

# FINE CLOCKS

Wednesday 11 July 2018



# Bonhams

LONDON



MEMORANDUM

To: H.M. King George VI

From: LORD CLAUDE HAMILTON, CHATTELLER TO H.M. QUEEN MARY, WINDSOR CASTLE, W. 1.

Re: Mrs. Mary Graham passed the Royal Household in 1914, eventually becoming Queen Mary's personal housemaid until her Majesty's death.

Her sense of duty, and interest and her team in her work, is beyond praise.

She is a very exceptional person; no words can too strongly be said to her favour.

E. M. Hamilton  
Chatterelle to Her late Majesty Queen Mary.

14th January 1946



# FINE CLOCKS

Wednesday 11 July at 2pm  
101 New Bond Street, London

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## ILLUSTRATIONS

Front cover:	Lot 61
Back cover:	Lot 60
Inside front cover:	Lot 10
Inside back cover:	Lot 28
Index page:	Lot 129

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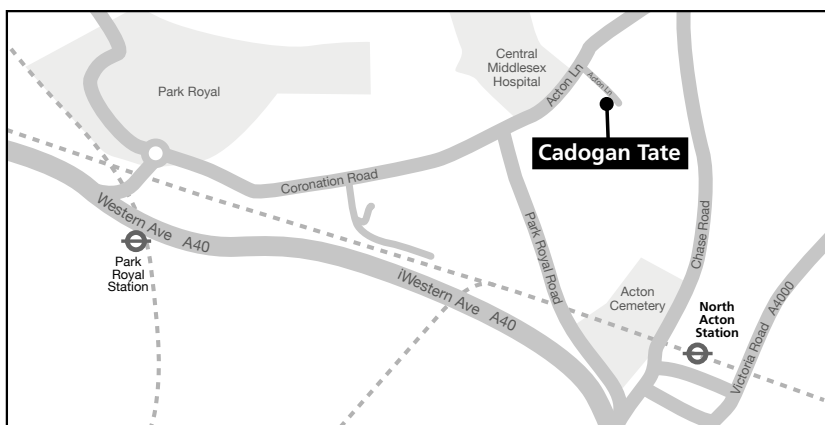
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Charges will apply from 9am  
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is due on the hammer price  
and buyer's premium

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

\* VAT on imported items at  
a preferential rate of 5% on  
hammer price and the  
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Y These lots are subject to  
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# FINE CLOCKS

Lots 1 - 150



1

**A RARE MID 19TH CENTURY FRENCH GILT BRASS BELL-STRIKING CARRIAGE CLOCK WITH ENGRAVED GILT PLATFORM**

Bolviller, 31 LM

The elaborately cast 'cariatide' case with entwined figural handle over canted corners with niche figures on a shaped base and floral feet, the signed white enamel rectangular Roman dial with blued-steel moon hands, the signed and numbered twin train movement with outside countwheel strike on a bell, the going train terminating in an engraved club-foot lever platform escapement, the steel balance with applied blued steel sections, wound and set through shuttered apertures on the hinged rear door *20cms (8ins) high*.

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600

A similar example is illustrated by Derek Roberts, *Carriage and Other Travelling Clocks* (1993), p 101, Fig.6-35.

2

**A RARE THIRD QUARTER OF THE 19TH CENTURY FRENCH ENGRAVED GILT BRASS BELL-STRIKING AND REPEATING CARRIAGE CLOCK WITH CHAFF CUTTER ESCAPEMENT**

Paul Garnier, Hgr. du Roi, Paris, 2444

The numbered case with folding handle over bevelled glass sides, the uprights, cornice and base all engraved with foliate scrollwork, the signed white enamel Roman dial with minute track enclosing the matching trefoil hands, the twin train movement with Garnier's chaff cutter escapement and monometallic brass balance, the rack strike acting on a bell mounted on the signed backplate, wound and set through the shuttered engraved rear door *16cms (6.5ins) high*.

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000

3

**A GOOD AND RARE LATE 19TH CENTURY FRENCH BELL-STRIKING GIANT CARRIAGE CLOCK WITH ALARM**

Numbered 6375

The gorge case of large size and with bevelled glass panels throughout, the circular white enamel Roman and Arabic dial with blued steel hands set over the white enamel Arabic alarm dial, both in an engraved and matted gilt brass mask decorated with flowing foliage, the substantial brass movement with large silvered platform set with a compensated bimetallic balance to the English-style lever escapement, repeating, striking and sounding the alarm on a bell. With an associated, old key of commensurate size numbered 34193. *25cms (10 ins) high*.

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000

4

**A GOOD LATE 19TH CENTURY FRENCH GILT BRASS OVAL GRANDE SONNERIE AND REPEATING CARRIAGE CLOCK WITH ALARM, CASE AND KEY**

Numbered 2184

The shaped handle over a moulded cornice with repeat button, bevelled glass panels and moulded base, the white enamel Roman and Arabic dial with blued steel hands and alarm setting subsidiary, the movement with large silvered platform carrying the bimetallic balance and English-style lever escapement, striking the hours and quarters on a pair of blued steel coiled gongs, the strike train de/activated via a three-position selection lever to the underside marked Gde.Sonnerie/Silence/Pte Sonnerie. In the original silk- and velvet-lined travelling case with sliding front cover, and original double-ended winding key numbered to the side *19cms (7.5ins) high*. (2)

£1,800 - 2,500

€2,100 - 2,900

US\$2,400 - 3,300



1

2

3

4

5

### A GOOD LATE 19TH CENTURY FRENCH STRIKING AND REPEATING ENAMEL DECORATED ENGRAVED BRASS CARRIAGE CLOCK WITH PATENT SURETY ROLLER

Gay and Lamaille, number 474

The case with ribbed folding handle over an engraved top panel depicting flowers and foliage on a matted ground, the cornice and base castings similarly decorated, the side panels decorated with panels of blue enamel and a lattice-work ground, the silvered Arabic dial set within a matching mask, with blued steel hands, the twin barrel movement stamped on the backplate 'PATENT SURETY ROLLER' and bearing the G.L. trademark and number 474, striking and repeating on a blued steel coiled gong, the silvered lever platform escapement with cut and compensated bimetallic balance visible through the oval bevelled glass inspection panel to the top *19cm (7in) high*

£1,000 - 2,000

€1,100 - 2,300

US\$1,300 - 2,700

The Patent Surety Roller was invented by Moritz Immisch in 1879, its purpose was to ensure that the hourly strike could not be knocked out of synch if the clock received a jar in transit. He also had an interest in balance springs, electricity and motors and their charging. Gay and Lamaille became partners circa 1878, acquiring Immisch's patent two years later. Numbered clocks using the device have been recorded from 194 through to 5887 - see Wotruba: 'The story behind the PATENT SURETY ROLLER stamped on carriage clocks', *Antiquarian Horology*, June 2017, p.239.

6

### A GOOD LATE 19TH CENTURY GIANT CARRIAGE CLOCK AND NUMBERED KEY

Dracourt for J.W. Benson

The gilt brass cannelée case with ripple moulded handle over the large top glass, over glazed sides and moulded base, the signed 3 inch Arabic enamel dial with spade hands, set within an elaborate pierced and engraved gilt mask, formed of foliate scrolls centred on a chalice, the substantial signed two train spring barrel movement with large silvered lever platform escapement and bimetallic balance. *22cm (8.75in)*

£1,800 - 2,500

€2,100 - 2,900

US\$2,400 - 3,300



5



6



7



8

7

### A RARE MID 19TH CENTURY FRENCH ENGRAVED BRASS QUARTER REPEATING CARRIAGE CLOCK

Cooper, London

The early multi-piece case surmounted by a straight handle cast with foliage and set between lion-head pommels over the large bevelled glass top panel and matching side and front panels set within a foliate-engraved frame of flowing foliage on a crosshatched ground, 2.75 inch circular white enamel Roman dial set in a mask with engraved foliage on a cross-hatched ground, the solid rear door with shuttered apertures for regulation, winding and hand-setting, signed for the retailer T.F.Cooper, London, the twin train movement further signed on the backplate, with lever platform escapement and monometallic balance repeating the hours and the quarters on a bell *18cms (7ins) high*.

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000

A similar example is illustrated by Derek Roberts, *Carriage and Other Travelling Clocks* (1993), p 88, fig 6-12. The two case buttons are each labelled 'H' and 'Q', the first repeats the hours and the second repeats the quarters, both on the same bell and hammer.

8

### A RARE LATE 19TH CENTURY FRENCH BRASS REPEATING CARRIAGE CLOCK WITH PATENT BOTTOM WINDING

Le Roy & Fils

The gorge case with rippled handle over bevelled glass panels, the white enamel Roman and Arabic dial with alarm subsidiary, the twin barrel movement with silvered lever platform escapement with cut and compensated bimetallic balance, striking the hours and sounding the alarm on a coiled steel gong, both trains wound from below via Le Roy's patent (number 9501) integral winding key *16cms (6.25ins) high*.

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600



**A FINE AND VERY RARE EARLY 20TH CENTURY FRENCH GRANDE SONNERIE, CENTRE SECONDS, REPEATING CARRIAGE CLOCK WITH ORIGINAL TRAVEL CASE, KEY AND PAPERWORK**

L. Leroy et cie, Palais Royal, Paris, numbered 31760 and 15452 BIS  
The gorge case with large bevelled glass panels and repeat button over the signed cream enamel Roman dial with bold blued steel hands and centre seconds hand, the matted gilt mask further set with an Arabic alarm setting dial, the movement with substantial plates signed along the right hand edge of the backplate '154452 BIS L LEROY & CO 13 & 15 MONTPENSIER PALAIS ROYALE,' further signed on the silvered platform supporting the cut and compensated bi-metallic balance recessed into the platform and suspended on a helical hairspring, with micrometer regulation affected via a rack and pinion mounted on the backplate, the lacquered backplate with striped finish, with stamped number in the lower left hand corner 31760 and hand engraved in the centre 15452 BIS, chiming the hours and quarters on a pair of coiled blued steel gongs, with three-position selection lever to the underside labelled 'Sonnerie/Silence/Gde Sonnerie' in the original numbered (15452 Bis) case and numbered key (31760) 18cms (7ins) high. (2)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

This clock is sold with the original rating paperwork from Leroy & Cie from 1902. The first entry is dated November 29 and there follows another 30 entries noting various daily rates until January 9th (it was not recorded every day, December 25th for instance, was omitted, with the note 'Noel'). It further notes that the oil was changed and that at the end of the period, it was 6 seconds fast of Paris.

The back page of the certificate is dated 1908, five years later and notes that the clock is to be sent to Nice.

Derek Roberts illustrates a similar platform signed by Leroy which he describes as "particularly fine" in 'Carriage and other Travelling Clocks', Fig.13-2.





**A FINE LATE 19TH CENTURY FRENCH GILT BRASS CARRIAGE CLOCK WITH ROYAL PROVENANCE TO GEORGE V (1865-1936)**

The clock supplied by Drocourt, retailed by Charles Frodsham 19144. The canellée case with ribbed handle over an oval inspection panel framed by the engraved presentation "G.F.E.A. FROM A.E. JUNE 3rd 1877", over bevelled glass panels and a rectangular white enamel dial with Roman numerals, minute track and moon hands, signed and numbered by the retailer 'Chas Frodsham & Co, 19144', the twin train movement with engraved gilt platform supporting a cut and compensated bimetallic balance to an English lever escapement, striking the hours on the hour and a single blow on the half-hours on a bell, together with the original silk-and velvet-lined travelling case and numbered key 16.5cms (6.5ins) high.

£1,500 - 2,500

€1,700 - 2,900

US\$2,000 - 3,300

In September 1877 the Princes Albert 'Eddy' Victor (1864-1892) and his younger brother, George Frederick Ernest Albert, the future King George V (1865-1936), joined the cadet training ship HMS Britannia at Dartmouth, Devon. It would appear that this clock was the perfect birthday gift from one brother to another on the eve of their travels. In 1879, after the training, both princes were sent as naval cadets on a three-year world tour aboard HMS Bacchante. George remained in active service in the Navy till 1892, when the death of his elder brother meant he was third in line to the throne.

**Provenance:**

The family of Mary Speller.

Mary Speller was the personal housemaid to Queen Mary and worked in the royal household from 1914 till the death of Queen Mary in 1953. Mary was given this clock by Queen Mary.

All photographs and ephemera are from the family archive and are not included with this lot.



For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



11

11

**A GOOD LATE 19TH CENTURY QUARTER CHIMING OAK BRACKET CLOCK OF SMALL SIZE**

The case with inverted bell top over canted front angles applied with crisply cast brass mounts, the side panels inset with pierced engraved brass sound frets over a moulded base and scroll feet, the 4.75 inch arched brass dial with three subsidiaries for strike/silent, regulation and '8 bell chime/Westminster chimes' over a Roman and Arabic silvered chapter ring framing the matted centre, the triple chain fusee movement with anchor escapement sounding the hours on a gong and chiming the quarters on a run of eight graduated bells 42cms (16.5ins) high.

£1,500 - 2,500  
€1,700 - 2,900  
US\$2,000 - 3,300

12

**A 19TH CENTURY TULIPWOOD-BANDED BALLOON CLOCK**

Jump, 93 Mount Street, London

The case within central oval inlaid floral panel over brass ogee bracket feet, the signed 4.25 inch white enamel Roman dial with dotted minute band and matching pierced blued steel hands, the twin chain fusee movement with flattened circular plates united by five pillars, the anchor escapement rack striking on a bell 31cm (12in) high

£2,000 - 3,000  
€2,300 - 3,400  
US\$2,700 - 4,000



12

13

**A GOOD LATE 19TH CENTURY GILT BRASS MOUNTED QUARTER CHIMING TABLE CLOCK**

Surmounted by a cast basket top with handle and five elaborate urn finials over pierced side sound frets on a stepped base and scroll feet, the 6 inch square brass dial with foliate spandrels framing the silvered Roman chapter ring and mask centre, with selection levers for chime/silent and 4 bells/8 bells, the substantial triple chain fusee movement with anchor escapement striking the hours on a large polished steel coiled gong and chiming the quarters on a rack of eight bells and hammers 60cms (2ft) high.

£2,000 - 3,000  
€2,300 - 3,400  
US\$2,700 - 4,000



13

14

**A GOOD MID 18TH CENTURY MAHOGANY QUARTER REPEATING TABLE CLOCK WITH SIX PILLAR MOVEMENT**

John Sterland, Nottingham

The bell top with single handle over circular and shaped side glazed panels on a moulded base and block feet, the 7 inch arched brass dial with strike/silent over the silvered Roman and Arabic chapter ring, matted centre, shaped signature plaques and date aperture, the twin wire fusee movement with substantial plates united by six distinctive knopped pillars, the going train with verge escapement on a knife edge, the strike train with rack strike on a bell, and with pull quarter repeat on a run of six bells and hammers, the backplate decorated with engraved foliate scrollwork, the repeat barrel, securing brackets and backcock all with matching engraving 50cms (20ins) high.

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,700



15



14

15

**A LATE 18TH CENTURY EBONISED TABLE CLOCK,**

Irish, Portsmouth

The gilt handle over fish-scale side frets on a plinth base and ogee bracket feet, the 7 inch signed silvered Roman and Arabic dial with date aperture, the arch with a painted scene (previously with automata), the twin gut fusee movement with later anchor escapement, the backplate centred by an engraved twin handled urn within foliate scrolls 43cms (17ins) high.

£600 - 900

€680 - 1,000

US\$800 - 1,200



16

16

**A MID 18TH CENTURY WALNUT TABLE CLOCK**

Thomas Eastland, London

The inverted bell top with five ball finials over side handles and fish-scale side sound frets to a moulded plinth base on block feet, the 7 inch arched brass dial with rise-and-fall regulation over a silvered Roman and Arabic dial framed by foliate and scroll spandrels, the finely matted centre with mock pendulum aperture, date aperture and applied nameplate, the movement with five knopped pillars, converted to anchor escapement with rack strike on a bell, the backplate fully engraved with foliate scrolls and a basket of fruit, centred by the flowing signature 51cms (20ins) high.

£1,500 - 2,500

€1,700 - 2,900

US\$2,000 - 3,300

Thomas Eastland of London is listed as working for just seven years between 1744 and 1751. A green-lacquered table clock by him was sold in these rooms as part of the Derek and Valerie Roberts Collection, 14th December 2016, lot number 30 (sold for a hammer price of £15,000). The numerals on both chapter rings are undoubtedly by the same hand - in particular, the '5' and '2' numerals are highly individual.





17

17

**A GOOD SECOND HALF OF THE 19TH CENTURY FRENCH LAPIS-LAZULI MOUNTED ORMOLU MANTEL CLOCK**

Charles Dutertre, Paris

The rectangular case with surmount now lacking, over an egg-and-dart cornice and four panels of well-figured lapis lazuli within cast formal borders, on an acanthus-cast base and turned feet, the signed 5.25 inch enamel Arabic dial with pierced and engraved hands framed by a cast mount of fruit and vines, the signed circular movement with Brocot type escapement and regulation and outside countwheel strike on a bell 42cms (16.5ins) high

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

18

**A GOOD MID 19TH CENTURY FRENCH ORMOLU MANTEL CLOCK**

Etienne Lenoir, Paris

The rococo case surmounted by a foliate finial over flowing scrolls on an undulating base of waves, foliage and scrolls, the 4 inch white enamel dial with Roman and Arabic numerals, signed in the centre and set with pierced gilt hands, the twin train movement with silk suspension and outside countwheel strike on a bell 36cms (14ins) high.

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,700



19



18

19

**A GOOD EARLY 19TH CENTURY FRENCH ORMOLU-MOUNTED MARBLE MANTEL CLOCK**

Surmounted by an elaborate floral group issuing foliate swags to a pair of matching anthemion finials flanking the 4 inch white enamel Roman dial with Arabic quarter marks and matching hands set within a cast bezel, supported between two flat-fronted columns with applied mounts on a mounted base and turned feet, the spring driven movement with flattened circular pinned plates, silk suspension and outside countwheel strike on a bell 51cms (1ft 8ins) high.

£1,000 - 2,000

€1,100 - 2,300

US\$1,300 - 2,700



20

**AN EARLY 19TH CENTURY FRENCH MAHOGANY TABLE  
REGULATOR**

Houdin Pere

The substantial entablature raised on four Doric columns with applied ormolu bases and capitals, over the plinth base and turned feet, the signed 5 inch dial with enamel Roman chapter ring and engine-turned ormolu centre with blued steel Breguet hands and oval signature plaque, set within a cast bezel, the single train spring barrel movement with pinwheel escapement and gridiron pendulum with knife edge suspension. 57.5cm (22.75in)

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000

This is likely to be Jacques Francois Houdin, who worked for Breguet and was father-in-law to Jean Eugene Robert-Houdin, the celebrated mystery clock maker and magician.



20



21

21

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

Retailed by Gudin, Paris

The 4.5 inch signed enamel Roman and Arabic dial with pierced and engraved gilt hands set within a gilt drum held aloft by a cherub, his wings and features crisply cast and displaying a particularly rich patination, seated on a gilt reeded pedestal draped with roses and foliage, on a shaped variegated marble base on four cast feet, the clock movement wound from the rear with lever platform escapement striking on a bell, stamped 'A.C.' in a circle and numbered 37 59cms (1ft 11ins) high.

£3,000 - 5,000

€3,400 - 5,700

US\$4,000 - 6,700



22

22

**A FINE LATE 19TH CENTURY FRENCH BURNISHED AND FROSTED GILT BRONZE CLOCK GARNITURE**

The bronze group signed E Herbert, the clock movement signed by both J. Levebvre and Japy Frères

the clock surmounted by the figures of a mother and son, she in classical dress, he playfully skipping beside her, their clothes burnished, but with frosted-effect skin tones on a naturalistic oval base featuring water lilies over a 4 inch Roman dial with cartouche numerals and trefoil hands, the matching candelbra each with a tapering column supporting five sconces surmounted by a female bust, all applied with leopard's pelts and Renaissance revival motifs, the clock movement striking the hours and half hours on a bell *The clock and candelbra each 62cms (2ft) high. (3)*

£5,000 - 7,000

€5,700 - 8,000

US\$6,700 - 9,400



23

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**AN UNUSUAL 19TH CENTURY ORMOLU MANTEL CLOCK**

The four inch white enamel Roman dial framed by the standing figure of a cherub on a cloudy base with martial trophies and medallion with the portrait of King Henry IV of France, the English circular movement with turned pillars and twin chain fusees to a deadbeat escapement *28cms (11ins) high*

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000

Henry IV of Navarre (1589-1610) was considered the Good King Henry. 1598 he issued the Edict of Nantes that ended the religious wars in France.



**A FINE LATE 18TH CENTURY FRENCH  
ORMOLU MOUNTED WHITE MARBLE  
LYRE CLOCK WITH SWINGING  
MOVEMENT, CENTRE SECONDS AND  
CONCENTRIC DATE**

Breant, Paris

Surmounted by an urn of flowers and fruit over similar swags and beading along the sides, meeting a run of leaves, on a concave socle to a base with applied urn and berried ivy mount on toupie feet, the dial and movement set on the girdiron pendulum hinged on a knife edge above, the 5.5 inch enamel chapter ring with outer Arabic minutes/seconds, concentric date and Roman hours, with a pair of matching lyre-shaped hands for the time and blued steel for seconds and date, the spring driven movement within a pair of skeletonised shaped plates, with finely crossed wheels to both trains, the going terminating in a pin-wheel escapement mounted on a single footed cock to the rear, the strike with a countwheel of five crossings striking on a bell *64cms (25ins) high.*

£4,000 - 6,000

€4,600 - 6,800

US\$5,400 - 8,000



For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

**A FINE THIRD QUARTER OF THE 18TH CENTURY FRENCH  
ORMOLU MANTEL CLOCK**

D.F. Dubois, Paris

The large pomegranate finial flanked by a pair of open side handles, on a berry-and-leaf cast socle set between the figures of two seated cherubs on a large plinth and reeded feet, the 5.75 inch circular white enamel dial with black Roman and Arabic numerals framing the red enamel signature with pierced gilt hands, the large circular movement now with Brocot-type suspension 70cms (27.5ins) high

Similar examples are illustrated in Kjellberg *La Pendule Francaise*, 1997, p 216 image A, and Niehüser, *French Bronze Clocks* (1990), p. 262 n. 1305.

