



DREWEATTS

EST. 1759

**FINE CLOCKS, BAROMETERS
AND SCIENTIFIC INSTRUMENTS**

DONNINGTON PRIORY | WEDNESDAY 21 APRIL 2021

Coming Up at Dreweatts

Auctions

30 & 31 March | Live Online
Fine Furniture, Sculpture, Carpets, Ceramics and Works of Art

1 April | Timed Online
Garden Furniture and Ornament

13 April | Live Online
Jewellery, Silver, Watches, Pens and Luxury Accessories – Part 1

14 April | Timed Online
Jewellery, Silver, Watches, Pens and Luxury Accessories – Part 2

20 April | Live Online
The Transport Sale

21 April | Live Online
Fine Clocks, Barometers and Scientific Instruments

29 April | Live Online
Fine and Rare Wine and Spirits

6 May 2021 | Live Online
The Piet Jonker Collection of Garden Ornament and Statuary

19 May | Live Online
Chinese Ceramics and Works of Art (Part 1)

20 May | Live Online
Japanese & Chinese (Part 2) and Indian & Islamic Ceramics & Works of Art

27 May | Live Online
Old Master, British and European Art



We hold regular auctions of fine art, antiques, jewellery and other collectibles. Our specialists carry out valuations nationwide so if you are unable to attend one of our valuation days, please request a valuation via our website or call us to discuss a home visit.

DREWEATTS

EST. 1759

FINE CLOCKS, BAROMETERS
AND SCIENTIFIC INSTRUMENTS

DONNINGTON PRIORY | WEDNESDAY 21 APRIL 2021 | 10.30AM

AUCTION FORMAT: LIVE ONLINE

This is a live online auction with an auctioneer. Bidding is available online, by telephone or commission (absentee) bids. If not bidding online, please contact Dreweatts to register all commission bids or telephone bids by 12 noon (local time) on Tuesday 20 April.

FREE ONLINE BIDDING IS AVAILABLE AT DREWEATTS.COM:

The Dreweatts' bidding platform allows you to watch, listen and bid with no additional online bidding fees applicable.

REGISTRATION:

We advise clients to register at least 48 hours in advance of the auction as you may be asked to provide documents to verify your identity. Registration for new clients will close at 12 noon (local time) on Tuesday 20 April.

BUYER'S PREMIUM:

Buyer's premium 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 £1,000,001.

PAYMENT:

Please note, we cannot accept payment by telephone for lots bought by first time bidders. For details on other payment methods, please see our website.

CONDITION REPORTS:

Condition reports and detailed images are available on dreweatts.com or by request.

AUCTION NO. 14306

SPECIALIST:
Leighton Gillibrand

VIEWING:
Please see our website for viewing arrangements.

AUCTION:
Dreweatts
Donnington Priory
Newbury
Berkshire RG14 2JE

ENQUIRIES:
+44 (0) 1635 553 553
clocks@dreweatts.com
dreweatts.com

Front cover: Lot 180
Back cover: Lot 165

Catalogues £15 (£17.50 by post)

DREWEATTS

EST. 1759

NOW INVITING ENTRIES FOR OUR 2021 AUCTIONS

NEWBURY
Dreweatts
Donnington Priory
Newbury
Berkshire RG14 2JE

Auctions, exhibitions
and valuations

HAMBRIDGE LANE
Dreweatts General Sales
1 Hambridge Lane
Newbury
Berkshire RG14 5TU

General sales viewing and
collections by appointment

LONDON
Dreweatts
16-17 Pall Mall
St James's
London SW1Y 5LU

Auctions, exhibitions
and valuations

ENQUIRIES
For more information,
please contact
+44 (0) 1635 553 553
info@dreweatts.com

dreweatts.com





Important Notes regarding the Cataloguing of Clocks

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

major faults or restoration. Although we endeavour to catalogue items in a fair and informed manner, omission of any comments or observations regarding the condition or originality of a clock in the description does not necessarily indicate that it is free from significant faults, restoration or is in working condition. We would strongly advise any prospective purchaser to view the item in person or request a condition report and/or further images prior to bidding.

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 Y

A fine Regency mahogany bowfronted 'flat to the wall' mercury stick barometer

Bate, London, circa 1825

With swan neck pediment and cavetto cornice over silvered Vernier scale calibrated in barometric inches and annotated *Very Dry, Set Fair, FAIR, Change, RAIN, M'ch Rain, Stormy* beneath signature *Bate, London* to upper margin, behind bowed glass within moulded surround above ebony line edged trunk of the same bowed profile incorporating vernier setting screw to throat, the base with turned half vase cistern cover flanked by ebony line strung canted angles over cavetto moulded underside incorporating level adjustment screw, 100cm (39.25ins approx.) high excluding brass finial.

The current lot is almost certainly by Robert Brettell Bate who is recorded in Clifton, *Gloria Directory of British Scientific Instrument Makers 1550-1851* as working from Poultry, London 1808-42 and then 33 Royal Exchange 1846-47. Bate was known as a maker of all types of instrument however was celebrated for his nautical instruments including marine barometers and latterly was appointed Instrument-maker to Her Majesty's Honourable Boards of Excise and Customs.

£1,500-2,000

2

A Regency mahogany mercury stick barometer

G. Davis, Leeds, circa 1825

With swan-neck pediment above moulded glazed aperture enclosing rectangular silvered Vernier scale calibrated in barometric inches opposing the usual observations and signed *G. Davis, LEEDS* to upper margin, the moulded flame figured and line-edged trunk with bone Vernier adjustment square over inset arch-glazed silvered Fahrenheit scale mercury tube thermometer, the rounded base with moulded domed cistern cover, 99cm (39ins) high.

Gabriel Davis is recorded in is recorded in Clifton, *Gloria Directory of British Scientific Instrument Makers 1550-1851* as an optician, mathematical and philosophical instrument maker working from 20 Boar Lane, Leeds from 1822 before relocating to number 24 in 1834 where he stayed until 1847. He was regularly commissioned to make a wide range of instruments for the Yorkshire gentry and scientific community and also had an outlet in Durham which also opened in 1834.

£450-550



1



2



3



4

3

A rare Regency mercury balloonist's stick barometer
Cox, London, early 19th century

With brass suspension ring above hinged long rectangular door enclosing canted silvered Vernier register plates calibrated from 20 to 31 inches divided into tenths and annotated with the usual observations to the upper left section over signature *Cox, London*, and signed John Augustus, the inside of the door now applied with mercury Centigrade and Fahrenheit scale thermometer, the rectangular section trunk with slightly bowed sides above stepped moulded ebonised cylindrical cistern cover, 91.5cm (36ins) high; with a brass wall mounted suspension hook.

The current lot was almost certainly made by James Cox who is recorded in Clifton, Gloria *Directory of British Scientific Instrument Makers 1550-1851* as an optician, mathematical and philosophical instrument maker working in the Parish of St. Giles, Cripplegate, London from 1810. He is subsequently noted as working from 3 Beach Street, Barbican from 1816 and several addresses including 5 Barbican, 51 Banner Street (St. Lukes) and 85 Lombard Street from 1822 until 1855.

A related instrument (also by Cox) was sold at Bonhams, London *Fine Clocks* 17th June 2008 (lot 13) for £3,600. The scale ranging down to 20 inches would allow the balloonist to take readings up to just over 10,000 feet in altitude.

£1,000-1,500

4

A William IV/early Victorian mahogany bowfronted mercury cistern tube marine stick barometer
James Bassnett, Liverpool, circa 1840

With concave moulded surmount and cavetto cornice above bow-glazed canted ivory Vernier register plates annotated with the usual observations and signed *JAMES BASSNETT, LIVERPOOL* to lower left hand corner, the trunk with Vernier adjustment screw and brass gimbal pivots above glazed ivory Fahrenheit scale mercury tube thermometer, the base with moulded cylindrical lacquered brass cistern cover incorporating brass level adjustment screw to underside, 94cm (37ins) high.

James Bassnett is recorded in Clifton, Gloria *Directory of British Scientific Instrument Makers 1550-1851* as an optician, clock and chronometer maker working from 4 Barnes Court, Shaws Brow, Liverpool 1829-34 and then from several addresses in Robert Street until 1857 when the firm became known Bassnett and Son.

£800-1,200

5

A Victorian carved oak mercury stick barometer
J.H Steward, London, third quarter of the 19th century

With foliate scroll carved arched upstand and moulded cornice incorporating corbeled projections to the sides over rectangular bevel-glazed double opaque glass Vernier scales calibrated in barometric inches and with the usual observations, the lower margins annotated *10 A.M. YESTERDAY* and *10 A.M. TO DAY*, and signed *J.H. STEWARD, ...Strand, London* to upper left hand corner, the trunk with triangular rosettes, cavetto side mouldings and Vernier setting squares to throat above applied glazed mercury tube *Fahrenheit* and *Centigrade* scale thermometer decorated with fan carved crest to upper rail, the base of shaped cartouche outline applied with shield-centred scroll carved shaped cistern cover with level adjustment square to underside, 109cm (43ins) high.

James Henry Steward is recorded in Banfield, *Edwin BAROMETER MAKERS AND RETAILERS 1660-1900* as a maker of all types of barometers who worked from several addresses in London including: 406 Strand (1857-1900 and beyond), 67 Strand (1867-8), 63 St. Pauls Churchyard (1867-80), Cornhill (1867-92), 66 Strand (1869-88), 456 Strand (1879-88), 474 West Strand (1886-1900 and beyond) and 7 Gracechurch Street (1893-1900 and beyond). He advertised as maker of the celebrated Lord Bury telescope and maker of the Fitzroy barometers, as in use at all railway termini and principal hotels in London.

The current lot is provided with two scales to allow change in barometric pressure to be recorded as designed by Admiral Fitzroy for his 'storm barmeters' which he devised in around 1857.

£500-700

6

A Victorian carved oak mercury wheel barometer
Unsigned, circa 1860

The 11.5 inch circular star-centred silvered register calibrated in barometric inches and with the usual observations within a cast brass bevel glazed bezel incorporating canted silvered insert to interior, the case generously carved with naturalistic leafy scrolls incorporating a glazed alcohol tube silvered Fahrenheit scale thermometer to the upright and recording pointer setting key over basket of fruit to base, 124cm (49ins) high.

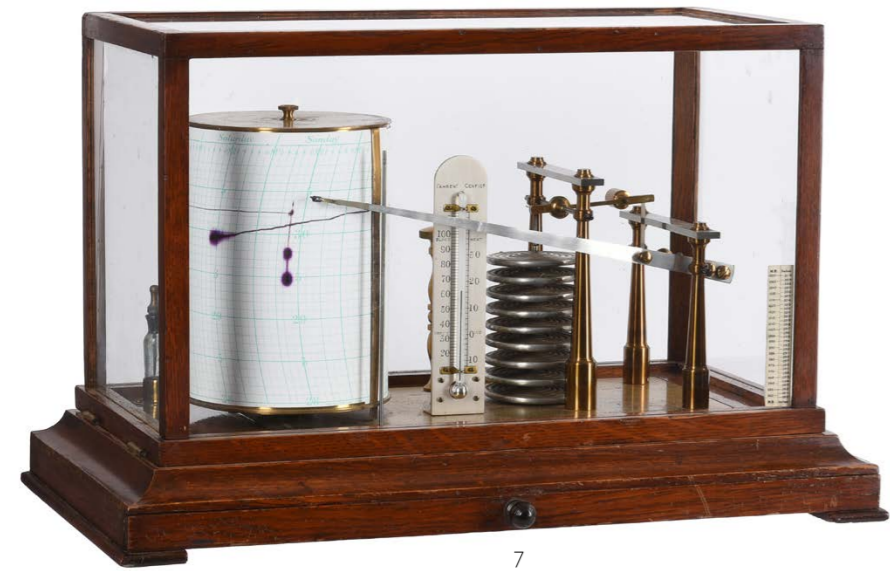
£120-180



5



6



7

The firm of Negretti & Zambra are recorded in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1660-1900* as being established in 1850 when a partnership between Enrico Negretti and Joseph Warren Zambra was formed. The firm became one of the most prolific makers of scientific instruments and continued trading well into the 20th century.

£500-700

8
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 96ins) 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 wars’ end, Gamewell again actively pursued the business under the name ‘American Fire Alarm Telegraph, John N. Gamewell & Company, Proprietor’.



8

6

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.

£100-200

www.dreweatts.com | +44 (0) 1635 553 553 Buyer’s Premium of 25% +VAT

7

A rare oak cased micro-barograph with thermometer
Negretti and Zambra, London, early 20th century
The mechanism with nine-segment aneroid chamber connected via a lacquered brass armature to an inked pointer for recording the change in barometric pressure on a double-height clockwork-driven rotating paper scale lined drum, the brass baseplate engraved *NEGRETTI & ZAMBRA, LONDON* and applied with an arched silvered Fahrenheit and centigrade scale mercury tube thermometer, the case with five-panel hinged cover on cavetto moulded skirt base incorporating a drawer containing spare charts over simple squab feet, 49cm (19.25ins) wide.

9

A Victorian lacquered brass monocular compound microscope
J. White, Glasgow, circa 1870
The tube with rack and pinion course focus adjustment above fine screw to the single objective end, the stage fitted with slide clips and the underside with pivoted double-sided plano-concave mirror, the limb pivoted via an axis support behind the stage between two curved tapered uprights applied to a Y-shaped foot engraved *J. WHITE, GLASGOW* to the rear edge, in original mahogany box with two objective lenses, two eyepieces, a condenser lens with stand and small selection of other accessories including stage forceps and slides, the box 39cm (15.25ins) high.

James White was an optical instrument maker, who with the support of William Thompson (later Lord Kelvin), Professor of natural philosophy at Glasgow University (held 1846-99), set up business (primarily to service the demands of the University) in 1850. They initially traded from numerous addresses on Renfield Street but had a fairly precarious existence until the 1860’s when White became involved with Great Eastern who were encountering problems with laying transatlantic telegraph cables. With Lord Kelvin’s assistance White was able to resolve many of the issues. During the mid 1870’s Lord Kelvin turned his attention to the development of an accurate marine compass which resulted in a design which was subsequently supplied by James White. In 1884 White died leading Lord Kelvin to move the business to new premises at 28-20 Cambridge Street which was subsequently managed by Matthew Edwards and David Reid on his behalf and continued in various guises until they merged with the rival firm of Henry Hughes and Sons Limited in 1942.

£150-250

10
A Victorian lacquered brass compound monocular field microscope
Unsigned, circa 1870

The tube with moulded collar and rack-and pinion focus adjustment sliding within a sleeve decoratively pierced to form twin supports, enclosing stage with slide apertures to each side and incorporating helical retention spring, on moulded ring base, in original mahogany box with six objective lenses, forceps, tweezers and other accessories including six prepared bone sliders, (lacking eyepiece and mirror), the box 27cm (10.5ins) wide; with a **cased glass set of hydrometers**, Negretti and Zambra, London, late 19th century, comprising eleven blown glass floats each with mercury filled bulb beneath ovoid air chamber and cylindrical stem enclosing a calibrated ivorine scale inscribed *TEMP 60* and signed *NEGRETTI & ZAMBRA LONDON* to verso, in original velvet and silk lined fitted mahogany box with a Fahrenheit scale mercury-tube thermometer and a test-tube, the box 27.5cm (10.75ins) wide (2).

The hydrometers in the current lot are by Negretti & Zambra who are recorded in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1660-1900* as being established in 1850 when a partnership between Enrico Negretti and Joseph Warren Zambra was formed. The firm became one of the most prolific makers of scientific instruments and continued trading well into the 20th century.

£60-100



9



9 (detail)



10

7



11
A Victorian 4 inch refracting telescope
The eyepiece signed for John Browning, London
The 48 inch leather-covered tube fitted with a 'star-finder' and rack-and-pinion focus adjustment and second telescopic draw to eyepiece end opposing objective with lacquered brass cap, the whole mounted via two pivot bars secured by knurled screws between a pair of shaped brackets applied to a substantial rotating brass post fitted onto a mahogany tripod with hinged tapered wooded open-frame supports, the tube 138cm (54.5ins) long closed; with a mahogany box containing two additional eyepieces, another within an eight-inch extension tube and two filters along with a selection of unrelated accessories.

John Browning is recorded in Banfield, Edwin *BAROMETER MAKERS & RETAILERS 1660-1900* as working from various addresses in London from 1862 until after 1900; he was 'Optical & Physical Instrument Maker to Her Majesty's Government, The Royal Observatory and Kew Observatory'.

£600-800



11 (detail)

12
A fine pair of George III/Regency
12 inch library table globes
Thomas Bardin and William & Samuel Jones, London, 1817 and 1800

The terrestrial sphere applied with twelve coloured printed gores incorporating panel inscribed *THE, NEW TWELVE INCH, BRITISH, Terrestrial Globe, REPRESENTING THE, ACCURATE POSITIONS OF THE PRINCIPAL, KNOWN PLACES OF THE EARTH., FROM THE DISCOVERIES OF, CAPTIAN COOK, AND SUBSEQUENT CIRCUMNAVIGATORS, TO THE PRESENT PERIOD, with corrections and additions to, 1817, Manufactured by T.M. Bardin 16 Salisbury Square London* to North Pacific and extensively annotated with principal cities, towns, rivers, lakes, mountains and other significant topographical features, the oceans with all significant islands labelled, the West Pacific with *THE ANALEMMA* of the equation of time, and the Equator lines divided in minutes and degrees, the *ECLIPTIC*

graduated in minutes; the celestial annotated with major constellations incorporating fanciful figural representations and stars graded in seven orders of magnitude, the Equator and Ecliptic both divided for minutes and degrees and the lower hemisphere with panel inscribed *THE, NEW TWELVE INCH, British Celestial Globe, Containing the exact position of more than 3800 FIXD STARS, Nebulae, Planetary Nebulae, &c: according to the Latest Discoveries and Observations of Dr Maskelyne, Dr Herschel and other eminent, Astronomers, And adapted to the, present period 1800, with a second overlaid cartouche nearby inscribed SOLD BY, W. & S. JONES, Holborn, London*, each sphere with poles incorporating brass hour rings and pivots for mounting within brass meridian circles divided for degrees, resting in wooden stands with matching hand coloured paper horizon rings each graduated in degrees in two directions, days-of-the-month and houses of the Zodiac with names and symbols and also displaying compass directions, the stands each with four curved quadrant supports for the horizon ring over squat ring-turned baluster upright issuing three cabriole supports with pointed pad feet with compass stretcher between, (the celestial faded and part restored and both compasses incomplete), 64cm (25ins) high approx.

Thomas Marriott Bardin is recorded in Clifton, Gloria *Directory of Scientific Instrument Makers 1550-1851* as a globe maker apprenticed to his father, William, in 1783 with whom he went into partnership in 1790. Bardin and Son initially worked from 4 Hind Court, Fleet Street, London before moving to 16 Salisbury Square in 1795. William Bardin died in 1795 leaving the business in the hands of Thomas who remained working from the same address until 1839. William and Samuel Jones are recorded by Clifton as optical, mathematical and philosophical instrument makers who worked from several addresses in Holborn 1791-1859 including 135 Holborn (1792-1800) and 30 Holborn (1800-1860).

It is interesting to note that the celestial of this pair does not bear the name of Bardin, however it was common practice for the vendors of globes to put their own trade label over that of the manufacturer. Indeed, this was a matter of course with Bardin-supplied globes retailed by the Jones's such was the nature of their trading relationship (bearing in mind that very often it was William Jones who had designed the globe in the first place).

£5,000-7,000



12



12 (detail)



13



13 (detail)

The celebrated Cary family business of scientific instrument and globe makers was established by John Cary at Johnson's Court, Fleet Street, London in 1782 moving to a new address at 'Corner of Arundel Square', Strand the following year. He was primarily an engraver of maps, charts and globes who moved again in 1783 to 188 Strand. By 1791 he had entered into what appeared to be a relatively casual partnership with his brother, William; this partnership lasted until circa 1816 by which time William and John Cary had moved again to 181 Strand before finally settling in 86 St. James in 1820. The following year he was succeeded by his sons, John (II) and George Cary, who continued from the firm's 181 Strand address until 1851/2 when the business was acquired by Henry Gould.

£1,500-2,000

13

A Regency twelve inch celestial library table globe
John and William Cary, London, circa 1810
The sphere applied with twelve engraved and hand tinted colour gores incorporating trade label CARY'S, NEW CELESTIAL GLOBE, ON WHICH, are carefully laid down upwards of 3,500 stars, Selected from the most accurate observations, and calculated to the Year 1800, with the extent of each constellation precisely delineated, By MR. GILPIN of the ROYAL SOCIETY... with the constellations represented by delicately coloured mythical beasts and figures and appropriately labelled along with the stars with brightness represented in seven grades of MAGNITUDE, with equinoctial graduated in degrees and ecliptic with Zodiacal calendar and also graduated in degrees, pivoted via the poles within brass meridian circle also further divided for degrees, resting in wooden stand with hand 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 showing compass directions, raised on four baluster turned supports with conforming turned stretchers to carry the meridian ring at the base, (damages), 42cm (16.5ins) approx. high overall.

14

A Regency fifteen inch celestial library globe
John and George Cary, London, circa 1825
The sphere applied with twelve engraved and hand tinted colour gores incorporating trade label CARY'S, NEW CELESTIAL GLOBE, ON WHICH, are carefully laid down the whole of the, STARS AND NEBULAE, Contained in the Catalogues of, Wollaston, Herschel, Bode, Piazz, Zach & c., calculated to the year 1820... with the constellations represented by delicately coloured mythical beasts and figures and appropriately labelled along with the stars with brightness represented in eight grades of MAGNITUDE, with equinoctial graduated in degrees in both directions and ecliptic with calendar labelled in Latin and also graduated in degrees, with engraved hour dial to top pole and pivoted within brass meridian circle divided for degrees, resting in wooden stand with hand 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 showing compass directions, cradled within three down-curved supports carrying the meridian ring at the base of the sphere over baluster-turned upright issuing three down curved supports incorporating paper-scale glazed compass to stretched and terminating with brass cup castors, 99cm (39ins) approx. high overall.

Provenance: Purchased by the vendor at Bonhams, London sale of *Fine Mechanical Music & Scientific Instruments* 9th November 2011 (lot 158) for £4,750.

The celebrated Cary family business of scientific instrument and globe makers was established by John Cary at Johnson's Court, Fleet Street, London in 1782 moving to a new address at 'Corner of Arundel Square', Strand the following year. He was primarily an engraver of maps, charts and globes who moved again in 1783 to 188 Strand. By 1791 he had entered into what appeared to be a relatively casual partnership with his brother, William; this partnership lasted until circa 1816 by which time William and John Cary had moved again to 181 Strand before finally settling in 86 St. James in 1820. The following year he was succeeded by his sons, John (II) and George Cary, who continued from the firm's 181 Strand address until 1851/2 when the business was acquired by Henry Gould.

£2,500-3,500



14



14 (detail)



15



15 (details)

15

An impressive late Victorian thirty inch terrestrial library globe
W. and A.K. Johnston Limited, Edinburgh and London, circa 1890

The sphere applied with thirty-six pairs of gores engraved and colour tinted with extensive annotations for cities, countries, significant topographical features, oceans including shipping routes, islands, and other features, the North Pacific with applied label 30 INCH, TERRESTRIAL GLOBE, BY, W. & A.K. JOHNSTON. LIMITED, Geographers, Engravers & Printers, EDINBURGH & LONDON, and the South Pacific with an ANALEMMA, OR TABLE OF, EQUATION OF TIME, Shewing the, difference of time, Between the, Clock and Sun, as well as the, Sun's declination, for every day, in the Year, the equinoctial graduated in degrees and hours and the ecliptic also graduated in degrees in both directions, the North pole fitted with a three-spoke brass hour ring and sphere pivoted within a substantial brass Meridian Arc engraved in 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 four substantial baluster turned supports with conforming baluster stretcher to carry the meridian ring at the base, 116cm, (45.5ins) approx. high overall.

