a cupboard door and a pull-out commode drawer containing a tray, with geometric boxwood stringing, with tear-shaped apertures to the sides, on square legs, 53.5cm wide x 46cm deep x 74cm high, (21" wide x 18" deep x 29" high)

£250 - 350



630

629

A mid-Victorian mahogany and glazed bookcase cabinet

The moulded cornice over two glazed doors enclosing four adjustable shelves, with an ivorine label 'Wm RICHARDSON (FURNISHER) LTD, HOUSE & OFFICE FURNISHERS, LEEDS & BRADFORD', the lower section with two panelled doors enclosing a long adjustable shelf, 143.5cm wide x 42cm deep x 224.5cm high, (56" wide x 16.5" deep x 88" high)
£400 - 600

630

A 19th century inlaid mahogany chest on chest in the Georgian style

The upper section with protruding cornice above two short and three long drawers, the lower section with three long drawers, both sections inlaid with boxwood geometric patterns, raised on bracket feet, 121cm wide x 59.5cm deep x 191.5cm high, (47.5" wide x 23" deep x 75" high)
£600 - 800

631

A pair of early 20th century William Morris oak open armchairs

With splayed arms, and typical William Morris-style green fabric upholstery, the legs raised on multiple stretchers, 88cm high (2)
£300 - 500

632

A Georgian-style inlaid mahogany galleried tray

The oval tray with lobed sides and scrolled brass twin handles, inlaid with a central conch shell motif and twin boxwood lines, 70.5cm x 48cm
£100 - 150

633

A 19th century mahogany kneehole desk

The rectangular top with pierced brass gallery and green faux leather skiver above two frieze drawers, with two banks of three drawers flanking a cupboard behind a pair of curved, panelled doors, raised on six club feet, on castors, 127cm wide x 70cm deep x 82.5cm high, (50" wide x 27.5" deep x 32" high)
£500 - 700



633



631

634

A carved gilt-painted wall mirror

The plate in an arched beaded frame, with a frieze of geometric carved foliate garlands and harebell swags, 89cm wide x 144cm high
£150 - 250

635

A small Regency steel demi-lune fender

With geometric pierced decoration, 96.5cm wide x 34.5cm high
£300 - 500

636

A 19th century mahogany foldover tea table

The rounded rectangular crossbanded hinged swivel-action top, above a plain frieze, raised on a turned pedestal with four downswept reeded legs terminating in brass claw caps and castors, 91.5cm wide x 45cm deep x 74cm high, (36" wide x 17.5" deep x 29" high)
£200 - 300



637

637

A late 19th century Louis XVI-style tulipwood and marquetry bonheur du jour, in the manner of Charles Topino

The marble insert top with pierced brass gallery, above two central open shelves flanked by small cupboard doors, each with two small inlaid drawers below a recess, the hinged fall-front with leather writing surface, above a long frieze drawer, raised on four square tapering legs terminating in brass caps, inlaid overall with typical 'still-life' marquetry panels depicting urns of flowers, musical instruments, cups, teapots, and table articles including a globe, quill pen, and books, 68cm wide x 37cm deep x 97.5cm high, (26.5" wide x 14.5" deep x 38" high)
£700 - 1,000

638

A large 19th century mahogany and walnut library table

The rectangular top inset with a burgundy faux leather skiver, raised on four turned legs, with an additional removable turned support to the centre of the table, 365cm wide x 119cm deep x 79cm high, (143.5" wide x 46.5" deep x 31" high)
£300 - 500

639

Two alabaster models of children

The first of a naked boy sat drawing, his raised left foot resting on a book, 38.5cm high, together with a bust of a crying girl, dressed in a lace bonnet, holding a spoon and broken plate in one hand, and rubbing her eye with the other, on a plinth base, 34cm high, (losses and restoration to both), (2)
£500 - 600

640

A mid-Victorian mahogany library bookcase

The moulded cornice above six open shelves and two cupboards, each with pigeonhole fitted interiors, enclosed by two pairs of arch-panelled doors, the lower half of larger size with two cupboards enclosed by four rectangular arched glazed doors, raised on a plain plinth, 183cm wide x 42.5cm deep x 254cm high, (72" wide x 16.5" deep x 100" high)
£600 - 800