£5,000 - 7,000

€5,700 - 8,000

US\$6,700 - 9,400



For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



**A GOOD 19TH CENTURY FRENCH MONUMENTAL GILT AND PATINATED BRONZE MANTEL CLOCK**

Deniere, Paris

The two standing female figures dressed in Classical robes and flanking a reeded pedestal on a stepped plinth with vitruvian scroll and berried laurel cast decoration, the signed 5.5 inch white enamel Roman and Arabic dial with gilt star half-hour markers and good pierced and engraved gilt hands, the circular twin barrel movement with Brocot-type suspension and rack strike on a bell, 'stamped Jx Deniere a Paris, 2140' 76cms (2ft 6ins) high.

£6,000 - 9,000

€6,800 - 10,000

US\$8,000 - 12,000





27 TP

**A FRENCH LOUIS XV GILT-MOUNTED AND BRASS-INLAID  
EBONY LONGCASE CLOCK**

Alexandre Le Faucheur

Surmounted by a winged hourglass with arrow, above a white enamel dial signed *Le Faucheur A Paris*, with apertures for day, date, month and moon phase, above an oval enamel plaquette similarly signed, the sides with shells and dolphin mounts, on scrolling feet cast with dragons 202cms (79 1.5ins) high.

£12,000 - 18,000

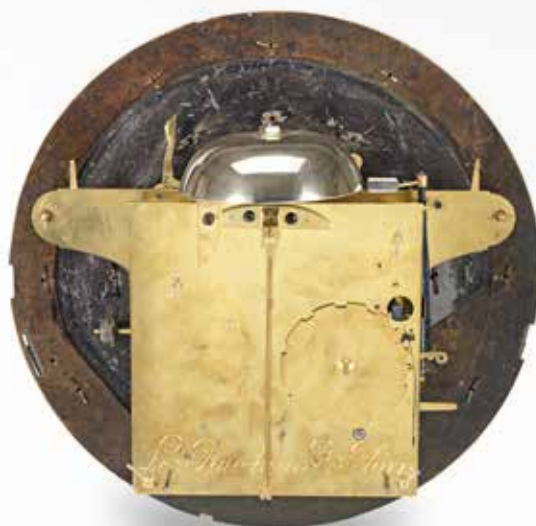
€14,000 - 21,000

US\$16,000 - 24,000

Alexandre Lefaucheur became *maître horloger* in 1729 and was appointed *horloger du roi* in 1748. He is recorded at Pont au Change in 1748 and later at Quai de l'Horloge between 1772 and 1780.

**Provenance:**

Sotheby's, 6 July 2011, lot 16.



28 TP

**A FRENCH LOUIS XV ORMOLU-MOUNTED AND BRASS-INLAID  
EBONY ANNUAL CALENDAR LONGCASE CLOCK**

Charost, Paris

Surmounted by a figure of Chronos, above an elaborate dial signed *Charost A Paris* with annual calendar ring engraved with the signs of the Zodiac, the centre with moonphase dial and lunar date register, above a waisted case applied with scrolling foliate mounts, palmettes and a figure of Diana, the front with glass pendulum aperture, on a shaped base 236cms (92 1.5ins) high.

£12,000 - 18,000

€14,000 - 21,000

US\$16,000 - 24,000

**Provenance:**

The Dunn Family, Childrey Manor

Thence by descent to Brigadier K.F.W. Dunn, C.B.E., D.L. Eastington Park, Gloucestershire

Mr & Mrs Jack Bailey

Sotheby's, 6 July 2011, lot 17.





**A FINE EARLY 19TH CENTURY FRENCH ORMOLU-MOUNTED MARBLE AND ENAMEL DECORATED MANTEL CLOCK WITH CONCENTRIC DATE**

Folin L'aine a Paris

The 4.5inch enamel Arabic dial with openwork centre revealing the star date wheel, framed by a cast bezel and running foliate enamel border with gilt feathered decoration, surmounted by a matt and burnished ormolu eagle with outstretched wings over foliate berry and leaf mounts, over a pair of arches with similar enamel decoration on four pillars and a mounted base to toupie feet, the circular plates with anchor escapement to a silk-suspended pendulum and outside countwheel strike on a bell 41cms (16ins) high.

£7,000 - 9,000

€8,000 - 10,000

US\$9,400 - 12,000

A similar model is illustrated in Tardy, *Encyclopédie de la Pendule Française* (Paris 1997), p 167.





**A RARE MID 18TH CENTURY GILT AND PATINATED BRONZE CLOCK**

Baillon, Paris. The movement signed Courvoisier, Paris and numbered 2813.

Depicting the standing figure of King Louis XVI presenting a laurel wreath to a seated allegorical female figure, a chained figure cowering behind him, all on a stepped bow fronted horn-veneered base mounted with running ormolu panels, the signed white enamel Roman and Arabic dial with pierced and engraved gilt hands, the large spring driven movement with flattened circular plates with silk suspension and numbered outside countwheel strike on a bell 53cms (1ft 9ins)

£5,000 - 8,000

€5,700 - 9,100

US\$6,700 - 11,000

For a comparable figure of Louis XVI, see the bisque porcelain group by the Niderviller factory which features Louis XVI and Benjamin Franklin produced in the 18th century to commemorate the recognition of American Independence.





31

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**AN EARLY 19TH CENTURY FRENCH MAHOGANY STRIKING TABLE REGULATOR**

Durtois Fils, Paris

The substantial entablature supported on four turned Doric columns, raised on a double plinth base and four block feet, the columns cut to receive four glass panels, the front and rear being removable, the signed 5 inch enamel dial with Roman chapter, centre seconds and blued steel Breguet hands, the two train drum movement with outside countwheel strike on a bell and pinwheel escapement to a gridiron pendulum with knife edge suspension. 60cm (23.75in)

£2,200 - 3,500

€2,500 - 4,000

US\$2,900 - 4,700

'Durtois Fils' are probably Dartois et Fils recorded by Tardy working in Place des Victoires, Paris between 1820 and 1840.



32

32

**A LATE 19TH/EARLY 20TH CENTURY FRENCH PATINATED SPELTER FIGURAL NOVELTY TIMEPIECE**

The base signed Louis Moreau

Fortune as a female figure striding forward on a cloud, her right foot on a winged wheel, her left arm raised to support the 6 inch spherical dial with applied gothic style Roman numerals and fancy pierced hands surmounted by a ribbon over a gridiron pendulum of two steel and one brass rod terminating in a weighted matching sphere, the spring driven movement set behind the dial and comprising of circular plates united by turned pillars, the deadbeat 'scape wheel with large teeth and short steel pendulum rod with heavy rectangular bob, 90cms (2ft 11ins) high

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000



33

**AN EARLY 19TH CENTURY FRENCH ORMOLU-MOUNTED  
WHITE MARBLE MANTEL TIMEPIECE**

The base with an applied pair of ormolu love-struck hearts engraved with the initials VS and AD

The case surmounted by Venus on a chariot drawn by a pair of lively-looking swans driven by a cherub, the wheel of the chariot forming the Arabic time dial, with moon hands, the winding square hidden by a hinged cast anthemions spoke, to the left Adonis as a young shepherd with crook and a dog attracts her attention, all set on a shaped marble plinth with applied mounts depicting cupids at Vulcan's forge making and sharpening their arrows of love, centred by the twin-heart motif, the movement with circular plates united by four turned pillars, with chain fusee to a solid deadbeat escape wheel mounted to the outside of the backplate. 44cms (17ins) high.

£3,000 - 5,000

€3,400 - 5,700

US\$4,000 - 6,700

'Chariot clocks' were very popular during the Napoleonic period, and were considered feminine clocks. Similar examples of the present lot are in the Silver Boudoir at the Elysée Palace, chosen by Napoleon's younger sister, Caroline Murat, and in Empress Josephine's bedchamber at Malmaison.

A similar model is illustrated by Tardy, *La Pendule Française*, p 195.



34<sup>Y</sup>

**A GOOD EARLY 19TH CENTURY BRASS-INLAID ROSEWOOD TABLE CLOCK**

Rigby, Charing Cross. The case and movement frontplate numbered 248.

The canted top surmounted by a flambé finial over canted front corners and an inlaid panel on brass ball feet, the 5.5 inch square one-piece silvered Roman dial screwed to a thick brass false plate, with engraved minute track enclosing the blued steel moon hands and copperplate signature, all framed by an angled sight ring, the twin gut fusee movement with five heavy knopped pillars, the going train with anchor escapement, the strike with rack strike (bell lacking), the plain backplate with tear-dropped shaped cocks and copperplate signature. The underside of the seatboard with ink inscription 'Mr Morse' 41cms (16ins) high.

£1,200 - 1,800  
€1,400 - 2,100  
US\$1,600 - 2,400

This lot has been kindly donated to benefit the Combat Stress charity.

Combat Stress is the UK's leading mental health charity for Veterans, providing specialist clinical treatment and welfare support to ex-Service men and women across the UK. Founded at the end of the First World War, they have since helped more than 100,000 Veterans and are today supporting almost 6,000 – more than at any time in their long history. With demand for their services increasing every year, it's vital that Combat Stress is there to help Veterans rebuild their lives with courage and dignity.





35

# **A LATE 18TH CENTURY MAHOGANY TABLE CLOCK**

John Pratt, Dover

The caddy top over canted front corners on a moulded base and ogee bracket feet, the one-piece 6.5 inch silvered Roman and Arabic dial with strike/silent subsidiary over engraved harebell swags and Neo-Classical roundels to the corners, the five pillar movement with knife-edge verge escapement rack striking on a bell, the backplate engraved with a classical urn within a formal and foliate border *52cms (1ft 9ins) high*

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000



35



36

# **A RARE THIRD QUARTER OF THE 18TH CENTURY MAHOGANY QUARTER REPEATING TABLE CLOCK WITH ALARM**

John Green, London

The bell top with elaborate handle and four finials over canted angles set with gilt female term mounts between fish scale side frets, on a moulded base with gilt block feet, the arched brass dial signed in a recessed reserve between twin subsidiaries for alarm setting and strike/silent, gilt spandrels and silvered Roman and Arabic chapter ring enclosing a finely matted centre with chamfered date aperture, the twin chain fusee movement with verge escapement and rack strike on a bell for the hours, repeating the quarters on a run of six bells and hammers, the backplate signed in a monumental cartouche with a pattern of strapwork and foliate scrolls, the pendulum holdfast and repeat pulleys similarly decorated *54cms (21ins) high*.

£3,000 - 5,000

€3,400 - 5,700

US\$4,000 - 6,700

36



37 <sup>TP</sup>

**A 17TH CENTURY WALNUT AND MARQUETRY LONG CASE CLOCK WITH LUNAR INDICATION**

Joseph Norris, Abingdon

The overhanging cornice over a silk-backed pierced sound fret on spirally twisted columns, the long door centred by an oval lenticle and inlaid with three panels of wood and stained bone foliate inlay, with panelled sides on a matching base, the 11 inch square brass dial with winged cherub head spandrels interspersed by foliate engraving, framing the Roman and Arabic chapter ring and finely matted centre, with ringed winding squares and unusually, moonphase and age apertures below XII, with latched dial feet to the weight driven movement with anchor escapement and inside countwheel strike on a bell 2.1m (6ft 11ins) high.

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000

38 <sup>TP</sup>

**AN EARLY 18TH CENTURY LONGCASE CLOCK OF ONE MONTH DURATION IN A FAUX-TORTOISESHELL CHINOISERIE DECORATED CASE**

John Gerrard, London

The associated case with flat topped hood with overhanging cornice on brass-mounted Doric columns, the long trunk door centred by a lenticle and decorated with pheasants and other birds in a landscape, the base with further buildings, the sides with gilt flowers, all within gilt borders on a tortoiseshell effect ground, the 12 inch square brass dial with engraved wheatear border framing the Indian mask spandrels, Roman and Arabic chapter ring with half-quarter marks, the matted centre with subsidiary seconds dial and chamfered date aperture unusually with pin-set date, the movement united by five knopped and ringed pillars, with trains of five wheels, the going with anchor escapement, the strike with outside countwheel, 2.16m (7ft 1ins) high

£4,000 - 6,000

€4,600 - 6,800

US\$5,400 - 8,000

39 <sup>TP</sup>

**A BURR WALNUT AND AMBOYNA VENEERED LONGCASE CLOCK**

The early 18th century movement and dial by John May, London

The re-veneered case with caddy top and three ball finials over hood columns supported by carved giltwood corbels, the long trunk door centred by a lenticle on a base with double apron, the 12inch square brass dial with engraved wheatear border framing the silvered Roman and Arabic dial with half quarter marks, finely matted centre with ringed winding square and decorated date aperture, the movement with five knopped and ringed pillars, anchor escapement and countwheel strike on a bell 2.61m (8ft 6.5ins) high.

£5,000 - 8,000

€5,700 - 9,100

US\$6,700 - 11,000

37



38



39

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40 TP

**A VERY RARE 18TH CENTURY FOUR-TRAIN MUSICAL, QUARTER CHIMING LONGCASE CLOCK MOVEMENT WITH MOONPHASE AND CALENDAR INDICATION NOW IN A LATER CUSTOM MADE CASE**

Stephen Asselin, London

The 13 inch arched brass dial surmounted by a silvered arc detailing each of the twenty four possible tunes (played via two interchangeable pinned brass barrels), over subsidiary dials for strike/silent and for chime/not chime, with Roman and Arabic chapter ring, subsidiary seconds dial containing the date of the month, further subsidiaries for month and sign of the zodiac, day and deity, signed on a burnished reserve, the monumental movement with rectangular plates united by ten knopped pillars, with three weight-driven trains for the quarters (on six bells and hammers), hours (on a bell mounted to the backboard) and going, the fourth train for the music being chain fusee driven and playing on up to twelve bells and twenty four hammers, now contained in a custom-made walnut long case with overhanging cornice, and panels of lively veneer, the heavy steel-rod pendulum terminating in a large brass-faced lenticular bob and suspended with a knife edge suspension from a heavy steel rod measuring 1.27m (4ft 2ins) secured to the backboard.

Together with a second pinned brass barrel 12 inches long and 1.75 inches in diameter. 242cm (7ft 9 ins) high.

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000



**AN 18TH CENTURY MUSICAL TABLE CLOCK PLAYING ONE OF SIX TUNES ON 13 BELLS AND 23 HAMMERS**

The later dial signed for Norton, London

Surmounted by five cone finials over canted corners set with female term mounts to a moulded base on scroll feet, the arched gilt brass dial with engraved tune selection arc offering a choice of six tunes, 'Air, Mallet, Air, Pologelu, Minuet and Minuet', with strike/silent subsidiaries, the matted centre with date aperture, the substantial six pillar movement with verge escapement rack striking the hours and playing a tune on 13 bells and 23 hammers, the plain back plate with later signature 61cms (2ft) high.

£5,000 - 8,000

€5,700 - 9,100

US\$6,700 - 11,000





**A GOOD LATE 18TH CENTURY BRASS MOUNTED MAHOGANY MUSICAL TABLE CLOCK**

John Taylor, London

The bell topped case with five finials (one replaced) over mask-centred cast brass sound frets to a plinth base with heavy brass banding on scroll feet, the 8 inch arched brass dial signed in a shaped silvered recess flanked by twin subsidiaries for Chime/not Chime and Hornpipe/March, over the Roman and Arabic dial with concentric date hand, the substantial gut fusee movement with knife edge verge escapement striking the hours on a bell and sounding the quarters on a run of eight bells and hammers, the backplate with foliate scroll engraving centred by a stylised urn 60cms (2ft) high.

£5,000 - 7,000

€5,700 - 8,000

US\$6,700 - 9,400

A similar example was sold in these rooms on the 19 June 2007, lot 93.





**A RARE MID 18TH CENTURY RED AND GILT JAPANNED  
MUSICAL, QUARTER CHIMING TABLE CLOCK PLAYING FOUR  
TUNES**

Thomas Prior, London

The case decorated all over with gilt and painted flowers on a red ground, the bell top on a caddy with five cone and crescent-moon finials over four term corner mounts, side sound frets and a moulded plinth base on scroll feet, the 6.75 inch arched brass dial surmounted by a tune selection arc giving the titles 'Lovely Nancy', 'an Air', 'Minuet' and 'ye Intrepid' over twin subsidiaries for 'strike/not strike' and 'chime/not chime', with Turkish market chapter ring framing the matted centre and date aperture, the substantial triple chain fusee movement with verge escapement rack striking the hours on a bell and playing one of the tunes on eight bells and fourteen hammers, the backplate engraved with a Chinoiserie pagoda and crescent moon within foliate scrolls and a brickwork arch 61cms (2ft high)

£6,000 - 8,000

€6,800 - 9,100

US\$8,000 - 11,000





44

44

#### A LATE 18TH CENTURY MAHOGANY QUARTER CHIMING TABLE CLOCK

Retailed by Eardly Norton, London, 3488.

The caddy top with moulded edge over stop-fluted canted corners to a plinth base on giltwood ogee bracket feet, the 8 inch arched brass dial with large strike/silent over the Roman and Arabic chapter ring with pierced matching blued steel hands and brass concentric date hand, signed in the plain centre, the substantial triple gut fusee movement with anchor escapement striking the hours on a bell and chiming the quarters on eight bells and hammers, the backplate numbered 3488 along its upper edge and framed by an engraved border, signed Gravell & Tolkien, London, 3488 58cms (1ft 11ins) high.

£3,500 - 4,000

€4,000 - 4,600

US\$4,700 - 5,400

45

#### AN EARLY 18TH CENTURY EBONY TABLE CLOCK

William Wright, London

The caddy top surmounted by a handle and four brass mounts over rectangular glazed side apertures on a moulded base and brass bun feet, the 6.75 inch square brass dial with Roman and Arabic chapter ring framed by winged cherub's head spandrels, with matted centre, secured to the frontplate by four latched dial feet, the twin gut (now wire) fusee movement with seven knopped and latched pillars the going train with knife-edge verge escapement, the strike train with rack strike and unusual pivotted steel bar to actuate the hammer mounted on the right hand side of the movement, the backplate signed in a central cartouche amid a series of symmetrical foliate scrolls and a single line border 38cms (15ins) high.

£3,000 - 5,000

€3,400 - 5,700

US\$4,000 - 6,700

The mask is mounted with a mid 20th century engraved brass presentation plaque below VI - this is pinned on and only visible when the front door is opened. It reads "Presented to Ernest E.Cashmore by the British Shipbreakers Association. 1959"



45

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46

**A SECOND QUARTER OF THE 18TH CENTURY  
EBONISED QUARTER REPEATING TABLE CLOCK**

Edward Faulkner, London

the inverted bell top with turned handle over glazed side panels, on a moulded base and later block feet, the 6.75 inch arched brass dial with strike/silent set above the silvered Roman and Arabic chapter ring with matted centre and chamfered apertures for the mock pendulum and date, the twin gut fusee movement with verge escapement and rack strike on a bell, repeating the quarters via a cord on six bells and hammers, the backplate engraved with symmetrical foliate scrolls centred by a basket of fruit within a wide wheatear border, the repeat barrel and retaining brackets also engraved  
*49cms (19ins) high*

**£3,000 - 5,000**

**€3,400 - 5,700**

**US\$4,000 - 6,700**

The clock has been overhauled and serviced on 8th May 2018 at a cost of £1,328.40 (invoice confirming this work with clock)



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47

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**A SECOND HALF OF THE 18TH CENTURY WALNUT  
QUARTER REPEATING TABLE CLOCK**

Richard Purrat, Newport Pagnel

the inverted caddy top with central handle over a deep cornice and shaped side apertures (now with quartrefoil brass frets) on a panelled base and block feet, the 8 inch arched brass dial with subsidiary strike/silent dial over the Roman and Arabic chapter ring and female mask spandrels framing the matted centre, ringed date aperture and (now filled) mock pendulum aperture, the five pillar movement now converted to anchor escapement, with rack strike on a bell and repeating the quarters on a run of six bells and hammers, the backplate with symmetrical foliate scroll engraving  
*52cms (20.5ins) high*

**£3,000 - 5,000**

**€3,400 - 5,700**

**US\$4,000 - 6,700**



## THE HOROLOGICAL COLLECTION OF BERESFORD HUTCHINSON (1936 – 2006)

Beresford Hutchinson's untimely death took from the clock world one of its leading authorities and most popular characters. The obituaries written by Jeremy Evans and Jonathan Betts in *Antiquarian Horology* June 2006 convey the high esteem in which he was held, and the sense of loss felt. As well as a highly respected academic figure with a deep and wide-ranging knowledge of 700 years of timekeeping, he was also universally liked, with an approachable demeanour, huge reserves of patience, and an infectious and, by all accounts, a rather "fruity" laugh.

During his quarter of a century at the British Museum and the National Maritime Museum, he was instrumental in the way that visitors to these National institutions engaged with clocks and watches. Countless numbers owe him a debt of a gratitude for lighting a spark of interest for them.

After National Service, Beresford trained under the distinguished horologist and case maker Mr Percy Dawson. At the same time as working at the bench, he attended Hackney Technical College and passed the British Horological Institute exams, later becoming a Fellow. He joined the British Museum in 1964 and twelve years later, his new and innovative permanent display in room 44, showing movements ticking beside their cases, was hailed as one of the best, if not the best in the world at the time. Major acquisitions for the nation under his leadership include the Buschman clock with remontoir and cross-beat escapement, the Stephan Brenner clock with underslung barrels and the Godman regulator. He moved to the National Maritime Museum in 1979 and oversaw the bequest of Robert Foulkes, increasing their collection of clocks and watches by some 50%. Out of office hours, Beresford ran clock repair courses, published articles, vetted the Grosvenor House Antiques Fair and gave lectures, including those in his capacity as one of the principal lecturers at West Dean College. He served on the councils of the Antiquarian Horological Society, the British Watch and Clockmakers Guild and the British Horological Institute south London branch. He was a Liveryman of the Clockmakers Company.

It is a very real privilege for Bonhams to present these clocks from his personal collection.



48

### TWO INTERESTING TIMEPIECE MOVEMENTS WITH WHITE METAL BARRELS AND FUSEES

E.W. Lovely & Co Ltd

Both movements with shaped brass plates united by three steel pillars, stamped 'Patent Applied For', the large spring barrels and substantial fusee cones each made from a white metal alloy, the going train wheels of six crossings, the 'scape wheel of four and with white metal pallets, the pendulum suspended from a white metal block secured to the rear and with a wooden rod and heavy brass bob.

Both movements with pendulums, one with a pair of hands and now mounted in a custom-made wall case with open dial centre.

*The wall case 38cms (15ins) diameter (2)*

£300 - 400

€340 - 460

US\$400 - 540

Notes written by Beresford Hutchinson accompany this lot, namely a train count

"G.W. 144 (!)

Centre 72 & 12

3rd 60 & 12

4th 60 & 12

'Scape 30 & 12"

Various address details, and a photograph taken in 2002 of Cavendish Place, Eastbourne.

