

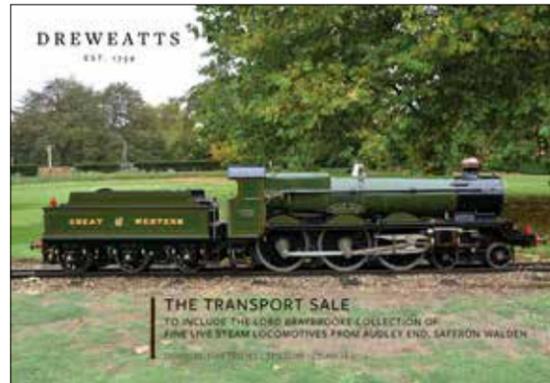
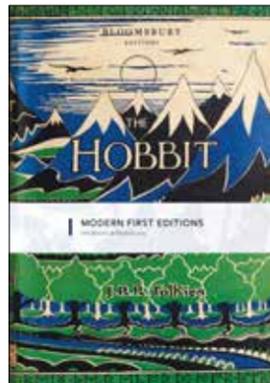
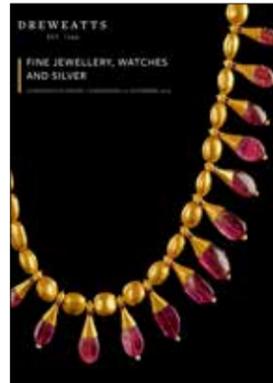
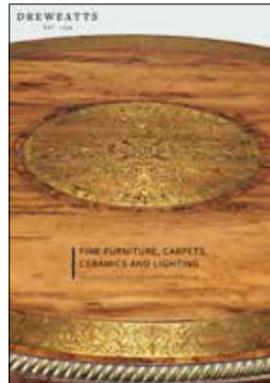
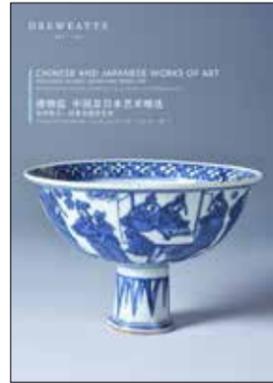
# DREWEATTS

EST. 1759

## FINE CLOCKS, BAROMETERS AND SCIENTIFIC INSTRUMENTS

DONNINGTON PRIORY | WEDNESDAY 24 JUNE 2020





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A Ceylonese ebony and specimen wood inlaid circular centre table, second quarter 19th century  
Est. £5,000-10,000 (+ fees)

# DREWEATTS

EST. 1759

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# DREWEATTS

EST. 1759

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Newbury  
Berkshire RG14 2JE

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- An expansive client base of local and international private collectors and dealers
- Fully illustrated and expertly produced auction catalogues
- A dedicated marketing campaign surrounding the auction across digital and print media.

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We are welcoming consignments of garden ornament, furniture and statuary of all ages. To consign or to arrange a free auction valuation, please contact Charlotte Schelling at: [sculpture@dreweatts.com](mailto:sculpture@dreweatts.com) | +44 (0) 1635 553 553 | Entries close 10 July 2020.



## DREWEATTS

EST. 1759

## FINE CLOCKS, BAROMETERS AND SCIENTIFIC INSTRUMENTS

ONLINE WITH AUCTIONEER  
DONNINGTON PRIORY | WEDNESDAY 24 JUNE 2020 | 10.30AM

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**Movements, dials and cases:** movements and dials are described as relating to the cases in which they are housed in one of the following three ways:

**the case...** we are of the opinion that the movement and dial started life in the current case.

**in a case...** we are of the opinion that the movement and dial are in a case of correct period and type (and may well be original to the movement and dial), however there is evidence to suggest that they may not have started out life together.

**now in a case...** we are of the opinion that the movement and dial are no longer in the original case as it is not of correct period and/or type.

**Pendulums, weights, winding and case keys:** unless specifically indicated otherwise in the catalogue description it can be assumed that all clocks with cases are sold with the requisite pendulum and correct number of weights (where appropriate), however we cannot guarantee that they are original to the clock. This excludes lantern clocks or loose movements which are more often than not offered without pendulums or weights. We do not indicate in the catalogue description whether winding or case keys are present with any specific clock. As many clocks are consigned without keys please check with the department to establish whether they are present or not prior to bidding.

**Condition:** due to the mechanical nature of clocks and the fact that most are of great age we cannot offer any guarantee as to whether they are in working order or free from

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**Measurements:** dial measurements are given in inches, other dimensions such as height are given in centimetres and inches. The measurement given for the height of a longcase clock excludes any removable finials in order to provide an approximate minimum ceiling height in which the clock can be accommodated.

1

A George III mahogany portable apothecaries dispensing cabinet  
Unsigned, late 18<sup>th</sup> century

The lid opening to reveal five compartments containing two differing sizes of glass bottles to rear section, behind two smaller sections each again with five compartments for two differing sizes of glass bottles swinging out to reveal shaped arch fronted galleries over a pair of fitted apron drawers enclosing four sliding compartments to the upper, and balance scales, mortar-and-pestle and other accessories to the lower, flanked by two pairs of further small drawers nestling to the underside of the hinged side sections, the exterior with brass swan-neck handle to top and twin brass key escutcheons to front, 23cm (9ins) wide.

£300-500



1

2

A rare late Victorian or Edwardian electro-medical panel for electric shock therapies

Karl Friedrich Schall, London, circa 1900

With heavy black marble back panel applied with an arrangement of electrical components comprising three filament lightbulbs; a *Milli Amp* d'Arsonval galvanometer; *GALVANISATION* and *FARADISATION* switches; sledge coil; three sets of switches including two mounted on green marble pads, and an induction coil incorporating sliding outer sleeve, electromagnetic vibrating pulse generator and with drawer containing various silk-bound wires and electrodes to the underside of the coil, the lower edge with ivory button inscribed *K. SCHALL, 35 G'T MARYLEBONE ST., LONDON W.* flanked by brass output terminals, the apparatus set within a walnut glazed front case with line incised decorative crest over full-height front door, 82cm (32.25ins) high.

Karl Friedrich Schall was born in 1859 at, Ohringen, German the son of the lawyer William Schall. From 1877 to 1879, he was in Tübingen as a university mechanic and apprenticed as a precision mechanic. During 1880-1881, Schall completed the mandatory one-year volunteer service in the military, and travelled to Paris, London and Switzerland. Schall became a British citizen in 1893. Prior to this Schall, through his operations within various partnerships in Germany, had become a specialist in the production of 'physical-mechanical' apparatus and had opened a factories (albeit only for a short time) in Stuttgart and New York. During the 1890's Schall became involved in the development of X-ray technology (mainly through his operations within the Erlangen partnership of Reiniger, Gebbert & Schall) whilst building his business at 55 Wigmore Street, London. By 1905 Schall had relocated to 35 Great Marylebone Street where he was based until he retired to Switzerland in 1912 leaving the business in the management of his son, William Schall.

The present lot was designed to facilitate the administration of finely calibrated electric shock treatment including electroconvulsive therapy. A very similar instrument is illustrated in Schall's 1902 catalogue of *ELECTRO-MEDICAL INSTRUMENTS* (model number 1607A) where it is claimed that such machines had been supplied to numerous named hospitals. The very fine quality manufacture of the current instrument indicates that it was a 'flagship' model, hence would have most likely been supplied to a leading facility specialising in such treatments.

£700-1,000



2



**3 Y**  
**Two Victorian medical electromagnetic shock generators of magnetos**  
**One by W. Matthews, London, late 19<sup>th</sup> century**  
 The first with silvered brass frame with hand-crank wheel incorporating decorative dolphin cast crossings for driving the vertically pivoted rotating twin coil assembly lined in green velvet with mother-of-pearl top caps and cam-shaped alternating contacts to lower pivot, over a horseshoe magnet fitted with strength adjustment cancellation lever to underside and raised on four foliate cast ball feet incorporating integral cast electrical contact posts over a white marble platform base, 25cm (10ins) wide; the second of chest type with spring-driven mechanism concealed under a shaped brass top plate applied with pressed oval trade plate relief decorated with the Royal coat of arms and inscribed *W. MATTHEWS, LONDON, C. ZANNI. PATENT, No. 160*, with visible

cocked six-spoke wheel driving similar visible arrangement of coils over the tips of a horseshoe magnet set within the right hand side of the mahogany case applied with instruction sheet and further trade label to inside of lid, the exterior with slightly domed lid fitted with a brass carrying handle, (with faults), 25cm (10ins) wide, (2).

The development of electromagnetic generators for the production of alternating current to treat various medical conditions is generally ascribed to the Irish maker of Scientific Instruments Edward Marmaduke Clarke during the 1830's-40's. Such machines were supplied with brass 'wands' (for connection to the output terminals) to be applied to the area requiring treatment. It was believed that such treatment was beneficial to all sorts of ailments including Arthritis, Neuralgia and even tooth ache(!).

£80-120

**4**  
**A rare selection of Regency and Victorian laboratory electrostatic demonstration apparatus**  
**The friction plate generator stamped for J.H. Fox, early 19<sup>th</sup> century**

Comprising an incomplete Ramsden type glass friction plate electrostatic generator constructed with circular glass plate pivoted in the centre between friction pads set positioned at the top and base within mahogany frame surmounted with a brass discharge sphere and with crank drive handle to one side, the opposing side with brass dovetail slot to support a conductor assembly, on platform base stamped *J.H. Fox* to one corner, 48cm (19ins) high; a lacquered brass Volta cannon of moulded knopped cylindrical form with enclosed conducting sphere to one end opposing cork projectile to the other, 16cm (6.25ins) long; two sets of brass and glass scintillating tubes, each with brass discharge ball terminal over hollow glass tube applied with foil dots arranged as a helix to interior over brass collar with threaded extension to base, the first a set of six approximately 30cm (12ins) long, the second five approximately 35cm (14ins) long; three glass-insulated discharge wands of differing designs and a small quantity of miscellaneous parts, (qty).

In around 1768 Jesse Ramsden developed the type of glass plate electrostatic generator included in the current lot. Such generators became increasingly popular with those interested in the natural sciences and were used with apparatus such as scintillating tubes allowing electric demonstration to become entertainment. A scintillating tube incorporates a line of small foil diamonds or discs spiralling down the inside of a hand-blown glass cylinder with only a small space separating each of the pieces. A dramatic electric display of sparkling light is created when a static charge is applied to the brass ball finial atop the tube with the charge spiralling down the path of tin-foil discs, creating a bright spark at the union of each piece.

The Volta cannon (or spark Eudiometer) was developed in the 1770's by Alessandro Volta who was particularly interested in the flammability of swamp gasses. By filling the canister with such gasses (or a mixture of hydrogen and oxygen) and stopping one end with a cork, the contents could be ignited by introducing a spark (via insulated electrode similar to a vehicle spark plug) with a Leyden jar resulting in the cork being expelled as a projectile due to the flammable gasses exploding within the body of the canister.

£200-300



**5**  
**Three Wimshurst pattern electrostatic generating machines, Unsigned, early 20<sup>th</sup> century**

The first with twin contra-rotating glass discs applied with brass lozenges centred with silvered metal buttons at regular intervals pivoted between two wooden uprights also supporting two pairs of nickel-plates electrostatic friction arms, flanked by comb pickups applied to insulated arms connected to Leyden jars at each end and with pivoted discharge arms above, the base with crank handle driving wooden drive pulleys, on bun feet (discs damaged), 46cm (18ins) wide; the other two smaller with Bakelite discs and cast iron frames, each approx. 25.5cm (10ins) wide.



James Wimshurst (1832 - 1903) was an inventor and engineer who developed the type of contra-rotating disc design of electrostatic generator included in the present lot. Such machines operate by having two insulated discs and their metal sectors rotate in opposite directions passing the crossed metal neutralizer bars and their brushes. An imbalance of charges is induced, amplified, and collected by two pairs of metal combs with points placed near the surfaces of each disc. These collectors are mounted on insulating supports and connected to the output terminals. The positive feedback increases the accumulating charges exponentially until the dielectric breakdown voltage of the air is reached and an electric spark jumps across the gap.

£100-150

**6**  
**A large aluminium and Perspex Van de Graaff electrostatic generator**  
**W.B. Nicholson Scotland, mid 20<sup>th</sup> century**

Constructed with two-part aluminium sphere 12 inches in diameter enclosing fabric covered Perspex pulley over cylindrical plexiglass column above stepped domed base enclosing electric motor driving a conforming pulley, the exterior with *FAST/SLOW* adjustment knob and tradeplate inscribed *VAN DE GRAAFF, GENERATOR* around an diamond lozenge enclosing initials *WBN*, (rubber belt lacking), 98m (38.5ins) high and with insulated short stool; with an 'Earth Inducer' flip coil, the wooden frame with central circular rotating coil incorporating connection posts and detents to lower pivot and disc calibrated for degrees of rotation to the top, the outer frame pivoted at 90 degrees between two panel uprights over base with trade label inscribed *SERIAL No. 20148, 400 TURNS 36G D.S.C. COPPER, MEAN DIAMETER 27.7 CM, PHILIP HARRIS LTD. BIRMINGHAM, 54.5cm (21.5ins) wide, (2).*

Provenance: By repute the Van de Graaff generator featured in an episode of the Dr. Who spin-off television series 'Torchwood'.

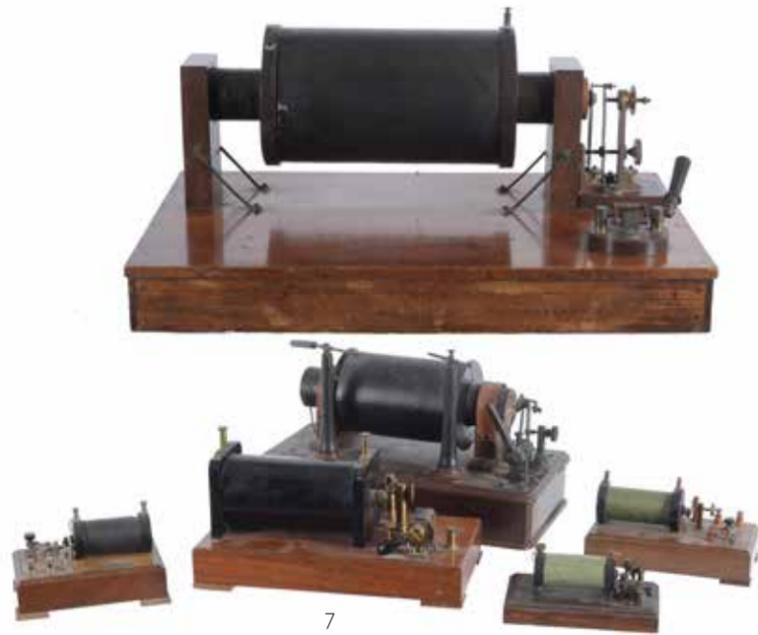
The Van de Graaff generator was developed by the American physicist Robert J. Van de Graaff in 1929 as a particle accelerator for physics research; its high potential was designed to be used to accelerate subatomic particles to great speeds in an evacuated tube. It was the most powerful type of accelerator of the 1930s until the cyclotron was developed. Van de Graaff generators are still used as accelerators to generate energetic particles and X-ray beams for nuclear research and nuclear medicine as well as for educational demonstration purposes.

The Van de Graaff works on the principle that the simple contact of dissimilar materials causes the transfer of some electrons from one material to the other. In operation the rubber of the belt will become negatively charged while the acrylic glass of the upper roller will become positively charged. The belt carries away negative charge on its inner surface while the upper roller accumulates positive charge within the aluminium globe. The size of the globe dictates the voltage potential that the instrument can accumulate but typically larger examples (as per the current lot) can generate in the region of 250,000 Volts.

The Earth Inductor apparatus was devised by Charles Edouard Joseph Delzenne (1776-1866). The instrument is designed to measure the magnitude and direction of the earth's magnetic field using a flip coil in conjunction with a ballistic galvanometer. This is done by quickly flipped the coil through 180 degrees, and reading the output. By measuring the total charge delivered by the induced EMF the magnitude of the magnetic field threading the coil can be ascertained.

£200-300

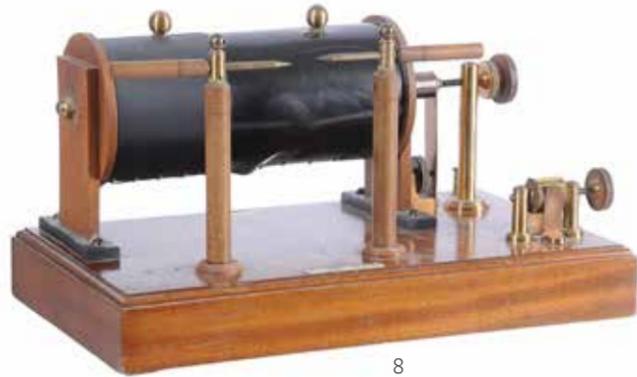




7  
**A collection of six laboratory electric induction coils**  
**Unsigned, early 20<sup>th</sup> century**  
 The largest with 14 inch long by 7.5 inch diameter black celluloid-covered cylinder between Bakelite end caps incorporating brass post terminals, and mahogany panel supports fitted with substantial contact breaker to one end, standing on the moulded mahogany plinth base applied with pivoted switch and power supply connection posts, 76cm (30ins) wide; together with an iron ring Faraday coil, diameter 16.5cm (6.5ins), (7).

£200-400

8  
**A large laboratory electric induction coil**  
**W. and J. George and Becker Limited, Birmingham and London, mid 20<sup>th</sup> century**  
 Enclosed within a 4.25 inch diameter black celluloid cylinder between Bakelite end panel supports fitted with substantial contact breaker to one end and applied with brass ball connectors for wiring to a pair of insulated posts fitted with adjustable discharge rods, standing on the moulded mahogany plinth base applied with pivoted switch, power supply connection posts and ivory trade label inscribed *W. & J. GEORGE & BECKER LTD, BIRMINGHAM & LONDON E.C.* to front edge, 43.5cm (17.25ins) wide.



W. & J. George & Becker Ltd. are recorded on the Science Museum website as founded from take-over of F.E. Becker & Co. by W.J. George Ltd. In 1897; the former continued to trade under the original name until 1950s when W. & J. George & Becker Ltd., was adopted. The company was succeeded by Griffin & George when W. & J. George & Becker Ltd merged with Griffin & Tatlock. In 1947 their addresses were listed as Nivoc House, 17-19 Hatton Wall, London, EC1; 157 Great Charles Street, Birmingham and Alperton, Wembley, Middlesex, England.

£250-350

9  
**A Lord Kelvin type multicellular voltmeter**  
**Kelvin and James White Limited, Glasgow, circa 1900**  
 The rectangular black japanned cast iron case with cylindrical post upstand over projecting top panel incorporating curved glazed mirror-backed scale annotated with unequal scale for 0 to 170 volts and with oval trade plate inscribed *LORD KELVIN'S PATENTS, MULTICELLULAR VOLT METER No. 2403, KELVIN & JAMES WHITE, LIMITED, GLASGOW & LONDON*, with insulated switch terminal inscribed *ZERO* to right hand side opposing looped connector to the other, the base cast with fixed rear foot and twin forward projecting brackets incorporating brass screw thread level adjustment supports around a glazed brass sleeve enclosing the lower part of the mechanism, 34cm (13.75ins) high.

Kelvin, White (and Hutton) were chronometer and nautical instrument makers working both from 11 Billiter Street, London and 16, 18 and 20 Cambridge Street Glasgow from the late 19th century up to around 1925.

The current lot is a type of electrostatic field voltmeter, the design of which was developed by Lord Kelvin in 1888.

£70-100



10  
**A set of six blown glass Geissler tubes**  
**Unsigned, late 19<sup>th</sup> century**  
 Each of differing complex shaped tube design with loop terminals and spike electrodes within swollen chambers to each end, each 15cm (6ins) long, in original cardboard box; with a cold-cathode ion X-ray tube by Cuthbert Andrews, London, early 20<sup>th</sup> century, printed with indistinct trade label and numbered 113171 to the sphere, mounted on wooden stand secured by leather straps, 38cm (15ins) long; and a modern cathode-ray deflection tube, unsigned, 65cm (25ins) long, (3).

Geissler tubes were devised by the German physicist and glassblower Heinrich Geissler in 1857 as an early form of gas discharge demonstration apparatus designed to demonstrate the principles of electrical glow discharge.

The X-ray tube was made by Cuthbert Andrews (1882-1972) who Andrews teamed up with C H F Müller, a German x-ray tube maker, to produce X-ray tubes from 1912. During the 1930's Andrews' company became the sole British makers of x-ray tubes and once World War II broke out an alternative manufacturing site was established outside London.

£100-200

11  
**An 'Excelsior' telegraphic date and time stamping machine**  
**Gamewell Fire Alarm Telegraph Company, New York, early 20th century**  
 The clockwork driven-machanism incorporating a series of wheels for independently advancing five sets of stamps for minutes, hours, date of the month, month and year, set between thick lacquered brass shaped plates over an electromagnetic coil operating a lever for raising a pad towards the time and date stamp assembly with track for ticker-tape type paper to pass between, the front with canted top rail engraved *Excelsior* and thick bevel-glazed panel concealing the coils to lower section, on moulded cast iron base, (lacking top and rear glasses and small tape spools), 20cm (8ins) high; with a brass tape feed spool incorporating automatic braking system, 15cm (6ins) wide, (2).

John Nelson Gamewell is recorded on The Firefighters Hall, Minneapolis website as born in Camden, South Carolina, in 1822 and died at Hackensack, New Jersey, on July 19, 1896. He saw the Channing and Farmer fire alarm system, recognized its value, and in 1855 purchased the rights to construct the fire alarm in the southern and western states. In 1859 he purchased all of the patents and launched his career in the Fire Alarm Telegraph field devoting his entire business life to its introduction and improvement.

His business venture was cut short from 1861 to 1865 during the Civil War. As a southerner, Gamewell had returned to South Carolina and the U.S. Government confiscated all his patents on the Fire Alarm Telegraph system and proceeded to sell them at public auction. An employee, John Kennard of Boston, went to Washington prepared to pay \$20,000 for the patents. He bought them for the meager sum of \$80.00 and returned them to Gamewell after the war. Shortly after the war's end, Gamewell again actively pursued the business under the name 'American Fire Alarm Telegraph, John N. Gamewell & Company, Proprietor'.

In 1879, John Gamewell reorganized his company under the new name of 'Gamewell Fire Alarm Telegraph Company', made significant changes in the size and appearance of the fire alarm box and made improvements in its signaling mechanisms. The 'American Fire Alarm Telegraph' era came to an end but under the reorganization, the name 'Gamewell' would become synonymous with Fire Alarm Telegraph.

The current lot would have been used in a fire alarm system to record the time of an event. The dates on the year spool start at (19)20 and end at (19)46 suggesting that it was made prior to 1920.

£250-350





12

**12**  
A rare WWI mahogany cased part B trench forward spark wireless radio transmitter  
Lavington, London, circa 1915

The rectangular grey painted fabric covered two-tier box with top tier enclosing TREMBLER ADJUSTMENT knob, spark gap cleaner and applied Bakelite plaques inscribed *W.T. SETS FORWARD SPARK, 20 WATT B. MkII, FRONT TRANSMITTER PART B, 65 METRES, No. 665* and *W/T. FACTORY, W.D,SOHO. W* over M.O.D. arrow marks, the inside of the lid with pasted label printed with *INSTRUCTIONS FOR USE*, the bottom tier enclosing spark coil indistinctly inscribed *..NGTON, No. 249*, connection block labelled *PART A*, Morse contact points and a small box of spare parts, the exterior with leather carrying strap over clasps and fold-down Morse key thumb-piece to front and antennae connection posts to right hand side, 24cm (9.5ins) high.

The current lot is a relatively scarce early variant of transmitter used for military communication (via Morse code) in the trenches during the First World War which was subsequently superseded by more powerful (30 and 50 watt) sets.

£400-600

**13**  
A rare Air Ministry flameproof Morse key with spark indicator  
S.G. Brown Limited, London, No. 1969 circa 1910

The beam fitted with Bakelite knob and yoke-shaped cast aluminium alloy applied to pivot within inverted U-shaped frame and opposing connector assembly comprising twin contact breakers incorporating spark gap a two sets of connectors, with cast aluminium alloy cover incorporation mica window to view the spark and on rectangular brown Bakelite base stamped *S. G. BROWN LTD, LONDON W* and *REF No. 1969*, the base 10cm (4ins) long; 15cm (6ins) long overall.

S.G. Brown Ltd was established in 1903 at an address on Dukes Lane, Chiswick by Sidney George Brown as manufacturers of scientific instruments. During WWI they were contracted to produce instruments for the war effort including gyroscopic compasses. During the inter war period the firm became well known for making radios, headphones, amplifiers etc. On the outbreak of WWII S.G. Brown Limited were contracted and financed for expansion by the Admiralty to produce of military instruments in particular gyroscopic compass assemblies. After the war the government retained control of the firm due to the importance of gyroscopic instruments in postwar defence programmes. In 1948 the principal operations were moved from Acton to a new site in Watford, Hertfordshire before being bought-out by the De Havilland division of Hawker Siddeley. S.G. Brown was later owned by Vosper Thornycroft which merged it with another of its companies, TSS (motion sensor and subsea pipe/cable tracker specialist) in April 2000 to develop underwater gyros.

The current lot was designed for use on aircraft and is unusual in both having a spark-gap contact indicator and two sets of contacts. The enclosure of the assembly and provision of a window so that the spark can be seen suggests that the key was designed to be used in an application where a spark could be dangerous i.e. a hydrogen-filled balloon or airship. It has also been suggested that the second set of contacts may have served to allow indication of (and protection of the key from) static build-up within the aircraft or may have been an indicator of an incoming message as the key is in receive mode when at rest.

£180-250



13

**14**  
Two rare pilot's wrist mounted 'aero hypsometers'  
J.H. Steward Limited, London, circa 1915

Each with circular silvered dial inscribed *J.H. STEWARD LTD, 406 STRAND, & 547 WEST STRAND, LONDON, AERO HYPSONETER, COMPENSATED* to centre and with blued steel pointer within adjustable outer concentric scale calibrated for altitude 0 to 10,000 feet divided into one-hundred foot intervals and sub annotated 2 to 8 for each thousand feet, in watch-type case with knurled scale adjustment crown at three o'clock and fitted with wire lugs for wrist straps, the first numbered 4842 and with red arrow marker to the inside of the glass, the second numbered 4789 and with domed plexiglass cover, each 5cm (2ins) diameter and with brown leather wrist straps, (2).

The firm of J.H. Steward Limited is recorded on the Science Museum website as established in London by James Henry Steward in 1852 as opticians and scientific Instrument makers. J.H Steward became incorporated as J.H. Steward Limited on 1st February, 1913. The company produced a large range of items for military use and advertised in their catalogues that they produced instruments for 'Reconnoitring, Sketching, Night Marching, Signally, Gun Laying'. They were well thought of with their work to such a standard that they were opticians to 'The British & Foreign Governments, the National Rifle Associations of England, India, Canada & the Colonies and the National Artillery Association'.

Technically a hypsometer is an instrument that allows altitude to be measured by ascertaining the exact temperature at which water boils. This utilises the principle that the boiling point lowers with lower air pressure. The present instruments however are essentially aneroid altimeters specifically designed for aeronautical use which have been described as 'Aero Hypsoneters' by the maker, probably to differentiate them from other altimeters available at the time.

The present lot were during the formative years of air flight and were often issued/used to pilots during WWI as well as airship crewmen. Both appear to retain old/original straps which are noticeable long suggesting that the instruments were strapped either around the wrist of a heavily padded flying jacket or even the thigh of a pilot.

£200-300

**15**  
Two WWI military issue refracting telescopes and a presentation telescope  
Various makers, early 20<sup>th</sup> century

Each 2 inch three draw with shuttered eyepiece, integral leather tapered grip and sliding sun shade, the first inscribed *T.T. & H. LTD, 1916, No. 16773, TEL SIG. (MK IV) ALSO GS* to first draw and the second with M.O.D. Broad Arrow over *TEL SIG (Mk III), NEGRETTI & ZAMBRA, LONDON, 1914, No. 9646*, each approx. 85cm (33.5ins) long extended, 29cm (11.5ins) long closed; the presentation telescope 1.125 inch single draw inscribed *14X, Voigtlander & Sohn A.G., Braunschweig* next to the shuttered eyepiece, with leather grip and sun shade inscribed *ADMIRALTY PRIZE, FOR MERITORIOUS EXAMINATION, Awarded to; Sub-Lie't. G.A. Barrat R.N, 1912, 60cm (23.5ins) extended, 44cm (17.25ins) closed; together with a pair of japanned brass binocular field glasses, unsigned, with rack and pinion focus, eye-width screw adjustment and sunshades to each of the objectives, 30cm (12ins) closed, (4).*

The first two telescopes in the current lot are of a type issued to army personnel during WWI primarily for signal or gunnery purposes including snipers.

£120-180



14



15



16

16  
A collection of pocket sighting compasses, inclinometers and other related instruments  
Various makers, late 19<sup>th</sup> century and later

Comprising a French compass with silvered two-piece dial divided for every degree to circumference set within a folding square mahogany case, 8.5cm (3.375ins) wide; an unsigned oxidised brass surveyor's compass with floating silvered scale divided into half degree increments to outer track beneath hinged prism magnifier and pivoted filters opposing crosshair sight backed by a hinged mirror, with circular snap-on cover, 7.5cm (3ins) diameter; five various military issue sighting compasses, 6cm (2.375cm) wide and smaller including one in a leather pouch-type case; a circular oxidised brass perpendicular sight stamped *STANLEY, LONDON* 5.1cm (2ins) diameter, in red leather case similarly signed to interior, and a circular oxidised brass *WATKIN MIRROR CLINOMETER* by *J. HICKS, MAKER, 8 HATTON GARDEN, LONDON* further inscribed *REG 14 MAR 1881*, 7cm (2.75ins) diameter, in leather case, together with five assorted pocket compasses and a brass folding map magnification lens stamped *CASARTELLI, MANCHESTER*, (15).

£180-250

17  
Four automobile aneroid barometers/altimeters, an anti-submarine patrol timer and a ship's trim spirit level  
Various makers, first half of the 20<sup>th</sup> century

The barometers comprising two similar white on black dialled models each with concentric scale calibrated in barometric inches within adjustable outer altimeter scale, the first calibrated 0-10,000 feet and signed *NEGRETTI & ZAMBRA, LONDON, 18866* to centre, the second unsigned and calibrated 0-6,000 feet; the third larger with silvered scale incorporating adjustable 0-10,000 altimeter scale and inscribed *S. SMITH & SONS LONDON* to centre and the fourth signed for *G. VIALLET, MARSEILLE* and calibrated for centimetres of mercury within altimeter scale divided 0-24, 9cm (3.5ins) diameter; the timer of WWII British Royal Navy issue, Admiralty Pattern No6 ASDIC Anti Submarine Patrol Stopwatch, inscribed *WALTHAM, U.S.A., ADMIRALTY PATTERN No. 6* to centre within concentric scales marked in both yards and seconds for indicating half the speed of sound in seawater in seconds, with winding and start/stop/reset function to crown and engraved *PATT. 6* over large *MOD* broad arrow and designation *U11782* to rear, 57mm (2.25ins) diameter, the ship's trim spirit level with curved tube set within circular ceramic scale calibrated for degrees of list over Royal Navy crown insignia, mounted with heavy glazed phosphor bronze bezel onto a wooden back panel, diameter 13cm (5ins), (6).

£80-120



17



18

18  
A group of five gilt brass aneroid pocket barometers  
Various makers, late 19<sup>th</sup> and early 20<sup>th</sup> century

Each with circular silvered register incorporating rotating outer scale calibrated for altitude in feet divided into fiftieths and the inner scale calibrated for barometric inches, the first signed *Husbands, Optician, BRISTOL*; the second *Kelvin & James White Ltd, GLASGOW*; the third *NEGRETTI & ZAMBRA, LONDON, 9355*; and the fourth inscribed *Hutchinson's Improved Surveying Aneroid...*, each in gilt pocket watch type case with altimeter scale adjustment either by manual rotation of the bezel or via a knurled crown within the suspension ring, diameters 5cm (2ins) and smaller, all with leather covered outer cases, together with an unusual silver cased miniature pocket thermometer the engine-turned register numbered 1196 to centre with fixed inner scale annotated for centigrade 10-40 divided into single increments within Fahrenheit 50-110 outer scale divided into half increments and signed *KROHNE & SESEMANN, PATENT, LONDON* to lower edge, in silver pocket watch type case with suspension loop, (unmarked), 2.8cm (1.125ins) diameter, in velvet lined outer case, (6).

£200-300

19  
A French aneroid 'Holosteric' barometer with thermometer  
Retailled by Ducatillon, Paris, circa 1860

The 4.75 inch circular silvered register with open centre revealing the aneroid mechanism with arched upper scale calibrated in millimetres and with weather observations in French to outer track, inscribed *BAROMETRE, HOLOSTERIQUE* incorporating *HPBN* circular trademark for Naudet, Hulot et Cie, the lower section with curved mercury tube *THERMOMETRE CENTIGRADE* and inscribed *DUCATILLON OPT'N 29. B'D DES CAPUCINES PARIS* to lower edge, set behind circular glass fitted with a brass recording pointer into a moulded brass case with repeat trade stamp to rear and suspension ring to top, diameter 13.5cm (5.125ins); with an ebonised and faux marble cradle stand, (some damage) 21.5cm (8.5ins) high including the barometer.

Naudet Hulot et Cie capitalised on the expiration of Vidie's patent rights for the aneroid barometer in 1859 by putting into production their 'Holisterique' (solid) barometer of which several thousand were made up until 1866.

£100-150



19



20

A collection of aneroid barometers and in varying states of repair  
Various makers, late 19th and early 20th century

Comprising two gilt brass cased pocket barometers signed *Negretti & Zambra, LONDON* numbers 2371 and 5378; a similar silver-cased pocket barometer with altimeter scale, unsigned, marked for London 1893 makers *JS&S*; a French nickel finish combination barometer with altimeter, thermometer and compass, unsigned; a brass barometer with altimeter scale inscribed *TAMAYA & CO., TOKYO, 821*; an oxidised brass surveyor's barometer with altimeter scale signed *F. Darton & Co., London*; a silver plated desk barometer signed *NEGRETTI & ZAMBRA, LONDON, 10131*; an unusual brass aneroid *WEATHER INDICATOR* with external lever for calibration and annotated for winter weather conditions, diameters 13,5cm (5,25ins) and smaller, together with a rare brass desk weather forecaster signed *NEGRETTI & ZAMBRA, LONDON* with circular scale incorporating adjustments for *DIRECTION OF WIND* and barometric pressure providing response in the form of a letter key over slot for the corresponding forecast adjusted via knurled knob to the side, 14cm (5,5ins) high, and an unusual gilt brass pocket hygrometer also by *NEGRETTI & ZAMBRA, LONDON* with paper scale in pocket-watch type case, diameter 3cm (1,375ins), (10).

The Negretti & Zambra weather forecaster in the current lot is based upon their design patented in 1915 which was developed using actual weather conditions over a ten year period. By setting the wind direction and lining up the central disc for the current barometer reading, a key in the form of a letter appearing within the appropriate aperture in the centre of the disc (which takes into account whether the pressure has been rising, falling or remaining steady) can be obtained. This key can then be translated into a 'forecast' by lining up the letter in adjustable the slot below.

£100-150

21

An oak cased barograph with thermometer  
*G. Lee and Son, Portsmouth, early 20th century*

The mechanism with seven segment aneroid chamber connected via a lacquered brass armature to an inked pointer for recording the change in barometric pressure on a clockwork-driven rotating paper scale lined drum, the brass baseplate also applied with mercury tube Fahrenheit and Centigrade silvered scale thermometer and with ivoryine trade label inscribed *G. LEE & SON, THE HARD, PORTSMOUTH*, the case with five panel bevel-glazed cover above ogee moulded base incorporating apron drawer containing some spare charts over simple squab feet, 38cm (15ins) wide.

George Lee and Son and recorded in Banfield, Edwin *BAROMETER MAKERS & RETAILERS 1660-1900* as 'Instrument-makers to the Honourable Corporation of Trinity House and the Admiralty' working from Ordnance Row, Portsea and 3 Palmerston Road, Southsea, Portsmouth circa 1880-1900.

£200-300



21

22

A French Bourdon pattern carved ebonised aneroid wheel barometer  
*Jules Richard, Paris, Late 19th century*

With visible gilded mechanism incorporating curved Bourdon tube connected to pivoted rack driving a pinion to the arbor of the pointer, the mechanism back panel stamped with circular *JR* monogram trademark over *Brevette*, within shaped silvered surround fronted with glass printed with scale in barometric inches from 28 to 31 divided into tenths and with the usual observations, the banjo-shaped case inset with glazed mercury tube *FAHRENHEIT* and *CENTIGRADE* enamel scale thermometer to upright with fine foliate scroll relief carved decoration applied to shaped moulded platforms to crest, waist and base, 79cm (31ins) high.

The maker of the mechanism of the current lot, Jules Richard, was the son of Felix Richard who worked in partnership with Bourdon. Jules Richard was born in 1848 and trained under his father before working with other scientific instrument and clock manufacturers. However he later diversified in the manufacturing of telegraph equipment and worked closely with the French scientist EJ Marey on electrical and photographic recording techniques during the 1870's. Following the death of his father in 1876, Jules inherited the family business and in 1882, he formed a partnership with his brother Max under the name of Richard Freres. This partnership was dissolved in 1891 but the company maintained its partnership name with Jules taking sole control of the business until 1921 when it was listed as a public company. The 'JR'

makers stamp to the current lot would date it between 1876 when Jules took over the business and 1882, when the Richard Freres partnership began; later movements were stamped 'RF'

The inventor of the mechanism, Eugene Bourdon (1808-1884) was an early competitor to Lucien Vidie (inventor of the bellows movement) registering his crescent shaped mechanism design in 1849; it was originally produced under licence with Felix Richard (Bourdon & Richard), and continued to be produced by his successors. Bourdon's designs for both barometers and pressure gauges were met with approval at The Great Exhibition in 1851 winning him a council medal alongside his competitor Vidie. Bourdon's mechanisms however were slightly more fragile than Vidie's and although they continued to be produced until the turn of the century, they were less well received.

£80-120

23

An unusual mercury stick barometer with isothermal altitude scale  
*Short and Mason Limited, London, first half of the 20th century*

The oak wall panel applied with cast-iron cistern and tube complete with Bunten air trap against twin silvered scales, the left annotated for *ISOTHERMAL ALTITUDE FEET* from -1000 to 0 to 24,000 and the right for *INCHES* from 12 to 32 and divided into twentieths, the right hand margin signed *SHORT & MASON, LONDON* and the top edge inscribed No. *E.7641*, (lacking mercury), the back panel 94cm (37ins) high.

The firm of Short and Mason are recorded in Banfield, Edwin *BAROMETER MAKERS & RETAILERS 1660-1900* as operating from 62 Hatton Garden, London 1873-75 then 40 Hatton Garden from 1876. They were leading makers of barographs and aneroid barometers well into the 20th century later merging with Taylor Instruments in 1969.

It would appear that the lot is designed to demonstrate the non-linear relationship with regards to variance in air pressure versus altitude. The labelling of the altitude scale with the term 'isothermal' indicates that the scale is has no form of temperature compensation, in other words the altitude reading would only prove accurate if temperature remains the same.

£100-200



23



22



24

24Y

A fine Victorian oxidised brass Fortin type mercury forecasting barometer  
George S. Wood, Liverpool, circa 1880

Constructed with central large-bore tube flanked by silvered scales applied to separate ebonised moulded panels calibrated in barometric inches 0-32 and with rack and pinion adjusted Vernier slide to right hand side, opposing an arrangement of three plates engraved with detailed forecasting predictions within fine scroll engraved margins and incorporating recording slide labelled SET AT, 9 A.M. YESTERDAY to top, the apex with further applied bridging plate signed G.S. Wood, LATE ABRAHAM & Co, OPTICIAN, LIVERPOOL, the base with substantial cylindrical cistern incorporating glazed collar enclosing ivory level pointer between screw-clamped collars over fine level adjustment screw to underside, the instrument mounted onto the backboard of a full-height half-round glazed case opening at the front, with domed cupola surmounted with a reeded gilt brass ball finial and conforming inverted dome to base, (mercury removed), 130cm (51ins) approx. high.

George S. Wood is recorded in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1660-1900* as taking over the business of Abraham Abraham and Company located at 20 Lord Street, Liverpool in 1875 and working until 1894.

The current lot is made to the principles laid down by Nicholas Fortin (1750-1831) and incorporates a glazed cistern so that the level can be calibrated via the adjustment screw to the base against an inverted conical ivory cone in the cistern in order to obtain consistency in the readings. This particular type of barometer provides an accurate reading hence was generally adopted for laboratory use throughout the 19th and early 20th centuries. The combination of comprehensive scales complete with detailed observations to assist in forecasting (based on those laid-out by Admiral Fitzroy in the 1850's) and fine bowfronted case suggests that the current lot was either made to be exhibited by the maker (possibly in his own showroom) or for a wealthy client or institution.

£1,200-1,800



24 (detail)



24 (detail)

25

A Regency mahogany mercury cistern tube marine stick barometer  
John Augustus, Falmouth, circa 1820

With brass suspension ring above hinged rectangular door enclosing canted silvered vernier register plates annotated with the usual observations and signed *John Augustus, Falmouth* to lower left hand corner, the inside of the door applied with mercury centigrade thermometer, the rectangular section trunk with brass-sleeved gimbal pivot holes to the slightly bowed sides above stepped moulded cylindrical lacquered brass cistern cover with brass level adjustment screw to underside, (gimbals lacking), 95cm (33.5ins) high.

John Anthony Augustus is recorded in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1660-1900* as a mathematical instrument maker who worked from Church Street, Falmouth, circa 1815-35.