642

641

A Victorian cast iron and brass double bed frame

The headboard and footboard with brass finials, the footboard with mother-of-pearl decoration to the central brass bars, raised on castors, 206cm long x 141cm wide x 166cm high
£200 - 300

642

A 19th century mahogany bowfront chest of drawers

The shaped crossbanded top, with brushing slide below, above four long drawers, raised on bracket feet, 95cm wide x 54cm deep x 94cm high, (37" wide x 21" deep x 37" high)
£700 - 1,000

643

A decorative Continental picture frame

The pivoting oval, beaded, gilt-metal frame, with a crest of plumed helmet, laurel leaves, flags, possibly Italian, and short swords, with oval painting of a nobleman, dressed in furs, looking to dexter, on copper-plate, 32.5cm wide x 40.5cm high
£80 - 120

644

A late 19th century mahogany fire screen

The scrolled, foliate crest above two spiral twist supports, with drop-shaped finials, a spiral twist stretcher connecting the downswept legs, the needlework tapestry depicting a courting couple sat by a stream, with a cottage in a hilly landscape beyond, (stretcher at fault, legs detached), 91cm wide x 148cm high
£300 - 500

645

A pair of late 18th/early 19th century French brass candlesticks

Each in three pieces, with detachable sconce and stem, with scrolled foliage and butterflies, engraved with flowers, each on a spreading, scrolled foot, 28cm high (2)
£400 - 600



654

646

After the Antique: a composite figure of Venus

Standing barefoot, clasping a robe to her body, looking to dexter, on a square base, atop a composite square, tiered plinth, carved to each side with fruiting vines, the statue 108cm high, the plinth 52.5cm high
£300 - 500

647

A pair of George III-style walnut open armchairs

With a rounded channelled top rail and scrolled arms, the padded back, seat, and arm-rests with peach-coloured upholstery, with a grooved front-rail and square, tapering front legs, terminating in spade feet, 92.5cm high (2)
£400 - 600

648

A pair of Arts & Crafts wrought iron andirons

Each with a foliate pressed disc finial, raised on three pad feet, 53cm high (2)
£200 - 300

649

A Victorian walnut-framed two seater sofa

The upholstered, scrolled-over top rail raised on six turned supports, with the breakfront seat rail raised on turned front legs, 105cm wide x 69cm deep x 67cm high, (41" wide x 27" deep x 26" high)
£300 - 500

650

A late George III mahogany and inlaid box

The rectangular cover opening to reveal a lined interior, with a long drawer below enclosing lined compartments, with allover geometric boxwood stringing, raised on four metal ball feet, 38.5cm wide x 28.5cm deep x 32.5cm high, (15" wide x 11" deep x 12.5" high)
£500 - 600

651

A late Victorian walnut-veneered chest of drawers

The shaped serpentine-fronted top above four drawers with brass handles, raised on pad feet, 80cm wide x 50cm deep x 84cm high, (31" wide x 19.5" deep x 33" high)
£200 - 300



653



650

652

A 19th century figured mahogany toilet mirror

The rectangular mirror plate flanked by square-section reeded supports, the base section with a central drawer flanked by two side drawers with turned ivory knobs, all drawers edged with boxwood stringing, on shaped bracket feet, 49.5cm wide x 23cm deep x 55.5cm high, (19" wide x 9" deep x 21.5" high)
£200 - 300

653

An inlaid Islamic occasional table

The hexagonal top densely inlaid with mother-of-pearl, bone, and parquetry inlay in geometric designs, above a pierced star-shaped undertier, and with carved and pierced aprons between six circular turned legs terminating in peg feet, 53.5cm diameter x 67cm high
£300 - 400

654

A Georgian mahogany chest of drawers

The moulded rectangular crossbanded top above two short and three long crossbanded drawers with brass handles, raised on bracket feet, 91.5cm wide x 49cm deep x 81cm high, (36" wide x 19" deep x 31.5" high)
£500 - 800