A photocopied page of The Horological Journal March 1921 also accompanies the lot:

"E.W. LOVELY & CO, LTD.

Cavendish Place, Eastbourne. This firm are one of the newcomers, and it is of interest to know that the clock they now produce is more or less an accident and is the outcome of experiments carried out for the production of an apparatus for the stabilisation of aeroplanes. These clocks are at present obtainable in the typical office dial pattern, and domestic designs will be produced later. These clocks possess many novel features which we hope to describe more fully in a later issue."



48

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**A RARE MID 18TH CENTURY CENTRAL ITALIAN WEIGHT DRIVEN LANTERN CLOCK WITH SIX-HOUR DIAL**

The steel posted movement surmounted by a bell and five brass finials, each post of square section and terminating in a turned brass foot, the 5.5 inch circular brass dial secured directly to the front bar of the movement via two screws, with substantial polished steel hands and outer Roman numerals for the quarters and inner Roman numerals I-VI for the hours, with half hour markers in between, with pierced brass surround, the weight driven movement with verge escapement with short pendulum, the strike train with ringed brass countwheel set to the rear striking each hour twice via the vertical hammer on the bell above, with modern bracket 29cms (11ins) high.

£1,000 - 1,500  
€1,100 - 1,700  
US\$1,300 - 2,000

The six hour clock was used in Italy, especially in the Papal States, until the end of the 18th century, when Napoleon introduced the 12 hour system. The six hour, or Roman time started just after sunset with the evening prayers, and worked around the Canonical hours.

**Provenance:**

Sotheby's New Bond Street 5th June 1997, lot 288.



49



50

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**A MID 18TH CENTURY FRENCH CHAMBER CLOCK WITH ENAMEL DIAL, DATED 1750**

Jean Pilar, 1750

Surmounted by a signed and dated pierced scroll cresting over a one-piece enamel Roman dial with Arabic quarters and twin pierced brass hands, the iron posted weight driven movement with anchor escapement sounding on the bell above. (with a run of chain and home-made bracket) 33cms (13ins) high.

£800 - 1,200  
€910 - 1,400  
US\$1,100 - 1,600



51

51

**A LATE 17TH CENTURY THIRTY HOUR WALL ALARM TIMEPIECE**

Unsigned

The 5.75 inch square brass dial with single line border framing the flowing foliate engraved decoration, with narrow silvered Roman chapter ring with fleur de lys half hour markers encircling the foliate engraved centre and Arabic alarm setting disc with single hand, the iron posted movement with verge escapement, the alarm struck on a bell mounted above. Now contained in a custom-made walnut veneered case, 21cms (8ins) high.

£600 - 900

€680 - 1,000

US\$800 - 1,200

52

**A CONTINENTAL WEIGHT DRIVEN IRON WALL CLOCK WITH 'COW TAIL' PENDULUM**

Possibly German or Flemish

The replaced dial with single iron hand and shaped upper section supporting the pendulum arbor, the posted movement with verge escapement, the countwheel and hammer now lacking, but retaining the original bell, together with a later wall bracket, 40cms (16ins) high.

£700 - 1,000

€800 - 1,100

US\$940 - 1,300

**Provenance:** Sotheby's New Bond Street, 5th June 1997 lot 278.



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53

**A 19TH CENTURY GERMAN WEIGHT DRIVEN 30-HOUR WALL TIMEPIECE**

The arched painted wooden dial decorated with a bunch of flowers to the arch over four corner pieces, all within a line border, the Roman chapters with outer minute track and matching brass hands, with alarm disc to the centre, the three wheel train with lantern pinions set between wooden plates, anchor escapement with hinged wire suspension to the wire rod pendulum with sliding brass bob. (alarm train removed, but with original chain and weight) 20.5cms (8ins) high.

£500 - 700

€570 - 800

US\$670 - 940



53



54

54

**A RARE 19TH CENTURY GERMAN WEIGHT DRIVEN QUARTER CHIMING 'SURRERWERK' WALL CLOCK**

Unsigned

The 10.75 inch painted wooden Roman dial with decorated arch and floral corner pieces, the plated wooden movement with some steel and some turned wooden arbors, the anchor pallets made of formed steel strip, the strike train using two graduated cams to move the position of the hour and quarter hammers relative to the double-sided pin wheel which is set with 12 graduated pins on one side and 4 on the other, each hammer striking on one of the two graduated bells mounted above, the strike speed regulated by a large serpentine shaped brass fly mounted on a worm gear and passing through a cut-out in the front plate, a third hammer is mounted on the frontplate and is also activated on the quarters, with trip repeat wire to the right hand side, the rear of the backboard with indistinct signature. With wire rod pendulum terminating in a turned wooden bob, later side doors and two later (?) brass cylindrical weights. 37cms (14.5ins) high.

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600

'Surrer' striking is a rare method used occasionally in the Black Forest area. The term relates to the 'whizzing' noise created by the strike train as the pin wheel rotates a full revolution regardless of the hour being struck. The oversized fly mounted on a worm gear creates the evocative background noise.

For further information, see Justin Miller, 'Rare and Unusual Black Forest Clocks', Schiffer 2012, page 174.



55

55

**A LATE 18TH CENTURY BRASS LANTERN CLOCK**

T. Dadswell, Burwash. The front fret and frame further cast with his initials TD.

Surmounted by a strapped bell and five urn finials between three pierced dolphin frets (the centre one engraved and with the makers initials cast to the reverse), over tapering columns on ball feet, the 5.75 inch wide silvered Roman chapter ring with floating lozenge half hour markers and inner quarter hour track on a striped dial plate, signed in the centre over an engraved foliate scroll, with single hand the weight driven movement with rope drive and boxwood pulley, the three wheel going train with anchor escapement, the strike with countwheel strike acting on the bell, together with a later bracket 35cms (14ins) high

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600



56

56

**AN EARLY 19TH CENTURY BRASS INLAID LANCET CASED BRACKET CLOCK WITH WALL BRACKET**

Desbois & Wheeler, Grays Inn Passage. The movement by Handley & Moore, number 2906

The case with leopard's head ring handles, geometric brass inlay and painted highlights, raised on ball feet, the signed 7.75 inch Roman dial with good matching steel hands, the movement with lancet shaped plates united by five knopped pillars, the anchor escapement with long pendulum with stirrup centre section to accommodate fine regulation via a screw and thread, terminating in a lacquered brass bob with locking screw, rack striking on a bell, the strike/not strike lever mounted on the signed backplate. Together with a mahogany wall bracket with single support featuring inlaid decoration. 50cms (20ins) high (2)

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600



**AN EARLY 18TH CENTURY WROUGHT IRON FRAMED TWIN TRAIN 30-HOUR TURRET CLOCK, TOGETHER WITH A DIAL**

Attributable to Thomas Steight of Pershore

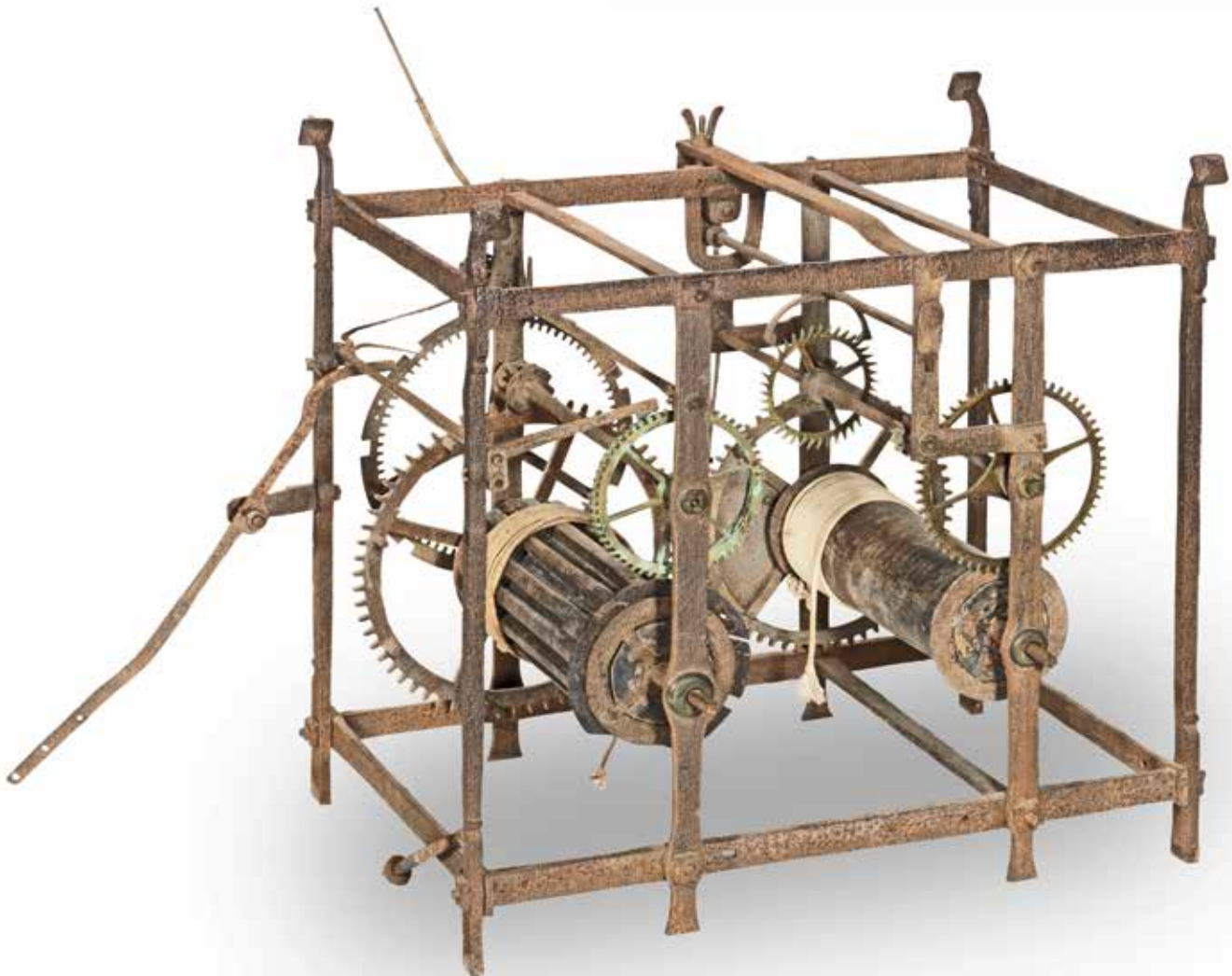
The birdcage-frame with rectangular-section corner posts surmounted by tapering pointed finials over moulded architectural details, the bars secured by square nuts (some with faceted details), both trains with 15 inch wooden barrels; the going barrel 5 inches in diameter and driving an iron great-wheel with brass wheels thereafter and terminating in an anchor escapement off-set so as to accommodate the drive from the barrel, (pendulum now lacking, but retaining the original butterfly nut for fast/slow regulation), the strike train barrel now with additional ribbing to increase the diameter to 6 inches, similarly with iron great wheel and brass thereafter, the countwheel with internal teeth (fly vanes lacking, fly loose). Together with a 34 inch (86cms) diameter copper sheet dial with red-painted chapter ring and gold-painted Roman numerals with minute markers (weights, pendulum, hands, motion work lacking) *The frame 79cms x 48cms x 81cms (31 x 19 32ins)*

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600

We are grateful to Chris McKay, Marisa Addomine and Keith Scobie-Youngs for their help in cataloguing this lot.





58<sup>Y</sup>

**A GOOD LATE 19TH CENTURY ROSEWOOD-CASED EIGHT DAY  
MARINE CHRONOMETER**

Charles Frodsham, 82 Strand, London, 3594

The well-figured case with brass corners, side straps and recessed brass handles the single storey lid with an open circular aperture with moulded edge to frame the signed and numbered 4.5 inch Roman dial with outer five minute Arabic numerals, up-and-down power reserve subsidiary dial marked 0-8 over a large seconds ring and the two engraved medals 'By Appointment to the Queen' and 'French, Russian Italian Gold Medals of Honour', with blued steel hands, the signed and numbered spotted gilt movement united by six turned pillars, signed and numbered on the backplate 'Chas Frodsham & Co, London, 3594', chain fusee and maintaining power, the escapement mounted on a sub-plate with freesprung blued steel helical spring with cut and compensated bimetallic balance to an Earnshaw type detent escapement, set in a weighted lacquered brass bowl with sprung winding cover suspended in lockable gimbals, with safety winding key.  
*The case 21cms (8.25ins) wide*

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000



**A FINE AND RARE MID 18TH CENTURY FIVE-MINUTE REPEATING MAHOGANY TABLE CLOCK WITH ALARM, MOON PHASE INDICATION AND EXHIBITION PROVENANCE**

Joseph Smith, Chester

The bold handle over a stepped moulded caddy with gadrooned border over outset corners with reeded and carved Corinthian columns raised on carved ogee bases, each side with a hinged and lockable glazed door to access the movement, the 9.75 inch arched brass dial with flowing foliate scroll engraved border framing the painted rolling moonphase, the rococo spandrels enclosing the silvered Roman and Arabic chapter ring with finely matted centre with alarm setting disc and chamfered date aperture, signed 'Jos: Smith, CHESTER' between V and VII, a lever visible in the mask by IX which sets the alarm (and in doing so, silences the hourly strike), the twin gut fusee movement with five turned finned pillars screwed through the backplate and pinned to the front, now converted to anchor escapement, with countwheel strike acting on a single bell, the alarm and repeat using three further hammers and two smaller bells, 58cms (23ins) high.

£3,000 - 4,000

€3,400 - 4,600

US\$4,000 - 5,400

**Exhibited:**

'Time & Place: English Country Clocks, 1600-1840', an exhibition by The Antiquarian Horological Society at The Museum of the History of Science, University of Oxford, 25 November 2006 - 15 April 2007. Exhibit number 43.

This imposing and innovative provincial clock was one of 68 exhibits selected to show the best of provincial horology over nearly two and a half centuries. Illustrated over four pages, the clock is described in the exhibition catalogue. The alarm does not have a separate power source and so when it sounds, it strikes the number of 'lost hours' i.e., those that would have struck since the alarm was set. This action ingeniously brings the countwheel back into synchronization.

Quarter repeating clocks were not uncommon in the mid 18th century, but five-minute repeating examples are extremely rare.







60

**A VERY RARE AND HOROLOGICALLY IMPORTANT, SIGNED AND DATED, EARLY 17TH CENTURY LANTERN CLOCK**

William Bowyer, London, 1617

The frame:

The brass posted frame with four bulbous ringed urn finials over tapering Doric columns set on ringed ball feet, each pillar base set proud of the top and bottom plate by 1/16th of an inch to give an 'inverted breakfront' cross-section. Side doors and backplate now missing, frets, top finial, and bell strap are modern fittings. The current bell was found with the clock, it appears to be 17th century but is probably not original. The frame measuring 14.3cms (5 and 5/8ths of an inch) square.

Height to the top of the pillared finial 25.8cms (10 and 1/8th of an inch).

The dial:

The chapter ring 6 inches in diameter and 3/4s of an inch in width with Roman numerals interspersed by floating simple eight-pointed stars framing the single line inner border, the centre engraved with twelve shaded lobes of gadrooning, each separated by a scrolled arrow head on a shaded ground, the original iron hand with double C-scroll terminal and fettled counterpoise, to a 2.25 inch brass alarm setting dial with Roman numerals interspersed by simple six-pointed star half-hour markers around a flower-head engraved centre with 24 alternating wide and narrow petals, the dial plate shaped to fit the profile of the pillars and decorated with engraved foliage to the top and scrolling strapwork to the base, signed in an upward-curving reserve 'William Bowyer fecit 1617' immediately below VII and V.

The movement:

Weight driven with two trains set one in front of the other, each train of three brass wheels on steel arbors, the going now terminating in an anchor escapement, the strike terminating in an altered heavy brass fly, the strike dictated by the iron countwheel set to the rear of the crossbar, both crossbars identical except the right hand side of the rear which is shaped in order to accommodate the lifting of the locking detent. The steel hammer with repaired base and stop, but retaining the original shaped hammer spring.

**£20,000 - 30,000**

**€23,000 - 34,000**

**US\$27,000 - 40,000**





"This newly-discovered lantern clock by William Bowyer marks an extremely exciting and important event in the history of British clockmaking. Not only is it probably the oldest clock known by Bowyer, dated as it is at 1617, but it is certainly his oldest dated clock, and probably the oldest dated lantern clock of conventional form by any London clockmaker.

The earliest London lantern clocks were unsigned. Recent opinion, formed within the last ten years, suggests that many of these unsigned clocks are likely to have originated in the same workshop, being that of John Harvey set up shortly before 1600. The first London clockmaker to sign his clocks was Robert Harvey, who succeeded his father, John Harvey (died 1602), about 1604, working till his own early death in 1615.

Henry Stevens worked for John Harvey as an apprentice from about 1591 (he was freed in 1598). He probably managed the Harvey workshop during John's periodic absences, such as the 18-month duration of his visit to deliver a clock to the Sultan of Turkey on behalf of the Queen from February 1599. He probably ran it again, at least for a while, from John's death in September 1602 till Robert was freed in 1604. It is significant that Henry Stevens's first apprentice was freed in 1603, when he needed more help.

Robert Harvey presumably ran the workshop from 1604 (his freedom date) but died prematurely in June 1615, when again Henry Stevens would have run the business, at least until December 1615, when Thomas Harvey, Robert's younger brother, was freed. We have always assumed that young Thomas took over in December 1615, but immediately prior to that he must have worked, still as an apprentice, under Henry Stevens, who would have again managed the business. It seems that John Harvey, his two sons, Robert and Thomas, and Henry Stevens all worked together at such times as their working lives overlapped, that is until at least 1615. We know this from such biographical facts as we can establish as well as from similarities in their surviving work.

Henry Stevens serviced church clocks in his own name from 1599 to at least the 1620s, and Robert Harvey did the same in his own name from 1602 to 1614. But the clocks they made are so similar that it seems they worked together as clockmakers. Henry Stevens appears to have begun making clocks in his own name at an unknown date between 1615 and 1620, the latter being the year of the only dated clock of the four which carry his name. We assume they worked in what was still the Harvey workshop.

But the Harveys were impoverished by the two unexpectedly early deaths, first of the father, John (whose estate was valued at £18.00), and then of the son, Robert. On the other hand in 1605 Henry Stevens was enriched by an inheritance from the will of his father-in-law, Gilbert Payne, after which he took on several more apprentices. Two of these were freed in 1615 and 1616 (following on immediately after Robert Harvey's death in 1615). So perhaps after 1615 it would be more appropriate to think of it as the Stevens workshop rather than that of the Harveys.

The year of 1616 seems the more likely to be the break-up year when we imagine Henry Stevens, at the age of 39, was probably unwilling to work under young Thomas Harvey, who was scarcely more than 20 years old. If we needed more evidence Thomas Harvey took his first apprentice in that same year, 1616, perhaps being short-handed after Stevens left.

William Bowyer's newly-discovered clock of 1617 confirms by its style and construction that he was connected to the Harvey / Stevens workshop. The Harveys and Stevens were members of the Clothworkers' Company, whereas Bowyer was a Pewterers' Company freeman, but in these early days before the formation of the Clockmakers' Company (in 1631) this was no impediment. Being in the Pewterers' Company did not mean he had to train under a member of that Company.

William Bowyer also took his first apprentice in that vital year of 1616, being then aged somewhere between 20 and 26 years old. The 1617 date of Bowyer's clock is very important, not only because it helps define the first year or two of his independent career, but because it falls shortly after the death of Robert Harvey in 1615 and the resulting break-up of the Harvey / Stevens business.



The dating of clocks is very unusual, at any period. One of the four clocks known by Henry Stevens is dated 1620. From more than 40 clocks documented by Bowyer five examples are known dated individually at 1617, 1621, 1623, 1632, and 1635. It might even be that the Stevens date of 1620 and the Bowyer date of 1617 were landmarks to indicate that they had just set up independently.

Bowyer's 1617 clock has a geometric, gadrooned dial design, exactly the same design as used by Robert Harvey on his two (pre-1615) lantern clocks, whereby 12 'gadroons' radiating from the centre each point towards an hour. Two other early clocks by Bowyer have a different design based on gadroons with a gothic arch, each pointing towards the half-hour.

This same geometric, gadrooned dial centre pattern, which we have come to regard as Robert Harvey's own design, is also known on six unsigned clocks. All other clocks by Bowyer have dial designs incorporating flowers, as do all the known clocks signed by Henry Stevens and Thomas Harvey. One Bowyer exception has a wreath-like wheatear centre, which is a design near-identical to a wall clock by none other than Robert Harvey.

The implication is that floral designs replaced geometric and gadroon patterns in the period between 1616 and 1620.

Certainly Thomas Harvey used floral centres by 1616 and Henry Stevens by at least 1620, possibly earlier. Bowyer used flowers by 1623 but by 1621 had already incorporated them into his geometric designs.



Of the six unsigned gadroon-centre clocks, three have chapter rings held in place by a visible screw at XII. This visible screw fitting was used on all four known clocks signed by Henry Stevens, including his 1620 dated clock, and is such an unusual feature in itself as to be taken by many as an indication of work from Henry Stevens's workshop. We might conclude that these three unsigned gadrooned clocks with screw-held chapter ring date before 1615-20, the four signed ones after 1615-20. It seems that the custom of signing clocks came in after being introduced by Robert Harvey shortly prior to 1615, and was taken up soon after by Henry Stevens, Thomas Harvey and William Bowyer.

An isolated much later instance of this gadrooned design, which appears on a clock with round-profile 'integral' pillars dated 1635 with the monogram 'W C', may be a later, unidentified maker copying this design. Integral pillars have the pillar, finial and foot turned from a single piece of brass. Normal pillars have the finials and feet screwed on to the pillar.

The William Bowyer 1617 clock has plates cut back at each side to leave the pillars standing proud. At least three other clocks by Bowyer are known with this feature, including his 1623 clock. This is an exceptionally rare feature practised in the very earliest years of lantern clock making by a handful of other clockmakers, only three of whose names we know. I discount clocks with integral pillars, which usually appear to stand proud of the plates.

Cut-back plates were used by Robert Harvey (on one of his two clocks), Thomas Harvey (on four clocks) and Henry Stevens (on three of his four known signed clocks, including the one dated 1620). Interestingly Robert Harvey's cut-back plates on the one clock are done less neatly than became the norm and do not fit the profile of the feet and frets, as later became usual with the clocks that have this feature. Perhaps this indicates his first experimenting with that concept.