The partnership between brothers William and Andrew Keith Johnston is recorded in Clifton, Gloria Directory of British Scientific Instrument Makers 1550-1851 as working circa 1830-55. Online sources note that both were apprenticed to the leading Scottish globe-maker, James Kirkwood, until his workshop was destroyed by fire in 1824 (although he is listed by Clifton as still working in 1828). The brothers subsequently went established their business by acquired the publishing house of William Lizars and began printing maps, atlases, globes and related geographical publications. W. and A.K. Johnston became highly respected for the quality of their globe cartography, in particular their 12 inch geo-physical globe, and amongst other accolades were awarded a Royal Appointment by Queen Victoria.

£8,000-12,000

16

A rare George III mahogany hodometer or waywiser
Cary, London, Late 18th century

With 31.5 inch diameter wheel bound with an iron tyre and with six tapered spokes around a brass hub engaging with take-off gearing contained within the left hand fork of the handle assembly, the right hand fork incorporating a hinged section to allow removal of the wheel with locking via a knurled brass screw, the upper section with inverted 7.25 inch circular silvered register engraved Cary, London to centre within concentric inner scale calibrated in Roman numeral MILES (I to X) and Arabic Furlongs (0 to 8 for each mile) to be read by the shorter of the two blued steel hands within outer scales calibrated in Poles (0 to 40) and Yards (0 to 220) to be read by the longer hand, set behind a hinged glazed circular moulded wooden bezel beneath elaborate yoke-shaped handle 137cm (54ins) high overall.

The celebrated Cary family business of scientific instrument and globe makers was established by John Cary at Johnson's Court, Fleet Street, London in 1782 moving to a new address at 'Corner of Arundel Square', Strand the following year. He was primarily an engraver of maps, charts and globes who moved again in 1783 to 188 Strand. By 1791 he had entered into what appeared to be a relatively casual partnership with his brother, William (who was born circa 1759 and apprenticed to Jesse Ramsden); this partnership lasted until circa 1816 by which time William and John Cary had moved again to 181 Strand before finally settling in 86 St. James in 1820. The following year John Cary was succeeded by his sons, John (II) and George Cary, who continued from the firm's 181 Strand address until 1851/2 when the business was acquired by Henry Gould.

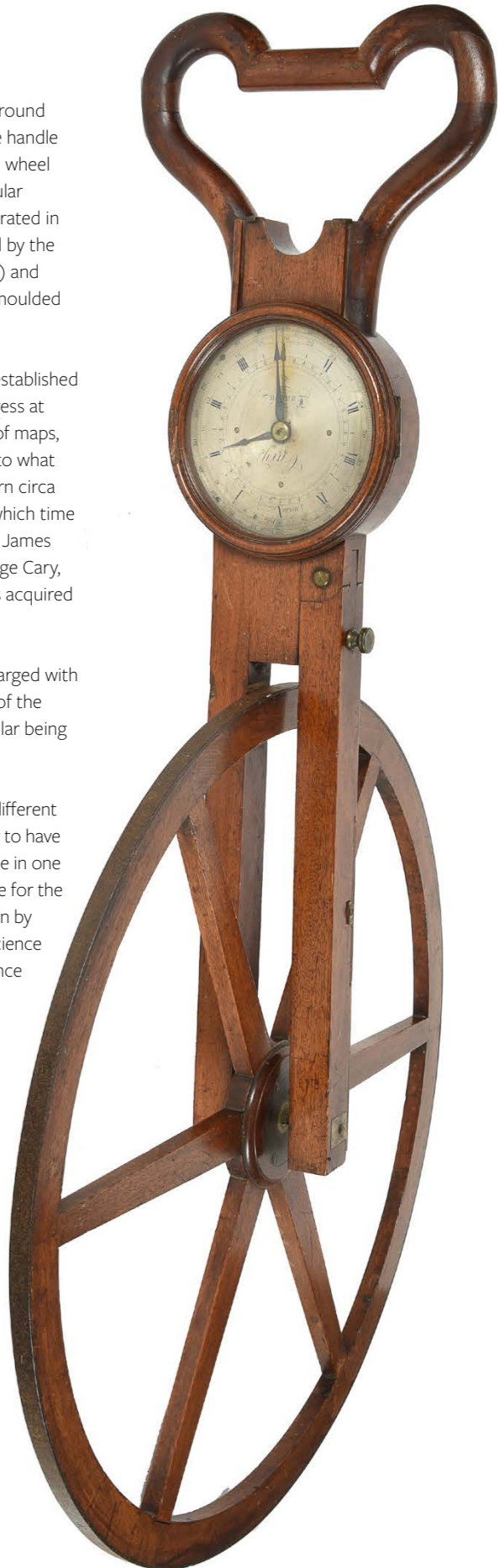
The current lot would have been a particularly valuable instrument for surveyors charged with creating maps and plans during the latter years of the 18th century. The importance of the instrument's role is reflected in the quality of its construction with the dial in particular being finely engraved and finished.

When reviewing comparable surviving instruments of this type it becomes clear that different makers such as Dollond, Thomas Rubergall, William Frazer, and W. and S. Jones appear to have sold essentially identical instruments. This would suggest that they were probably made in one workshop who then supplied them to various makers for retail. One possible candidate for the supplier would be the workshop George Adams, as several earlier variants of this design by him are known including an example in the King George III collection housed at The Science Museum, London. This suggests that Adams was used to making such instruments hence was best suited to supply them in reasonable numbers to other makers.

£1,200-1,800



16 (detail)



16



17

17
A Victorian patinated brass sextant
Adie and Son, Edinburgh, mid 19th century
The pierced diamond 'lattice' pattern frame with pivoted arm mounted with mirror opposing hinged magnification lens over aperture for reading the fine silver inset brass Vernier scale signed ADIE & SON, EDINBURGH, No. 210 and initialled J.H., with two sets of hinged filters, brass telescopic sighting tube and wooden grip to rear of frame, the fitted keystone-shaped mahogany box with two additional sighting tubes, a telescope eyepiece slider and a eyepiece filter, the box 35.5cm (14ins) wide.

Alexander Adie is recorded in Banfield, Edwin BAROMETER MAKERS AND RETAILERS 1660-1900 as born 1775 and dying in 1858. Adie was the nephew of John Miller, one of the leading Scottish makers of Scientific Instruments in the 18th century and was apprenticed to him in 1789. In 1804 they formed the partnership of Miller and Adie which continued until the death of John Miller in 1815. Adie continued the business alone specialising in meteorological instruments obtaining a patent in 1818 for his air barometer or sympiesometer. In recognition of this invention he was elected a Fellow of the Royal Society of Edinburgh in 1819. He was appointed optician to William IV and later Queen Victoria after forming a partnership with his son, John, in 1835 to form Adie & Son. Father and Son worked together from Princess Street, Edinburgh until 1857 when the business was continued under Richard Adie who relocated the firm to Hanover Street in 1877.

£250-350



18

18
A Victorian patinated brass sextant
Potter, London, late 19th century
The pierced 'ladder' pattern frame with pivoted arm mounted with mirror opposing hinged magnification lens over aperture for reading the fine silver inset brass Vernier scale signed Potter, Tower Hill & Poultry, London, with two sets of hinged filters, brass telescopic sighting tube and wooden grip to rear of frame, the fitted rectangular mahogany box with two additional sighting tubes and a telescope eyepiece slider, the inside of the lid with applied trade label ...HENRY HUGHES & SON, Optical, Nautical, Mathematical, Instrument Makers, 59 Fenchurch Street, London... the exterior with shaped brass name plate to lid, the box 26.5cm (10.5ins) wide.

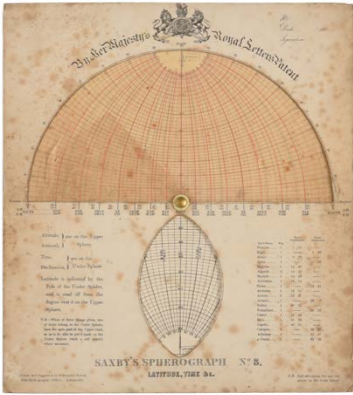
John Dennett Potter is recorded in Clifton, Gloria Directory of British Scientific Instrument Makers 1550-1851 as succeeding the role of Admiralty chart agent from the business of Thomas Brettell Bate from circa 1847. He worked in London from 31 Poultry 1851-82 and 11 King Street 1854-82 and was succeeded by his son Septimus C. Potter.

£250-350



19

19
A rare group of 'Saxby's patent spherograph' marine navigational error calculator panels
Printed by George Smith, Watts and Company for S.M. Saxby and H. Wood and Company, Liverpool, 1856-57
Comprising SAXBY'S SPHEROGRAPH No. 2, FOR GREAT CIRCLE SAILING AND THE MEASUREMENT OF NAUTICAL DISTANCES WITHOUT ANY CALCULATION, Drawn and Engraved by Edward Powell of the Hydrographic Office, Admiralty incorporating rotating panel pierced with pair of lunettes inset with calibrated tracing paper within a surround annotated for Northern and Southern Hemispheres, the upper margin with Royal coat of arms and inscribed By Her Majesty's Royal Letters Patent and signed in ink S.M. Saxby opposing issue No. 6 over Date 16th Feb 1857, the verso with Directions For Use, together with KEY TO SAXBY'S PATENT SPHEROGRAH No. 2 and KEY TO SAXBY'S PATENT SYSTEM OF GREAT CIRCLE SAILING, each with matching signatures, issue numbers and dates; SAXBY'S SPHEROGRAPH No 3, LATITUDE, TIME &c. similarly constructed, signed, numbered No. 18 and dated 20 July 1857 together with another identical unsigned and undated; SAXBY'S SPHEROGRAPH No 4, FOR CORRECTING LUNAR DISTANCES WITHOUT THE AID OF LOGARITHMS AS ACCURATELY AS IT CAN BE DONE AT SEA BY CALCULATION again similarly constructed, signed, numbered No. 1 and dated 13 July 1857; a KEY TO SAXBY'S SPHEROGRAPH signed, numbered No. 2 and dated Nov 24 1856; and two further panels No. 1 KEY TO SAXBY'S PATENT SPHEROGRAPH plus No 4 CORRECTION OF LUNAR DISTANCES both unsigned and undated, each panel 32cm (12.5ins) by 29cm (11.375ins) and contained in an original mahogany protective box (9).



19 (details)

The current lot was developed during the 1850's by Stephen Martin Saxby in order to assist mariners to calculate inherent errors in magnetic compass reading without having to resort to calculations in complex spherical trigonometry (which were possible with the knowledge of the approximate latitude and date). Saxby's design was devised as a representation of the celestial sphere onto which projections of the same both in the 'Horizon System' and the 'Equinoctial System' can be superimposed and correlated by rotating the latter until the polar axis pointed to the correct latitude indication in the projection of the Horizon System. The resultant device which essentially comprised of two diagrams rotating around a common centre and was given the name 'Spherograph'.

£1,000-1,500





20



21

20
A group of eleven copper-plate engravings
PLANETARY MACHINES
Each engraved by Wilson Lowry for *The Cyclopedia* and inscribed *Published as the Act Directs, by Longman, Hurst, Rees, Orme, & Brown* (except for numbers I and IV which excludes & Brown) *Paternoster Row*, including a *COMETARIUM* by W. Jones (numbers I and II); a *PLANETARIUM, of the Royal Institution by Mr. Pearson* (number X); *Janvier's Orrery* (number VI); and a *Section of the improved ORRERY for mean motions* with dates ranging from 1808-17 and framed as two pairs, a group of three and a group of four within blue mounts and glazed frames, each image approximately 20 by 26cm (8 by 10.25 inches) to mount; the group of four with external frame measurements 41 by 135cm (16 by 53 inches).

£700-1,000

21
A collection of copper-plate scientific engravings
Covering pneumatics, geology, chemistry, astronomy, and drawing amongst other disciplines including an almost complete volume of Chambers, E. and Rees Abraham *CYCLOPEADIA, OR AN, UNIVERSAL DICTIONARY, OF, ARTS & SCIENCES* (title page and front board lacking) circa 1780; a group of four mounted engravings by Lodge for ...C. Cooke, 17 *Peternoster Row* depicting hydraulic engines, Quadrants, Sextants and an *Improved Equatorial, or Portable Observatory...* by George Adams dated 1788 measuring 33.5 by 21cm (13.25ins by 8.25ins) to margins; numerous loose engravings by Wilson Lowry for *The Cyclopedia* and inscribed *Published as the Act Directs, by Longman, Hurst, Rees, Orme, & Brown* 1808-19; and others by A. Bell *Prin. Wals: Scriptor fecit* dating to circa 1797, (qty).

£250-350



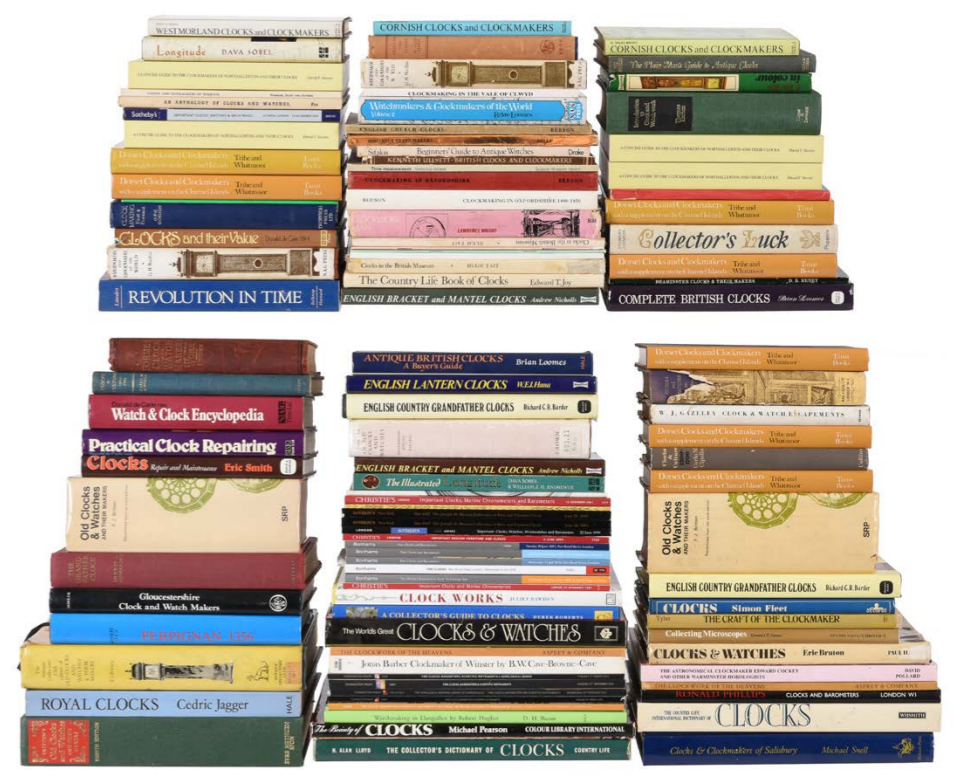
22

22
A collection of lithographic anatomical prints
Mainly after J. Walsh and mostly printed in colour by William Fairland for *John Taylor, Upper Gower Street* circa 1837, approximately 50 by 31cm (19.75 by 12.25 ins) and smaller, (qty).

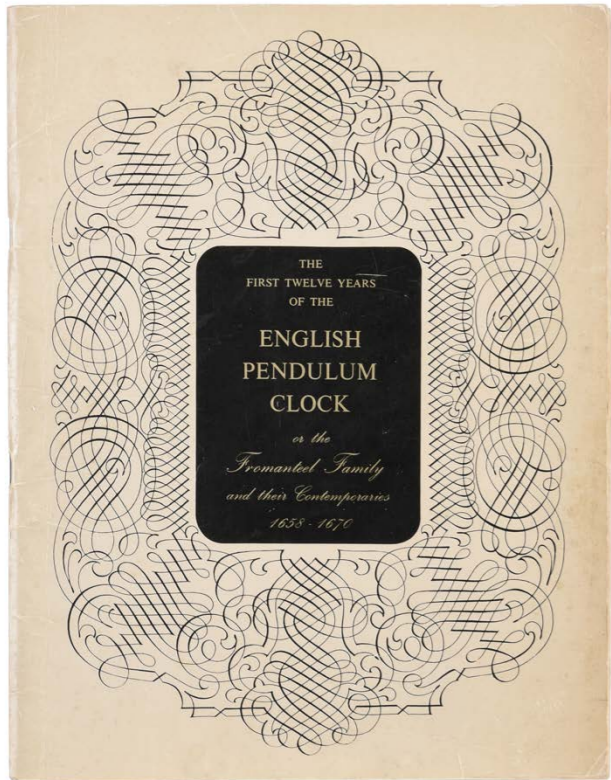
£200-300

23
Horology - a substantial quantity of reference works including regional monographs
Including Snell, Michael *Clocks & Clockmakers of Salisbury* Hobnob Press, Salisbury undated, signed by the author, dj; Pollard, David *THE ASTRONOMICAL CLOCKMAKER EDWARD COCKEY AND OTHER WARMINSTER HOROLOGISTS* Bedeguar Books, Warminster 1999, signed by the author and numbered 62/500, softbound; Cave-Browne-Cave, B.W. *JONAS BARBER, Clockmaker of Winstor* The Reminder Press, Ulveston 1979, softbound; Sellers, David F. *A CONCISE GUIDE TO THE CLOCKMAKERS OF NORTHALLERTON AND THEIR CLOCKS* published by the author, Northallerton 2008, signed by the author and numbered 57/400, softbound; Bacon, D.H. *WATCHMAKING IN LLANGOLLEN BY ROBERT HUGHES, A Genuine Late-Nineteenth Century Welsh Watch Manufacturer* The Antiquarian Horological Society, Ticehurst 2000, dj; Fennell, Geraldine *A LIST of IRISH WATCH and CLOCK MAKERS* National Museum of Ireland, Dublin 1963, softbound; Parker, Paul *Clockmaking In The Vale of Clwyd* published by the author, Mold 1993, softbound; Miles Brown, H. *CORNISH CLOCKS and CLOCKMAKERS* David and Charles, Newton Abbot 1970, dj; Loomes, Brian *WESTMORLAND CLOCKS and CLOCKMAKERS* David and Charles, Newton Abbot 1974, dj; Beeson, C.F.C. *Clockmaking in Oxfordshire 1400-1850* Museum of the History of Science, Oxford 1989, softbound; Beeson, C.F.C. *PERPIGNAN 1356, The Making of a Clock and Bell for the King's Castle* The Antiquarian Horological Society, London 1982, dj; Jagger, Cedric *ROYAL CLOCKS, The British Monarchy & its Timekeepers 1300-1900* Robert Hale, London 1983, softbound; Hana, W.F.J. *English Lantern Clocks* Blandford Press, Poole 1977, dj; Nicholls, Andrew *English Bracket and Mantel Clocks* Blandford Press, Poole 1981, dj; Turner, A.J. *The Clockwork of the Heavens* Asprey and Company Limited, London 1973, softbound; Clutton, C., Baillie G.H. and Ilbert C.A. *BRITTEN'S OLD CLOCKS AND WATCHES AND THEIR MAKERS* eighth edition, Eyre Methuen, London 1972, green cloth with gilt over red title to spine; together with numerous other titles including some duplicates and a selection of horological auction catalogues, (qty).

£100-200



23



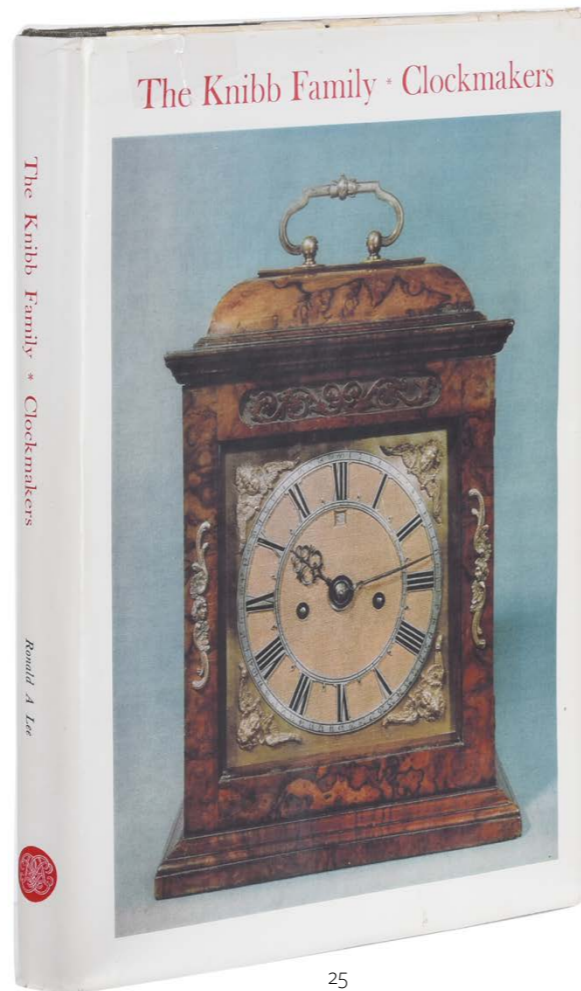
24

24
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.

£100-150

25
Lee, Ronald A. *The Knibb Family * Clockmakers , OR AUTOMATOPAEI KNIBB FAMILIAEI*
Manor House Press, Byfleet, Surrey 1964, 1st limited edition numbered 201/1,000, blue cloth, dj.