657



660

655

An early 19th century Continental mahogany fold-over tea table
The rectangular top, raised on four cabriole legs, with unusually wide, acanthus leaf-carved knees, and projecting leaf-carved feet, 90cm wide x 42.5cm deep x 73.5cm high, (35" wide x 16.5" deep x 28.5" high)
£150 - 200

656

An 18th century-style carved gilt hall mirror
In the rococo style, the frame carved with scrolled and pierced flowers and foliage, the crest with large scrolls and leaves (some pieces broken and reglued), 57cm wide x 121.5cm high
£100 - 200

657W

An Art Deco dining table and six chairs, circa 1935
With birch veneer, the round-ended dining table on 'D-shaped' support, with glass cover, the cloud backed chairs with cream leather upholstery, table 184cm wide x 91cm deep (7)
£1,000 - 1,500

658

A Georgian mahogany demi-lune hall table
Formerly part of a dining table, the 'D'-shaped top above a plain frieze, raised on four chamfered legs, 130cm wide x 58.5cm deep x 72cm high, (51" wide x 23" deep x 28" high)
£150 - 250



663

659

A pair of early 20th century mahogany open elbow chairs
With 18th century style elements, each of shield-shaped back with a pierced splat, with carved acanthus leaves forming part of a serpentine top rail, the broad open arms terminating in acanthus leaf scrolls, the carved front cabriole legs terminating in claw and ball feet (2)
£500 - 800

660

A Victorian novelty brass inkwell in the form of a lobster
Naturalistically modelled, the hinged thorax opening to reveal two blue glass inkwells, with registration number 136502 to the underside, 32cm long
£300 - 500

661

A George II-style mahogany washstand
The circular bowl ring over an ovoid-shaped pot and cover and two triangular-shaped drawers, with a jug stand below, raised on tripod cabriole legs, terminating in pad feet, 27cm diameter x 83cm high
£200 - 300

662

A 19th century mahogany double bed
With spiral reeded and leaf-carved front bedposts, the bed lacking any fixings and in need of restoration, approximate measurements 235cm long x 180cm wide x 246cm high
£500 - 800

663

A 19th century burr walnut stationery box
Of domed form, with Gothic-style brass mounts, the purple silk-lined interior with five compartments, 23.5cm wide, 11.5cm deep, 17cm high (9" wide, 4.5" deep, 6.5" high)
£200 - 400



666

664

A 19th century Continental ebonised and enamelled table top casket

Of stepped, square form, with secret top compartment surmounted by a gilt brass figure of a putto on a camel, above a central section with tapering columns at the corners surmounted with faun musicians, with two doors opening to reveal three small drawers, above a long frieze drawer, and raised on bracket feet, the whole inset with enamel plaques painted with Classical vignettes, and gilt brass mounts, *21cm wide x 31cm high*
£400 - 600

665

A 19th century mahogany tripod occasional table

The circular top with moulded edge, raised on a vase-turned column and three downswept legs terminating in pad feet, *30cm diameter x 53.5cm high*
£150 - 250

666

A George III mahogany chest of drawers

In two sections, the rectangular crossbanded top over two short and four long drawers, raised on bracket feet, *111.5cm wide x 51.5cm deep x 119.5cm high, (43.5" wide x 20" deep x 47" high)*
£500 - 700

667

A gilt bronze model of children and tortoise cast by Ferdinand Barbedienne

Cast with two naked children atop the shell of a tortoise, inscribed 'F.BARBEDIENNE' to the underside, and indistinctly inscribed to the shell, *13.5cm high*
£200 - 300



664

668

An early Victorian mahogany cellarette

Of rectangular form, the hinged top opening to reveal a partitioned interior for eight bottles, with brass loop handles to the sides, raised on bracket feet, *62cm wide x 33cm deep x 45cm high, (24" wide x 12.5" deep x 17.5" high)*
£200 - 300