Four or more of the six unsigned gadrooned clocks have cut-back plates, as do a handful of other unsigned clocks of this apparent pre-1615-1620 period, including some with a dial centre representing the early 'angel / devil' theme. It would seem that cut-back plates gradually fell from use after the 1620s.



One feature on many of the earliest clocks, including several unsigned ones, is that the front and rear crossbar castings appear to be identical (on each clock) and have one arm of the rearmost one filed back at one end to admit the pivot end of the strike lifting detent for the countwheel. Later clocks use a modified rear crossbar casting to raise the pivot point and thus avoid it fouling the crossbar arm. This involved two separate castings rather than one, involving more work. The filed-back crossbar was used by Robert Harvey on both his clocks, by Henry Stevens (on three out of four clocks, but the fourth now has a fusee movement so we cannot tell what the original was), on the four by Thomas Harvey, and on four of the six unsigned gadrooned clocks. On his 1617 clock William Bowyer has such a filed-back crossbar arm, as well as on three other early clocks noted by him, one dated 1623. It looks as if this was an early Harvey school feature, which fell from use later.

A shallow fret with an unidentified casting mark 'IS' was until very recently thought of as a design unique to Thomas Harvey around 1616. This fret has now been noted on several other unsigned clocks of this very early period, including some with gadroon centres and some with the angel / devil theme, but not yet on by any signed by Stevens or Bowyer. Frets were often changed so cannot always be relied on.

Many of these early clocks stand less tall by an inch or so than later ones, which eventually became standardised at about 15½in to 16in. Most of them have plates slightly smaller than later clocks, chapter rings a little under 6in in diameter against the later norm of just over 6in, and have very narrow chapter rings around ¾in wide, certainly less than the later norm of 1in or more. However William Bowyer went sooner than others into wider rings of 1in or more, and his clocks can be larger than average, but his 1617 clock has a ¾in chapter ring of 6in diameter with plates 5½in square.

The combination of so many unusually- distinctive early features would suggest close involvement at this period by William Bowyer with the Harvey/Stevens workshop. It seems Bowyer was part of this group till at least 1616, maybe later. Shortly after that he went his own different way using that much greater variety of styles, shapes, forms and decoration for which he is renowned."

**Brian Loomes, June 2018**





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# **A FINE LATE 17TH CENTURY EBONY VENEERED QUARTER REPEATING TABLE CLOCK**

Thomas Tompion, London, number 244

The case surmounted by a very substantial tied-foamate-bud handle on circular pommels over a caddy top applied with four gilt metal pierced foliate mounts and a moulded cornice, the sides with silk-backed cast gilt-brass sound frets and rectangular glazed panels, the front door with matching sound fret over a pair of (replaced) gilt brass escutcheons, on a moulded base and block feet, the gilt brass rectangular dial measuring 7.75 inches by 6.75 inches, the upper part centrally signed 'Thomas Tompion LONDINI Fecit' flanked by twin subsidiary dials; the left for rise-and-fall regulation, the right for Strike/Not strike, over the silvered Roman and Arabic dial with half-quarter markers enclosing the finely matted centre with shaped chamfered mock pendulum aperture and blued steel hands, secured via three latched dial feet to the substantial frontplate, the plates united by seven knopped pillars, each with four delicate ring turnings, both going and striking trains with chain fusees, the former terminating in a pivotted verge escapement, the latter with rack strike on a bell, the quarter repeat work mounted on the cut-out frontplate and actuated from either side of the case via a pair of hinged blued-steel L-shaped levers

41cms (16ins) high

£200,000 - 300,000

€230,000 - 340,000

US\$270,000 - 400,000

## **Provenance:**

Purchased by the vendor's father on October 28th 1976 from Ronald A. Lee, 1-9 Bruton Place, W.1. The receipt describes it as follows:

"A fine William III period ebony veneered table clock with gilt metal lifting handle, finely chased dome mounts and escutcheons. The eight day striking movement by Thomas Tompion London no 244 fitted with quarter repeating mechanism, regulation dial and strike/silent dial. The movement in fine original condition. The escutcheons modern replacements in the correct style. Circa 1698-1700. £13,850.00."







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# **A LATE 17TH CENTURY LANTERN CLOCK OF SMALL SIZE**

Thomas Wentworth, Sarum (Salisbury)

Surmounted by a strapped bell, five finials and scroll frets over tapering Doric columns on ball feet, the 5.25 inch diameter silvered Roman chapter ring enclosing the florally engraved centre signed 'Tho Wentworth, Sarum' above the alarm setting disc, with single iron hand, the weight driven movement with verge escapement, countwheel strike and alarm sounding on the bell above. Three weights. 30cms (12ins) high

£3,000 - 4,000

€3,400 - 4,600

US\$4,000 - 5,400



63

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# **A RARE LATE 17TH CENTURY WEIGHT DRIVEN HOODED WALL CLOCK**

Rich(ard) Tracy

the movement with brass top and bottom plates united by rectangular-section iron posts, the 6.25 inch diameter silvered Roman chapter ring with inner dotted quarter hour track and circular half-hour markers framed by engraved shaded corners around a geometrically decorated centre, with single pierced iron hand, the going train with verge escapement and short bob pendulum, the strike train with external iron countwheel operating a vertically mounted hammer with shaped stop piece and striking a bell mounted on a single post set horizontally to the backboard of the contemporary vernacular-made box-like case with sliding top cover The case 19cms (7.5ins) wide, the backboard 37cms (14.5ins) high.

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000



**A FINE AND POSSIBLY UNIQUE LATE 17TH CENTURY  
LANTERN CLOCK OF EXCEPTIONAL SIZE**

Robert Seignior, London

The heavy bell with a rim thickness of 1cm (3/8ths of an inch) and diameter of 23cms (9ins) supported within a 'spider' with unique (?) tulip castings between the arms (one arm replaced and top finial now reduced), set within four large acorn finials on tapering Doric columns to ball feet, each foot with a cast central band, the silvered chapter ring 28cms (11ins) in diameter and 6.5cms (2.5ins) in width, with Arabic minute band and large Roman numerals interspersed by elaborate half hour marks and inner quarter hour track, all framing the florally engraved centre with a lambrequin cartouche signature at VI, the weight driven movement converted to anchor escapement with four-wheel train, the strike operated via a countwheel, the hammer spring and stop both with faceted and engraved decoration 48cms (19ins) high.

£3,000 - 5,000

€3,400 - 5,700

US\$4,000 - 6,700





65 TP

**A LATE 17TH CENTURY WALNUT MARQUETRY LONGCASE CLOCK WITH TEN INCH DIAL AND BOLT AND SHUTTER MAINTAINING POWER**

Daniel Quare, London

The associated case with overhanging cornice supported on spirally twisted columns over a long door inlaid with two panels depicting a vase of flowers on an ebony ground, centred by a lenticle on a similar base, the ten inch square brass dial with elaborate winged cherubs head spandrels within a single line border framing the silvered Roman and Arabic chapter ring, the finely matted centre with narrow subsidiary seconds ring, date aperture and rose-engraved centre, secured to the weight driven movement by four dial feet (each with particularly thick pins), the rectangular movement plates united by five knopped, finned and latched pillars, the going train with maintaining power to the anchor escapement, the strike train with outside countwheel and release cord to advance the hour if out of synch  
*1.96m (6ft 5ins) high.*

**£8,000 - 12,000**

**€9,100 - 13,700**

**US\$10,600 - 16,000**



66 TP

**A GOOD LATE 17TH CENTURY WALNUT AND MARQUETRY  
PANELLED LONGCASE CLOCK OF ONE MONTH DURATION**

Joseph Knibb, London

The rising hood with overhanging cornice on a blind 'Knibb' style fret and spirally twisted columns, the 42 inch long trunk door inlaid with three shaped panels of floral marquetry on a matching base on bun feet, 10.5 inch square brass dial framed by a stylised wheatear border incorporating the signature along the lower edge, with four winged cherubs head spandrels, the silvered Roman and Arabic chapter ring framing the matted centre with small subsidiary seconds dial, chamfered date aperture and low winding squares, latched to the front plate of the weight driven movement united by five knopped, finned and latched pillars, the going train of five wheels and terminating in an anchor escapement, the backplate cut for the anchor and further set with a pallet arbor cock, the strike train with small outside countwheel and detent 1.96cms (6ft 5ins) high.

£20,000 - 30,000

€23,000 - 34,000

US\$27,000 - 40,000



For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



## THE FOLLOWING TWELVE LOTS ARE FROM THE BRIAN LOOMES COLLECTION

Brian Loomes has devoted a life time to the study of antique clocks. He has written over 25 books and many are amongst the most trusted and widely referred to in the horological world today. In 2008 he was made an Honorary Fellow of the British Horological Institute for his contribution to historical research into clocks and clockmakers. The following twelve clocks represent the first half of a collection that Bonhams are delighted to present to the market. Several of the lots have featured in specialist articles, and copies of these will accompany the lot. Detailed images can be supplied on request.



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### A LATE 18TH/EARLY 19TH CENTURY WEIGHT DRIVEN TRAVELLING ALARM TIMEPIECE

Mark Salmoni, Oxford

The one-piece arched silvered dial signed in a floral reserve over the Roman chapter ring, with matching blued steel hands and Arabic alarm setting disc, the weight driven 30-hour movement with four knopped pillars and anchor escapement within thick plates and sliding side doors, with hoop and spurs to the rear *14cms (5.5ins) high*

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600

68

### A THIRD QUARTER OF THE 17TH CENTURY BRASS LANTERN CLOCK WITH SQUARE DIAL

Strapped bell, urn finials and pierced dolphin frets over tapering Doric columns on ball feet, the top plate with iron hoop over, side doors now lacking but originally hinged at the front, (rear panel lacking), the 6.5 inch square brass dial with single line border framing leaf-engraved corners and the silvered Roman chapter ring with fleur-de-lys half hour markers, the centre with elaborate flowerheads and foliage, with Arabic alarm-setting disc and single hand, the anchor escapement with unusually shaped and finished steel pallets, and countwheel strike on the bell *38cms (15ins) high*.

£1,200 - 1,800

€1,400 - 2,100

US\$1,600 - 2,400

This clock is one of a small group of lantern clocks with square dials. It is illustrated and discussed in *Clocks* magazine, May 2016, Figure 1. It is possible that these clocks were an attempt by some makers to give the appearance of a longcase clock to an otherwise more humble lantern clock.



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For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

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# **AN INTERESTING LANTERN CLOCK WITH KNIFE-EDGE PENDULUM VERGE ESCAPEMENT**

John Lee, Loughborough

Surmounted by a strapped bell (top finial replaced, one arm repaired) over tall urn finials, slender tapering Doric columns on ball feet, with iron hoop to the top plate and spikes to the iron backplate, the 1.5 inch silvered Roman chapter ring with floating lozenge half hour markers and inner quarter hour track, signed in a single-line bordered rectangle above VI 'JOHN LEE Loughbro' within a foliate scroll, with single blued steel hand, the weight driven movement with chain drive to the going train with short pendulum verge escapement and countwheel strike on the bell above (no side doors) 35cms (13.75ins) high.

£1,500 - 2,500

€1,700 - 2,900

US\$2,000 - 3,300



69



70

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# **A RARE LATE 17TH CENTURY LANTERN CLOCK WITH ORIGINAL VERGE PENDULUM, LATE 1690S**

Nathaniel Rogers, Nottingham

The bell strap with simple decoration to the centre over four turned urn finials (two replaced), dolphin frets and tapering Doric columns on ball feet, the 1.5 inch silvered Roman chapter ring with single wheatear half-hour marks and an inner quarter hour track, the centre with a single blued steel hand, alarm setting disc and the signature 'Nath Rogers Nottingham' in an arc above a lightly engraved pattern of flowers and strawberries, the weight driven movement with verge escapement to a short pendulum mounted directly behind the countwheel for the strike on the bell above 38cms (15ins) high.

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000





71

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**A LATE 17TH CENTURY SINGLE HANDED STRIKING LANTERN CLOCK, ORIGINALLY 'WINGED' WITH CENTRALLY MOUNTED VERGE ESCAPEMENT**

William Barlow, King's Lynn, (Norfolk)

The bell now secured by a ball over three pierced frets and four finials on tapering Doric columns and ball feet, signed between V and VII 'Wm. Barlow of Lynn' on the 1.5 inch Roman chapter ring with elaborate half-hour marks and inner quarter hour track, with single blued steel hand set against flowing foliate engraved scrolls, the weight driven movement converted to anchor escapement but with original countwheel strike on the bell (no side doors) 34cms (13.5ins) high.

£2,500 - 3,500

€2,900 - 4,000

US\$3,300 - 4,700

**Literature:** This clock is illustrated in Clocks magazine May 2010, figures 5, 6, 7, 8 and 9. William Barlow was made free in Kings Lynn in 1693 as a gunsmith. Notable commissions include a clock for the chapel in St Nicholas church in 1700 at a cost of £9, and to convert the Methwold church clock to pendulum in 1705. He died in 1723.



72

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**AN EARLY 18TH CENTURY SINGLE-HANDED STRIKING LANTERN CLOCK**

John Risbridger, Brentford (Middlesex)

Surmounted by a strapped bell, five finials and tall pierced foliate frets (the central fret engraved with cross hatched shading), over a pair of side doors and iron backplate between slender tapering Doric columns on ball feet (the rear feet with steel spikes, the top plate with U-shaped hook), the 1.5 inch silvered Roman chapter ring with 'meeting arrowhead' half hour markers and inner quarter hour track, the centre with radiating sun below XII, copperplate signature and a flowing foliate scroll, with blued steel hand, the weight driven movement with anchor escapement and countwheel strike on the bell (the hammer spring and stop light chamfering and line engraving) 38cms (15ins) high

£2,500 - 3,500

€2,900 - 4,000

US\$3,300 - 4,700

**Literature:** The life of John Risbridger (1682-1735) is outlined in Clocks Magazine Augst 2009. This clock, with its original anchor escapement is illustrated in Figures 6 and 7.



73

### A RARE LATE 17TH CENTURY BRASS LANTERN CLOCK

Unsigned, but attributable to James Ogden of Soyland (Halifax)

the terminals of the iron bell strap cupped so as to grip the four urn finials on tapering columns and ball feet, with three pierced frets and side doors (without handles), the dial plate decorated to each corner with three leaves, the 1.25 inch wide chapter ring with bold Roman numerals, quarter hour track interspersed by arrow half-hour markers, the centre with distinctive heavy engraved flowerheads, foliage and a mask below XII, with single pierced hand terminating in an open end, the weight driven movement with anchor escapement and countwheel strike on the bell 36cms (14.5ins) high

£3,000 - 4,000

€3,400 - 4,600

US\$4,000 - 5,400

**Literature:** Illustrated and discussed in Clocks Magazine, October 2014. It is interesting to note that this clock was in single family ownership from circa 1900 for over a century.



73



74

74

### A FINE AND RARE LATE 17TH CENTURY BRASS LANTERN CLOCK WITH CENTRALLY MOUNTED VERGE PENDULUM

Baldwin Potter of Stockport

The strapped bell over urn finials on tapering Doric columns to ball feet, with three pierced frets, the side doors with slots cut to allow for the pendulum arc, the silvered Roman dial with fleur-de-lys half hour markers framing the signed centre with foliate engraving emanating from VI, with single hand, the movement with verge escapement with short pendulum mounted centrally between the going and striking trains, the latter with countwheel acting on the bell above, the top plate with hoop, a pair of iron spurs set into the rear feet 40cms (16ins) high.

£3,000 - 5,000

€3,400 - 5,700

US\$4,000 - 6,700

The earliest known clock made in Stockport. The only known domestic clock made by Baldwin Potter and the only known lantern clock made in the town. The only known clock by a clockmaker who worked in Ireland.

**Literature:** This clock and its maker are discussed in Clocks magazine March 2018.



75

75

**THE ONLY RECORDED LANTERN CLOCK MADE AND SIGNED IN LIVERPOOL**

Peter Guy (1701- 1741)

The tall bell strap set within five urn finials over three pierced dolphin frets, and slender tapering Doric columns on ball feet framing the brass side doors and iron backplate with inset spikes (the iron hoop secured to the top plate), the 1.25 inch wide Roman chapter ring riveted to the frontplate at III and IX and decorated with fleur-de-lys half hour marks and an inner quarter hour track, the centre naively engraved with a cross-hatched vase of flowers, with good shaped and pierced single steel hand, the weight driven movement with anchor escapement and countwheel strike on the bell above, the steel hammer stop with fettling similar to that of the hour hand 38cms (15ins) high.

£3,000 - 4,000

€3,400 - 4,600

US\$4,000 - 5,400

**Literature:** This clock is the feature of an article in Clocks Magazine November 2016. This unique clock is the only recorded example of a lantern clock made in Liverpool at any time. Clock and watch making flourished in the nearby towns of Aughton and Ormskirk and the current lot displays some traits associated with that area such as the riveted chapter ring, the right-hand hammer, the bold vase of tulips to the centre and a heart shaped back-cock. The hand is unusual in that its 'shoulders' follow the internal line of the chapter ring and interestingly the hammer stop shares the same distinctive terminal shape.



76

76

**A FINE LATE 17TH CENTURY BRASS LANTERN CLOCK PREVIOUSLY WITH CENTRALLY MOUNTED VERGE ESCAPEMENT**

Joseph Windmills, London

The strapped bell over three scroll frets and four urn finials on tapering Doric columns to ball feet, the side doors now filled, the silvered Roman chapter ring with fleur-de-lys half hour markers and inner quarter hour track framing a foliate engraved centre with signature over the Arabic alarm-setting dial, the weight driven movement now converted to anchor escapement, but with original countwheel strike on the bell above, the top plate with iron hoop, the alarm train now removed (most likely when the anchor conversion was carried out) but with iron backplate set with spurs 40cms (15.5ins) high

£3,000 - 5,000

€3,400 - 5,700

US\$4,000 - 6,700



77

# **A MID 17TH CENTURY BRASS LANTERN CLOCK**

Thomas Knifton, London

Strapped bell and five finials over three pierced frets, the centre engraved and signed 'Thomas Knifton in Lothbury, Londini' over a silvered Roman chapter ring with stylised fleur-de-lys half hour markers and an inner quarter hour track, the centre set with a silvered Arabic alarm dial and a ring of roses, the weight driven movement apparently converted early on it's lifetime from verge and balance wheel escapement to a short bob pendulum *41cms (16ins) high*.

£4,000 - 6,000

€4,600 - 6,800

US\$5,400 - 8,000



77



78

78

# **AN INTERESTING MID 17TH CENTURY BRASS LANTERN CLOCK WITH EARLY CONVERSION TO PENDULUM. THE ONLY KNOWN CLOCK BY JOHN DENNIS AND THE EARLIEST DOMESTIC CLOCK MADE IN KENT**

Johannes Dennis, Maidstone

The bell strap with pierced decoration amid five urn shaped finials and three pierced and engraved dolphin frets raised on four slender pillars terminating in ball feet, the top plate further set with a pair of iron hooks over an iron backplate with spikes, the dial plate held in place by a right-angled piece of brass, the Roman chapter ring with wheatear half hour marks and inner quarter hour track, the centre signed below XII within a floral engraved border and later engraved central rose, the wheels held in place by crossbars with distinctive shaped apertures cut out to each base part, originally with alarm train mounted on the backplate, later moved to the left hand side and later still, removed all together (at some time a Tudor rose was engraved to fill the void centre) anchor escapement and boldly shaped bell hammer stop, (previously fitted for an alarm, no side doors) *39cms (15.25ins) high*.

£5,000 - 7,000

€5,700 - 8,000

US\$6,700 - 9,400

**Literature:** this clock is the subject of a detailed article in Clocks magazine October 2017.





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## OTHER PROPERTIES

79

### A RARE LATE 19TH CENTURY FRENCH LAPIS-LAZULI MOUNTED ORMOLU WALL CLOCK

P.Sormani, Paris

Cast with a bow apparently supporting the clock centred by a long lapis panel flanked by freestanding columns terminating in crisply cast cherubs heads over an oval medallion and the signed 6.25inch Roman and Arabic dial with pierced and engraved gilt hands framed by intricately cast foliate cornucopia, the spring driven movement with rectangular plates striking on a bell *1.3m (4ft 3ins) high*

£6,000 - 8,000

€6,800 - 9,100

US\$8,000 - 11,000

80

### A FINE MID 18TH CENTURY FRENCH ORMOLU-MOUNTED KINGWOOD BRACKET CLOCK ON ORIGINAL WALL BRACKET, C.1750

Gaudron, Paris

The waisted case surmounted by a putto holding thunderbolts and sitting on globe and phoenix over glazed side panels and a shaped front door, on the original concave-footed wall bracket, the signed 8 inch one-piece white enamel dial with black Roman and Arabic numerals, with pierced and engraved hands, the signed movement with rectangular plates united by pinned tapering pillars, with silk suspension and outside countwheel strike on the bell mounted in the caddy *98cms (38.5ins) high*

£4,000 - 6,000

€4,600 - 6,800

US\$5,400 - 8,000

81

### A FINE AND RARE MID 18TH CENTURY ORMOLU-MOUNTED GREEN-STAINED HORN BRACKET CLOCK ON ORIGINAL BRACKET

The dial and movement by Musson, Paris. The case by B Lieutaud. Surmounted by a boldly cast open foliate finial over a waisted case on scroll feet, on the original concave-sided wall bracket, inlaid all over with cut brass with engraved details and shading, the 9.25 inch cast gilt dial with applied Arabic five minute divisions framing the larger Roman numerals and signed solid centre, with blued steel hands, the spring driven movement with rectangular plates united by four pinned tapering pillars, with silk suspension and numbered outside countwheel strike on the bell set above. The case stamped by the maker in the lower left hand corner, the matching original bracket similarly stamped to the rear *1.06m (3ft 6ins) high*.

£6,000 - 8,000

€6,800 - 9,100

US\$8,000 - 11,000

Balthazar Lieutard was one of the most important Parisian cabinet makers of the Louis XV and early Neoclassical periods. He became a Master in 1749 and opened a workshop in the rue de la Pelleterie.



80



81





82

82

**A LARGE AND IMPRESSIVE MID 19TH CENTURY FRENCH GILT AND PATINATED BRONZE FIGURAL MANTEL CLOCK**

Retailled by Raingo Frères, Paris, the case by Henry Picard. The case stamped to the rear for the bronzier Henry Picard, and surmounted by the figure of a patinated young boy reclining to pick a flower on a naturalistic base, over the gilt base with inset bronzed panels depicting cherubs at play, raised on boldly scrolled foliate supports, the 4.5 inch white enamel dial with black Arabic and blue Roman numerals and pierced hands, the signed movement with silk suspension and outside countwheel strike on a bell 50cm (19.5ins) high.