£700-900



26



25 (detail)

26Y

A Victorian rosewood mercury marine stick barometer  
Casella, London, circa 1860

With suspension ring to top over arched bevel-glazed canted double ivory Vernier scales calibrated in barometric inches and with the usual observations, the upper margin signed *Casella, MAKER TO THE ADMIRALTY, LONDON* and the arch inscribed *James Furnell*, the trunk with ivory button keys for the Vernier setting squares above applied arch-glazed mercury *FAHRENHEIT* and *REAUMUR* scale thermometer, the base with stepped moulded brass cylindrical enclosed cistern (lacking gimbals), 97cm (38ins) high.

The firm of Casella is recorded in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1660-1900* as being established by Louis Casella in 1838 when he went into partnership with his father-in-law Caesar Tagliabue initially trading as Tagliabue & Casella from 23 Hatton Garden, London. His successor, Louis Pascal Casella worked from 1858 and expanded the business resulting in Casella becoming one of the largest makers of barometers and other instruments in England who were still trading well into the 20th century. The name 'James Furnell' inscribed above the maker's signature is probably that of the first owner of the barometer.

£400-600

25



27



28



29



30



30

A George III mahogany mercury stick barometer  
Unsigned, Late 18<sup>th</sup> century

With brass finials to the pagoda superstructure over glazed paper scales calibrated in barometric inches and annotated for both winter and summer within borders decorated with trumpeting figures and rococo scrollwork, flanked by free-standing Doric columns over moulded trunk and square hinged box cistern cover to base, (tube lacking), 94cm (37ins) high; with an early Victorian mahogany wheel barometer, with eight-inch silvered register beneath ebonised mirror, mercury tube Fahrenheit thermometer and hygrometer to the swan neck pediment, the rounded base with spirit level inscribed *Luppi & Solcha, Hull*, 97cm (38ins) high, (2).

*Luppi and Solcha* are recorded in Banfield, Edwin Barometer Makers and Retailers 1660-1900 as working from 17 Robinson Row, Hull circa 1835-50.

£80-120

27

A George III mahogany mercury stick barometer

Pedraglio, London, circa 1810

With open triangular pediment above line-edged glazed door enclosing rectangular silvered Vernier scale calibrated in barometric inches and with the usual observations to the right opposing Fahrenheit scale spirit thermometer to the left, the upper margin signed *Pedraglio Fecit*, the moulded-edge trunk with visible tube flanked by figured mahogany veneers within line border over rounded base with hemispherical cistern cover inlaid with a concentric chevron parquetry band, 95cm (37.5ins) high.

An M. Pedraglio is recorded in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1660-1900* as working in London circa 1810-30.

£400-600

28

A George III mahogany mercury stick barometer

Charles Aianno, London, circa 1810

With open triangular pediment above line-edged glazed door enclosing rectangular silvered Vernier scale calibrated in barometric inches and with the usual observations to the right opposing Fahrenheit scale spirit thermometer to the left, the upper margin signed *C. Aianno*, the caddy moulded trunk with visible tube flanked by figured mahogany veneers within chevron line border over rounded base with hemispherical cistern cover and level adjustment screw to underside, 97cm (38ins approx.) high.

Charles Aianno is recorded in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1660-1900* as working in London circa 1790-1820; he is believed to have moved to Canterbury in around 1825.

£600-800

29

A George III mahogany mercury stick barometer

Jonathan Illingworth, Halifax, circa 1800

With elaborate 'whales tail' crest over glazed door enclosing paper scales calibrated in barometric inches and annotated for both winter and summer within borders decorated with landscape panels and incorporating simple brass recording pointer, the arched upper margin printed *Jon'n Hollingworth, fecit Halifax*, the panel veneered trunk with visible tube and moulded circular cistern cover to base, 98cm (38.5ins) high.

Jonathan Illingworth is recorded in Banfield, Edwin *Barometer Makers and Retailers 1660-1900* as working in Halifax circa 1790-1810.

£120-180

31

A French Louis XVI giltwood mercury wall barometer

With mercury syphon tube and 8 inch circular white painted register annotated in barometric inches from twenty-six and two thirds to twenty-nine and one third divided into twelfths, the outer track with the usual weather observations in French, the case with surmount carved with a globe within laurel wreath over moulded glazed bezel to the register flanked by *Centigrade* and *Reaumur* scale twin alcohol and mercury tube thermometers beneath outswept fruiting C-scroll decoration, the lower section with bevelled rectangular mirror plate flanked by palm foliage over scallop-shell and scroll carved base, 103cm (40.5ins) high.

£700-1,000



31



32



32 (detail)

32 Y

A fine Regency mahogany bowfronted cistern tube mercury stick barometer  
Dollond, London, early 19th century

With swan-neck pediment and cavetto cornice above bow-glazed silvered vernier scale calibrated in barometric inches and with the usual observations beneath signature *Dollond, LONDON* to upper margin, the bowed trunk with bone vernier adjustment key to throat and ebony line inlaid edges, the shaped base with ebonised half vase turned cistern cover flanked by canted angles decorated with ebony line infill, the cavetto moulded underside with level adjustment square, 100cm high excluding finial.

Peter Dollond is recorded in Banfield, *Edwin BAROMETER MAKERS AND RETAILERS 1680-1860* as born 1730 and died 1820. He was the son of John Dollond, a Huguenot silk weaver and started business as an optician in 1750. He was joined by his father in 1752 until his death in 1761, and then by his brother, John, until his death in 1804. The family business was continued by Peter Dollond's nephew, George Huggins, who changed his surname to Dollond. George Dollond became instrument maker to William IV and Queen Victoria, exhibited at the Great Exhibition in 1851 and died 1856.

£1,200-1,800

33

A Regency mahogany mercury stick barometer  
William Harris and Company, London, early 19th century

With arched glazed door enclosing silvered Vernier scale calibrated in barometric inches and with the usual observations to the right opposing Fahrenheit scale mercury thermometer to the left, the upper right signed *W. Harris & Co., 50 Holborn, LONDON*, the moulded-edge trunk with visible tube flanked by mahogany veneers with grain set at forty-five degree angles over rounded base with hemispherical cistern cover with moulded band to waist and level adjustment screw to underside, 97cm (38ins) high.

Many makers with the surname Harris have worked in the London instrument trade since the middle of the 17th century, however this branch of the family can be traced back to Richard Harris who is recorded in Clifton, *Gloria Directory of British Scientific Instrument Makers 1550-1851* as working from several addresses in London circa 1710-1810. His son, William, was apprenticed to the clockmaker Joseph Robinson and gained his freedom of the Clockmakers Company in 1796. William set up business first at 47 High Holborn, London in 1805 before moving to a couple of doors down to number 50 in 1815. The business became William Harris & Company in around 1813 before being renamed William Harris & Son in 1841 when William Harris is believed to have taken in his son, Richard Joshua, into partnership. The business is recorded working from 50 High Holborn until around 1855.

£800-1,200



33



34

34 Y

A Victorian rosewood mercury stick barometer  
G. Braham, Bath, circa 1850

The arch-glazed canted double ivory Vernier scales calibrated in barometric inches and with the usual observations, the lower margins annotated *10 A.M. YESTERDAY* and *10 A.M. TODAY* and the arch signed *G. BRAHAM, Bath*, the trunk with ivory button keys for the Vernier setting squares above applied arch-glazed mercury *FAHRENHEIT* and *REAUMUR* scale thermometer, the base of circular outline applied with moulded cistern cover and with level adjustment square to underside, 93cm (36.25ins) high.

A G. Braham of Bath appears not to be recorded however John Braham is listed in Banfield, *Edwin BAROMETER MAKERS AND RETAILERS 1660-1900* as working from several addresses in Bristol, Bath, Torquay and Cheltenham circa 1830-56 including 8 Pulteney Bridge, Bath in 1833 and 5 York Buildings in 1837.

£200-300

35

A 14 inch library table globe  
George Philip and Son Ltd, London circa 1920.

The sphere applied with twelve coloured printed gores incorporating oval trade label *PHILIPS', 14 INCH TERRESTRIAL GLOBE... LONDON, GEOGRAPHICAL INSTITUTE, GEORGE PHILIP & Son LTD, 32 FLEET STREET, LONDON* and with keys for steamer and railway routes to North Pacific, extensively annotated with principal cities, towns, rivers, lakes, mountains and other significant topographical features, the oceans with all significant islands labelled, the Equator and Elliptic lines graduated in minutes and each pole with brass hour ring and pivots for mounting within the iron meridian circle divided for degrees, resting in wooden stand with coloured paper horizon ring graduated in degrees in two directions, days-of-the-month and houses of the Zodiac with names and symbols and also displaying compass directions, raised on three ebonised baluster turned supports with conforming baluster stretcher to support the meridian ring at the base, 54cm, (21.5ins) high approx.

£700-1,000



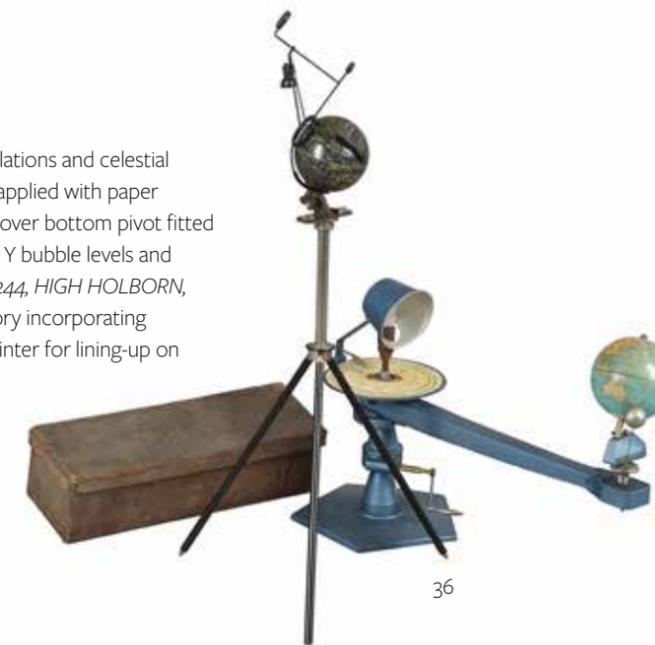
35

36

An unusual 4 inch celestial globe  
C. Baker, London, early 20th century

The sphere applied with twelve printed gores marked with principal constellations and celestial bodies annotated as stars of varying size according to brightness, the base applied with paper calotte annotated for months of the year within and twenty-four hour ring over bottom pivot fitted with collar marked *1-12*, mounted via axis joint onto a plate fitted with X and Y bubble levels and a simple compass applied with metal trade label *C. BAKER, TRADE MARK., 244, HIGH HOLBORN, LONDON* to underside, in original card box with wire frame fitment accessory incorporating perpendicular pin-hole sight, small electric lamp light shade and locating pointer for lining-up on the globe, and a collapsible tripod stand, the box 44cm (17.25ins) wide; with a German educational tellurium, mid 20th century, the blue painted metal frame incorporating platform applied with printed calendar disc beneath light source opposing crank-driven arm fitted with a 4.25 inch printed metal terrestrial globe set on axis along with a silvered sphere representing the moon geared to revolve whilst orbiting the lamp, the whole raised on pentagonal base, 74cm (29ins) long. (2).

£80-120



36



37

37  
Two George III brass refracting telescopes  
Jesse Ramsden, London, late 18<sup>th</sup> century  
The first 1.5 inch two-draw with shuttered eyepiece and inscribed *Ramsden, London, Day or Night* to first draw, the exterior with mahogany sleeve grip and brass sliding sun shade, 91.5cm (36ins) long extended and 38cm (15ins) closed; the second 2 inch single draw with screw fine focus adjustment and signed *Ramsden* to the body tube, (focus screw inoperative, formerly mounted on a stand). 38cm (15ins) long closed.

Jesse Ramsden is recorded in Clifton, Gloria Directory of British Scientific Instrument Makers 1550-1851 as working from several addresses in London 1762 until his death in 1800, however by 1782 both his workshop and principal retail outlet were on Piccadilly. He was one of the finest instrument makers of the period being particularly well known for his invention of a dividing engine and subsequent equatorial telescope stands.

£100-200

38

Three brass refracting telescopes

One signed for Shuttleworth, London, late 18<sup>th</sup> or early 19<sup>th</sup> century

The first 2 inch with four draws signed *Shuttleworth, London* to the first, shuttered eyepiece and with mahogany grip (cracked), 108cm (42ins) extended, 28cm (11ins) closed; the second 2.5 inch with six draws, shuttered eyepiece, mahogany grip and incomplete leather carrying case, 132cm (52ins) approx. extended, 29cm (11.5ins) closed; the third 1.5 inch with eight draws, shuttered eyepiece, sliding sun shade and cylindrical leather carrying case, 75cm (29.5ins) extended, 15cm (6ins) closed, (3).

Henry Raines Shuttleworth is recorded in Clifton, Gloria Directory of British Scientific Instrument Makers 1550-1851 as working 1760-97. He was apprenticed to the famous London Maker John Cuff in 1746 and gained his freedom of the Spectacle Makers Company in 1756. Shuttleworth worked from the 'Old Mathematical Shop' near the west end of St. Paul's in Ludgate Street and was succeeded by his son, also named Henry, who was apprenticed to his father 1778 and continued the business until 1811.



38

£100-200

39

Two brass and leather refracting telescopes

One by Dollond, London, 20<sup>th</sup> century

The first grey oxidised brass 2.75 inch five draw with focus lines to the first and signed *DOLLOND, LONDON* to the second, with shuttered eyepiece, sun shade and integral leather grip incorporating carrying strap and end covers, 107cm (42ins) extended, 30cm (12ins) closed; the second 2 inch four draw with focus lines to the first, shuttered eyepiece, sub shade and integral leather grip with carrying strap and end covers, 83cm (32.75ins) extended, 26.5cm (10.5ins) closed, (2).



39

Provenance: The Dollond telescope with hire-purchase paperwork recording its sale new to Mr. Raymond Frederick John Keal of Selworthy, Somerset dated 21<sup>st</sup> April 1965.

£100-200

40

A late Victorian lacquered and patinated brass compound monocular microscope

Unsigned, Late 19<sup>th</sup> century

The tube with rack and pinion coarse and fine top-screw focus adjustment and double objective nosepiece, above circular stage incorporating revolving disc oculus selection and with pivoted plano-concave mirror beneath, the columnar limb pivoted via axis support onto a shaped cast base, in original mahogany box with two objective lens canisters, an additional eyepiece, condenser lens on stand and a specimen plate, the box 31cm (12.25ins) high; with a brass microscope spirit lamp, Late 19<sup>th</sup> century with glass chimney enclosed by brass sphere fitted with condenser lens over bell-shaped foot, and a cased set of microscopy seed samples, the wooden box containing one hundred boxwood canisters of seed samples, the inside of the lid with table of contents and the exterior with label inscribed *Carter's CABINET OF CURIOUS SEEDS, FOR THE MICROSCOPE...*, ROYAL SEEDSMAN BY WARRANT TO H.R.H. THE PRINCE OF WALES, 237 & 238 HIGH HOLBORN, LONDON, W.O., the box 16cm (6.25ins) wide.



40

£150-250



41

41

An Austrian lacquered brass compound monocular microscope  
C. Reichert, Vienna, circa 1900

The telescopic tube with pivoted fine top-screw adjustment over rectangular stage incorporating revolving disc oculus selection and with plano-concave mirror beneath, with columnar limb fitted directly onto a U-shaped platform foot engraved *C. REICHERT, WIEN, VIII Bennogasse 26*, in original mahogany box with a spare eyepiece, three aftermarket objective canisters and a specimen box, the box 25cm (10ins) wide; with a German black japanned dissecting microscope, early 20th century, with loop to take single lens fitted to a swivel arm

signed *E. Leitz, Wetzlar* over telescopic rack and pinion focus adjustment to the cylindrical upright also supporting the rectangular stage and fitted with pivoted plano-concave mirror beneath, on heavy cast U-shaped foot, in original wooden box with single lens and stage extension pieces, the lid with retailer's plate ivory plate inscribed *MILLIKIN & LAWLEY, 67 & 68 CHANDOS STREET, STRAND, W.C.*, the box 20cm (8ins) wide.

£80-120

42

A Victorian lacquered brass binocular microscope

M. P. Tench, London, circa 1870

The bifurcated tube of Wenham type with rack and pinion coarse and fine micrometer screw focus adjustment above twin nosepiece objective mount and rectangular stage with X and Y screw positioning assembly, the underside with sub-stage condenser with rotating disc pierced with apertures of varying diameter and pivoted plano-concave mirror beneath, the rectangular limb hinged behind the stage between shaped plate uprights over a Y-shaped platform foot signed *M. P. TENCH, 135 FLEET STREET, LONDON* to the rear surface, minimum height with eyepiece lenses removed 40cm (15.75ins); in a pine box with four assorted objective lenses in canisters by various makers, four eyepiece lenses, frog plate, live box, forceps and a bullseye light condenser lens on adjustable brass stand with heavy disc foot, the box 46cm (18ins) high; with two boxes of microscope slides, the first pine containing twelve trays of six mainly professionally prepared slides of fauna and flora, 20.5cm (8ins) wide; the second card containing a smaller quantity of mainly unprepared slide panels, 21.5cm (8.5ins) wide, (3).

M.P. Tench appears not to be recorded in the usual sources which would suggest that he was a retailer of instruments rather than a maker. The current lot however bears a strong resemblance to Andrew Ross's No. 2 binocular microscope as illustrated in his 1870 catalogue hence was probably supplied by him for retail by Tench.

£350-450



42



43

43

Two lacquered brass compound drum microscopes  
Both unsigned, mid to late 19<sup>th</sup> century

Each focussing via body tube sliding within larger diameter sleeve pierced with apertures to circumference incorporating internal stage over pivoted plano-concave mirror and stepped circular foot, the first with two spare objective lenses and a specimen capsule in blue velvet lined mahogany box 20cm (8ins) wide; the second with external pivoted condenser lens and brass tweezers in a satin birch box, 17cm (6.5ins) wide, together with a simple microscope of sleeve design with eyepiece over sprung aperture for specimen slide to sides, in hardwood box with three professionally prepared slides and two others, (3).

£80-120



44

Two identical French lacquered brass student's portable compound microscopes

Unsigned, late 19<sup>th</sup> century

Each with rack and pinion focussing to the telescopic tube mounted onto a cylindrical upright fitted with rectangular stage over pivoted plano-concave mirror and mounted via ball and socket joint onto a circular gilt painted cast iron foot, one with external arm fitted with condenser lens and original mahogany box, 25.5cm (10ins) wide, the second unboxed, together with cardboard a box of twelve slides entitled "PARAGON", PREPARED SLIDES, No. L-503, MICRO ORGANISMS to lid (3).

£70-100



45 (details)

45

45

An unusual tradesman's miniature cut-away model of a Pulsometer steam pump

The Pulsonometer Engineering Company Limited, London, circa 1880

Finely cast and hand finished in gilt and silvered brass with central glazed cavity enclosing ball-bearing valve with two further pear-shaped chambers with ball-valves behind angled plates engraved THE, PULSOMETER ENGINEERING, COMPANY LIMITED, LONDON to the base and with a third shaped enclosed chamber rising through the centre, on flanged foot piped to each of the two main chambers, 8cm (3.125ins) high; in original blue velvet and silk lined leather covered shaped protective case.

The Pulsometer steam pump is a pistonless pump which was patented in 1872 by American Charles Henry Hall. In 1875 a British engineer bought the patent rights of the Pulsometer and it was introduced to the market soon thereafter. The invention was inspired by the 'Savery steam pump' invented by Thomas Savery. This extremely simple pump was made of cast iron, and had no pistons, rods, cylinders, cranks, or flywheels. It operated by the direct action of steam on water. The mechanism consisted of two chambers. As the steam condensed in one chamber, it acted as a suction pump, while in the other chamber, steam was introduced under pressure and so it acted as a force pump. At the end of every stroke, a ball valve consisting of a small brass ball moved slightly, causing the two chambers to swap functions from suction-pump to force-pump and vice versa. The result was that the water was first suction pumped and then force pumped.

The current lot is a finely made cut-away model of the Pulsometer pump most likely used by a selling agent to explain its unique operation to interested parties.

£100-150

46Y

George III shagreen etui of drawing instruments

J. Bleuler, London, circa 1800

The tapered case with hinged lid enclosing fitted interior containing an ivory sector rule engraved BLEULER, LONDON, a protractor also signed and a selection of brass compasses and other instruments, the inside of the lid applied with trade label J. BLEULER, No. 27 Ludgate Street, LONDON, the exterior with brass button clasp to front, 17cm (6.75ins) high.

A John Bleuler is recorded in Clifton, Gloria Directory of British Scientific Instrument Makers 1550-1851 as apprenticed to Henry Shuttleworth in 1771, he took on the business of the late Thomas Whitford at 27 Ludgate Hill, London in 1791 and worked from that address until 1822. He died in 1829.

£200-300



44

46



47

47  
A German Augsburg pattern gilt brass portable equinoctial compass sundial

Ludwig Theodor Muller, Augsburg, mid 18th century

The recessed silvered compass centre with rose and radial lines engraved with German annotations for the four cardinal points beneath glazed panel within octagonal surround engraved with symmetrical foliate scrolls on a matted ground, the hinged open hour circle pivoting against folding curved latitude scale and engraved in reverse III-XII-IX with stylised wheatear half hour markers, the centre with pivoted needle gnomon set on a sprung arbor, the underside of the compass with engraved *Elev Poli, Lisbon 39; Rom 42; Venedig 45; Wien, Munch, Aug sp. 4X; Nurn, Regen sp 49; Prag, Cracau 50; Leizig 51* over monogram *L.T.M.* to lower margin, 6cm (2.375ins) wide.

The exact working dates for Ludwig Theodor (or Ludovicus Theodatus) Muller appear to be unknown however he is believed to have flourished between 1710 and 1770.

£200-300



48

48  
A French silver Butterfield portable horizontal compass sundial  
Michael Butterfield, Paris, circa 1700

The elongated octagonal plate with four hour scales for 52, 49, 46 and 43 degrees, the outer 4-12-8 divided into quarter-hours, the next three IIII-XI-I-VIII, 4-12-7 and V-XI-I-VII divided into half hours, the centre with foliate engraved panel within band signed *Butterfield, AParis*, with glazed compass opposing hinged bird engraved adjustable gnomon calibrated in degrees for elevation to the outer edge, the underside engraved with latitudes for twenty cities including *Strasbourg, Bordeaux, Rome, Genes* and *Paris*, the compass baseplate decorated with a fine rosette, (compass hand and glass replaced), 5.7cm (2.125ins) long; in original fish skin covered case with red velvet lined interior, 7cm (2.75ins) long overall.

Michael Butterfield was born in England around 1635 but moved to France in around 1663 finally settling in Paris in 1677 where he established his workshops at Faubourg St-Germain, rue Neuve-des-Fossés trading under the sign 'arms of England'. In 1680 Butterfield was made 'Engineer of The King' and became associated through the likes of Huygens and Cassini with the Academy of Sciences from whom he received a coat of arms in 1698. In 1702 Butterfield was admitted as a freeman to the Founders Corporation.

Michael Butterfield became one of the leading makers of instruments with products from his workshop including lodestones, graphometers, quadrants, graduated rulers, sectors, proportional compasses and various types of sundials. His reputation was such that he received patronage from Tsar Peter the Great in 1717. By this time Michael Butterfield was trading from the 'Le Quay de l'Horloge' where he was based until his death on 1724.

£1,200-1,800



49

49  
A rare Charles I brass double-horizontal sundial plate  
Elias Allen, London, circa 1630-40

The 13 inch octagonal plate with inner curved 4-12-8 chapter ring and projection lines engraved for every five minutes to centre within concentric compass divided into thirty-two points each annotated with stamped abbreviations, the outer IIII-XII-VIII chapter ring with quarter divisions to inner track and minutes to outer with every ten numbered, the space between the IIII and VIII numerals signed *Elias Allen Fecit*, (lacking gnomon), max width 36cm (14ins); with a later purpose made eight-footed hardwood stand.

Elias Allen is recorded in Clifton, *Gloria Directory of British Scientific Instrument Makers 1550-1851* as moving to London from Tonbridge in Kent to take up an apprenticeship with the eminent instrument maker Charles Whitwell in around 1602. He set up business at Blackhorse Alley, Fleet St. (Horseshoe over against St. Clement's Church, Strand) in 1606 and succeeded his former Master in 1611. He gained his freedom of the Goldsmith's Company in 1612 and the Clockmaker's Company in 1633. In addition to supplying sundials, armillary spheres, marine astrolabes, ellipsographs, sectors, rules and magnetic compasses he also was a book engraver. He continued working from 'against St. Clement's' until his death in 1653.

A related double horizontal dial by Elias Allen is in the collection of the National Maritime Museum, Greenwich (object number AST 0232) which is described as having: 'two scales for reading the hours. The first is a standard scale, which is used with the polar edge of the gnomon. The second is formed by the vertical edge of the gnomon (set at the centre of the dial) and the lines of projection of the celestial sphere on to the plane of the horizon (the horizontal projection). The double horizontal dial was designed by the 17th century English mathematician William Oughtred. Elias Allen was a friend of Oughtred and he produced several double horizontal dials. They were useful not only for telling the time but also for demonstrating the motion of the sun through the day and also through the year. A number of double horizontal dials survive from the 17th century but it appears that they were not produced much after 1700. For more information regarding this dial please refer to the OUP & NMM catalogue, *Sundials at Greenwich*'

£1,500-2,000



49 (detail)



48 (details)



50

**50**  
A George III brass portable compass sundial and a pocket compass

The sundial signed for C. Stedman, London, circa 1800  
The cylindrical case inset with printed paper compass rose signed C: *STEDMAN, LONDON* to centre with annotations for the four cardinal points and subdivisions for *NE, SE, SW* and *NW* within outer scale divided to two-degrees and annotated for every ten degrees set beneath brass collar engraved in reverse with Roman numeral chapter ring *III-XII-VIII*, the centre with pivoted gnomon over scroll shaped spring plate, the threaded cover with further paper compass rose applied to the inside and concentric ring engraved decoration to exterior, (compass needle and glass cover lacking); the brass pocket

compass of similar design but without the chapter ring and gnomon assembly, each 5.1cm (2ins) diameter, (2).

Christopher Stedman Junior is recorded in Clifton, *Gloria Directory of British Scientific Instrument Makers 1550-1851* as gaining his freedom of the Grocer's Company in 1784 and succeeding his mother at 24 Leadenhall Street, London from 1785.

£100-150

**51**  
An English brass portable universal inclining compass sundial  
Unsigned, early 19<sup>th</sup> century

The recessed silvered compass centre with radial lines engraved with annotations for the four cardinal points and subdivisions for *NE, SE, SW* and *NW* within outer scale divided to two-degrees and annotated for every ten degrees, within circular surround fitted with hinged open hour circle pivoting against folding curved latitude scale and engraved in reverse *III-XII-VIII* with stylised wheatear half hour markers, the centre with pivoted gnomon over arched scroll engraved spring plate, (compass needle and glass cover lacking), 7.5cm (3ins) wide.

The current lot is of a type made in London from the second half of the 18<sup>th</sup> century (see Cowham, Mike, *A DIAL IN YOUR POKE* page 96).

£200-300



52

**52**  
A rare English simple altitude ring or 'poke' portable sundial  
Unsigned, circa 1700

Formed as a ring 1.5 inches in diameter fitted with moveable central band pierced with a pin-hole over slit cut within the body of the ring for about 120 degrees beneath sliding against a scale stamped with letters denoting months of the year *I-I* (for January to June) in one direction and *I-D* (for July to December) in the other, the interior with opposing scale stamped 4 to 12 then back from 12 to 8 And with divisions for approximately every ten minutes, the top with simple arched suspension loop.

The current lot is designed to be used for a single location (ie. for a fixed latitude) and would be operated by first setting the pin hole for the approximate date and then suspending the dial with the hole facing the sun to allow the light projecting through it to fall onto the scale to the inside of the ring behind to provide the time of day. Naturally the user would need to know whether it is morning and afternoon (can be ascertained by taking a few readings to see if the sun is rising or falling) and the accuracy will be very limited. This type of dial is described in Cowham, Mike *A DIAL IN YOUR POKE* on pages 21-23 where it is suggested that they were mostly made in England and probably date to around 1700.

£150-250



51



53

**53Y**  
A silver and tortoiseshell triple-cased verge pocket watch  
Edward Prior, London, circa 1875

The gilt full plate single fusee movement with four column pillars pinned through the backplate, shaped stop-iron block and later English lever escapement regulated by sprung three-arm balance with Tompion type adjustment, the backplate with fine asymmetric foliate scroll pierced and engraved balance cock with Classical urn at the junction of the conforming pierced broad foot flanked by silvered regulation disc with adjacent applied scroll pierced infill opposing signature *Edwd Prior, London, 80185*, the circular white enamel Arabic numeral dial with repeat signature *EDWARD PRIOR, LONDON* to centre, conforming five minute numerals to outer track and blued steel beetle and poker hands, the plain inner case fitted with convex glass and suspension post and marked for London 1875, maker *WCS* for William Caleb Scott of 70 Rahere Street, Clerkenwell and numbered 185, the second case with conforming date marks, push-button clasp, and decorated with bright-cut foliate scrollwork enveloping a martial trophy centred with the letter *P* to rear, the outer case covered in mottled shell with studded borders and secured with conforming push-button clasp, the pillar plate 32mm (1.125ins approx.) diameter, the outer case 55mm (2.125ins approx.) diameter overall.

£700-900

Edward Prior is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as a maker of repute working 1800-68. His workshops were located at 18 Powell Street, King Square, Clerkenwell and he was the last of the celebrated Prior family who specialised in producing watches and highly decorative clocks for the Middle Eastern market throughout the latter half of the 18<sup>th</sup> century.



53 (detail)



53 (detail)



53 (detail)



**54**  
**A fine George I verge pocket watch movement and dial**  
**John Bowen and John Masters, Bristol circa 1720**  
 The full plate gilt movement with tulip pillars incorporating scroll-pierced galleries, silvered Tompion type regulator for the flat three-arm steel balance beneath pierced and engraved silver balance cock decorated with Ho-Ho birds and foliate scrolls above a female mask to the backplate signed *Io/n BOWEN, Io/n MASTERS, BRISTOL*, the white enamel Roman numeral dial with Arabic five minutes to outer track (hands and case lacking) the dial plate 45mm (1.75ins) diameter.

John Bowen and John Masters are recorded in Moore, A.J. *THE CLOCKMAKERS OF BRISTOL 1650-1900 as working 1718-34 and 1699-1739* respectively.

£300-500



54

55 (detail)



55

**55**  
**A miniature silver cased verge pocket watch**  
**G.H. Warren, London, 1840**

The gilt full plate single fusee verge movement with four Egyptian pillars incorporating foliate-pierced galleries pinned through the backplate, scroll-pierced stop-iron block and sprung flat-rim balance with Tompion type regulation, the backplate with scroll engraved balance cock centred with ruby endstone and signed *G.H. Warren* to circumference over *LONDON, 1847* at the junction with the wedge-shaped foot secured next to the silvered regulation disc within an applied shaped plate engraved with conforming foliate scroll infill, with circular white enamel Roman Numeral dial with gilt spade hour hand, the silver consular case with engine turned rear cover and band to circumference beneath post fitted with a suspension ring, the inside of the rear cover marked for London 1830 and *JG* for James Green, watch case maker who worked from 48 Ironmongers Row, St.Lukes, London, the pillar plate 20mm (0.75ins) diameter approx.; 25mm (1ins) diameter overall.

A George Henry Warren is recorded in Britten, F.J. *BRITTEN'S OLD CLOCKS AND WATCHES AND THEIR MAKERS* as a watch motion maker who worked from President Street West, London 1849; 82 Charles Street, London 1851 and 21 Ratcliffe Terrace, Goswell Road, London in 1853.

£180-250

**56**  
**Five verge pocket watch movements**  
**Various makers, late 18<sup>th</sup> century and later**

Comprising five gilt full plate single fusee movements each with four columnar pillars and sprung three arm balance, the first with fine scroll pierced and chased backcock with grotesque mask decoration at the junction with the engraved foot flanked by silvered regulation disc with adjacent applied conforming infill opposing signature *JOHN MORRIS, LONDON, No. 1788*; the second also with fine scroll pierced and chased backcock with engraved foot flanked by regulation disc within decorated infill opposing applied plate signed *J. Rothschild, BRISTOL, 2013*; the third again with scroll pierced and chased backcock flanked by calibrated regulation sector opposing applied plate signed *Cha's Davidson, London, 6492*; the fourth similar to the third and signed *Edwd Crow, FAVERSHAM, 6014* and the fifth with radial scroll pierced balance bridge set beside bright-cut matted plate inset with silvered regulation disc and signed *T. ASPINWALL, MANCHE STR 18* to a burnished banner, (all but the Aspinwall and Davidson movements without dials and in varying states of repair), the pillar plates 45mm (1.75ins) diameter and smaller, (5).



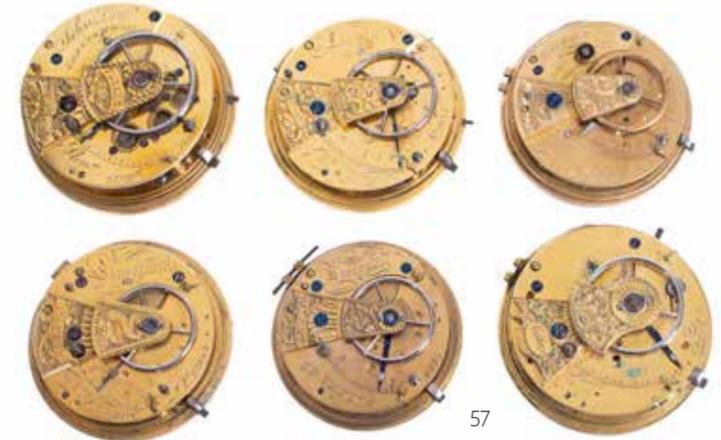
56

The makers of four of the movements in the current lot are recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* with the following working dates: John Morris, London c. 1761; Charles Davidson, London c. 1775; Edward Crow, Faversham c. 1800 and Thomas Aspinwall, Manchester 1787-92. Joseph Rothschild is recorded in Moore, A.J. *THE CLOCKMAKERS OF BRISTOL* as working from several addresses in Bristol 1807-68.

£120-180

**57**  
**Six lever pocket watch movements**  
**Various makers, 19<sup>th</sup> century**

Comprising five gilt four plate fusee movements each with four columnar pillars and sprung three-arm monometallic balance, the first with single table roller English lever escapement and jewelled pivots up to the fusee, the backplate with bright-cut engraved and matted balance cock inscribed *PATENT, DETACHED* next to regulation scale opposing mainspring pivot plate signed *John Lee, CHELTENHAM, 1943*; the second with English lever escapement and similar balance cock inscribed *PATENT* next to regulation scale opposing mainspring pivot plate and signed *W.M ROBINSON, Liverpool, No. 12093*; the third similar to the second and signed *I.D. TAYLOR, Liverpool, 4995* to backplate; fourth similar again but with Massey type-3 lever escapement and signed *C.S. COOPER, London, No. 8835* to backplate; the fifth unsigned but with rack lever escapement and the last with twin barrels rather than a fusee and signed *Robert Reid, BRISTOL, 18189* to backplate, (all wwith white enamel Roman numeral dials and in varying states of repair), the pillar plates 45mm (1.75ins) diameter and smaller, (6).



57

The makers of three of the movements in the current lot are recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* with the following working dates: John Lee, Cheltenham, early 19<sup>th</sup> century; William Robinson, Liverpool 1795-1824 and J.D. Taylor, Liverpool, circa 1825. Robert Reid is recorded in Moore, A.J. *THE CLOCKMAKERS OF BRISTOL* as working in Bristol 1881-99.

£200-300

**58**  
**Three chronograph pocket watch movements and a quarter-repeating movement**  
**All unsigned, Swiss, 20<sup>th</sup> century**

In varying states of repair/completeness with one of the chronographs fitted with a white enamel Roman numeral dial incorporating subsidiary date-of-the-month dial to centre, the pillar plates the pillar plates 45mm (1.75ins) diameter and smaller, (4).



58

£80-120



59

**59**  
 A lever pocket chronograph pocket watch movement and dial  
 Dent, London, early 20th century  
 The frosted three-quarter plate jewelled going-barrel keyless movement with sprung split bimetallic balance and signed with triangular *DENT* trademark and inscribed *WATCHMAKER TO THE KING, No. 54825, 61 Strand & 4 Royal Exchange, LONDON* to the mainspring barrel pivot plate, the white enamel Roman numeral dial with Arabic five minutes to outer track, twin subsidiary running seconds and chronograph minutes dials flanking repeat trademark and address to centre, with fine blued steel *spade* hands and star decorated centre seconds counter, 45mm (1.75ins approx.)

The highly renowned clock and watch making business Dent was established by the talented horologist Edward John Dent, who at the age of 17, transferred his apprenticeship from the trade of tallow chandler to watchmaking under the charge of Edward Gaudin in 1807. By 1817 he had become well known as a watch and clockmaker receiving commissions from the Admiralty for a 'Standard Astronomical Clock' and pocket chronometers for the Colonial Office Africa Expedition.

In 1830 Dent went into partnership with the renowned watch and chronometer maker John Roger Arnold which continued until 1840 when he left and set up business alone as E.J. Dent at 82 Strand, London, primarily making marine chronometers, watches and precision clocks. In 1843 the firm expanded taking on a second premises at 33 Cocksur Street, with the Strand premises moving down the road to number 61 by 1851. In 1852 Edward Dent successfully tendered to make the 'great clock' to be housed in Stephen's tower at the New Palace of Westminster. The clock was completed by 1859, apparently at a financial loss to the firm, however it ensured that Dent became a household name synonymous with fine clockmaking.

Unfortunately Edward John Dent did not live to see the installation of the 'great clock' as he died in 1853. He was succeeded by his stepson Frederick Rippon Dent, who, in partnership with his brother Richard, continued to expand the business. By 1862 the firm had added 34 Cockspur Street and 34 & 35 Royal Exchange to their list of addresses and, although having seen natural passage of ownership over the intervening years, the business still continues to trade today as Dent & Co.

£200-300



60

**60**  
 A Victorian silver cased keyless lever centre seconds pocket chronograph with unusually signed dial  
 Henry Potter, Red Hill, 1883  
 The three-quarter plate frosted gilt movement with lever escapement, sprung bimetallic balance and cabochon endstone to the fine scroll engraved balance cock incorporating regulation lever, the backplate signed *Henry Potter, Red Hill* and numbered 70888, the two-piece circular white enamel dial with gilt *spade* hour and minute hands and blued centre seconds hand, the chapter ring annotated with each letter of the maker's name forming consecutive hour numerals and incorporating monogram *HP* at twelve o'clock, the outer track with chronograph scale divided into quarter second intervals, the case with two hinged covers to rear, start/stop lever a two o'clock and keyless winding post fitted with suspension loop at twelve o'clock, marks for London 1883, case maker *LH*, the case 51mm (2ins) diameter.

£120-180

**61**  
 A rare silver cased pump-wind detached lever pocket watch with unusual manual calendar  
 Edward Massey, Coventry, circa 1820

The frosted gilt single going barrel movement with four columnar pillars pinned through the backplate and Massey crank roller lever escapement regulated by undersprung three-arm steel dome-profile balance with Bosley type regulation, the backcock with diamond endstone, bright-cut foliate engraved decoration onto a matted ground and inscribed *MASSEY'S PATENT* to foot, secured next to the mainspring pivot plate signed *Massey, COVENTRY* with serial number *No. 403* engraved next to the curved regulation scale, the circular white enamel Roman numeral dial with subsidiary dial divided into seven and numbered and consecutively numbered from 1-31 increasing in a spiral arrangement clockwise from one division line to the next and overlaid with a gilt seven-arm pointer with tips formed as the letters *M,T,W* then an arrowhead followed by *F,S* and a dot and pivoted at the centre around a screw, the plain two-piece case with pump-wind plunger fitted with hinged suspension ring at twelve o'clock, (case indistinctly marked, dial with damage and lacking hands), the pillar plate 42mm (1.25ins) diameter; 51mm (2ins) diameter overall.

Edward Massey is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as born in 1772 working in Coventry in 1814 and dying in 1852. Alan Treherne, in *The Massey Family*, (museum exhibition catalogue Newcastle-under-Lyme, 1977) notes that in November 1814, Edward Massey was granted patent 3854 to cover both his first form of lever escapement and his pump winding mechanism. The winding is activated by a ratchet mounted on the going barrel arbor which is wound by a spring-loaded rack operated when the pendant is depressed. Massey's contribution to the development of the lever escapement was important as he was the first maker to introduce a simple and reasonably priced version of the escapement, thereby helping to transform the escapement's commercial potential and reviving the lever's development which had stalled since the end of the 18th century.

The subsidiary calendar dial of the current lot appears to be an ingeniously simple way of displaying date-of-the-month for a given day of the week once it has been manually set/calibrated at the start of the month. The dial is numbered 1 to 31 in a spiral from the centre with each consecutive number placed clockwise on each of the seven division lines in-turn. At the start of the month the day that the first of the month lands on needs to be manually lined-up with the '1,8,15,22,29' radial scale, this then allows the dates of the month for each day of the week to be read against each arm of the hand. The substitution of Thursday with an arrowhead and Sunday with a dot (at the tips of the seven-prong hand) is most likely an attempt to avoid confusion through repetition of letters.

The combination of pump-wind, Massey type lever escapement and unusual manual calendar on a watch signed by Edward Massey himself renders the current lot as an extremely rare, if not unique example which appears to have been made with the intention of demonstrating the fertile innovative mind of the maker.