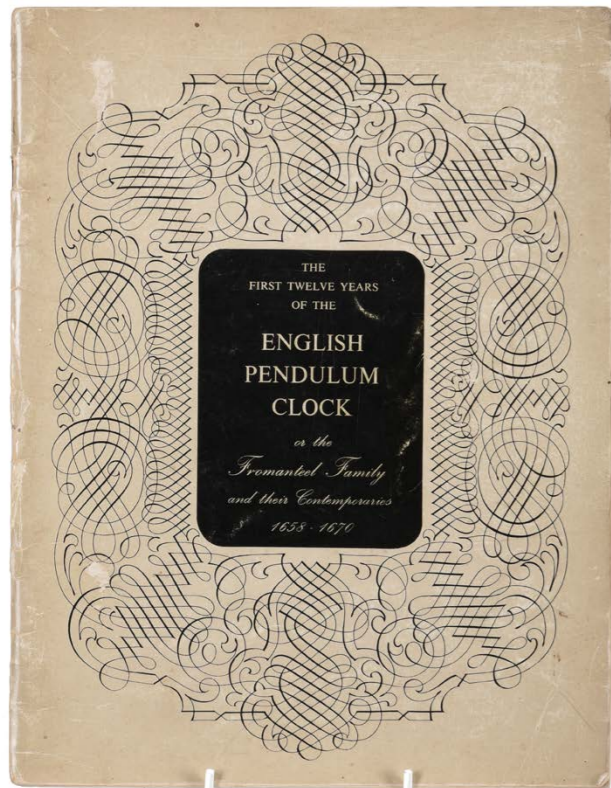
£300-500



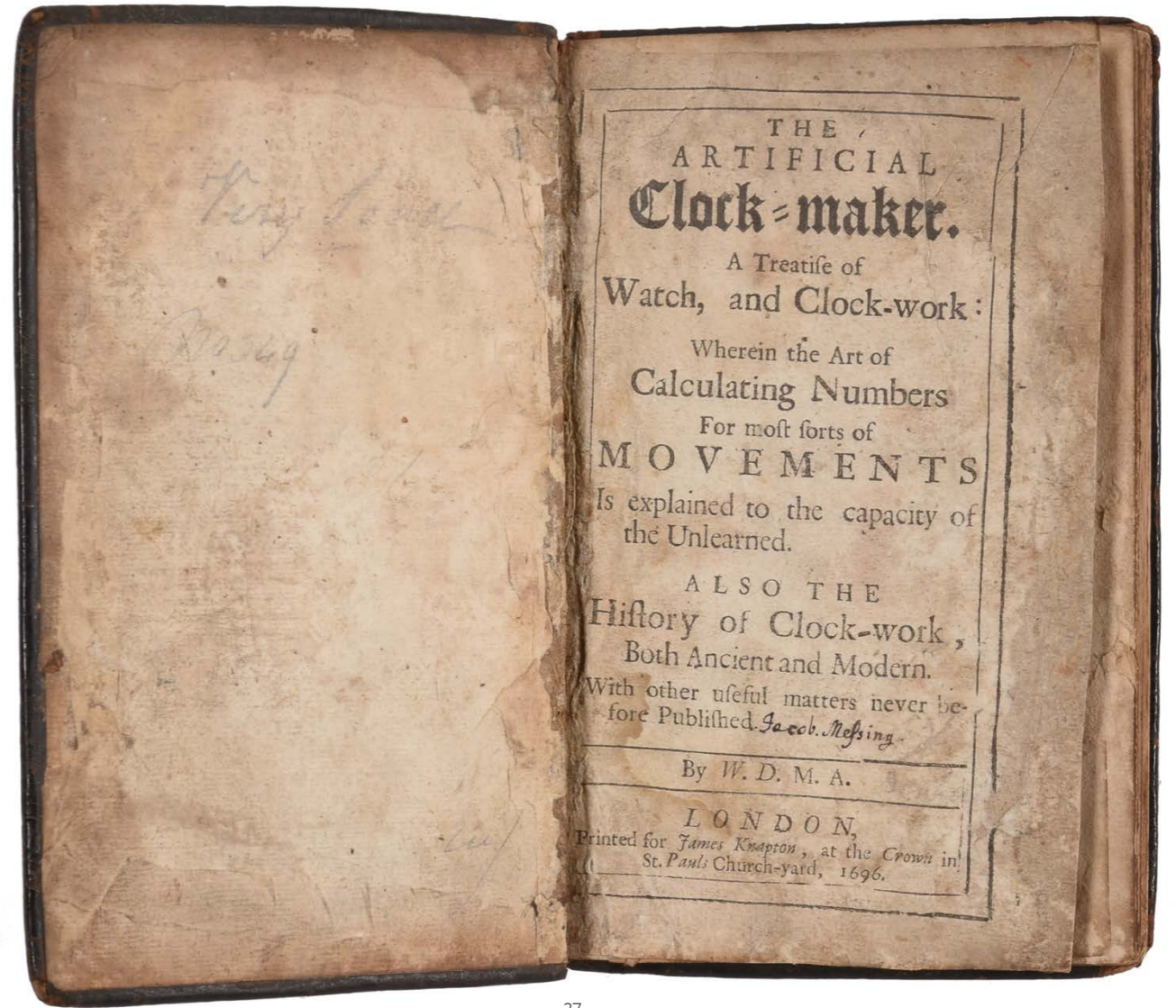
25

26
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, inscribed in ink with signature *John Hooper*.
Provenance: Purchased in these rooms at the sale of ...the Library & Workshop of John Hooper Tuesday 10th February 1999 (lot 2).

£80-120



26



27

27
Derham, William *THE ARTIFICIAL Clock-maker. A Treatise of Watch, and Clock-work...*
First edition printed for James Knapton 'at the Crown in St Pauls Church-yard', London 1696, with folding woodcut plate of musical notation and chimes (loss to edge margin), woodcut diagrams and Addenda leaf at end, 8vo in 4s, contemporary tooled calf, (title with ink signature *Jacob Mefsing*, some soiling and staining).

A rare first edition of the first comprehensive and scientific treatment of the art of horology, with far greater detail on clock and watch movement and construction than given by John Smith in his Horological Dialogues of 1675. Derham also produced the earliest, reasonably accurate estimate of the speed of sound. In his preface to the present work he admits to having had help 'in the History of the Modern Inventions' from Hooke and Tompion. See Baillie, G.H. *CLOCKS AND WATCHES, An Historical Bibliography* page 123.

£1,000-1,500



27 (detail)



28

case marked for London 1895, makers mark *J.W.*, 5.1cm (2ins) diameter; with original blue velvet and silk lined tooled morocco leather covered presentation case applied with *DENT* service label inscribed *A.P. Parkes* to verso.

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 Cockspur 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.

£500-700



28 (details)



28
A Victorian 18ct gold keyless half-hunter pocket watch
Dent, London, 1895/6
The circular frosted gilt three-quarter plate movement with lever escapement regulated by sprung bimetallic balance incorporating ruby cabochon endstone and *F/S* regulation lever to backcock, the backplate centred with triangular *DENT* trademark over *Watchmaker to the Queen, 61, Strand & 4, Royal Exchange, London, N^o 48816*, the white enamel Roman numeral dial with subsidiary seconds and further inscribed *DENT, 61 STRAND 7, 4 ROYAL EXCHANGE, LONDON, 48816* to centre and with blued steel *spade* hands, the three-piece consular case with blue enamel Roman numeral chapter ring and small convex glass to front cover, knurled winding crown to suspension post and monogrammed *A.P.P.* beneath stag head crest to rear cover,



29



29 (detail)

29
A Regency 18ct gold open-faced lever pocket watch
S. Nickisson, London, 1823

The circular four columnar pillar frosted gilt full-plate single fusee movement with English lever escapement incorporating diamond pallets and jewelled pivots for both the escape wheel and pallet arbors and regulated by sprung three-arm gold monometallic balance, the backplate with faceted diamond endstone and *FAST/SLOW* regulation to the fine foliate scroll engraved backcock and signed *S. NICKISSON, LONDON, No. 4306* to the mainspring barrel pivot plate, with gilt brass dust cover, cream Roman numeral dial with subsidiary seconds and gilt *spade* hands, the three-piece consular case with oval section suspension ring post and engine-turned decoration to rear cover and bezel, case marked for Sheffield 1823, 5.1cm (2ins) diameter.

Simon Nickisson is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in London 1808-40.

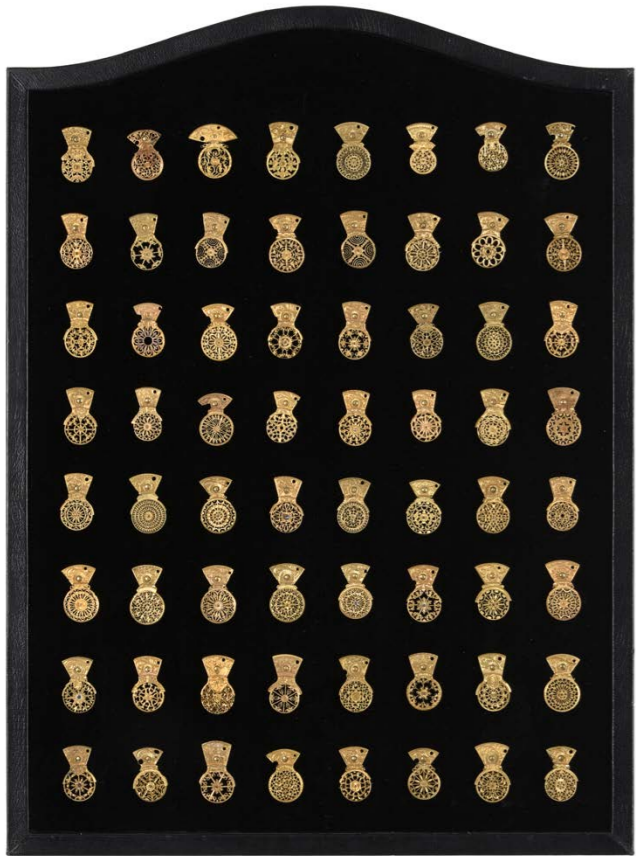
£400-600



30

30
A collection of forty-eight English gilt brass pocket watch back cocks
Anonymous, 18th century
Including a finely worked Masonic example, mounted on black velvet panel with humped-top black leather covered frame, 51cm (21ins) by 39cm (15.375ins) overall.

£600-800



32

32
A collection of sixty-four English gilt brass pocket watch back cocks
Anonymous, 18th century
Including several finely worked examples with Neo-classical radial designs, mounted on black velvet panel with humped-top black leather covered frame, 51cm (21ins) by 39cm (15.375ins) overall.

£700-900



31

31
A collection of forty-four English gilt brass pocket watch back cocks
Anonymous, mainly late 18th century
Including an example pierced and engraved in the form of a lyre, mounted on black velvet panel with humped-top black leather covered frame, 51cm (21ins) by 39cm (15.375ins) overall.

£350-450



33

33
A collection of English lever pocket watch movements
Various makers, early 19th century and later
In varying states of disrepair comprising sixteen signed gilt full-plate fusee movements each with four columnar pillars including two examples signed *G.E. Frodsham, 31 Gracechurch St't, London, numbers 14112 & 14104* and another two signed *Dan. Desbois, LONDON, 446* and *Finer & Nowland, LONDON, No. 4608* respectively; eleven three-quarter plate movements including an example signed *Cha's Frodsham, 84 Strand, LONDON, 01874* and another *Henry Frodsham, LIVERPOOL, N. 2715*; and eight various unsigned movements, together with thirteen Swiss 'bar' movements, seven signed movement dust covers, thirty-three unsigned dust covers and six assorted enamel dials, (qty).

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 Clockmakers 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 Clockmakers Company until 1845 but went on to serve as master twice in 1855 and 1862. 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. George Edward Frodsham was born in 1831 and became involved in the 31 Gracechurch Street arm of the Frodsham family businesses in 1864, subsequently taking it on in 1881 and continued there until 1901. Henry Frodsham was known to have worked between 1835-56. He operated from Castle Street, Liverpool, between 1835-41.

Daniel Desbois was apprenticed to John Johnson at Grays Inn Passage and took over his business from circa 1790 to 1846, dying two years later in 1848. The partnership of Finer (Thomas) and Nowland is recorded on the British Museum website as working from 5 Hatton Garden, London 1800-05 and then 48 High Street, Holborn, London 1808-39.

£180-250



34

34

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).

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.

£250-350

35

A collection of twenty longcase and lantern clock bells
Anonymous, mainly 18th century
Including two Knibb style 'pork pie' bells and a large chamber clock bell measuring 17cm (6.75ins) in diameter, (20).

£150-200



35

36

A collection of nineteen table and mantel clock bells
Anonymous, 18th century and later
Measuring 8.5cm (3.375ins) diameter and smaller, (19).

£120-180



36



37

37

A large collection of eight-day longcase clock pulleys
Anonymous, mainly 18th century
Comprising fifteen pairs, a set of three, and twenty-five single; with two wooden thirty-hour longcase/lantern clock pulleys, (qty).

£150-250

38

A pair of brass-cased eight-day longcase clock weights
Anonymous, late 17th to early 18th century
Each cylinder measuring approximately 7.25 inches long by 2.5 inches diameter, with rounded bases, brass caps and suspension posts.

£200-300



38



39

39
A pair of brass-cased month-duration longcase clock weights
Anonymous, late 17th to early 18th century
Each cylinder measuring approximately 9.25 inches long by 3.25 inches diameter, with rounded bases, brass caps and suspension posts.

£400-600



40

40
A collection of forty-three longcase clock crank keys
Anonymous, late 18th century and later
Of varying sizes and including thirty-one with turned wooden handles, (43).

£200-300



41

41
A collection of fifty-five longcase clock crank keys
Anonymous, mainly 18th century
Of varying sizes and including thirty-five with turned wooden handles; with a cast brass clock winding key in the 17th century style, (56).

£400-600

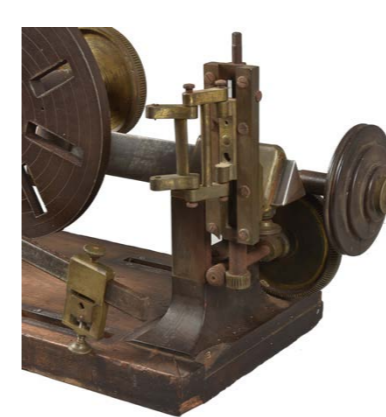
42
A clock/watchmaker's brass uprighting tool
Unsigned, probably Swiss, early 20th century

The 5.5 inch circular cast brass stage fitted with movable central plate secured from below via a screw tightened by a large diameter knurled handpiece and incorporating three brass adjustable work clamps with steel locking levers to top side, the superstructure with substantial shaped limb to carry the vertical slider, on three curved cast cabriole, height of frame 21cm (8.25ins).

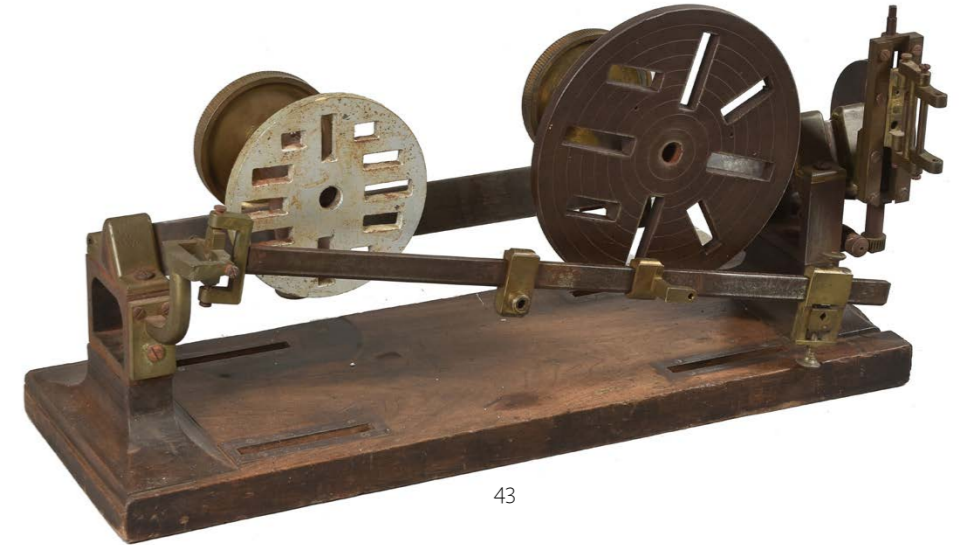
£200-300



42



43 (detail)



43

43
A rare portrait or medallion reduction lathe
Unsigned, mid 19th 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 18th 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 18th and early 19th centuries.

£250-350



44

44

A selection of hand-sawn English walnut and other veneers

For use in clock case or cabinet restoration
Including five burr walnut panels with approximate average measurements of 24 by 18 inches; four figured walnut lengths approximately 38 by 6 inches; eight figured olive wood panels approximately 34 by 12 inches; eight lengths of sycamore 65 by 10 inches, together with an assortment of mahogany and other timbers in varying similar sizes and numerous offcuts, (qty).

£150-250



45

45

A Regency brass inlaid mahogany clock wall bracket
Anonymous, circa 1825

The rectangular platform to take a clock with maximum base dimensions of 15 inches wide by 8.5 inches deep and decorated with rosette and star motifs within a brass strung border to fascia, over twin down-curved tapered supports inlaid with elongated arrow-shaped panels, 25.5cm (10ins) high.

£120-180

46

A Regency twin fusee bracket clock movement
Unsigned, second quarter of the 19th century

With five pillars, twin chain fusees, rack hour striking, and anchor escapement set between shouldered plates, (lacking bell and pendulum), 18.5cm (7.25ins) high.

£100-200



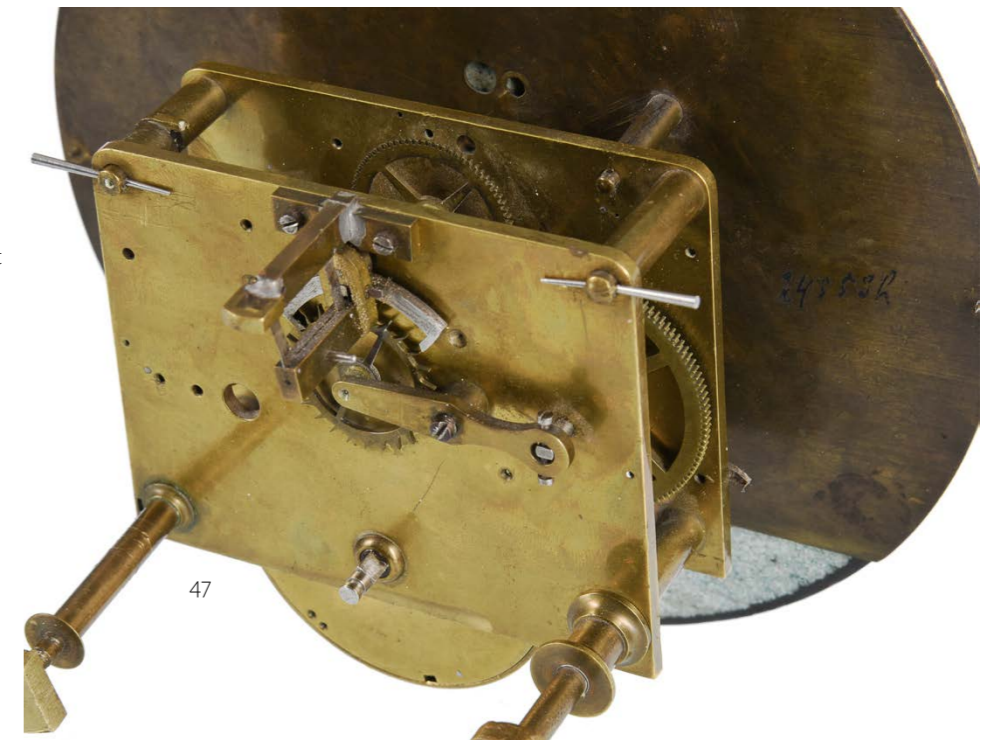
46

47

A Vienna regulator movement and dial with unusual escapement

Frans Mosslinger, Vienna, circa 1840

The four pillar centre-seconds movement with large spring barrel and five-wheel train regulated by deadbeat escapement planted on the backplate incorporating fine screw up/down adjustment to the cocked pivot for the escape wheel and unusual 'floating' pallets applied to the lower block of the spring pendulum suspension fitted with further fine screw beat adjustment, the 6.75 inch circular white enamel Roman numeral dial inscribed *Franz Mofslinger, Wien* within the enamel to the rear, (originally with passing strike now removed, lacking pendulum and hands)



47

Frans Mosslinger is recorded in Weijdom

Claterbos, F.H. van *Viennese Clockmakers and what They left Us* as working in Vienna circa 1840.

The escapement in the current lot is highly unusual in that the pallets are not carried on a pivoted arbor but are instead fitted directly to the lower block of the sprung pendulum suspension. This arrangement has two distinct advantages over the traditional pivoted pallet and crutch configuration. Firstly it facilitates direct transfer of the motive impulse from the escapement to the pendulum thus alleviating friction (and any other errors) which may come about due the mechanical engagement of a crutch driving a pendulum. Secondly the lack of pivoted arbor for the pallets further removes any frictional loss that may be present in an arrangement where the pallets are carried on an arbor. A disadvantage would be that the suspension spring would need to be made within fine tolerances to ensure that the pivot geometry for the pallets provides the correct pitch and arc for the escapement to function efficiently. In addition to this the reliable operation of the mechanism would likely be susceptible to any variance in motive power as the amplitude of the pendulum is perhaps a little more critical to the correct operation of the escapement than in the traditional pivoted pallet arbor and crutch arrangement.

A relatively detailed search by the cataloguer has failed to find timepieces with a similar arrangement of escapement with 'floating' pallets seen on the current lot. This suggests that it is a very rare feature which may have not have progressed much beyond developmental/prototype stage at this time. Indeed the only well documented escapement which shares the same basic principal of having pallets mounted as part of the pendulum suspension is that developed by the celebrated horologist, Sigmund Reiffler in around 1889. In Reiffler's arrangement the pallets are fitted to a block resting on knife edges from which the pendulum is suspended on a spring. The allows the impulse to be transferred to the pendulum via the suspension spring due to the block applying a momentary small 'twisting' force to the spring as the pallets exit the escape wheel.

£150-250



47 (detail)



48

48
A William and Mary eight-day longcase clock movement with 10 inch dial
Unsigned, circa 1690 and later
The outside countwheel bell striking movement with four (formerly six) finned pillars pinned through the backplate and anchor escapement for regulation by seconds pendulum, the 10 inch square brass dial with subsidiary seconds dial, calendar aperture and ringed winding holes to the matted centre within applied narrow Roman numeral chapter ring now reversed with the rear engraved with feathered cruciform half hour markers and small Arabic fine minutes within the slender minute ring, now with rococo scroll cast spandrels to angles, (the trains with significant historic reworking and replacements, no pendulum or weights).

Although the current movement has seen a significant degree of reworking and replacements to the trains several interesting details survive. Perhaps the most notable are the movement pillars which are unusually pinned through the backplate. This detail is very rarely seen on London made examples but appears in the work of John London of Bristol in particular a movement illustrated in Darken, Jeff (ed.) *TIME & PLACE English Country Clocks 1600-1840*. In addition to being pinned through the backplate the present mechanism was also originally made with six (perhaps even seven) pillars which again mirrors the example by John London. The dial is also noteworthy in the plate is particularly thick at the centre (in excess of one eighth of an inch) but thins down to less than half of this thickness at the edges. This feature has been observed on early examples from the workshop of Joseph Knibb

in particular during his time in Oxford and is suggestive of a high quality approach by a regional maker. The chapter ring has been reversed but retains its original engraving to the reverse side. This engraving is fairly distinctive with very tight and heavily 'feathered' cruciform half hour markers which at first glance can be mistaken for asterisk markers - a design favoured by early West Country makers. The chapter ring is also fairly narrow measuring only 1.375 inches which is suggestive of an early date.

The movement has clearly seen alterations mostly to the strike train. Evidence in the plates indicates that the pivots were positioned further towards the centre and form an inwards arc. This allowed for a seventh pillar to be positioned towards the right hand margin to match the one on the left. It would also appear that original escape wheel was of smaller diameter and the pallets were positioned lower down. From this it is maybe appropriate to speculate that the subsequent provision of a larger diameter escape wheel required the repositioning of the strike train due to lack of space.

In all the current lot is very much an interesting relic which could either serve as a study-piece or be restored as a functioning relatively early movement with a 10 inch dial.

£180-250



49

49
A George III eight-day longcase clock movement and dial
Benjamin Gray and Justin Vulliamy, London, circa 1770
The five pillar rack and bell striking movement with anchor escapement incorporating delicate inverted Y-shaped pallets regulated by a wood-rod seconds pendulum with large brass-faced lenticular bob, the 12 inch square brass dial with large diameter subsidiary seconds ring over applied shaped nameplate engraved *Benj'n: Gray, Just: Vulliamy, London* and calendar aperture to the finely matted centre within an applied Roman numeral chapter ring with Arabic five minutes to outer track, with scroll-pierced steel hands and twin bird and urn cast brass spandrels to angles (no weights).

Very little is known about Benjamin Gray however in 1738 he was working from 'Ye Sun Dyall in Thatched House Court', St. James' Street West with these premises, along with others, previously being Lord Shelburn's house, which was demolished. In 1742 he became watchmaker to King George II. Justin Vulliamy was born in Pay de Vaud, the watchmaking heartland of Switzerland, in 1712. He initially trained and moved to Paris to make watches there, but when George Graham invented the cylinder escapement he came to London (in around 1730), to familiarise himself with it. It was around this that time he met Benjamin Gray with whom he subsequently formed a partnership. In 1746 Vulliamy married Benjamin's daughter, Mary and they subsequently had four children, Jane, Benjamin, Lewis and Mary. Justin Vulliamy was proud of his roots, and took the lead in permanently establishing the Swiss Church in London in 1762. Whilst Vulliamy was in partnership with Gray their work was signed with both names.