£4,000 - 6,000

€4,600 - 6,800

US\$5,400 - 8,000

Henry Picard was first recorded in 1831 living at 6 rue Jarente in Paris. He collaborated with the decoration of Napoleon III's state apartments in the Louvre, especially the large chimney piece; the Napoleon III Apartments are an exceptional record of Second Empire decorative art, decorated between 1859-61.

Born in Mons (Belgium), Zacharie Joseph Raingo was an apprentice clock-maker in Paris by 1790; he founded the company Raingo Frères in 1823 with his four sons when he started to have royal commissions. By 1841 he added artistic and decorative bronzes to his enterprise. In 1860 Raingo Frères had a large showroom at 102 rue Vieille-du-Temple, Paris, and supplied Napoleon III and his court.

83

**A GOOD EARLY 19TH CENTURY FRENCH PATINATED AND GILT BRONZE FIGURAL MANTEL CLOCK**

Robin, fils Paris

The standing Classical female figure resting in contemplation against an upright pillar supporting the 3.5inch signed white enamel Roman dial with Arabic ten minute markers, on a stepped base and lions paw feet, the spring driven movement with circular pinned plates, silk suspension and outside countwheel strike on a bell 52cms (1ft 9ins) high.

£4,000 - 6,000

€4,600 - 6,800

US\$5,400 - 8,000



83

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**A FINE 19TH CENTURY FRENCH ORMOLU MANTEL CLOCK**

The dial signed 'Julien Le Roy a Paris', the movement by Vincenti and numbered 315

The signed 5.25 inch enamel Roman and Arabic dial set on an elaborate pedestal, a standing cherub to the right lifting a drape and pointing to the time, on a large plinth base decorated with foliate swags on cast feet, the circular movement plates stamped with the Vincenti trademark and numbered 315, with silk suspension and outside countwheel strike on a bell 65cms (2ft 2ins) high

£7,000 - 10,000

€8,000 - 11,000

US\$9,400 - 13,000



85

**A FINE EARLY 19TH CENTURY FRENCH ORMOLU AND PATINATED BRONZE MANTEL CLOCK**

Magloire A Lyon

Depicting a young woman in front of an easel seated on a 'klismos' chair, her right foot raised on a low stool, in her left arm she holds an easel set with six colours, with her right she sets her proportions, the 'canvas' is line engraved with a dancer playing the tambourine, all set on a pedestal table with twin niches holding gilt urns on eight feet and a plinth base, the signed 4 inch white enamel Roman dial with minute track and Arabic quarters with matching hands, the circular twin train movement with pinned pillars, silk suspension and outside countwheel strike on a bell. 44cms (1ft 5ins) high

£4,000 - 6,000

€4,600 - 6,800

US\$5,400 - 8,000

A similar example is illustrated by Tardy, La Pendule Française, vol. 2 p189.



85

86

**A GOOD EARLY 19TH CENTURY FRENCH ORMOLU-MOUNTED BISCUIT PORCELAIN MANTEL CLOCK DEPICTING LEDA AND HER TWINS**

Gavell L'aine Paris

Surmounted by the figure of Leda protecting a pair of twins in a nest, on a shaped bow fronted base applied with Classical mounts on toupie feet, the signed 4 inch white enamel Arabic dial with pierced and engraved gilt hands, the spring driven movement with flattened circular plates, silk suspension and outside countwheel strike on a bell 41cms (16ins) high.

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000

Disguised as a swan, Zeus seduced Leda, the wife of the king of Sparta. According to mythology Leda laid two eggs that hatched two sets of twins: Castor and Pollux and Helen of Troy and Clytemnestra.



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87

**A FINE AND IMPRESSIVE MID-18TH CENTURY FRENCH ORMOLU CARTEL CLOCK**

Lacan, Paris

Surmounted by a twin-handled urn and four cone finials over an open swag and pair of foliate fronds framing the dial, the lower section with pendulum aperture centred by a female mask and scrolls, the signed 9 inch white enamel dial with black Roman and Arabic numerals and good matching pierced and engraved gilt hands, the rectangular plates with large spring barrels, the going side with verge escapement with silk suspension, the strike operated via a numbered countwheel with star-shaped crossings mounted on the signed backplate 89cms (35ins) high

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000



87



88

88

**A LATE 18TH CENTURY CONTINENTAL QUARTER STRIKING ORMOLU MANTEL CLOCK OF SMALL SIZE**

The case with caddy top and four cast finials over glazed side panels and a rear door cast with a lattice panel backed by red silk, the 3.5 inch white enamel dial with black Roman and Arabic numerals, pierced gilt hands and a blued steel alarm setting hand, the circular plates with flattened lower edges, pinned together and punch-numbered 2264, the stepped countwheel mounted to the backplate, the going train with verge escapement and fixed short pendulum 22cms (8.75ins) high.

£1,500 - 2,200

€1,700 - 2,500

US\$2,000 - 2,900





89

89 TP

# **A LATE 18TH CENTURY WEIGHT DRIVEN TAVERN CLOCK**

John Rayment, Huntingdon

The 25 inch repainted Roman and Arabic dial with brass hands and moulded bezel over the signature and redecorated drop trunk with long door depicting two figures in a building, the sides decorated with flowerheads over a shaped chisel foot, the movement with tapering plates united by four knopped pillars, the single weight-driven train of five wheels terminating in an anchor escapement to a brass flat-rod pendulum and brass oval weight 1.48m (4ft 10ins) high.

£3,000 - 5,000

€3,400 - 5,700

US\$4,000 - 6,700



90

90 Y TP

# **A GOOD MID 19TH CENTURY CONTINENTAL ROSEWOOD WALL REGULATOR TIMEPIECE OF ONE MONTH DURATION**

Johan Hertan, Brunn

The arched case with large ball finials over canted front angles flanking the long glazed arched door to a concave moulded base with applied arcading and twin levelling screws, the signed 9.25 inch two-piece enamel Roman dial with subsidiary seconds hand and counterbalance minute hand, the weight driven movement with tapering plates united by four turned pillars, the five-wheel train with deadbeat escapement, steel end caps and long crutch with micrometer regulation, to a wooden-rod pendulum with large brass lenticular bob 1.86m (6ft 1ins) high.

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000

91 TP

**A VERY RARE MID 19TH CENTURY VIENNA REGULATOR OF SIX MONTH DURATION**

the case with ogee cornice over six glazed panels to a concave moulded base with carved surround, the rounded front corners and interior backboard inlaid with brass stringing, the 8.5 inch silvered Roman dial with subsidiary seconds and outer minute track, the blued steel hands with interlaced oval terminal points (the minute counter-poised), framed by a heavy cast and engine turned brass bezel, the movement secured to the case via four keyhole-shaped bayonet mounts on a brass plate and protected from ingress of dust and dirt by three brass-framed glazed covers screwed into the substantial rectangular plates, the going train of six wheels, each with steel endstops, with deadbeat escapement to an ebonised wooden rod pendulum suspended from the backboard and with a large brass lenticular bob, the brass 2-inch long barrel sitting on a roller bearing and mounted on a heavy brass bracket set to the rear of the backplate in order to take the rectangular weight behind the false case backboard, 1.65m (5ft 5ins) high.

£5,000 - 7,000

€5,700 - 8,000

US\$6,700 - 9,400

The rectangular lead weight is stamped 'F P 1859'.





92 TP

**A GOOD MID 19TH CENTURY CARVED MAHOGANY REGULATOR**

William Hampson Thompson, Liverpool

The elaborate carved mahogany case with applied scrolls and ropetwists framing the glazed door, on a panelled base centred by a shield, the 16 inch one-piece signed silvered dial with outer Arabic minute track enclosing the subsidiaries for running seconds and Roman hours, with blued steel hands, the movement with tall shaped plates secured to the seatboard via three heavy brass L-shaped brackets and united by five knopped pillars, all arbors set in screwed end-stops, each wheel of six-crossings with high count pinions terminating in a jewelled deadbeat escapement, the long crutch with micrometer regulation to a (later) gridiron pendulum reading against an engraved silvered beat scale, the weight suspended via a large pulley with engraved centre 2.39m (7ft 10ins) high.

£2,500 - 3,500

€2,900 - 4,000

US\$3,300 - 4,700

Accompanied by two printed adverts.

93 TP

**A MID 19TH CENTURY MAHOGANY GOTHIC-STYLE REGULATOR**

John Boddan, Liverpool

The architectural case with central pointed arch flanked by two castellated 'towers' running the full height of the clock and flanking the matching glazed door and tall base, the 14 inch one-piece signed silvered dial with outer minute ring enclosing the subsidiary dials for running seconds and hours, the weight driven movement with thick shouldered plates united by five knopped pillars, maintaining power, high count pinions, wheels of six crossings and a deadbeat escapement to a (later) gridiron pendulum with large heavy bob 2.18m (7ft 2ins) high

£3,000 - 4,000

€3,400 - 4,600

US\$4,000 - 5,400

94 TP

**A MAHOGANY REGULATOR WITH TEN INCH DIAL**

John Burt, London

The associated case with shouldered arched top surmounted by three later finials over canted reeded front angles, the long trunk door with shouldered arch, on a base with applied moulded panel and shaped apron, the 10 inch one-piece silvered dial signed in the shouldered arch over the Arabic minute ring enclosing the subsidiary dials for running seconds and hours, with three blued steel hands, the weight driven movement with tapering plates united by four knopped pillars, the wheels of four crossings and with high count pinions, on the original oak seatboard, 2.07m (6ft 9ins) high.

£3,500 - 4,500

€4,000 - 5,100

US\$4,700 - 6,000

92





93



94

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David Penney horological picture library ©

95 TP

**A VERY RARE MID 18TH CENTURY MAHOGANY MINUTE-STRIKING 'JOURNEYMAN' REGULATOR OF SMALL SIZE**

the arched hood with canted front corners over an elaborately moulded throat to a shaped trunk on a tall base, the 4.75 inch one-piece silvered arched dial acting as the frontplate of the movement and engraved with a running seconds dial above the minutes-elapsed dial, both with good blued steel hands, the weight driven movement with arched plates united by six turned pillars pinned to the backplate, the three-wheel train with brass pinions and terminating in a deadbeat escapement, the 'scape wheel mounted to one side with a shaped block of brass to counterpoise the seconds hand and to the other side with a pin to activate the passing strike on the bell above every 60 seconds, the bell mounted on a shaped brass stand mounted to the rear of the backplate, the latter shaped to accommodate the profile of the bell 1.73m (5ft 8ins) high

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000

This regulator was found in Oxfordshire and bears such similarities to Shelton's famous instrument made for the Radcliffe Observatory that it is almost certain that the original owner had seen Shelton's regulator in situ and commissioned this from a local maker.

Precision timing was a crucial part of top flight astronomy and regulators such as this were perfected specifically to help in taking readings at night. The high quality weight driven movement was extremely accurate, particularly over short duration, and the single blow at the passing of each minute was a useful, audible, signal for the astronomer - it meant that he did not have to avert his gaze from the heavens.

A similar regulator by John Holmes was sold in these rooms 29th June 2017, lot 72. Another by John Ellicott is illustrated in Roberts, D. (2003) English Precision Pendulum Clocks. Atglen: Schiffer Publishing, Figs 12-10 A,B.



**A FINE AND RARE LATE 17TH CENTURY CARVED WALNUT  
DUTCH-STRIKING LONGCASE CLOCK WITH ALARM AND  
CALENDAR**

Fromanteel

The case surmounted by the original carved cresting with deeply carved and highly detailed foliage to the front and both sides (maximum height of the cresting 14cms, maximum depth 4cms), over a similarly carved frieze on carved composite columns to the rear and recessed front angles with applied balusters, the side sound apertures backed by red silk and containing further scrolled carving, set on a long trunk with fully pierced and carved 40-inch long door centred by a foliate carved lenticle, the sides set with matching panels of the same lively carving, the rear barge boards set with spirally twisted quarter columns terminating in Corinthian capitals, on a panel base with applied swags and scrolls on a flared base, the 10.5inch square brass dial with elaborate winged cherubs head spandrels interspersed by engraved foliage to the upper and sides, the lower edge centred by the flowing signature, the silvered Roman and Arabic chapter ring with outer minutes and inner quarter-hour tracks enclosing the finely matted centre with subsidiary dial for running seconds over the silvered alarm setting disc, ringed winding squares and calendar apertures for date of the month, and sign and day of the week, the weight driven eight day movement with plates united by five knopped and ringed pillars latched to the frontplate, the going train terminating in an anchor escapement, the strike train with inside countwheel activating a pair of steel hammers acting on two bells, the smaller mounted vertically between the plates, the larger set traditionally above the movement. The alarm train mounted to the right hand side of the movement with vertical T-bar hammer striking inside the larger bell. 219cms (7ft 2ins) high.

£14,000 - 16,000

€16,000 - 18,000

US\$19,000 - 21,000

In the late 17th century, particularly the 1680s, several of the best Dutch makers including Fromanteel and Norris used cases with elaborately carved crestings, very occasionally these cases also incorporated matching foliate-carved panels to the hood sides. The current example, however, is the first we have come across with full panels running down the front and sides of the case.

**Provenance:** A private UK collection since at least 1933 when it was recorded by the vendor's grandfather in an inventory of his home's contents. The current owner had John Hooper overhaul the movement and for the last twelve years the clock has been on public display at the National Trust property Dyrham Park, South Gloucestershire.







97

97 TP

**A LATE 17TH CENTURY WALNUT AND MARQUETRY LONGCASE CLOCK WITH TEN INCH DIAL**

Robert Seignior, London

The square topped hood with spirally twisted columns over a long door inlaid with six panels of floral marquetry, the base leaves coloured green, on a matching base panel, the 10 inch square brass dial with (replaced) winged cherubs head spandrels framing the silvered Roman and Arabic chapter ring, the matted centre with date aperture and subsidiary seconds dial, the weight driven movement (previously with maintaining power) with plates united by five ringed and knopped pillars, anchor escapement and outside countwheel strike on a bell 202cms (6ft 7.5ins) high

£5,000 - 8,000

€5,700 - 9,100

US\$6,700 - 11,000

98 TP

**AN IMPRESSIVE EARLY 18TH CENTURY MARQUETRY INLAID WALNUT LONGCASE CLOCK OF ONE MONTH DURATION**

Jonathan Marsh, London

The later case with inlaid caddy top and three ball finials over columns and a long door and panel base, decorated all over with exotic birds, cherubs and a central mask over the lenticle, the 12 inch square brass dial with crown and cherub spandrels framing the silvered Roman and Arabic chapter ring with half-quarter markers, finely matted centre with ringed winding squares, decorated ringed date aperture and alarm setting dial, the movement united by five knopped and ringed pillars, each train of five wheels, the going with anchor escapement, the strike with outside countwheel like the alarm, acting on the large bell above 2.52m (8ft 3ins) high.

£5,000 - 8,000

€5,700 - 9,100

US\$6,700 - 11,000

99 TP

**A LATE 17TH CENTURY WALNUT AND MARQUETRY INLAID LONGCASE CLOCK**

Samuel Cambridge, London

The square topped hood with sound fret on spirally twisted columns, the long trunk door with three panels of bird inhabited floral groups on an ebony ground, all centred by a circular lenticle, on a matching base, the 11 inch square brass dial framed by winged cherub head spandrels, silvered Roman and Arabic chapter ring with half-quarter marks and signed 'Sam Cambridg, London (sic)' enclosing the finely matted centre with subsidiary seconds dial, ringed winding squares, the chamfered date aperture decorated with three coronets, the movement with anchor escapement and inside countwheel strike (with outside detent) on a bell (originally five pillar, one now removed)) 2.04m (6ft 8in) high

£5,000 - 7,000

€5,700 - 8,000

US\$6,700 - 9,400



98



99

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100

100

# **A LATE 17TH CENTURY EBONY VENEERED HOUR REPEATING TABLE TIMEPIECE**

Richard Fennell, Kensington

The inverted bell top with cast handle over well-moulded cornice over glazed side panels on a plinth base, the seven inch square brass dial with winged cherubs head spandrels framing the silvered chapter ring, signed between VII and V, the matted centre with ringed winding square and matching date aperture, the single gut fusee movement with six knopped and finned pillars with verge escapement set on a knife edge, repeating the hours on a single bell, the backplate with wheatear border framing two series of symmetrical foliate scrolls centred by a roosting bird over the copperplate signature in an oval cartouche 42cms (16.5ins) high.

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000



101

# **A RARE LATE 18TH CENTURY KINGWOOD-BANDED SATINWOOD TABLE CLOCK WITH ENAMEL DIAL AND PIN-WHEEL ESCAPEMENT**

W. Tarlton, Liverpool

The arched case surmounted by a single handle over fish-scale sound frets to a plinth base on tall brass reeded feet, inlaid to the lower quadrants with a pair of Sheraton style boxwood panels, the 5.5 inch circular white enamel dial with outer Arabic minutes enclosing the minute band and Roman numerals, signed in the centre with pierced brass hands, the twin gut fusee movement with tall rectangular plates united by four unique (?) baluster pillars and a plain fifth single pillar to the centre, each wheel of five crossings mounted with unusual concave collets, the going train terminating in a pin-wheel escapement, with rack strike on a bell, 38cms (14.5ins) high.

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000

An identical case is illustrated in Barder, R.C.R. (1993) The Georgian Bracket Clock 1714 – 1830. Suffolk: The Antique Collectors' Club, plate IV/76.

William Tarleton worked from Church Street, Liverpool from 1763-1798 and then Lime Street from 1798 to circa 1807.



101

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**A WALNUT VENEERED QUARTER REPEATING  
BASKET TOP TABLE CLOCK**

Fabian Robin, London

The (restored) case surmounted by an elaborate repoussé brass basket with floral medallions and swags framed by four cast finials over a moulded edge, each glazed side aperture set with a repoussé mask on a red silk background to a moulded base on bun feet, the 7 inch square brass dial with winged cherub head spandrels framing the silvered Roman and Arabic chapter ring with half-quarter marks and meeting arrow-head half hour markers, signed F. Robin, London between VII and V, and strike/silent lever above XII, the finely matted centre with ringed winding squares and a decorated chamfered date aperture, the movement with twin gut (now wire) fusees - the going side with short verge pendulum mounted on a knife edge, the strike with rack strike on a bell and repeating the quarters on a run of three bells and hammers, the backplate signed 'Fabian Robin, London' within a pattern of foliate scrolls (one pair of engraved scrolls transforming into a dogs/dragons heads) within a wheatear border. The veneers possibly later. 46cms (18ins) high.

£5,000 - 8,000

€5,700 - 9,100

US\$6,700 - 11,000





103

103

**A RARE MID 18TH CENTURY BRASS WEIGHT DRIVEN  
MINIATURE WALL ALARM TIMEPIECE**

Unsigned

The 2.75 inch circular dial with Roman numerals interspersed by half hour markers encircling an Arabic alarm setting disc, with single pierced and engraved brass hand, surmounted by a shaped and pierced mount with scroll and crown decoration, the weight driven movement with verge escapement and front-mounted short bob pendulum (alarm train now removed), with painted side doors and a single brass weight 11cms (4.25ins) high.

£800 - 1,000

€910 - 1,100

US\$1,100 - 1,300



104

104

**A BRASS WINGED LANTERN CLOCK**

Roger Moore, Ipswich

Surmounted by a strapped bell, five finials and foliate frets over tapering Doric columns to ball feet, the Roman chapter ring framing the florally engraved centre signed 'Roger Moore de Ipswich fecit' below XII, the (restored) weight driven movement with centrally mounted verge escapement and countwheel strike on the bell above 40cms (16ins) high

£2,500 - 3,500

€2,900 - 4,000

US\$3,300 - 4,700



105

**A RARE FRENCH LANTERN CLOCK WITH RACK STRIKE AND TRIP REPEAT**

Rouille, Bayeux

Surmounted by a strapped bell with tall turned finials, the central fret depicting a pair of figures centred by a coat of arms, over a silvered Roman chapter ring with floating half marks and inner quarter hour track, signed centre and alarm setting disc, with single blued steel hand, the verge escapement with silk suspension, the strike activated by an internally mounted rack, with repeat lever and chord to the side *41cms (16ins) high.*

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000



105



106

106

**A RARE SECOND HALF OF THE 18TH CENTURY LANTERN CLOCK**

Lovis Ternisien, Abbeville

Surmounted by a strapped bell and cast frets (the central fret engraved with a male mask over a basket of flowers), the turned brass finials and feet set between square-section iron posts and plates, Roman chapter ring with delicate half-hour markers and inner quarter hour track, signed in the otherwise plain centre, with single iron hand and silvered Arabic alarm setting disc, the weight driven movement with verge escapement and short bob pendulum suspended on silk, striking the half hours with a single blow, and the full hours via a countwheel, the alarm train mounted on the iron backplate which is further set with a pair of spikes. *37cms (14.5ins) high.*

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000





107

107

**A PAINTED IRON WALL CLOCK, SOUTH GERMAN, LATE 16TH/17TH CENTURY - RESTORED AND REPAINTED**

The redecorated case with tall arched dial depicting a pair of cherubs over an hour glass, the white chapter ring with Gothic-style Roman numerals, alarm setting disc and single iron hand, with side doors and a flared base on a later wall bracket, the weight driven movement with square section steel posts and plates

£3,000 - 5,000

€3,400 - 5,700

US\$4,000 - 6,700

108

**AN EARLY 19TH CENTURY AUSTRIAN ORMOLU QUARTER STRIKING TRAVEL CLOCK WITH ALARM**

Gussner, Vienna

The drum shaped case surmounted by a ring handle in the form of a crescent moon with 'Man in the Moon' cast detail, the band with applied stars and the rear cover pierced with apertures in the forms of signs of the zodiac, raised on lions paw feet, the 3.25 inch white enamel circular dial with outer minute band and Arabic numerals with spade hands and an alarm pointer, the four-train circular movement wound through the dial, with striking the quarters and the hours on a pair of coiled steel gongs and striking the alarm on a bell 18cms (7ins) high.

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000

The type of handle is illustrated by Peter Fritsch, Wiener Reiseuhren (2010), p 61.



108

109

**A GREEN AND GILT JAPANNED AUSTRIAN QUARTER STRIKING SEDAN CLOCK**

Surmounted by a twin swan neck handle over a moulded front panel decorated with Chinoiserie figures and birds in light relief, further enriched with floral motifs and sprigs to the sides and rear, the 3 inch silvered Roman dial with strike/silent lever hidden behind the bezel at I, and with engine turned centre and shaped blued steel hands, with tapering alarm setting hand, the four train circular movement with verge escapement striking the hours, the quarters and the alarm on a pair of blued steel circular-section coiled steel gongs set on a horizontal bar spanning the backplate 23cms (9ins) high.