£2,500-3,500



61



61 (detail)



61 (detail)



62



62 (detail)



62 (detail)

**62**

A Victorian 18ct gold keyless lever half-hunter pocket watch  
J.W. Benson, London, 1916

The frosted gilt three-quarter plate movement with English lever escapement regulated by sprung split bimetallic balance with ruby endstone to the tapered balance cock fitted with F/S regulation lever, the backplate inscribed *THE LUDGATE, J.W. Benson, PATENT No. 4658, BEST LONDON MAKE, TO THE H.M. THE QUEEN, LUDGATE HILL, LONDON, F3086*, the circular white enamel Roman numeral dial with subsidiary seconds dial and repeat signature *J.W. Benson, London* to centre, with correct gold half-hunter spade hands set within fixed convex glazed bezel, the case with small circular glazed aperture within blue enamelled Roman numeral chapter ring to hinged front, two hinged covers to rear and keyless winding post fitted with suspension loop at three o'clock, marks for London 1916, the case 51mm (2ins) diameter.

The firm of James William Benson were in business from 1854 until 1973 and are recorded as working at 62 & 64 Ludgate Hill, London with a retail outlet at West End House, 25, Old Bond Street. An advert of theirs in the Illustrated London News of the 13th of December 1884 shows a printed view of their 'Steam Room' and 'Mezanine'. The business traded as J.W. Benson from 1856 and was continued by James Benson's sons James, Alfred and Arthur after his death in 1878; in 1891 the firm became a limited company. Their range of 'The Ludgate' watches

formed part of a series others called 'The Bank' and 'The Field' which were introduced in 1891/2 a product of the firms new steam-powered factory which opened at 38 Belle Sauvage Yard, London at that time. The factory continued producing watches until the Second World War when it was destroyed by a bombing raid.

£500-700



63

**63**

Horological periodicals -  
*Antiquarian Horology*:

A run from volumes VIII (December 1972) to volume XX (summer 1996) inclusive, each volume quarter-bound in red calf, (bindings vary).

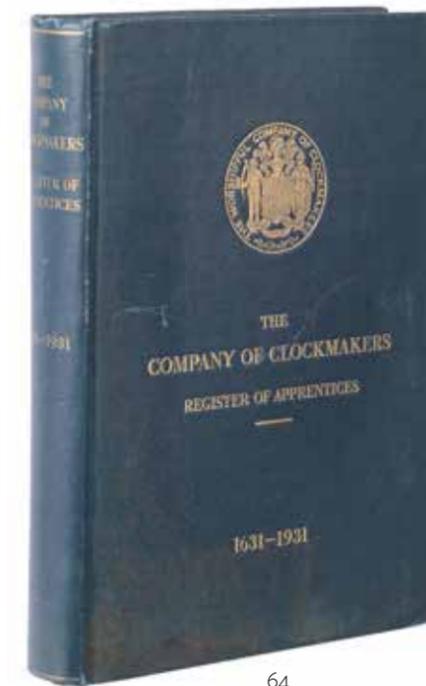
£100-200

**64**

Atkins, Charles Edward REGISTER OF APPRENTICES OF THE WORSHIPFUL COMPANY OF CLOCKMAKERS OF THE CITY OF LONDON 1631-1931

Privately printed for The Worshipful Company of Clockmakers, London 1931, gilt titled green cloth 8vo.

£150-250



64

**65**

Lee, Ronald A. THE FIRST TWELVE YEARS OF THE ENGLISH PENDULUM CLOCK or the Fromanteel Family and their Contemporaries, 1658-1670

Exhibition catalogue printed by the author, London 1969, soft bound.

£80-120

**66**

Tardy LA PENDULE FRANCAIS - three volumes:

1<sup>re</sup> Partie - De l'Horloge Gothique a la Pendule Louis XV; 2<sup>eme</sup> Partie - Du Louis XVI a nos jours; 3<sup>eme</sup> Partie - Les Provinces francaises Horloges et pendules etrangeres, Paris various dates post 1969, all softbound, and a copy of van den Ende, van Kersen-Halbertsma, Taylor, Dr. John C. and Taylor, Neil HUYGENS' LEGACY The Golden Age of the Pendulum Clock catalogue for the exhibition held at Paleis Het Loo, Apeldoorn, 12th September-28th November 2004, Fromanteel Ltd, Castletown, Isle of Man 2004, dj, (4).

£100-200

**67**

George Graham

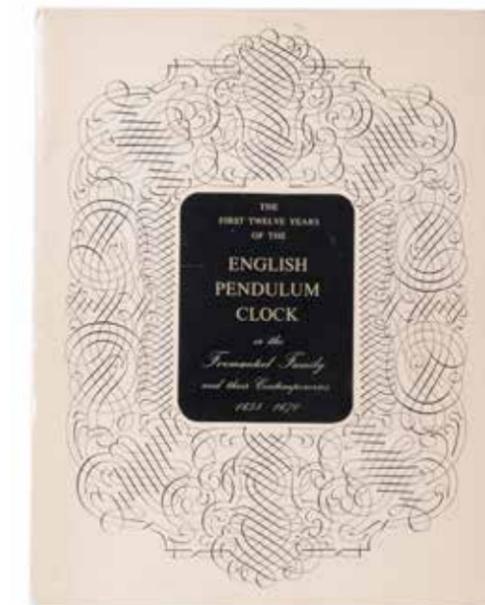
An engraved portrait after T. Hudson, mid to late 18<sup>th</sup> century

Engraved by J. Tooley, the image 12 by 9.5 cm and titled GEORGE GRAHAM to lower margin, framed and glazed, 26cm (10.25ins) by 21cm (8.25ins) overall.

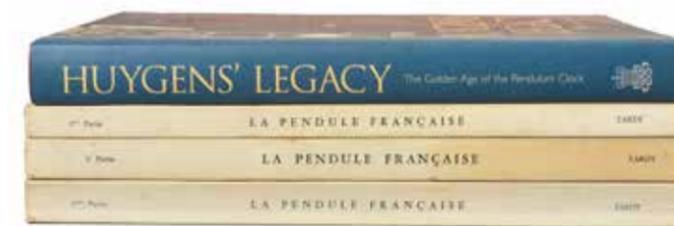
£150-250



67



65



66



68



69

68

A pair of brass-cased longcase clock weights

Anonymous, late 17<sup>th</sup> to early 18<sup>th</sup> century

Each cylinder measuring approximately 8.25 inches long by 2.5 inches diameter, with rounded bases, brass caps and suspension posts.

£150-250

69

A fine and rare first period steel lantern clock hand

Anonymous, second quarter of the 17<sup>th</sup> century

Made from forged sculpted steel with unusual elongated chamfered oblong boss and rounded filed tapered shaft decorated with a banded collar at the root and terminating with twin scrolled barbs issuing from the pointed tip terminating with a tiny lozenge finial, the tail of conforming shorter profile terminating with an acorn finial, from centre to tip 5.7cm (2.25ins); 8.9cm (3.5ins) long overall.

The current hand is of a design that originated in the early 17<sup>th</sup> century with versions appearing on examples by William Bowyer amongst others and remained popular until the Civil War. In particular William Bowyer used a very similar design of hand for a clock illustrated in White, *George English Lantern Clocks* on page 67 (Figure 11/52).

£180-250

70

Two rare first and second period steel lantern clock hands

Anonymous, second quarter and third quarter of the 17<sup>th</sup> century

Both made from forged sculpted steel, the first with circular boss and chamfered tapered shaft terminating with twin scrolled barbs issuing from the pointed tip terminating with further barbs at the tip, with long conforming tail terminating with perpendicular mouldings; the second with oval boss, short knopped tapered shaft and symmetrical scroll-pierced head with arrow-head tip, the long tail with fleur-de-lys tip, 6cm (2.25ins) nose to tip; 10.8cm (4.25ins) long overall and 5.6cm (2.25ins) nose to tip; 9cm (3.5ins) long overall, (2).

The first hand in the current lot is a rare design that originated in the early 17<sup>th</sup> century and can be compared to an example used by Henry Stevens clock on a clock dated 1620 illustrated in White, *George English Lantern Clocks* on page 99 (Figure 11/123). The second hand is of a fairly individual design although the long tail is a relatively early feature suggesting that it was made either just before or soon after the Civil War.

£150-200



70

71

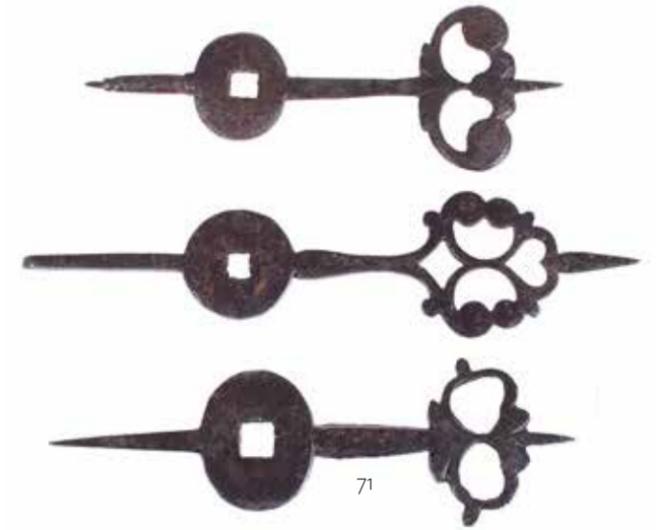
Three steel lantern clock hands

Anonymous, second half of the 17<sup>th</sup> century

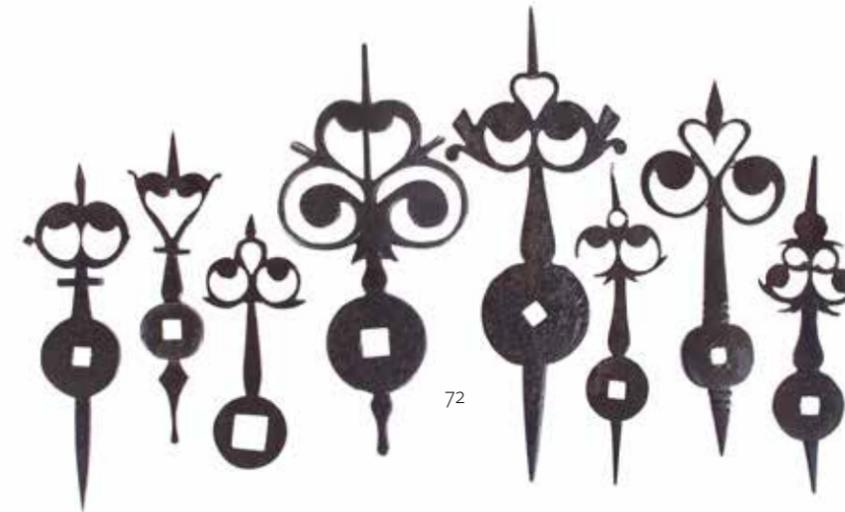
Two of similar looped design with tapered tails, the third with more complex symmetrical scroll-pieced head and longer straight tail with chisel tip, the first two 5.7cm (2.25ins) centre to tip; the third 7cm (2.75ins) centre to tip and 10.8cm (4.25ins) long overall (3).

The first two hands in the current lot are of a relatively standard pattern used by London makers during the third period as exemplified by one seen on clock by Thomas Wheeler illustrated in White, *George English Lantern Clocks* on page 209 (Figure IV/109). The third hand is of a fairly individual design although the long tail is a relatively early feature suggesting that it was made fairly soon after the Civil War.

£100-150



71



72

72

A group of seven steel lantern clock hands  
Anonymous, second half of the 17<sup>th</sup> century and later

Including an example with particularly large sculpted scroll-shaped head, together with an hour hand for a two-handed thirty-hour clock, the longest 12cm (4.75ins) long, (8).

£100-200



73

73

A collection of fourteen longcase clock crank keys

Anonymous, 20<sup>th</sup> century

Of varying sizes and each with turned wooden handle.

£150-200



74

74

A collection of twenty-eight longcase clock crank keys

Anonymous, late 18<sup>th</sup> century and later

Of varying sizes and including twelve with turned wooden handles, (28).

£150-200



75

75  
A group of eight longcase clock crank keys  
Anonymous, 19<sup>th</sup> century and later  
All with turned wood handles and including  
six with decorative arms, together with an  
assortment of mantel and carriage clocks  
keys, finials etc., (qty).

£150-250



76

76  
Three carved wood longcase clock pediment  
crest ornaments  
For use in the restoration of longcase clock  
cases dating from 1680 to 1695  
Each of winged cherub mask and foliate  
festoon swag centred swan neck design  
measuring 17, 17.25 and 17.75 inches across, (3).

£120-180



77

77  
Two carved wood longcase clock pediment  
crest ornaments  
For use in the restoration of longcase clock  
cases dating from 1680 to 1695  
Both of swan neck design centred with  
a scallop shell over floral festoon swag  
measuring 18.25 and 20 inches across, with  
two swan neck crests for miniature longcase  
clock cases, each carved with rosette  
terminals over flowerheads to centre, each  
10.25 inches across, (4).

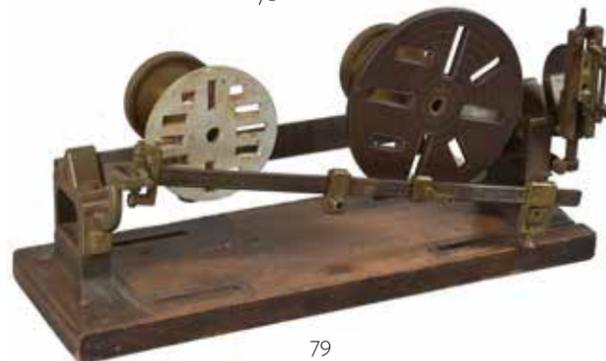
£120-180



78

78  
An ebonised clock bracket  
20<sup>th</sup> century in the late 17<sup>th</sup> century/early 18<sup>th</sup> century style  
With complex mouldings to the rectangular table over inverted domed caddy  
terminating with a further small convex moulded pendant, the platform  
26.5cm (10.5ins) by 15cm (6ins).

£150-200



79

79  
A rare portrait or medallion reduction lathe  
Unsigned, mid 19<sup>th</sup> century  
The substantial triangular bed applied with two sliding perpendicular faceplate  
assemblies, one larger than the other and with worm gear drive to rear sharing the  
same long horizontal driving screw terminating with stepped wooden pulleys to  
right hand side, the front applied with complex pin-pivot assemblies for the  
mounting and operation of the tracing and cutting bar with the right hand  
also automatically adjusted in the vertical plane by an arrangement of worm  
gears connected to the that driving the faceplates, the whole raised on open  
rectangular end uprights with out-swept hipped feet onto a rectangular platform  
base cut with slots for bench mounting, (incomplete), 72cm (28.5ins) wide.

The current lot is designed to create a smaller copy of a relief decorated  
medallion using a system of fine gearing, pivots, detents and a beam to  
geometrically project a tracing of the pattern mounted on the larger  
faceplate plate onto the smaller secondary plate at a smaller scale. This form  
of lathe, which uses principles similar to that of a pantograph, were developed  
in France during the late 18<sup>th</sup> century. The current lot however appears to  
be an English model very much in the style of Henry Maudslay (1771-1831), a  
British engineer who developed a series of finely engineered lathes for screw-  
cutting and other purposes during the late 18<sup>th</sup> and early 19<sup>th</sup> centuries.

£400-600



79 (detail)

80  
A steel and brass precision lathe attachment or cutting frame for  
generating eccentric curves or ellipses  
Unsigned, probably English, second half of the 19<sup>th</sup> century  
The upper section with divided screw adjusting slide incorporating lockable  
socket applied to the top over the first fine screw axis pivot offset adjustment  
within the upper section of the frame above sliding central division for  
amplification/reduction for the range the throw of the mechanism movement  
engaging via sliding dovetail-slot linkages with the second fine screw axis  
offset adjustment incorporating tapered slot locking screw and applied  
directly to the arbor of the large brass sixty-tooth driving wheel within the  
lower part of the frame annotated with ascending numbers for every five  
teeth to rim, the base with steel square post for bench or lathe mounting,  
28cm (11ins) wide; in fitted mahogany box with caddy-moulded lid, 36cm  
(14ins) wide.

Although the exact purpose of the current lot is yet to be identified the  
adjustments appear to allow setting of the mechanism to define one of an  
endless series of eccentric curves for a single rotation. The fairly substantial  
and precise construction would suggest that the present mechanism suggests  
that it was designed for workshop use, perhaps for ornamental engine-turning  
of the generation/cutting of cam profiles.

£150-250



80



81

81  
A collection of nineteen clock and watchmaker's screwplates  
Various makers, mid 19th century and later.  
Including five stamped *MARTIN FILS*, two *PERRELET & MARTIN* and one *STUBS*, 28cm (10ins) and smaller together with two screw die assemblies both probably Lancashire, 19th century, (21).

£150-250

82  
Twenty-one carriage clock platform escapements  
Mid 19th century and later  
In varying states of repair comprising a gilt Jules type with helical sprung bimetallic balance; six 19th century platforms with separate perpendicular cocks for the pallets and escape wheel (one lacking balance); five with single curved bridge for the pallet and escape wheel pivots concealed under the balance including one stamped *JS* and engraved *No. 912*; another with shaped bridge stamped *THEVENON, ENGHEN, PARIS* to underside, and eight modern replacement platforms together with a pair of German wall clock weights, (23).



82

The platform stamped with the initials 'J.S.' indicates that it was probably supplied for use on a carriage clock by Joseph Soldano who, according to Charles Allix (see Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS Their history and development* page 450), probably had escapements especially made for him clocks in Switzerland.

£400-600



83

83 Y  
A group of eight rectangular carriage clock travelling cases  
Late 19th century  
Comprising one executed in the Chinese taste with mother-of-pearl foliate sprays inlaid into rosewood and seven covered in tooled leather, (light damage and wear), the largest 18cm (7ins) high; the smallest 11cm (4.375ins) high, (8).

£150-250



84

84  
A group of seven leather covered carriage clock travelling cases  
Mid 19th century and later  
Comprising two oval with looped carrying handles, three larger rectangular and two smaller with swing-open fronts, (damage, wear and losses), the largest 19cm (7.5ins) high; the smallest 11cm (4.375ins) high, (7).

£100-200



85



85 (detail)

85 Y  
A Victorian brass bound mahogany carriage clock case  
For a carriage clock by James McCabe, London, circa 1850  
Of rectangular form with recessed brass carrying handle to top and rounded brass bound edges, the front with central panel sliding upwards to reveal the green velvet lined interior before folding back to allow the section incorporating ivory plaque inscribed *JAMES McCABE, Royal Exchange, LONDON, No 2778* to form the upper margin of the aperture, the rear with door set flush within the frame of the case, 25cm (9.75ins) high.

James McCabe junior succeeded his father of the same name was one of the most successful English clock and watchmakers of the 19th century. He was apprenticed to Reid and Auld of Edinburgh and was admitted to the Clockmaker's Company as a Free Brother in 1822. Around this time McCabe entered into short lived partnership with Strahan (probably Charles who gained his freedom of the Clockmaker's Company in 1815). From 1826 James McCabe managed the business alone from 97 Cornhill until 1838 when he was forced to temporarily relocate to 32 Cornhill due to a major fire at the Royal Exchange. It was at this time (1825-43) that Thomas Cole worked for McCabe before setting up his own to produce distinctive and highly decorative timepieces in his own unmistakable style. The business was subsequently continued by Robert Jeremy until his retirement in 1883.

The current lot would have housed a particularly fine giant carriage clock made at the height of James McCabe's career. The fittings to the inside of the case suggest that clock number 2778 would have been of one of McCabe's distinctive designs with the case incorporating scroll-outline canted angles (see Roberts, Derek *CARRIAGE and Other Travelling CLOCKS* page 292).

£300-500



86

**86Y**  
**A Regency eight-day marine chronometer**  
**Barraud, London, circa 1815**

The four pillar single chain reverse fusee movement with stepped bridge for the mainspring barrel incorporating blued steel set-up ratchet, Harrison's maintaining power, Earnshaw type spring detent escapement regulated by Pennington 'double-L' type split bimetallic balance with helical balance spring and faceted diamond endstone set within separate sub-plate assembly, the backplate signed *Barrauds Cornhill, LONDON 750*, the 3.5 inch circular silvered Roman numeral dial with subsidiary seconds dial over signature *Barrauds, LONDON*, sector aperture for state of wind and repeat serial number 750 to centre and blued steel *spade* hands, set behind a screw-down bezel into a brass bowl with shuttered winding hole to underside and mounted via gimbals into a mahogany three tier box centred with a shaped brass name plaque to the top, with brass capped corners over strap-bound edges, the sides with brass carrying handles and the front with vacant ivory panel over shaped brass key escutcheon, (bowl, gimbals and box probably mid 19<sup>th</sup> century replacements) 15cm (6ins) wide; with a copy of *Jagger, Cedric PAUL PHILIP BARRAUD*, The Antiquarian Horological Society, London 1968, dj; complete with supplement, (2).

Provenance: According to Jagger Barraud No. 750 was aboard H.M. Ship *Ariadne* under the command of Lieut. Gordon. Whilst at Port Louis a Mr. Newman aboard the vessel comments "I esteem Barrauds Chronometer 750 so much that I use it as a regulator to five others on board by comparing them every day". The Marquis of Huntly also commented very favourably on the chronometer's performance during a voyage which commenced on the 10<sup>th</sup> May, 1822. Jagger's supplement also notes Barraud 750 as 'said to have been used by the U.S. Navy in WW.1 and then laid up at Naval Observatory until WW.2, then disposed of. Also listed in C.L.R.B. under dates Sept., 1850 - January, 1851.'

Paul Phillip Barraud (born 1752) worked with his father at first until his death in 1795 after which Barraud turned his attention more towards chronometers. Using the valuable experience gained whilst working on Mudge's timekeepers with W. Howells and G. Jamieson to good effect, he became very successful. After his death in 1820 the business was continued by his sons taking John Richard Lund, a former apprentice of John Pennington (who developed the auxiliary compensation balance weight to correct for middle temperature changes), into partnership in 1838.

Two comparable eight-day movements by Barraud (numbers 986 and 2/570) are illustrated in Bertele, Hans von *MARINE & POCKET CHRONOMETERS, History and Development* pages 162-63 (Figures 159a and 161a). The brass bowl and case of the present timepiece are probably mid 19<sup>th</sup> century purpose-made replacements as it would appear that Barraud's chronometers made during the Regency period tended to be housed in a different design of bowl with convex glass to the screw-down bezel.

£2,500-3,500



86 (detail)



86 (detail)

**87Y**  
**A Victorian small two-day marine chronometer**  
**Charles Frodsham, London, circa 1845**

The four pillar full-plate single chain fusee movement with Harrison's maintaining power, split bimetallic balance with keystone-shaped compensation weights, helical balance spring and faceted diamond endstone, the spotted backplate signed *Charles Frodsham, London* and with brass bayonet fitting dust cover, the 3.25 inch circular silvered Roman numeral dial with blued steel *fleur-de-lys* hands, subsidiary seconds and power reserve dials, and inscribed *CHARLES FRODSHAM, 7 Pavement, Finsbury Park, London, No. 2012 to centre*, set in a lacquered brass bowl with screw-down bezel mounted within pivoted gimbals with locking screw, the mahogany three-tier case with vacant nameplate to top surface and push button clasp for the top tier above inset ivory panel inscribed *ARNOLD, CHARLES FRODSHAM, 84 STRAND, LONDON*. to the middle tier, with brass key escutcheon over circular plate engraved with repeat serial number 2012 beneath, the sides with brass carrying handles, the box 15cm (6ins) wide.

Charles Frodsham was born in 1810 into a family of clockmakers with his grandfather, William originating from Cheshire before moving to London prior to 1781 where he was admitted to the Clockmaker's Company. His son, William James, had six sons, four of whom joined the firm of Parkinson and Frodsham in London; whilst Charles, the third born son set-up on his own at Barnes Place, Islington in 1834. He moved to 12 Finsbury Pavement in 1836 then to number 7 in 1838. On the death of the renowned chronometer maker John Roger Arnold in 1843 Charles Frodsham acquired the business and began trading as 'Arnold, Charles Frodsham' from 84 Strand, London. Unusually Frodsham was not admitted to the Clockmaker's Company until 1845 but went on to serve as master twice in 1855 and 1862; he was also a founder member of the British horological Institute in 1858.

Charles Frodsham became one of the most eminent chronometer makers of his generation who served as a juror in the 1852 International Exhibition held at South Kensington where he also showed a month duration marine chronometer with experimental 'Duo-in-uno' balance springs and three different forms of compound balance. In 1854 he purchased the 'goodwill' of the late Benjamin Lewis Vulliamy's business which led to his appointment as Superintendent and Keeper of Her Majesty's clocks at Buckingham Palace. Charles Frodsham died of liver disease in January 1871 and was succeeded by his son, Harrison Mill Frodsham. The business became Charles Frodsham and Company and in 1884 and then was incorporated as a limited Company in 1893 before relocating to 115 New Bond Street, London two years later where they remained well into the Twentieth Century. The firm is still trading today (from 32 Bury Street, London) as specialist in chronometer, watch and clock makers.

The current lot appears to be one of the first chronometers sold by Frodsham after he acquired the late John Roger Arnold's business in 1843 as the dial carries his former address (7 Pavement, Finsbury Square) whilst the box has a plaque for 'Arnold, Charles Frodsham' at 84 Strand, London. This fact is further supported by the existence (in the collection of the National Maritime Museum -accession number ZAA0058) of a small marine chronometer numbered 2025 and signed by Frodsham at 84 Strand which utilises a pocket chronometer movement made by Arnold in around 1802. From this it is reasonable to surmise that Frodsham initially used-up old stock, both from his Finsbury address and Arnolds former business, when he first started trading from 84 Strand in 1843.

£2,500-3,500



87



87 (detail)



87 (detail)



88

88 Y

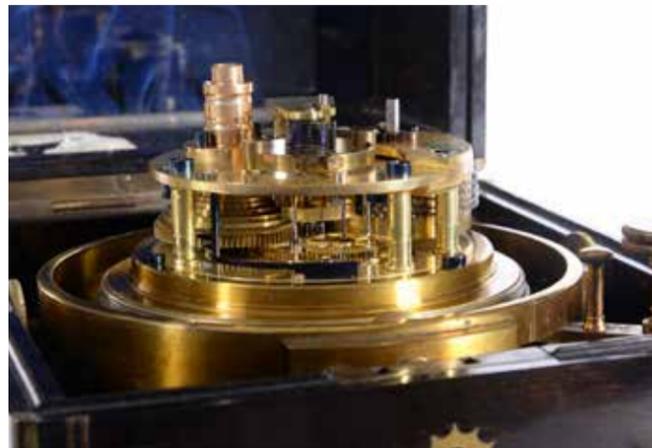
A Victorian brass bound rosewood two-day marine chronometer

Parkinson and Frodsham, London, circa 1880

The four pillar full-plate single chain fusee movement with spotted plates, Harrison's maintaining power and Earnshaw type spring detent escapement regulated by split bimetallic balance with circular timing weights and helical balance spring with faceted diamond endstone, the 4 inch circular silvered Roman numeral dial with blued steel hands, subsidiary seconds incorporating serial number 4184, power reserve dial, and inscribed *PARKINSON & FRODSHAM, ROYAL EXCHANGE, LONDON* to centre, set in a lacquered brass bowl with screw-down bezel mounted within pivoted gimbals with locking screw, the rosewood three-tier case with brass shield nameplate within double-line borders and brass bound edges to top over conforming front with push-button clasp for the top tier above applied ivory panel inscribed *PARKINSON & FRODSHAM, 4184, LONDON* to the middle tier and with inset brass key escutcheon, the sides with recessed brass carrying handles and conforming brass bound edges, 18.5cm (7.25ins) wide.

William Parkinson and William James Frodsham founded the highly regarded firm of Parkinson & Frodsham in 1801 at 4 Change Alley, Cornhill, London. William Parkinson died in 1842 and William Frodsham in 1850. Initially the firm specialised in marine and pocket chronometers. It had an extensive export business, and supplied the Admiralty and numerous shipping companies. After the founders' deaths the business was continued by Frodsham's elder sons and grandson until 1912, when the name and business were sold to the foreman, William Harris. Harris and his son Geoffrey ran the business successfully until 1944 when the firm's premises in Budge Row were bombed.

£2,000-3,000



88 (detail)



88 (detail)

89

A French brass giant carriage clock with aneroid barometer  
Samuel Marti et Cie, circa 1900

The eight-day gong striking movement with visible lever escapement regulated by split bimetallic balance pivoted within elaborate pierced frame set vertically to the recessed centre of the dial, the backplate stamped with *S. Marti et Cie, MEDAILLE DE BRONZE* over serial number 803 to lower margin, the circular dial with recessed foliate scroll engraved copper-coloured centre incorporating the escapement within dished gilt Arabic numeral cartouche chapter ring, with blued steel hands set behind hinged bevel-glazed bezel, the *anglaise riche* case with substantial hinged reeded baton centred carrying handle over horizontal bevel-glazed aneroid barometer with open centre revealing the mechanism within circular silvered scale annotated in barometric inches and with the usual observations in english, with cavetto top mouldings incorporating fluted bands, and caddy moulded angles, the rear with circular brass fretwork door on conforming moulded skirt base, 22cm (8.5ins) high; with original purple velvet lined tooled leather outer travelling case.

A closely related clock to the current lot is illustrated in Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS Their History and development* page 224 (Plate VIII/46), whilst another example, this time identical, was sold at Christies, South Kensington, London The Dr. Eugene and Rose Antelis Collection of Important French Carriage Clocks 26th November 1998 (lot 79) for £920.

£500-700



89



89 (detail)



89 (detail)

90

A French gilt brass carriage clock with push-button repeat  
Unsigned, late 19<sup>th</sup> century

The two train eight-day gong striking movement with replaced gilt platform lever escapement and stamped with serial number 1786 to the lower left hand corner of the backplate, the circular Roman numeral dial with blued steel hands set into a frosted gilt mask presentation inscribed *To MR and MRS BOND, from the people of GREAT and LITTLE WHELNETHAM, SICKLESMEERE and RUSHBROOKE...*, the frosted gilt bevel-glazed pillars case with reeded baton centred hinged scroll outline carrying handle and reeded corner uprights over two-tier cavetto moulded skirt base, 16.5 (6.5ins) high; with red leather covered travelling case.

£250-350



90



90 (detail)



90 (detail)



91

91

A French gilt brass gorge cased grande sonnerie striking carriage clock with push-button repeat  
Unsigned, Paris, late 19<sup>th</sup> century

The eight-day two train movement ting-tang striking the quarters on a graduated pair of gongs and sounding the hour every quarter hour on the larger of the two, with silvered platform lever escapement and stamped *PARIS* over serial number 3771 to the lower left hand corner of the backplate, the circular cream Roman numeral dial with blued steel *spade* hands set within a frosted rectangular gilt mask with canted surround, the bevel-glazed gilt brass gorge case with hinged carrying handle over large top glass, complex upper mouldings, channelled uprights to angles and on conforming ogee outline base, the underside with *Hours and Quarters/Silent/Quarters Only* selection lever, 15cm (6ins) high excluding handle.

£1,000-1,500



91 (detail)



91 (detail)

92

A fine French gilt brass five minute-repeating carriage clock with dumb-strike  
Retailed by Mangan, Rhodes and Son, Bradford, late 19<sup>th</sup> century

The eight-day gong hour-striking movement with silvered platform lever escapement and five minute repeat on a second smaller gong, the rear with plunger operated hammer arrest lever and stamped with small indistinct trademark serial number 20724 to lower margin, the dial with rectangular gilt engine-turned mask enclosing an inset Roman numeral enamel hour disc inscribed *MANGAN RHODES & SON, Bradford* to centre within red Arabic five minutes to outer track and with blued steel *moon* hands, the gilt brass bevel-glazed *cannelee* case with hinged carrying handle to the glazed oval panel centred top incorporating *5 Minutes and Hours* repeat plungers to front edge and a further plunger labelled *Dumb Striking* to the rear, with complex upper mouldings, channelled corner uprights and ogee-shaped skirt base, 14cm (5.5ins) high excluding handle.

Five-minute repeating clocks are discussed in Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS, Their history and development* on pages 197-98. Of the two variations described by Allix the current lot falls into the first with the strike-work being related to that of a grande or petit sonnerie striking clock. However the present clock is unusual in being of this type but having separate plungers for sounding full five minute repeat or hours only as well as well as dumb striking. Although seemingly very scarce another very closely related example, this time in an engraved case and numbered 20721 (ie. only three numbers before the present clock), was sold in these rooms on Tuesday 2nd October (lot 141) for £2,200 hammer. A further example with this unusual configuration (numbered 20720) was sold at Christies, South Kensington, London *The Dr. Eugene and Rose Antelis Collection of Important French Carriage Clocks* 26th November 1998 (lot 106).

£700-1,000



92



92 (detail)



92 (detail)

93

A French lacquered brass petit-sonnerie striking carriage clock  
Richard et Cie, Paris, for retail by Dent, London, late 19<sup>th</sup> century

The eight-day two train movement with silvered platform lever escapement, ting-tang sounding the quarters on graduated pair of gongs and striking the hour on the larger of the two, the backplate stamped with *R.C.* Caduceus trademark over serial number 222 to the lower left hand corner, the rectangular white Roman numeral enamel dial with blued steel *spade* hands and inscribed *DENT, 61 STRAND, LONDON* to lower margin, the bevel-glazed *corniche* case with oval top glass, caddy moulded corner uprights and skirt base, (original numbered winding key present), 14cm (5.5ins) high excluding handle.

Richard and Company are recorded in Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS Their history and development* as being the London branch of the French firm Richard et Cie (founded in Paris in 1848) which was set up in 1857. By 1867 the branch was located at 24 Cannon Street and signed clocks in English. Richard et Cie were prolific makers of better quality carriage clocks as well as other types of decorative mantel clock who received an Honourable Mention in the 1889 Paris Exposition.

£350-450



93 (detail)



93 (detail)



93

94

A French frosted gilt brass carriage clock with push-button repeat  
Unsigned, Paris, late 19<sup>th</sup> century

The eight-day two-train gong striking movement with silvered platform lever escapement and stamped with serial number 7937 to the lower left corner of the backplate, the circular white enamel Roman numeral dial with blued steel *spade* hands inset into a rectangular engine-turned silvered mask engraved and highlighted in gilt with symmetrical floral scroll infill, the bevel glazed frosted gilt case a variant of the *pillars* design with milled banded decoration to the hinged carrying handle over bold convex top moulding and conforming decoration to the three-quarter column corner uprights, on substantial caddy moulded skirt base, 16.5cm (6.5ins) high; with a later faux red leather covered outer travelling case.

Provenance: The beneficiary of the Estate of a private collector, East Midlands.

£400-600



94 (detail)



94 (detail)



94



95



95 (detail)



95 (detail)

95  
A fine French gilt brass *gorge* cased calendar carriage clock with push-button repeat and alarm  
Probably by Jules Brunelot, Paris for retail by Conrad Felsing, Berlin, mid 19<sup>th</sup> century

The two train eight-day bell striking movement with silvered platform lever escapement and alarm sounding on the same bell, the backplate stamped with trademark *B* within a circle to lower left hand corner and with oval retailer's mark *CONRAD FELSING, HCF-UHRMACHER, BERLIN* to centre, the rectangular white enamel Roman numeral dial inscribed *CONRAD FELSING, Hof Uhrmacher, BERLIN* to centre and with blued steel *moon* hands over subsidiary alarm setting dial flanked by day-of-the-week and date-of-the-month subsidiaries, the gilt brass bevel-glazed *gorge* case with hinged carrying handle over oval top glass and ogee top mouldings with complex angles, on conforming ogee outline skirt base, 15cm (6ins) high.

Provenance: The beneficiary of the Estate of a private collector, East Midlands.

The trademark stamped to the lower left hand corner of the backplate of the current lot (letter *B* within a circle) is noted in Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS, Their history and development* as possibly being for Jules Brunelot although no evidence has been found to confirm this.

The Berlin firm of Conrad Felsing could trace their roots back to Conrad Voltzing whose family had been making clock since 1733. In around 1820 the family relocated to Berlin and Conrad changed his name from Voltzing to Felsing. He was subsequently joined by his son, Albert Karl Julius (who later changed his name to Conrad) and the business grew to become established as one of the leading retailers of clocks and watches in the city. Records indicate that the firm was still trading in 1936 but it is believed not to have survived the Second World War.

The case of the current lot appears to be an early version of the *gorge* case with crisp multi-piece ogee top mouldings. According to Charles Allix (see Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS, Their history and development* page 165) the *gorge* case was 'current by 1867' however as the current case appears to be an earlier variant (having more complex primary top mouldings etc.) it would be reasonable to suggest that it was probably made closer to 1850. This belief is further supported by the fact that the clock strikes on a bell rather than a gong.

£1,800-2,500



96



96 (detail)



96 (detail)

96  
A French lacquered brass *grande-sonnerie* striking oval carriage clock with push-button repeat and alarm  
Unsigned, late 19<sup>th</sup> century

The eight-day two train movement ting-tang striking the quarters on a graduated pair of gongs and sounding the hour every quarter hour on the larger of the two, with silvered platform lever escapement and alarm sounding on the smaller gong, the backplate with stamped serial number 887 and engraved initials *P.R.* to lower edge and the frontplate numbered 9495 to the inside lower margin, the rectangular white Roman numeral dial with blued steel *spade* hands over subsidiary alarm setting dial to lower margin, the substantial oval case with hinged scroll outline carrying handle over generous stepped ogee top mouldings, the front and sides with curved bevel glass panels and the rear with conforming pin-hinged door, on ogee profile skirt base with *Gde Sonnerie/Silence/Pte Sonnerie* selection lever to underside, 14cm (5.5ins) high excluding handle.

£1,000-1,500



97



97 (detail)



97 (detail)



97 (detail)

97  
A fine and unusual silvered and engraved gilt brass calendar carriage clock with visible escapement to dial  
Japy Freres, Paris, circa 1860

The eight-day two train bell striking movement with vertical lever escapement planted with the recessed centre of the dial regulated by sprung bimetallic balance pivoted beneath a yoke-shaped bridge, the backplate with regulation square and a pair of push-buttons for calendar adjustment over stamped oval trademark *JAPY FRERES ET CIE, EXPOSITION, 1855 GRANDE, MED, D'HONNEUR* to centre and serial number 100 to lower margin, the dial with escapement to the recessed silvered panel-backed centre within slender white Roman numeral enamel chapter ring and with blued steel *moon* hands set within a rectangular gilt brass mask finely engraved with extensive foliate scrolls onto a matted ground, the silvered brass *corniche* type bevel-glazed case with hinged carrying handle over oval top glass enclosing twin enamel subsidiary calendar dials for day-of-the-week and date-of-the-month within conforming gilt foliate scroll engraved infill, with cavetto cornice and caddy moulded angles over conforming skirt base, 14.5cm (5.75ins) high.

Provenance: The beneficiary of the Estate of a private collector, East Midlands.

The firm of Japy Freres et Cie was founded by Frederick Japy in 1774 who set-up a modest workshop in Montbeliard as a watch and machine tool maker. Japy expanded his business rapidly and by 1804, the year he was awarded the Legion d'Honneur by Napoleon (in recognition for his Brevets in horological machinery), he employed 300 people at his manufactory in Beaucourt. From 1806, he took five of his sons into partnership and the firm expanded adding buildings at Badevel and La Feschotte amongst others to become one of the largest makers of clocks in Europe. The business continued into the Twentieth century but during the inter-war period went into decline and is thought to have finally wound-up in around 1840. A detailed history of Japy Freres et Cie is provided in Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS, Their history and development* chapter VI pages 133-48.

The visible vertically-planted escapement positioned to the centre of the dial of the current lot is an unusual configuration no doubt devised to allow the space above the movement to be utilised for calendar work. The design and positioning of the escapement appears to be very scarce and unique to Japy Freres, and can be directly compared to another clock (this time mounted with equinoctial sundial to the top) by them illustrated in Roberts, Derek *CARRIAGE and other Travelling CLOCKS* pages 235 (Fig 14.4). From the description this other example bears the same oval trademark as the current lot and is numbered 203 which suggests that this type of escapement was only used on a few examples for a relatively short period of time around 1860.

£1,500-2,500

98

A fine French engraved pierced fretwork panel inset gilt brass *anglaise riche* cased petit-sonnerie striking carriage clock with push-button repeat and alarm  
Le Roy and Fils, Paris, circa 1900

The eight-day two train movement ting-tang striking the quarters on a graduated pair of gongs and sounding the hour every quarter hour on the larger of the two, with silvered platform lever escapement, alarm sounding on the smaller gong the backplate with enamel Arabic numeral alarm setting dial to centre and stamped with serial number 7072 to the lower left hand corner of the backplate, the dial with gilt brass foliate scroll pierced centre within cream enamel Roman numeral chapter ring *inscribed LE ROY & FIS, 52 NEW BOND STREET, MADE IN FRANCE, PALAIS ROYAL, PARIS* and with blued steel hands within fine bright-cut engraved and pierced bird inhabited foliate strapwork rectangular mask with angled fillet outer border, the frosted gilt brass bevel-glazed *anglaise riche* case with spiral reeded baton to the hinged carrying handle over thick top glass, complex moulded cornice and fluted frieze, the angles with fluted three-quarter columns incorporating copper finished Corinthian capitals and the sides with fine bird inhabited foliate pierced and engraved blind frets set behind bevelled glasses, the rear with further conforming infill centred with a Classical urn to the back door, on generous cavetto moulded skirt base incorporating shallow block feet, the underside with *Silence/Sonnerie* selection switch, 18cm (7ins) high excluding handle.

Provenance: The beneficiary of the Estate of a private collector, East Midlands.

The firm of 'Le Roy and Fils' can be traced back to 1785 when the business was founded by Basille Charles Le Roy at 60 Galerie de Pierre, Palais Royal, Paris. During the Revolutionary years the firm relocated to 88 Rue de L'Egalite before finally settling at Galerie Montpensier, 13 and 15 Palais Royal. In 1828 Basille Charles died leaving the business to his son, Charles-Louis, who continued producing clocks signed 'Le Roy & Fils' until 1845 when the firm was sold to his former employee Casimir Halley Desfontaines; who in turn was succeeded by his son M. George Halley Desfontaines in 1883. In 1888 M. George Halley died leaving the business to his brother Jules Halley who then took-in as a partner Louis Leroy (apparently no relation to the founders of the firm). In 1899 the firm left Palais Royal and moved to Boulevard de La Madeleine where it continued trading in the hands of various successors until well into the 20th century.