After the death of Gray in 1764 Vulliamy signed with either his full name or the shortened version 'Just. Vulliamy'. In around 1780 Justin's son, Benjamin, joined his father in partnership and the workshop subsequently adopted the practice of signing their work with the family surname 'Vulliamy' alone. Justin Vulliamy died in 1797 leaving the business in the hands of his son, Benjamin, who in turn passed it on to his son, Benjamin Lewis, who worked from 52 Pall Mall, served as Warden of the Clockmakers' Company 1821-5 and was appointed Master five times. All three generations of the Vulliamy clockmaking family benefitted from Royal patronage.

£1,000-1,500



49 (details)



50 Y

A Charles II style small ebony architectural longcase clock case with 8 inch square dial aperture
Anomymous, 20th century

The rising hood with triangular pediment over crisply moulded projecting cornice, lintel and Doric three-quarter columns with gilt caps and bases flanking fixed the dial aperture, the sides with tall rectangular glazed apertures and conforming half columns set against the rear stiles, the trunk with convex throat over 41.5 inch slender rectangular door applied with two long around a central short raised panels within a complex moulded surround, the sides of conforming panel outline, on stepped ogee top plinth base decorated with further matching panels to front and sides over moulded skirt, 187cm (73.5ins) high; with an ebonised table clock case, 19th century, with 6.25 inch square dial aperture and canted mouldings, (lacking handle), 29cm (11ins) high.

£300-500

51

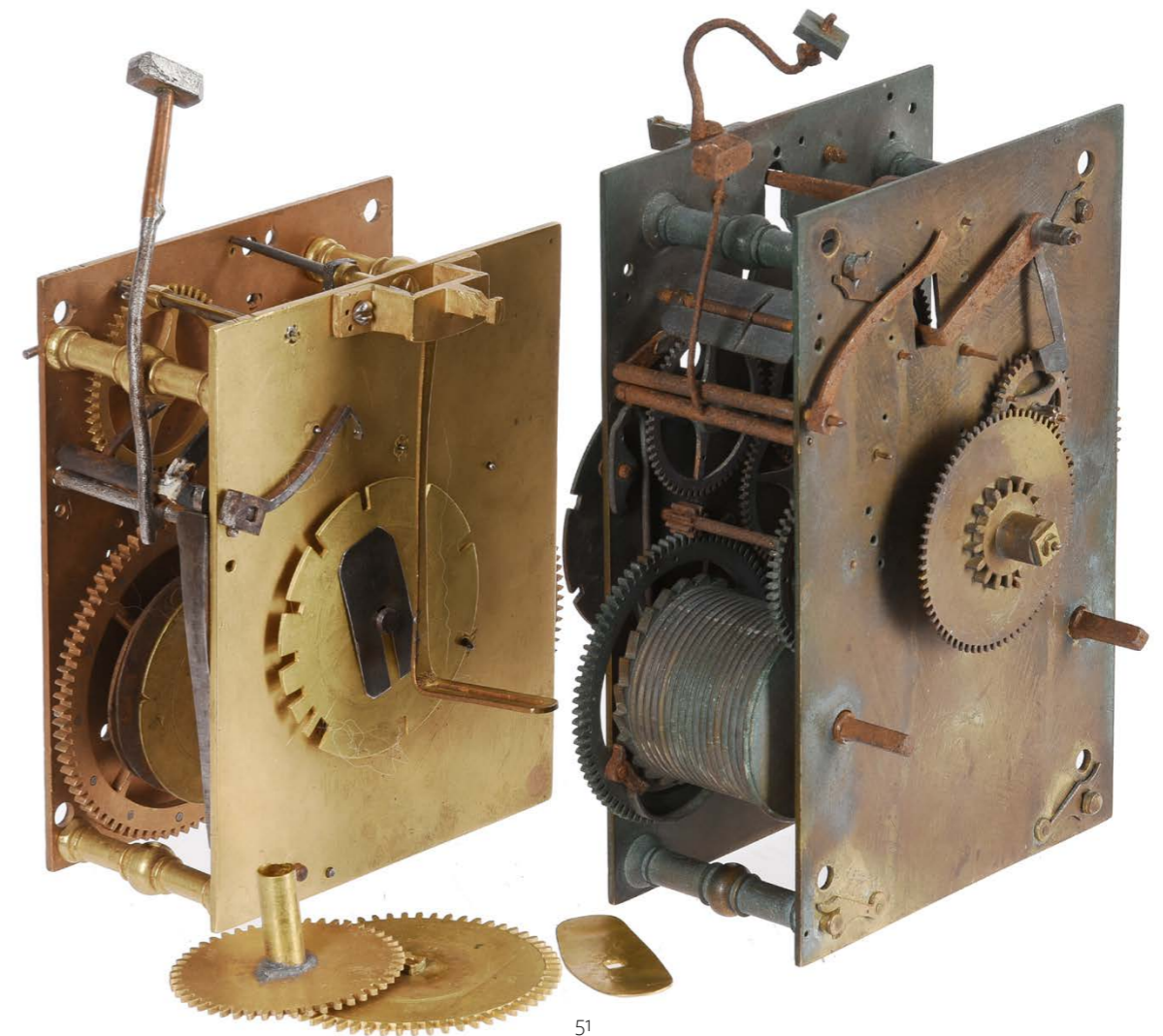
The remnants of a Charles II month-duration longcase clock movement
Firmly attributed to the workshop of Joseph Knibb, circa 1685 and later

The five finned and latched pillar two-train movement with plates measuring 7.5 inches by 5 inches enclosing five-wheel going train with enlarged centre wheel pinion to reduce the duration to eight-days and anchor escapement for regulation by a seconds pendulum, the strike train now adapted to sound the hours via a later low position external countwheel advanced via an unusual arrangement of single pallet engaging with a ratchet wheel checked by a leaf spring (lacking bell, pendulum, dial and weights; escapewheel incomplete and generally in neglected condition); with a thirty hour longcase clock movement, unsigned, late 17th century with four finned pillars, external countwheel and anchor escapement for regulation by seconds pendulum, (lacking pendulum, weights, dial, bell, minute wheel, pipe and pivot post), height of plates 15.5cm (16.125ins approx.), (2).

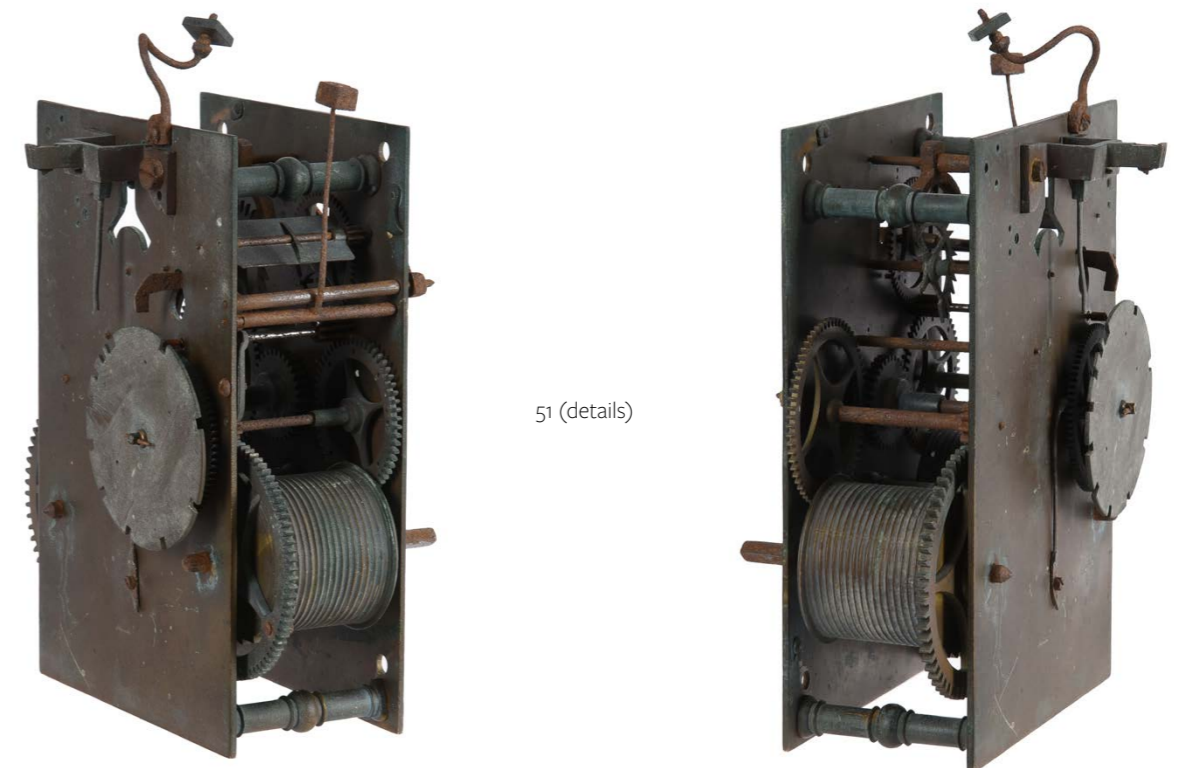
Joseph Knibb was born in Claydon, Oxfordshire in 1640. He is generally thought to have been apprenticed in around 1655 to his cousin Samuel Knibb in Newport Pagnell, before moving to Oxford circa 1662 (the same year that Samuel moved to London). In 1670 Joseph moved to London handing over the Oxford business to his younger brother, John. The reason for this move was probably to administer the estate of Samuel who is thought to have died by the summer of 1671. Joseph Knibb presumably took on Samuel's former workshop as by 1675 he was recorded as working from 'The Dyal' near Sargeants Inn in Fleet Street. By 1693 he had moved to 'The Clock Dyal' Suffolk Street, near Charing Cross. As Joseph became established in London his work became more individual/distinctive, often demonstrating an inventive and refined approach both in the detailing and specification of the movements and choice of case design. He is perhaps best known for his experimentation with alternative striking such as Dutch, Roman and double-six grande sonnerie as well as long duration clocks. In 1697 Joseph Knibb sold up the London business (presumably to Samuel Aldworth, former apprentice of John Knibb of Oxford) and retired to Hanslop in Buckinghamshire where he died in December 1711.

The first movement in the current lot exhibits many features which allow a firm attribution to the workshop of Joseph Knibb. These include lack of bridge for the under dial motionwork, evidence of single-foot pendulum suspension coupled with separately cocked rear pallet arbor pivot, distinctive latch profile and relative thin/delicate plates. The going train appears to have survived largely in its original layout with duration reduced to eight-days by increasing the size/count of the pinion to the centre wheel which has required the first wheel to be repositioned. The strike train has been adapted for a low position countwheel which, due to the gearing involved, is advanced/driven by a flag to the second wheel arbor engaging a spring-checked ratchet applied to the rear of the countwheel. Evidence in the form of spare holes and other witness marks indicate that a smaller countwheel (positioned higher up the plates) was driven direct by a pinion applied to the second wheel with a locking detent positioned near the top right hand corner. Although altered and in very neglected condition this rare movement presents as an interesting study piece from which knowledge can potentially be imparted through the process of restoration.

£300-500



51



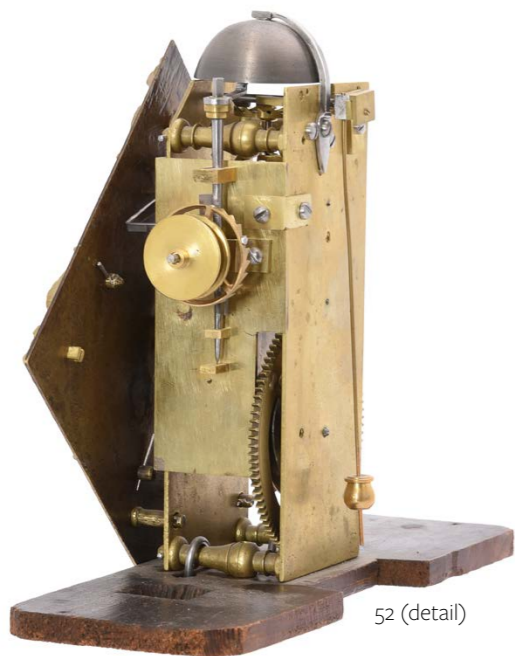
51 (details)



52

52
A rare weight driven small ‘diamond’ dial wall timepiece movement with alarm
Unsigned but with similarities to the work of the Knibb family, late 17th century
The four distinctive baluster pillar turned movement with slender plates measuring 7 by 2.75 inches enclosing three wheel train incorporating verge escapement regulated by short bob pendulum, the frontplate with the top corners cut to follow the profile of the dial and the right hand side applied with a transverse alarm mechanism sounding on a small bell mounted above the plates, the 6 inch square brass dial orientated 45 degrees to form a diamond and with starburst engraved alarm setting disc to the matted centre within applied silvered Roman numeral chapter ring with unusual pendant half hour markers, with pierced steel hand and winged cherub mask spandrels to angles.

Diamond dial wall timepieces are an unusual and rare variant which appeared to gain some popularity during the latter quarter of the 17th century as an alternative to lantern or hooded alarum timepieces. Such timepieces are discussed by Bill Linnard in his three articles entitled *Diamonds are Forever?*, *More Diamond Dials* and *Diamonds Galore* published in the May 2005, April 2006 and April 2007 issues of *the Horological Journal* respectively. Linnard surveys thirteen other examples which he dates between circa 1670 and 1740. The earliest example he describes is a thirty-hour single-handed spring driven timepiece by John Wise of London which he dates to around 1670, with the next being the circa 1680 weight-driven alarm timepiece by Joseph Knibb illustrated in Dawson, Percy G., Drover, C.B. and Parkes, D.W. *Early English Clocks* on page 530 (plates 781-3). Other examples by Leading London makers such as Tompion (now cased as a table clock) and Samuel Watson are also discussed. More recently diamond dial wall timepieces have featured in articles published in *Antiquarian Horology* by Jonathan Betts (*Showtime at Oxnead: The timekeepers depicted in ‘The Paston Treasure’*; Vol XXXIX June 2018, pages 215-24) and Martyn Pettifer (*Another Diamond*; Vol IVI June 2020, pages 209-13).



52 (detail)

It would appear that the vast majority of diamond dial wall timepieces were constructed with one of the movement plates formed with the top and bottom sections angled by ninety degrees to create integral top and bottom plates to which the other plate is joined by pinned tenons. This type of ‘box frame’ construction can be seen on an example by John Knibb, Oxford (ex Shapiro collection) sold in these rooms on Tuesday 11th March 2014 (lot 144) as well as the timepiece discussed by Martyn Pettifer in his article. The construction of the current lot however is more akin to that of traditional longcase or table clocks with plates united by separate turned pillars, hence can be compared to the relatively early example by Joseph Knibb illustrated in *Early English Clocks* on page 530 (plates 781-3). In addition to the general basic layout of the movements both the current lot and the example signed by Joseph Knibb have related baluster-shaped pillars; with the castings seen on the present example being of the pattern often seen on table clocks by both the brothers John and Joseph Knibb. In addition to the presence of the distinctive pillar castings the wheelwork of the present movement is also notably fine incorporating concentric line detailing to the rims and a greatwheel of 96 teeth. The movement plates are also reasonably thin/delicate which when considered alongside these other factors would support the idea that the mechanism was perhaps made in the workshops of either John or Joseph Knibb and then supplied to another maker for finishing.

£400-600



53

53
A rare William III small ‘diamond’ dial wall timepiece case and dial
Signed for Cornelius Herbert, London, circa 1695

Now fitted with a later French circular eight-day timepiece movement incorporating platform lever escapement, the 4.75 inch square brass dial orientated 45 degrees to form a diamond and signed *Cor. Herbert, London Bridge* to the foliate scroll engraved centre within applied silvered Roman numeral chapter ring with lozenge half hour markers and Arabic five minutes to outer track, with winged cherub mask spandrels to angles, the case with slightly canted sides incorporating rope line exit holes to the base and applied with projecting scroll pierced cast brass mounts to the centre of each side section, overall width 21cm (8.5ins).

Cornelius Herbert (Harbert) is recorded in Loomes, Brian *Clockmakers I Britain 1286-1700* as apprenticed to Davis Mell in 1659 then almost immediately William Grout after Mell’s death. He gained hid freedom of the Clockmaker’s Company in 1667/8 and took his son of the same name as an apprentice in 1690/1. He signed the Clockmakers’ Company oath of allegiance in 1697. His son gained his freedom in 1700/1 hence most likely made clocks alongside his father until the latter’s death in 1709/10.

Diamond dial wall timepieces are an unusual and rare variant which appeared to gain some popularity during the latter quarter of the 17th century as an alternative to lantern or hooded alarum timepieces. Such timepieces are discussed by Bill Linnard in his three articles entitled *Diamonds are Forever?*, *More Diamond Dials* and *Diamonds Galore* published in the May 2005, April 2006 and April 2007 issues of *the Horological Journal* respectively. Linnard surveys thirteen other examples which he dates between circa 1670 and 1740. The earliest example he describes is a thirty-hour single-handed spring driven timepiece by John Wise of London which he dates to around 1670, with the next being the circa 1680 weight-driven alarm timepiece by Joseph Knibb illustrated in Dawson, Percy G., Drover, C.B. and Parkes, D.W. *Early English Clocks* on page 530 (plates 781-3). Other examples by Leading London makers such as Tompion (now cased as a table clock) and Samuel Watson are also discussed. More recently diamond dial wall timepieces have featured in articles published in *Antiquarian Horology* by Jonathan Betts (*Showtime at Oxnead: The timekeepers depicted in ‘The Paston Treasure’*; Vol XXXIX June 2018, pages 215-24) and Martyn Pettifer (*Another Diamond*; Vol IVI June 2020, pages 209-13).

£250-350



54

54

An unusual oak earth-driven electromagnetic longcase timepiece with moonphase

L. Allen, Southport, 20th century

The four pillar movement with X-shaped plates incorporating ratchet escape wheel advanced and checked by an arrangement of levers fitted to the upper section of the one-and-a-quarter seconds wood-rod pendulum incorporating a brass-cased electromagnetic coil passing around a fixed horizontal iron bar over the cylindrical brass bob, with impulse field activated by electrical contacts and circuitry fitted at the base of the movement and with suspension from a brass post fitted to the case backboard, the 10 inch square brass dial with foliate scroll engraved centre signed *L. Allen, Southport* incorporating recessed revolving moon and concentric silvered Arabic calendar ring within applied Roman numeral chapter ring, with scroll pierced blued steel hands, brass calendar pointer and scroll cast spandrels to angles, the eighteenth century style oak case with scroll-pierced crest to front and sides over ogee cornice, plain frieze and three-quarter columns flanking the fixed glazed dial aperture, the trunk with ogee throat over slender caddy-moulded lift-out panel flanked by quarter columns, the plinth base with cavetto top moulding over lenticle-centred lift-out front panel flanked by canted angles, on ogee bracket feet, 198cm (78ins) high.

Provenance: The property of a private collector, Hertfordshire; purchased at Bonhams, London sale of *Fine Clocks* 9th July 2013 (lot 92) for £3,000.

The current lot appears to be a well-made one-off design which would seem to operate in a manner similar to that devised by Percival Arthur Bentley in 1910.

£1,000-1,500



54 (details)



55

An electro-magnetic 'Jubilee' longcase regulator timepiece

John Wilding, Petworth, 1992

Built to a design by E.T. Wesbury with Scott's notched escapewheel shunted by a detent attached to the shaft of the seconds pendulum incorporating heavy cylindrical iron bob and T-bar suspension and impulsed by a second detent driven by a twin coil solenoid activated by electrical contacts opened and closed by the escapement, the mechanism applied to a shaped cast iron backplate incorporating wide-jaw pendulum suspension bracket and posts to support the brass plates for the dial motionwork driven by worm take-off from the escapement, with skeletonised Roman numeral chapter ring signed *John Wilding, Petworth 1992* to inner margin and brass hands, the case with moulded cornice above tall rectangular glazed front door and conforming windows to sides, on plinth base with moulded skirt, 163cm (64.25ins) high.

Provenance: The property of a private collector, Hertfordshire; purchased from a selection of clocks consigned by John Wilding offered at Bonhams Knightsbridge, London in their sale of *Clocks and Watches* 24th May 2011 (lot 279) for £660.

John Wilding initially worked as an agricultural engineer after WWII whilst making clocks from articles published in *Model Engineer* in his spare time. This led to him devising horological projects which became the subject of instructional articles in the same periodical as well as the *Horological Journal*. For a short period John Wilding worked in a London horological workshop managed by Ron Rose and as a wheel cutter which provided him with the additional skills and knowledge to publish no less than 29 books on either individual clock making projects or horological techniques. For his contribution to the field he was made a fellow of the British Horological Institute in 1986 and was awarded the Institute's Barrett Silver Medal in 1998.

The current lot is built to the design originally published as a series in *Model Engineer* during 1958 and latterly in his book entitled *The Construction of the M. E. Jubilee Clock*. In the Bonhams catalogue description for the current lot John Wilding notes:

This timepiece was originally designed by E.T.Westbury for the Jubilee issue of Model Engineer. It employs the Scott's notched tooth count wheel. There were one or two difficulties with the design and I rectified these. It has become a very popular clock.

£400-600



55 (detail)



55



56

time of day, over simple dot chapter ring and Art Deco pierced metal hands, the sides with integral raised moulded panels and the rear with green painted aluminium cover applied with transfer trade label *Vitascope, INDUSTRIES LTD.* over another inscribed *U.K. PATENTS, 550361, 580886, OTHER UK AND, FOREIGN PATENTS PENDING*, 32cm (12.5ins) high.

Provenance: The property of a private collector, Hertfordshire.

The ‘Vitascope’ timepiece was first developed by J.S. Thatcher on the Isle of Man in 1941 and later improved by Joseph Summerskill between 1944 and 1944. They were manufactured from shortly after WWII on the Isle of Man by the newly established Vitascope Industries Limited until circa 1968 when the business was wound-up. The electrically powered clocks included automata that caused the ship to gently rock in the waves, and the backlighting changes to indicate the changing time of the day, and the sea is lit for both sunset and sunrise.

£600-900



57



56 (detail)

56
A ‘Vitascope’ dioramic electric timepiece
Vitascope Industries Limited, Isle of Man, circa 1941-44
The interior with mains powered isochronous timepiece movement with take-off a gear fitted with a large cam for the automaton and worm drive for the horizontal rotating cylindrical lamp shade/filter positioned within a second compartment at the rear, the creamy light blue Bakelite case of Art-Deco rounded form with the front and top planes composed as a single sweeping curve incorporating a window enclosing automaton of a rocking clipper ship with background light changing in brightness and tone depending on the

57
A gilt brass ‘Atmos’ timepiece
Jaeger-LeCoultre, model 540, late 20th century
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 699554 to suspension platform, the teardrop shaped plates inscribed *ATMOS, JAEGER LECOULTRE, THIRTEEN JEWELS, 540* to centre within circular Roman numeral chapter ring, with blued steel *moon* hands, the rectangular five-glass case with rounded angles and lift-out front glass incorporating repeat signature to lower right corner over plinth base incorporating bubble level and three screw adjusting feet to underside, 23cm (9.ins) high.

Provenance: The property of a private collector, Hertfordshire.

£500-600

58
A gilt brass ‘Atmos’ timepiece
Jaeger-LeCoultre, model 519, 1950s
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 25733 to suspension platform, the circular gilt on white baton numeral chapter ring with Arabic quarters and *inscribed JAEGER LECOULTRE, ATMOS, SWISS MADE* enclosing motionwork to centre and with gilt spear hands, the rectangular five-glass case with canted angles to the ‘bell-jar’ cover over plinth base incorporating bubble level and three screw adjusting feet to underside (applied with inscribed presentation panel to front), 23.5cm (9.25ins) high; with original mottled cream paper covered display case.