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000



109

**A FINE AND RARE SECOND QUARTER  
OF THE 19TH CENTURY GERMAN  
EBONY QUARTER STRIKING, CENTRE  
SECONDS TABLE REGULATOR WITH  
RARE VISIBLE DETENT ESCAPEMENT  
AND COMPENSATED PENDULUM**

Franz Moritz Goedecker, Frankfurt 1833

The portico case surmounted by a finely moulded entablature framed by shell and scroll ormolu mounts, on turned columns with composite capitals and laurel-wreathed bases, on a rectangular plinth with matching mounts on block feet, the signed 5.25 inch silvered Roman dial with centre seconds and pierced and shaped hands, within a deep foliate-cast ormolu bezel, the recessed dial centre revealing the intricately worked coup perdu escapement with twin detents, jewelled pivots and four counterpoised bars to the going train, the compensated pendulum with a polished steel core between sliding brass rods mounted on pivoted arms, in turn set upon a sprung block allowing for expansion and contraction, the circular movement plates with flattened lower edges, and rack and snail quarter strikework sounding on two bells, the backplate inscribed 'Meisterstück von F.M.Gödecker in Frankfurt M. Anno 1833' 64cm (25.25in) high.

£7,000 - 9,000

€8,000 - 10,000

US\$9,400 - 12,000

Franz Moritz Goedecker is listed in the Staats-und Addresshandbuch der freien Stadt Frankfurt as a 'Stadt-Uhrmacher' living in gr. Kornmarkt 25 in 1852. This recording is nearly 20 years after this clock was made and it is not inconceivable that this was his 'Masterpiece' clock.





111

111

# **A RARE MID 17TH CENTURY GERMAN GILT BRASS STRIKING TABLE CLOCK**

Jacob Erhart, Thorn

The hexagonal case with six glazed oval apertures bordered by a moulded cornice and base, on three scroll feet, the four-inch Roman chapter ring with engraved brass hand and gilt centre depicting a valley landscape with a town and other buildings below a cloudy sky inhabited by flying birds, framed by six winged cherub spandrels, the hexagonal movement plates signed below the rim of the balance wheel and united by five tall baluster pillars, the going train with chain fusee terminating in a verge balance wheel escapement, the strike train with engraved spring barrel and steel hammer arbor turned to match the pillars, sounding on the inverted bell mounted to the underside on a shaped steel bracket, the pierced and engraved steel countwheel mounted on the backplate, 14cms (5.5ins) wide

£3,000 - 5,000

€3,400 - 5,700

US\$4,000 - 6,700

Jakob Erhart is recorded in Abeler 'Meister der Uhrmacherkunst' as working c1660-70.

112

# **A RARE MID 18TH CENTURY GERMAN ENGRAVED BRASS TRAVEL CLOCK WITH ALARM**

The stepped top surmounted by a ring handle and engraved 'CGvK, 1765 - DvBh 1845' over glazed side panels within shaped and engraved brass borders, on shaped bracket feet, the 3 inch silvered Roman and Arabic chapter ring with quatrefoil steel hands and alarm setting disc set over a pair of engraved figures in rococo reserves of shell and scrollwork, the movement with chain fusee to the going train terminating in a verge balance wheel escapement, with standing barrels to the rack strike and alarm acting on a bell mounted in the base 15cms (6ins) to the top of the frame

£1,500 - 2,500

€1,700 - 2,900

US\$2,000 - 3,300

A similar model but with enamel dials is illustrated in 'Maurice: Die deutsche Raderuhr', Munchen 1976, figure 1054.

## **Provenance:**

Christie's, 12 December 2001, lot 98.



113



112

113

# **AN INTERESTING 18TH CENTURY SPRING DRIVEN TIMEPIECE**

Alexander Giroust, London

The 4 inch square brass dial mounted diagonally above a cast brass figure of a Classical female standing one foot in front of the other, now on a turned wooden base, the dial with pierced scroll spandrels framing the Roman and Arabic chapter ring with half-quarter marks and signed centre enriched by foliate scroll engraving, the rectangular plates united by squat baluster pillars pinned to the frontplate, with chain fusee to a verge escapement and short pendulum 32cms (12.5ins) high.

£1,800 - 2,200

€2,100 - 2,500

US\$2,400 - 2,900

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.





114

114

**A GOOD MID 18TH CENTURY EBONISED QUARTER REPEATING TABLE CLOCK**

Jacob Massy, Leicester Fields, London

The inverted bell top over long glazed side windows on a moulded plinth base, the 5.75 inch arched brass dial set with a strike/silent subsidiary over a Roman and Arabic chapter ring with floating lozenge half-hour marks, finely matted centre with (now blocked) mock pendulum aperture and bold signature engraved on a ribbon scroll across the centre, the twin gut fusee movement (now wire, going wire broken) with knopped pillars, converted to anchor escapement and rack strike on a bell, repeating the quarters on a run of six bells and hammers, the backplate boldly signed in an oval cartouche framed by symmetrical foliage and scrolls below a basket 43cms (17ins) high.

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,700

115 TP

**A BURR-WALNUT VENEERED LONGCASE CLOCK**

Samuel Stretch, Birmingham

The late 17th century 11 inch square brass dial with Roman and Arabic numerals and half hour and half-quarter marks. The dial surrounded by cherub and crown spandrels. The date aperture highlighted with a man's head. Signed 'Sam Stretch Birmingham', the movement united by four (originally five) knopped and turned pillars, with anchor escapement and outside countwheel strike on a bell, now contained in a burr-walnut veneered floorstanding case with square topped hood over a long door with lenticle. 2.02ms (6ft 6.5ins) high

£3,000 - 5,000

€3,400 - 5,700

US\$4,000 - 6,700



115

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116

116

**A FIRST HALF OF THE 19TH CENTURY BRASS-INLAID MAHOGANY STRIKING WALL CLOCK**

James McCabe, London, No. 1384

The drum head with twin side doors, each set with fish scale sound frets over a trunk with brass line-and flowerhead-inlay, the repainted 8 inch dial with outer minute track and Roman numerals with gilt moon hands, the twin chain fusee movement with shouldered plates united by five knopped pillars, numbered to the frontplate 8871, with (replaced?) anchor escapement with 14 inch pendulum terminating in an engraved and lacquered brass bob, rack striking on a bell, the backplate with engraved running foliate border centred by a matching oval cartouche fully signed and numbered 'James McCabe, Royal Exchange, London, 1384' 42cms (16ins) high

£1,200 - 1,800

€1,400 - 2,100

US\$1,600 - 2,400

The movement plates are each stamped on the lowermost edge 'TW' within a rectangle. The frontplate is numbered 8871.

The repainted convex Roman dial is mounted on a flat iron plate, the reverse of which bears many scratched repairers names/initials and dates including T J Wood Oct.1833; T J Wood Finsbury; Jan 1835; Novr. 1837; April 1841; March 1843; Decr 1845; March/53; Feb 2nd/59; 1864, S.McClellon, T J Wood, Bourdelot(?) Kennington Road 7-11-72 and others.

117

**A GOOD EARLY 19TH CENTURY MAHOGANY WALL TIMEPIECE**

James Tupman, Bloomsbury, London

The 12 inch silvered dial with outer minute track enclosing the Roman numerals and central signature, within a locking cast concave brass bezel (key lacking) with moulded outer frame, secured with four pegs to the rear box, the single gut fusee movement with anchor escapement with shouldered and footed, tapered plates united by four tapering pillars, punched on the frontplate 'IC' with the scratch engraved number 62 139cms (15ins) wide

£2,500 - 3,500

€2,900 - 4,000

US\$3,300 - 4,700

James Tupman was working in Great Russell Street, Bloomsbury, London 1810-1842.



117

118

**AN EARLY 19TH CENTURY MAHOGANY DROP DIAL WALL TIMEPIECE**

With moulded edge and well cast brass locking bezel over a drop trunk the chisel shaped foot with locking door (ears replaced), 12 inch repainted Roman dial signed for 'Vulliamy, London' and numbered 521, secured to the back box via four steel pins, the movement pinned to a metal plate screwed to the rear of the dial, the plates united by four knopped pillars, with gut fusee and anchor escapement 55cms (25.5ins) high.

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,700



118

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119

**A FIRST HALF OF THE 19TH CENTURY MAHOGANY WALL TIMEPIECE**

S.B. Gaze, London

The 11.5 inch signed painted Roman dial with minute track and steel hands framed by a locking brass bezel within a moulded frame, set on a box back with locking (key missing) curved base door and right hand side door, the single chain fusee movement with shouldered and footed plates united by four knopped pillars, with anchor escapement 36cms (14ins) wide.

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000



119



120

120

**A BRASS INLAID MAHOGANY WALL TIMEPIECE**

Rigby, Charing Cross

The 12 inch one piece signed and silvered Roman dial with minute track and matching moon hands within a convex bezel and moulded surround over a drop trunk with locking door and brass inlay, the single gut fusee movement with anchor escapement between thick tapering plates united by four turned pillars, (case possibly later) 57cms (22.5ins) high.

£1,200 - 1,800

€1,400 - 2,100

US\$1,600 - 2,400





121

121<sup>Y</sup>

**A GOOD FIRST HALF OF THE 19TH CENTURY ROSEWOOD TRAVELLING TIMEPIECE**

Arnold, 84, Strand, London, No 504

The rectangular case with bevelled glass panels, stepped top and an ogee moulded base on adjustable bun feet, the signed white enamel 3.75 inch rectangular Roman dial with minute track and fleur-de-lys hands, the single chain fusee movement with thick plates united by tapering pillars, with maintaining power and cut and compensated bi-metallic balance on a shaped platform over an underslung lever escapement *23cms (9ins) high*

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000

122

**A FINE MID 19TH CENTURY BURR WALNUT TABLE CLOCK WITH BALANCE ESCAPEMENT**

Charles Frodsham, Clockmaker to the Queen, 84 Strand, London 1155

The rectangular case with heavy bevelled glass inspection panel over similar side arched panels on a moulded base to adjustable brass bun feet, the rear door with pierced sound fret backed with red silk, the signed white enamel Roman dial with minute track and blued steel hands framed within a pierced and engraved foliate scroll mask in an engraved angled sight ring, the twin chain fusee movement with rectangular plates united by five turned pillars, the going train with large gilt platform supporting the cut and compensated bimetallic balance to an underslung lever escapement, the rack strike sounding on a bell mounted to the backplate with strike/silent option *23cms (9ins) high*

£4,000 - 6,000

€4,600 - 6,800

US\$5,400 - 8,000



122

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

123<sup>Y</sup>

**A GOOD MID 19TH CENTURY ENGLISH BRASS-INLAID  
ROSEWOOD FOUR-GLASS TRAVELLING CLOCK WITH SOFT/  
LOUD STRIKING OPTION**

French, Royal Exchange, London

Surmounted by an octagonal-section handle with foliate uprights over bevelled glass panels, the front door and mouldings set with flowing brass inlay, on block feet, the rear left hand side set with a two position lever within a shaped brass frame engraved 'Soft/Loud', the 4.5 inch square silvered Roman dial signed below XII and engraved with foliage on a finely hatched ground, with slender blued steel moon hands, all framed by an angled silvered sight ring, the eight day movement with twin chain fusees wound from the rear and with visible clicks, the substantial plates united by five turned cannon-barrel pillars rivetted to the front and screwed to the rear, each screw with a steel collet, the going train with maintaining power and contrate wheel of five crossings, the large gilt platform escapement with cut and compensated bimetallic balance to an English style lever escapement, the striking train sounding the full hours on the hour and a passing strike on the half past via a steel rack mounted on the rear of the backplate, the hammer acting on a rectangular-section coiled blued steel gong mounted on a heavy block screwed to the backplate, the repeat facility activated by a button to the rear right hand side, the soft/loud option activated by a two-position lever to the rear right hand side which physically pushes the spring-loaded hammer arbor to bring one of two hammerhead surfaces into play (the head currently set with a single leather pad, but the spring action in good working order), the backplate further set with a strike/silent lever 31cm (12in) high handle raised

£5,000 - 7,000

€5,700 - 8,000

US\$6,700 - 9,400



123

124<sup>Y</sup>

**A FINE AND RARE SECOND QUARTER OF THE 19TH CENTURY  
ROSEWOOD ALARM TIMEPIECE**

Gorham, Maker to the Queen, Kensington

The case with octagonal handle set between foliate uprights, over heavy bevelled glass panels to an ogee moulded plinth base on block feet, the signed one piece silvered 4 inch dial with outer minute track enclosing the Roman numerals and dotted alarm ring, with blued steel moon hands for the time and a tapering hand for the alarm setting, all within an angled sight ring, the movement with large rectangular plates united by four turned pillars, with chain fusee to the going train terminating in a large gilt platform, the blued steel hairspring set in a diamond endstone in a double screwed chaton to a very heavy brass balance and an English lever escapement, the alarm train powered by a spring barrel and sounding at the desired time on a very long circular section blued steel gong mounted on a weighted bracket to the rear, the backplate signed James Gorham, Kensington 27.5cms (10.5ins) high.

£6,000 - 8,000

€6,800 - 9,100

US\$8,000 - 11,000

James Gorham is recorded as working from circa 1820 to 1854 at 5, Kensington High Street, a short stroll from Kensington Palace, London home of the Duke of Sussex. Gorham supplied at least six clocks to the Duke, and these were sold by auction in 1834, their whereabouts are now unknown. Gorham also carried out repairs for the Duke, the Sussex Tompion famously bears his signature on the back of the dial. A mahogany regulator by him is illustrated in Royal Clocks by Jagger, plates 292 and 293. Like the current lot, it is of eight day duration and signed 'Gorham, MAKER TO THE QUEEN, Kensington'.

Perhaps the most remarkable clock signed by him appeared at Christie's London 11 July 2003, lot 148. The clock shows mean and sidereal time and is set with terrestrial and celestial globes. It is fully documented in The Horological Journal, vol.LXXXVII, No.1058, November 1946, pp 466-67 by Dr. F.A.B. Ward, 'A Mean and Sidereal Time Clock'.

124

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

# AN EARLY 19TH CENTURY GILT AND PATINATED BRONZE MOUNTED MARBLE AND SLATE MANTEL TIMEPIECE

Vulliamy, London, number 389

the reeded drum case set on twin pairs of scrolls and surmounted by a gilt urn, on a plinth mounted with an engraved band of formal foliage, flanked by patinated lions each facing outwards and holding a gilt ball in their front paw, on a plinth base with applied beading and a finely matted gilt panel raised on toupie feet, the 3 and 3/8ths of an inch white enamel circular dial with gilt Roman numerals enclosed by a gilt dotted minute border and set with finely pierced and engraved gilt brass hands, with rise-and-fall regulation arbor set at XII, the single gut fusee movement with signed and numbered circular plates united by five turned pillars, with deadbeat escapement and original numbered pendulum 26cms (10.25ins) high

£8,000 - 12,000

€9,100 - 14,000

US\$11,000 - 16,000

**We are grateful to Roger Smith for the following information.**

## VULLIAMY NO. 389

The firm of Vulliamy & Son were the most fashionable clockmakers in late eighteenth and early nineteenth century London. Their shop at 74 (later renumbered 68) Pall Mall was close to St James's Palace, and the head of the firm, Benjamin Vulliamy (1747-1811) was Clockmaker to King George III, an appointment which later passed to his son, Benjamin Lewis Vulliamy (1780-1854). [1] Although Benjamin Vulliamy designed and produced many fine ornamental clocks for his wealthy and knowledgeable customers, lion clocks like No. 389, with the movement contained in a marble drum flanked by recumbent lions on a marble plinth, were among the firm's most characteristic products in the early nineteenth century. Their style is sometimes described as "Regency", but they were actually introduced several years before the Prince of Wales became Regent of the United Kingdom in 1811. The earliest clock of this type was No. 309, delivered to the wealthy connoisseur and author William Beckford in March 1799, [2] but a watch case of very similar form had been sold to the Countess of Cork and Orrery a year earlier, in February 1798. [3] Thereafter, such clocks were made by the Vulliamys for many years, though with various changes to the size of the marble case and to the decorative elements in ormolu or bronze. The lions themselves were also altered in various ways, most obviously in changing from an 'antique' model holding a ball between its front paws, perhaps derived from the ancient Roman statue in Florence known as the Medici lion, to the more naturalistic types found on later clocks.

The "large black lion clock" No. 389 was delivered to Miss Levison [sic] Gower on 7 March 1804 for 42 guineas (£44-2s), and displays the earlier 'antique' form of lion. Although Benjamin Vulliamy almost certainly designed the clock himself, drawing on his extensive library of neo-classical design sources, [4] we know from the firm's surviving records that he subcontracted much of the process of manufacture to independent specialists, while maintaining careful supervision to

ensure that the highest standards were met. [5] The craftsmen and suppliers used in the manufacture of this clock were among those regularly employed by Vulliamy at this period: Jackson supplied the movement (£5-5s), and the other main payments were to Day for the marble case (£5-12s), Houle for chasing the lions (£4-4s) after casting by Barnett (19s), and Barrow for the "brass work" (£2-0s). [6] In the interests of efficiency, the Vulliamys often commissioned two (and sometimes more) similar clocks from their suppliers at the same time, and it is interesting to note that a 'pair' to this clock, No. 390, was sold to the Prince of Wales just a few months after Miss Leveson Gower bought No. 389. [7] Unfortunately, nothing more is known about Miss Leveson Gower, but her name indicates that she belonged to the family of the Marquess of Stafford, later to become the first Duke of Sutherland.

## Notes

1. For a brief history of the Vulliamy family of watch and clock makers, see the present author's article in *The Oxford Dictionary of National Biography* (2004).
2. Information about clock No. 309 comes from Vulliamy Clock Book 1 (see note 5). It was sold at Christie's London, 20 November 2008, lot 5.
3. Sold in these rooms 6 July 2016, lot 86.
4. Vulliamy's personal role in designing his clocks is discussed in Roger Smith, "Benjamin Vulliamy's library: a collection of neo-Classical design sources", *The Burlington Magazine*, June 1999, pp. 328-37.
5. Two of the firm's Clock Books, containing the names of workers employed on each clock, survive in the collection of the British Horological Institute (BHI). Clock Book 1 covers the period 1797-1809.
6. Jackson, Day and Houle appear in lists of suppliers/workmen in Vulliamy's Watch Day Books now held in the National Archives: Mr Jackson, clock maker, 11 Chapel Row, Spa Fields; Mr Day, statuary etc, Brewers Row, Westminster; Arthur Hoole [sic], 1 Middle New Street, Fetter Lane. [TNA, C 104/58 - extracted and published by Francis Wadsworth in "Some early 19th Century Workmen", *Antiquarian Horology*, Summer 1991, pp. 401-12.]
7. BHI, Vulliamy Clock Book 1.



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**A GOOD 19TH CENTURY ENGLISH ORMOLU MANTEL  
TIMEPIECE**

Vulliamy, London, number 1465

The heavy cast bronze rococo-inspired case cast with foliate scrolls and foliage on a lattice work ground, the base centred by cast mask of a Green Man with leaf beard and open mouth, all mounted on elaborate scroll feet on a laurel wreath-bordered plinth, the solid rear door with five-piece hinge opening to reveal the number punched to the case edge, the 3.5 inch silvered dial with Roman chapter ring framed by a dotted minute band, signed between XI and I, the finely engine turned centre with good blued steel moon hands and rise-and-fall regulation, the single chain fusee movement with circular plates united by turned pillars, deadbeat escapement with steel rod pendulum terminating in a heavy brass bob numbered to the underside 30cms (12ins) high.

This clock has been in the vendors family since the 1950's.

£3,000 - 5,000

€3,400 - 5,700

US\$4,000 - 6,700





127 TP

**A VERY RARE 19TH CENTURY YEAR DURATION SPRING  
DRIVEN WALL REGULATOR**

Dent, 33 Cockspur Street, London

The backboard measuring 7/8ths of an inch in thickness and with a lowermost edge with lock, the rear inlaid with three massive bronze wall-mounting brackets and a pair of adjustable screws for levelling, the front set with a pair of extremely substantial pierced bronze brackets to support the heavy movement, the 8.25 inch signed silvered dial with angled sight ring framing the minute track and Roman numerals, with blued steel hands, the movement with thick shaped brass plates united by eight substantial pillars, the six-wheel single train driven by five spring barrels and terminating in a deadbeat escapement mounted on the frontplate with jewelled pallets, the pendulum suspended from a heavy brass block mounted on the substantial mahogany backboard, with metal canister bob reading against silvered beat scales. The front of the case now lacking, the movement and dial currently protected by a custom made perspex cover. 1.29m (4ft 3ins) high.

**£3,000 - 5,000**

**€3,400 - 5,700**

**US\$4,000 - 6,700**

For more than half a century this clock stood outside the Headmaster's study at Worth Abbey School in West Sussex. The whole school depended on it for a time reference. It is remembered with a variety of emotions by countless former students, staff and parents.

**A FINE AND RARE THIRD QUARTER OF THE 18TH CENTURY MAHOGANY QUARTER REPEATING TABLE TIMEPIECE WITH DEADBEAT ESCAPEMENT**

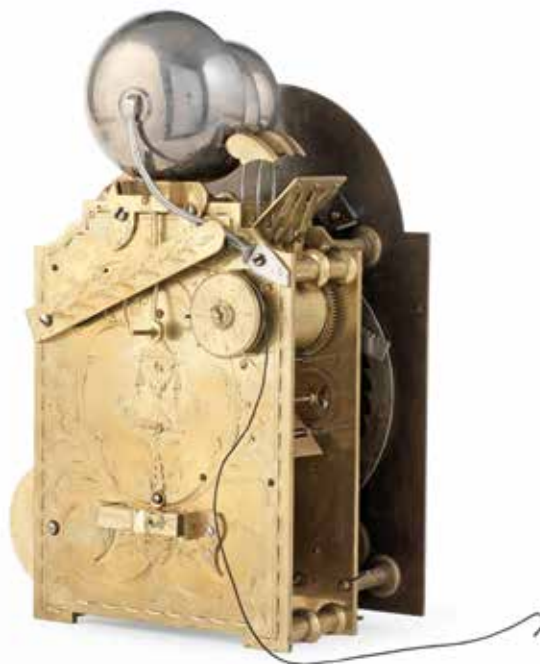
Grant, Fleet Street. Supplied by Thwaites circa 1769.