The fine quality pierced and engraved gilt brass panels of the current lot coupled with the robust *anglaise riche* design result in clock very much geared to the English taste with its overall feel and quality reminiscent of examples originating from the Leading London workshops.

£2,000-3,000



98 (detail)



98 (detail)



98 (detail)



98



99

99

A fine engraved gilt brass oval grande-sonnerie striking calendar carriage clock with push-button repeat and alarm  
Drocourt, Paris for retail by Tiffany and Company, third quarter of the 19<sup>th</sup> century

The eight-day two train movement ting-tang striking the quarters on a graduated pair of gongs and sounding the hour every quarter hour on the larger of the two, with silvered platform lever escapement, alarm sounding on the smaller gong and stamped with serial number 16444 to the lower left hand corner of the backplate beneath stamped oval DC trademark for Drocourt, the dial with fine rococo scroll engraved rectangular mask enclosing an inset white enamel Roman numeral hour disc indistinctly inscribed ..FFANY &., PARIS to centre and with blued steel moon hands over conforming alarm setting dial flanked by further day-of-the-week and date-of-the-month subsidiaries to lower margin, the substantial engraved satin gilt oval case with hinged arched carrying handle over fine rococo scroll border engraved top and repeating hatched panel decorated top mouldings, the front and sides with thick curved bevel glass panels set into border-engraved frames and the rear with conforming pin-hinged door, on ogee profile skirt base adorned with bands of repeating leaves over linked cartouche panels on a matted ground, the underside with STRIKING/SILENT/FULL STRIKING selection lever, 15cm (6ins) high excluding handle.

Provenance: The beneficiary of the Estate of a private collector, East Midlands.

Pierre Drocourt is recorded in Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS, Their history and development* with further additions and corrections from research undertaken by Leigh Extence (available online) as born in 1819 and setting up in business as a clockmaker in Paris in 1853. He initially worked from Rue Limoges (later called 28 Rue Debelleyne after the rationalisation and merger of Streets in 1865), Paris and was succeeded by his son, Alfred (born 1847), in 1872. The blancs roulants, rough movements, were made in Saint-Nicolas-

d'Aliermont, a town outside Dieppe, where Drocourt had workshops until their sale in 1904, being premises purchased from *Holingue frères* in 1875 who had previously supplied Drocourt. The firm was awarded numerous international exhibition medals and mentions including Silver in Paris 1878 and Gold in 1889.

The current lot is a particularly fine example of Drocourt's work having both grande-sonnerie striking and calendar work, which, coupled with being housed in a fine engraved oval case, befits a clock destined to be retailed by Tiffany.

£4,000-6,000



99 (detail)



99 (detail)

100

A fine French engraved gilt brass carriage clock in the English taste  
Unsigned, probably Paris, third quarter of the 19<sup>th</sup> century

The eight-day two train bell striking movement with silvered platform lever escapement stamped with serial number 1663 to the lower left hand corner of the backplate, the inset arched gilt brass dial with finely engraved and engine-turned floral bloom and strapwork engraved centre, blued steel moon hands and generous acanthus scroll decorated infill to apron set within a conforming C-scroll and leafy trail decorated mask, the case with S-scroll outline hinged carrying handle above bevelled top glass within fine foliate strapwork engraved and horizontal engine-hatched surround applied with oval finials to each corner, with slender channelled frieze and fluted three-quarter column uprights enclosing a pair of side panels each finely engraved with pair of engine-turned floral spray engraved shaped panels to centre and conforming landscape engraved panels depicting coastal shipping and a riverscape to upper and lower margins within an intense leafy scroll decorated field, the back door of conforming design but incorporating Lakeland scenes, on cavetto moulded stepped skirt base decorated with floral sprays issuing from a scallop shell the each side 13.5cm (5.25ins) high excluding handle; with a tooled maroon leather covered outer travelling case.

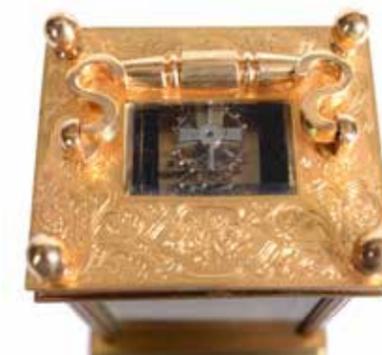
Provenance: The beneficiary of the Estate of a private collector, East Midlands.

The quality of the engraved decoration to the current lot can be best described as exceptional. The sides and rear panel are particularly noteworthy in that they employ a mixture of fine detail engraving and very precise engine-turned hatched infill to give texture and the impression of depth to the landscape scenes. Indeed when the clock is moved under differing light conditions the surfaces reflect the light in a very effective manner causing the decoration to 'come alive'. The overall form and feel of the present clock is very reminiscent of English work particularly makers such as McCabe, Dent, and Cole (see Roberts, Derek *CARRIAGE and other Travelling CLOCKS* page 277, Fig. 18.14) although Swiss makers also produced clocks along a similar theme during the second quarter of the 19<sup>th</sup> century (see Roberts, page 71, Fig. 4.3).

£700-900



100



100 (detail)



100 (detail)



100 (detail)



101

101

A very unusual French malachite cabochon mounted engraved gilt brass carriage clock Roblin and Fils Freres, Paris, circa 1860

The eight-day two train bell striking movement with silvered platform cylinder escapement and stamped with oval trademark *ROBLIN, FILS & FRERES, A PARIS* over serial number 20255. The small oblong gilt Roman numeral dial with rosette engraved centre, blued steel hands and hatched leafy scroll decorated infill to spandrel areas, the case in the form of a casket with hinged carrying handle over lobed cabochon capped upstand to the cavetto moulded superstructure applied with further oval cabochons to each side within horizontal line engraved panel infill and leaf motif decorated angles, the front with strapwork decorated glazed oblong bezel within border further engraved with hatched foliate motifs and line surround with intricate lattice crossings to each corner, the sides each applied with twin cabochons within conforming stylised leaf engraved infill and line surround, the rear engraved to match and incorporating shuttered winding/setting holes and regulation aperture, on shaped platform skirt base applied with further malachite cabochons to the upper surface of each projecting rounded corner over vertical line hatched panel decoration, the underside fitted with a scroll-pierced sound fret, 13.5cm (5.25ins) high excluding handle.

Provenance: The beneficiary of the Estate of a private collector, East Midlands.

Very little appears to be known regarding the Paris clockmaking firm of Roblin and Fils Freres however from the numerous mantel and other clocks that survive they appear to have been a good quality manufacturer and retailer of clocks active throughout the second half of the 19<sup>th</sup> century. The case of the current lot is extremely unusual, and from its construction (each element being formed by hand and brazed together rather than cast) would appear to be a 'one-off' -made perhaps to special order. The case being made in the shape of a casket is broadly reminiscent of the work of Thomas Cole whose designs were also often adorned with malachite and sometimes followed the form of a piece of furniture.

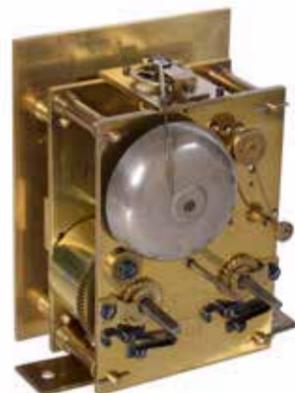
£2,000-3,000



101 (detail)



101 (detail)



101 (detail)

102

A fine Victorian engraved gilt brass oval strut timepiece in the manner of Thomas Cole Unsigned, mid 19<sup>th</sup> century

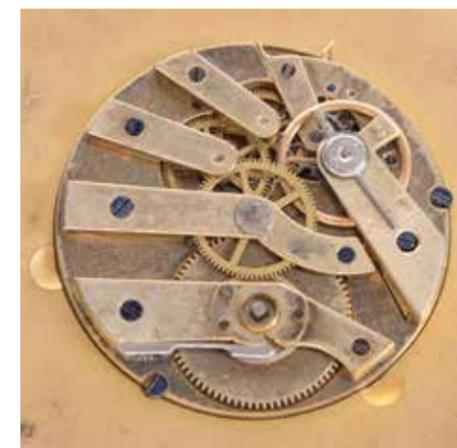
The Swiss frosted silver finish five-bar watch type movement with cylinder escapement, sprung monometallic balance and stamped *BADOLLET, GENEVE* between two of the movement bars, the oval silvered brass Roman numeral dial with fine strapwork, floral bloom and foliate mask engraved decoration to the horizontal line-hatched centre, two-tone gilt and blued steel hands and narrow chapter ring within conforming basket of flowers decorated infill and raised gilt pierced and engraved shaped surround set behind a fixed convex glass, the gilt brass case in the form of an easel with floral trail engraved integral arched suspension loop surmount to the shaped panel surround, applied with raised oval bezel further decorated with rococo scrollwork over small out-swept panel feet to base, the rear with stepped oval movement cover incorporating apertures for regulation, hand setting and winding, a U-shaped hinged strut and stamped with serial numbers 672, 38 to feet, 12cm (4.75ins) high; with original black leather covered case opening with twin hinged panels to front.

The current timepiece follows in the fashion for unusual and highly decorative timepieces made popular by Thomas Cole who starting producing finely finished and highly decorative timepieces in his highly distinctive style during the late 1840's. Thomas Cole's style was adopted by many other makers particularly after Cole's untimely death of Typhoid fever in 1864. Indeed the present timepiece is very faithful to Cole's style hence could well have been made by someone with relatively close connections to his workshop.

£1,000-1,500



102



102 (detail)



102 (detail)



103

103

A fine large Victorian engraved gilt brass oval strut timepiece  
Thomas Cole for retail by Finnigans, London, circa 1860

The gilt eight-day movement of tapered form with the mainspring barrel and all wheels of the train positioned behind a backplate occupying the lower two thirds with four back-screwed pillars, the upper section with vertical platform lever escapement applied to the inside of the frontplate incorporating typical Cole sprung gold three-arm monometallic balance, the wheels with six-spoke wheel crossings and the backplate with lattice-hatched decoration, the 8.75 by 6.25 inch oval silvered brass Roman numeral dial with fine tied floral bloom engraved centre and blued steel *fleur-de-lys* hands within borders engraved with horizontal hatched ground foliate strapwork panel infill incorporating retailer's signature *FINNIGANS, BOND ST, LONDON* cartouche to lower margin within fine geometric band outer border and canted surround behind fixed glass, the case of oval easel form with shaped scrolling strapwork and line-hatched crest over repeating diamond lozenge outer border enclosing radial flute engraved bezel to the dial and conforming outswept feet to front, the rear with domed oval movement cover incorporating winding key and apertures for regulation and hand setting and a hinged looped frame strut incorporating a securing latch for the closed position, the interior and lower edge of the movement cover stamped with serial number 1640, 37cm (14.5ins) high.

The movement of the current lot is typical of Cole's work with direct drive from a mainspring barrel (rather than fusee), six-spoke wheel crossings and gold three-arm balance. This combined with the overall design and quality of manufacture, as well as the stamped serial

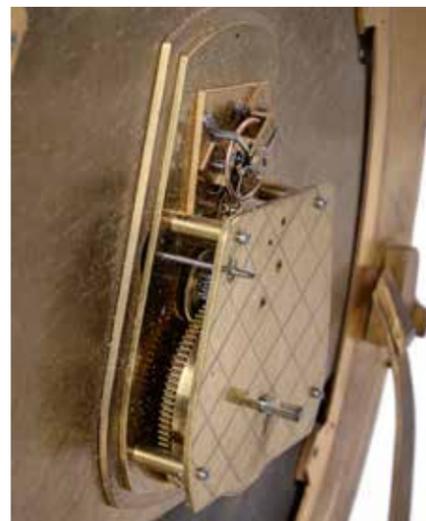
number 1640 sitting comfortably within his known range, allows firm attribution of the present timepiece to the workshop of Thomas Cole.

The life and work of Thomas Cole is extensively documented in Hawkins, J.B. *THOMAS COLE & VICTORIAN CLOCKMAKING*. Thomas Cole was born in Nether Stowey, Somerset in 1800. His father, Thomas senior, was a local clockmaker who is now known to have moved his family to Taunton in around 1815; he was a talented maker who probably taught both Thomas and his older brother, James Ferguson, the clockmaking trade. By 1821 James Ferguson had moved to London and filed a Patent for a pivoted detent escapement, by 1823 he was working from New Bond Street where he was joined by his younger brother, Thomas. Over the next twelve years the two brothers worked alongside each other and produced a series of highly complicated silver 'humpback' carriage clocks very much in the manner of Abraham Louis Breguet (leading some to speculate a connection between Breguet and the Cole brothers). The brothers then went their separate ways with James Ferguson going on to explore his technical abilities later developing a series of escapement designs including a 'resilient' lever escapement (1830), a 'double rotary' escapement (1840), a detached escapement calliper (1849) and an escapement with negative diameter (1859). Thomas Cole sought to specialise in small decorative timepieces of the highest quality. By 1845 he was advertising himself as a 'designer and maker of ornamental clocks' and in 1851 submitted examples for display at the Great Exhibition, both under his name, and on the stands of other leading retailers such as Hunt & Roskel and Hancocks. He then went on to exhibit at the Paris Exhibition of 1855 where his entry warranted an 'Honourable Mention', and again at the British International Exhibition in 1862 where he was awarded a medal for 'Excellence of taste and design'. Thomas Cole was elected to the Royal Society of Arts in June 1861; he died three years later of typhoid fever, at his home at 1 Westbourne Park Road, Paddington, leaving his second wife Charlotte and their three children (two boys and one girl).

Finnigans were specialist manufacturers of luxury luggage who originated in Liverpool and Manchester before branching-out into London in around 1855. Capitalising on increased demand due to the growth of railway travel they also sold other luxury accessories such as clocks and watches.

The current timepiece is unusually large making it a 'statement piece' perfect for the showrooms of a high-end retailer of luxury accessories.

£3,000-4,000



103 (detail)

104

A Victorian gilt brass horizontal table clock in the manner of Thomas Cole  
Unsigned, second quarter of the 19<sup>th</sup> century

The circular frosted gilt eight-day movement with the mainspring barrel and principle wheels of the going train positioned behind the backplate occupying the lower two thirds of the circle with four back-screwed pillars and applied shaped pivot plate, the upper section with oval sub-plate applied with vertical platform lever escapement with sprung bimetallic balance, the frontplate stamped with indistinct monogram, the 2 inch circular white enamel Roman numeral dial with Arabic five minutes to outer track and blued steel arrow hands set within fixed glazed moulded gilt bezel, the geometric case formed as an equilateral triangle with the D-shaped lobes to each of the sides with projecting top panel incorporating complex edge mouldings around applied oval Jasperware intaglio portraits to the curved sections alternating with ball finials to the apex of each of the triangle points between, the base with fine repeating leaf cast projection moulding over ball feet around a frosted glazed circular hinged bezel to underside, 14cm (5.5ins) wide.

The current timepiece follows in the fashion for unusual and highly decorative timepieces made popular by Thomas Cole who starting producing finely finished and highly decorative timepieces in his highly distinctive style during the late 1840's. Thomas Cole's style was adopted by many other makers who, after Cole's untimely death of Typhoid fever in 1864, continued in his tradition to satisfy demand. The form of the case has its roots in Renaissance clock and watchmaking, in particular the latter years of the 16<sup>th</sup> century when unusual-shaped cases for watches and some horizontal table clocks became highly fashionable.

The movement of the present timepiece is well made with finely finished plates, and the precision of the construction of the case together with particularly crisp mouldings indicates a quality approach of a highly skilled maker following in Cole's footsteps.

£700-1,000



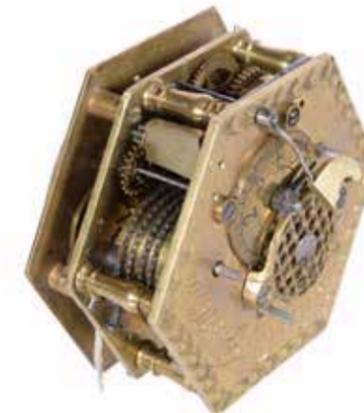
104



104 (detail)



105



105 (detail)

105

A Polish gilt and silvered brass  
hexagonal horizontal table clock  
Johannes Christian Logan, Thorn, first  
half of the 18<sup>th</sup> century

The hexagonal six baluster pillar movement with fusee for the going train regulated by sprung three-arm monometallic balance and standing barrel for the rack hour striking train sounding on a bell mounted within the baseplate and with trip-hour pull repeat,

the backplate with lattice pierced and foliate cast balance bridge beside regulation dial to centre within herringbone engraved border and signed *Johan Chr. Logan. Thorn*, to space between, the 3.25 inch wide hexagonal gilt brass dial incorporating banner panels signed *J. Ch Logan, Thorn* the matted centre within applied silvered Roman numeral chapter ring with Arabic five minutes to outer track, with blued

steel arrow hands and foliate engraved infill to the apex of each corner, the case with moulded dial surround incorporating sculpted lobes at the angles over raised rectangular glazed silvered panels to sides with stepped ogee moulding to lower edge, on three cast silvered brass winged cherub mask paw feet around a hinged base panel fitted with hour bell to centre, 11cm (4.25ins) wide.

Although the maker of the current lot appears not to be recorded in the usual sources it is most likely that it was made in the Northern Polish town of Torun by an immigrant German maker, hence the clock was signed with a German interpretation of the town's name. The movement of the current lot is particularly well finished for a clock of this type and has survived in good original condition.

£2,000-3,000



106

106

The remnants of a fine and rare German Renaissance small gilt brass steel-framed table clock

Initialed D.M. and D. H., third quarter of the 16<sup>th</sup> century

The posted movement lacking all wheelwork but retaining front and back pivot plates (the centre lacking), set between steel top and bottom plates with square section uprights incorporating finely worked capitals and bases to angles, the dial plate engraved with winged cherub mask upper spandrel ornaments above vacant section for the hour and alarm dials (lacking) and dial for age of the moon over scene engraved after Heinrich Aldegrever with the creation of Eve and the angles applied with fine crisply chiselled fluted square pilaster uprights incorporating integral plinths and moulded capitals, the right hand side with panel engraved with armorial crest within a laurel wreath for a German aristocratic family over scene of the temptation of Adam and Eve, the left hand side with sacred Hebrew *YHVH* text for God over a temple with architectural alcove flanked by a column surmounted by a putto opposing an obelisk incorporating the initials *DM* to base, the lower margin with Ouroboros snake flanked by the initials *D* and *H* over scroll-crested panel engraved *SVMM SALVS PVRO, VENERARI PECTORE, MEN HO CHRISTVM. ET GERNORE, BONVM ERE INCOLVMINO*, the rear further engraved after Aldegrever with Adam and Eve toiling over hour strike dial and scene of the expulsion from paradise and with further conforming pilasters to angles, the gilt brass case top plate applied with vase finials to angles around a curved bellstand with conforming surmount, on stepped baseplate with moulded bun feet, (probably originally constructed with fixed spring-barrel drive), 14,5cm (5,75ins) high.

Provenance: Sold at Sotheby's, London, 22nd May 1967 (lot 124) for £420 hammer.

The exterior of the current lot incorporates four engraved scenes based on versions selected from a series of six entitled 'The Story of Adam and Eve' executed in around 1645 by Heinrich Aldegrever (German, in born Paderborn circa 1502, worked in Soest from circa 1525 until 1558/61). The quality of the engraving is particularly fine, this coupled with the very detailed crisp rendering of the corner columns and the overall architectonic structure of the clock is reminiscent of clocks made in Strasbourg (see

Cardinal, Catherine and Vingtain, Dominique *TRESORS d'HORLOGERIE* page 68) or perhaps Innsbruck.

Although it would appear that the current lot was weight-driven prior to the removal of the wheel trains it is most likely that it was originally constructed with direct spring (non-fusee) drive perhaps fixed 'standing' barrels and possibly with stackfreed to the going train. When sold at Sotheby's in 1967 the movement was largely intact although converted to pendulum regulation and with a later silver chapter ring. It would appear that the clock has subsequently been dismantled for restoration, possibly with the intention to restore to spring drive, but for some reason the work has not been completed and the trains regrettably lost. The clock does however present as an extremely interesting example with very fine engraving and as of yet unidentified 'noble' provenance hence would warrant reinstatement of the trains or could be appreciated as is for its significant academic and decorative qualities.

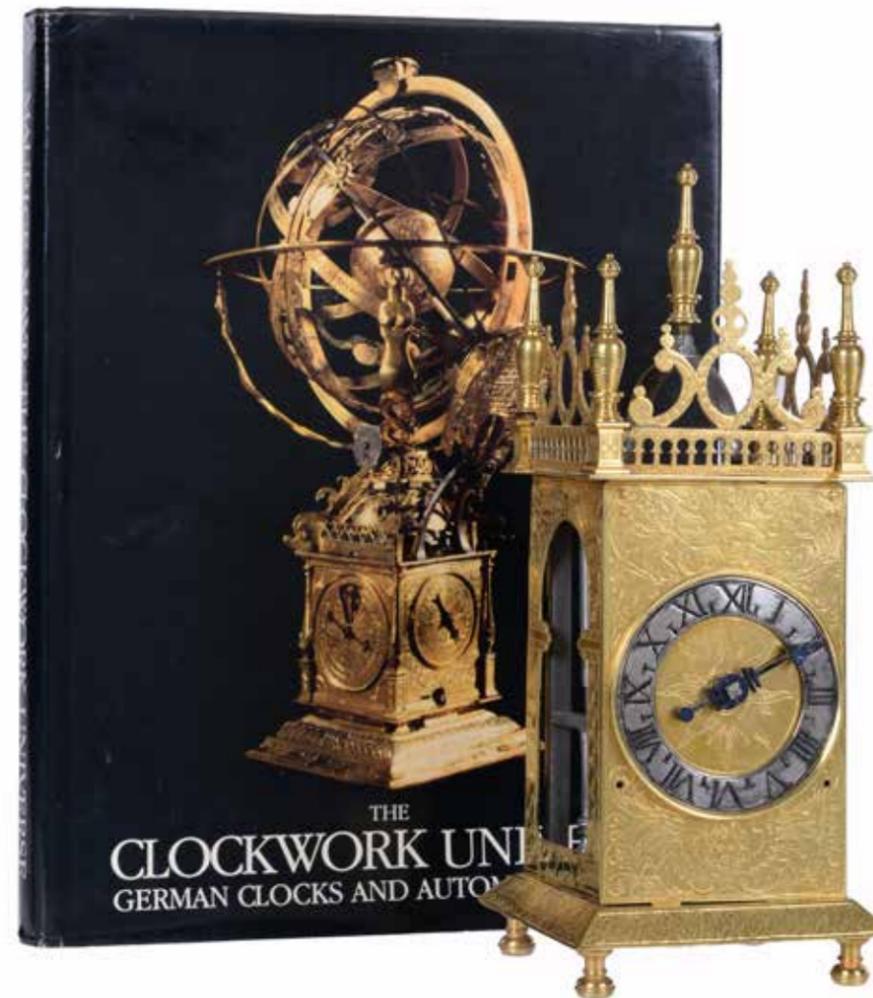


106 (detail)



106 (detail)

£500-1,000



107

107

The remnants of a rare German Renaissance small gilt brass steel-framed weight-driven chamber clock

Unsigned, early 17<sup>th</sup> century

The posted movement lacking all wheelwork except hour wheel and balance but retaining pivot plates (the centre gilt brass), strike-work detents and vertical hammer arbor set between steel top and bottom plates with square section uprights, the rectangular dial with starburst engraved centre and sculpted steel hand within silvered Roman numeral chapter ring beneath grotesque eagle mask and foliate scroll engraved infill centred with a naked female term over winged cherub-head and scroll decoration to lower margin, the sides with side doors centred with an open arch (formerly glazed) within architectural engraved surround decorated with winged cherub mask centred fruiting foliage to arch over Solomonic pilaster uprights and stylised tiled floor, the top with oval and C-scroll pierced and engraved 'strapwork' gallery frets flanked by ovoid spire finials set on rectangular plinths to front and sides around an arched steel bellstand surmounted by a matching finial applied to the upper brass top panel enclosing balance beneath, on repeating foliate motif engraved canted skirt base with toupe feet, 24cm (9,5ins) high; with a copy of Maurice, Klaus and Mayr, Otto *THE CLOCKWORK UNIVERSE German Clocks and Automata 1550-1650* Smithsonian Institution, Washington DC 1980, dj, (2).

The current lot is particularly interesting in that it was made as a weight-driven chamber clock rather than a spring table clock. Whilst the overall form resembles that of a table clock, complete with arched side panels reminiscent of Nuremberg and Augsburg table clocks of the late 16<sup>th</sup> century, some of the detailing, such as the sunburst-centred narrow silvered chapter ring and the pierced frets, are more akin to chamber clocks made in Northern Europe. Indeed the frets appear to be of a form often seen in English Elizabethan and Jacobean architecture as exemplified by an over-door ornament at Aston Hall, Birmingham, illustrated in Cooper, Nicholas *THE JACOBEAN COUNTRY HOUSE* on page 69.

Although the current lot has lost its wheel-work it is still an interesting example which would certainly warrant reinstatement of the mechanism or could just be appreciated as is for its academic and decorative qualities.

£400-600



107 (detail)



108 (details)



108 (detail)

108

A rare Danish Renaissance gilt brass steel-framed table clock  
Daniel Kersten, Odense, late 16<sup>th</sup> century

The posted movement now with back-wound fusee, flanged spring barrel and verge escapement regulated by sprung three-arm brass balance to the going train, the strike train of single-arbor warnless type with nag's head lifting, gilt foliate scroll band engraved decoration to the standing barrel, steel great wheel, hammer wheel, countwheel and fly pivoted within gilt brass movement plates set between brass top and bottom plates with square section steel uprights, the dial plate with fine stylised foliate scroll engraved centre within applied silvered Roman numeral chapter ring with tied asterisk half hour markers, with floral sprays to upper spandrel areas over conforming scrolling to lower section incorporating blanked winding hole labelled *GA WERK* over signature *DANEL KERSTEN y ODENSE* to lower margin, the angles with fluted three-quarter Corinthian columns over plinths applied with grotesque masks and the sides engraved with standing female figures emblematic of Charity and Justice, the rear engraved with hour-strike dial within further scrolling flowering foliage and with one of the winding holes labelled *SCHA WERK* towards the lower margin, the brass case top plate concealing the balance and mounted with the hour bell beneath rococo scroll band decorated domed cover with leafy knop and attachment lugs over each corner, on spread ogee moulded base engraved with repeating leaf decoration over small disc feet, (strike train lacking overlift and locking wheels, the going train with early conversion to fusee), 21,5cm (8,5ins) high.

Daniel Kersten of Odense appears not to be recorded however

the form and construction of the current lot appears very closely related to Germanic work. It is perhaps worth noting that Odense is only a relatively short Baltic boat journey from the important Hansiatic Port of Lubeck, which through its strategic importance, had become one of most sophisticated Renaissance cities in Northern Europe during the 14<sup>th</sup>-16<sup>th</sup> centuries. This proximity naturally assisted passage of the latest skills and knowledge into the wealthy Danish Kingdom (despite their unrelenting rivalry with their Baltic neighbours). This included the clockmaking trade with makers conversant in the latest technology and designs becoming established in major regional capitals of the Danish provinces as well as Copenhagen itself.



108

Danish table clocks dating from the 16<sup>th</sup> century are particularly rare although other known examples include a stunning complex astronomical table clock by Steffen Brenner, Copenhagen, dated 1558 is illustrated in Maurice, Klaus and Mayr, Otto *THE CLOCKWORK UNIVERSE German Clocks and Automata 1550-1650* on pages 216-17; and a quarter-striking example by Jorgen Eckler (ex. Rothschild collection at Mentmore Towers) which was sold at Sotheby's New York sale of *MASTERPIECES FROM THE TIME MUSEUM, PART FOUR, VOLUME I* 13<sup>th</sup> October 2004, lot 510.

The combined use of steel and brass in the movement of the present clock would most likely date it to the last quarter of the 16<sup>th</sup> century as by around 1600 steel was generally as only used for pinions, arbors and detents. The engraved panels depicting Justice and Charity appears are very much in the style of mid 16<sup>th</sup> century German engravers such as Hans Sebald Beham (c. 1500-50) and Virgil Solis (1514-62) although they do not appear to directly follow designs by any of the better known engravers. The pleasing scrolling foliate decoration to the dial, back panel and strike barrel is notable in that it departs from the more structured strapwork designs seen on most other Germanic examples of the period suggesting that the decoration could be more reflective of the clocks regional Danish origins.

Although the clock has seen some relatively early updating work to the mechanism (conversion to fusee drive and sprung balance to the going train) it has never been adapted to pendulum regulation and enough of the original movement survives for accurate restoration to be undertaken if desired.

£4,500-5,500



109



109 (detail)

109

An early forged iron gothic domestic chamber clock movement  
Unsigned, German/Swiss, early to mid 16th century

The two train movement with forged wheels, solid pinions and flanged winding pulleys incorporating English style sprung clicks to the great wheels, the three-wheel going train originally with verge escapement regulated by foliot balance, the single-arbor warnless strike train with nag's head lifting shaped cam for overlift and flail locking, the countwheel mounted to the rear for the frame and driven via teeth cut to the inside of the rim, the frame constructed with riveted lap joints except the front two corner posts which are secured by pinned tenons to allow removal of strike detent and hammer pivot arbors, the upper and lower frame bars each forged in two sections joined by rivets at the rear corners, the right hand side leading edge with vacant potances and pivots for an alarm mechanism, the three central movement pivot bars also originally attached via pinned tenons with the front and back joined by a bar high above the movement to allow space for a foliate balance, the corners with spike finials and integral outstepped feet, (incomplete and with historic repairs/updates, missing items include motionwork, escapement, alarm, lines and weights), 34cm (13.5ins) high.

Although perhaps a little agricultural in its appearance, on closer examination it can be seen that the present mechanism is fairly sophisticated in its design and construction. The frame in particular is efficiently designed to allow many variations of partial disassembly in order to facilitate servicing/adjustment of isolated parts of mechanism without disturbing other elements. The design of the strike train would have also been cutting-edge at the time of manufacture with nags-head lifting via starwheel behind the dial although the flail locking mechanism is perhaps a hangover from larger turret clock manufacture. Overall the layout and operation of both trains is technically very similar to chamber clocks made by the Leitchi family of Switzerland during the middle years of the 16<sup>th</sup> century (see Tardy *LA PENDULE FRANCAIS, 3me Partie: Provinces et Etranger* page 454).

The size and proportions of the present movement are particularly pleasing which coupled with its inherent visual qualities and academic interest as a study-piece make it a worthy addition to any collection with an interest in early horology.

£2,000-3,000

110

A German Black Forest miniature weight-driven porcelain-fronted *Jockele* wall clock  
Unsigned, mid 19th century

The wooden framed posted countwheel bell striking movement with lantern pinions, the going train with tic-tac escapement regulated by 9.5 inch star decorated brass disc bob pendulum suspended between the rear of the movement and the back panel and the strike train sounding the hour on a bell mounted above, the circular 2.25 inch white enamel Roman numeral dial with pierced steel *moon* hands and set into a scroll bordered shield-shaped porcelain surround with polychrome rose decorated upper frieze panel, the rear with back panel incorporating pierced arched top section for wall hanging, 14cm (5.5ins) high.

The name *Jockele* used to describe this type of small/minature wooden-framed weight driven wall clock originates from Jacob (Jockele) Herbstreith from Hinterzarten, who in the 1790's became well known for producing the earliest examples of this type. The current lot is a rarer model in that it has a strike train (most were timepiece alarms only) and retains the earlier layout with going train in front of the strike (rather than side-by-side) as well as sounding on a bell rather than a gong.

£500-800



110



111

111

A rare Swiss gilt brass photo-electric quartz mantel timepiece 'Golden Ellipse'  
Patek Philippe, Geneva, Ref. 1505 circa 1977-78

The movement with motionwork driven by quartz electric mechanism with components and power cell set onto a circular circuit board backed with a Plexiglas panel incorporating *STOP*, *TEST*, *FREQ.* and hand setting adjustments, the top with wires connecting to the photo-electric cell mounted in the top of the case inscribed with *PATEK PHILIPPE* trademark and number 31 477 to underside, the ovoid deep Royal blue dial applied with simple gilt baton hour numerals, signed *PATEK PHILIPPE, GENEVE* to centre and with gilt hands set behind fixed glass secured by a raised bezel, the rectangular case with faceted tambour sides fitted with recessed photo-electric panel to top and with hinged door to rear, the interior with plate stamped with serial number 1.802.070 to base, 20.5cm (8ins) high; with operating instructions, specification card and original red silk and velvet lined protective case covered with simulated red leather to exterior.

£600-900



112

112

A gilt brass 'Atmos' timepiece

Jaeger-LeCoultre, model 526-6, circa 1970

The single train movement wound via the expansion and contraction of an aneroid chamber mounted to the rear of the mechanism and regulated by torsion escapement with rotating balance suspended at the base of the movement and numbered 138261 to suspension platform, the circular gilt on white baton numeral chapter ring with Arabic quarters enclosing motionwork inscribed *ATMOS, JAEGER LECOULTRE, FAB. SUISSE, SWISS MADE*, the rectangular five-glass case with canted angles and pin-hinged front door over plinth base incorporating bubble level to the engine-turned interior, with adjustable feet to underside, 23,5cm (9.25ins) high.

£400-600

113

A French gilt brass four-glass mantel clock

Richard et Cie, Paris and London, late 19<sup>th</sup> century

The circular eight-day two train bell striking movement with visible Brocot escapement regulated by twin capsule mercury compensated pendulum with Brocot type regulation to suspension, the backplate stamped *R&C, PARIS & LONDON, 4257*, circular two-piece white enamel Roman numeral dial with visible escapement to the recessed centre and blued steel *moon* hands set within gilt ogee moulded bezel, the frosted gilt bevel-glazed case with cavetto cornice, caddy moulded uprights and skirt base, 29,5cm (11.5ins) high.

Richard and Company are recorded in Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS Their history and development* as founded in Paris in 1848 and setting-up a London retail outlet in 1857. By 1867 the branch was located at 24 Cannon Street and signed clocks in English. Richard et Cie were prolific makers of better quality carriage clocks as well as other types of decorative mantel clock who received an Honourable Mention in the 1889 Paris Exposition.

£200-300



113



113 (detail)



113 (detail)



114 (detail)



114 (detail)



114

114

A fine French patinated bronze travelling clock

Le Roy and Fils, Paris, circa 1840

The circular eight-day bell striking movement with visible vertical cylinder escapement regulated by sprung three-arm monometallic positioned within an aperture to the dial and stamped *No 255, LEROY & FILS, H'GERS DU ROI, A PARIS* to backplate, the circular silvered Roman numeral dial with visible escapement beneath the *XII* numeral and blued steel *moon* hands set within generous gilt repeating lappet-leaf milled bevel-glazed hinged bezel, the case with hinged carrying handle modelled as entwined serpents over relief acanthus leaf and foliate border cast shaped top above winged griffon inhabited scroll pediment and lotus leaf decorated cornice, the front panel with anthemion cast spandrel ornaments and the rear with hinged circular glazed aperture, on skirt base with stylised leaf decorated top mouldings and scroll feet, 23cm (9ins) high excluding handle.

Provenance: The beneficiaries of the estate of a private collector, Wiltshire.

The firm of 'L. Leroy & Cie' can be traced back to 1785 when the business was founded by Basille Charles Le Roy at 60 Galerie de Pierre, Palais Royal, Paris. During the Revolutionary years the firm relocated to 88 Rue de L'Egalite before finally settling at Galerie Montpensier, 13 and 15 Palais Royal. In 1828 Basille Charles died leaving the business to his son, Charles-Louis, who continued producing clocks signed 'Le Roy & Fils' until 1845 when the firm was sold to his former employee Casimir Halley Desfontaines; who in turn was succeeded by his son M. George Halley Desfontaines in 1883. In 1888 M. George Halley died leaving the business to his brother Jules Halley who then took-in as a partner Louis Leroy (apparently no relation to the founders of the firm). In 1899 the firm left Palais Royal and moved to Boulevard de La Madeleine where it continued trading in the hands of various successors until well into the 20th century.

£1,200-1,800



115

115

A fine Swiss Louis XVI grande-sonnerie striking *Pendule d'Officier* with pull trip-repeat and alarm

Robert & Courvoisier, La Chaux-de-Fonds, late 18<sup>th</sup> century

The circular four pillar movement with chain fusee and verge escapement regulated by sprung three-arm monometallic balance with rack-and-pinion regulation to the going train, the hour and quarter striking trains driven by a single spring barrel striking the full hour on a bell followed by ting-tang notation for the quarters on a second smaller bell every quarter hour, the alarm with standing barrel wound via a line and pulley and sounding on the smaller bell, the backplate fitted with six-spoke balance bridge, adjacent regulation dial and full visible quarter and hour strikework, the 4.25 inch circular convex white enamel dial with vertical Arabic numerals and signed *Robert & Courvoisier* to centre, with fine lattice and scroll pierced and engraved minute and hour hands, steel alarm setting hand and Arabic quarter hours within the outer minute track set behind hinged milled convex glazed cast gilt brass bezel, the case with hinged handle formed as a looped snake consuming its own tail over concave-sided hipped superstructure applied with laurel wreath and oak leaf cast mounts to front and back and engraved with panels of fruiting plants over stepped shoulders to sides, the front with acanthus cast infill to lower quadrants and the sides with fluted banner panels over generous laurel rosettes, the rear matching the front but centred with a lattice pieced sound fret, on four turned feet, 19cm (17.5ins) high excluding handle.

The partnership between Louis Courvoisier (1758-1832) and his father-in-law Captain Louis-Benjamin Robert (1732-1781) was established in 1781. In 1787 Robert died leaving his share of the business in control of his widow, Charlotte. This arrangement continued until 1811 when Louis Courvoisier took his son, Frederic Alexander took in his son to form 'Courvoisier et Cie'.

The current lot is a fine textbook example of an early design of pendule portative termed 'Pendule d'Officier'. Although this form of portable timepiece originated during the 1780's they apparently became popular during the period of the Napoleonic wars, particularly amongst the officer class, hence the term 'Pendule d'Officier'. The firm of Robert and Courvoisier were the leading makers of this type of portable timepiece during this period.

£2,500-3,500



115 (detail)

116

A fine French lacquered brass carriage clock with unusual glass bead highlighted Aesthetic style porcelain panels and push-button repeat

Achille Brocot, Paris, circa 1870

The eight-day two train gong striking movement with silvered platform lever escapement and stamped with central AB within a star trademark over serial number 354 to lower left hand corner of the backplate, the rectangular porcelain dial panel overall painted in gilt and silver with butterfly inhabited stylised foliage incorporating toned glass bead applied infill to the wings of each insect, the centre with gilt floral spray within Roman numeral chapter ring and with blued steel hands, the lacquered brass case with ringed baton centred hinged handle over bevelled top glass and cavetto cornice, the angles with ribbed 'quoin' uprights and the sides inset with additional Aesthetic style porcelain panels each matching the dial with glass bead decorated butterfly inhabited stylised flowering foliage within a cream field, on complex cavetto and ogee moulded plinth base, (corner crack to right hand panel), 17cm (6.75ins) high excluding handle.

Provenance: The beneficiary of the Estate of a private collector, East Midlands.

Achille Brocot is recorded in Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS, Their history and development* as born in 1817 and died in 1878. The Museums Victoria (Australia) website notes that Achille patented several improvements in clock mechanism escapements, and invented the 'Brocot Suspension', an adjustable pendulum spring which enabled time keeping to be regulated by altering the length of the pendulum suspension spring by a key turned in the dial. He also introduced a jewelled deadbeat escapement, sometimes called a visible escapement as it was often mounted in the middle of the dial. Achille was awarded a first class medal at the Paris Exhibition in 1855, and in 1856 was appointed Treasurer to La Société des Horlogers in Paris. He published a "Calculation of the Wheels by Approximation" in 1862. His sons Achille and Paul continued the business following Achille senior's death 1878. The firm was taken over by rival clock maker Gustave Gibaudet in 1889.

The porcelain panels of the current lot are unusual in that they incorporate applied clustered coloured glass bead infill to the wings of the butterflies which catches and reflects light in such a way as to bring the insects to life. This is due to the intensity of the reflected light changing as the angle from which the panels are viewed varies, and is particularly effective when lit straight-on by a single source. Two carriage clocks with similarly decorated panels are illustrated in Roberts, Derek *CARRIAGE and other Travelling CLOCKS* pages 158-59 (Figs 9.55 and 9.56).

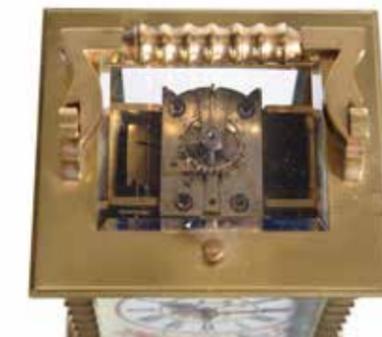
£800-1,200



116



116 (detail)



116 (detail)



116 (detail)



117

117  
A French gilt brass and porcelain mantel clock garniture with unusual glass bead highlighted decoration  
Achille Brocot, Paris, circa 1895

The circular two train eight-day gong striking movement with anchor escapement regulated by disc bob pendulum incorporating Brocot type regulation to suspension, the backplate stamped with oval star-centred trademark AB over serial number 2425 15,5, the circular cream ground porcelain dial decorated with butterfly inhabited silver and gilt floral spray incorporating blue glass bead applied infill to the wings of the insect within Roman numeral cartouche chapter ring, with blued steel hands within canted brass bezel, the break-arch case with surmount cast as a twin handled urn resting on scrolls and with four foliate bud finials to angles over moulded cornice and front inset with a concave-topped porcelain panel beneath the dial decorated with two butterflies incorporating toned glass bead applied infill to the wings set within gilt and silvered flowering foliage, on skirt base with generous acanthus cast top moulding and presentation inscribed *To MR. AND MRS A. Mc AUGHEY, On the occasion of their marriage, BY THE, Franklin ST Collar Co'y LTD and their Employees, NOV'R 1<sup>ST</sup> 1897, 33cm (13ins) high; the garniture side pieces each formed as a twin handled urn with pineapple finial over conforming bead decorated butterfly inhabited flowering foliage to the shouldered ovoid porcelain body and leaf cast foot, 26.5cm (16.5ins) high.*

Provenance: The beneficiary of the Estate of a private collector, East Midlands.