£300-500



59

59
A mahogany eight-day quarter-chiming longcase clock
S. Smith and Son, London, early 20th century
The two train four pillar movement with deadbeat escapement regulated by seconds pendulum and Harrison’s maintaining power to the going train and two-in one quarter chime and hour strike on nine goings to the second train, the 10.5 inch engraved silvered brass break-arch dial with subsidiary seconds dial and inscribed *S. SMITH & SON LTD., TRAFALGAR SQUARE, LONDON* to the foliate scroll decorated centre within chapter ring comprising roundels applied with vertically orientated gilt Arabic numerals, with pierced blued steel hands and leafy scroll engraved spandrels continuing up into the arch to flank the *STRIKE/SILENT* selection dial, the case with break-arch cavetto cornice over hinged glazed dial aperture flanked by pendant husk carved panels and scroll pierced rectangular side frets to hood over geometric astragal glazed rectangular door centred with a carved rosette to trunk, on plinth base centred with a raised oval panel over ogee bracket feet, 196cm (77ins) high.

Provenance: The property of a private collector, Hertfordshire.

The renowned firm of London watch and clockmakers S. Smith & Son was founded in 1851 by the jeweller and watchmaker Samuel Smith. The business became particularly well known for its fine complex watches and also built reliable chronometers which made them a supplier to the Admiralty. By 1885 they were operating from 6 Grand Hotel Buildings, Trafalgar Square and in 1914 became a Limited Company. During this period the firm sought to increasingly diversify into the production of automobile and aircraft gauges and other related instruments creating subsidiary companies for these purposes. During various restructuring programmes of the second half of the 20th century the business was eventually consolidated within the umbrella organisation ‘Smiths Group PLC’ which was incorporated in the year 2000.

£1,000-1,500



58



60

retail, or signed by themselves. The partnership continued under John Thwaite's leadership from several addresses in London until his death in 1842. The business has subsequently passed through a series of successors and is still trading today from Rottingdean near Brighton.

The current lot is built to the design devised by Benjamin Franklin in 1757 which was illustrated and described by James Ferguson in his 1773 publication *Select Mechanical Exercises: Shewing how to construct different Clocks, Orreries, and Sun-Dials, on Plain and Easy Principles*.

£250-350



61

61
A lacquered brass descending ball timepiece
Dent, London, circa 1970

The circular three-pillar gilt brass movement with inverted platform lever escapement driven by the weight of the timepiece causing flat high-tensile steel line to unwind from an internal pulley wheel as the timepiece descends, the backplate engraved *SER. No. 030*, the exterior with rotating annular silver Roman numeral chapter ring reading against a hand cast in the form of a mermaid holding a staff, the base with short inverted pendant spire finial and the top with pierced crown surmount issuing the suspension line terminating with a hook to allow hanging from a shaped brass bracket fitted to a mahogany panel applied with plaque engraved *Dent, London* to lower margin, the ball 11.8cm (4.625ins) diameter; the wall panel 80cm (31.5ins) high.

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 Cockspur 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.

Descending ball timepieces were first devised during the Renaissance period with surviving examples being extremely rare, however a relatively late model by J. Schlemmer of Schleswig was offered at Sotheby's New York *MASTERPIECES FROM THE TIME MUSEUM, PART TWO* June 19th 2002 (lot 103). The current example was devised by Dent in the early 1970's as a 'revival' piece, and was produced as a limited edition (of probably 500 examples) alongside Dent's other revival of a Renaissance timepiece, the 'incline plane clock'.

£500-800

60

A weight-driven three-wheel 'Franklin' wall timepiece
Thwaites and Reed Limited, London, third quarter of the 20th century

The four pillar movement with plates measuring 8.5 by 4.75 inches enclosing three-wheel train including the escape wheel for the anchor escapement regulated by seconds pendulum, the 5.5 inch brass break-arch dial applied with silvered plate engraved with spiral chapter ring annotated with sequential Roman hour numerals to the centre of each quadrant within outer track calibrated 0-60 minutes or every quadrant divided into single minute intervals, with single hour hand revolving once every four hours beneath subsidiary seconds dial to arch above, mounted on a mahogany wall bracket with cavetto moulded platform and frieze applied with brass plate inscribed *Benjamin Franklin's Clock 1757, built in London to his original design by Thwaites and Reed Ltd. Founded 1740, No. 39 in a limited edition of 1000 over twin cavetto-shaped supports, 40cm (15.75ins) high*.

Provenance: The property of a private collector, Hertfordshire.

The partnership between John Thwaites and George Jeremiah Reed is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as being formed in 1808. John Thwaites was the son of Ainsworth Thwaites who was apprenticed in 1735 and worked from Rosoman Row, Clerkenwell, London, 1751-80. He was an accomplished maker who supplied the clock for the tower at the Horse Guards Parade. John Thwaites was born in 1757 and took over the business presumably on the death of his father in 1780 before moving to Bowling Green Lane.

The firm became well known for supplying all forms of clocks and movements either wholesale for others to

62 Y

An Edwardian inlaid rosewood miniature longcase clock
Unsigned, circa 1900

The circular countwheel gong striking spring-driven movement with visible Brocot escapement regulated by disc bob pendulum incorporating Brocot regulation to suspension, the backplate stamped with *AD MOUGIN, DEUX MEDAILLES* star roundel over serial number 6301, 4 11, the 4.5 inch circular dial incorporating recessed brass centre, cream chapter ring annotated with vertical Arabic hour numerals and brass *moon* hands set behind hinged bevel-glazed cast brass bezel, the case with shallow-arch pediment fronted with fan inlay to the tympanum over ogee cornice and conforming fan quadrants around the dial, the sides with arched brass grille sound frets over cavetto moulded throat, the trunk with recessed panel centred with marquetry decoration of urn containing bulrushes, the rear with two rectangular doors, the plinth base with canted top moulding and inlaid oval fan motif within stylised line borders to front over a cavetto moulded skirt incorporating bracket feet with shaped apron between, 70cm (27.5ins) high.

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

£250-350

63

A French burr walnut drum-head mantel clock
Unsigned, Late 19th century

The circular countwheel bell striking movement with visible Brocot escapement regulated by disc bob pendulum incorporating Brocot regulation to suspension, the backplate stamped with serial number 1073 to upper left and further numerals 7 7 to lower edge, the 5.5 inch circular white enamel Roman numeral dial incorporating visible escapement with jewelled pallets to the recessed centre and with blued steel *moon* hands set behind hinged bevel-glazed cast brass bezel, the case with cylinder housing the movement cradled between two serpentine-shaped side scrolls over generous ogee and cavetto moulded inverted breakfront skirt base inset with panels to front and on squab feet, 30cm (11.75ins) high.

Provenance: The property of a private collector, Hertfordshire.

£250-350



63



62



64

64
A German oak quarter-striking bracket clock
Winterhalder and Hoffmeir, Schwarzenbach, early 20th century
The four pillar twin train movement with anchor escapement regulated by lenticular bob pendulum, ting-tang striking the quarters on a graduated pair of gongs and sounding the hour on the larger of the two, the backplate stamped *W.&H., Sch* over single digit *0*, the 6.5 inch square brass dial with matted centre within applied silvered Roman numeral chapter ring incorporating cruciform half hour markers and Arabic five minutes to outer track, with steel hands and winged cherub mask spandrels to angles behind hinged bevel-glazed square brass bezel incorporating silvered canted surround to interior, the architectural case with rosette and leafy scroll carved infill to the tympanum over moulded cornice, rusticated frieze and Corinthian inspired reeded pilasters flanking the dial, on conforming stepped moulded base and with rectangular brass grille inset door to rear, 42cm (16.5ins) high.

Provenance: The property of a private collector, Hertfordshire.

£150-200



65 (details)



65

65
A rare German Black Forest inlaid mahogany spring-driven musical cuckoo mantel clock
Attributed to Johann Baptist Beha, Eisenbach, and retailed by A. Wherly and Sheraton, Sunderland, circa 1880
The wooden framed twin fusee movement with anchor escapement regulated by short pendulum with brass-faced bob, the hour strike train with outside countwheel and linkages to two bellows and a cuckoo automaton which appears from behind the door above the dial to announce the hour with a two-note call alternating with a hammer sounding on a gong fitted to the inside of the rear case panel prior to releasing a musical mechanism mounted within the base playing a tune via a 5 inch pinned cylinder and tuned steel comb, the 6 inch circular white enamel Roman numeral dial with pierced blued steel hands set within canted silvered metal surround behind hinged glazed brass bezel, the shallow-arch top case with twin doors for the cuckoo automaton to the foliate scroll inlaid tympanum and satin birch cavetto cornice over conforming scroll decorated spandrel infill to the line-bordered fascia, the sides with hinged doors with the right hand side accessing levers for silencing either the hour gong or cuckoo call, the rear with full-height lift-out panel applied with paper trade label inscribed *A. WHERLY & SHERATON, CLOCKMAKERS, JEWELLERS, & c., 66 HIGH STREET WEST, (Opposite King Street), Bp Wearmouth, Sunderland...* to interior, on tall ogee-outline skirt base decorated with further marquetry motif within line border to front over squab feet, 44cm (17.25ins) high; with a modern walnut wall bracket, of complex stepped moulded profile, the clock and wall bracket, the clock and wall bracket 56cm (22ins) high overall.

Provenance: The property of a private collector, Hertfordshire.

Johann Baptist Beha was born in Oberbrand, 1815 and was trained as a clockmaker by his father, Vinzenz, before setting-up on his own in Eisenbach in 1845. He specialised in cuckoo clocks and through his continuous development became the leading maker of fine and complex examples. His main export markets were to Russia (where he had a distribution warehouse in St. Petersburg) and the British Isles. He died in 1898 leaving the business to be continued by his sons Lorenz and Engelbert.

£1,500-2,500



66

66

A walnut vertical Buffet type cabinet music box with 11 inch discs

Barnett Henry Abrahams, St. Croix and London, late 19th century

With steel framed large going barrel movement set behind a glass panel beneath vertical silver painted cast iron bed incorporating a 5 inch tuned steel comb and respective series of star wheels engaging with pierced projections in the steel tune disc secured over the mechanism by a pivoted latched arm and driven by a toothed wheel engaging with perforations to the rim of the disc at the base, the upper section of the cast bed cast with 'THE BRITANNIA, *B.H.A.*, ST. CROIX.LONDON', the case with turned finials and balustrade gallery over ogee cornice and fretwork frieze to entablature and a pair of book-matched veneered crossbanded and line inlaid doors applied with Britannia and Royal Warrant transfers, on moulded skirt base incorporating winding square and PLAY/STOP lever to right hand side over turned feet, 77cm (30.25ins) high; with twelve discs.

Barnett Henry Abrahams was born in 1839, he was initially a dealer in music boxes but by 1857 had emigrated to Switzerland where he founded a musical box manufacturing business. In 1895 he established himself in Sainte-Croix and started to manufacture disc music boxes, many of which were for the British market and hence labelled 'The Britannia'. The business had a London address at 133/135 Houndsitch and was continued after Abrahams death in 1902 by his sons until around 1915.

£800-1,200



66 (details)



67

An Austrian ebonised quarter-striking table clock

Jacob Tenzel, Vienna, third quarter of the 18th century

The four pillar triple standing barrel movement with four-wheel trains, verge escapement regulated by short bob pendulum and striking the quarters on a bell followed by the hours on a second larger bell after the final quarter only, the backplate engraved with a central rococo scroll cartouche within a broad herringbone border, the 6.5 inch gilt brass break-arch dial with calendar and shaped false bob apertures to the symmetrical foliate scroll engraved and matted centre within applied silvered Roman numeral chapter ring with stylised scroll half-hour markers and Arabic five minutes beyond the arcaded minute track, with scroll-pierced steel hands and gilt scroll cast spandrels to angles, beneath arch centred with a circular signature boss engraved *Jacop, Tenzel, Wienn* flanked by subsidiary *Nicht/Repetit* and *Schlagt/Nicht Sch:* selection dials set within a conforming scroll engraved matted field, the inverted bell top case with elaborate twin cherub and strapwork scroll cast hinged carrying handle and flambeau urn finials to the superstructure over cavetto top mouldings and break-arch glazed front door incorporating foliate scroll pierced and engraved upper quadrant frets and flanked by caddy moulded angles, the sides with conforming gilt lozenge sound frets over break-arch windows, the rear with rectangular door set within the frame of the case, 41cm (16ins) high excluding carrying handle.



67 (detail)



67

£1,200-1,800



68

68Y

An Austrian brass inlaid rosewood grande-sonnerie striking mantel clock
Unsigned, circa 1840

The four pillar triple train short duration movement with anchor escapement regulated by half-seconds disc-bob pendulum with silk suspension, and sounding the quarters on a coiled gong followed by the hours on a second larger gong at every quarter hour or on demand via pull trip repeat function, the 5.5 inch circular convex white enamel dial with concentric calendar ring to centre within vertical Arabic hour numerals and outer minute ring, with steel spade hands set behind hinged engine-turned brass convex glazed bezel, the rectangular case with butterfly centred brass scroll inlaid shaped crest over conforming spandrel decoration and line borders enclosing a mask-centred motif beneath dial to front flanked by panel-strung canted angles, the rear with lift-out access panel, on tall cavetto moulded skirt base with further butterfly-centred elaborate brass scroll inlaid decoration within line borders to front over small disc feet, (lacking calendar hand), 47cm (18.5ins) high.

£250-350



69

69

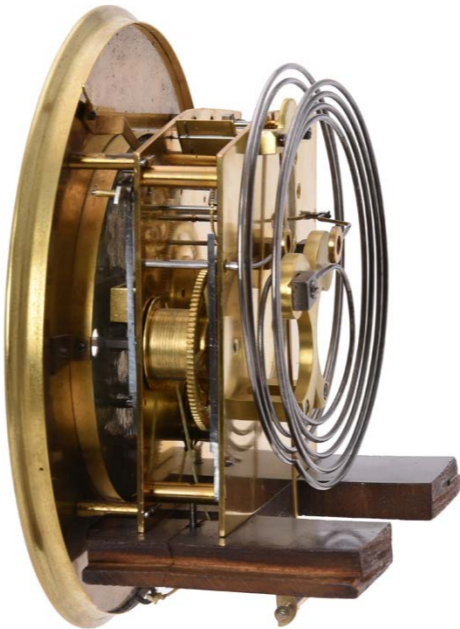
A Viennese walnut grande-sonnerie striking regulator wall clock
W. Schonberger, Vienna, third quarter of the 19th century
The four pillar triple train eight-day movement with deadbeat escapement incorporating tall inverted V-shaped pallets regulated by brass lenticular bob pendulum with ebonised wooden shaft and incorporating fine beat adjustment to crutch, the quarter train sounding on the smaller of the pair of graduated gongs positioned on a decorative brass double-scroll shaped bracket behind the movement followed by the hour train sounding the last hour on the larger gong, the 6.25 inch circular two-piece silvered Roman numeral dial signed *W. Schonberger, IN WIEN* to the slightly recessed centre within brass border and chapter ring with outer minute track, with pierced steel hands within moulded cast bezel, the case with large turned finial and winged pediment to crest flanked by further finials, over break-arch cavetto cornice and full-height arch-glazed front door applied with three-quarter baluster columns between canted panel applied sections to upper and lower margins, the sides with long glazed panels, over stepped ogee shaped base with conforming pendant finials, 135cm (53ins) high.

Wenzel Schönberger was a citizen and master small clockmaker who worked in Vienna from 1847; he is further mentioned in 1852 and 1862 when he repaired the St. Stephens Cathedral tower clock. He is thought to have ceased working by 1885. He was a fine and relatively prolific maker of clocks primarily wall regulators including at least one year-going example.

£700-1,000



69 (details)



70

A Japanese 'shaku dokei' shitan wood wall hung pillar clock
Anonymous, late 20th in the 19th century style

The going train of three wheels set between strip backplate angled at the top to incorporate verge escape wheel top potance and foliate scroll-pierced and engraved keyhole-shaped frontplate with conforming apron to the top margin concealing pivot for the front swinging short bob pendulum, with decorative turned column pillar finials to angles set within three-panel glazed box cover, over caddy-moulded trunk applied with vertical chapter ring annotated with ten divisions each divided into tenths next to twelve adjustable cartouche numerals each engraved with their respective Japanese characters with further shaped baton half hour markers between, the interior with descending weight also incorporating the single bell striking mechanism with countwheel for striking Japanese hours and pointer passing through the front, with brass 'flowerhead' pierced sound frets to sides and applied to a shaped backboard incorporating hanging hole to the extended shaped top section, 63.5cm (25ins) high.

Provenance: The property of a private collector, Hertfordshire.

The Japanese method of dividing the day had its origins in Chinese practice and until 1868 the daytime and night time were split into six 'hours' each. This meant that with the changing of seasons the length of these temporal hours varied. Day hours in the summertime were longer than the day hours in the winter. With this system to show the correct time, the numerals on the dial ideally needed to be adjusted every fourteen days. The hours or *toki* were each divided into tenths *bu* with the mid way or *Shokuru* marked with a baton. The hours were counted backwards and named after zodiacal animals. Consequently the current lot is annotated with two repeating sets of six numerals starting with the sixth hour denoting either the hour of the Hare (dawn) or Cock (sunset) and counts downwards through two sequences before clock needs to be rewound.

£300-500



71

71

A Dutch Friesland Staartklok with moonphase and alarm
Unsigned, early 19th century

The posted countwheel bell striking movement with decorative baluster-turned uprights, anchor escapement regulated by 26 inch brass lenticular bob pendulum and weight-driven verge alarm mechanism positioned in front of the escapewheel for sounding on the hour bell above via a pivoted T-shaped hammer, the 10.5 inch painted Roman numeral break-arch dial with gilt scroll border decorated calendar aperture to the landscape painted centre within chapter ring with decorative half hour markers and Arabic five minutes beyond the arcaded minute ring, with scroll pierced brass hands incorporating alarm setting to centre and cherub painted spandrels, beneath arch with rolling moonphase within conforming scroll painted upper margin, the case with three giltwood finials over break-arch cornice, hinged glazed dial aperture and small arch-glazed doors to the sides of the hood, the base section with slender cavetto throat mouldings above pierced scroll-outline side panel brackets flanking enclosed pendulum fronted by break-arch lift-out panel centred with a decorative gilt lead cast lenticle, over shaped apron incorporating swollen projections to sides, 122cm (48ins) high overall.

Provenance: The property of a private collector, Hertfordshire.

£500-700



70 (details)



70



72

72 Y
A French Louis Philippe rosewood mantel clock and wall bracket
LeRoy, Paris, circa 1845

The circular countwheel bell striking movement with anchor escapement regulated by half-seconds disc-bob pendulum incorporating silk suspension, the backplate stamped *LEROY, A PARIS* over number 320 9*2, the circular white enamel Roman numeral dial inscribed *LE ROY A PARIS* to centre and with blued steel *moon* hands set within concentric band decorated brass surround behind hinged bevel-glazed bezel, the rectangular case with recessed panels to top front and sides each decorated with beaded quarter fillet mouldings and the rear with plain lift-out panel, over generous bead-banded cavetto moulded skirt base inset with conforming panels and with squab feet, the wall bracket contemporary with the clock with ripple-moulded table over serpentine scroll shaped support and inverted onion-shaped pendant back panel, the clock 41.5cm (16.25ins) high; the clock and wall bracket 49.5cm (19.5ins) high overall.

The clockmaking firm Leroy 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.

£250-350

73
A Victorian mahogany fusee wall dial timepiece
Signed for John Bennett, London, third quarter of the 19th century

The four pillar single fusee movement with anchor escapement regulated by lenticular bob pendulum, the 12 inch circular white painted Roman numeral dial inscribed *JOHN BENNETT, 64 & 65 Cheapside, LONDON* to centre and with steel *spade* hands set behind a brass hinged glazed bezel within a turned wooden surround, the box case secured to the dial with pegs and incorporating door to right hand side and pendulum access flap to the rounded base, (signature retouched), 36cm (14ins) diameter.

£200-300



74

74
A Victorian mahogany fusee wall dial timepiece
Signed for Charlton, Yarmouth, late 19th century

The four pillar single fusee movement with anchor escapement regulated by lenticular bob pendulum, the 12 inch circular white painted Roman numeral dial inscribed *CHARLTON, YARMOUTH* to centre and with steel *spade* hands set behind a brass hinged glazed bezel within a turned wooden surround, the box case secured to the dial with pegs and incorporating door to right hand side and pendulum access flap to the rounded base, (dial retouched), 36cm (14ins) diameter.

Provenance: The property of a private collector, Hertfordshire.

£150-200



73

75
A Victorian mahogany quarter-chiming bracket clock
Robert Hay, London, circa 1850

The substantial six pillar triple chain fusee movement with very thick plates and half-deadbeat escapement regulated by long lenticular bob pendulum with wide-jaw T-bar suspension, chiming the quarters on a graduated nest of eight bells and sounding the hour on a coiled gong mounted on a vertical iron strap behind the movement, the 10.5 inch wide cream painted lancet-shaped Roman numeral dial with pierced steel *trefoil* hands beneath small subsidiary *STRIKE/SILENT* selection dial and floral spray painted infill to apex, the lower margin signed *Robert Hay, London* surrounded by three further floral sprays, the lancet-shaped case with hinged glazed dial aperture to front, rectangular windows to sides and triangular topped glazed door to rear, on stepped ogee moulded skirt base, 60cm (23.75ins) high.

Robert Hay, London does not appear to be recorded in the usual sources. From this it is perhaps appropriate to speculate that that he was either a retailer or perhaps a journeyman who spent his career exclusively working for others rather than setting-up on his own. It is interesting to note that three clockmakers with the same surname are recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working during the 1770's and 80's; John 1770, William who gained his freedom of the Clockmaker's Company in 1774, and James who was apprenticed in 1785. It is possible that Robert Hay was related to one or more of the above and may have even worked with or for one of them.

£1,200-1,800

76 Y
A Victorian rosewood quarter striking table clock
G. E. Frodsham, London, late 19th century

The substantial five pillar twin chain fusee movement with anchor escapement regulated by disc bob pendulum and two-in-one strike train ting-tang sounding the quarters on two bells and counting the hour on the second larger bell only, the backplate with pendulum holdfast and cocks for the twin hammers, the 7.5 inch circular cream painted Roman numeral dial signed *G.E. FRODSHAM, GRACECHURCH ST., LONDON*, to centre and with pierced blued steel hands set behind hinged bevel-glazed cast brass bezel, the case with shallow pagoda-shaped top and floral scroll engraved crest over dial flanked by canted angles terminating with leafy sprays at the base, the sides with rectangular windows over ogee-profile moulded lower margins, the rear with rectangular glazed door, on skirt base with block feet, 43cm (17ins) high.

George Edward Frodsham was born in 1831 and succeeded John Frodsham at 31 Gracechurch Street, London in 1864. In 1882 the business became G. E. Frodsham and Company and then a Limited Company in 1888. The following year (1889) the business advertised as being clockmakers to the Queen, Prince of Wales, The Royal Observatory and The Lords of the Admiralty and continued under George Edward Frodsham until 1901 when he presumably retired; he died two years later.

£500-800



75 (detail)



75

George Edward Frodsham was born in 1831 and succeeded John Frodsham at 31 Gracechurch Street, London in 1864. In 1882 the business became G. E. Frodsham and Company and then a Limited Company in 1888. The following year (1889) the business advertised as being clockmakers to the Queen, Prince of Wales, The Royal Observatory and The Lords of the Admiralty and continued under George Edward Frodsham until 1901 when he presumably retired; he died two years later.