669

A small 19th century mahogany commode chest

The rectangular top with ebony stringing above a cupboard with a pair of ebony strung mahogany-crossbanded walnut doors, above two ebony strung drawers, raised on front bracket feet, *60.5cm wide x 41.5cm deep x 73cm high, (23.5" wide x 16" deep x 28.5" high)*
£200 - 300

670

An 18th century-style gilt-framed wall mirror

The shaped rectangular plate within a pierced 'C'-scroll frame, with pierced trailing branches to the sides, and with scrolled crest and terminal, (*repairs and losses*), *53.5cm wide x 90cm high*
£200 - 300

End of sale

Forthcoming sales:

**Fine Art & Interiors, Chester
 3-5 September 2013**

The Contents of Trelissick House Including the Copeland Collection of Spode

Tuesday 23 July & Wednesday 24 July 2013
Trelissick House, Cornwall

To be viewed and sold on site at
Trelissick House, Near Truro, Cornwall

All lots with an estimate less than
£3000 to be sold without reserve

**A very fine and rare flambé-glazed
bottle vase**

Incised Qianlong seal mark and of
the period

29.6cm (11 5/8in) high

£70,000 - 100,000

The vase is part of a group of Chinese
and Japanese ceramics and works
of art formed by the Copeland family
and included in this sale

+44 (0) 208963 2815
trelissick@bonhams.com



The Scottish Sale: Pictures

Thursday 12 September 2013 at 2pm
Edinburgh
Entries now invited

Closing date for entries
Friday 28 June

+44 (0) 131 240 2292
scotsale@bonhams.com

Samuel John Peploe, RSA (British, 1871-1935)
Still life of mixed roses in Chinese vase
Sold for £421,250

NOTICE TO BIDDERS

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

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

1. OUR ROLE

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

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

2. LOTS

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

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

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

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

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

Estimates

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

Condition Reports

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

The Seller's responsibility to you

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

Bonhams' responsibility to you

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

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

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

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

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

Alterations

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

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

4. CONDUCT OF THE SALE

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

5. BIDDING

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

Bidding in person

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

Bidding by telephone (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 <i>Hammer Price</i> |
| 20% from £25,001 of the <i>Hammer Price</i> |
| 12% from £500,001 of the <i>Hammer Price</i> |

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 £3,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

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 £3,000. 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 2% 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 2% surcharge.

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

10. COLLECTION AND STORAGE

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

11. SHIPPING

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

12. EXPORT/TRADE RESTRICTIONS

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

13. CITES REGULATIONS

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

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

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or

any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

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

16. CLOCKS AND WATCHES

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

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

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

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

Guns Sold as Parts

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

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a

modern firearms specialist. All prospective *Bidders* are advised to consult the "o" of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

Taxidermy and Related Items

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

18. FURNITURE

Upholstered Furniture

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

19. JEWELLERY

~ Ruby and Jadeite

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

Gemstones

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

Estimated Weights

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

Signatures

1. A diamond brooch, by Kutchinsky

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

2. A diamond brooch, signed Kutchinsky

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

3. A diamond brooch, mounted by Kutchinsky

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

20. PHOTOGRAPHS

Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.

- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of Catalogue Terms

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

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

22. PORCELAIN AND GLASS

Damage and Restoration

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

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

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

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

Corks and Ullages

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

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

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

Options to buy parcels

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

Wines in Bond

Wines lying in Bond are marked Δ 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.

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

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

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| 7 | FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS | | |
| 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>): | 7.3 | 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. |
| 7.1.1 | to terminate this agreement immediately for your breach of contract; | 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. |
| 7.1.2 | to retain possession of the <i>Lot</i> ; | 8 | CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT |
| 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: |
| 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 |
| 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 |
| 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 |
| 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. |
| 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: |
| 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 |
| 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. |
| 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 |
| 7.2 | You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you. | 9.1 | We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9. |
| | | 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 |
| | | 9.2.2 | you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and |
| | | 9.2.3 | within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> . |
| | | 9.3 | Paragraph 9 will not apply in respect of a <i>Forgery</i> if: |
| | | 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 |
| | | 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. |
| | | 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> . |
| | | 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> . |
| | | 9.6 | The benefit of paragraph 9 is personal to, and incapable of assignment by, you. |
| | | 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. |
| | | 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> . |
| | | 10 | OUR LIABILITY |
| | | 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> . |
| | | 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: |
| | | 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 |
| | | 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 <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so. |