Achille Brocot is recorded in Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS, Their history and development* as born in 1817 and died in 1878. The Museums Victoria (Australia) website notes that Achille patented several improvements in clock mechanism escapements, and invented the 'Brocot Suspension', an adjustable pendulum spring which enabled time keeping to be regulated by altering the length of the pendulum suspension spring by a key turned in the dial. He also introduced a jewelled deadbeat escapement, sometimes called a visible escapement as it was often mounted in the middle of the dial. Achille was awarded a first class medal at the Paris Exhibition in 1855, and in 1856 was appointed Treasurer to La Société des Horlogers in Paris. He published a "Calculation of the Wheels by Approximation" in 1862. His sons Achille and Paul continued the business following Achille senior's death 1878. The firm was taken over by rival clock maker Gustave Gibaudet in 1889.

The porcelain sections of the current lot are unusual in that they incorporate applied clustered coloured glass bead infill to the wings of the butterflies which catches and reflects light in such a way as to bring the insects to life. This is due to the intensity of the reflected light changing as the angle from which they are viewed varies, and is particularly effective when lit straight-on by a single source. This scarce form of decoration is normally only seen on a select few carriage clock cases with an example incorporating comparable decoration to all parts of the case also included in the present sale (lot 116). Another two carriage clocks also with similarly decorated panels are illustrated in Roberts, Derek *CARRIAGE and other Travelling CLOCKS* pages 158-59 (Figs 9.55 and 9.56).

£300-500

118

A French gilt brass carriage timepiece with fine Aesthetic style porcelain panels Margaine for retail by Howell James and Company, Paris and London, circa 1875  
The eight-day single train movement with silvered platform lever escapement and stamped with AM beehive trademark over serial number 4182 to the lower left hand corner of the backplate, the rectangular porcelain dial panel overall painted in polychrome and gilt with asymmetric panels incorporating polychrome crane and fantail goldfish, within a cream field populated with a parrot and stylised foliage, the centre bird perched on flowering branch within Roman numeral chapter ring and with blued steel moon hands over retail signature *HOWELL JAMES & Co, TO THE QUEEN, PARIS, LONDON*, the gilt brass *corniche* case with hinged carrying handle and bevelled oval top glass over porcelain side panels decorated to match the dial with shaped aquatic and ornithological panels over exotic crested birds perched within flowering foliage on a cream ground, on cavetto moulded skirt base, 13.5cm (5.25ins) high excluding handle.

Provenance: The beneficiary of the Estate of a private collector, East Midlands.

The life and work of Francois Arsène Margaine is explored by Thomas Wortuba in his article *The horological world of Francois Arsène Margaine* published in *ANTIQUARIAN HOROLOGY* June 2014 (pages 807-818). Born 1835 Margaine was one of the leading carriage clock makers of his time, married in 1865 to the couturiere Armandine Fresnais his first recorded workshops were at 20 Rue du Pont-aux-Choux. He then moved numerous times until by 1880 he is known to be at 22 Rue Béranger although the family home was at the address given for his wife's business, 19 Boulevard Haussmann. Margaine was an innovator and obtained many brevets, patents, for his ideas as well as receiving various awards at expositions both in Paris and elsewhere. He was active in the horological world and alongside such as Alfred Drocourt, was involved in setting up the horological school in Paris, l'École d'horlogerie de Paris, in 1881 as well as being an active member of the Chambre Syndicale having obtained full membership in 1877. Arsène Margaine's last address in 1914 was 54 Rue de Bondy.

The firm of silversmiths, jewellers and retailers of objet d'art Howell, James and Company was founded in 1819 by James Howell and Isaac James. The company had premises at 5, 7 and 9 Regent Street and was noted for the variety and quality of its stock. In 1838 James left the business and the partnership then became known as Howell James & Co. By 1865 the firm employed over 140 women, most of whom lived above the shop. The business exhibited at the 1851 Great Exhibition as well as others in London and Paris throughout the latter half of the 19<sup>th</sup> century. In 1881 the premises was reconstructed, three years later they became a limited company and continued to trade from Regent Street, London until 1911.

The design of the porcelain panels of the current lot draw their inspiration from Japanese art in particular Satsuma pottery. The study and interpretation of Japanese decorative arts was a core element of the Aesthetic Movement which in-turn influenced Orientalist design which became highly fashionable during the latter quarter of the 19<sup>th</sup> century.

£800-1,200



118



118 (detail)

118 (detail)

118 (detail)

118 (detail)



119



119 (detail)



119 (detail)

119

A French gilt brass and painted porcelain mantel clock garniture  
 Vincenti et Cie, Paris, circa 1875

The circular two train eight-day gong striking movement with anchor escapement regulated by disc bob pendulum incorporating Brocot type regulation to suspension, the backplate stamped with *VINCENTI & CIE, MEDAILLE D'ARGENT, 1855* over serial number 2369, the rectangular porcelain dial panel with delicate gilt highlighted polychrome floral spray decoration to centre within Arabic numeral chapter ring and with gilt hands over scene of pair of goldfinches perched within conforming blooming foliage into a cream ground, the case with leaf cast finial to the domed porcelain cupola surmount painted with another goldfinch and with dolphin mounts to angles over crenulated cornice and rectangular frame enclosing the dial panel and pair of side panels similarly decorated with blue tit inhabited foliage, on skirt base with stepped ogee top moulding, twin bird cast apron mount and grotesque mask decorated scroll cast paw feet to the canted angles, 39cm (15.5ins approx.) high; the side pieces each modelled as a campana shaped urn with domed cover and conforming ornithological scenes to the porcelain body flanked by gilt peacock-head cast scroll handles, on swept socle over platform base with leaf and paw cast feet to angles, 32cm (12.5ins) high.

Provenance: The beneficiary of the Estate of a private collector, East Midlands.

£500-700

120

A fine French gilt brass carriage clock with Aesthetic style porcelain panels and push-button repeat  
 Unsigned, Paris, late 19<sup>th</sup> century

The eight-day gong two train gong striking movement with silvered platform lever escapement and stamped with serial number 259 to lower left hand corner of the backplate, the rectangular porcelain dial panel overall painted in polychrome and gilt with asymmetric panels incorporating polychrome coastal landscape scene and two further red and black gilt landscapes, within a cream field populated with a gilt dragon and stylised foliage, the centre with gilt butterfly within Roman numeral chapter ring and with blued steel spade hands, the frosted gilt brass case a variant of the *pillars* design with baton centred geometric outline hinged handle over bevelled top glass, caddy top moulding and scalloped 'pagoda' cornice, the angles with bamboo three-quarter column uprights, the sides inset with additional Aesthetic style porcelain panels matching the dial with arrangement of shaped polychrome, puce, blue, iron-red and black ground landscape panels within a cream ground incorporating gilt birds and insects and a rat amongst stylised flowering foliage, on complex moulded plinth base with copper-plated milled band stepped skirt, the inside of the rear of the case stamped 200, 17cm (6.75ins) high excluding handle.

Provenance: The beneficiary of the Estate of a private collector, East Midlands.

The design of the porcelain panels of the current lot draw their inspiration from Japanese art in particular Satsuma pottery. The study and interpretation of Japanese decorative arts was a core element of the Aesthetic Movement which in-turn influenced Orientalist design which became highly fashionable during the latter quarter of the 19<sup>th</sup> century. Furthermore the 'pagoda' design of the case compliments the Aesthetic feel of the panels resulting in an object which is fully integrated in its visual qualities. A closely related clock is illustrated on the rear dust jacket of Roberts, Derek *CARRIAGE and other Travelling CLOCKS*.

£1,500-2,000



120



120 (detail)



120 (detail)



120 (detail)



120 (detail)



121

121

A fine French gilt brass *bamboo* cased carriage clock with Aesthetic style porcelain panels, push-button repeat and alarm Unsigned, Paris, late 19<sup>th</sup> century

The eight-day gong striking movement with silvered platform lever escapement and sounding the alarm on the same gong, the backplate stamped with serial number 2057 to lower left hand corner, the rectangular porcelain dial panel overall painted in polychrome and gilt with asymmetric panels of carp, herons and insects within a cream field populated with a bird, butterfly inhabiting stylised foliage, the centre with gilt on iron-red Roman numeral cartouche chapter ring and blued steel hands over conforming alarm setting dial to lower margin, the gilt brass bevel glazed *bamboo* case with frame modelled to resemble sections of bamboo overlapping at the corners, the top with conforming hinged carrying handle and panel-glazed escapement aperture and the sides inset with additional Aesthetic style porcelain panels matching the dial with arrangement of shaped panels and objects decorated with carp, birds and other motifs within a cream ground incorporating birds and insects amongst flowering foliage within a blue and gilt geometric border, on integral bamboo stump feet, 16.5cm (6.5ins) excluding handle.

Provenance: The beneficiary of the Estate of a private collector, East Midlands.

The design of the porcelain panels of the current lot draw their inspiration from Japanese art in particular Satsuma pottery. The study and interpretation of Japanese decorative arts was a core element of the Aesthetic Movement which in-turn influenced Orientalist design which became highly fashionable during the latter quarter of the 19<sup>th</sup> century. Furthermore the 'bamboo' design of the case compliments the Aesthetic feel of the panels resulting in an object which is fully integrated in its visual qualities. A group of timepieces illustrating the variations on the theme of the current lot can be found in Roberts, Derek *CARRIAGE and other Travelling CLOCKS* pages 172-73 (Fig. 10.16-17).

£1,200-1,800



121 (detail)

121 (detail)

121 (detail)

121 (detail)



122

122

A fine French gilt brass *bamboo* cased carriage clock with relief enamelled panels and push-button repeat Probably by Jules Brunelot, Paris, late 19<sup>th</sup> century

The eight-day gong striking movement with platform lever escapement and stamped with trademark *B* within a circle to lower left hand corner, the rectangular enamel dial panel overall decorated with pair of relief wading cranes, flowering shrubbery and bamboo shoots incorporating Roman numeral cartouche chapter ring and blued steel *spade* hands, the gilt brass bevel glazed *bamboo* case with frame modelled to resemble sections of bamboo overlapping at the corners, the top with conforming hinged carrying handle and panel-glazed escapement aperture and the sides inset with additional relief chinoiserie enamel panels matching the dial with male opposing female wading cranes and butterflies amongst flowering bamboo shoots within a cream ground, on integral bamboo stump feet, (original platform escapement replaced but present with the clock) 16.5cm (6.5ins) excluding handle.

Provenance: The beneficiary of the Estate of a private collector, East Midlands.

The trademark stamped to the lower left hand corner of the backplate of the current lot (letter *B* within a circle) is noted in Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS, Their history and development* as possibly being for Jules Brunelot although no evidence has been found to confirm this.

The enamel panels of the current lot are unusual in that details such as the cranes, insects and and larger floral blooms are picked-out in relief giving the scene a three-dimensional appearance. This style of enamel work is rare however a similar example is illustrated in Roberts, Derek *CARRIAGE and other Travelling CLOCKS* page 173 (Fig. 10.18). The overall visual effect exemplifies the Orientalist style which was at its height during the 1880's. Traditionally cranes in Chinese art represent peace and longevity, although the decoration is very much an European interpretation the symbolism would seem highly appropriate for a carriage clock.

£1,800-2,500



122 (detail)

122 (detail)

122 (detail)



123

123

A fine French frosted gilt brass carriage clock with multi-coloured relief cast foliate decorated *anglaise riche* case, push-button repeat and alarm Unsigned, late 19<sup>th</sup> century

The eight-day two train gong striking movement with silvered platform lever escapement and alarm sounding on the same gong, the backplate stamped with serial number 433 to lower left and the frontplate stamped with indistinct number .33 to lower left hand corner and 32 to centre with a larger stamp, the dial with gilt Roman numeral chapter ring inset into a rectangular panel sculpted in relief with bird and butterfly inhabited floral trails, with blued steel hands and conforming alarm setting dial to lower margin, the bevel-glazed frosted gilt brass *anglaise riche* with every surface decorated with bands and panels of bird inhabited floral sprays picked-out in gilt, silver and copper on a grey patinated ground, including the frame of the gilt reeded baton centred hinged carrying handle, Corinthian column shafts, frame of the back door and mouldings of the skirt base, 18cm (7ins) high excluding handle.

Provenance: The beneficiary of the Estate of a private collector, East Midlands.

The highly decorative bands and panels decorating every surface of the current lot employs a series of differing techniques to gild, silver, copper and chemically patinate the finely finished relief cast and engraved scenes to provide depth and contrast. A related example incorporating comparable decoration to all parts of the case is illustrated in Roberts, Derek *CARRIAGE and other Travelling CLOCKS* on page 160 (Fig. 9.38) where the decoration is described as 'quite outstanding' and 'must have been one of the most time consuming methods of decorating a carriage clock'

£2,500-3,500



123 (detail)



123 (detail)

124

A French gilt brass mantel clock garniture in the Chinese taste with fine multi-coloured relief cast panels

Achille Brocot, Paris, circa 1880

The circular two train eight-day gong striking movement with anchor escapement regulated by disc bob pendulum incorporating Brocot type regulation to suspension, the backplate stamped with oval star-centred trademark AB over serial number 6002 14, the dial with raised relief cast centre decorated in burnished gilt, copper and grey/brown patination with Chinese scholars within silvered Roman numeral chapter ring with stylised star half hour



124

markers and unusual asymmetric trellis pierced gilt hands within circular gilt bezel, the frosted gilt case with large grey/brown patinated and silver highlighted canopy-shaped finial to the stepped caddy pagoda superstructure applied with further disc and spire finials to angles, the front finely relief decorated in gilt, copper, silver and grey/brown patina with scene of courtiers within a trellis garden beneath the dial and with further figural infill to upper quadrants, flanked by stylised grotesque mask centred strip pilasters decorated with silvered strapwork, the sides inset with further panels of figures at leisure within conforming garden settings, on skirt base with generous cavetto top moulding over pad feet with shaped apron between, 39cm (15.25ins) high; the garniture side pieces each modelled as a slender ovoid twin-handled vase with pierced flared rim over applied shaped figural panel matching those of the clock to front and on conforming square platform base, 27.5cm (10.75ins) high.

Provenance: The beneficiary of the Estate of a private collector, East Midlands.

Achille Brocot is recorded in Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS, Their history and development* as born in 1817 and died in 1878. The Museums Victoria (Australia) website notes that Achille patented several improvements in clock mechanism escapements, and invented the 'Brocot Suspension', an adjustable pendulum spring which enabled time keeping to be regulated by altering the length of the pendulum suspension spring by a key turned in the dial. He also introduced a jewelled deadbeat escapement, sometimes called a visible escapement as it was often mounted in the middle of the dial. Achille was awarded a first class medal at the Paris Exhibition in 1855, and in 1856 was appointed Treasurer to La Société des Horlogers in Paris. He published a "Calculation of the Wheels by Approximation" in 1862. His sons Achille and Paul continued the business following Achille senior's death 1878. The firm was taken over by rival clock maker Gustave Gibaudet in 1889.

The highly decorative panels of the current lot employs a series of differing techniques to gild, silver, copper and chemically patinate the finely finished relief cast and engraved scenes to provide depth and contrast. This rare form of decoration is normally only seen on a select few high-end carriage clock cases with an example incorporating comparable decoration to all parts of the case also included in the present sale (lot XX). Another is also illustrated in Roberts, Derek *CARRIAGE and other Travelling CLOCKS* on page 160 (Fig. 9.38) where the decoration is described as 'quite outstanding' and 'must have been one of the most time consuming methods of decorating a carriage clock'.

£1,200-1,800



124 (detail)



124 (detail)



125

125

A fine French gilt brass carriage clock with multi-coloured relief cast chinoiserie panels and push-button repeat  
Gay, Lamaille and Company, Paris, late 19<sup>th</sup> century

The eight-day two train gong striking movement with silvered platform lever escapement and stamped with oval *PATENT SURETY ROLLER* to centre of the backplate over further oval *G.L.* trademark and serial number 749 to lower left, the dial with silvered Roman numeral chapter ring inset into a rectangular panel sculpted in relief with an Arcadian oriental garden landscape incorporating figure on a bridge next to pavilion on a rocky outcrop to lower margin, the centre with a pair of swifts descending onto branches and fine stylised pierced and engraved gilt brass hands, the frosted gilt brass case a variant of the *pillars* design with baton centred geometric outline hinged handle over thick bevelled top glass, caddy top moulding and scalloped 'pagoda' cornice, the angles with bamboo three-quarter column uprights, the sides inset with fine figural scenes in copper, silver, grey and gilt of male archers hunting deer opposing robed figures flying kites next to a pavilion, on complex moulded plinth base with stepped skirt, the inside of the rear of the case stamped 273, 17cm (6.75ins) high excluding handle.

Provenance: The beneficiary of the Estate of a private collector, East Midlands.

The firm of Gay, Lamaille and Company and their patent for the 'surety roller' is discussed by Thomas R. Wotruba in his article *The story behind PATENT SURETY ROLLER stamped on carriage clocks* published in *ANTIQUARIAN HOROLOGY* June 2017 2019 (pages 239-47). Moritz describes how the Patent Surety Roller (a mechanism which prevents the strike star wheel from accidentally jumping out-of-sync whilst the clock is being transport) was invented by Moritz Immisch for which he received a brevet in 1979. The patent was subsequently secured by Messrs Gay, Lamaille and Company of Paris and London. One of the firm's founders, Emile Gay(e), is recorded as working at 20 Red Lion Square, London in 1861 before going into partnership with a clockmaker named Vicarino and setting up operations at 5 rue Beranger, Paris. In around 1877-78 George Lamaille

replaced Vicarino forming Gay, Lamaille and Company who through their strong connections with London supplied many of the leading English retailers such as Dent, Frodsham and Lund & Blockley during the latter years of the 19<sup>th</sup> century.

The highly decorative panels of the current lot employ a series of differing techniques to gild, silver, copper and chemically patinate the finely finished relief cast panels to bring the scenes alive. The distinctly Oriental style of the panels coupled with the 'pagoda' form of the case and details such as the finely worked hands have resulted in an object which is fully integrated in its design and execution in a style that would have been at the height of fashion during the 1880's.

£2,000-3,000



125 (detail)

125 (detail)

125 (detail)

125 (detail)

126

A fine French gilt brass carriage bow-sided clock with multi-coloured relief cast foliate decorated dial and push-button repeat  
Unsigned, late 19<sup>th</sup> century

The eight-day two train gong striking movement with silvered platform lever escapement and stamped with serial number 1879 to lower left corner of the backplate, the frontplate further stamped with 79 over S to lower left and again with two indistinct characters to centre, the dial with silvered Roman numeral chapter ring inset into a rectangular panel sculpted in relief with bird and butterfly inhabited floral trails picked-out in gilt and silver on a grey patinated ground, with blued steel hands and conforming decoration to centre, the bevel-glazed case a bow-sided variation of the *anglaise riche* design with spiral fluted baton to the hinged carrying handle over thick D-ended top glass, complex moulded cornice and fluted frieze, the angles with twist fluted three-quarter columns incorporating copper finished Corinthian capitals and the sides with generous bowed glasses, on cavetto moulded shaped skirt base incorporating shallow block feet, 17.5cm (7ins) high excluding handle.

Provenance: The beneficiary of the Estate of a private collector, East Midlands.

The highly decorative dial mask of the current lot employs a series of differing techniques to gild, silver and chemically patinate the finely finished relief cast and engraved infill to provide depth and contrast. The bow-sided design of the case is particularly attractive and scarce variant of the *anglaise riche* design which can directly compared to a porcelain panel inset example by Drocourt illustrated in Roberts, Derek *CARRIAGE and other Travelling CLOCKS* on page 96 (Fig. 6.26

£2,000-3,000



126



126 (detail)



126 (detail)



127

127

A French engraved brass carriage clock with porcelain panels and push-button repeat

Probably by Jules Brunelot, Paris, circa 1870

The eight-day two train gong striking movement with silvered platform lever escapement stamped with trademark *B* within a circle to the lower left hand corner of the backplate, the rectangular powder blue ground porcelain dial with cobalt blue-and-white rosette and repeating pink flowerhead decorated centre within black on gilt Roman numeral cartouche painted chapter ring and with unusual gilt and blued steel *spade* hands, the upper spandrel areas with stylised polychrome leafy motifs and the lower margin with conforming motifs and strapwork scrolls flanking central rosette, the *cannelee* case engraved throughout with bands of scrolling foliate with hinged brass carrying handle over large top glass, complex upper mouldings and channelled uprights to angles, the sides with porcelain panels each symmetrically decorated with four leafy motifs to centre within a deep blue strapwork border onto a powder blue ground populated with gilt foliate trails with pink flowerheads within a burnished gilt surround, on ogee moulded skirt base, 14cm (5.5ins) high excluding handle.

The trademark stamped to the lower left hand corner of the backplate of the current lot (letter *B* within a circle) is noted in Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS, Their history and development* as possibly being for Jules Brunelot although no evidence has been found to confirm this.

The porcelain panels of the present timepiece are a little unusual in that they appear to have been executed to resemble cloisonné enamel, with symmetrical Arabesque designs incorporating colours divided within fine gilt line and foliate scroll detailed edging which is most likely intended to represent the brass cell structure of cloisonné enamel work.

£700-1,000



127 (detail)



127 (detail)



128 (detail)



128 (detail)



128 (detail)



128 (detail)

128

A French gilt brass carriage clock with figural painted porcelain panels and push-button repeat

The movement stamped L.F., Paris, late 19<sup>th</sup> century

The eight-day two train gong striking movement with silvered platform lever escapement and stamped with *L.F., PARIS* shield trademark over serial number 4437 to the lower left hand corner of the backplate, the rectangular porcelain dial panel incorporating vertical Arabic hour numerals and blued steel *spade* hands over scene of two female figures in 18<sup>th</sup> century dress seated on a settee next to a pond with a swan within an Arcadian garden terrace, the Neoclassical case with hinged textured reeded baton handle over thick shaped bevelled top glass and inverted breakfronted cornice incorporating rosette-centred panels above three quarter columns with textured reeded shafts and leafy capitals to angles, the sides with finely painted panels with full length figures of 18<sup>th</sup> century gallants within garden landscapes with chateaux backdrops, on conforming inverted breakfronted skirt base applied with cast repeating Neoclassical scroll infill and rosette to angles over squat *toupe* feet, (some damage to dial and right hand panel), 17cm (6.75ins) high.

Provenance: The beneficiary of the Estate of a private collector, East Midlands.

The Neoclassical design of the current lot is a scarce pattern which can be directly compared to an example illustrated in Roberts, Derek *CARRIAGE and other Travelling CLOCKS* pages 174 (Fig 10.19) and appears to draw its inspiration from the finest early French examples made by Breguet during the 1820's (see Roberts pages 25-29). The shield trademark *L.F., PARIS* stamped to the lower left hand corner of the backplate of the appears not to be recorded in the usual sources.

£600-800



128



129 (detail)



129 (detail)



129 (detail)

The exquisite dial and side panels of the current lot are textbook examples of the finest enamel-work produced in the Limoges workshops during the second half of the 19<sup>th</sup> century. The Renaissance subject matter along with the colour palette (in particular the dark ground) revives the style for which the region became particularly well-known for during the 16<sup>th</sup> Century. Indeed the popularity and re-establishment of the Limoges enamel workshops during the second half of the 19<sup>th</sup> century was born out of a deep appreciation for the Renaissance originals which had become highly prized by connoisseurs earlier in the century. As often the case with French revivalist art the intention was to match (or even if possible exceed) the quality of the originals hence there was generally a 'no expense spared' approach to execution in order to achieve this objective.

The panels of the current lot carefully and cleverly employ a mixture of opaque and translucent enamels to create depth, texture and lustre which varies under different lighting conditions. Some areas in particular, such as the areas representing silk within the garments of the figures, use the finished ground of the metal plate to great effect by allowing reflected to pass through vibrant pigmented transparent enamel surface layers. The vendor notes that the rear of one of the panels bears a franked label for Limoges dated 1878 which allows accurate dating of the clock.

£5,000-7,000



129



129 (detail)

129

A very fine Limoges enamel panelled gilt brass cased carriage clock with push-button repeat and alarm

Probably by A. Dumas, Paris, circa 1878

The eight-day two train movement with silvered platform lever escapement, striking the hour on a gong and with alarm sounding on the same gong, the backplate with Arabic hour disc to the alarm setting square and stamped with oval *A.D* trademark next to serial number 1899 to lower left corner, the rectangular deep maroon almost black enamel dial with gilt star rosette to centre, contrasting white Roman numerals to chapter ring and gilt brass *fleur-de-lys* hands, the upper spandrel areas decorated in translucent polychrome enamel with Renaissance inspired stylised foliate scrolls and the lower margin with a pair of griffin Grottesques inhabiting conforming leafy infill, the bevel-glazed frosted gilt brass case variant on *anglaise riche* design with hinged reeded baton carrying handle over dentil cornice, fluted baluster Corinthian three-quarter corner columns with rose gilt capitals and fine enamelled side panels intricately decorated with full length portraits of a Renaissance lute player and opposing female companion in ornate robes with details picked-out in translucent enamel on a deep maroon almost black ground, on architectural plinth base with complex upper mouldings and skirt, 18cm (7ins) high excluding handle.

Provenance: The beneficiary of the Estate of a private collector, East Midlands.

The identity of the maker who used trademark *A.D* within an oval surround is currently unknown however clocks stamped with the same initials but within a diamond lozenge are known to be by A. Dumas who is noted in Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS, Their history and development* for a relatively small number of clocks bearing low serial numbers and having porcelain dials and panels. Allix also cites Saunier describing A. Dumas as a maker of his own gongs and cases which is of interest bearing in mind that the same oval *A.D* trademark has been seen on gong blocks used by Drocourt amongst others. Indeed it is the presence of this mark on the gong block of some of their clocks which has led to the incorrect belief by some that the mark was actually for Alfred Drocourt.



130 (detail)



130 (detail)

130

A Swiss gilt brass carriage clock with fine German enamelled silver panels and alarm  
Stamped for Rau and Steinmeyer, Geneva and Pforzheim, circa 1900

The eight-day gong striking movement with silvered platform lever escapement and white enamel Arabic numeral alarm setting dial to backplate stamped with oval trademark *RAU & STEINMEYER, GENEVA PFORZHEIM* to centre, the circular white enamel Arabic numeral dial with blued steel *spade* hands set within recessed gilt bezel into a rectangular enamel mask finely polychrome painted in the manner of Fritz Bemberg with a mixture of opaque and polychrome enamels with a scene of two mermaids wrestling grotesque dolphins, the *corniche* case with scroll outline hinged carrying handle over oval top glass and enamel side panels painted with nude tritons, water nymphs, putti and dolphins within a watery grotto incorporating grotesque mask fountain heads, on cavetto moulded skirt base with integral bracket feet to angles, 14cm (5.5ins) high excluding handle.

Provenance: The beneficiary of the Estate of a private collector, East Midlands.

Hermann F. Steinmeyer is recorded in Kochmann, Karl *CLOCK & WATCH TRADEMARK INDEX OF EUROPEAN ORIGIN* as a manufacturer of pocket watches active in 1913. His trademark is also listed 1911, 1928-29.

The enamels panels of the current lot are interesting in that the scenes are distinctly Classical in their subject matter but executed in a style highly influenced by the Art Nouveau movement which was at its height during the first decade of the 20<sup>th</sup> century. This coupled with the semi-erotic subject matter compares closely with the work of Fritz Bemberg who was active in Pforzheim circa 1900 to 1940. The decoration itself carefully and cleverly employs a mixture of opaque and translucent enamels to create depth, texture and lustre which varies under different lighting conditions. Some areas in particular, such as the fins of the 'dolphins' and waterfalls to the side panels, use the finished ground of the metal plate to great effect by allowing reflected to pass through vibrant pigmented transparent enamel surface layers.

£1,500-2,000



130 (detail)



130



130 (detail)



130 (detail)



130 (detail)



131 (detail)

131 (detail)



131 (detail)

131

A fine French porcelain panel inset silvered and gilt brass grande-sonnerie striking carriage clock with push-button repeat and alarm

Retailed by Tiffany and Company with panels by Lucien Simonnet, Paris late 19<sup>th</sup> century

The eight-day two train movement ting-tang striking the quarters on a graduated pair of gongs and sounding the hour every quarter hour on the larger of the two, with fine engine-turned silvered platform lever escapement, alarm sounding on the smaller gong and stamped with serial number 2951 to the lower left hand corner of the backplate, the rectangular porcelain dial with elaborate raised gilt bordered Roman numeral cartouche hour numerals around a centre painted with pair of lovebirds tending a nest and signed *TIFFANY & Co., PARIS*, the lower margin with subsidiary alarm setting dial within painted Lakeland scene with castle monogrammed *LS.* to left hand corner, with blued steel hands and canted brass fillet surround, the bevel-glazed case with hinged tied acanthus leaf cast handle over generous top glass, complex mouldings, panelled frieze and fluted gilt corner columns with scroll capitals and leafy baluster waists, the sides finely painted in polychrome and raised gilt with three-quarter length portraits of young female courtiers in Renaissance style dress each signed *L. Simonnet* to lower right, the skirt base with projecting angles incorporating fluted panels flanking stylised baton over shaped apron to front and squab feet, the underside with *Grande Sonnerie/Silence/Petite Sonnerie* selection lever, 18.5cm (7.25ins) high excluding handle.

Provenance: The beneficiary of the Estate of a private collector, East Midlands.

The work of Lucien Simonnet (1849-1926) is discussed by Larry L. Fabian in his article *Carriage Clock Porcelain. Artistic pedigrees hiding in plain view* published in *ANTIQUARIAN HOROLOGY* December 2019 (pages 501-13). Simonnet was a Sevres trained painter of porcelain who appeared to specialise in producing the finest figural panels often based on works by well-known artists of the period. Fabian highlights three examples with three-quarter portrait panels after Emile Vernet-Lecomte and Charles Louis Muller executed in the romantic historic Middle-Eastern 'Orientalist' style. The current

lot draws inspiration from the European Renaissance, again romanticised, and notably the panels are housed in a case which compliments them by drawing inspiration from Renaissance architecture.

Of the three examples described by Fabian two are signed for Tiffany. This coupled with the fact that the current lot is also signed for Tiffany would suggest that the prestigious firm of New York retailers were one of the primary stockists of such clocks. Indeed the highly sophisticated and fashionable appearance coupled with their exceptional quality is worthy of such a retail environment and are highly typical of *fin de siecle* exuberance.

The fact that the movement of the current lot is unsigned is apparently not unusual; indeed all three examples highlighted by L. Fabian also have unsigned movements. Despite this the mechanism is of the finest quality equal to that of Drocourt, Margain or Henry Jacot incorporating a particularly fine engine-turned platform lever escapement with split bi-metallic balance, and is of the highest specification having grande-sonnerie striking.

£3,000-4,000



131



131 (detail)



132 (detail)



132 (detail)



132 (detail)



132

132

A fine and rare French gilt brass singing bird automaton carriage clock  
Japy Freres for Henry Marc, Paris, circa 1860

The eight-day twin train bell striking movement with platform lever escapement and stamped with oval trademark *JAPY FRERES ET CIE, EXPOSITION, 1855 GRANDE, MED, D'HONNEUR* over another *H'RY MARC, PARIS* and serial numbers *43* and *37199* to lower margin, the under-dial motionwork with counterweighted detent for the hourly release of the going barrel-driven musical mechanism for sounding a two-note bird call and with twin linkages at the rear for operating the two movements of the bird automaton above, the rectangular white enamel Roman numeral dial with blued steel *moon* hands and inscribed *H'RY MARC, PARIS* to lower margin, the two tier gilt brass bevel-glazed case with foliate scroll-cast hinged carrying handle to the one-piece caddy moulded upper section enclosing automaton of a bird perched within foliate next to a nest with eggs which moves from side to side and bobs up and down whilst the musical mechanism in the base in running, with cavetto skirt set onto to top of the lower tier with platform incorporating projecting rounded corners applied with artichoke finials over free-standing slender baluster corner columns with leafy caps and waists, on shaped stepped plinth base with scroll cast band and projecting rounded angles to support the columns, the right hand side with musical mechanism winding square over lever for allowing the musical mechanism to be operated at will, on four disc turned feet, 28.5cm (11.25ins) high.

Provenance: The beneficiary of the Estate of a private collector, East Midlands.

The firm of Japy Freres et Cie was founded by Frederick Japy in 1774 who set-up a modest workshop in Montbeliard as a watch and machine tool maker. Japy expanded his business rapidly and by 1804, the year he was awarded the Legion d Honneur by Napoleon (in recognition for his Brevets in horological machinery), he employed 300 people at his manufactory in Beaucourt. From 1806, he took five of his sons into partnership and the firm expanded adding buildings at Badevel and La Feschotte amongst others to become one of the largest makers of clocks in Europe. The business continued into the Twentieth century but during the inter-war period went into decline and is thought to have finally wound-up in around 1840. A detailed history of Japy Freres et Cie is provided in Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS, Their history and development* chapter VI pages 133-48. Henry Marc is also noted by noted in Allix as probably a retailer of various mantel and other small clocks and refers to a relatively early carriage clock (number 26886) supplied to Marc by Japy Freres.

The current lot is rare example from a small series of Oiseaux Chantant automaton clocks produced by Japy Freres during the 1860's-70's. Charles Allix (on page 222) comments that the musical automata were probably not made at Saint-Nicholas d'Aliermont as there is no record of the manufacture of such mechanisms taking place in the area, hence it is likely that these parts of the clock were supplied from workshops either in the Franche-Comte or Switzerland. A closely comparable example was offered at Christies, South Kensington sale of *The Dr. Eugene and Rose Antelis Collection of Important French Carriage Clocks* Thursday 26<sup>th</sup> November 1998 (lot 101) whilst another, albeit a rarer variant with centre seconds was sold at Antiquorum, Geneva sale of *Important Modern and Vintage Timepieces* 11<sup>th</sup> November 2012 (lot 294) for and astonishing \$50,994.

£6,000-10,000



133

133

A silver cased singing bird box in the form of a book  
Probably by Karl Griesbaum, Triberg, 20<sup>th</sup> century

The box in the form of a closed book cast with simulated tooled designs to spine and foliate spandrel reinforcements to the corners, the top centred with an oval porcelain cabochon painted with a female portrait opening on demand to reveal the 'oiseux chatant' automata which flaps its wings and opens its metal beak whilst pirouetting to a multi-note call before retracting behind foliate pierced and engraved inner fretwork panel when the cover closes, the right hand 'top edge' with activation plunger and stamped 925, the underside with key for winding, 12.5cm (5ins) long.

Provenance: The beneficiary of the Estate of a private collector, East Midlands.

£1,000-1,500



133 (detail)



134 (detail)

134 Y

An unusual Austrian enamelled figural timepiece modelled as a violin player  
Unsigned, mid to late 19<sup>th</sup> century

The short duration single fusee watch-type backwound movement with four milled cylindrical pillars pinned at the rear, verge escapement regulated by sprung three-arm balance set beneath balance bridge centred with pierced and engraved silver Austro-Hungarian twin headed eagle, and silvered regulation disc to the border-engraved backplate, the circular white enamel Roman numeral dial with gilt pierced hour hand set within hinged bright-cut bezel mounted on a square gilt plate applied to the front of the ebonised rectangular plinth case, surmounted by a polychrome enamelled figure of a gentleman playing a violin wearing broad brimmed red hat, blue jacket, red breeches and with mother-of-pearl waistcoat over circular platform and projecting plinth top mouldings, the sides and rear inset with enamel panels painted with dancing figures within ornate gilt borders, on stepped ogee moulded skirt base, (minute hand, glass and bow lacking), 19cm (7.5ins) high.

Provenance: By repute previously the property of the Princely family of Thurn and Taxis, purchased by the vendor at auction in 2004.

£1,500-2,000



134



135

135

An unusual French engraved gilt brass carriage in the Ottoman style  
Unsigned, Paris, late 19<sup>th</sup> century

The eight-day two train gong striking movement with platform lever escapement and stamped with serial number 439 to the lower left hand corner of the backplate, the circular silvered Roman numeral dial with blued steel *moon* hands inset within a shaped cartouche border into a rectangular silvered mask profusely chiselled and engraved in the Ottoman style with stylised bird inhabited floral scrolls onto a matted ground, the gilt brass case profusely engraved with conforming decoration incorporating serpent hunting a bird to the hinged scroll-shaped handle over shallow-hipped top capped with a spiral reeded button and with deer decorated panel infill terminating with lobed finials at the angles with shallow shaped crests between, with cavetto moulded cornice and angles with engraved spiral twist turned three-quarter columns, the sides decorated with *mihrab* designs centred with panels of serpents battling lions, the rear with further engraved panel incorporating a seated figure, on animal inhabited foliate scroll decorated swollen skirt base incorporating ogee bracket feet with shaped aprons between, 16cm (6.25ins) high excluding handle; with a later faux leather covered outer travelling case.

Provenance: The beneficiary of the Estate of a private collector, East Midlands.

The engraved decoration of the current lot is faithfully executed in the Turkish Ottoman style. With this in mind it may well be appropriate to speculate that case castings may well have been sent to the Middle-East to be engraved prior to the clock being built. Two related examples described as being made for the Turkish market were offered at Christies, King Street sale of *The Dr. Eugene and Rose Antelis Collection of Important French Carriage Clocks* Thursday 26<sup>th</sup> November 1998 (lots 152 and 153); however it is unlikely that the current lot was made for export to the Middle-East as the rear panel depicts a figure which is generally forbidden in Islamic art. It is therefore most likely that the present clock was made for European consumption during a time when the romantic exoticism of the Middle-East was extremely fashionable.

£700-900



135 (detail)



135 (detail)



136 (detail)

136 (detail)

136

136

A Victorian silver cased small desk timepiece  
J.W. Benson, London, 1890

The French eight-day movement with silvered backplate and gilt platform lever escapement, the circular white enamel dial with vertical Arabic hour numerals and blued steel *spade* hands set behind a convex glass within moulded bezel, the rectangular case surmounted with an Indian style onion dome decorated with scroll cast and chased band to outer edge, over conforming foliate decoration within panels to the top, sides and around the dial, the front apron with rosette centred anthemion cast motif and the rear with plain door, on reeded bun feet, Hallmarks for London 1890 and inscribed *J.W. BENSON, LONDON, FRENCH WORKS* to underside, 8.5cm (3.375ins) high; with original shaped red leather covered carrying case with twin hinged panels to front each gilt inscribed with repeat retail signature to the blue silk lined inside surfaces.

Provenance: The beneficiary of the Estate of a private collector, East Midlands.

The firm of James William Benson were in business from 1854 until 1973 and are recorded as working at 62 & 64 Ludgate Hill, London with a retail outlet at West End House, 25, Old Bond Street. An advert of theirs in the *Illustrated London News* of the 13<sup>th</sup> of December 1884 shows a printed view of their 'Steam Room' and 'Mezanine'. The business traded as J.W. Benson from 1856 and was continued by James Benson's sons James, Alfred and Arthur after his death in 1878; in 1891 the firm became a limited company.

£300-500

137

A Victorian silver cased small carriage timepiece  
William Thornhill and Company, London, 1889

The French eight-day movement with platform lever escapement vertically planted on the backplate stamped with oval trademark *WT & Co* to centre, the unusual circular white on black enamel Roman numeral dial with gilt scroll-pierced hands and inscribed *W. THORNHILL & Co, LONDON* *W.* to centre set behind a convex glass with moulded bezel, the rectangular case with scroll cast and chased hinged carrying handle to the leafy spray engraved top over cast gadroon-bordered front panel incorporating floral scroll repousse infill around the dial, the sides and rear door with conforming decoration, on reeded bun feet, Hallmarks for London 1889, 9.5cm (3.75ins) high excluding handle.

Provenance: The beneficiary of the Estate of a private collector, East Midlands.

The London firm of Walter Thornhill and Company are recorded on the British Museum website as being founded by Joseph Gibbs in 1734. They were originally cutlers but by 1805 had become known as Morley & Thornhill, later from 1820 as John James Thornhill & Co., listed from 1838 as cutlers to the Queen. By 1850 or 1851 the firm was in the hands of Walter Thornhill and from c.1875 was

£300-500



137 (detail)

137

138 Y

An Edwardian small silver mounted ivory and tortoiseshell carriage timepiece

The movement by Duverdry and Blonquel, Saint-Nicholas-d'Aliermont, and the case London, 1910

The eight-day frosted gilt brass movement with replaced platform lever escapement and lion trademark for Duverdry and Bloquel to backplate, with circular white enamel Roman numeral dial with blued steel *spade* hands set behind a circular glass within flush tortoiseshell bezel, the case with hinged silver break-arch carrying handle over tortoiseshell edged front and rounded upper and lower edges to sides, the rear with conforming tortoiseshell banding and fill width ivory door incorporating silver hinges and clasp, on four tortoiseshell bun feet, Hallmarks for London 1910, makers H.A. & S., 8.5cm (3ins) high.

Provenance: The beneficiary of the Estate of a private collector, East Midlands.