Surmounted by a brass handle over an intricately moulded cornice, side glazed apertures and brass lined front corners and door, on a plinth base and brass ogee bracket feet, the 6.75 inch arched one-piece silvered dial signed and numbered John Grant, London 152 over the engraved Roman and Arabic chapters, with matching blued steel hands and a chamfered date aperture, the single gut (now wire) fusee movement with substantial shouldered plates united by five knopped pillars and stamped to the front plate 'THWAITES 423', the backplate engraved with a Neo-Classical urn enclosed by symmetrical foliate scrolls, the retaining brackets, hammer spring, repeat spring and pendulum holdfast block all similarly engraved, with deadbeat escapement and pull repeating the hours and the quarters on a run of three bells via three hammers set on a spring-loaded arbor 43cms (17ins) high.

£3,000 - 5,000

€3,400 - 5,700

US\$4,000 - 6,700





**A VERY FINE AND RARE LATE 18TH CENTURY MAHOGANY FLOORSTANDING REGULATOR**

Pennington, London

The hood with applied moulded panels to the sides flanking canted reeded front angles over a long door with intricate moulded edge and lively flame figuring on a panelled base with double apron, the one-piece silvered ten inch square brass dial with outer Arabic minute band enclosing the subsidiary dials for running seconds with Observatory marks and Arabic 24-hour dial, the weight driven movement wound through the centre of the hour hand, the substantial plates united by five cannon barrel-turned pillars and secured to the thick seatboard by four brass L-shaped brackets, the train with maintaining power and high count (10-leaf) pinions terminating in a deadbeat escapement with jewelled pallets, the steel crutch with pivoted arm, all protected by a slide-on glazed cover, the very substantial pendulum suspended on Troughton's A-frame brass bracket, with nine steel and brass rods terminating in a heavy lenticular brass bob reading against a beat scale set to the case backboard 1.77m (5ft 10ins) high.

£50,000 - 70,000

€57,000 - 80,000

US\$67,000 - 94,000

**Provenance:**

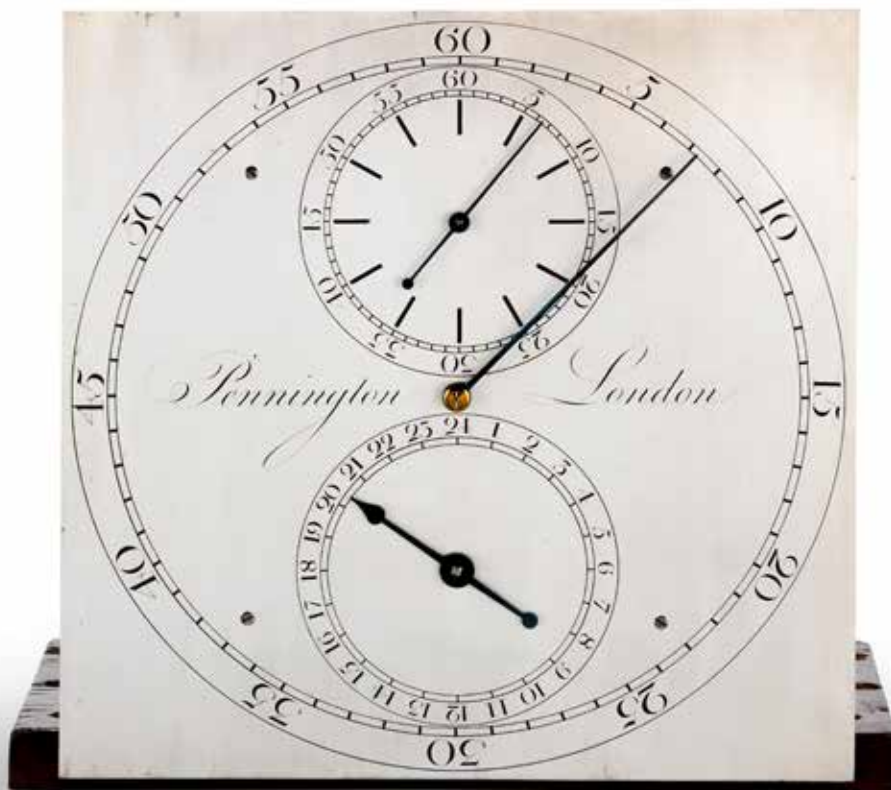
Christie's London 28th March 1973, Lot 12, bought by Asprey. The J G (Gerry) Bullpitt collection. For an obituary of the highly respected collector, see *Antiquarian Horology*, September 2005.

**Literature:**

E Bruton: *The Longcase Clock*, 2nd edition, 1976, plate 90; Heuer/Maurice *Europäische Pendeluhren*, plate 410.

Very few Pennington regulators are recorded and most are by the son, Robert junior. One of these is at Greenwich in the National Maritime Museum. Of the father's work, only two or three are known. One is in private hands and another, that may be the father's work, is at Goodwood House in the private apartments. The current lot is perhaps the best of the three.

For further information on the Pennington family, see the article by Vaudrey Mercer in *Antiquarian Horology*, Spring 1981, and another by A D Stewart printed in the September 2013 issue.





130 <sup>TP</sup>

**A FINE THIRD QUARTER OF THE 18TH CENTURY MAHOGANY  
FLOOR-STANDING REGULATOR OF ONE MONTH DURATION**

Thomas Mudge and William Dutton, London

The flat topped hood with concave moulding over applied blind side panels and reeded canted front angles over a long solid trunk door with moulded edge on a base with applied panel on double stepped apron, the 10.25 inch square silvered dial with concentric minute band enclosing the subsidiary seconds dial and apertures for the hour and date, the bolt-and-shutter maintaining power lever at the right hand side, the robust movement with tall rectangular shouldered plates secured to the substantial oak seatboard by three heavy brass L-shaped brackets and united by six knopped and pinned pillars, with maintaining power to a five wheel train with high count pinions, terminating in a five-spoke 'scape wheel and deadbeat escapement with substantial rectangular section steel-rod pendulum with T-bar suspension and very heavy lenticular brass bob with engraved rating nut reading against an engraved silvered beat scale mounted to the backboard *1.84m high. (6ft) high.*

**£30,000 - 50,000**

**€34,000 - 57,000**

**US\$40,000 - 67,000**





**A RARE LATE 18TH CENTURY ENGLISH TING-TANG  
QUARTER STRIKING CENTRE SECONDS CLOCK  
MOVEMENT WITH PIN-WHEEL ESCAPEMENT MADE  
FOR THE CHINESE MARKET**

the 3 inch white enamel Roman and Arabic dial with gilt spade hands and blued steel centre seconds hand, the twin chain fusee movement with substantial plates measuring 5 and 5/16ths of an inch by 5 and 1/16th of an inch, united by five tapering pillars, the going train terminating in a pin wheel escapement on a wheel of five crossings, the faceted steel rod pendulum mounted on a knife edge and with brass lenticular bob, the strike train sounding the hours and the quarters on a pair of bells, the hammer arbors set on a separate shaped cock mounted on the backplate, now contained in a Chinoiserie-decorated case surmounted by a handle over quatrefoil sound frets on a moulded base and squat ogee bracket feet, 33cms (1ft 1ins) high

£2,000 - 3,000

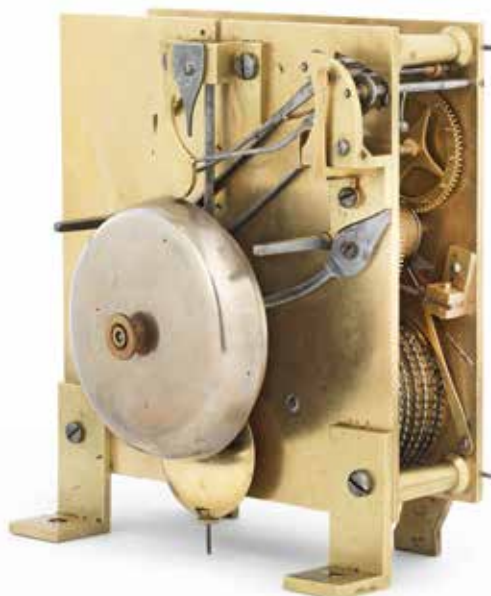
€2,300 - 3,400

US\$2,700 - 4,000

This rare clock movement was designed and made specifically to be set in a clock intended for export to China in the late 18th century. The centre seconds hand was extremely popular at that time, as was the ting-tang quarter striking system whereby every fifteen minute interval is struck on two bells and hammers, powered by the strike train. It is identical to examples signed Henry Borrell.

Several comparable clocks are to be seen in the Palace Museum, Beijing and are illustrated in 'Clocks and Watches of the Qing Dynasty From the Collection in the Forbidden City', published by Foreign Language Press 2002; see plates 92, 93, 94, 96, 97, 99 and 104. The movements were sometimes used in conjunction with human automata figures animated so as to apparently strike bells with hammers, or alongside stone-set wheels and flowerheads.

Other examples are illustrated in White, English Clocks for the Eastern Markets, AHS 2012. Some, like the current lot are unsigned, while the majority of those others are by Henry Borrell, with others also signed for John Mottram and William Carpenter see Figures 8.13, 8.15, 8.16, 8.17, 8.18, 8.19 and 8.20.





132

132<sup>Y</sup> Φ

**A SECOND QUARTER OF THE 19TH CENTURY TWO-DAY MAHOGANY MARINE CHRONOMETER**

Molyneux & Sons, 44 Devonshire Street, London, 1381.

The case set with a plaque 'Resprung & Adjusted by JOHN POOLE, 57, Fenchurch Street, London'

The three tier case with inset brass corners and side handles, the mid-section bearing the John Poole plaque to the exterior, and to the interior a printed label for 'BRYANT BIGGS, Chronometer Maker AND OPTICIAN, 64 Bute Street, Cardiff. INSTRUMENTS CAREFULLY CLEANED AND REPAIRED', the signed and numbered 3.75 inch silvered Roman dial with gold hands and outer minute track enclosing the subsidiary power-reserve dial marked 0-54, over a running seconds dial, the chain fusee movement with circular brass plates united by four turned pillars, maintaining power, freesprung blued steel helical hairspring terminating in a cut and compensated bimetallic balance with large keystone shaped weights to an Earnshaw type detent escapement, in a numbered bowl suspended in lockable gimbals, with safety winding key and case key. *The case 15.5cms (6ins) wide*

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,700

**Provenance:**

Purchased from Roy C. Harris FBHI, July 2006.

133

**A RARE EARLY 19TH CENTURY ONE DAY MAHOGANY MARINE CHRONOMETER**

Finer & Nowland, Holborn, London, No 285

The three-part case with inset brass plaque to the top over side handles and baize-covered underside, the 3 inch signed silvered Roman dial with bold minute band enclosing the blued steel hands and subsidiary seconds dial, the movement with circular plates united by four turned pillars, signed on the pillar plate and numbered 1905, maintaining power to the chain fusee, the blued steel freesprung helical spring with diamond endstone and cut and compensated bimetallic balance with circular timing weights and Earnshaw type detent escapement mounted on the pillar plate, set in a heavy brass bowl suspended in gimbals with locking arm hinged on the gimbal at the III position *The case 16cms (6.25ins) wide.*

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000



133



134<sup>Y Φ</sup>

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

Robert Roskell, MAKER TO THE ADMIRALTY, Liverpool,  
No 1611/62106

The three tier brass-bound case with glazed lid inset with a vacant brass shaped cartouche, the mid section with ivory button, the lower section with side handles, the signed and numbered silvered 4 inch Roman dial with minute track enclosing subsidiary dials for power reserve and running seconds, with gold hands, all set in a gimballed bowl, the gilt spotted chain movement with maintaining power to the chain fusee, freesprung blued steel helical spring to a heavy bimetallic balance and Earnshaw type spring detent escapement, with tipsy key set to the interior of the case *The case 18cms (7ins) wide*

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000



134

135<sup>Y Φ</sup>

**A LATE 19TH CENTURY BRASS-STRUNG  
MAHOGANY TWO DAY MARINE CHRONOMETER**

John Bruce and Son, 27 Wapping, Liverpool. The sight ring engraved with the initials O.S.S.Co.

The three-part case with brass bound edges framing double stringing and recessed brass handles, the top lid with inlaid vacant brass shield, the mid-section with ivory signature and number plaque, the silvered 4 inch Roman dial with minute track enclosing the subsidiary power reserve marked 0-56 and running seconds, signed and numbered in the centre below the red wax legend 'GOLD MEDAL LIVERPOOL 1886', with gold hour and minute hands, the spotted freesprung movement with circular plates united by four turned pillars, the chain fusee movement with maintaining power to an Earnshaw type spring detent escapement with blued steel helical spring and cut and compensated bimetallic balance with circular timing weights, hung in a numbered bowl with sprung rear winding cover suspended in locking gimbals, with safety winding key. *The case 18cms (7ins) wide.*

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000

**Provenance:**

Purchased from W.F.Turk Fine Antique Clocks, January 2001 for £4,000.



135



**AN HISTORICALLY INTERESTING TWO DAY MAHOGANY  
MARINE CHRONOMETER WITH PROVENANCE TO PRINCE  
ADALBERT OF PRUSSIA**

Dent, London, Chronometer Maker to the Queen, No.1738.

The three tier case with brass plaque inset to the lid reading  
"PRESENTED BY Prince Adalbert of Prussia TO CAPTN. BUCKLE,  
R.N. IN REMEMBRANCE OF HIS ATTENTION during the Voyage on  
Board H.M. Steam Ship Growler ALONG THE COAST OF BRAZIL IN  
THE YEARS 1842 & 1843", the interior of the lid with pasted printed  
Dent watchpaper and the handwritten note "Repair'd & Clean'd  
December 1852"

over an enamel number plaque and twin side handles, the 3.75 inch  
signed silvered dial with minute track enclosing the Roman hours and  
subsidiary dials for power reserve and running seconds, held in a set  
of locking gimbals, the chain fusee movement with maintaining power  
to the Earnshaw type detent escapement, freesprung white metal  
helical hairspring and cut and compensated bimetallic balance, hung  
in a stamped and numbered bowl with sprung winding hole cap  
16cms (6.25ins) wide

£2,500 - 3,500

€2,900 - 4,000

US\$3,300 - 4,700

**HMS GROWLER**

According to Naval database records, the 1st class sloop Growler was launched in 1841 and broken up in 1854. It was part of the fleet that greeted the King of Prussia on the 22 January 1842. On the 1 April 1842 she sailed to Rio and travelled along the Brazilian coast, capturing the Spanish slave ship Vetrano in 1844 before being moved to the coasts of West Africa.

Claude Buckle (1803-1894) was the son and grand-son of admirals, and entered the Royal Naval College in 1817. He commanded HMS Growler from 1841 to 1845, by 1855 he was the superintendent of Deptford dockyard, and from 1867 Commander-in-Chief at Queenstown.

Prince Adalbert of Prussia (1811-1873) was the son of Prince William, youngest brother of King Frederick William III of Prussia. He travelled extensively between 1826 to 1842 and recognised the importance of a navy for a modern country; Prussia was land power focused on Continental Europe. During the revolutions of 1848 the German National Assembly agreed to establish a German Imperial Fleet, and Prince Adalbert was to lead the commission; but when his cousin King Frederik William IV returned to power, Adalbert was forced to resign. He continued to work on proposals, and in 1854 Prussia established a navy and he was named Admiral of the Prussian Coast and Commander-in-Chief of the Navy. He retired in 1871. He married the dancer Therese Elssler in 1850.



# **A MID 19TH CENTURY FRENCH TWO DAY MARINE CHRONOMETER**

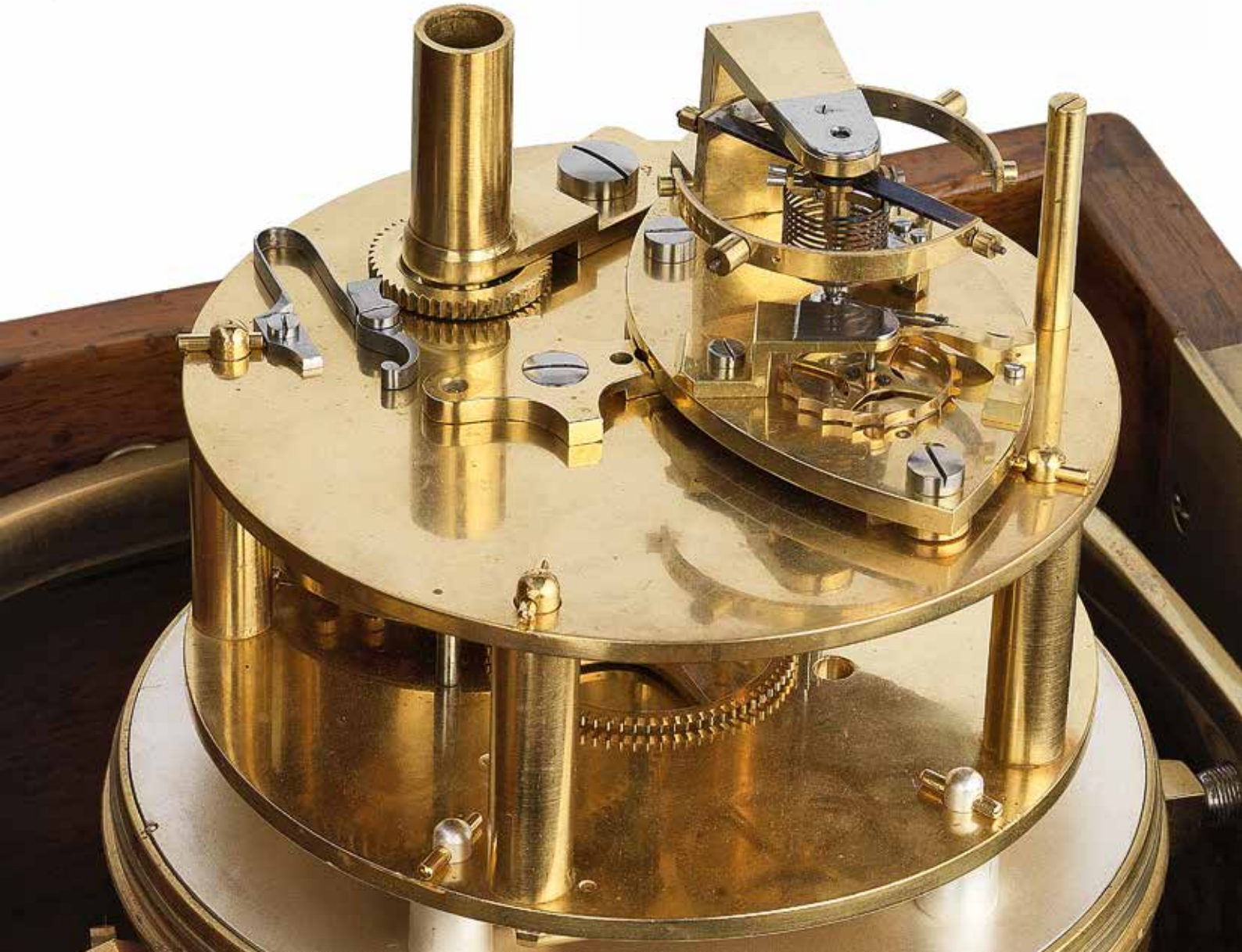
Breguet et Fils, No 4618

The 4.5 inch signed and numbered silvered dial with twin subsidiary dials - the uppermost engraved with Roman hours and Arabic ten-minute divisions with matching blued steel hands, the lowermost showing running seconds marked in 10s, set into a cylindrical weighted brass bowl with hinged winding cover and set in oval gimbals in a two-part box with twin side handles and a sliding inspection cover to the lid with inlaid brass number lozenge, the spring driven movement with freesprung bimetallic Z-type balance to a detent escapement, all mounted on a sub-plate on the backplate, 23.5cms (9ins) wide.

£6,000 - 8,000

€6,800 - 9,100

US\$8,000 - 11,000





# AN HISTORIC SKELETON CLOCK MADE FOR, AND PRESENTED TO, WILLIAM SCORESBY IN 1833.

James Condliff, Liverpool

The clock was commissioned for Scoresby and so the frame is of a non-standard Condliff pattern - the upper section takes the form of a pair of elaborate scrolled plates united by four knopped pillars, this section is framed by four turned 'bud' type finials atop four Doric columns, united at their bases by a deep plinth raised on ball feet, the plinth has an open centre section which carries the two open-ended spring barrels, each united by a cast brass bracket centred by a fleur-de-lys signed to the front 'Jas. Condliff, Liverpool, the front of the plinth carrying the engraved presentation plaque framed by a pair of pierced and engraved flowerheads:

"GULIELMO SCORESBY.  
VIRO. PHILOSOPHIA. MORIBUS. PIETATE. INSIGNI.  
TEMPORIS. FUGACIS. AESTIMATORI JUSTO  
AMICI. LIVERPOOL INCOLENTIS.  
MCCCCXXXIII"

William Scoresby.