76 (detail)



76



77



77 (detail)

77

A Regency brass inlaid mahogany quarter-chiming bracket clock

F.B. Adams, London, circa 1825

The substantial six pillar triple chain fusee movement with anchor escapement regulated by lenticular bob half-seconds pendulum, chiming the quarters on a graduated nest of eight bells and sounding the hour on a further larger bell, mounted along with the pendulum holdfast bracket onto the stylised floral border engraved backplate signed *Adams, LONDON* to a shaped cartouche to centre, the eight inch circular cream painted convex Roman numeral dial signed *F.B. ADAMS, LONDON* to centre and with decorative pierced steel *spade* hands set behind convex glazed hinged cast brass bezel, the architectural case with brass pineapple finial set on a brass rosette decorated pedestal surmount

and anthemion decorated acroteria to the simple triangular tympanum inlaid with a flowerhead centred panel and delicate scroll to fascia, over fleur-de-lys quadrant infill around the dial and rosette centred scroll decorated panel to apron flanked by full-height ebonised strip pilasters inlaid with repeating star motifs divided by a wavy line, the sides with brass lion's mask ring handles over rectangular brass fishscale sound frets, the rear with triangular-topped glazed door, the skirt base decorated with band of repeating stars over lozenge and scroll motifs to front, on brass ball feet; with original wall bracket incorporating conforming diamond lozenge inlay to the fascia of the platform over similarly decorated single down-curved support, the clock 58.5cm (23ins) high; the clock and wall bracket 76cm (30ins) high overall.

Francis Bryant Adams is recorded in Loomes Brian, *Watchmakers & Clockmakers of the World, Volume 2* as apprenticed in 1821 and working in London from 1828. In 1832

he went into partnership with his sons and served as Master of the Clockmaker's Company 1848-49. The business is thought to have continued by his sons until circa 1875.

£1,500-2,500

78

A Victorian carved mahogany small mantel clock

The dial signed for I. Shellard, London, mid to late 19th century

The French circular eight day countwheel bell striking movement with anchor escapement regulated by disc bob pendulum and 3.5 inch circular silvered Roman numeral dial signed *I. SHELLARD, LONDON* to centre, with steel hands set within canted silvered surround fitted with hinged convex-glazed cast brass bezel, the shaped-top case with symmetrical foliate scroll carved pediment over conforming side scrolls conjoined by a leafy apron between, the rear with brass grille inset rectangular door, 24cm (9.5ins) high.

Provenance: The property of a private collector, Hertfordshire.

£200-300



78

79Y

A English carved and inlaid mahogany mantel timepiece

Unsigned, probably early 20th century incorporating earlier elements

The four pillar single chain fusee movement with large platform lever escapement regulated by sprung three-arm monometallic balance set between humps cut into the top of each of the plates, with a 4 inch circular convex silvered brass Roma numeral dial with Arabic five minutes to the outer track and fine pierced blued steel heart hands set behind hinged convex glazed cast brass bezel, in a case with brass vase finial to the acanthus panel carved concave sided pagoda upstand over simple cornice and crossbanded fiddle-back mahogany fascia inlaid with drapery swag to upper margin over leafy sprays beneath the dial, the sides veneered in crossbanded satinwood, the rear finished flush and with rectangular door, on chevron parquetry bordered cavetto moulded base and brass ogee bracket feet, 30cm (12.75ins) high excluding finial; 35.5cm (14ins) high overall.

Provenance: The property of a private collector, Hertfordshire.

£500-700



79 (detail)



79

80Y

A Edwardian silver mounted gold and abalone shell inlaid lancet-shaped mantel clock

Unsigned, London 1907

The French eight-day two-train gong striking movement with silvered platform lever escapement and stamped with serial number 297 to the lower left hand corner of the backplate, the 2.5 inch circular white enamel Roman numeral dial with blued steel *spade* hands behind convex glass with moulded bezel, the lancet-shaped case with front finely inlaid with an engraved gold ribbon bow issuing abalone highlighted floral sprays over the dial and with conforming central urn and foliate ribbon swag decoration beneath, with scallop-bordered silver frame surround and stylised scroll-pierced lancet frets to sides, the rear with door matching the profile of the case within conforming silver surround, in stepped skirt base, Hallmarks for London 1907 makers *H.B.A.* for J. Batson and Son (Henry John Batson and Albert Edward Batson), 18.5cm (7.25ins) high.

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

£800-1,200



80 (detail)



80



81



81 (detail)

81 Y

An George V silver mounted and inlaid tortoiseshell carriage clock
Unsigned, the mounts marked for William Comyns and Sons, London 1911

The French eight-day two-train gong striking movement with silvered platform lever escapement and 3 inch circular white enamel dial with blued steel hands and vertical Arabic numerals set behind convex glass with moulded bezel, the case modelled to resemble an eighteenth century English table clock with hinged foliate scroll cast carting handle to the domed caddy superstructure decorated with stylised foliate scroll and

floral swag engraved silver inlay to front and sides over ogee moulded cornice, the front with further inlaid floral sprays to upper quadrants and delicate symmetrical scrolls supporting a floral swag to apron, flanked by silver uprights to angles and with plain sides the rear with sliver door set within the frame of the case between conforming corner uprights, on ogee moulded shallow skirt base with bun feet, the mounts Hallmarked for London 1911 indistinct makers *W.C.* for William Comyns and Sons, 18cm (7ins) high excluding handle.

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

The celebrated firm of manufacturing silversmiths, William Comyns, was established in 1859 when

Comyns purchased the business of Robert Tagg, 2 Carlise Street, Soho Square. He then

moved to 1 Percy Mews, Rathbone Place, followed by 16 Silver Street, Golden Square, Soho, then finally to Beak Street, Regent Street. The Beak Street premises were later expanded to encompass numbers 41 to 47 and additional premises were acquired at 54 Marshall Street, Soho from circa 1903. The name of the firm was changed to William Comyns & Son in circa 1885 when William Comyn's two sons, Charles Harling Comyns and Richard Harling Comyns were admitted to their partnership. William Comyns died in January 1916, and C.H. Comyns while attending a sale at Christie's in 1925. The business was incorporated as Limited Company in October 1930 and continued under R.H. Comyns until his death in 1953, when was subsequently purchased by Bernard Copping.

£1,000-1,500



82



82 (detail)

82

An Edwardian polychrome floral enamelled engine-turned silver small boudoir timepiece
Retailled by Marcus and Company, New York, 1902

The French eight-day movement with platform lever escapement and integral winder to backplate, the 1.5 inch circular white enamel Roman numeral dial inscribed *MARCUS & CO. NEW YORK* to centre and with blued steel hands set behind a convex glass with moulded bezel incorporating canted insert to interior, the Art Nouveau inspired case of waisted lancet form with transparent enamelled engine-turned fascia decorated with painted purple clematis blooms enveloping the dial over shaped-arched aperture flanked by integral side supports to the base, the rear with rectangular door over conforming aperture, Hallmarks for London 1902 makers mark rubbed, 10.5cm (4.25ins) high; with original morocco leather covered lancet-shaped protective outer case.

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

Marcus and Company were retailers of Jewellery and other luxury goods who traded from 17 Broadway, New York, 1892-1962.

£600-800

83 Y

A George V silver mounted ivory small carriage timepiece
Unsigned, London 1922

The French eight-day movement with platform lever escapement and integral winder to backplate, the 1.25 inch circular white enamel Roman numeral dial with gilt scroll decorated centre, half hour markers and blued steel *spade* hands set behind a convex glass, the case with hinged silver break-arch shaped carrying handle and circular convex glazed aperture to top over caddy moulded cornice and three-quarter rounded angles, the rear with hinged door, on ogee moulded base with bun feet, the mounts Hallmarked for London 1922 makers *E. B. & Co. Ltd.* (possibly for Edward Barnard and Sons Limited), 8.5cm (3.375ins) high excluding handle.

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

£300-500

84 Y

An unusual Victorian silver mounted ivory miniature 'humpback' carriage timepiece
W. Thornhill and Company, London 1880

The French eight-day movement with platform lever escapement and stamped with serial number 2704 to backplate, the 1.125 inch circular white enamel dial with blued steel *spade* hands and signed *W. THORNHILL & Co, LONDON, W* to centre within Arabic vertical numeral chapter ring set behind a convex glass with silver bezel, the silver-edged arched 'humpback' case with pivoted dumbbell-shaped handle applied to the apex of a rising strap secured by riveted straps applied to the sides, the rear with hinged door, Hallmarks for London 1880 makers *W.T.* for W. Thornhill and Company, 7cm (2.75ins) high with handle down; with original fabric-covered outer protective case inscribed *W. THORNHILL & Co, 144 NEW BOND STREET, LONDON* to the blue silk-lined interior of the arched lid.

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 Walter Thornhill & Co. In 1895 when the firm became a limited liability company it was described as 'cutlers, gold and silversmiths, jewellers and manufacturers and dealers in dressing cases, travelling bags etc.'. The company was wound up in 1905 but trading continued under the name W. Thornhill & Co. until 1912.

£400-600



84 (details)



83



84



85

85

A Victorian silver cased miniature carriage timepiece

Retailed by Drew, London 1898

The French frosted gilt eight-day movement with platform lever escapement and integral winder to backplate, the 1.25 inch circular white enamel Roman numeral dial with fine scroll pierced gilt hands set behind a convex glass with moulded bezel, the rectangular case overall decorated with repousse rococo scrollwork incorporating a vacant cartouche to the hinged back panel,

with pivoted looped scroll hinged handle and on compressed bun feet, Hallmarks for London 1898, (maker's mark indistinct) and stamped *DREW, 156 LEADENHALL ST. E.C.* to underside, 7cm (2.75ins) high excluding handle; with original morocco covered protective outer case applied with a silver plaque to top inscribed *Presented to, Mr & Mrs H.A. Wainwright, by the staff of, Boodle & Dunthorne Ltd, on the occasion of their, Silver Wedding.*

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

The firm of retail jewellers Drew and Sons was based at Piccadilly Circus from 1887 until 1914 when they moved to premises in Regent Street. They also had premises at Leadenhall Street in London from 1888-1914 and also at Kings Road in Brighton from 1894.

£300-500



85 (detail)



86

86

An Edwardian silver cased miniature carriage timepiece

Unsigned, Birmingham 1903

The Swiss eight-day frosted keyless pocket-watch type movement with lever escapement regulated by split bimetallic balance and 1.25 inch circular white enamel Roman numeral dial with blued steel *spade* hands set behind a convex glass with moulded bezel, the rectangular case overall decorated with repousse rococo scrollwork incorporating a vacant cartouche to the hinged back panel, with pivoted double scroll-cast hinged handle and winding crown to top and on compressed bun feet, Hallmarks for Birmingham 1898 makers *HM* for Henry Matthews, 7cm (2.75ins) high excluding handle.

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

The silversmith Henry Matthews specialised in small decorative objects and worked from Vittoria Street, Birmingham, circa 1894-1930.

£250-350



86 (detail)

87

An ebonised carriage clock

Unsigned, mid 19th century and later

With a French eight-day two train gong-striking movement with platform lever escapement fitted to a purpose made square frosted gilt brass dial applied with a white Roman numeral chapter ring and with blued steel *moon* hands set within a canted bezel, in a case with foliate cast brass hinged carrying handle, large rectangular top glass and fluted outswept moulding over glazed dial aperture flanked by slender three-quarter columns to angles, the sides with rectangular bevelled glass panels and the rear with rectangular glazed door, the base with generous gadroon-capped ogee moulding over shallow skirt incorporating shaped apron, (case mid 19th century, movement circa 1900, dial later), 18.5cm (17.25ins) high excluding handle.

£250-350



87 (detail)



87



88

88Y

An unusual Austrian enamelled figural timepiece modelled as a violin player

Unsigned, mid to late 19th 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.

£1,000-1,500



88 (detail)



89

89

A French Rojo inset Belge noir marble mantel clock in the Egyptian taste
Retailed by Howell James and Company, London, circa 1875

The circular eight day bell striking movement with anchor escapement regulated by disc bob pendulum incorporating Brocot type regulation to suspension, the backplate stamped *H.L.F., RTE S.G.D.G.* over serial number *6440*, the circular white enamel Roman numeral dial indistinctly inscribed *Howell James & Co., To The Queen* to centre and with gilt spade hands within moulded gilt surround fitted with hinged bezel-glazed hinged bezel, the tapered plinth-shaped case with shallow upstand over convex moulded red marble cornice and inset triangular quadrant panels to the fascia over conforming canted top moulding to the diamond lozenge inset skirt base, 23,5cm (9.25ins) high.

Provenance: The property of a private collector, Hertfordshire.

£120-180



90

A French Egyptian revival bronze mounted marble mantel clock garniture

The movement by Samuel Marti et Cie, Paris, circa 1880

The circular eight-day two train bell striking movement with anchor escapement for regulated by disc bob pendulum incorporating Brocot type regulation to suspension and stamped with *S. Marti et Cie, MEDAILLE DE BRONZE* roundel and numbers *3778, 5 2* to backplate, the circular red marble dial with gilt Roman numerals and pierced hands set behind a hinged cast bronze glazed bezel decorated with stylised leafy motifs, the Belge noir marble case with surmount cast as a recumbent sphinx set on a canted platform to the cavetto mounded rouge de France marble superstructure, the front with parcel gilt bronze stylised wing and pendant reed cast mount over the dial flanked by triangular red marble banded panels continuing around each angle to incorporate the tapered sides, on gilt fillet-edged canted base applied with a winged Pharaoh's mask centred mount to apron over parcel gilt pad feet, 37cm (14.5ins) high; the urn side pieces of twin handled shouldered form with stylised palm leaf cast necks over pseudo hieroglyph collars and gilt incised figural scenes flanked by downswept handles adorned with seated winged lions to shoulders, on tapered cast uprights and canted bases with parcel gilt bronze feet, 42cm (16.5ins) high.

£1,000-1,500



90



90 (detail)



91

A French ormolu and *verde antico* marble mantel clock in the Empire taste
The movement stamped for Samuel Marti, Paris, early 20th century

The circular eight-day bell striking movement with anchor escapement regulated by disc bob pendulum incorporating Brocot type regulation to suspension, the backplate stamped with *Samuel Marti, MEDAILLE D'OR, PARIS 1900* roundel and serial number *9739* over further number *7 2* to lower margin, the two-piece dial with gilt centre cast with pair of seated winged lions within narrow white enamel Roman numeral chapter ring, with blued steel *moon* hands set within guilloche decorated surround behind a hinged bevel-glazed bezel, the case with gilt eagle surmount to the cavetto moulded marble and leaf cast superstructure flanked by flambeau finials over repeating projecting acanthus leaf decorated gilt cornice and inset rectangular marble section housing the movement, with stylised horse-drawn chariot and drapery swag cast mount beneath dial and scroll motif to sides, flanked by free-standing marble columns with Egyptian style foliate capitals to angles, on skirt base with repeating leaf cast gilt mouldings and paw feet, 48cm (19ins) high.



91 (detail)

£400-600



91

92

A French Napoleon III bronze, ormolu and white marble figural mantel clock in the Louis XVI style

Retailed by Juvenaux, Paris, circa 1870

The circular countwheel bell striking movement with anchor escapement regulated by disc bob pendulum incorporating Brocot type regulation to suspension, the backplate stamped with *VINCENTI... MEDAILLE D'ARGENT, PARIS 1855* beneath indistinct retailers stamp *JUVENAUX* and number *62*, the circular white enamel Roman numeral dial with Arabic five minutes to outer track and fine scroll pierced and engraved gilt brass hands set behind hinged cast convex glazed bezel, the case with lovebird, quiver and flaming torch cast surmount to the acanthus cast and chased laurel bordered superstructure over central rectangular section housing the movement fitted with brass grille frets to the sides and rectangular glazed door to the rear, flanked by seated putti holding aloft grapes and flowers, the base with repeating foliate band and scroll-fronted panel beneath the dial flanked by acanthus cast ogee platforms beneath the cherubs, over breakfronted white marble plinth applied with gilt tied laurel moulding to upper edge and on toupe feet, 35cm (13.5ins) high.

£500-800



92 (detail)



92



93



93 (detail)

93

A French Louis XVI style ormolu and white marble mantel clock garniture

The movement by Samuel Marti, Paris, late 19th century

The circular eight-day two train bell striking movement with anchor escapement regulated by short disc bob pendulum incorporating Brocot type regulation to suspension and stamped with *Samuel Marti, MEDAILLE D'OR* roundel over serial number 8173, 3 5 to backplate, the case with patinated bronze sphere applied with gilt stars and Roman hour numerals and with arrow hands, supported aloft by three standing putti over a cylindrical marble stand applied with a continuous ribbon tied floral festoon cast mount to waist and a laurel band above concave sided quatroform platform base incorporating gilt fillet moulding to lower edge, 49.5cm (19.5ins) high; the five-light candelabra side pieces with branches cast as rose stems and blooms forming the sconces, over single putto uprights and conforming floral swag decorated cylindrical stands with quatroform bases, each 54cm (21.25ins) high approx.

£1,200-1,800

94

A French Louis XVI style ormolu and white marble figural mantel clock 'Amor loses his weapons'

The dial bearing signature for Festeau le Jeune, Paris, late 19th century

The circular eight-day bell striking movement with anchor escapement regulated by disc bob pendulum incorporating Brocot type regulation to suspension, the backplate stamped with *A.D. MOUGIN, DEUX MEDAILLES* roundel beneath serial number 52937 to upper left and further number 7 7 to centre, the circular white enamel Arabic numeral dial bearing inscription in puce *Festeau le Jeune, A PARIS* to centre, with vertical hour numerals, puce Arabic quarters to outer track and fine scroll engraved and pierced gilt brass hands set behind engine-milled convex glazed hinged cast brass bezel, the case cast with surmount of flaming torch and arrows bound to a floral wreath amongst billowing clouds over the dial flanked by standing robed figure of Venus opposing the infant Amor with the fascia between centred with a shaped panel inset with mount cast with ribbon-tied floral festoons around a central sunburst mask motif, on conforming platform base inset with further leafy mounts to front over toupe feet, 42cm (16.5ins) high.

A version of this model dating to circa 1780 and housing a movement by Adam Lechopie, Paris is illustrated in Niehuser, Elke *FRENCH BRONZE CLOCKS* on page 131 (figures 214-15).

£1,000-1,500



94



94 (detail)

95

An unusual Louis XVI style gilt and patinated bronze cartel clock

The movement by Samuel Marti et Cie, Paris, circa 1900

The eight-day two train bell striking movement with vertically planted platform cylinder escapement and stamped with *S. Marti et Cie MEDAILLE D'ARGENT, 1889* roundel and serial number 647 to backplate, the dial formed as deep blue japanned dome applied with gilt Roman numerals and stars set within gilt billowing clouds interspersed with sunburst rays, martial trophy elements and applied with three patinated bronze cherubs in flight around the dial attending to a floral garland, 71cm (28ins) high.

£1,000-1,500



95



96



96 (detail)

96

A fine French Empire ormolu and patinated bronze figural mantel clock
Unsigned, in the manner of Jean Andre Reiche, 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 inscribed *A Paris* to centre and with gilt *moon* hands within an engine-turned bezel, the case with surmount finely modelled as a female figure in Empire dress standing at her dressing table adjusting an oval swing mirror with jewellery and fabrics to the table top raised over stylised foliate decorated frieze and legs formed as winged female terms over tapered uprights, the base of architectural plinth form with tablet upstand over moulded cornice and butterfly populated raised gilt square border around the dial with twin griffin and flaming torches applied patinated bronze panel beneath, flanked by full-height panel pilasters decorated with laurel wreaths over further elaborate winged female terms, the sides with recessed arched panels applied with mounts cast as stylised torches onto a patinated background, on moulded skirt base with compressed bun feet, 46.5cm (18.25ins) high.

The current lot is of particularly pleasing form with the surmount finely modelled with a figure in mid action interacting with faithfully modelled details in the table and accessories which forms an effective contrast with the formal architectural nature of the base. It is likely that the subject is Venus at her toilet which was a popular subject at the time. The faithful 'real life' nature of the modelling of the figural element is reminiscent of the work of Jean Andre Reiche (1752-1817) whose two best known models 'the Liseuse' and 'the Evening Prayer' are illustrated in Niehuser, Elke *FRENCH BRONZE CLOCKS* on pages 86 and 165 respectively. Elke, on page 185, also illustrates an interesting figural clock which he titles 'Antique Library'; this clock is noteworthy in that it shares many strong stylistic similarities with the current lot. In particular the scaling of the figure and the modelling of the details such as the table are so alike to that seen on the present clock that it would be reasonable surmise that both most likely originated from the same foundry. Unfortunately Elke does not provide any attribution as to the designer of the foundry responsible for the 'Antique Library'.

£1,200-1,800



97

97

A French Empire Ormolu and patinated bronze figural mantel clock
The dial signed Lepaute, Paris, 19th century

Fitted with a circular eight-day two train countwheel bell striking movement with anchor escapement regulated by disc bob pendulum incorporating Brocot type regulation to suspension and stamped with *Japy Fils, Medaille d'argent, 1844 1849* roundel over number 283, the circular white enamel Roman numeral dial inscribed *LEPAUTE A PARIS* to centre and with blued steel *moon* hands within a milled bezel, in a case modelled with a patinated bronze figure of Zeus cradling the infant Bacchus stood beside a tree stump adorned with fruiting vines and a crooked staff, the rectangular plinth base applied with mount cast with fine triple fruiting swag decorated baton beneath an urn with serpent handles to fascia, over stylised lotus leaf cast ogee moulded skirt base over rosette and scroll cast bracket feet, (case and dial probably circa 1810, the movement later), 50cm (19.75ins) high.

The current lot is cast with Zeus holding his infant son Bacchus (or Dionysus) who was a product of his affair with Semele. Zeus killed Semele by revealing his true form (a bolt of lightning) and Bacchus came forth from Zeus's thigh. Zeus took the infant who, despite being half mortal, was considered a god. Bacchus represented fertility, wine and hedonism and travelled with his followers of Maenads, Satyrs, and the drunken portly Silenus.

£1,500-2,000



97 (detail)



98

98
A fine French porcelain inset ormolu 'Japonaise' mantel clock garniture
The porcelain front panel signed for C. Kiffert, circa 1880

The circular eight-day gong striking movement with recoil escapement for regulation by disc bob pendulum incorporating Brocot type rate adjustment to the suspension, the backplate stamped with serial number 5797 to upper left hand margin, the rectangular mid blue ground simulated cloisonné porcelain dial panel painted with bird and butterfly amongst chrysanthemum blooms to centre within pseudo Japanese character gilt cartouche numeral chapter ring and with fine pierced and engraved brass hands, the surround populated with additional insects and birds within flowering foliage incorporating shaped ornithological panels with the lower one signed *C. Kiffert* to left hand margin, the case with fine porcelain surmount modelled as a zoomorphic dragon carp set on a rectangular four-legged plinth over shaped stepped platform decorated with incised geometric patterns and with galleried bollard finials to corners, with cavetto top mouldings centred with a geometric decorated pendant panel flanked by stylised scroll-pierced projecting corbels to the front, over line-incised frame around the dial panel terminating with smaller conforming apron panel to the lower margin, the sides with arcaded panels inset with further matching porcelain panels each painted with a fan and geometric panel within a simulated cloisonné field decorated with birds and butterflies within delicate flowering foliage, the rear with hinged circular cover for the movement within geometric line decorated panel infill flanked by further pieced projecting corbels, on elaborate waisted cavetto moulded base bordered with geometric incised half-round band to upper margin and applied with scroll pierced projections matching the upper corbels



98 (details)

to sides, over swollen skirt inset with further bird and flower painted porcelain panel flanked by geometric blind fretwork infill to front apron and incorporating elephant mask feet, the porcelain panels and case each inscribed with serial number 32495 to rear, 51cm (20ins) high; the matching side pieces each modelled in ormolu mounted porcelain as a square section tapered shoulder vase painted with birds, insects and panels on a simulated cloisonné ground with elephant mask handles over elaborate waisted base incorporating blind fretwork to apron and scroll feet, each 17cm (10.5ins) high, (3).

The current lot can be directly compared to another garniture of almost identical pattern (with the exception of having additional candelabra extensions to the side pieces) which was sold at Christies, London *The Opulent Eye - 19th Century Furniture, Sculpture & Works of Art* 6th March 2014 (lot 197) for a premium inclusive £35,000.

The full identity of the painter of the porcelain panels of the current lot, C. Kiffert, appears not to be recorded, however this signature is sometimes seen on large impressive porcelain vases often executed in the style of Sevres. One such example was sold at Christies, London 19th Century Furniture, Sculpture, Works of Art & Ceramics 27th September 2007 (lot 63) for a premium inclusive £18,500.