The firm of Duverdry and Bloquel are recorded in Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS, Their history and development* as being founded in Saint-Nicholas-d'Aliermont by Albert Villon in 1867 with the manufacture of movements initially being outsourced to small workshops in and around the area with materials supplied by Villon. In around 1900 the factory was updated and equipped with up to modern machinery hence production was moved fully in-house. In 1914 the factory was adapted to produce fuses for the war effort. Duverdry and Bloquel's London agent was Landenberger and Company who most likely supplied the movement of the current lot to the makers of the case.

£250-350



139

A fine Swiss porcelain inset engraved gilt brass sub-miniature carriage timepiece

Unsigned, circa 1900

The single train movement with cylinder escapement vertically planted to the rear of the frontplate and numbered 728 to the lower margin of the frosted backplate which incorporates a cut-away at the top right to reveal the balance wheel, the circular white enamel Arabic numeral dial with gilt rosette centre, brass hands and gilt canted bezel set within a rectangular porcelain panel finely polychrome painted with cupid preparing his arrows to lower margin, the frosted gilt case with hinged reeded baton carrying handle and stylised rosette and foliate motif engraved top over cavetto cornice and canted angles further engraved with stylised scrollwork, the sides and rear door with finely painted panels depicting full length portraits of Classical females attended by Putti, on cavetto moulded skirt base with stylised line and leafy spandrel engraved decoration to each side and integral bracket feet, 6cm (2.375ins) high.

Provenance: The beneficiary of the Estate of a private collector, East Midlands.



Miniature French carriage clocks are called *Mignonettes* or little darlings and come in three graded sizes with No. 1 being the smallest at only 3.25 inches high. The current lot however is even smaller hence is described as 'sub miniature'. The porcelain panels are particularly finely painted befitting a timepiece of this size and the engraving precisely executed. A comparable timepiece (almost certainly from the same workshop) is illustrated in Roberts, Derek *CARRIAGE and other Travelling CLOCKS* page 121, Fig. 7.9.

£1,000-1,500



140



140 (detail)

with tied floral ring handle over domed superstructure bound with eight panel-cast ribs and cavetto moulded frieze with projections over the seven Ionic half-column uprights interrupted at the front by the dial with ribbon tied laurel spray beneath, on circular stepped cavetto moulded base stamped *BOINTABURET, A PARIS* to underside, 11.5cm (4.5ins) high; with original gilt tooled brown leather covered protective case opening at the front to reveal cream silk lined interior further inscribed *BOIN-TABURET.*, 13cm (5ins) high overall

**140Y**

A rare French silver mounted tortoiseshell miniature carriage timepiece in the form of a rotunda Maison Boin-Taburet, Paris, late 19<sup>th</sup> century

The eight-day single train movement with silvered platform lever escapement and stamped with serial number 36345 to lower left hand corner of the backplate, the circular engine-turned gilt brass Roman numeral dial with blued steel *spade* hands set behind a convex glazed bezel, the case in the form of a rotunda

Maison Boin-Taburet was established in 1873 when the antique dealer George Boin and the jeweller Emile Taburet went into partnership to specialise in the production and sale of Louis XV revival silverwork and became particularly well known for their *surtout de tables* many of which were crafted to resemble garden lakes or ponds with ornamental sculptures, fountains and urns. The firm was awarded a gold medal at the Paris 1889 Exposition Universelle and were also known as retailers of small items of furniture and decorative objects of the very highest order, made by the leading *ébénistes* of the day. Taburet and Boin continued in partnership together until 1900 when Georges Boin went into partnership with the silversmith Henry to establish Boin and Henry silversmiths.

The current lot can be directly compared to an ivory-bodied example, also signed for Boin-Taburet, which was sold at Christies, South Kensington sale of *The Dr. Eugene and Rose Antelis Collection of Important French Carriage Clocks* Thursday 26<sup>th</sup> November 1998 (lot 123).

£600-800



141



141 (detail)

**141**

A French Louis XV style ormolu mounted Sevres style bleu do roi porcelain lyre mantel clock

The dial bearing a signature for Kinable, Paris, circa 1900

The circular two train eight-day bell striking movement with anchor escapement regulated by ornamental pendulum with crutch engaging the base of the disc-bob swinging behind the plates with the backplate stamped 25142, the circular white enamel Arabic numeral dial inscribed *Kinable, A Paris, Made in France* to the concentric repeating floral garland painted centre, with Arabic five minutes to outer track and fine pierced and engraved gilt brass lyre hands set behind hinged convex glazed gilt brass bezel, the deep cobalt-blue glazed porcelain case in the form of a lyre with surmount cast as a sunburst mask concealing pendulum suspension to apex over spiral-twist bordered floral-spray decorated frame enclosing visible 'gridiron' pendulum shaft terminating with a paste-set circular ring surrounding the dial moving in sync with the pendulum swing, on swept oval socle further decorated with husk swags, rope-twist borders and floral trails over toupe feet, 38.5cm (14ins) high.

The current lot is a finely executed revival piece styled after the original larger examples made during the latter years of the 18<sup>th</sup> century. The name 'Kinable' to the dial mimics that for the Louis XVI period clockmaker, Dieudonné Kinable; an original example by Kinable is in the Royal Collection and is illustrated in Jagger, Cedric *ROYAL CLOCKS* on page 130.

£600-800



142 (detail)



142

**142**

A French Louis XVI ormolu mounted Gris St Anne marble mantel clock with concentric calendar Signed for Martinet, London, late 18<sup>th</sup> century

The circular two train countwheel bell striking movement with anchor escapement regulated by disc bob pendulum, the circular white enamel Roman numeral dial signed *Martinet, LONDON* to centre and with puce Arabic date-of-the-month concentric calendar track within Arabic five minutes to outer track, with pierced and engraved hour and minute hands and steel calendar indicator within bead-bordered gilt brass hinged convex-glazed bezel, the break-arch case with generous laurel tied quiver and torch cast surmount to the gilt gadroon moulded platform upstand over draped laurel trails to arch and acanthus side mounts to shoulders, the front with symmetrical scroll decorated recessed panel flanked by husk stop-fluted uprights beneath dial and generous floral conucopiae mounts to sides, on D-ended inverted breakfronted plinth base inset with laurel trails to centre and sides and applied with rectangular rosettes over the substantial gilt squab feet between, 47cm (18.5ins) high.

Hubert Martinet is a fine but enigmatic clockmaker who was active both in London and Paris during the 1770's and 1780's. Although little is recorded of his specific activities it is known that he worked as both a horloger and a mercier and was probably a descendant of the Martinot clockmaking family the first of whom was Gilbert Martinot who is recorded as clockmaker to Henry III in 1572.

Hubert Martinet is perhaps best known for his magnificent musical automaton elephant clock of 1774 which resides in the at Waddeston Manor. Martinet is also mentioned by Geoffrey de Bellaigue as a marchand-bijoutier of another elephant clock formerly in the Rothschild collection; this example being a rare gilt bronze and Meissen porcelain example signed Gudin on the dial. In addition to these Bellaingne also mentions *Trois pendules d'Eléphant finies 5000 (livres)* included in an inventory of Martinet's stock drawn up after bankruptcy on 7th June 1777. One of these, featuring a white porcelain elephant ridden by a black mahout and surmounted by a Turk, had previously belonged to the marquis de Béringhen.

£800-1,200



143

143  
A French Louis XVI patinated bronze, ormolu and white marble figural mantel clock  
Jaques Gudin, Paris, late 18<sup>th</sup> century

The circular two train countwheel bell striking movement with anchor escapement and silk pendulum suspension, the circular blue on white enamel Roman numeral dial signed *J'ques Gudin, AParis* to centre and with gilt Arabic five minutes to outer track, with fine scroll pierced and engraved gilt hands set behind hinged gilt brass convex glazed bezel cast as the Ouroboros snake, the case with patinated bronze surmount cast as a seated figure of Urania with gilt triple-star head dress gesturing with compass towards a globe on which she is resting, over rectangular white marble plinth housing the movement and applied with foliate spandrel mounts around the dial set next to a stack of books draped with cloth, on breakfronted white marble skirt base with gilt bead moulded upper edge over apron panel relief cast with putti undertaking artistic pursuits flanked by foliate rosettes and the sides with guilloche scroll panels, on gilt toupe feet, 55cm (21.5ins) high.

Jacques Jerome Gudon is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as becoming a Master of his trade in 1769 and dying in 1789.

£1,800-2,500



143 (detail)



144

A French Empire ormolu 'amphora' mantel clock  
The case in the Manner of Pierre-Philippe Thomire, Paris, early 19<sup>th</sup> century

The movement by Jean-Baptiste Delettrez, late 19<sup>th</sup> century, with a circular eight-day two train bell striking movement with anchor escapement regulated by decorative starburst bob pendulum with Brocot regulation to suspension, the backplate stamped with oval *J.B.D.* trademark to upper left and numbers *24831, 18, 13* to lower margin, the circular white enamel Roman numeral dial with blued steel *spade* hands set within ropetwist milled bezel, in a case modelled as a twin handled amphora applied in relief with winged putti partaking in industrial pursuits to collar over twin winged Classical females flanking the dial, the sides applied with bearded male masks issuing foliate trail cast handles terminating with owl mask inset scrolls, the waist with moulded collar and applied laurel wreath over satin gilt flared support incorporating engine-turned mouldings, resting on a stepped square socle applied with mount cast with Amour flanked by leafy scrolls, on bun feet, 43cm (17ins) high

£800-1,200



144 (detail)

144



145

A fine and rare French Empire ormolu and patinated bronze mantel clock in the form of a teapot

Fournier horologer, Grenoble, the case by Claude Galle, Paris, early 19th century

The circular eight-day two train countwheel bell striking movement with anchor escapement regulated by disc bob pendulum incorporating silk suspension, the circular white enamel Roman numeral dial signed *Fournier h'ger, a Grenoble* to centre, with Arabic quarters to the outer minute track and sculpted gilt brass hands within fine engine-turned gilt cast bezel, the case modelled as a cylindrical teapot with fruiting bud finial to the ogee cap surmount decorated with burnished anthemion motifs onto a finely matted ground over a stepped canted gilt collar, the dial flanked by a shaped fluted handle incorporating stylised leafy scrolls opposing conforming upswept tapered burnished spout decorated with matted flutes and terminating with a grotesque hippocanthus mask, on generous gilt skirt base incorporating complex engine-turned top mouldings over four bun feet, 25,5cm (10ins) high.

The Fournier family of clockmakers can be traced back to the 1740's with Louis Fournier being recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as a second generation Parisian clockmaker appointed a Master of his trade in 1748. Subsequent generations worked in Paris throughout the 18th and early 19th centuries including a C.L. Fournier during the Empire period. Another member of the family, Stanislaus Fournier (a former apprentice of Lepaute), is also recorded as emigrating to New Orleans in around 1840. From the inscription on the dial it would appear that the Fournier family also had an outlet in Grenoble which was probably most likely supplied directly from their workshops in Paris.

Of the very few known examples of this model at least two are signed for Claude Galle, Paris confirming that the cases were made in his workshops; this includes an example in the highly important collection of the Musee Francois Duesberg at Mons. According to the Royal Collections website Claude Galle was one of the leading bronzers of his day and he created numerous gilt bronzes for the Royal and subsequently Imperial household. Born at Villepreux near Versailles, he was apprenticed to the fondeur, Pierre Foy at rue du Four. In 1784 he married Foy's daughter and after the Foy's death, took over the workshop and built it into one of the finest of its kind, eventually employing about 400 craftsmen. In 1786 he became a maitre-fondeur and in the same year received the first of many commissions from the Garde-Meuble to furnish the royal palaces. Galle moved the business to Quai de la Monnaie (renamed Quai de l'Unité?) and from 1805 traded from 60 Rue Vivienne.

£5,000-8,000



145



145 (detail)



146



146 (detail)

146

A French Empire ormolu figural mantel clock

Guyerdet Aine, Paris, early 19<sup>th</sup> century

The eight-day circular two train countwheel bell striking movement with anchor escapement regulated by a disc bob pendulum with silk suspension, the backplate stamped *GUYERDET AINE, PARIS* over serial number 2398, the dial cast as a circular shield with leafy rosette to the stylised foliate cast centre within Roman numeral chapter ring and with steel *moon* hands, the case with surmount finely cast as a seated Classical Greek or Roman bearded warrior in full armour resting on a plinth and step with his helmet held in his left hand and sword placed beneath his right over tied floral wreath, the substantial plinth base with stylised honeysuckle, laurel wreath and spear cast mount to front over bold leaf cast top moulding to skirt and conforming relief scroll decorated bracket feet, 51cm (20ins) high

£1,200-1,800



147

147

A French Louis Philippe patinated, silvered and gilt bronze equestrian mantle clock

Dupont, Paris, circa 1840

The circular two train countwheel bell striking movement with anchor escapement and Brocot-type regulation to the pendulum suspension, the foot of the backcock stamped *DUPONT, A PARIS* and the lower margin stamped with serial number 2194, the circular silvered Roman numeral dial with radial engine-turned decoration and steel *moon* hands set within generous acanthus decorated reeded bezel, the case with surmount finely cast in patinated bronze as a standing racehorse set on a naturalistically cast gilt platform, over silvered plinth with reeded top moulding and generous acanthus scroll cast mounts flanking the dial, on skirt base with gilt repeating leaf top moulding and scroll feet, 49cm (19.5ins) high.

£1,000-1,500



147 (detail)



148

148

A Regency ormolu and patinated bronze figural mantel timepiece

Unsigned but probably by Baetens, London, circa 1825

The circular four columnar pillar eight-day single chain fusee movement with anchor escapement regulated by a lenticular bob pendulum, the 3.5 inch circular white enamel Roman numeral dial with Arabic fifteen minutes to the outer minute track and steel *moon* hands within a gilt serpent scale milled bezel, the case with surmount cast as an eagle perched on a ball and ribbon-tied oak leaf crest draped over the apex of the drum housing the movement, cradled on honeysuckle decorated scroll supports applied to a relief floral garland decorated upstand flanked by a pair of figures each cast as recumbent Classical females reading a folio, the base applied with Satyr masks flanked by conforming floral swags, raised on engine-turned toupe feet, 32cm (30.5ins) high.

Several models of this timepiece sharing the same castings, form and specification are known signed either by Joseph van Baetens, F.Baetens or just Baetens who were a family firm of bronziers who also produced timepieces. Working in a similar vein to the Vulliamy family they were based at 23 Gerard Street, Soho, and according to Baillie, G.H. (in *Watchmakers & Clockmakers of the World*) were active around 1832. An identical timepiece was sold in these rooms on Tuesday 2nd October 2019 (lot 163) for £1,900 hammer.

£1,000-1,500



148 (detail)



149

**149**  
 An early Victorian small gilt brass mounted mahogany quarter-striking mantel clock  
 Martin Baskett and Martin, Cheltenham, circa 1845  
 The five tapered baluster pillar twin chain fusee 'three-in-two' movement ting-tang striking the quarters on a graduated pair of gongs and sounding the hour on the larger of the two, with half deadbeat escapement regulated by disc bob pendulum, the backplate with pendulum holdfast over finely executed engraved signature *Martin, Baskett & Martin, Cheltenham* to lower margin, the 4.25 inch circular silvered Roman numeral dial with fine foliate scroll engraved centre signed *MARTIN, BASKETT & MARTIN, CHELTENHAM* to upper margin and with blued steel cruciform hands within canted surround set behind hinged crisply moulded bevel-glazed bezel, the case with unusual gilt brass reeded 'chamfer' superstructure incorporating rising baton carrying handle to apex and swept ogee lower mouldings, over cavetto cornice and gilt canted angles to front, arch glazed apertures to sides and glazed door set within the frame of the case to the rear, on skirt base with cast gilt brass top moulding and disc feet, 26cm (10.25ins) high.

Provenance: The beneficiaries of the estate of a private collector, Wiltshire.

Martin Baskett and Martin are recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as working in Cheltenham c.1840-56.

£2,500-3,500



149 (detail)



149 (detail)



150

**150**  
 A William IV figured mahogany mantel timepiece  
 Watson, London, circa 1835

The four pillar single fusee movement with anchor escapement regulated by disc-bob pendulum and with pendulum holdfast to the shouldered backplate, the 4.5 inch square silvered brass Roman numeral dial signed *Watson, late Alderman, 41 & 42 Barbican, London* to centre and with blued steel *moon* hands, the case with turned finial to the gadroon carved platform superstructure over fluted cavetto cornice and angled brass fillet inset glazed dial aperture and brass inset canted angles to the front door over brass line decorated waist, the rear with full-height rectangular glazed door, on gadroon moulded skirt base with bun feet, 29cm (11.5ins) high excluding finial; 34cm (13.5ins) high overall.

C. Watson of 41 and 42 Barbican, London succeeded Edwin Alderman who is recorded in Baillie G.H. *Watchmakers & Clockmakers of the World* as becoming a liveryman of the Clockmaker's Company in 1818 and working from 1822 until his death in 1834.

£1,200-1,800



150 (detail)



151



151 (detail)



151 (detail)



151 (detail)

**151**

A Victorian mahogany longcase regulator

Signed for William Russell, Tunbridge Wells, mid 19<sup>th</sup> century

The eight-day four double-screwed pillar movement with thick plates measuring 8.25 by 6.75 inches enclosing wheel train with Harrisons maintaining power and deadbeat escapement incorporating jewelled pallets, regulated by mercury jar compensated seconds pendulum incorporating wide jaw suspension and hanging from a brass bracket screwed to the case backboard, the 12 inch circular silvered brass dial with subsidiary seconds over Roman numeral hour dials and signed *William Ruffell, Tunbridge Wells* to centre within outer Arabic minute track, with blued steel hands and canted silvered bezel to circumference, the arched case with pendulum hanging access flap to apex of the top over arch-glazed double-locked door enclosing fine foliate scroll carved and pierced apron beneath dial and silvered beat scale to the backboard, on plinth base centred with a recessed panel to front over moulded skirt, 193cm (74ins) high.

William Russell of Tunbridge Wells appears not to be recorded in the usual sources listing clock and watch makers. From this it is most likely that William Russell was a jeweller and retailer of watches with the current lot being supplied by a London (Clerkenwell) maker and signed with his name as the 'shop regulator'.

£2,500-3,500

**152**

An unusual Regency balloon-shaped automata timepiece with picture dial  
Hayter, early 19<sup>th</sup> century

The small five pillar back-wound single fusee short duration movement with verge escapement regulated by sprung five-arm steel flat rim balance set beneath a scroll engraved cock applied to the stylised leafy spray engraved backplate signed *HAYTER* to a scroll banner within geometric border, applied directly to the rear of 6 inch circular dial plate painted with a landscape scene with figures before a church with unusual belfry to the tower and incorporating the small circular gilt on black Roman numeral chapter disc with gilt *spade* hands, the distance with a windmill tower on top of a hill fitted with an arbor driven by an auxiliary wheel within the movement for operating a rotating windmill sail automaton, set within hinged cast brass bezel into the balloon-shaped case edged in boxwood and with shaped door incorporating circular glazed aperture to rear over cavetto moulded skirt base with bun feet, (unrestored, windmill sails for automata and bezel glass lacking) 37cm (14.5ins) high.

A Samuel Hayter is recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as also an organist working in Mere, Wiltshire in 1842.

The current lot is an unusual timepiece which has survived in sound unrestored condition. The movement appears to have been specifically made with an additional wheel to the train to provide an arbor to operate the windmill sail automaton, however it is otherwise constructed in a similar manner as short duration movements often seen in Regency period sedan timepieces or miniature mantel clocks. As of yet the location of the landscape view to the dial is unidentified, although it may be an imaginary composition distinctive features such as the belfry cupola to the church tower would assist in identification if the scene if it was painted from life.

£400-600

**153**

A George III mahogany fusee dial wall timepiece

Abel Panchaud, London, late 18<sup>th</sup> century

The four pillar single fusee movement with verge escapement regulated by lenticular bob pendulum and tapered plates, the 12 inch circular brass Roman numeral dial signed *Abel Panchaud, Oxford Street* to centre, Arabic five minutes to outer track and pinned feet to rear for securing the movement into the case, with blued steel hands set behind hinged cast ogee-profile glazed bezel, the case with ogee-moulded surround fronting dovetail jointed mahogany box incorporating door to right hand side and pendulum access flap to underside with shaped extension to the backboard behind, diameter 38.5cm (15.25ins) approx.

Abel Panchaud is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in London circa 1764-84. He was a fine maker with known surviving examples of his work following in the style of Thomas Mudge and William Dutton.

£800-1,200



152



152 (detail)



153 (detail)



153



154



154 (detail)



154 (detail)

**154**

A George III mahogany eight-day longcase clock with rolling moonphase incorporating tidal indication

John Baker, Hull, circa 1780

The four pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 12 inch brass break-arc h dial with subsidiary seconds dial, calendar aperture and ringed winding holes to the matted centre within applied silvered Roman numeral chapter ring with Arabic five minutes to outer track, with scroll-pierced blued steel hands and rococo cast spandrels to angles beneath arch with rolling moonphase signed *IOHN BAKER HULL* to upper margin and calibrated for age of the moon and high-water times to the circumference of the lunar disc over lunettes engraved with globe delineations flanking two adjustable blued steel pointers to centre, the case with gilt Ho-Ho bird centred oval fretwork panel to the pagoda upstand over hinged glazed dial aperture flanked by free-standing Corinthian columns, the trunk with rectangular flame-figured door with concave-cut upper angles and flanked by fluted canted angles, on figured plinth base with ogee bracket feet, 228cm (89ins) high.

John Baker is recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as believed working in Hull, during the late 18<sup>th</sup> century.

The current lot is perhaps a little unusual in having two steel pointers within the moonphase; the first is intended for the age of the moon whilst the other can be adjusted to provide the times of high water for a given port to be read from the scale engraved to the edge of the disc.

£1,000-1,500



155



155 (detail)

**155**

An Edwardian inlaid mahogany quarter chiming bracket clock

Unsigned, circa 1900

The substantial four pillar triple chain fusee movement with half-deadbeat escapement regulated by lenticular bob pendulum, chiming a choice of two tunes on four or all eight of the bells within the graduated nest and striking the hour on a coiled gong, the six inch circular silvered brass Roman numeral dial with rosette engraved centre, *CHIME/SILENT* and *4 BELLS/8 BELLS* selection switches to upper margin and blued steel hands set behind a hinged bevel-glazed circular bezel with canted fillet insert to interior, the case with tall domed caddy superstructure inlaid with neo-classical style symmetrical scrolling foliage over husk swag decorated upstand flanked by reeded plinths capped with brass vase finials to the corners, the front panel with wreath-border to the dial aperture beneath fan decorated upper quadrants and with further symmetrical foliate scrolls to lower section flanked by fluted canted angles, the sides with arched foliate scroll pierced sound frets and the rear with rectangular door incorporating further fretwork panel, on moulded line panel bordered skirt base centred with a rosette to front, 55cm (21.5ins) high.

£1,000-1,500

**156**

A George III oak eight-day longcase clock with moonphase

George Baddely, Newport, circa 1785

The five pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 13 inch single sheet silvered brass break-arch Roman numeral dial with subsidiary seconds and calendar dials to centre and Arabic five minutes to outer track, with scroll pierced blued steel hands and rococo scroll engraved decoration to spandrels beneath arch with rolling moonphase calibrated for the age of the moon and signed *GEORGE BADDELY NEWPORT* to the upper margin over conforming rocaile engraved lunettes, in a case with dentil moulded open-arch break-arch pediment over hinged glazed dial aperture flanked by free-standing fluted Corinthian columns and the sides with half-round Roman Doric columns applied to bargeboards at the rear, the trunk with ogee throat mounding over shaped-top caddy-moulded door flanked by Corinthian quarter-columns, on shaped raised panel fronted plinth base with canted angles and ogee bracket feet, 219cm (86ins) high.

George Baddely is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in Newport, Shropshire, in 1784.

£800-1,200



156



156 (detail)



**157**  
A rare English iron framed hooded wall alarm timepiece movement and dial  
Unsigned, early to mid 18<sup>th</sup> century  
The single-handed movement with three-wheel going train with anchor escapement for regulation by long pendulum set between iron strap uprights joined at the top and bottom to horizontal bars passing through the uprights at the front secured by pins and continuing to allow attachment of the dial via screwed tabs, the verge alarm mechanism transversely mounted on a further C-outline strap to the side secured with screws to the top and bottom plates and with vertically

pivoted hammer sounding on a mounted bell above, the 7.125 square brass dial with alarm setting disc and single scroll-shaped hand within applied Roman numeral chapter ring with dot half hour markers, (no pendulum or weight).

The basic construction and layout of the movement of the current lot can be compared to that of a small alarm wall timepiece described and illustrated in Darken, Jeff (editor) *TIME & PLACE English Country Clocks 1600-1840* on pages 4-41. This earlier example employs a verge escapement with short bob pendulum swinging to the side allowing the alarm to be positioned at the rear; the current lot however has anchor escapement with long pendulum which can only practically be positioned to the rear of the movement hence the alarm has been relocated to the side. Both of these timepieces are unsigned however a third related movement and dial, this time signed for John Coates of Cirencester is also illustrated in *TIME & PLACE...* on pages 164-65 hence it would be appropriate to speculate that the current lot may have been made in the Cotswolds perhaps by a member of the Coates family or by a nearby maker.



£400-600

**158**  
A Queen Anne pine thirty-hour longcase clock with 10 inch dial  
James Delance, Downton, early 18<sup>th</sup> century  
The posted countwheel bell striking movement with thick plates and generous square section uprights enclosing anchor escapement for regulation by seconds pendulum, the 10 inch square brass dial with matted centre within applied silvered Roman numeral chapter ring with stylised sword hilt half hour markers and signed *Jam's Delance, Downton* to lower margin, with pierced steel hour hand and crested male mask centred foliate scroll cast gilt spandrels to angles, in a case with generous ogee cornice over vacant moulded-edge rectangular frieze panel and conforming fixed glazed dial aperture, the sides with further rectangular windows framing the movement, the trunk with lenticle-centred slender rectangular door over applied waist mouldings and continuing down to form the integral plinth base with moulded skirt, 205cm (81ins) high.

James Delance is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as born in Downton, Wiltshire in 1655. He is believed to have learnt the clockmaking trade from Lawrence Debnam in Frome prior to moving to London in 1677 where he was admitted as a Free Brother to the Clockmakers' Company the following year. Delance remained in London until 1685 when he left the city and returned to Frome where he set up business in Cheap Street - probably succeeding Lawrence Debnam who died in 1683 at the age of 40. Delance is recorded as undertaking work on clocks for Lord Weymouth at Longleat from at least 1694 until 1703. By 1721 Delance had moved to Downton, Wiltshire and was still working in 1736.

The well-made nature of the movement of the current lot extends to the use of substantial rectangular section corner uprights which appear to have been favoured by Delance as these can be seen on other clocks by him including a fine thirty-hour musical clock by him sold at Christies, King Street *THE VITALE COLLECTION OF HIGHLY IMPORTANT EUROPEAN CLOCKS* on Tuesday 26th November 1996 (lot 247).

£700-900



158 (detail)



158 (detail)



160



160 (detail)



160 (detail)

The current clock is particularly well made for a provincial thirty hour longcase with generous plates, latched pillars and passing half hour strike on a second bell. The plated construction of the movement also appears to differ from Michells other known work hence may have been a special order or perhaps designed to show-off his abilities.

£800-1,200

**160**  
A Queen Anne stained pine and elm thirty-hour longcase clock with 10 inch dial  
Thomas Haden, Rowley, early 18<sup>th</sup> century  
The four pillar countwheel bell striking twin-handed movement with anchor escapement regulated by seconds pendulum, the 11 inch square brass dial with matted centre within applied silvered Roman numeral chapter ring with fleur-de-lys half hour markers and signed *Tho's Haden, Rowley* to lower margin, with a pierced steel hour hand and crested male mask centred foliate scroll cast gilt spandrels to angles, in a case with generous cavetto dentil cornice over hinged glazed dial aperture to hood and fielded panelled slender rectangular door to trunk, on tall plinth base with moulded skirt, 202cm (79.5ins) high.

Thomas Haden does not appear to be recorded in the usual sources however he could be a relation of William Haden who is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in Stourbridge, Worcestershire circa 1754.

£800-1,200

**159**  
A William III ebonised thirty-hour longcase clock with 10.25 inch dial and passing strike  
John Michell, Chardstock, circa 1695  
The substantial five finned and latched pillar countwheel bell striking twin-handed movement with plates measuring 7.5 by 5 inches and anchor escapement regulated by seconds pendulum, the top of the frontplate with a second smaller bell and hammer sounding a single blow on the half hour, the 10.25 inch square brass dial with concentric ring-turned decoration to the matted centre within applied Roman numeral chapter ring with stylised wheatear half hour markers, Arabic five minutes within the outer minute track and signed *John Michell, Chardstock Fecit* to lower margin, with pierced sculpted steel hands and winged cherub head and scroll cast spandrels to angles divided by sunflower and foliate bud engraved decoration to margins between, in a case with generous ogee cornice and tulip centred fretwork frieze over Solomonic twist turned three quarter columns flanking the fixed glazed dial aperture and rectangular side windows, the trunk with convex throat over rectangular door centred with a brass-framed lenticle and applied with twin vertical rectangular raised panels, on plinth base with cavetto top mouldings and stepped skirt, (case with restoration), 208cm (82ins) high.



159 (detail)



159 (detail)



159

John Michell of Chardstock is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as believed to have been born in 1669 and married Elizabeth Markes in 1687. He worked in Chardstock from at least 1687 until his death in 1733 when he was succeeded by his son-in-law Thomas Drayton. Loomes notes a number of lantern clocks by him including an unusual hybrid example similar to those by Walter Archer.



161

161

A rare William III key-wound thirty-hour longcase clock with 10 inch dial  
 William Sturges, Bristol, circa 1700  
 The four finned pillar countwheel bell striking key-wound movement with anchor escapement regulated by seconds pendulum, the 10 inch square brass dial with winding holes to the matted centre within applied silvered Roman numeral chapter ring with foliate hour markers and signed *Wm Sturges, Bristoll* to lower margin, with a pierced and sculpted steel hand and winged cherub mask and scroll cast gilt spandrels to angles, in a stained elm case with stepped ogee moulded cornice over fixed glazed dial aperture and rectangular side windows to hood over convex throat moulding and rectangular door to trunk, on plinth base with moulded skirt, (movement lacking warning wheel and fly to strike train), 207cm (81.5ins) high.

William Sturges is recorded in Moore, A.J. *THE CLOCKMAKERS OF BRISTOL 1650-1900* as apprenticed to William Martin in 1695 and became a Burgess of the city on December 12<sup>th</sup> 1702.

Key-wound thirty-hour longcase clocks are particularly rare in that they are invariably made with plated (rather than posted movements) and were generally phased-out with the introduction of Huygens's endless rope winding system in the 1670's (see Darken, Jeff and Hooper, John *English 30hr Clocks, Origin & Development. 1600-1800* pages 43-47 and 63-70.

£700-900



161 (detail)



161 (detail)

Thomas Willshire, Bristol, circa 1780

The four pillar rack striking movement with anchor escapement regulated by seconds pendulum, the 12 inch brass break-arch dial with recessed subsidiary seconds dial and calendar aperture to the matted centre decorated with bright-cut insects and floral motifs within applied Roman numeral chapter ring with Arabic five minutes to outer track and signed *Tho's Willshire, Bris=tol* to lower margin, with scroll pierced steel hands and gilt twin bird and urn cast spandrels to angles beneath arch with rolling moonphase incorporating arched silvered scale for the lunar month and *HIGH WATER AT BRISTOL KEY* to the upper margin over landscape engraved lunettes beneath, the case with moulded dentil break-arch cornice and conforming veneered frieze over wavy-edged hinged glazed dial aperture flanked by free-standing spiral twist turned Corinthian hood columns with gilt caps and bases, the sides with shaped side windows and scroll-outline bargeboards at the rear, the trunk with elaborately shaped flame figured caddy moulded door flanked by Corinthian quarter columns with gilt caps and bases, on conforming raised panel fronted plinth base with ogee bracket feet, 225cm (88.5ins) high.

Thomas Willshire is recorded in Moore, A.J. *THE CLOCKMAKERS OF BRISTOL 1650-1900* as being in business with Henry Link until 1777 when the partnership was dissolved and took apprentice, William Alexander, in 1785.

The current lot is an archetypical example of the fully developed Bristol style of longcase clock made during the last quarter of the 18<sup>th</sup> century. Such clocks were made with wealthy Bristol merchants in mind with the moonphase being annotated with high-water times in order to assist ship-owners with the scheduling of arrivals and departures through the Bristol Channel which is essentially unpassable during low tide.

£1,200-1,800



162 (detail)



162

163

A George III fusee dial wall timepiece  
 Richard Lawson, London, late 18<sup>th</sup> century

The four pillar single fusee movement with verge escapement regulated by short bob pendulum and tapered plates, the 12 inch circular silvered brass Roman numeral dial signed *Richard Lawson, LONDON* to centre and with Arabic five minutes to outer track, withy blued steel *spade* hands set behind hinged cast ogee-profile convex glazed bezel, the case with plain mahogany surround fronting simple dovetail jointed oak box incorporating door to right hand side, diameter 34cm (13.5ins).



163 (detail)



163

Richard Lawson is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in London 1778-1804.

£800-1,200

164

A George III brass mounted mahogany table clock  
 The dial signed for John Chance, Chepstow, circa 1800

The five pillar twin fusee bell striking movement with half deadbeat escapement regulated by lenticular bob pendulum, with trip-hour repeat and geometric border engraved backplate, the 8 inch single-sheet silvered brass Roman numeral break-arch dial with subsidiary calendar dial and inscribed *John Chance, Chepstow* to centre, with delicate pierced blued steel hands and subsidiary *STRIKE/SILENT* selection dial to arch, the break-arch case with hinged brass carrying handle to the single brass-edged pad to top over conforming brass fillet inset glazed aperture to front door and rectangular brass fish scale sound frets to sides, the rear with break-arch glazed door set within the frame of the case, on cavetto moulded skirt base with brass ogee bracket feet, 43cm (17ins) high excluding handle.

The dial of the current lot is inscribed for John Chance who is recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as working in Chepstow circa 1760-91.

£1,500-2,000



164 (detail)



164



165



165 (detail)



165 (detail)

165

A George III oak eight-day longcase clock

The dial signed for Thomas Brown, Chester, late 18<sup>th</sup> century

The four pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 12 inch square brass dial with starburst decorated subsidiary seconds dial and arched calendar aperture to the foliate engraved dial centre signed *Tho's. Brown, CHESTER* to lower margin, within applied Roman numeral chapter ring with Arabic five minutes to outer track, with scroll pierced steel hands and rococo cast spandrels to angles, in a case with cavetto moulded cornice over free-standing columns flanking hinged glazed dial aperture to hood, the trunk with rectangular cossbanded caddy moulded door over plinth base with moulded skirt, 189cm (74.5ins) high.

Thomas Brown is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in Chester 1766-84 then Stockport 1795-1801.

£300-500



166 (detail)



166

166Y

A rare North Italian padouk wood 'night and day' table timepiece with silent-pull quarter-repeat

Unsigned, mid 18<sup>th</sup> century

The rectangular back-wound movement with four baluster turned pillars pinned through the backplate, with spring barrel and verge escapement regulated by short pendulum cranked to clear the winding square to the four-wheel going train and the silent-pull quarter-repeating train of early Knibb type sounding the hours and quarters on demand only via twin hammers, the frontplate with motionwork behind iron falseplate fitted with three radial arms for mounting the dial around the separate disc centre now fixed and pierced with an fleur-de-lys shaped pointer within pierced Roman numeral chapters to the 8.75 inch square dial plate, the front with matted centre within applied silvered Roman numeral chapter ring with stylised sword-hilt half hour markers and five minutes to outer track, with pierced steel hands and fine foliate scroll cast gilt brass spandrels to angles, the gilt brass mounted padouk case with hinged carrying handle to the domed caddy flanked by pedestals surmounted with urn finials to the front over crisp cornice mouldings and foliate scroll cast and pierced mount to frieze, the square hinged glazed dial aperture applied with urn-cast mounts to upper rail, the sides with conforming frieze mounts over blind panels, the rear finished flush with simple door cut with a circular aperture now blanked-off with fabric covered panel, on cavetto moulded skirt base dressed with rosewood to lower edge, 52cm (20.5ins) high excluding handle.

Although unsigned the present clock, in particular the case, can be compared to a hour-striking clock with alarm in a 'mulberry' (lampblack stained burr field maple) veneered case by Antonia Fenici of Modena illustrated in Brusa, Giuseppe *La misura del tempo, L'antico splendore dell'orologeria italiana dal XV al XVIII secolo* on page 546. The Fenici clock shares strong similarities with the case of the current lot in particular both have the same handle casting and double-skirt arrangement at the base. Another related clock, this time a silent-pull quarter repeating timepiece with alarm, was offered at Hampel Auctions, Munich in their auction of *CLOCKS AND WATCHES* held on Wednesday 7<sup>th</sup> December 2016 (lot 975). This second comparable is notable in having strong detail similarities in the movement including the back cock casting and pillars as well as the same pattern of spandrel ornaments to the dial.

The design of 'silent-pull' repeat mechanism used in the current lot is of the earliest type which is believed to have been invented in around 1676 by Edward Barlow and/or Daniel Quare which, in practice, seems to have been first put to use by Joseph Knibb (see Dawson, Percy G., Drover, C.B. and Parkes, D.W. *Early English Clocks* pages 343-4). This mechanism will sound the last hour and quarter on two bells on demand only and is thought to have been devised for night-time use in the bedroom; whilst striking clocks with quarter repeat facility were generally intended to be utilised downstairs during the day and upstairs at night. The invention of pull-quarter repeat mechanisms rendered high clocks obsolete hence few were made in England after the mid 1670's however in Italy it seems that they persisted for longer.

In addition to having a silent-pull quarter repeat mechanism the present timepiece was originally constructed with a dial which enabled time to be read both during the day and at night. This took the form of a rotating hour disc pierced with an arrow to serve as the hour hand reading against a fixed chapter Roman numerals pierced in the dial plate. It is possible that the current minute hand is original hence would allow the time to be read in tandem with the hour pointer during the day and by the hour pointer against the pierced chapter ring at night facilitated by lighting the clock from the rear by placing a light source beyond the circular aperture to the back door.

What is particularly unusual with the current timepiece is that it is also provided with a silent-pull quarter-repeat mechanism which essentially acts as an alternative to a 'night dial' hence would seem to render the provision of latter redundant. The only logical reason why both systems for the telling of time at night were provided was to enable the clock to be used either within easy access or out of reach of an individual sleeping in a larger bed chamber of an Italian Palazzo.

Although the dial has been modified with the provision of a silvered chapter ring and fixing the central disc to allow the hour to be indicated via the traditional arrangement of an hour hand, all of the original elements appear to survive hence it would seem that the clock could be restored back to its original configuration without having to resort to conjectural reconstruction.

£1,200-1,800



167

167Y

A fine French Louis XV gilt brass mounted small Boulle bracket timepiece with silent pull quarter-repeat

Antoine Thiout, Paris, mid 18th century

The eight-day movement with tapered plates incorporating concave lower angles united by four angular baluster pillars pinned through the backplate signed *Thiout A Paris* to lower margin, the silent pull repeat mechanism sounding on a bell mounted within the superstructure of the case, the 5.5 inch circular thirteen-piece cartouche numeral dial with convex white enamel centre within chapter ring with blue-on-white Roman hour numerals within rococo borders and Arabic five minutes to outer track, with sculpted blued steel hands the engraved cut brass and brown shell marquetry decorated case with seated putto surmount to the concave-sided superstructure veneered with leafy scroll decoration and applied with foliate mounts to angles over generous leaf cast arched cornice, the front with brass-framed arched glazed door enclosing marquetry decorated floor and back panel to interior and incorporating cast panel featuring an eagle grappling a serpent to apron, the surround decorated with leafy scrolls within line border, the sides with recessed arched windows within leaf cast surrounds over hipped swollen base sections, on feet cast as dragons with foliate apron between, 49.5cm (19.5ins) high.

Antoine Thiout is recorded in Baillie, G. H. *Watchmakers & Clockmakers of the World* as a 'very famous maker' born in 1692, appointed Jure in 1743 and dying in 1767. He is perhaps best known for his 1741 publication *Traite d'horlogerie* which is generally considered as one of the classic horological works of 18th century. Amongst his patrons were the duc d'Orleans and the Dowager Queen of Spain; examples of his work reside in many important European collections including a bracket clock in the Garde Meuble, Paris.

£1,000-1,500



167 (detail)



168

168Y

A French Louis XIV ormolu mounted tortoiseshell bracket clock

Antoine Gaudron, Paris, circa 1700

The six back-pinned baluster pillar movement of two week duration with large spring barrels, verge escapement with silk suspension and cycloidal cheeks, and high position numbered countwheel to the upper right hand corner of the backplate for striking the hours and once at the half hour with a vertically pivoted hammer on a bell mounted within the top of the case, the backplate signed *Gaudron A Paris* to lower edge, the unusual shaped iron dial plate faced with pewter polished and lacquered to simulate mother-of-pearl and applied with twelve-piece white enamel Roman numeral cartouche chapter ring with fine pierced and engraved foliate pendant to every numeral, Arabic minutes to outer track and original steel hands above shaped pendulum aperture bordered with foliate cast mounts, the break-arch case with gilt urn finials to the acanthus corner-mounted ogee shaped upstand and foliate cast frieze emerging from the sides of the gilt cavetto moulded cornice, the canted front angles applied with fine scroll-cast female terms above acanthus open scrolls, the sides with brass-edged rectangular side windows and conforming terms to rear edges over swollen lower sections, the base edged with a gilt band interrupted by a pendant arch inset with foliate cast mount to apron, on acanthus cast feet, 53cm (21ins) high.