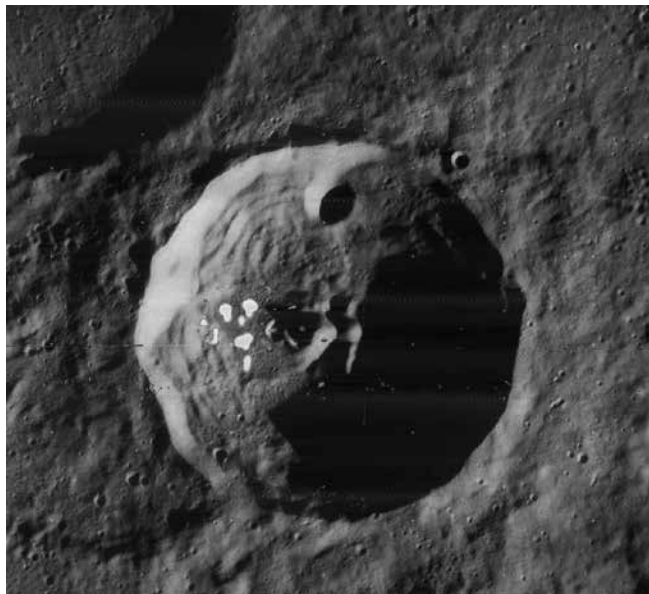
A man distinguished for his love of learning, character, piety, a valuer of fleeting time, an upright staunch friend. An inhabitant of Liverpool. 1833.

on a curved wooden base under a glass dome, the whole design rising conceived to draw the eye upwards to the uppermost bud finial and the 'heartbeat' of the clock, a large polished steel balance wheel with five chamfered spokes and set with five large blued steel timing screws, the helical balance suspended below and acting on an English-pattern lever escapement with jewelled pallets, both trains with six-spoke greatwheels followed by five-spoke wheelwork and chain fusees, (the going with maintaining power, the strike acting on a deep-toned gong concealed in the wooden base), the chains running in parallel to the barrels below with blued steel springs visible through the skeletonised barrel end caps, the 3.25 inch Roman chapter ring with outer minute band and cast bezel, with blued steel moon hands and a counter-poised centre seconds hand, the open centre displaying the rack and snail and intricate wheelwork behind  
*The frame 30cms (12ins) high. To the top of the glass dome 40.5cms (16ins) high.*

£30,000 - 40,000

€34,000 - 46,000

US\$40,000 - 54,000

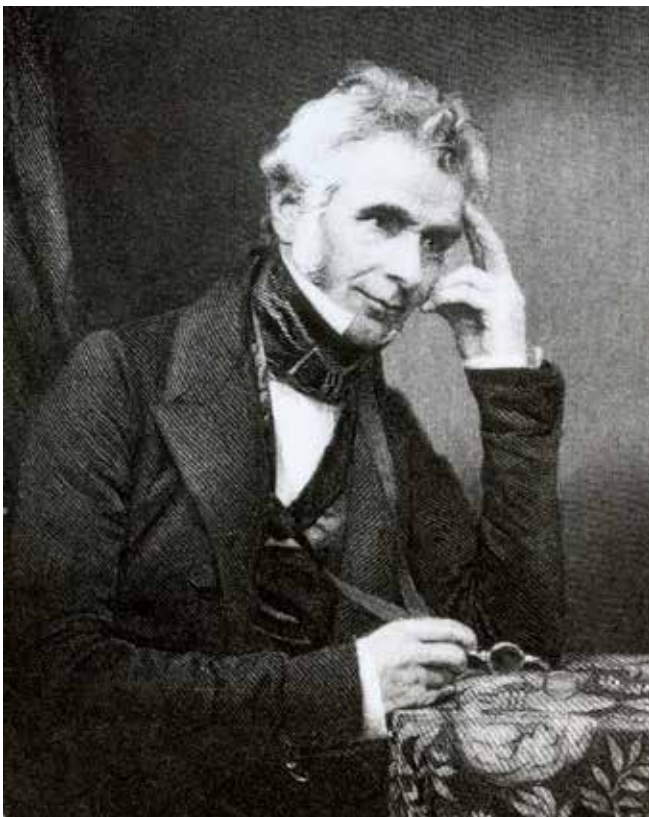


William Scoresby (1789-1857) was born in Whitby and was an Arctic explorer, scientist and clergyman. His taste for adventure was probably kindled by his father, William Senior, a whaler captain who travelled to the Arctic Circle. Scoresby Junior studied at Edinburgh University, and during his subsequent voyages to the Arctic observed natural phenomena and wrote papers that he presented to the Royal Society of Edinburgh and the Royal Society of London. When returning from Greenland in 1822 and learning of the death of his first wife, he decided to enter the church and was assigned various parishes. He never travelled to the Arctic again, but continued his research in scientific matters, was a Fellow of the Royal Society and Corresponding Member of the Paris Academy of Science and travelled to Australia and America.

A Moon crater, the area in Victoria, Australia, where he conducted magnetism experiments and the Scoresby Sound fjord in Greenland that he mapped in 1822 were all named in his honour.

The letter reads thus:

"...no present could be more appropriate than an instrument to measure time. They have therefore, united to present you with a skeleton clock, made expressly for you by our best artist in that line, and I am desirous to request your acceptance of this tribute of sincere and admiring friends."



For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.





*J. & S. Caudle*  
LIVERPOOL.

GULIELMO SCORESBY.  
VIRO PHILOSOPHIA MORIBUS PIETATE INSIGNI.  
TEMPORIS FUGACIS ESTIMATORI IUSTO.  
AMICI LIVERPOOLI INCOLENTIS.  
MDCCCXXXIII.

**A FINE SECOND HALF OF THE 19TH CENTURY ENGLISH  
BRASS GREAT WHEEL SKELETON CLOCK WITH PASSING  
STRIKE**

James Condcliff, Liverpool

The 'Third Series' frame comprising of pierced scrolled plates 4mm in thickness united by seven turned pillars pinned to the rear and screwed to the front with concave collets, set on a brass plinth raised on ball feet and further set on a mahogany oval base under a glass dome, the enamel Roman chapter ring 4 inches in diameter with minute track and set within a patterned ormolu bezel, with plain gilt moon hands, the open centre revealing the centre wheel of six crossings, the single going barrel to a 5 inch diameter great wheel of six crossings, terminating in an anchor escapement, with passing strike on a gong mounted in the mahogany base *Height of the frame 27cms (10.5ins), height including the base 33cms (13ins) high. Total height including the glass dome*

£5,000 - 7,000

€5,700 - 8,000

US\$6,700 - 9,400



140

**A CIRCA 2000 'ATMOS DU MILLÉNAIRE WITH ORIGINAL BOX AND PAPERS**

Jaeger LeCoultre numbered 702964

The signed glass case with three conical feet, the 5.5 inch dial with outer annular indication up to the year 3000, month calendar and moonphase, the nickel plated jewelled movement with studded balance, 28cm high

£3,000 - 4,000

€3,400 - 4,600

US\$4,000 - 5,400

Sold with the original packaging, hand-setting tool, instruction booklet, Guarantee booklet and blank 'Le Livre d'Or de Votre Millenaire' in slipcover.



140

141

**A MID 20TH CENTURY GILT BRASS AND BLACK ENAMEL DESK TIMEPIECE**

Cartier

The square two-tone dial with applied gilt brass Arabic numerals mounted around a signed gilt centre, with matching fancy arrow hands, flanked by open trellis work on a stepped base, the striped nickel watch movement engraved 'Made in France' and 'Fifteen (15) Jewels, Unadjusted' with cut and compensated bimetallic balance on an overcoiled blued steel spring to a lever escapement 10.5cms (4ins) high.

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000



142

**A FIRST HALF OF THE 20TH CENTURY SILVER-MOUNTED SMOKEY AGATE DESK TIMEPIECE**

Geneva Clock Co, Swiss, 11165

The square case surmounted by a bow-shaped handle with Greek-key enamel decoration over a matching bezel framing the silvered Roman dial with radiating engine turned centre and turquoise-enamelled tapering hands, the striped nickel watch movement with cut and compensated bimetallic balance on an overcoiled blued steel spring to a lever escapement, signed 'GENEVA CLOCK CO SWISS FIFTEEN 15 JEWELS 3 ADJ' 9cms (3.5ins) high

£500 - 700

€570 - 800

US\$670 - 940

**Provenance:**

Christie's, 3 July 1991, lot 140.



142





143



144



145

143 TP

#### AN EARLY 19TH CENTURY MAHOGANY BOW-FRONTED STICK BAROMETER

Cox, London

Moulded top over a long trunk with applied mercury thermometer, the cistern with canted front angles flanking a turned urn-shaped cover, the signed silvered angled scales engraved with seven weather predictions and a 27-31 inch scale with rack and pinion vernier 97cms (38ins) high.

£500 - 700

€570 - 800

US\$670 - 940

144 Y Φ TP

#### A MID 19TH CENTURY MAHOGANY ROSEWOOD MARINE STICK BAROMETER

Moralee, North Shields

The signed dial with four weather predictions and a scale from 27 to 31 inches with a rack and pinion manually adjusted vernier, over a long trunk with applied mercury thermometer over an acanthus carved base and turned brass cistern cover, mounted with a brass collar set in a wall-mounted gimbal 93cms (3ft) high.

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

145 TP

#### A RARE EARLY 19TH CENTURY CARVED MAHOGANY STICK BAROMETER

Pazzoly, London

The case with a moulded cornice and three finials over a hinged glazed door revealing the silvered dial signed 'A. Pazzoly Fecit, London' with 27 to 31 inch scale marked with seven weather predictions and a manual vernier, over a slightly bow-fronted reeded trunk with a carved feathered section the rear of the case marked in pencil 'Jeremy Ltd, W/O' 95cm (37.5ins) high

£600 - 800

€680 - 910

US\$800 - 1,100

146 TP

#### A LATE 18TH CENTURY MAHOGANY BOW FRONT 'FLAT TO THE WALL' STICK BAROMETER

Ramsden, London

With moulded cornice over a signed silvered scale ranged from 27 to 31 inches with seven weather predictions and rack and pinion vernier, the flame veneered trunk bordered in ebony and terminating in a turned ebonised urn cistern cover flanked by inlaid canted angles 97cm (38in) high

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

147 Y TP

#### AN EARLY 19TH CENTURY MAHOGANY BOW FRONT STICK BAROMETER

G & C Dixey, Opticians to the KING, 3 New Bond Street, LONDON

Moulded top over a glazed bow front dial and long trunk with applied mercury thermometer, terminating in a turned ebonised urn-shaped cistern cover, the ivory dial fully signed and with four weather predictions and 27-31 inch scale with rack and pinion vernier 98cms (38.5ins) high

£1,200 - 1,800

€1,400 - 2,100

US\$1,600 - 2,400

148<sup>Y TP</sup>

**A GOOD LATE 18TH CENTURY  
MAHOGANY STICK BAROMETER**

Ramsden, London

Surmounted by a swan neck pediment over a moulded hood and long trunk with moulded edge, terminating in a turned cistern cover with inset ivory float, the rectangular silvered dial with 26 to 32 inch scale signed for seven weather predictions to the wide bore tube and rack and pinion manual vernier, the mercury thermometer tube with twin Fahrenheit and Celcius scales with manual recording pointers  
*95cm (37.5in) high*

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

149<sup>TP</sup>

**A LATE 18TH CENTURY MAHOGANY  
STICK BAROMETER**

Adams, Fleet Street, London

The swan neck pediment centred by a brass urn finial over a locking brass-framed hinged glazed door revealing the signed silvered dial with mercury thermometer and tube, the scale from 27 to 32 inches with seven weather predictions and manual vernier, over a flame-veneered trunk terminating in a turned ebonised urn cistern cover flanked by canted angles *102cm (40in) high*

£1,200 - 1,800

€1,400 - 2,100

US\$1,600 - 2,400



**A RARE MID 18TH CENTURY MAHOGANY ANGLE  
BAROMETER WITH PERPETUAL CALENDAR**

Francis Watkins, London

the architectural case with shaped moulded outline and matching gadrooned cistern covers for the barometer and thermometer, centred by a large printed calendar decorated with four reserves around tables giving the dates of Moveable Feasts and Kings and Queens of England, entitled 'A Perpetual Regulation of Time' and set with ten apertures giving the changing calendrical and astronomical information on the turning of four rack and pinion squares set to the edges, flanked by a list of Easter days and Dominical letters from 1753 through to 1852, all protected by glass and flanked to the right by a mercury thermometer with original scrolled brass recording hand, and to the left by an angle barometer (tube now lacking) with signed silvered 20 inch scale running across the upper section engraved from 28 to 31 inches and the predictions Stormy, Much Rain, Rain, Changeable, Fair, Sett'l'd Fair and Very Dry along the top edge and 'Much Snow and Much Frost along the bottom along with the signature F.Watkins, London 96cms x 67cms (37.5ins x 26ins)

The four prints represent the four seasons with Love and Psyche as spring; Apollo and Hera as summer; Ariadne and Dionysus as autumn and Heracles and Iole as winter.

£8,000 - 12,000

€9,100 - 14,000

US\$11,000 - 16,000





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# Innovation & Collaboration

*The early development of the pendulum clock in London*

This, the first major central London exhibition of early English pendulum clocks for nearly fifty years, will feature more than one hundred “Golden Age” clocks by the Fromanteel and Knibb families, Thomas Tompion, Edward East and many other London makers.

**Dates:** Monday September 3 – Friday September 14 2018

**Times:** Weekdays 9:30 am to 4:30 pm,  
Saturday and Sunday 11:00 am to 3:00 pm

**Location:** Bonhams, 101 New Bond Street, London, W1S 1SR

**Admission:** Free to enter, including guided tours with the collectors and curator

For further information contact Richard Garnier, Curator  
on +44 (0)7941 169009 or [info@clockexhibition.org.uk](mailto:info@clockexhibition.org.uk)

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19 September 2018 at 1pm  
Knightsbridge, London

**Entries now invited.**

Closing date for entries 25 July

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## NOTICE TO BIDDERS

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

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

### 1. OUR ROLE

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

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

### 2. LOTS

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

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

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

### 3. DESCRIPTIONS OF LOTS AND ESTIMATES

#### **Contractual Description of a Lot**

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

#### **Estimates**

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams’* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer’s Premium* payable or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

#### **Condition Reports**

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

#### **The Seller’s responsibility to you**

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

#### **Bonhams’ responsibility to you**

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

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

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

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

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

#### **Alterations**

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

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

### 4. CONDUCT OF THE SALE

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

### 5. BIDDING

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

## Bidding in person

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

## Bidding by telephone

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

## Bidding by post or fax

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

## Bidding via the internet

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

## Bidding through an agent

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

Equally, please let us know if you intend to nominate another person to bid on your behalf at the Sale unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the Sale, we are entitled to assume that the person bidding at the Sale is bidding on his own behalf. Accordingly, the person bidding at the Sale will be the *Buyer* and will be liable to pay the *Hammer Price* and

*Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

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

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

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

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. For this Sale the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

25% up to £175,000 of the *Hammer Price*  
20% from £175,001 to £3,000,000 of the *Hammer Price*  
12.5% from £3,000,001 of the *Hammer Price*

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific Sale Information page at the front of the catalogue.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

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, shown beside the *Lot* number, 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. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

### Bonhams' preferred payment method is by 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.

Payment may also be made by one of the following methods:

**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 and should be made payable to Bonhams 1793 Limited.

**Cash:** you may pay for *Lots* purchased by you at this Sale with notes or coins 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 or notes; this limit applies to both payment at our premises and direct deposit into our bank account.

Debit cards (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

Credit cards (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, 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

For information and estimates on domestic and international shipping as well as export licenses please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshipping.co.uk

## 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 ° 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

### Gemstones

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

### Estimated Weights

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

### Signatures

#### 1. A diamond brooch, by Kutchinsky

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

#### 2. A diamond brooch, signed Kutchinsky

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

#### 3. A diamond brooch, mounted by Kutchinsky

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

## 20. PHOTOGRAPHS

### Explanation of *Catalogue* Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.

- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

## 21. PICTURES

### Explanation of *Catalogue* Terms

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

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

## 22. PORCELAIN AND GLASS

### Damage and Restoration

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

## 23. VEHICLES

### The Veteran Car Club of Great Britain

### Dating Plates and Certificates

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

## 24. WINE

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

### Examining the wines

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

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

### Corks and Ullages

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

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

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

### Options to buy parcels

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

### Wines in Bond

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

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

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

### Bottling Details and Case Terms

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

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

## SYMBOLS

### THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓞ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

•, †, \*, 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](http://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](mailto: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*, it's 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.

<b>8</b>	<b>FAILURE TO PAY FOR THE LOT</b>	<b>9</b>	<b>THE SELLER'S LIABILITY</b>	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.
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;			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.
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.3.2	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.
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i> ) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;			10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
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;	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.
8.1.9	to retain possession of, and on seven days written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i> ) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and			10.10	Reference to a numbered paragraph is to a paragraph 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.	10.11	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> .
8.2	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.			10.12	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.
8.3	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.	<b>10</b>	<b>MISCELLANEOUS</b>	<b>11</b>	<b>GOVERNING LAW</b>
		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* on each lot, and
- 3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and VAT and any interest earned and/or incurred until payment to the *Seller*.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

### 4 COLLECTION OF THE LOT

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

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

### 5 STORING THE LOT

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

### 6 RESPONSIBILITY FOR THE LOT

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

<b>7</b>	<b>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>		
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> ;		
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;		
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;	<b>8</b>	<b>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>
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	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:
7.1.6	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;	8.1.1	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
7.1.7	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;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or
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;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
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;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
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	The discretion referred to in paragraph 8.1:
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> .	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
7.2	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.	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.
		<b>9</b>	<b>FORGERIES</b>
		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> , <i>VAT</i> 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> .
		<b>10</b>	<b>OUR LIABILITY</b>
		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.

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	<b>BOOKS MISSING TEXT OR ILLUSTRATIONS</b>  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.
		<b>12 MISCELLANEOUS</b>	<b>13</b>	<b>GOVERNING LAW</b>  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.
		12.1 You may not assign either the benefit or burden of this agreement.		<b>DATA PROTECTION – USE OF YOUR INFORMATION</b>  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.
		12.2 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.		<b>APPENDIX 3</b>
		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.		<b>DEFINITIONS AND GLOSSARY</b>  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.
		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.		<b>LIST OF DEFINITIONS</b>  "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> .
		12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.		
		12.6 References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.		



“**Bidder**” a person who has completed a *Bidding Form*.

“**Bidding Form**” our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

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

“**Book**” a printed *Book* offered for *Sale* at a specialist *Book Sale*.

“**Business**” includes any trade, *Business* and profession.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

“**Loss and Damage Warranty**” means the warranty described in paragraph 8.2 of the Conditions of Business.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

“**Stamp**” means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

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

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

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

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

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

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

“**Website**” *Bonhams Website* at [www.bonhams.com](http://www.bonhams.com)

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

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

## GLOSSARY

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

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

“**bailee**”: a person to whom goods are entrusted.

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

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

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

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

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

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

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

## SALE OF GOODS ACT 1979

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

“Section 12 Implied terms about title, etc

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

# Bonhams Specialist Departments

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

## 19th Century Paintings

UK  
Charles O' Brien  
+44 20 7468 8360  
U.S.A  
Madalina Lazen  
+1 212 644 9108

## 20th Century British Art

Matthew Bradbury  
+44 20 7468 8295

## Aboriginal Art

Francesca Cavazzini  
+61 2 8412 2222

## African, Oceanic & Pre-Columbian Art

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

## American Paintings

Liz Goodridge  
+1 917 206 1621

## Antiquities

Francesca Hickin  
+44 20 7468 8226

## Antique Arms & Armour

UK  
David Williams  
+44 20 7393 3807  
U.S.A  
Paul Carella  
+1 415 503 3360

## Art Collections, Estates & Valuations

Harvey Cammell  
+44 (0) 20 7468 8340

## Art Nouveau & Decorative Art & Design

UK  
Mark Oliver  
+44 20 7393 3856  
U.S.A  
Benjamin Walker  
+1 212 710 1306  
Dan Tolson  
+1 917 206 1611

## Australian Art

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

## Australian Colonial Furniture and Australiana

+61 2 8412 2222

## Books, Maps & Manuscripts

UK  
Matthew Haley  
+44 20 7393 3817  
U.S.A  
Catherine Williamson  
+1 323 436 5442

## British & European Glass

UK  
John Sandon  
+44 20 7468 8244  
U.S.A  
Suzy Pai  
+1 415 503 3343

## British Ceramics

UK  
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## California & American Paintings

Scot Levitt  
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## Carpets

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carpets@bonhams.com  
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+1 415 503 3392

## Chinese & Asian Art

UK  
Asaph Hyman  
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U.S.A  
Dessa Goddard  
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HONG KONG  
Xibo Wang  
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AUSTRALIA  
Yvett Klein  
+61 2 8412 2222

## Clocks

UK  
James Stratton  
+44 20 7468 8364  
U.S.A  
Jonathan Snellenburg  
+1 212 461 6530

## Coins & Medals

UK  
John Millensted  
+44 20 7393 3914  
U.S.A  
Paul Song  
+1 323 436 5455

## Contemporary Art

UK  
Ralph Taylor  
+44 20 7447 7403  
U.S.A  
Jeremy Goldsmith  
+1 917 206 1656

## Entertainment Memorabilia

UK  
Katherine Schofield  
+44 20 7393 3871  
U.S.A  
Catherine Williamson  
+1 323 436 5442

## European Ceramics

UK  
Sebastian Kuhn  
+44 20 7468 8384  
U.S.A  
+1 415 503 3326

## Furniture

UK  
Thomas Moore  
+44 20 8963 2816  
U.S.A  
Andrew Jones  
+1 415 503 3413

## European Sculptures & Works of Art

UK  
Michael Lake  
+44 20 8963 6813

## Greek Art

Anastasia Orfanidou  
+44 20 7468 8356

## Golf Sporting Memorabilia

Kevin McGimpsey  
+44 131 240 2296

## Irish Art

Penny Day  
+44 20 7468 8366

## Impressionist & Modern Art

UK  
India Phillips  
+44 20 7468 8328  
U.S.A  
Nathania Nisonson  
+1 917 206 1617

## Indian, Himalayan & Southeast Asian Art

H.K.  
Edward Wilkinson  
+852 2918 4321  
U.S.A  
Mark Rasmussen  
+1 917 206 1688

## Islamic & Indian Art

Oliver White  
+44 20 7468 8303

## Japanese Art

UK  
Suzannah Yip  
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U.S.A  
Jeff Olson  
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## Jewellery

UK  
Jean Ghika  
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Caroline Morrissey  
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HONG KONG  
Graeme Thompson  
+852 3607 0006

## Marine Art

UK  
Veronique Scorer  
+44 20 7393 3962

## Mechanical Music

Jon Baddeley  
+44 20 7393 3872

## Modern, Contemporary & Latin American Art

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

## Modern & Contemporary Middle Eastern Art

Nima Sagharchi  
+44 20 7468 8342

## Modern & Contemporary South Asian Art

Tahmina Ghaffar  
+44 207 468 8382

## Modern Design

Gareth Williams  
+44 20 7468 5879

## Motor Cars

UK  
Tim Schofield  
+44 20 7468 5804  
U.S.A  
Mark Osborne  
+1 415 503 3353  
EUROPE  
Philip Kantor  
+32 476 879 471

## Automobilia

UK  
Toby Wilson  
+44 8700 273 619  
Adrian Pipiros  
+44 8700 273621

## Motorcycles

Ben Walker  
+44 8700 273616

## Native American Art

Ingmars Lindbergs  
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## Natural History

U.S.A  
Claudia Florian  
+1 323 436 5437

## Old Master Pictures

UK  
Andrew Mckenzie  
+44 20 7468 8261  
U.S.A  
Mark Fisher  
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## Orientalist Art

Charles O'Brien  
+44 20 7468 8360

## Photography

U.S.A  
Laura Paterson  
+1 917 206 1653

## Prints and Multiples

UK  
Lucia Tro Santafo  
+44 20 7468 8262  
U.S.A  
Morisa Rosenberg  
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## Russian Art

UK  
Daria Chernenko  
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U.S.A  
Yelena Harbick  
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## Scientific Instruments

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U.S.A  
Jonathan Snellenburg  
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## Scottish Pictures

Chris Brickley  
+44 131 240 2297

## Silver & Gold Boxes

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(Attendee / Absentee / Online / Telephone Bidding)

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