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| 10.3.1 | We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , 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. | the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or | 12.7 | The headings used in this agreement are for convenience only and will not affect its interpretation. |
| 10.3.2 | Unless you buy the <i>Lot</i> as a <i>Consumer</i> , in any circumstances where we are liable to you in respect of a <i>Lot</i> , 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 <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i>) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise. | it can be established that the <i>Lot</i> is a non-conforming <i>Lot</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; or | 12.8 | In this agreement "including" means "including, without limitation". |
| | You may wish to protect yourself against loss by obtaining insurance. | the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or | 12.9 | References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders. |
| 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. | the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements. | 12.10 | Reference to a numbered paragraph is to a paragraph of this agreement. |
| 11 | BOOKS MISSING TEXT OR ILLUSTRATIONS Where the <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i> "), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if: the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and 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 non-conforming <i>Lot</i> , and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i> ; and within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) 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 non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> . but not if: the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or | If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</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 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i> . The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease. | 12.11 | Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement. |
| | | | 12.12 | Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law. |
| | | 12 MISCELLANEOUS | 13 | GOVERNING LAW |
| | | 12.1 You may not assign either the benefit or burden of this agreement. | | 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 <i>Sale</i> 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. <i>Bonhams</i> has a complaints procedure in place. |
| | | 12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement. | | DATA PROTECTION – USE OF YOUR INFORMATION |
| | | 12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3. | | 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 <i>Website</i> 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 . |
| | | 12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period. | | APPENDIX 3 |
| | | 12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term. | | DEFINITIONS AND GLOSSARY |
| | | 12.6 References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents. | | 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 <i>Notice to Bidders</i> , to cover <i>Bonhams' Expenses</i> relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a <i>Hammer Price</i> which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i>). "Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i> . |

"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."

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Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
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Paddle number (for office use only)

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

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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 e-mail from info@bonhams.com.

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There is no surcharge for payments made by debit cards issued by a UK bank. All other debit cards and all credit cards are subject to a 3% surcharge on the total invoice price.

Notice to Bidders.

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

If successful

I will collect the purchases myself ☐

Please contact me with a shipping quote (if applicable) ☐

| | |
|---|--|
| Sale title: Fine Art & Interiors | Sale date: 4-6 June 2013 |
| Sale no. 21124 | Sale venue: Chester |
| If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids. | |
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| £200 - 500by 20 / 50 / 80s | £20,000 - 50,000by 2,000 / 5,000 / 8,000s |
| £500 - 1,000by 50s | £50,000 - 100,000by 5,000s |
| £1,000 - 2,000by 100s | £100,000 - 200,000by 10,000s |
| £2,000 - 5,000by 200 / 500 / 800s | above £200,000at the auctioneer's discretion |
| £5,000 - 10,000by 500s | |
| The auctioneer has discretion to split any bid at any time. | |
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| | |
| City | County / State |
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| Telephone mobile | Telephone daytime |
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| Preferred number(s) in order for Telephone Bidding (inc. country code) | |
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| E-mail (in capitals) <input type="text"/> | |
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| I am registering to bid as a private client <input type="checkbox"/> | I am registering to bid as a trade client <input type="checkbox"/> |
| If registered for VAT in the EU please enter your registration here: <input type="text"/> | |
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Please note that all telephone calls are recorded.

| Telephone or Absentee (T / A) | Lot no. | Brief description | MAX bid in GBP (excluding premium & VAT) | Covering bid* |
|-------------------------------|---------|-------------------|--|---------------|
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| | | | | |
| | | | | |

FOR WINE SALES ONLY

Please leave lots "available under bond" in bond ☐ I will collect from Park Royal or bonded warehouse ☐ Please include delivery charges (minimum charge of £20 + VAT) ☐

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:

Date:

* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.

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

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Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.

UK/08/12

Bonhams

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