Antoine Gaudron is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working from around 1675. In 1689 he was established at Place Dauphine at 'La Perle' and then at 'La Renommee' in 1709. He died a wealthy man in 1714. Two fine 'Religieuse' spring clocks by him (including one with unique astronomical calendar) are illustrated in Plomp, Reinier *Early French Pendulum Clocks 1658-1700* pages 80-3, the movement of the current lot, although slightly later, is remarkably similar to those pictured in figs 146 and 149. The manner in which the dial of the current lot is finished is particularly noteworthy. A pewter veneer is applied over the iron dial plate which is polished and finished in such a way as to simulate mother-of-pearl, forming the background onto which a finely engraved and pierced chapter ring is applied.

£1,000-1,500



168 (detail)



169

**169**  
An impressive George III giltwood cartel timepiece  
Thomas Law, Southwark, late 18<sup>th</sup> century

The four pillar single fusee movement with verge escapement regulated by short bob pendulum and with asymmetric plates to allow for offset mainspring barrel, the 12 inch circular silvered brass Roman numeral dial with curved false-bob aperture and signed *Thomas Law, St. Thomas's, SOUTHWARK* to centre, Arabic five minutes to outer track, with scroll-pierce blued steel hands set behind hinged cast ogee-profile glazed bezel, the substantial solid giltwood case carved as an six-pointed two tier starburst and with iron hanging loop to rear, 90cm (36ins approx.) high.

Thomas Law is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in Southwark, London 1777-99. The National Archives at Kew holds a 'Will of Thomas Law of St. Thomas Street, Southwark, Surrey' which was proved on 19<sup>th</sup> April 1803 (PROB 11/1390/171).

£2,000-3,000



169 (detail)



170 (detail)



170 (detail)

**170**

A George III green japanned eight-day longcase clock  
John Wood, Rumford, mid 18<sup>th</sup> century

The five pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 12 inch brass break-arch dial with ringed winding holes, subsidiary seconds dial and applied shaped silvered plate engraved *John & Mary Underwood* to the matted centre within applied silvered Roman numeral chapter ring with fleur-de-lys half hour markers, Arabic five minutes to outer track and signed *John Wood, Rumford* to lower margin, with scroll-pierced steel hands and mask-centred rococo cast spandrels to angles beneath arch centred with a silvered boss engraved with an eagle over banner inscribed *TEMPUS FUGIT* flanked by conforming dolphin cast mounts, in a dark green japanned case with pagoda upstand over leafy band decorated break-arch cavetto cornice and scroll and trellis panel bordered glazed hood door applied with fluted three-quarter columns to front angles, the sides with rectangular windows and conforming quarter columns set against bargeboards at the rear, the trunk with leaf painted throat over break-arch door decorated in raised polychrome and gilt with oriental figures within a stylised garden trellis landscape, the surround with gilt trellis painted upper quadrants and scroll banded borders interrupted with conforming panels, the sides with large leafy sprays, the plinth base with further naturalistic landscape within conforming surround over moulded double skirt, (case with restoration), 239cm (94ins) high.

Provenance: The beneficiaries of the estate of a private collector, Wiltshire. The plate inscribed for William and Mary Underwood applied to the centre of the dial would suggest that the current clock was a supplied to commemorate their wedding.

£1,200-1,800

**170AY**

A fine and rare George II miniature ebony table clock  
Henry Fish, London, mid 18<sup>th</sup> century

Please see page 144 at the end of the printed catalogue for full description and images.

£5,000-7,000



170



171 (detail)



171 (detail)



171

171

A fine George III green japanned table clock with pull-quarter repeat on six bells

Marmaduke Storr, London, circa 1760

The six pillar twin fusee movement with verge escapement regulated by lenticular bob pendulum incorporating rise/fall regulation to suspension, with pull-quarter repeat on a graduated nest of six bells and hour strike on a further larger bell, the backplate with fine symmetrical foliate scroll engraved decoration around a central reserve signed *Marm: Storr, London*, the 8 inch brass break-arch dial with curved false bob over calendar aperture to the matted centre within applied silvered Roman numeral chapter ring with Arabic five minutes to outer track and signed *Marm: Storr, London*, to lower edge, with pierced steel hands and rococo scroll 'Indian mask' cast spandrels to angles incorporating offset N S strike/silent selection switch to upper left beneath arch with subsidiary *STRIKE/SILENT* selection dial flanked by conforming mounts, the green japanned bell-top case with brass carrying handle and generous finials to the superstructure decorated in raised polychrome and gilt with chinoiserie garden landscape panels incorporating boating figures within lattice borders, over cavetto top mouldings and break-arch glazed front door with conforming decoration to surround and scroll pierced frets to upper quadrants, the sides with circular over concave-topped glazed apertures and the rear with further break-arched glazed door set within the frame of the case, on generous cavetto moulded base incorporating bracket feet with shaped apron between, 52cm (21.5ins) high excluding handle.

Provenance: The beneficiaries of the estate of a private collector, Wiltshire.

Marmaduke Storr is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as an 'eminent' maker working in London 1724-75.

The current clock is particularly rare survivor retaining its original decoration untouched and with the movement and dial reflecting the case's originality.

£4,000-6,000



172

172

An unusual George II black japanned table clock with Dutertre`s duplex escapement

Attributed to Robert Breckenrigg, Edinburgh, circa 1725

The five pillar twin fusee bell striking movement with escapement composed of two escape wheels of varying diameter mounted on the same arbor which alternately engage with cranked pallets regulated by a standard verge type short bob pendulum, the backplate finely engraved with a grotesque mask within Ho-Ho bird inhabited foliate scrolls and a narrow ropetwist border, the 7 inch brass break-arch dial with calendar aperture to the matted centre within applied silvered Roman numeral chapter ring and Indian mask and scroll cast spandrels to angles, the arch now with silvered circular signature boss inscribed *Robert, Breckenrigg, EDINBURGH* within herringbone border within a herringbone border and flanked by conforming mounts, the inverted bell-top case with foliate cast brass carrying handle above front door with scallop shell and scroll cast brass frets to upper quadrants, the sides with ruby glazed windows above blanked break-arch apertures, the rear with conforming glazed upper quadrants over break-arch aperture, the exterior decorated in raised polychrome and gilt with chinoiserie designs within foliate borders throughout, the cavetto moulded base with later brass bun feet, (the original signature boss bearing re-engraved script *Tho. Tompion, LONDINI* over erased indistinct traces of original signature is present with the clock), 44cm (17.75ins) high excluding handle.

Provenence: Almost certainly the clock described by Thomas Reid of Edinburg in his 18 work *A TREATISE ON CLOCK AND WATCH MAKING* on page 238. Previously sold in these rooms (unattributed) on Tuesday 22nd February, 2012, lot 251.

The escapement in the current lot appears to be an early/contemporary application of the duplex arrangement as designed by the French horologist Jean Babbtiste Dutertre (worked 1715-42), and was perhaps conceived as attempt to improve on the tic-tac escapement. The principle benefit is that the wear rate is greatly reduced as the pallets only engage once with each tooth for each rotation rather than twice (once from either side) for the standard tic-tac arrangement. In essence one wheel provides the entry action of a recoil arrangement and the second controls the exit. This division of the function of the escapement between two wheels allows the teeth on each wheel to be of a heavier profile than on the single escape wheel of a tic-tac escapement, further improving reliability and longevity. Dutertre`s design is illustrated in Reid, Thomas A *TREATISE ON CLOCK AND WATCH MAKING* plate IX/48 and is briefly described on page 238. More importantly on the following page Reid also comments:

*“It is more than fifty years since we saw a small spring clock having this escapement, made by a very ingenious clock-maker of this place whose name was Robert Breckenrigg.”*

When this is considered alongside the overall style, design and layout of the present movement (which is typical of English/British work and can be confidently be dated from the second quarter of the eighteenth century) it would seem highly appropriate to suggest that it is the ‘spring clock’ to which Reid refers above. This is further supported by the fact that when previously offered in these rooms it had been consigned from a vendor who resided near Loch Ness, Scotland. In light of the above the vendor has gone to the trouble of having a signature boss made and engraved with Breckenrigg`s name to replace the previous boss from which then original signature had been erased and replaced with that of Tompion however the earlier boss is also included in the current lot. Overall the current lot has survived in original condition (including the escapement which is unaltered and has always been with the clock) and would appear to have historical significance in the context of Scottish horology and escapement development.

£3,000-5,000



172 (detail)



172 (detail)



173

173

A George II walnut eight-day longcase clock  
Arlander Dobson, London, circa 1750

The five pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 12 inch brass break-arch dial with subsidiary seconds dial and calendar to the matted centre within applied silvered Roman numeral chapter ring with diamond lozenge half hour markers and Arabic numeral to outer track, with scroll pierced blued steel hands crested mask centred foliate scroll cast spandrels to angles beneath arch centred with a silvered boss signed *Ar'l: Dobson, LONDON* flanked by dolphin cast mounts, in a case with ogee moulded break-arch cornice and conforming foliate scroll pierced frieze over hinged glazed dial aperture flanked by free-standing columns with gilt caps and bases, the sides with arched windows and conforming quarter columns set against bargeboards at the rear, the trunk with break-arch door veneered with finely figured book-matched panels within herringbone border and moulded surround, the sides crossbanded, on herringbone border veneered panel fronted plinth base with ogee top moulding over moulded skirt, 235cm (92.5ins) high.

Arlander Dobson is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as an 'eminent maker' working in Covent Garden 1744-72. The Will of 'Arlander Dobson, Watchmaker of Covent Garden, Middlesex', dated 27th January 1772, is held at The National Archives, Kew.

£1,800-2,500



173 (detail)



174 (detail)

174

A brass lantern clock with later spring movement

Signed for Henry Lintott, Farnham, circa 1690, the movement 20th century

Now with backwound timepiece movement regulated by sprung balance escapement, the dial engraved with central large leaf to lower margin issuing symmetrical scrolling stylised leafy floral sprays interrupted by engraved signature *Henry Lintott, in Farnham, fecit* to upper section, with iron hour hand within applied Roman numeral chapter ring with stylised wheatear hour markers and engraved leafy infill to angles, the standard London style third period frame with column turned corner posts beneath engraved foliate scroll pierced dolphin frets, vase turned finials and domed bell bearer above, the sides with original hinged brass doors, on turned ball feet, 38cm (15ins) high.

Henry Lintott is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as believed to have been working in Farnham by 1680 and was buried there on 29<sup>th</sup> March 1705. A clock by him is illustrated in Darken, Jeff and Hooper, John *English 30 Hour Clocks, Origin and Development, 1600-1800* on pages 97-98. Of particular interest is positioning of the hammer ironwork towards the front of the frame (requiring the hammer shaft to be cranked above the top plate) which is seen on both the current lot and the posted movement illustrated by Darken and Hooper.

Although the original mechanism has been replaced by a spring-driven timepiece movement this has been done unusually without making any alterations to the dial or frame. As such the present clock has potential to be restored back to its original form if so desired) leaving no evidence of the present later conversion.

£700-1,000



174

175

A burr walnut cased eight-day longcase clock

The movement and dial by George Burgess, London, circa 1697, the case later

The five finned and latched pillar inside countwheel bell striking movement with anchor escapement regulated by seconds pendulum and 11 inch square brass dial incorporating subsidiary seconds dial, ringed winding holes and 'triple-crown' foliate scroll border engraved calendar aperture to the matted centre, within applied silvered Roman numeral chapter ring with stylised sword-hilt half hour markers, Arabic five minutes to outer track and signed *Geo: Burgess, London* to lower margin, with scroll pierced blued steel hands and winged cherub mask and scroll cast spandrels to angles with foliate engraved infill to margins between, now in a burr walnut veneered case executed with selected figured veneers and cross-grain mouldings, the hood with shallow dome caddy upstand over ogee cornice and scroll-pierced frieze fret to entablature, the hood door with Solomonian twist turned three-quarter columns flanking the glazed dial aperture and the sides incorporating rectangular openings with conforming quarter columns set against bargeboards at the rear, the trunk with convex throat mouldings and 41 inch rectangular door veneered with four pairs of book-matched burr panels and centred with a lenticle within half-round moulded border, the sides with twin triple-line strung panels within crossbanded borders, on conforming quarter-veneered plinth base further crossbanded and with ogee top moulding over bun feet, 208cm (82ins) high.

A George Burgess is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as the son of a plumber from Thetford in Norfolk who was apprenticed through the Blacksmiths' Company to John Higginson in 1683. Loomes notes that he appears not have gained his freedom and cites christening of children (with wife Mary) at St. Giles Cripplegate in 1721 and 1728. His will was proved on 15<sup>th</sup> July 1739 in which he was described as a watchmaker of the Parish of St. Martin in the Fields.

The engraved 'triple crown' motif to calendar aperture is believed to represent the unification of the British Isles under William III and is thought to coincide with the signing of the Clockmaker's Oath of Allegiance to the Crown in 1697.

£1,000-1,500



175 (detail)



175 (detail)



175 (detail)



175



176

176

A gilt brass mounted black japanned quarter-chiming table clock

Unsigned, circa 1770 and later

The four pillar triple fusee movement with anchor escapement regulated by lenticular bob pendulum, chiming the quarters on a graduated nest of eight-bells and sounding the hours on a further larger bell, the backplate engraved with rococo scrolls around a pagoda, with a 7 inch brass break-arch dial with matted centre within applied silvered Roman numeral chapter ring, with pierced blued steel hands and rococo scroll cast spandrels to angles beneath subsidiary *Strike/Silent* selection dial flanked by conforming mounts to arch, in a bell-top case with hinged brass carrying handle, brass mouldings and ball finials to the gilt chinoiserie decorated ebonised superstructure over cavetto top mouldings and brass fillet inset break-arch glazed front door incorporating scroll cast brass upper quadrant frets and decorated with further chinoiseries infill to the frame, the sides with conforming decoration and with circular over concave-topped brass fishscale sound frets, the rear with break-arch glazed rectangular door set within the frame of the case, on cavetto moulded skirt base with cast brass ogee bracket feet, (movement originally two-train hour striking only), 47cm (18.25ins) high excluding handle.

The movement of the current lot was originally made as a two-train hour striking clock but has been cleverly re-worked into a three-train quarter chiming clock with. This work appears to have been executed relatively early in the clocks life (perhaps circa 1830) and it is also most likely that the gilt japanned decoration to the case was added at that time.

£1,500-2,000



176 (detail)

177

A George III burr walnut eight-day longcase clock with moonphase

Unsigned, probably West Country, second quarter of the 18<sup>th</sup> century

The four finned pillar inside countwheel bell striking movement with anchor escapement regulated by seconds pendulum, the 12 inch brass break-arch dial with subsidiary seconds dial and leafy border engraved calendar aperture to the matted centre within applied silvered Roman numeral chapter ring with fleur-de-lys half hour markers and Arabic five minutes to outer track, with pierced blued steel hands and crested mask centred foliate scroll cast spandrels to angles, the arch with rolling moonphase incorporating herring border and silvered scale calibrated for the lunar month to upper margin over landscape opposing armillary engraved lunettes beneath, the case with ogee cornice and blind fretwork decorated upper quadrants over break-arch glazed door flanked by integral three-quarter columns with gilt brass caps and bases, the sides with rectangular windows, the trunk with shaped arch top quarter veneered caddy moulded door with chevron strung crossbanded, on conforming truncated plinth base with ogee top moulding and moulded double skirt, 211cm (83ins) high.

Provenance: Bears an old label inscribed in ink This clock was the property of Hannah Moore of 'Cowslip Green' Wrington, Somerset, & was purchased at a sale of her furniture, supposed date of clock, 1700.

Hannah Moore was a prolific poet, playwright and writer on religion and morality. Born in Stapleton, South Gloucestershire in 1745 she was the daughter of a schoolmaster who after breaking-off her six year engagement to William Turner after he kept postponing the wedding in 1773 focussed on her writing. Her poetry gained the acclaim David Garrick and Dr. Samuel Johnson proclaimed her the most powerful of English women poets after reading her work 'Bas Bleu' (Blue Stocking) in 1784. Latterly she turned towards writing moral treatises criticising fashionable society for its selfishness and immorality as well as becoming a strong voice in the anti-slavery movement exemplified by her 1788 poem 'Slavery'. By 1785 she had moved, along with her sister Martha to thatched cottage at Cowslip Green, Wrington, North Somerset before moving again to a nearby larger house in 1801. When Hannah Moore died in 1833 she left the bulk of her estate of £27,500 (equivalent to about £2m today) to various religious and medical causes.

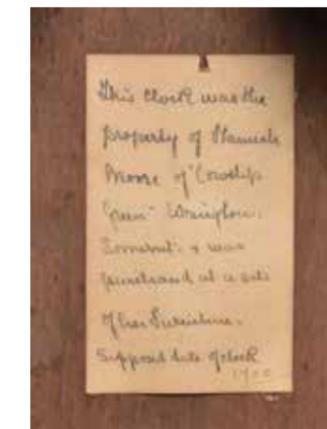
£1,000-1,500



177 (detail)



177 (detail)



177 (detail)



177



178



178 (detail)

178

A rare ebonised Dutch striking bracket clock with moonphase and alarm

Bearing a signature for Thomas Monkhouse but probably Dutch, mid to late 18th century

The five pillar twin fusee movement striking the hours both at the hour and again on a smaller bell at the half hour, with verge escapement regulated by small lenticular bib pendulum, alarm sounding on the larger bell and fine symmetrical foliate scroll engraved backplate, the 8 inch brass break-arch dial with false bob over calendar apertures and shaped silvered plaque engraved *Tho's Monkhouse, London* to the matted centre, within applied silvered Roman numeral chapter ring with fine foliate scroll engraved half hour markers and Arabic five minutes outside the Dutch style arcaded minute ring, with scroll pierced blued steel hands and foliate scroll cast spandrels incorporating Strike/Not strike switch

at nine o'clock, the arch with rolling moonphase calibrated for age of the moon to the outer edge of the disc and with solar mask and armillary sphere engraved lunettes to lower margin, the inverted bell top case with hinged carrying handle above cavetto top mouldings, the front with applied raised mouldings bordering the glazed dial aperture and scroll pierced frets to the upper quadrants of the front door, the sides with circular over concave topped rectangular glazed side windows, the rear with break-arch glazed door set within the frame of the case, on shallow cavetto moulded skirt base with squab feet, 48cm (19ins) high excluding handle.

Provenance: The beneficiaries of the estate of a private collector, Wiltshire.

£1,200-1,800



179

179

A George III mahogany table clock

Unsigned, circa 1770

The five pillar twin fusee bell striking movement with verge escapement regulated by short bob pendulum and plain backplate, the 7 inch brass break-arch dial with curved false bob over calendar aperture to the matted centre within applied silvered Roman numeral chapter ring with Arabic five minutes to outer track, with scroll pierced blued steel hands and cast rococo scroll pierced spandrels to angles beneath arch centred with subsidiary *STRIKE/SILENT* selection dial flanked by conforming mounts, the bell-top case with hinged brass carrying handle and cavetto top mouldings over front door with raised mouldings to the glazed dial aperture and upper quadrant frets, the sides with circular over concave-topped rectangular brass fishscale sound frets and the rear with break-arch glazed rectangular door set within the frame of the case, on cavetto moulded skirt base incorporating shaped apron to lower edge, (lacking nameplate to dial), 47cm (18.5ins) high excluding handle.



179 (detail)

£1,000-1,500

180

A George III brass mounted mahogany quarter-chiming table clock with concentric calendar

The dial signed for James Tregent, London, circa 1775

The six pillar triple fusee movement with verge escapement regulated by short bob pendulum, chiming the quarters on a graduated nest of eight-bells and sounding the hours on a further larger bell, the backplate engraved with rococo scrolls around an oval cartouche centred with a rosette beneath a basket of flowers, 8 inch brass break-arch dial inscribed *James Tregent, London* concentric calendar scale to the silvered centre within applied silvered Roman numeral chapter ring, with pierced blued steel hands and rococo scroll cast spandrels to angles beneath subsidiary *STRIKE/SILENT* selection dial flanked by conforming mounts to arch, the bell-top case with hinged brass carrying handle and pineapple finials to superstructure over cavetto top mouldings and raised border moulded break-arch glazed front door incorporating scroll cast brass upper quadrant frets and repeating rosette cast brass mounts to angles, the sides with circular over concave-topped glazed apertures and the rear with break-arch glazed rectangular door set within the frame of the case, on cavetto moulded skirt base with cast brass ogee bracket feet, 51cm (20ins) high.

James Tregent is recorded in Britten, F.J. *Old Clocks and Watches & Their Makers* as a famous maker who worked in London from 35 Strand in 1775 and then at 29 Cranborne Street, Leicester Square by 1780. He was appointed an honorary fellow of the Clockmaker's Company in 1781 and became watchmaker to the Prince of Wales. Tregent and was intimate with Garrick, Sheridan and other notabilities of the theatre, Kelly refers to him as 'Mr. Tregent the celebrated French watch maker' and relates how Sheridan by attributing his proverbial unpunctuality to the lack of a timepiece obtained from Harris, proprietor of Covent Garden Theatre, a watch of Tregent's make. The Duke of Sussex paid him £400 for a repeater and alarm travelling watch; a bracket clock by him was in the in the Wetherfield collection, and another with Battersea enamel dial (possibly made by his brother the enameller Anthony Tregent) was in the Schreiber collection.

£3,000-5,000



180



180 (detail)



181

181

An unusual salmon pink japanned quarter chiming table clock originally made for the Middle Eastern market  
The dial signed for George Clarke, London, circa 1760 and later  
The substantial six pillar triple chain fusee movement with plates measuring 8 by 7.25 inches, later deadbeat escapement regulated by lenticular bob pendulum incorporating transverse rise/fall beam regulation to suspension, and now chiming the quarters on a graduated nest of eight bells with eight hammers and striking the hour on an additional larger bell, the symmetrical floral scroll engraved backplate now with external fly for the chiming train and signed *George Clarke, Leaden Hall Street, LONDON* to a basket of flowers surmounted oval cartouche, the 9 inch brass break-arch dial with curved false bob over calendar aperture to the matted centre within silvered 'Turkish' numeral chapter ring with crescent surmounted fleur-de-lys half hour markers and conforming five minute markers to outer track, with scroll pierced blued steel hands, obliterated mask and scroll spandrels to lower angles and with subsidiary *Strike/Not Strike* and *Chime/Not Chime* selection dials to the upper spandrel areas, the arch now with *FAST/SLOW* regulation sector to the upper margin over recessed shaped plate signed *George Clarke, Leaden Hall Street, London* and three engraved lunettes to lower edge incorporating blued steel regulation adjustment hand, the bell-top case overall decorated in polychrome and gilt with panels of foliate sprays onto a muted salmon-pink ground with brass vase finials set on plinths to the bell-top superstructure finely painted with floral trails to borders, over cavetto top moulding and front door incorporating glazed dial aperture and fan decorated upper quadrants flanked by canted angles, the sides with hinged brass carrying handles over break-arch windows within conforming borders and the rear with full-width door matching the front, on shallow cavetto moulded base with brass ball feet, (the movement formerly musical with tune selection to dial), 63.5cm (25ins) high.

Provenance: The beneficiaries of the estate of a private collector, Wiltshire.

George Clarke is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in London from 1725; the British Museum website records his address as being 'at the Dial and Wheel, over against the Mount in White Chapel, London Leadenhall Street', where it is believed he worked until his death in 1766. George Clarke specialised in making clocks for the Middle-Eastern market in particular lantern clocks and musical clocks.

The current lot was almost certainly made as a musical clock with verge escapement and tune selection in the arch of the dial but has been updated (most likely during the mid 19<sup>th</sup> century) to quarter-chiming with deadbeat escapement incorporating a rise-fall regulation function (replacing the melody selection to the dial). The decoration to the case appears to have survived in fine condition and is unusual in having a salmon pink ground (now appearing light brown due to age). The lack of figural representations in the decoration coupled with the obliterated masks to the dial spandrel ornaments, is typical of clocks made for the Middle-Eastern market which were required to adhere to Islamic principles with regards to the prohibition of figural representations in art.

£1,800-2,500



181 (detail)



182 (detail)



182 (detail)

182

A William and Mary walnut and floral marquetry longcase clock of one month duration

John Wise, London, circa 1690

The four finned pillar bell striking movement with plates measuring 7.25 by 5.125 inches, high position external countwheel, and separately cocked pallet arbor for the anchor escapement regulated by seconds period pendulum, the 11 inch square brass dial with subsidiary seconds dial, ringed winding holes and foliate scroll border engraved calendar aperture to the matted centre within applied silvered Roman numeral chapter ring with stylised fleur-de-lys half hour markers, Arabic five minutes to outer track and signed *John Wise, London* to lower margin, with pierced blued steel hands and mask and scroll cast spandrels to angles, the case with moulded cornice and scroll pierced frieze to lintel, over leafy trail inlaid fixed glazed dial surround, the sides with rectangular windows and bargeboards at the rear, the trunk with convex walnut veneered throat moulding over 41.5 inch rectangular door centred with an oval lenticle and with three shaped marquetry panels decorated with bird inhabited floral sprays and scrolling foliage on an ebonised ground within a figured walnut field, the sides veneered with twin panels within mitred borders, the base with stepped ogee top moulding and conforming rectangular marquetry panel over moulded skirt, 203cm (80ins) high.

John Wise senior is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as born in Banbury, Oxfordshire in 1624 and apprenticed to Peter Closon through Thomas Dawson in 1638, gaining his Freedom in October 1646. He apparently lived in Warwick 1653-68 where he repaired the clocks at St. Nicholas and St. Mary's churches, the latter providing the venue for the baptism of three of his children. He moved back to London in 1669 where he was re-admitted to the Clockmakers' Company by redemption. He took many apprentices including no less than six of his sons; Richard (Free 1679), John (Free 1683), Thomas (Free 1686), Joseph (Free 1687), Peter (Free 1693) and Luke (Free 1694). He worked from 'neer the Popeshead in Moorfields' and was recorded as a recusant in 1682/3. John Wise senior died in 1690 and was buried at St. Andrew's, Holborn.

£4,000-6,000



182



183

183

An ebonised table timepiece with silent pull quarter repeat

The dial bearing a signature for Henry Rycroft, Liverpool, late 17<sup>th</sup> century

The five finned pillar single fusee movement with verge escapement regulated by short bob pendulum and silent pull quarter repeat on two bells, the asymmetrical scrolling tulip bloom engraved backplate with pendulum holdfast hood, herringbone border and foliate scroll pierced and engraved backcock apron, the 7 inch square brass dial with single winding hole and high-position calendar aperture to the matted centre within an applied silvered Roman numeral chapter ring with stylised sword hilt half hour markers, Arabic five minutes within the outer track and engraved *Henry Rycroft, Liverpoole fecit* to lower margin, with scroll pierced sculpted steel hands and the angles applied with winged cherub head cast spandrels, the case with hinged looped cast brass carrying handle to the caddy surmount and two-tier top mouldings over glazed front door applied with mitred bolecion mouldings to frame, the sides with short lozenge over long rectangular scroll-pierced sound frets and the rear with rectangular glazed door set within the frame of the case, on stepped ogee moulded base with block feet, 30.5cm (12ins) high excluding handle.

Provenance: The beneficiaries of the estate of a private collector, Wiltshire.

The current lot is designed to sound the hours and quarters on two bells only on demand. This form of quarter repeat mechanism is thought to have been devised for timepieces destined for night-time use in the bedroom; whilst striking clocks with quarter repeat facility were generally intended to be utilised downstairs during the day and upstairs at night. As a consequence silent-pull quarter repeating timepieces are rarer as the original owner would have to be very wealthy indeed to afford a timepiece reserved exclusively for use in the bed chamber. The design of the repeat mechanism used in the current lot is closely related to the system used by Joseph Knibb as described and illustrated in Allix, Charles and Harvey, Laurence *HOBSON'S CHOICE* pages 36-7.

£1,500-2,500



183 (detail)



183 (detail)

184

A William III thirty-hour longcase clock movement and dial

William Clement, London, circa 1695

The posted countwheel bell striking two-handed movement with anchor escapement for regulation by a seconds pendulum and rectangular section corner uprights, the 11 inch square brass dial with subsidiary seconds dial and lambrequin drape border-engraved calendar aperture to the finely matted centre, within applied silvered Roman numeral chapter ring with scrolling cruciform half hour markers, Arabic five minutes to outer track and signed *Wm Clement, London* to lower edge, with scroll-pierced steel hands, winged cherub mask and scroll spandrels to angles and scroll engraved infill to the edges of the dial plate between.

William Clement is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as born before 1622, possibly 1621 in St. Albans. He was made a Freeman in the Blacksmiths Company in 1654 and rose to the Livery in 1664. From around 1665 Clement lived in the Parish of St. Saviours, Southwark, possibly to escape the plague from which his two sons William and Francis may have died. In 1659 a William Clement was commissioned as Lt Colonel in the White Regiment of Foot of the Parliamentarian Army. Clement was still alive in 1675 however records from this time onwards become confused with that of his son of the same name. In 1671 William Clement supplied a turret clock for Kings College, Cambridge, this clock was traditionally considered to be the earliest surviving timepiece to be regulated by anchor escapement and long pendulum supporting the possibility that Clement was the inventor. This view was further supported by an entry in Smith, John *Horological Disquisitions* (1694) which credits Clement as the Contriver of that curious kind of long pendulum. Two years later William Dereham in *The-Artificial Clock-Maker* puts the case forward for Dr. Robert Hooke who it is said demonstrated the long pendulum (with a form of recoil anchor escapement) to the Royal Society soon after the Fire of London. Despite this, and although it is generally accepted that Hooke devised the spring pendulum suspension, there is no direct documentary evidence to confirm that he devised the recoil anchor escapement. Another contender for its invention is Joseph Knibb who supplied a turret clock for Wadham College, Oxford with anchor recoil escapement and long pendulum in early 1670 before relocating to London. In 1677 William Clement was made a Free Brother of the Clockmakers Company and the following year was appointed Assistant by unanimous consent and approbation and for good reasons and especial esteem. He later served as Warden in 1690 and Master in 1694. In 1697 Clement signed the Oath of Allegiance and was from September of that year excused from attending meetings on account of his age. From April 1704 he received charity payments from the Company until his death in July 1709.

£1,000-1,500



184



184 (detail)

185

A rare Charles II eight-day longcase clock movement

John Fromanteel, London, circa 1675

The four finned and latched pillar movement with plates measuring 7.5 by 5 inches, the going train with bolt-and-shutter maintaining power and anchor escapement for regulation by seconds pendulum incorporating long one-piece brass crutch, the strike train with internal countwheel and great wheel positioned forward next to the frontplate and striking on a vertical bell mounted above the plates, with a dial measuring 9.125 by 9.375 inches incorporating calendar aperture and shuttered winding holes to the matted centre within narrow applied laminated brass and silver Roman numeral chapter ring with stylised trident half hour markers and Arabic five minutes within the outer minute track, with pierced sculpted steel hands and fine gilt winged cherub mask spandrels to angles over an engraved signature *Johannes Fromanteel Londini Fecit* to lower margin, (no pendulum or weights).

The current lot can be closely compared to an eight-day longcase clock with one-and-a-quarter seconds pendulum by John Fromanteel described and illustrated in Garnier, Richard and Carter Jonathan *The Golden Age of English Horology - Masterpieces from the Tom Scott COLLECTION* on pages 386-87. In particular both movements share the same layout with four pillars and strike greatwheel fitted with countwheel set forward adjacent to the frontplate rather than side-by-side at the rear (presumably to allow the mechanism to be more compact). This configuration is sometimes seen on other clocks by John Fromanteel including a three-in-two quarter striking table clock movement signed 'Johannes Fromanteel.' (formerly at Cassiobury Park) which was sold at Sothebys, London sale of *Important Clocks, Wristwatches and Barometers* 13<sup>th</sup> October 1988 (lot 178). In addition to this the pronounced projection of the movement pillars where they pass through the frontplate are mirrored in both the current lot and the example from the Scott collection. The long one-piece brass pendulum crutch is also of a type often used by the Fromanteel workshop as is the single-footed back-cock, although the pendulum suspension block extension has been removed with suspension now from a shaped bracket set above the plates.

The illustrious Fromanteel family of clockmakers has its roots with Ahasuerus Fromanteel who was born in Norwich in 1607 and was apprenticed there to Jacques van Barton before moving to London in 1631 where he became a freeman of the Blacksmiths' Company. The following year he was admitted as a Free Brother to the newly formed Clockmakers' Company. Fromanteel initially worked from East Smithfield but by 1640 he had moved to the Parish of St. Mary's Whitechapel and then finally to St. Saviour's, Southwark by 1650. His son John Fromanteel was born in 1638 and was apprenticed to his father in 1654 as were his brothers Abraham in 1662 and Daniel in 1663 (not freed). As part of his apprenticeship John was sent to The Hague to work with Saloman Coster from whom he acquired the knowledge of the first pendulum clocks. Subsequently, in September 1658, Ahasuerus Fromanteel posted his now famous advert in *Mercurius Politicus* announcing the introduction of the pendulum clock to England. The first of these timepieces appear to have been spring-driven however the longcase clock was subsequently developed/introduced within a year. This sequence of rapid technological advancements can almost entirely be attributed to the Fromanteel workshop leading many to describe Ahasuerus Fromanteel as the 'Father of English clockmaking'. Ahasuerus Fromanteel is believed to have left London in fear of the plague in around 1665, first travelling to Colchester, then onto Amsterdam where he set up in business in 1668. The fact that John Fromanteel took-on apprentices in 1670 (Thomas Crettenden) and 1673 (William Coward) suggests that he remained in London to run the family business during his father's absence. By 1676 Ahasuerus Fromanteel was back in England (presumably leaving the Amsterdam business primarily in the hands of his son, Ahasuerus II). John Fromanteel appears to have split his time between Amsterdam and London until his death in 1689 when his burial at St. Bartholemew's the Less. He was outlived by his father who died in 1692/3 and was buried at St. Mary's Whitechapel on 31st January 1693.

£1,500-2,500



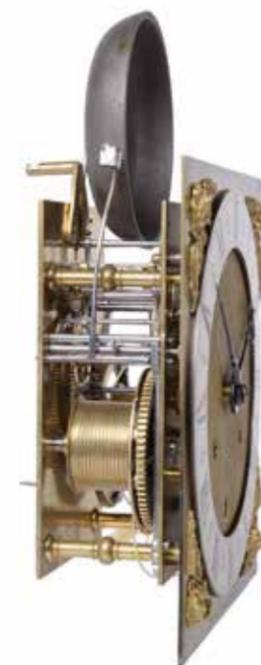
185 (detail)



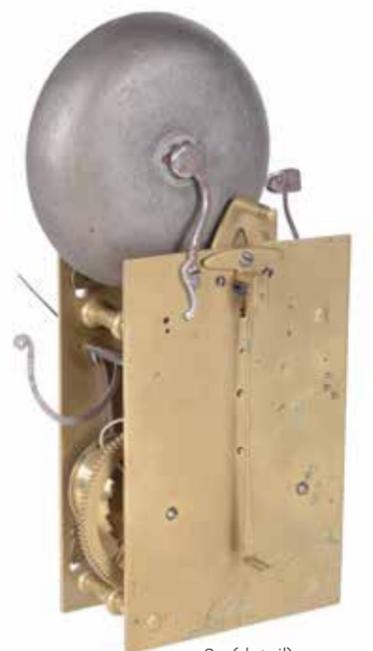
185



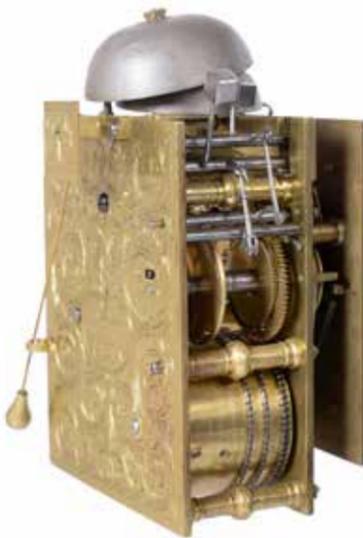
185 (detail)



185 (detail)



185 (detail)



186 (detail)



186 (detail)



186 (detail)



186 (detail)



186

### 186Y

A fine and rare small William III ebony table timepiece with silent pull quarter repeat

Samuel Watson, London, circa 1695

The five finned pillar single fusee movement with verge escapement regulated by short bob pendulum and silent pull quarter repeat on two bells, the symmetrical foliate scroll engraved backplate signed *Samuel Watson, LONDON* to a central shaped cartouche beneath conforming rectangular panel backcock apron, the 5.25 inch square brass dial with single winding hole and curved false bob aperture backed with scroll engraved infill to the matted centre within applied silvered Roman numeral chapter ring with stylised sword hilt half hour markers and outer track unusually divided and numbered 0 to 60 twice with the motionwork geared so that the minute hand completes a revolution every two hours, the lower edge with repeat signature *Sam. Watson, London*, with scroll pierced sculpted steel hands and the angles applied with small winged cherub head cast spandrels, the case with hinged foliate scroll cast gilt carrying handle and fine vase centred foliate decorated repousse mount to the caddy surmount with ball finials to corners above moulded cornice and foliate scroll pierced lozenge sound fret to the upper rail of the front door and the uprights with scroll decorated cast brass escutcheon mounts, the sides with short over long rectangular scroll-pierced sound frets with the latter being glazed and with open panels to centres, the rear with rectangular glazed door set within the frame of the case, on moulded shallow skirt base with block feet, 28cm (11ins) high excluding handle.

Samuel Watson was an important clockmaker and mathematician who is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as initially working in Coventry from around 1680 where he was Sheriff in 1686 before moving to Long Acre ('nest door to the Bagnio in the Parish'), London, in around 1691; he was admitted to the Clockmakers' Company as a free Brother in 1692. He was supposedly 'Mathematician ordinary' to Charles II for whom he made an astronomical clock in 1682 followed by another clock which he did not finish until after the King's death. This clock was eventually sold to Queen Mary on its completion in 1690 and is preserved at Windsor Castle albeit in a later case. He also made two further complex astronomical clocks for Isaac Newton and invented five minute repeating for watches. In November 1712 Samuel Watson approached the Clockmaker's Company with an instrument to 'discover the hour of the day at sea and several other useful mathematical matters' but to no avail.

The current lot is designed to sound the hours and quarters on two bells only on demand. This form of quarter repeat mechanism is thought to have been devised for timepieces destined for night-time use in the bedroom; whilst striking clocks with quarter repeat facility were generally intended to be utilised downstairs during the day and upstairs at night. As a consequence silent-pull quarter repeating timepieces are rarer as the original owner would have to be very wealthy indeed to afford a timepiece reserved exclusively for use in the bed chamber. The design of the repeat mechanism used in the current lot is closely related to the system used by Joseph Knibb as described and illustrated in Allix, Charles and Harvey, Laurence *HOBSON'S CHOICE* pages 36-7.

The present timepiece belongs to a small series of small table clocks with dials marked for 0-60 twice to minute track as described in Jagger, Cedric *ROYAL CLOCKS The British Monarchy and its Timekeepers* on page 44 and includes an almost identical example sold in these rooms on 4th September 2012 (lot 220). The reasoning behind the gearing of the motionwork for the minute hand to complete one revolution every two hours is unknown however it is known that Samuel Watson experimented with the development of unusual dial configurations as exemplified by his astronomical clock in the Royal collection and a longcase clock movement and dial configured with concentric lunar calendar functions which was sold at Bonhams, New Bond Street, London sale of Fine Clocks 15th December 2009 (lot 112) for £2,880.

The current lot presents as a particularly attractive small timepiece made during the 'Golden Age' of English clockmaking by one of the most interesting and enigmatic makers of the period.

£8,000-12,000



187 (detail)



187 (detail)



187 (detail)



187

187

An important Charles II/James II ebonised eight-day longcase clock Edward East, London, circa 1685

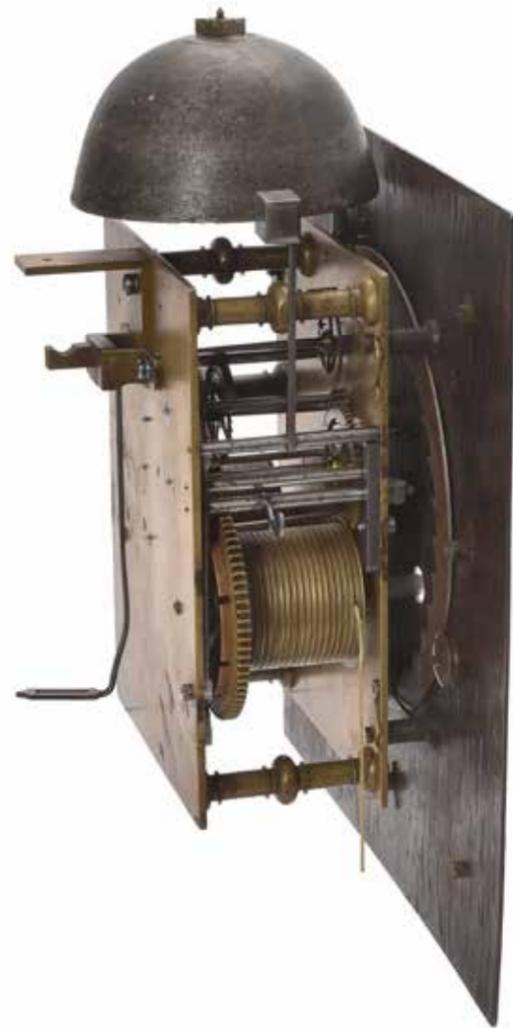
The six finned and latched pillar movement with plates measuring 7 by 5 inches enclosing fine delicate wheel-work, the going train with bolt-and-shutter maintaining power and anchor escapement regulated by seconds pendulum and the strike train with internal locking integral with the rim of the and great wheel and striking on a domed bell mounted above the plates, the 10 inch square brass dial with subsidiary seconds dial and scroll border-engraved chamfered calendar aperture to the matted centre within applied silvered Roman numeral chapter ring with stylised sword hilt half hour markers and Arabic five minutes within the outer minute track, with fine pierced and sculpted steel hands and winged cherub head cast spandrels to angles over engraved signature *Edwardus East Londini* to lower margin, the ebonised case with bold projecting ogee cornice and foliate scroll pierced frieze to the finely moulded entablature over glazed dial aperture flanked by solomonic columns, the sides with rectangular windows and conforming quarter columns each set against bargeboards each rising up to the underside of the cornice projection, the trunk with convex throat over 42 inch rectangular door applied with two long and one short raised panels each bordered with fine architectural mouldings within a half-round moulded surround, the sides also veneered and applied with matching finely moulded panels, the box plinth base with stepped ogee top moulding and raised rectangular outline mouldings to fascia, on bun feet, 191cm (75ins) high.