The painted porcelain surmount adorning the present clock is unusually modelled as a carp with a dragon's head. This form comes from the legend of Koi-no-Takinobori which has its roots in ancient China wherein carp swim, against all odds, up a waterfall known as the 'Dragon Gate' at the headwaters of China's Yellow River. The gods are very impressed by the feat, and reward the few successful carp by turning them into powerful dragons. The story symbolizes the virtues of courage, effort, and perseverance, which correspond to the nearly impossible struggle of humans to attain Buddhist enlightenment.

£7,000-10,000



99

99

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.

£400-600



99 (detail)

100

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 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



100

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'.

£1,000-1,500



100 (details)



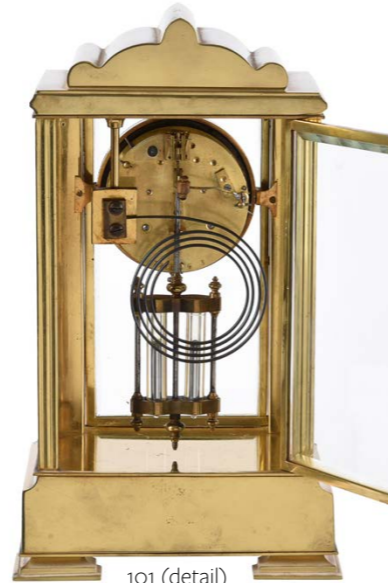


101

101

A French gilt brass and cut crystal mounted four-glass mantel clock
Unsigned, Paris, circa 1900

The circular eight-day gong striking movement with Brocot escapement regulated by twin mercury capsule pendulum with Brocot adjustment to suspension, the backplate stamped with numbers 7295, 4 6 to lower margin, the circular white enamel dial with concentric floral garland decoration to centre and vertical Arabic hour numerals, with blued steel hands within leaf milled bezel, the case with shaped upstand applied with a Neo-classical anthemion centred scroll-cast mount to front above bevel-glazed door flanked by free-standing diamond lattice cut fluted glass columns with Egyptian style leafy capitals, with bevelled glass side panels and conforming rear door set between fluted corner uprights, on inverted breakfronted skirt base applied with mount cast with winged putti in a chariot drawn by lions flanked by triform braziers to front, with cavetto moulded sides over cavetto moulded stepped pad feet, 32cm (12.5ins) high.



101 (detail)

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

£350-450



102

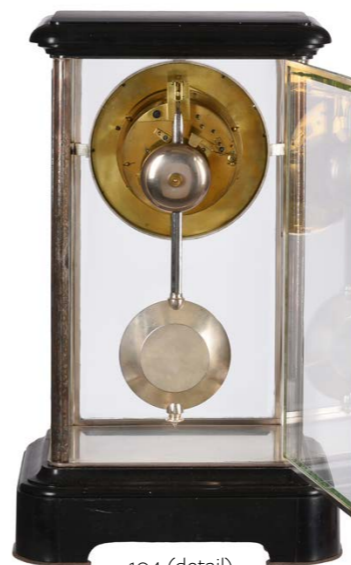
102

A French gilt brass four-glass mantel clock

The movement by Samuel Marti et Cie, Paris, late 19th century

The circular eight-day gong striking movement with visible Brocot escapement set within the centre of the dial regulated by twin mercury capsule pendulum with Brocot adjustment to suspension, the backplate stamped with *Samuel Marti et Cie, MEDAILLE DE BRONZE* roundel, oval cartouche A.1 and numbers 208, 6 9, the circular white enamel Roman numeral dial with visible escapement to the recessed centre, gilt collets to the winding holes and blued steel hands, the case with cavetto moulded cornice above bevel-glazed front door, side panels and rear door set between caddy moulded corner uprights, on cavetto moulded skirt base incorporating bracket feet, 33cm (13ins) high.

£250-350



104 (detail)

103

A French gilt brass four-glass mantel clock

The movement by Japy Freres, Paris, circa 1900

The circular eight-day gong striking movement with Brocot escapement regulated by twin mercury capsule pendulum with Brocot adjustment to suspension, the backplate stamped with *JAPY FRERES & CIE, MED. D'HONNEUR* roundel over numbers 3 11, the circular white enamel Roman enamel dial with steel *moon* hands and moulded bezel, the case with cavetto moulded cornice above bevel-glazed front door, side panels and rear door set between caddy moulded corner uprights, on cavetto moulded skirt base incorporating bracket feet, 327cm (10.25ins approx.) high.

Provenance: The property of a private collector, Hertfordshire.

£200-300



103

104

A French giant black marble and silvered four glass long duration mantel clock with centre seconds

The movement stamped for H.P and Company, Paris, late 19th century

The circular four pillar twin train bell striking movement with visible Brocot escapement regulated by large disc bob pendulum incorporating Brocot type regulation to the suspension and centre seconds, the backplate stamped *H.P. & Co* over diamond lozenge enclosing number 3258 with further number 11078 beneath, the 6 inch circular two-piece white enamel Roman numeral dial with visible Brocot escapement to the recessed centre and blued steel *spade* hands within ogee-moulded silvered bezel, the bevel-glazed case with heavy Belge noir marble top incorporating stepped quarter-round edge moulding over cavetto cornice and thick glass panels set between solid caddy moulded corner uprights, the front and back incorporating full-height pin-

hinged doors, on cavetto moulded skirt base with rounded corners and silvered pad feet, 51cm (20ins) high.

Being centre seconds with visible Brocot escapement the train-count for the going train is difficult to ascertain without dismantling the movement. However the amount of wheels present (three between the greatwheel and centre seconds wheel), coupled with the fact that the strike train has an intermediate between the great and hammer wheels, would suggest that the movement of the current lot has a duration of at least one month.

£600-900



104



105

105
A fine gilt brass giant grande-sonnerie striking and repeating triple-calendar carriage clock with alarm
J.C. Ravoux, Paris, dated 1856
The eight-day two train movement with plates measuring 5.75 by 4.125 inches, five and six-spoke wheel crossings to going and strike trains, platform lever escapement stamped *RAVOUX* twice to the backing plate and jewelled pivots for the contrate and fourth wheels of the going train, the strike train ting-tang striking the quarters on a graduated pair of bells positioned within the base of the case via vertically pivoted blued steel hammer arbors before sounding the hour again at every quarter hour on the larger of the two, the backplate with visible alarm motionwork and central large circular white enamel *REVEIL* setting dial annotated with twenty-four hour dial 1-12 twice labelled *MIDI, MATIN, MINUIT* and *SOIR* and with further vertically pivoted hammer for sounding on the larger of the two bells in the base, the upper left with *SILENCE/SONNERIE* pivoted strike selection switch, the centre with knurled hand-setting knob over signature *FAIT PAR J.C. RAVOUX*, and with *QUARTIEMME* and *JOURS* calendar setting functions to lower edge beneath, the rectangular white enamel Roman numeral dial signed *RAVOUX* to centre and with pierced blued steel hands over triple subsidiary day-of-the-week, date-of-the-month and month-of-the-year dials annotated in French and with blued steel arrow pointers to lower margin beneath, the rear of the dial signed *Valat*, the early-type gilt multi-piece bevel-glazed case with hinged faceted carrying handle over top glass with rounded corners and cavetto cornice incorporating inset rounded angles over caddy moulded uprights, the rear with pin-hinged glazed door, on skirt base with conforming inset rounded angles and pierced sound fret to underside, 20cm (8ins) high excluding handle.

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

J.C. Ravoux, the maker of this fine carriage clock is apparently unrecorded, however the signature *Valat* to the rear of the dial is almost certainly that of Etienne Valat who worked from Rue Montmorency 7, near the shop of Henri Jacot, for whom he also made dials.

The current lot is particularly noteworthy for the quality of its construction in particular the provision of five and six spoke wheel crossings and jewelled pivots to the upper of part of the going train. The alarm mechanism is also very well thought-out with the setting dial allowing for sounding once during the twenty-four hour period rather than the usual once every twelve hours. Although the case is of relatively simple design it is again finely made with tight crisp mouldings as well as being very well proportioned, which again adds to the clocks overall restrained but high quality feel.

£3,500-4,500



105 (details)



105 (details)



106
A fine French gilt fretwork panel inset grande-sonnerie striking and repeating alarm carriage clock
Retailed by Hunt and Roskell, London, 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 and alarm sounding on the smaller gong, the backplate with engraved retailer's signature *HUNT & ROSKELL, 156 New Bond Street, London* to upper edge and stamped with serial number *7348* to the lower left hand corner, the dial with circular white enamel Roman numeral centre decorated with gilt star motif, with grey-shaded chapter and Arabic five minutes to outer track, with blued steel hands set within a fine bright-cut engraved and pierced foliate scrollwork rectangular mask incorporating conforming subsidiary alarm setting dial to lower margin, the gilt brass bevel-glazed *anglaise riche* case with reeded baton to the hinged carrying handle over thick top glass enclosing pierced and engraved gilt oval insert framing the escapement, complex moulded cornice and fluted frieze, the angles with fluted three-quarter columns with Corinthian capitals and the sides with fine foliate pierced and engraved frets incorporating oval line delineated panel within the decoration set behind bevelled glasses, the rear with further conforming fretwork to the back door, on generous cavetto moulded skirt base incorporating shallow block feet, the underside with *Hours and Quarters/Silent/Quarters* selection switch, 17cm (6.75ins) high excluding handle.

The firm of Hunt and Roskell can trace its roots back to the celebrated silversmith Paul Storr who was joined in partnership by John Mortimer in 1822. The business traded from 13 New Bond Street and specialised in the retail of silverwares, jewellery, watches and clocks. In 1839 Storr and Mortimer relocated 156 New Bond Street with Paul Storr retiring very shortly afterwards. The firm continued under the management of John Mortimer and Samuel John Hunt (who joined the business in 1826) trading under the name Mortimer and Hunt; which was then in-turn subsequently succeeded by the partnership of Hunt and Roskell (with Robert Roskell probably joining the business around the time of John Mortimer's retirement in 1843). Hunt and Roskell exhibited at the 1851 Great Exhibition with their wares including a selection of small engraved gilt timepieces by Thomas Cole whose work they were known to have retailed. Hunt and Roskell continued as one of the leading retail jewellers and silversmiths throughout the Victorian era becoming a Limited Company in 1898. They relocated to 25 Old Bond Street in 1912 from where they traded until being bought-out by J.W. Benson in 1965.

The current lot can be closely compared to an petite-sonnerie striking example sold in these rooms on Wednesday 24th March 2020 (lot 98). This other example was signed by Le Roy and Fils, Paris and their similarity is such that it would be reasonable to suggest that the present clock was supplied to Hunt and Roskell by LeRoy who, at this time, were working from 13 and 15 Palais Royal, Paris. 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.

£1,500-2,000



106 (details)



106



106 (details)





107

107

A rare gilt brass carriage clock with push-button repeat, alarm and musical movement to base
Unsigned, late 19th 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 1525 to lower left hand corner, the rectangular engine-milled and stylised foliate scroll gilt engraved silvered dial with recessed circular Roman numeral centre incorporating gilt rosette and shield cartouche numeral decoration and with blued steel hands over conforming alarm disk to lower margin, the bevel-glazed gilt brass *anglaise riche* case with hinged reeded baton carrying handle over fluted cornice, Corinthian three-quarter corner columns, on architectural plinth base with complex upper mouldings and skirt enclosing a musical mechanism playing a Viennese waltz via a 1.5 inch pinned cylinder and tuned steel comb on demand only by pulling a plunger next to the winding key to the left hand side, on four turned toupe feet, 18.5cm (7.25ins) high excluding handle.

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

The provision of a musical movement in the base of the current clock is a very rare detail.

£2,500-3,500



107 (details)



108

A fine French gilt brass carriage clock with painted porcelain panels and push-button repeat
Retailled by D.C. Rait and Sons, Paris, circa 1870

The eight-day gong striking movement with silvered platform lever escapement and stamped with serial number 771 to lower left hand corner, the rectangular satin silvered dial with recessed circular Roman numeral centre and blued steel *spade* hands over retail signature D. C. RAIT & SONS, PARIS to lower margin within a canted silvered surround, the bevel-glazed gilt brass *anglaise riche* case with hinged reeded baton carrying handle over fluted cornice, Corinthian three-quarter corner columns and side panels finely painted with Renaissance inspired scenes emblematic of summer and winter with a couple dancing within a flowering meadow to the right hand side opposing a female assisting an elderly gentleman within a snowy landscape to the other and each with unusual gilt infill to sky, the rear with lift-out panel incorporating shuttered winding and hand-setting holes, on architectural plinth base with complex upper mouldings and skirt, 18cm (7ins) high excluding handle; with original morocco leather covered protective outer case.

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

The Scottish firm of retail jewellers D.C. Rait and Sons operated from 34 Buchanan Street Glasgow from the 1820's until well into the twentieth century. In 1869, the firm was listed as 'Goldsmiths to the Queen, Jewellers, Watchmakers and Silversmiths'.

£1,800-2,500



108



108 (detail)



108 (details)



109

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

Retailed by Edward and Sons, Paris, London and Glasgow, circa 1880

The eight-day gong striking movement with silvered platform lever escapement and stamped with serial number 531 to lower left hand corner, the rectangular porcelain dial inscribed *EDWARD & SONS, PARIS, LONDON & GLASGOW* within Roman numeral hour numerals and with blued steel *spade* hands within gilt ground painted scene of a winter landscape incorporating robin perched within a snow covered tree to right hand margin, the bevel-glazed satin gilt brass case a variant on *anglaise riche* design with hinged reeded baton carrying handle over fluted cornice, plain three-quarter corner columns and side panels finely painted with full length portraits of Renaissance females dressed in ornate robes emblematic of summer and winter within garden landscape with unusual gilt infill to sky, the rear with gilt pin-hinged door, on architectural plinth base with complex upper mouldings and skirt, 18cm (7ins) high excluding handle; with original morocco leather covered protective outer case.

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

George Edward and Sons were retailers of silver, jewellery and other luxury items (as well as being watch and clockmakers) founded in Glasgow by George Edward in 1838. In around 1874 they opened a branch at Mansion House Buildings, 19 Poultry, Cheapside, London and became a Limited Company in 1925. In 1963 Edward and Sons Limited were still trading from St. Vincent Street, Glasgow but were subsequently absorbed into the Mappin and Webb empire.

£2,000-3,000



109 (details)

110

A fine French engraved gilt brass oval repeating alarm carriage clock with painted porcelain panels

Probably by Jules Brunelot, Paris, circa 1870

The eight-day gong striking movement with silvered platform lever escapement and sounding the alarm on the same gong, the backplate stamped with trademark *B* within a circle to lower left hand corner, the rectangular porcelain dial with Roman numeral hour numerals and gilt brass *spade* hands within a painted scene of a female in 18th century dress seated in a woodland landscape with cherub in flight above and incorporating white Arabic alarm setting dial to lower margin, the substantial engraved satin gilt oval case with hinged arched carrying handle over leafy scroll border engraved top and conforming foliate trail decorated upper mouldings, the front with thick curved bevel glass panel set into a foliate border-engraved frame and the sides inset with curved porcelain panels painted with scenes of 18th century courting couples within conforming frame surrounds, the rear with curved bevel-glazed pin-hinged door, on ogee profile skirt base adorned with a band of repeating leafy scrolls, 14cm (5.5ins) high 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.

£2,500-3,500



110



110 (details)



111

111

A French relief sculpted pietra dura hardstone panel mounted gilt brass mantel clock
Retailed by Howell James and Company, London and Paris, third quarter of the 19th century

The circular eight-day two train bell striking movement with anchor escapement regulated by disc bob pendulum incorporating Brocot type regulation to suspension, the backplate stamped with *JAPY FRERES & CIE, MED. D'HONNEUR* roundel over numbers 3, 4 4, the rectangular black marble dial panel with gilt Roman numerals and inscribed *HOWELL JAMES & Co., TO THE QUEEN, LONDON PARIS* to centre, with gilt spade hands and decorated with relief sculpted fruiting vines to upper quadrants and lower margin, the case modelled loosely in the 17th century German Renaissance style with concave capped disc finial to the elaborate bulbous cupola over moulded platform and conforming corner finials to superstructure, with cavetto cornice above dial and conforming raised fruiting vine and cherry decorated side panels with slender bulbous knopped pilasters to the canted angles between, on complex moulded skirt base with bun feet, 33cm (13ins) high.

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 19th 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.

£400-600



111 (details)



111 (details)



112

A rare French carriage clock inset with fine Florentine pietra-dura panels
Retailed by H. Bozi, Florence, circa 1880

The eight-day bell striking movement with silvered platform cylinder escapement and stamped with serial number 531 to lower left hand corner, the rectangular black marble dial panel signed *H. Bozi, Firenze* to centre with gilt Roman hour numerals and spade hands within surround finely inlaid in various hardstones with delicate floral sprays, the bevel-glazed cornice case with hinged carrying handle and oval top glass over cavetto cornice and caddy moulded uprights, the sides and rear door with further Pietra-dura panels depicting floral still lifes including roses and fuchsia blooms, on moulded skirt base, 13.5 (5.75ins) high excluding handle.

The current clock would appear to belong to a small series of carriage clocks incorporating fine foliate decorated pietra-dura panels which appear to have been made in the same workshop. Others in the series include a slightly smaller clock with alarm and push button repeat which was sold at Christies, King Street, London *Important clocks and marine chronometers* 20th February 2008 (lot 11) for £3000; a very similar example to the present clock pictured in Roberts, Derek *CARRIAGE and Other Travelling CLOCKS* pages 156 (Figure 9-33 a-d); and an example by Drocourt illustrated in Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS, Their history and development*, (this time housed in an *anglaise riche* case) on page 180 (Plates VII/C13-14). It is perhaps interesting to note that the Christies example is also signed for H. Bozi of Florence which would strongly support the idea that the panels for this series were made in Florence by one workshop to decorate clocks supplied by Parisian makers mainly for retail in Florence to wealthy visitors continuing in the tradition of the 'Grand Tour'.

£1,200-1,800



112 (details)



112



113

113 Y

A French gilt brass carriage clock with painted ivory panels and push-button repeat
Unsigned, Paris, circa 1900

The two train eight-day gong striking movement with silvered platform lever escapement and stamped with serial number 438 to the lower left hand corner of the backplate, the rectangular ivory panel dial with rose painted centre within chapter ring with vertical Arabic numerals and blued steel hands over painted draped floral sprays to lower margin and with dragonflies to upper, the satin gilt bevel-glazed case with baton-centred hinged double-scroll handle over ripple-edged moulded cornice and channelled uprights, the sides inset with ivory panels each painted with a winged fairy playing a musical instrument set behind a bevelled glass panel, on skirt base incorporating conforming ripple-edge to the top moulding and pad feet, 13cm (5ins) high excluding handle.

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

£1,000-1,500



113 (detail)



113 (details)



113 (details)



114 (details)



114

114

An unusual French split-pearl decorated gilt brass decorated miniature carriage timepiece
Unsigned, circa 1900

The French frosted gilt eight-day movement with silvered platform lever escapement and stamped with serial number 2214 to backplate, the rectangular frosted silvered dial with blued steel hands and vertical Arabic numeral hour chapters set within circular surround applied with split pearls to centre, the bevel-glazed case of *Mignonette* No. 1 size with hinged reeded baton and double scroll handle over moulded cornice incorporating a band of split pearls and to the canted corner uprights, on conforming complex moulded base with squab feet, 6.5cm (2.625ins) high excluding handle.

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

Miniature carriage clocks are called *Mignonettes* or 'little darlings' and come in three graded sizes with No. 1 being the smallest.

£300-400



115

115
A French brass mid-sized gorge carriage clock with push-button repeat
Unsigned, Paris, circa 1870
The two train eight-day gong striking movement with silvered platform lever escapement and stamped with serial number 1040 to the lower left hand corner of the backplate, the rectangular white enamel Roman numeral dial with blued steel *spade* hands and Arabic five minutes to outer track, the gilt brass bevel-glazed gorge case with hinged carrying handle over large top glass and ogee top mouldings with complex angles, on conforming ogee outline skirt base engraved with initials A.M.S. to front rail, 11cm (4.25ins) high excluding handle; with original morocco leather protective outer case.

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

£450-550



115 (details)



116
A fine French gilt bamboo cased miniature carriage timepiece with Aesthetic style porcelain panels
Unsigned, Paris, late 19th century
The French eight-day movement with silvered platform lever escapement and stamped with serial number 4686 to backplate, the rectangular porcelain dial panel overall painted in polychrome and gilt with asymmetric red and black ground landscape and foliate panels within a cream field populated with a bird inhabited stylised foliage, the centre with gilt Roman numeral chapter ring and blued steel *spade* hands, the frosted gilt brass bevel glazed case of *Mignonette* No. 2 size 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 gilt highlighted shaped panels within a cream ground incorporating birds amongst flowering foliage, on angled T-shaped bamboo stump feet, 9cm (3.5ins) 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 19th 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 three closely related miniature 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). Miniature carriage clocks are called *Mignonettes* or 'little darlings' and come in three graded sizes with No. 2 being the second smallest.

£1,000-1,500



116



116 (details)



117

117

A fine multi-colour grande-sonnerie striking and repeating moonphase calendar alarm carriage clock

Unsigned, circa 1880

The eight-day two train movement ting-tang striking the quarters on a graduated pair of gongs and then 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 1532 to the lower left hand corner of the backplate, the dial with inset Roman numeral enamel hour disc centred with a rolling moonphase aperture within painted starry sky and billowing clouds, set into a rectangular panel sculpted in relief with bird and butterfly inhabited floral trails picked-out in gilt, silver and copper on a grey patinated ground and incorporating conforming enamel subsidiary alarm setting dial flanked by day-of-the-week and date-of-the-month dials to lower margin, the bevel-glazed frosted gilt brass case 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 baton centred hinged carrying handle, top glass surround and quarter round upper edges, over dentil frieze incorporating projecting angles for the Corinthian column corner uprights with further multicolour decoration to shafts, the rear with door decorated panel of a bird perched within flowering shrubbery and on skirt base incorporating fluted band to upper margin over further bird and flower engraved decoration and disc feet, the underside with three-position strike selection lever labelled *G'de Campanco/P'te Campanco/Silencio*, 17cm (6.75ins) high excluding handle.

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



117 (details)



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 closely related case incorporating comparable decoration to all parts illustrated in Roberts, Derek *CARRIAGE and other Travelling CLOCKS* on page 160 (Figure 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'. This coupled with the high number of complications in the movement and dial would certainly place the current clock as one of the finest available at the time. The dial has a very faint retail signature which is now regrettably too faded to read although the word *MEXICO* can be made out. In addition to this the various functions of the clock are labelled in Spanish which would seem to confirm that present clock would have been supplied to a high-end retailer based in Mexico City.

£8,000-12,000



118

118

A fine French gilt carriage clock with multi-colour relief cast panels and push-button repeat

Unsigned, Paris, circa 1880

The eight-day two train gong striking movement with silvered platform lever escapement and sounding the alarm on the same gong, the backplate stamped with serial number 2079 to lower left, the dial with circular cream enamel centre incorporating segmented radial Roman numerals, Arabic five minutes to outer track and fine scroll pierced and engraved gilt brass hands, inset into a rectangular panel sculpted in relief in the Renaissance style with gilt foliate sprays overlaid onto copper strapwork and an oxidised silver ground incorporating a pair of parcel silvered Heraldic lions flanking the enamel alarm setting dial to lower margin, the *pillars* variant case with acanthus cast ringed baluster centred hinged carrying handle over thick top glass and complex mouldings projecting at the angles, with slender free standing fluted corner columns incorporating silver highlighted acanthus motifs to the shafts and lobed capitals, the sides inset with a fine pair of panels decorated in relief with Renaissance martial trophies each centred with a silvered close helmet, on conforming complex two tier moulded base incorporating pad feet, 17cm (6.75ins) high.