Provenance: Acquired by the vendor approximately thirty years ago from a beneficiary of the estate of Charles Smith who, by repute, was a collector of early English clocks and member of The Antiquarian Horological Society from its founding in 1953.



187 (detail)

Edward East was born in Southill Bedfordshire in 1602 and was apprenticed in 1618 to Richard Rogers until 1626, gaining his freedom of the Goldsmith's Company the following year. He was appointed as one of the first Assistants of the Clockmakers Company (a year after the charter was granted by Charles I in 1631) later becoming Master twice in 1645 and 1653. He worked first from Pall Mall, London subsequently moving to the Fleet Street/Temple Bar area by the 1640's, in November 1660 he was appointed chief clockmaker to King Charles II. Edward East certainly had the longest and perhaps one of the most distinguished careers in English clockmaking during the 'Golden Period' taking on eight apprentices between 1643 and 1676 (including Henry Jones from 1654 to 1663). East was the only original Assistant surviving when the Grant of Arms was awarded to the Clockmakers' Company in 1671. Edward East drafted his Will in 1688 and on his death in 1696 he was clearly a wealthy man leaving property to his four children including a residence in Hampton, Middlesex and a coaching Inn called 'The Swan with Two Necks' which was bequeathed to his daughter, Anne Saunders.



187 (detail)



187 (detail)



187 (detail)



187 (detail)

The movement of the current lot is particularly well made with six finned and latched pillars and delicate wheelwork. The backcock is unusual in that the pendulum suspension block is cast separate and drops into a dovetail slot, a detail which is mirrored on the movement of a petite-sonnerie longcase clock illustrated in Darken, Jeff (editor) *HOROLOGICAL MASTERWORKS* page 129-30 which also shares the same basic casting for the backcock itself. This detail is noteworthy as it facilitates the end-float of the pallet arbor to be checked hence allowing the pivot to run more efficiently. The positioning of the backcock fairly low down in the plates is also mirrored in both the current lot and the petit-sonnerie striking movement and allows for the bracket that secures the movement in the case to be positioned in the centre of the top edge of the backplate - a detail often employed by Edward East. The dial with its scroll border engraving to the calendar aperture can be directly compared to that seen on a month clock previously offered by Ben Wright ([www.benwrightclocks.co.uk/clock.php?i=138](http://www.benwrightclocks.co.uk/clock.php?i=138)). The signature across the lower edge of the dial is confidently and finely executed in East's typically florid style.

The case is particularly fine in that it is veneered throughout in ebonised pear wood and the quality of the mouldings are equal to those seen on contemporary ebony table clocks. The panelling to the trunk is reminiscent of a series of cases housing particularly fine three-month or Roman striking movements by Joseph Knibb, however differs in that the small raised panels of the latter tend not to be bordered by fine mouldings and are framed within recessed moulded surrounds to the sides (see Darken, Jeff ed. *HOROLOGICAL MASTERWORKS* page 114). The configuration seen on the present case can perhaps be more closely compared to a case veneered in an unknown exotic wood housing a quarter-chiming movement by John Fromanteel illustrated in Dawson, Percy G.; Drover, C.B. and Parkes, D.W. *Early English Clocks* on page 246 (Plate 329). Another even more closely related case, this time housing a movement by Edward Bird, is also illustrated in *Early English Clocks* on page 278 (Fig. 378). Interestingly the signature to the dial of this example (can just be made out in the image) appears to be executed in a similar florid style as that of the current lot.

Overall the current lot presents as a fine example Edward East's work housed in a particularly sophisticated case with exceptional detailing.

£40,000-60,000



187 (detail)

188

A William III walnut and floral marquetry eight-day longcase clock

John Clowes, London, circa 1700

The five finned pillar outside countwheel bell striking movement with tall plates measuring 7.5 inches high and anchor escapement regulated by seconds pendulum, the 11 inch square brass dial with ringed winding holes, subsidiary seconds dial and scroll border engraved calendar aperture to the matted centre within applied silvered Roman numeral chapter ring with stylised sword hilt half hour markers with Arabic five minutes to outer track and signed *John Clowes, London* to lower margin, with scroll pierced steel hands and twin cherub and crown cast spandrels to angles, in a case with crossgrain ogee moulded cornice and scroll-pierced frieze to lintel, over leafy trail inlaid glazed hood door applied with ebonised three-quarter columns to front angles and the sides with rectangular windows, the trunk with concave foliate marquetry veneered throat moulding over 42 inch rectangular door centred with a circular lenticle and decorated with bird inhabited floral sprays and scrolling foliage around an urn into an ebonised ground within repeating foliate motif border, the sides veneered with triple slender panels within strung and crossbanded borders, the base with crossgrain ogee top moulding and conforming rectangular marquetry panel with foliate border over bun feet, 196cm (77ins) high.

John Clowes is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as born around 1651 in Odd Rode, Cheshire and was admitted as a Free Brother to the Clockmaker's Company in 1672/3. Clowes was described as a 'Great Clockmaker' (ie. maker of turret clocks) and initially worked from the parish of St. Giles in the Fields and then St. Clement Daines, Middlesex from 1680. In 1688 he married for the second time (after the death of his first wife, Ann Nettles who he married in 1681) to Tabitha Taylor, Daughter of clockmaker Thomas Taylor of Holborn. John Clowes took on many apprentices including Frances Gregg in 1691 and his son, also named John, in 1709. In 1697 he signed the Clockmaker's oath of allegiance and in 1703 he was described as being in Covent Garden. In 1705 John Clowes married his third wife, Eleanor Caris at St. Martin in the Fields. He became an Assistant of the Clockmaker's Company in 1708 and was due to serve as Warden in 1713 but was unable to do so due to ill health, he died in 1717.

John Clowes work often displays flourished of individuality such as continued use of outside countwheel and tall plates long after most makers were employing internal countwheels. The sculpted brass block at the base of the hammer spring is another detail sometimes seen on movements by Clowes demonstrating his often quirky attention to detail.

£5,000-8,000



188 (detail)



188 (detail)



188 (detail)



188



189



189 (detail)

189Y

A George I brass mounted ebony table clock with pull-quarter repeat on six bells

Robert Markham, London, circa 1720

The five finned pillar twin fusee bell striking movement with verge escapement regulated by short bob pendulum and pull-quarter repeat on a nest of six graduated bells, the backplate engraved with symmetrical foliate scrolls incorporating narcissus blooms around an unusual central figure depicting a Classical warrior waving a union flag pennant over cartouche reserve signed *Robert Markham, LONDON*, the 8 inch brass break-arch dial with false bob and calendar apertures to the matted centre within applied Roman numeral chapter ring

with diamond lozenge half hour markers and Arabic five minutes to outer track, with pierced steel hands and angles applied with female bust and scroll cast spandrels beneath arch centred with herringbone-bordered silvered boss signed *Robert Markham, LONDON* over switch labelled *Silent/Strike* and flanked by foliate strapwork cast mounts, the brass mounted ebony veneered inverted bell-top case with hinged carrying handle to the superstructure, brass urn finials and cavetto top mouldings over brass fillet inset glazed dial aperture and conforming foliate scroll upper quadrant frets to front door, the sides with D-ended lozenge over brass fillet-bordered break-arch scroll-pierced sound frets the rear with square brass fillet bordered window beneath arched fret and upper quadrants to a rectangular door set within the frame of the case, on cavetto moulded skirt base, 50cm (19.75ins) high excluding handle.

The maker of the current lot was the son of a clockmaker also named Robert Markham. Brian Loomes records (on his website) that Robert Markham senior was born in Buckinghamshire the son of Richard Markham and was a member of the Curriers' Company in London from 1666 and died in 1715 leaving everything to his wife and only son, Robert junior. His bequests included plate and jewels but also any moneys owing from the government or any 'body politick', which implies he had trade with government departments. Robert junior was probably born about 1680 and was made free of the Curriers in 1700 after having served an apprenticeship. He married Catherine Markwick, the daughter of the clockmaker James Markwick senior, before entering into partnership with his brother-in-law also called James.

On the death Robert in 1741 bequests were made to his wife, his only son, James, and two unmarried daughters Elizabeth and Anne. These included household goods, 'plate and jewels', but also considerable stocks in Old South Sea Annuities and Million Bank stock. The business appears to have continued under the name 'Markwick Markham' entering into subsequent often short-lived partnerships with makers such as Francis Perigal and Henry Borrell producing timepieces mainly for Export.

The current clock is unusual in that it is signed for Markham alone rather than in partnership with Markwick. Details such as the strike/silent switch above the XII numeral, sophisticated engraving to the backplate and design of the case mirrors those seen on contemporary clocks signed by Markwick alone (including a green japanned example in the Victoria and Albert Museum) which confirms that they originate from the same workshop.

£2,500-3,500

190

An impressive Regency brass inlaid mahogany quarter chiming table clock

Viner, London, circa 1820

The substantial six pillar triple chain fusee movement chiming the quarters on a graduated nest of eight bells and sounding the hour on a further larger bell, with half-deadbeat escapement regulated by lenticular bob pendulum and signed *Viner, Regent Street, LONDON* to the geometric border engraved backplate, the 9 inch silvered brass Roman numeral arched dial signed *Viner, Regent Street, LONDON* to centre and with blued steel hands beneath subsidiary *STRIKE/SILENT* selection dial to arch, the substantial ogee lancet-shaped case with large gilt brass pineapple finial to the stylised foliate motif inlaid pediment within double brass-line borders flanked by further smaller conforming finials set on obelisk-shaped plinths, over front door with silvered canted fillet set within the glazed dial aperture and rosette-interrupted line decoration to frame, flanked by canted angles applied with cast standing mummiform mounts over brass decorated plinths, the sides with generous brass ring carrying handles over rectangular brass fishscale sound frets, the rear with break-arch glazed door, on complex cavetto moulded skirt base incorporating brass scroll inlaid apron panel over lozenges set within line borders and brass ball feet, 88cm (34.75ins) high.

Provenance: The beneficiaries of the estate of a private collector, Wiltshire.

Charles Edward Viner is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as apprenticed to Thomas Savage in 1802 and gaining his freedom of the Clockmakers' Company in 1813. He was elevated to Liveryman in 1819. He was a fine maker who worked from Regent Street and is best known for producing fine complex giant carriage clocks and small mantel clocks. The firm of Viner and Company is further recorded in Loomes, Brian *Clockmakers & Watchmakers of the World, complete 21st century edition* as working from 233 Regent Street, London 1827-50.

£2,000-3,000



190



190 (detail)



170A

*170A (to be offered immediately after lot 170)*

A fine and rare George II miniature ebony table clock  
Henry Fish, London, mid 18th century

The six pillar twin chain fusee bell-striking movement now with anchor escapement regulated by disc-bob pendulum incorporating rise/fall regulation beam to suspension, the backplate finely engraved with asymmetric foliate rococo scrolls, the 4 inch gilt brass break-arch dial with blanked-off false-bob aperture to the matted centre within applied silvered Roman numeral chapter ring with Arabic five minutes to outer track, with scroll pierced steel hands and unusual gilt palmette and scroll cast spandrels to angles beneath arch centred with shaped recessed silvered plate signed *Henry Fish, LONDON* flanked by subsidiary *STRIKE/SILENT* selection and regulation dials with calendar aperture to lower margin between, the ebony veneered break-arch case with hinged brass carrying over generous single curved ogee-moulded raised pad to top, cavetto cornice and raised mouldings bordering the glazed dial aperture to the front door, the sides with conforming concave topped windows and the rear with full-width break-arch glazed door, on cavetto moulded skirt base with squab feet, (formerly with quarter-repeat work), 23cm (9ins) tall excluding handle.

Henry Fish senior is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as working in London when he took his son (of the same) name as an apprentice in 1709. Henry Fish junior is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working from (4 Sweetings Alley) Royal Exchange, London, 1736-74.

Miniature table clocks are particularly scarce and are generally defined as being less than 12 inches in height for a break-arch dialled example. The current lot measures only 9 inches high excluding the handle.

£5,000-7,000



170A (detail)



170A (detail)

Please see **Conditions of Business and Conditions of Sale** on the following pages.

Dreweatts & Dreweatts 1759 are trading names of Dreweatts 1759 Ltd. Dreweatts 1759 Ltd is registered in England, company number: 10758982, registered office: Donnington Priory, Newbury, Berkshire RG14 2JL.

## Important Notices

### BUYING AT DREWEATTS

There are several ways you can bid at a Dreweatts auction; in person, by leaving a commission or absentee bid, on the telephone where available and live via the internet – please make arrangements before the sale. THIS NOTICE APPLIES ONLY TO A PERSON WHO WISHES TO BID IN PERSON, OR BY LEAVING A COMMISSION OR ABSENTEE BID, AT A DREWEATTS PUBLIC AUCTION. For bidding at an online auction or for online bidding at a public auction please see our Online Auction Terms published on our website at [www.dreweatts.com](http://www.dreweatts.com).

### BIDDING IN PERSON

If intending to buy you are required to register your name and details at reception prior to the commencement of the auction. You will be required to provide a proof of identity and address to register for bidding. You will then be allocated a bidding number, which you use when bidding for an item.

### COMMISSION BIDS

Dreweatts will execute bids on your behalf if you are unable to attend the sale. Commission or absentee bids are accepted either directly at reception, or can be sent by post, fax, email, telephone or via the website: [www.dreweatts.com](http://www.dreweatts.com).

Dreweatts will add these bids to the auctioneers' sale book and will undertake to purchase the lots on your behalf as cheaply as allowed by other bids and reserves. If two buyers submit identical commission bids Dreweatts may prefer the first bid received.

Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

### CONDITION

Bidders must satisfy themselves as to the condition of each lot. Condition reports are available on request – see the Conditions of Business at the back of this catalogue forming part of these Auction Terms and Conditions for more information regarding condition reports. Requests for condition reports must be submitted by 4pm on the day prior to the auction; condition reports may be available alongside the lot description on the online catalogue at: [www.dreweatts.com](http://www.dreweatts.com).

### COMMISSION CHARGES

All purchases are subject to a buyer's premium, which is charged per lot at 25% of the hammer price (30% including VAT) up to and including £500,000, 20% (24% including VAT) of the hammer price from £500,001 up to and including £1,000,000 and 12% of the hammer price (14.4% including VAT) in excess of £1,000,000. A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. In the event the lot has a dagger (†) beside the lot number in the catalogue, this indicates that the lot is owned by an entity or company required to pay VAT (generally not an Antique Dealer, as they operate under a dealers margin scheme). VAT is payable at 20% on the Hammer Price. Lots marked with a double dagger (‡) (presently a reduced rate of 5%) or Ω (presently at standard rate of 20%) have been imported from outside the European Union to be sold at auction and therefore the buyer must pay the import VAT at the appropriate rate on the hammer price.

### PAYMENT

Payment will be accepted, if you are a successful bidder, by debit card issued by a UK bank and registered to a UK billing address; by all major UK

issued credit cards registered to a UK billing address with the exception of American Express and Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949; or in cash up to £8,000 (subject to relevant money laundering regulations). The name of the bank account holder should match the name of the buyer. Payment may also be made by sterling personal cheques drawn on a UK bank account and made payable to 'Dreweatts 1759 Ltd', but Dreweatts regrets that purchases paid for by this method cannot be collected until your cheque has cleared. First time buyers who are not present at the saleroom are required to pay by bank transfer.

### CITES REGULATIONS

Please note that lots marked with the symbol (Y) in this catalogue may be subject to CITES Regulations when exported. Relevant CITES Regulations may be found at [www.defra.gov.uk/ahvla-en/imports-exports/cites](http://www.defra.gov.uk/ahvla-en/imports-exports/cites)

### COLLECTION OR DELIVERY

Before being able to collect your purchases you are required to pay the hammer price, plus the applicable commissions, and obtain a receipt acknowledging payment. Collection of the purchased lots is at the purchaser's risk and expense and whilst Dreweatts do not provide packing and despatch service we can suggest some carriers.

Dreweatts also require that all purchased items are collected within four working days of the sale to avoid a storage charge being applied.

### STORAGE CHARGES

All items not collected by 4pm, within four working days of the sale, will be automatically removed to commercial storage and subject to a minimum storage charge of £20 (plus VAT) per lot and to a further storage charge of £2 (plus VAT) per lot per part or full day thereafter. These charges will be the sole liability of the purchaser and will be billed directly to them by Vangaroo Ltd (Andover); Vangaroo may be willing to adjust their charges if they are instructed by the purchaser to deliver to them. On payment of all sales and storage costs, items will be available for collection by appointment from Vangaroo Ltd (Andover), tel: 01264 316970, mobile: 07528 291180, email: [matt@vangaroo.co.uk](mailto:matt@vangaroo.co.uk). These charges are set by Vangaroo Ltd (Andover); we recommend that you contact them directly regarding queries relating to these charges and other questions relating to storage. Staff at the saleroom will be unable to answer questions relating to items that have been removed from the saleroom.

### FURTHER INFORMATION

The colours printed in this catalogue are not necessarily a true reflection of the actual item. All weights and measures given in the catalogue should be regarded as approximate.

### VALUATION SERVICES

Dreweatts provides a range of confidential and professional valuation services to private clients, solicitors, executors, estate managers, trustees and other professional partners. These services include auction valuations, insurance valuations, probate valuations, private treaty valuations, valuations for family division or for tax purposes. For more information, please see our website: [www.dreweatts.com](http://www.dreweatts.com).

For directions to Donnington Priory, please see our website: [www.dreweatts.com](http://www.dreweatts.com).

Parking is available at Donnington Priory in two car parks on either side of the saleroom.

## Information for Buyers at Public Auctions

1. **INTRODUCTION.** The following notes are intended to assist Bidders and Buyers, particularly those inexperienced or new to our salerooms. All of our auctions and sales are conducted on our printed Auction Terms and Conditions, including these Conditions of Sale and Business, which are readily available for inspection and normally accompany catalogues. Our staff will be happy to help you if there is anything you do not fully understand.

Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. By bidding at the auction, you agree to be bound by these terms.

2. **AGENCY.** As auctioneers we usually act as agents for the seller whose identity, for reasons of confidentiality, is not normally disclosed. Accordingly if you buy at auction your contract for the item or items purchased is with the seller and not with us as the auctioneer.

3. **ESTIMATES.** Estimates are designed to help buyers gauge what sort of sum might be involved for the purchase of a particular lot. Estimates may change and should not be thought of as the sale price. The lower estimate may represent the reserve price and certainly will not be below it. Estimates do not include the Buyer's Premium or VAT (where chargeable). Estimates are prepared some time before the sale and may be altered by announcement before the sale. They are in no sense definitive.

4. **BUYER'S PREMIUM.** The Conditions of Sale forming part of our Auction Terms and Conditions require the buyer to pay a buyer's premium on the hammer price of each lot purchased. The buyer's premium is 25% of the hammer price up to and including £500,000, 20% of the hammer price from £500,001 up to and including £1,000,000, and 12% of the hammer price in excess of £1,000,000. VAT at the prevailing rate of 20% is added to buyer's premium and additional charges as defined below.

5. **VAT.** A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. A dagger symbol (†) indicates that VAT is payable by the purchaser at the standard rate (presently 20%) on the hammer price as well as being an element in the buyers' premium. This imposition of VAT is likely to be because the seller is registered for VAT within the European Union and is not operating the Dealers Margin Scheme or because VAT is due at 20% on import into the UK. A double dagger (‡) indicates that the lot has been imported from outside the European Union and the present position is that these lots are liable to a reduced rate of Import VAT currently 5% on the hammer price. (Ⓢ) indicates that the lot has been imported from outside the European Union and these lots are liable to the standard rate of Import VAT currently 20% on the hammer price. Lots which appear without the above symbols indicate that no VAT is payable on the hammer price; this is because such lots are sold using the Auctioneers Margin Scheme and it should be noted that the VAT included within the buyers' premium is not recoverable as input tax.

6. **DESCRIPTION AND CONDITION.** Condition reports are provided on our website or upon request. The absence of a report does not imply that a lot is without imperfections. The detail in a report will reflect the estimated value of the lot. Large numbers of such requests received shortly before the sale may mean that reports cannot be provided for all lots. Members of staff are not trained restorers or conservators and, particularly for higher value lots, you should obtain an opinion from such a professional. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if a Lot is or becomes dangerous, we may dispose of it without notice to bidders in advance in any manner we see fit and will be under no liability for doing so. We recommend that you always view a lot in person.

We are dependent on information provided by the seller about a lot and whilst we may inspect lots and act reasonably in taking a general view about them we are normally unable to carry out a detailed examination and frequently no examination of lots in order to ascertain their condition in the way in which it would be wise for a buyer to do. Intending buyers have ample opportunity for inspection of goods and, therefore, accept responsibility for inspecting and investigating lots in which they may be interested and the corresponding risk should they not do so. Please note carefully the exclusion of liability for the condition of lots contained in the Conditions of Sale. Neither the seller nor we, as the auctioneers, accept any responsibility for their condition. In particular, mechanical objects of any age are not guaranteed to be in working order. However, in so far as we have examined the

goods and make a representation about their condition in the auction catalogue, we shall be liable for any defect which is not reflected in that representation and which that examination ought to have revealed to the auctioneer but which would not have been revealed to the buyer had the buyer examined the goods. Additionally, in specified circumstances lots misdescribed because they are 'deliberate forgeries' may be returned and repayment made. There is a 3 week time limit. (The expression 'deliberate forgery' is defined in our Conditions of Sale).

7. **ELECTRICAL GOODS.** These are sold as 'antiques' only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician before use.

8. **EXPORT OF GOODS.** Buyers intending to export goods should ascertain (a) whether an export licence is required and (b) whether there is any specific prohibition on importing goods of that character because, e.g. they may contain prohibited materials such as ivory. Ask us if you need help.

9. **BIDDING.** Bidders will be required to register before the sale commences and lots will be invoiced to the name and address on the sale registration form. Bidders are required to provide a government issued identity document and a proof of address. Please enquire in advance about our arrangements for telephone bidding.

10. **COMMISSION BIDDING.** Commission bids may be left with the auctioneers indicating the maximum amount to be bid excluding buyers' premium. Dreweatts will add these bids to the auctioneers' sale book and they will be executed as cheaply as possible having regard to the reserve (if any) and competing bids. If two buyers submit identical commission bids the auctioneers may prefer the first bid received. Please enquire in advance about our arrangements for the leaving of commission bids by telephone or fax. Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

11. **METHODS OF PAYMENT.** The following methods of payment are acceptable: Debit Card drawn on a UK bank and registered to a UK billing address. All major UK issued credit cards registered to a UK billing address with the exception of American Express and Diners Club. There is no additional charge for purchases made with these cards. Bank transfer direct into our bank account, all transfers must state the relevant sale number, lot number and your bid / paddle number. The name of the bank account holder should match the name of the buyer. If transferring from a foreign currency, the amount we receive must be the total due in pounds sterling (after currency conversion and the deduction of any bank charges). Our bank details can be found on the front of your invoice or in the sale catalogue under 'Important Notices'. Sterling cash payments of up to £8,000 (subject to money laundering regulations). Sterling personal cheques drawn on a UK bank account and made payable to 'Dreweatts 1759 Ltd'. It will be necessary to allow at least six working days for the cheque to clear before collecting your purchases. First time buyers not present at the saleroom are required to pay by bank transfer.

12. **COLLECTION AND STORAGE.** Please note what the Conditions of Sale state about collection and storage. It is important that goods are paid for and collected promptly. Any delay may involve the buyer in paying storage charges.

13. **À DROIT DE SUITE ROYALTY CHARGES.** From 1st January 2012 all UK art market professionals (which includes but is not limited to; auctioneers, dealers, galleries, agents and other intermediaries) are required to collect a royalty payment for all works of art that have been produced by qualifying artists each time a work is re-sold during the artist's lifetime and for a period up to 70 years following the artists death. This payment is only calculated on qualifying works of art which are sold for a hammer price more than the UK sterling equivalent of EURO 1,000 – the UK sterling equivalent will fluctuate in line with prevailing exchange rates. It is entirely the responsibility of the buyer to acquaint himself with the precise EURO to UK Sterling exchange rate on the day of the sale in this regard, and the auctioneer accepts no responsibility whatsoever if the qualifying rate is different to the rate indicated. All items in this catalogue that are marked with λ are potentially qualifying items, and the royalty charge will be applied if the hammer price achieved is more than the UK sterling equivalent of EURO 1,000. The royalty charge will be added to all relevant buyers' invoices, and must be paid before items can be cleared. All royalty charges are passed on to the Design and Artists Copyright Society ('DACS'), no handling costs or additional fees with respect to these charges will be retained by the auctioneers. The royalty charge that will be applied to qualifying items which achieve a hammer price of more than the UK sterling equivalent of EURO 1,000, but less than the UK sterling equivalent of EURO 50,000 is 4%. For qualifying items that sell for more than the UK sterling equivalent of EURO 50,000 a sliding scale of royalty charges will apply – for a complete list of the royalty charges and threshold levels, please see [www.dacs.org.uk](http://www.dacs.org.uk). There is no VAT payable on this royalty charge.

## Terms of Consignment for Sellers in Public Auctions

The sale of goods at our public auctions and a seller's relationship with us are governed by our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions. Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue or separately announced prior to the auction. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. Please note that our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions relate to auctions held in our salerooms and we have separate terms and conditions for our online auctions.

If you, or another person acting on your behalf, provide goods to us to sell on your behalf at one of our auctions this signifies that you agree to and will comply with our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions.

1. **INTERPRETATION.** In these Terms the words 'you', 'yours', etc. refer to the Seller and if the consignment of goods to us is made by an agent or otherwise on the Seller's behalf we assume that the Seller has authorised the consignment and that the consignor has the Seller's authority to contract. All obligations that apply to the Seller under these Terms of Consignment for Sellers in Public Auctions shall apply to the owner of the goods and their agent jointly and separately. Similarly the words 'we', 'us', etc. refer to the Auctioneers.

2. **WARRANTY.** The Seller warrants that possession in the lots can be transferred to the Buyer with good and marketable title, free from any third party right and encumbrances, claims or potential claims. The Seller has provided all information concerning the item's ownership, condition and provenance, attribution, authenticity, import or export history and of any concerns expressed by third parties concerning the same.

3. **ALL COMMISSIONS** and fees are subject to VAT at the prevailing rate.

4. **COMMISSION** is charged to sellers and all selling terms are available from our salerooms.

5. **REMOVAL COSTS.** Items for sale must be consigned to the saleroom by any stated deadline and at your expense. We may be able to assist you with this process but any liability incurred to a carrier for haulage charges is solely your responsibility.

6. **LOSS AND DAMAGE OF GOODS**

(a) Loss and Damage Warranty - Dreweatts is not authorised by the FCA to provide insurance to its clients, and does not do so. However Dreweatts for its own protection assumes liability for property consigned to it at the lower pre-sale estimate until the hammer falls. To justify accepting liability, Dreweatts makes a charge of 15% of the hammer price plus VAT, subject to a minimum charge of £150, or if unsold 15% of our lower estimate. The liability assumed by Dreweatts shall be limited to the lower pre-sale estimate or the hammer price if the lot is sold. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so.

(b) If the owner of the goods consigned instructs us in writing not to take such action, the goods then remain entirely at the owner's risk unless and until the property in them passes to the Buyer or they are collected by or on behalf of the owner, and clause 6 (a) is inapplicable.

7. **ILLUSTRATIONS AND PHOTOGRAPHS.** The cost of any illustrations or photographs is borne by you. The copyright in respect of such illustrations and photographs shall be the property of us, the auctioneers, as is the text of the catalogue.

8. **MINIMUM BIDS AND OUR DISCRETION.** Goods will normally be offered subject to a reserve agreed between us before the sale in accordance with clause 9. We may sell Lots below the reserve provided we account to you for the same sale proceeds as you would have received had the reserve been the hammer price. If you specifically give us a "discretion" we may accept a bid of up to 10% below the formal reserve.

9. **RESERVES**

(a) You are entitled to place prior to the auction a reserve on any lot consigned, being the minimum hammer price at which that lot may be sold. Reserves must be reasonable and we may decline to offer goods which in our opinion would be subject to an unreasonably high reserve (in which case goods carry the storage and loss and damage warranty charges stipulated in these Terms of Consignment).

(b) A reserve once set cannot be changed except with our consent.

(c) Where a reserve has been set which we consider unreasonably high, an unsold charge will be payable in the event that the lots fails to sell, being the agreed selling terms calculated on the reserve, LDW at 15% and any photographic charges.

(d) Where a reserve has been placed only we may bid on your behalf and only up to the reserve (if any) and you may in no circumstances bid personally.

(e) Reserves are not usually accepted for lots expected to realise below £100.

10. **ELECTRICAL ITEMS.** These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of testing by external contractors. Goods not certified as safe by an electrician (unless antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.

11. **SOFT FURNISHINGS.** The sale of soft furnishings is strictly regulated by statute law in the interests of fire safety. Goods found to infringe safety regulations will not be offered and must be removed at your expense. We reserve the right to dispose of unsafe goods as refuse, at your expense. The rights of disposal referred to in clause 10 and 11 are subject to the provisions of The Torts (Interference with Goods) Act 1977.

12. **DESCRIPTION.** Please assist us with accurate information as to the provenance, lawful import etc. of goods where this is relevant. There is strict liability for the accuracy of descriptions under modern consumer legislation and in some circumstances responsibility lies with sellers if inaccuracies occur. We will assume that you have approved the catalogue description of your lots and that your lots match those descriptions unless informed to the contrary. Where we are obliged to return the price to the buyer when the lot is a deliberate forgery under Condition 15 of the Conditions of Sale and we have accounted to you for the proceeds of sale you agree to reimburse us the sale proceeds and in any event within 7 days of our written notice to do so.

13. **UNSOLD.** If an item is unsold it may at our discretion be re-offered at a future sale. Where in our opinion an item is unsaleable you must collect such items from the saleroom promptly on being so informed. Otherwise, storage charges may be incurred. We reserve the right to charge for storage in these circumstances at a reasonable daily rate.

14. **WITHDRAWN AND BOUGHT IN ITEMS.** These are liable to incur a charge of 15% commission, 15 % Loss and Damage Warranty and any other costs incurred including but not limited to illustration and restoration fees all of these charges being subject to VAT on being bought in or withdrawn after being catalogued.

15. **CONDITIONS OF SALE.** You agree that all goods will be sold on our Conditions of Sale for Public Auctions. In particular you undertake that you have the right to sell the goods either as owner or agent for the owner with good and marketable title and free and clear of any third party rights or claims. You undertake to compensate us and any buyer or third party for all losses liabilities, costs and expenses suffered or incurred arising out of or in connection with any breach of this undertaking. We will also, at our discretion, and as far as practicable, confirm that an item consigned for sale does not appear on the Art Loss register, which is administered by an independent third party.

16. **DUE DILIGENCE CHECKS AND ANTI-MONEY LAUNDERING PROCEDURES** Under the money laundering regulations in force we are required to carry out relevant due diligence checks. This includes verifying the identity of all customers we transact with as well as any beneficial owners on behalf of whom they may transact. Vendors who are unable to or refuse to supply required identification documents and proof of address will not be able to consign to Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility, which for the avoidance of doubt may include storage solely in electronic form.

17. **AUTHORITY TO DEDUCT COMMISSION AND EXPENSES AND RETAIN PREMIUM AND INTEREST**

(a) You authorise us to deduct commission at the stated rate and all expenses incurred for your account from the hammer price and consent to our right to retain beneficially the premium paid by the buyer in accordance with our Conditions of Sale for Public Auctions and any interest earned on the sale proceeds until the date of settlement.

(b) In case of lots unsold at auction you authorise us at our discretion to reoffer such lots and negotiate a sale within seven days of the auction date, in which case the same charges will be payable as if such lots had been sold at auction and so far as appropriate these Terms apply.

18. **WAREHOUSING.** We disclaim all liability for goods delivered to our saleroom without sufficient sale instructions and reserve the right to make minimum warehousing charge of £10 per lot per day. Unsold lots are subject to the same charges if you do not remove them within a reasonable time of notification. If not removed within three weeks we reserve the right to sell them and defray charges from any net proceeds of sale or at your expense to consign them to the local authority for disposal.

19. **SETTLEMENT.** After sale settlement of the net sum due to you normally takes place within 28 days of the sale (by crossed cheque to the seller) unless the buyer has not paid for the goods. In this case no settlement will then be made but we will take your instructions in the light of our Conditions of Sale for Public Auctions. You authorise any sums owed by you to us on other transactions to be deducted from the sale proceeds. You must note the liability to reimburse the proceeds of sale to us as under the circumstances provided for in Condition 12 above. You should therefore bear this potential liability in mind before parting with the proceeds of sale until the expiry of 28 days from the date of sale.

# Conditions of Sale for Public Auctions

Dreweatts carries on business with bidders, buyers and all those present in the auction room prior to or in connection with a sale by auction at our salerooms on our Auction Terms and Conditions or Public Auctions including these Conditions of Sale for Public Auctions and all bidders, buyers and others participating in a public auction accept that these terms apply to the exclusion of any terms and conditions contained in any of those person's own documents even if the same purport to provide that that person's own or some other terms prevail. Any particular public auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our online auction catalogue. Please note that our Auction Terms and Conditions including these Conditions of Sale for Public Auctions relate to auctions held in one of our salerooms and we have separate terms and conditions for our online auctions.

## 1. DEFINITIONS

In these Conditions:

- (a) "auctioneer" means the firm of Dreweatts or its authorised auctioneer, as appropriate;
- (b) "deliberate forgery" means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;
- (c) "hammer price" means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;
- (d) "terms of consignment" means the stipulated terms and rates of commission on which Dreweatts accepts instructions from sellers or their agents;
- (e) "total amount due" means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;
- (f) "sale proceeds" means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and howsoever arising;
- (g) "You", "Your", etc. refer to the buyer as identified in Condition 2.
- (h) The singular includes the plural and vice versa as appropriate.

## 2. BIDDING PROCEDURES AND THE BUYER

- (a) Bidders are required to register their particulars before bidding by completing a sale registration form and to satisfy any security arrangements before entering the auction room to view or bid;
- (b) Under the money laundering regulations in force we are required to verify the identity of all customers we transact with as well as any beneficiaries on behalf of whom they may transact. Customers who are unable to or refuse to supply required identification documents and proof of address will not be able to bid in Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility which for the avoidance of doubt may include storage solely in electronic form;
- (c) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.
- (d) Bidders shall be deemed to act as principals;
- (e) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.

3. **INCREMENTS.** Bidding increments shall be at the auctioneer's sole discretion.

4. **THE PURCHASE PRICE.** The buyer shall pay the purchase price together with a premium thereon of 30% which shall include VAT on the premium at the rate imposed by law. The buyer will also be liable for any royalties payable under Droit de Suite as set out under Information for Buyers.

5. **VALUE ADDED TAX.** Value Added Tax on the hammer price is imposed by law on all items affixed with a dagger (†) or double dagger (‡). Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by buyers of relevant Lots. (Please refer to "Information for Buyers" for a brief explanation of the VAT position).

## 6. PAYMENT

(a) Immediately a Lot is sold you will:

- (i) give to us, if requested, proof of identity, and

(ii) pay to us the total amount due or in such other way as is agreed by us.

(b) Any payments by you to us may be applied by us towards any sums owing from you to us on any account whatever without regard to any directions of you or your agent, whether expressed or implied.

(c) In order to comply with money laundering regulations we reserve the right to require proof of source of funds and/ or confirmation of the nature and source of wealth for all receipts of monies from clients directly or from third parties for payments on behalf of clients.

## 7. TITLE AND COLLECTION OF PURCHASES

(a) The ownership of any Lots purchased shall not pass to you until you have made payment in full to us of the total amount due.

(b) You shall at your own risk and expense take away any lots that you have purchased and paid for not later than 3 working days following the day of the auction or upon the clearance of any cheque used for payment after which you shall be responsible for any removal, storage and insurance charges.

(c) No purchase can be claimed or removed until it has been paid for.

## 8. REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES

(a) If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the seller and on our own behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:

- (i) to proceed against you for damages for breach of contract;
  - (ii) to rescind the sale of that Lot and/or any other Lots sold by us to you;
  - (iii) to resell the Lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;
  - (iv) to remove, store and insure the Lot at your expense and, in the case of storage, either at our premises or elsewhere;
  - (v) to charge interest at a rate not exceeding 15% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;
  - (vi) to retain that or any other Lot sold to you until you pay the total amount due;
  - (vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;
  - (viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of) any of your property in our possession for any purpose until the debt due is satisfied.
- (b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions.

9. **THIRD PARTY LIABILITY.** All bidders, buyers and other members of the public on our premises are there at their own risk and must note the lay-out of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur liability for death or personal injury or for the safety of the property of persons visiting prior to or at a sale (except in each case as may be required by law by reason of our negligence)

10. **COMMISSION BIDS.** Whilst prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition, we will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or agents shall be responsible for any failure to do so.

Where two or more commission bids at the same level are recorded we reserve the right in our absolute discretion to prefer the first bid so made.

11. **WARRANTY OF TITLE AND AVAILABILITY.** The seller warrants to the auctioneer and you that the seller is the true owner of the property consigned or is properly authorised by the true owner to consign for sale and is able to transfer good and marketable title to the property free from any third party claims.

Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by statute, common law or otherwise are excluded to the fullest extent permitted by law.

12. **AGENCY.** The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.

13. **TERMS OF SALE.** The seller acknowledges that Lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment for Public Auctions as notified to the consignor at the time of the entry of the Lot.

## 14. DESCRIPTIONS AND CONDITION

(a) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer nor our employees or agents nor the seller accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 "information to buyers".

(b) Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer legislation.

15. **FORGERIES.** Notwithstanding the preceding Condition, any Lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the Lot is a deliberate forgery we shall refund the money paid by you for the Lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or

(2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition.

The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.

16. **PRIVACY NOTICE.** We will hold and process any personal data in relation to you in accordance with our current privacy policy, a copy of which is available on our website <http://www.dreweatts.com/privacy-security/>.

## GENERAL

17. We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.

18. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.

(b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.

19. Any notice to any buyer, seller, bidder or viewer may be given by first class mail, email or Swiftmail in which case it shall be deemed to have been received by the addressee 48 hours after posting.

20. Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing at the commencement of the catalogue.

21. Any indulgence extended to bidders, buyers or sellers by us notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only; in all other respects these Conditions shall be construed as having full force and effect.

22. These Conditions shall be governed by and construed in accordance with English law and the parties irrevocably submit to the exclusive jurisdiction of the English courts.

# Group Departments

<b>NEWBURY</b> <b>Dreweatts</b> Donnington Priory Newbury Berkshire RG14 2JE  Auctions, exhibitions and valuations	<b>CHAIRMAN</b> George Bailey
<b>LONDON</b> <b>Dreweatts / Bloomsbury Auctions</b> 16-17 Pall Mall St James's London SW1Y 5LU  Auctions, exhibitions and valuations by appointment	<b>MANAGING DIRECTOR</b> Jonathan Pratt
<b>+44 (0) 1635 553 553</b> <a href="mailto:info@dreweatts.com">info@dreweatts.com</a> <a href="http://dreweatts.com">dreweatts.com</a>	<b>ASIAN CERAMICS AND WORKS OF ART</b> Mark Newstead Dr Yingwen Tao

<b>BRITISH AND EUROPEAN CERAMICS AND GLASS</b> Mark Newstead Geoffrey Stafford Charles	<b>BLOOMSBURY AUCTIONS BOOKS AND MANUSCRIPTS</b> Dr Timothy Bolton Camilla Previt�e Roxana Kashani
<b>CLOCKS AND SCIENTIFIC INSTRUMENTS</b> Leighton Gillibrand	<b>BRITISH AND EUROPEAN CERAMICS AND GLASS</b> Mark Newstead Geoffrey Stafford Charles
<b>COUNTRY SPORTING</b> Geoffrey Stafford Charles	<b>CLOCKS AND SCIENTIFIC INSTRUMENTS</b> Leighton Gillibrand
<b>DECORATIVE ARTS</b> Geoffrey Stafford Charles Ashley Matthews	<b>COUNTRY SPORTING</b> Geoffrey Stafford Charles
<b>EUROPEAN SCULPTURE AND WORKS OF ART</b> Charlotte Schelling	<b>DECORATIVE ARTS</b> Geoffrey Stafford Charles Ashley Matthews

<b>ESTATES AND COLLECTIONS</b> Will Richards Joe Robinson	<b>EUROPEAN SCULPTURE AND WORKS OF ART</b> Charlotte Schelling
<b>FINE ART</b> Jennie Fisher Lucy Gregory Francesca Whitham	<b>ESTATES AND COLLECTIONS</b> Will Richards Joe Robinson
<b>FURNITURE AND CARPETS</b> Ben Brown Ashley Matthews William Turkington	<b>FINE ART</b> Jennie Fisher Lucy Gregory Francesca Whitham

<b>JEWELLERY, SILVER, WATCHES AND OBJECTS OF VERTU</b> James Nicholson Nick Mann Alexandra Francis Tessa Parry	<b>FURNITURE AND CARPETS</b> Ben Brown Ashley Matthews William Turkington
<b>LIVE STEAM AND MODEL ENGINEERING WORKS OF ART</b> Michael Matthews	<b>JEWELLERY, SILVER, WATCHES AND OBJECTS OF VERTU</b> James Nicholson Nick Mann Alexandra Francis Tessa Parry
<b>WINE</b> Mark Robertson Dianne Wall	<b>LIVE STEAM AND MODEL ENGINEERING WORKS OF ART</b> Michael Matthews