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

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. A small

selection of examples employing this highly effective, rare and time consuming form of decoration are illustrated in in Roberts, Derek *CARRIAGE and other Travelling CLOCKS* on pages 160-61 (Figures 9.37-39).

£2,000-3,000



118 (detail)



118 (details)



119

A fine French gilt brass carriage clock with multi-colour relief cast panels and push-button repeat

Unsigned, Paris, circa 1880

The eight-day two train gong striking movement with silvered platform lever escapement and stamped with trademark *G.B* within a rectangle to the gong block and serial number 9570 to lower left, the dial with circular white enamel centre with blued steel *moon* hands inset into a rectangular panel sculpted in relief and coloured in oxidised silver, copper and gilt with a Renaissance style Classical martial trophy, the frosted gilt brass *anglaise* case with baton centred geometric outline hinged handle over thick bevelled top glass, complex upper mouldings and fluted frieze, the angles with channelled uprights, the sides inset with figural scenes in copper, silver, grey and gilt of a 16th century male warrior wearing armour opposing robed female figure each standing within a landscape before a fortified town, the rear with similar scene of a hawkman to the pin-hinged door, 17cm (6.75ins) high excluding handle.

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

£1,200-1,800



119 (detail)



119



119 (details)



120



120 (detail)

120

A French Louis Philippe boule mantel clock
Signed for Breguet, Paris, circa 1845

The circular countwheel bell striking movement with recoil escapement regulated by disc bob pendulum incorporating Brocot type regulation to suspension, the backplate stamped *BREGUET A PARIS*, 329 to centre over further number 4 11 to lower margin, the rectangular blue on white Roman numeral enamel dial with blued steel pierced heart hands and inscribed *Breguet a Paris* to lower margin, the rectangular red shell veneered case with hinged gilt brass carrying handle to the engraved foliate scroll brass inlaid top centred with a bevel-glazed panel and with relief cast gilt edge moulding over front with rising glass within conforming brass and shell marquetry surround, the sides of serpentine outline and the rear with hinged door veneered in matching red shell, on stepped brass-edged skirt base with leaf cast gilt bun feet, 21.5cm (8.5ins) high.

The Breguet family firm of clock and watchmakers was established by the highly important Swiss horologist Abraham Louis Breguet who was apprenticed at Versailles in 1762. In 1775 he set-up business at quai de l'Horloge in the Île de la Cité in Paris and became famous for the invention of innovative watch escapements including the tourbillon, automatic winding mechanisms, as well as an overcoil balance spring. Within ten years Breguet had commissions from the aristocratic families of France including one for a highly complicated watch for the French queen, Marie-Antoinette. In 1787 Abraham-Louis established a partnership with Xavier Gide, which lasted until 1791. During the revolutionary years Breguet was saved

from the guillotine through his friendly association with the revolutionary leader Jean-Paul Marat, however he had to leave Paris returning to Switzerland before travelling to London. In 1795 he returned to Paris and three years later he was awarded an 'honorable distinction' - the highest award, for 'a free escapement with constant force, applicable to the improvement of both astronomical clocks and longitude clocks' at the 1798 'Exposition des produits de l'industrie française'. In around 1807 Breguet brought in his son, Antoine-Louis (who had previously been sent to London to study with the great English chronometer maker, John Arnold) as a business partner, and from this point the firm became known as 'Breguet et Fils'. The business subsequently grew from strength to strength, particularly in the field of marine chronometer development. When Abraham-Louis Breguet died in 1823 it was carried on by Louis-Antoine alone, and then after his subsequent retirement in 1833 under Abraham-Louis' grandson, Louis François Clément Breguet (1804-1883), before passing to his great-grandson, Louis Antoine (1851-1882), who was the last of the Breguet family to run the business.

£700-900

121

An Austrian ormolu cased grande-sonnerie striking 'Pendule d'Officier' with alarm
Unsigned, early 19th century

The circular three train short duration movement with verge escapement regulated by vertical sprung monometallic balance with faceted endstone and sounding the quarters on one gong followed by the hours on a second every quarter-hour, the alarm mechanism with rear winding square and sounding on the first gong, the 2.75 inch circular silvered Roman numeral dial with fine pierced and engraved gilt hands and steel alarm setting pointer set within a deep lattice milled surround fitted with a hinged glazed bezel, the circular cushion-shaped engine-milled case with fixed foliate scroll cast handle incorporating repeat plunger over fine tight concentric repeating scroll decoration to the body of the case, the rear with circular glazed door, on cast dolphin supports with pad feet, 17cm (6.75ins) high.



121 (detail)



121

Three related travelling clocks, including one by the renowned early 19th century Viennese clockmaker Philip Happacher, are illustrated in Fritsch, Peter *Wiener Reiseuhren* pages 270 -71.

£700-900

122

A Victorian gilt brass horizontal table clock in the manner of Thomas Cole
Unsigned, second quarter of the 19th 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.



122

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 16th 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.

£500-600



122 (detail)



123

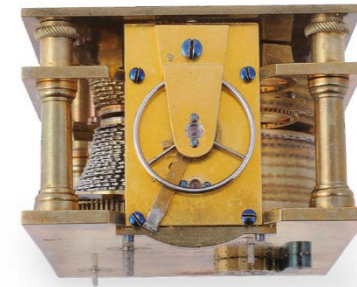
123

A fine small early Victorian engraved gilt brass small calendar carriage timepiece with twin thermometers and compass Signed for Storr and Mortimer, London, circa 1835-38

The four columnar pillar eight-day single chain fusee movement with Harrison's maintaining power and underslung English lever platform escapement regulated by three-arm monometallic balance incorporating cabochon endstone, the backplate with winding and setting squares labelled *For the hands* and *To set day of month* respectively and signed *Storr & Mortimer, London* to centre, the 1.625 inch circular silvered Roman numeral dial with fine foliate scroll engraved centre and blued steel moon hands set within a rectangular rococo scroll engraved gilt mask incorporating subsidiary silvered day-of-the-week and date-of-the-month dials to lower margin behind a bevelled glass panel, the case with hinged foliate scroll and baton cast carrying handle over shallow raised rococo scroll engraved shaped top panel centred with a silvered compass engraved with the cardinal points and divided into sixteenths set beneath a bevelled glass, the angles with lobed button finials over plain frieze with twin crossover projections at each corner, the front with foliate scroll engraved surround to the glazed aperture flanked by projecting fluted columns, the sides with mercury tube thermometers with silvered scales annotated for *FAHRENHEIT* to the left and *REAUMUR* to the right set behind bevelled glasses within scroll engraved surrounds flanked by additional pairs of fluted columns, the rear with hinged rectangular door, on plain skirt base matching the frieze and generous stepped block feet 11.5cm (4.5ins) high excluding handle.

The firm of Storr and Mortimer can trace its roots back to the celebrated silversmith Paul Storr who was joined in partnership by John

Mortimer in 1822. The business traded from 13 New Bond Street and specialised in the retail of silverwares, jewellery, watches and clocks. In 1839 Storr and Mortimer relocated 156 New Bond Street with Paul Storr retiring very shortly afterwards. The firm continued under the management of John Mortimer and Samuel John Hunt (who joined the business in 1826) trading under the name Mortimer and Hunt; which was then in-turn subsequently succeeded by the partnership of Hunt and Roskell (with Robert Roskell probably joining the business around the time of John Mortimer's retirement in 1843). Hunt and Roskell exhibited at the 1851 Great Exhibition with their wares including a selection of small engraved gilt timepieces by Thomas Cole whose work they were known to have retailed. Hunt and Roskell continued as one of the leading retail jewellers and silversmiths throughout the Victorian era becoming a Limited Company in 1898. They relocated to 25 Old Bond Street in 1912 from where they traded until being bought-out by J.W. Benson in 1965.



123 (details)



The strong architectural form of the current lot coupled with the lavish use of fine engraved decoration is typical of the best quality clocks made during the High Victorian period. Although small clock executed in this style were made particularly popular by Thomas Cole many of the other leading horological workshops such as Dent, Frodsham and McCabe produced small highly decorative timepieces from around 1830. The present timepiece benefits from having a well specified high quality movement incorporating a chain fusee with Harrison's maintaining power which would suggest that it was made in one of the leading workshops on behalf of Storr and Mortimer. Similar examples are illustrated in Roberts, Derek *CARRIAGE and Other Travelling CLOCKS* with the first on page 278 (Fig. 18-15) being of closely related case design but lacking the compass and thermometers; and the second being of broadly similar but plainer design but also signed for Storr and Mortimer is illustrated on page 346 (Fig. 24-1).

£3,000-5,000



124

front flanked by stylised geometric scroll projections to angles, the sides with further recessed panels over leafy trail decorated ogee base, and the rear with engraved scene of two shire horses with a plough over pad feet, (the case numbered 2895 to the lower edge behind the front bezel), 33cm (13ins) high.

The current lot can be compared to a timepiece of related design signed by Edward Winter Robins and numbered 2878 which was sold at Sotheby's, London *Important Watches, clocks, Barometers, Mechanical Music and Scientific Instruments*, 26th February 1998 (lot 223) for £4,600.

In addition to them sharing strong stylistic similarities this other timepiece and the current lot also have similar serial numbers (2878 and 2895) hence it would be reasonable to suggest that they both originated from the same workshop around the same time.

Edward Winter Robins was registered as a manufacturer at 4 Red Lion Street, Clerkenwell and as a watchmaker at 28 Queens Road, Bayswater in 1857; and then at other addresses until 1859. His work followed very much in the style of Thomas Cole and is discussed in Jenkins, J.B. *Thomas Cole & Victorian Clockmaking* pages 29 and 168-69.

£2,000-3,000



124 (details)

124

A fine Victorian engraved gilt brass mantel clock in the style of Thomas Cole
Unsigned but probably by Edward Winter Robins, London, mid 19th century

The eight-day five columnar pillar twin going-barrel gong-striking movement with oval plates truncated at the apex to allow for the horizontally planted gilt platform lever escapement regulated by sprung three-arm monometallic balance, the backplate applied with coiled gong and hammer complete with sprung stop, the 4 inch wide silvered brass oval Roman numeral dial with fine naturalistic leafy spray engraved and line-hatched centre within narrow chapter ring with Gothic style numerals, with unusual speared crescent blued steel hands beneath leafy trail upper border set within overlaid hatched ground foliate scroll engraved and pierced gilt brass mask opposing pierced interloped scrolling trails to the lower margin, with thick bevelled glass secured by foliate trail decorated bezel, the oval case further decorated with leafy scrolls onto a line-hatched ground to circumference and the rear with panel finely engraved with an equestrian stag hunt within intense flowering foliage and incorporating shutters for winding, *Set Hands* and *Slow Fast*, the whole supported within an abstracted pierced scroll outline strap frame surround incorporating carrying loop to the top and decorated throughout with conforming leafy designs, mounted on an elaborate plinth with further decoration to the recessed panel cavetto mouldings over bevel-glazed overlaid section to

125

A Regency ormolu and patinated bronze figural mantel timepiece Bearing a signature for Webster, London but probably by Baetens, 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 now inscribed *WEBSTER LONDON* to centre and with steel moon hands within a gilt lappet leaf milled bezel, the case with gilt surmount cast as the bust of a Classical warrior over drum housing the movement cradled on honeysuckle decorated scroll supports, on plinth base applied to a relief floral garland to front over shallow cavetto skirt and gilt ball feet, 29cm (11.5ins) 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 Beatens who were a family firm of bronziers who also produced timepieces. Indeed a near identical example, complete with the same Classical bust surmount, was sold at Halls Fine Art, Shrewsbury in the their *Country House & Asian Art* sale held on 15th May 2019 (lot 431) realising £1350 hammer. Baetens worked in a similar vain 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.

£700-1,000



125

125 (detail)

126

A fine Regency brass inlaid rosewood bracket clock with trip-hour repeat and fired enamel dial
John Peterkin, London, circa 1825

The five pillar twin fusee bell striking movement with anchor escapement regulated by lenticular bob pendulum and backplate engraved with a leafy trail border signed *John Peterkin, LONDON* to centre and applied with pendulum holdfast behind a vertically planted bell, the 5.25 inch circular fired white enamel Roman numeral dial further signed *John Peterkin, LONDON* to centre and with gilt brass *moon* hands set within fine engine-turned gilt mask incorporating guilloche band bordering the circumference of the enamel, the 'chamfer top' case with stylised gilt acorn finial applied to a block over shallow gabled superstructure incorporating brass strung raised batons to the ridges and line bordered front panel over shallow cavetto cornice with fluted frieze, the front with full-width square glazed door inset with an angled gilt brass fillet to interior and inlaid with line borders interrupted by rosettes flanked by brass inset canted angles, over apron frieze inlaid with symmetrical scrollwork within a line border, the sides with gilt foliate ring handles over rectangular brass fish scale grille sound frets and the rear with rectangular glazed door set within the frame of the case, on brass ogee moulded skirt base incorporating further inlaid scrollwork to front over ball feet 40cm (15.75ins) high.

John Peterkin is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in London circa 1811-40. From his surviving work it would appear that John Peterkin was primarily a watchmaker with many of his watches signed along with the address '25 Cleveland Street, London'.

The current lot is notable in having a fired enamel dial within a fine engine-turned gilt mask. The case is also of particularly pleasing proportions and nicely detailed, and can be closely compared to an example housing a movement and dial by John Denne illustrated in Barder, Richard *The Georgian Bracket Clock 1714-1830* on page 204 (Plate VI/45).

£1,200-1,800



126 (detail)

126



127

127Y

A Fine Victorian rosewood five-glass library mantel clock
James Hux, London, circa 1860

The five pillar twin chain fusee movement with anchor escapement regulated by lenticular bob pendulum and striking the hours on a coiled gong mounted along with the pendulum holdfast bracket on the backplate signed *James Hux, 20 Down Street, Piccadilly* to centre, the 4.25 by 4.75 inch fine foliate scroll engraved gilt brass dial further signed *JAMES HUX, 20 DOWN St. PICCADILLY* in a banner to the upper margin of the centre adjacent to the Roman numeral chapter ring and with blued steel *moon* hands, the case with large hinged foliate cast carrying handle and generous bevelled top glass to the tablet upstand over stylised leaf decorated cavetto cornice, the front with silvered canted insert to the interior of the glazed dial aperture, the sides with bevelled glasses and the rear with rectangular brass grille inset door, the base with generous ogee outline waist over moulded skirt with brass squat bun feet, 28cm (11ins) high excluding handle.

Provenance: The property of a private collector; purchased at Bonhams, London sale of *Fine Clocks* 11th December 2007 (lot 91) for £8,400.

James Hux is recorded in Loomes, *Brian Watchmakers and Clockmakers of the World, Volume 2* as working in London 1851-63. It would appear that Hux was mainly a watchmaker with an example incorporating duplex escapement signed *Jas. Hux, 20 Down Street, Piccadilly, Chronometer Maker to the Admiralty* to the backplate being described in a letter to the editor of *ANTIQUARIAN HOROLOGY*, Vol X, No 2 (Spring 1977) on page 229. His brother Rodwell Hux (1823-1869) was also noted by Thomas Mercer as a chronometer-maker.

£3,000-5,000



127 (details)



128

128

A Victorian figured mahogany small four-glass library mantel timepiece
Unsigned, mid 19th century

The four pillar single chain fusee movement with anchor escapement regulated by disc bob pendulum, the 3.125 inch square silvered brass Roman numeral dial with blued steel hands, the case with generous bevelled top glass to the tablet upstand over cavetto cornice and fluted frieze, the front with silvered canted insert to the interior of the glazed dial aperture, the sides with bevelled glasses and the rear with rectangular glazed door, the base with generous ogee outline waist over moulded skirt with squat bun feet, 23cm (9ins) high.

£800-1,200



128 (detail)



129

129Y

A Victorian rosewood small five-glass library mantel timepiece
John McLennan, London, mid 19th century

The four pillar single fusee movement with anchor escapement regulated by disc bob pendulum with holdfast to the shouldered backplate, the 3.5 inch square silvered brass Roman numeral dial signed *John McLennan, London* and numbered *No. 9011* to centre, with blued steel *moon* hands and fine leafy scroll engraved spandrel decoration, the case with generous bevelled top glass to the tablet upstand over cavetto cornice and fluted frieze, the front with silvered canted insert to the interior of the glazed dial aperture, the sides with bevelled glasses and the rear with rectangular glazed door, the base with generous ogee outline waist over moulded skirt with squat bun feet, 23cm (9ins) high.

John Osbourne McLennan was born in Dingwall, north of Inverness, Scotland in 1814. He was a highly accomplished watch and chronometer maker who worked for James McCabe junior and Charles Frodsham. He is reputed to have invented the duo-in-uno balance spring which was challenged by A.P. Walsh, however, as Tony Mercer notes in *Chronometer Markers of the World*:

'W. B. Crisp suggests that A.P. Walsh saw them at an exhibition of 1862 went home and copied them, then immediately had them displayed in his own showcase.'

To demonstrate his design of duo-in-uno spring McLennan incorporated it into perhaps the smallest pocket chronometer ever made. Indeed the the example displayed at the 1862 Exhibition survives (No. 2164) and was sold at Christies, Geneva

Important Watches 16th May 2011 (lot 110) for £30,000 CHF; and then at Sotheby's *THE CELEBRATION OF THE ENGLISH WATCH PART IV* 6th July 2017 (lot 65) for £60,000. John McLennan died in 1886 and was described in his obituary (published in the January 1887 issue of the *Horological Journal*) as probably the best all-round watchmaker of his time.

£2,000-3,000



129 (details)



130

A Victorian figured mahogany eight-day precision longcase clock
Thomas Porthouse, London, mid 19th century

The substantial four pillar rack and bell striking movement with deadbeat escapement regulated by large lenticular bob wooden-rod seconds pendulum suspended from a beam applied to the top of the plates, the 12 inch circular cream painted Roman numeral dial with subsidiary seconds over signature *THO'S PORTHOUSE, 10 Northampton Squ'e, LONDON* to centre and with steel moon hands, the architectural case with triangular tympanum over cavetto cornice and circular cast brass hinged glazed bezel flanked by canted angles to hood, the trunk with rectangular caddy moulded door veneered in fine flame veneers over conforming plinth base with moulded skirt, 201cm (79ins) high.

Thomas Porthouse is recorded in Betts, Jonathan *MARINE CHRONOMETERS AT GREENWICH* as born circa 1794 and possibly related to the Porthouse family of clockmakers from Penrith, Cumbria. He is recorded in 1828 as working from 210 High Street (Poplar) and then '10 Northampton Goswell Street' from circa 1835. Porthouse was primarily a maker of marine chronometers with a number of his timepieces appearing successfully in the Greenwich trials from 1823. He is also known to have made complicated watches. Thomas Porthouse died on 1860 with his business apparently continued by his widow before becoming Porthouse and French in 1864.

£1,500-2,000



130 (details)

130

131Y

An early Victorian rosewood four-glass mantel clock
Wilkinson, Leicester, second quarter of the 19th century

The five pillar twin chain fusee bell striking movement with anchor escapement regulated by lenticular bob pendulum and shouldered plates, the 6.5 inch square silvered brass Roman numeral dial signed *WILKINSON, LEICESTER* to centre, with blued steel hands, *STRIKE/SILENT* selection switch at twelve o'clock and fine leafy scroll engraved spandrel decoration, the case with bevelled top glass over fluted frieze and front door with heavy bevelled glass and canted silvered insert to interior, the sides with further bevelled glasses and the rear with rectangular glazed door, the base with generous ogee outline waist over moulded skirt with slender squab feet, 35.5cm (14ins) high.

A John Wilkinson is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working circa 1815-26.

£700-900



131 (detail)



131



132

132

A Victorian lacquered brass 'Litchfield Cathedral' hour striking skeleton clock
Attributed to John Smith and Sons, London, for Hirst, Leeds, mid 19th century

The twin chain fusee gong striking movement with anchor escapement and five spoke wheel crossings set between characteristic pierced plates united by six turned pillars and modelled as two towers capped with tall faceted spire finals flanking central arched aperture with further taller spire set to the rear, the front with pierced silvered Roman cartouche numeral chapter ring engraved *HIRST, LEEDS* to the lower margin, with shaped outer minute track and steel *moon* hands, 32cm (12.5ins) high; mounted on stepped gilt wood plinth over an ogee moulded ebonised D-ended platform base rebated to locate the glass dome cover and raised on bun feet, 48cm (19ins) high overall.

Provenance: The property of a private collector, Hertfordshire.

Brothers George K. and John T. Hirst are recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as working in Leeds 1851-71.

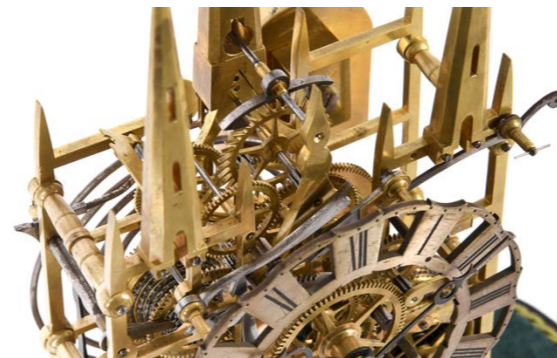
The current lot can be firmly attributed to John Smith and Sons of St. John's Square, Clerkenwell, and can be compared to the design published in their 1865 catalogue; a plate from which is reproduced in Royer-Collard, F.B. *SKELETON CLOCKS* on page 54.

A very similar example (but with platform lever escapement) is also illustrated by Royer-Collard on page 57 - which he describes as an early model dating to around 1840.

The clockmaking business of John Smith and Sons of Clerkenwell can trace its roots back to 1780 but was established at the former manufactory of *Colonel Mangier* in St. John's Square in 1844. The firm ran extensive workshops which incorporated a dedicated brass foundry, clock case workshop and assembly areas for the various types of clocks produced and was featured in the 20th September 1851 issue of the *Illustrated London News* in an article entitled *Visit to a Clerkenwell Clock Factory*. At the Great Exhibition held that year they exhibited a year going calendar clock and another chiming clock, chiming on 8 bells and striking on a gong. Ultimately John Smith and Sons perhaps became best known for their skeleton clocks, many of which illustrated in their 1865 catalogue including models based on Litchfield Cathedral and York Minster, however they also produced many fine chiming bracket clocks, longcase regulators, wall clocks and public clocks. The business continued to produce clocks until 1938 when, due to the decline in demand for mechanical timepieces, they diversified to become specialist material stockholders and still continue in this role today.

£700-1,000

132 (details)



133

A fine Victorian mahogany longcase regulator
Thwaites and Reed, London, No. 16399 late 19th century

The substantial five double-screwed baluster pillar movement with thick plates measuring 10 by 6.75 inches enclosing four-wheel train with high pinion counts and six spoke crossings to the finely cut wheels, with Harrison's maintaining power and deadbeat escapement incorporating jewelled pallets regulated by steel-rod mercury jar pendulum suspended from a brass bracket secured to the case backboard and with graduated rating nut at the base with silvered beat scale beneath, the 12 inch circular silvered brass dial with subsidiary seconds over Roman numeral hour dials and signed *THWAITES & REED, LONDON 16399* to centre within outer Arabic minute track and canted silvered bezel, the movement and dial supported on a substantial seatboard within the arched mahogany case with curved inspection hatch to the apex of the top and double locks to the full width bevel-glazed door enclosing fine foliate scroll carved and pierced apron beneath the dial and to the lower margin, on plinth base inset with a flame figured rectangular panel over moulded skirt and squab feet, 185cm (73ins) high.

Provenance: The property of a private collector, Hertfordshire; purchased at Bonhams, New Bond Street, sale of *Fine Clocks* 15th December 2009 (lot 72) for £7,200.

The partnership between John Thwaites and George Jeremiah Reed is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as being formed in 1808. John Thwaites was the son of Ainsworth Thwaites who was apprenticed in 1735 and worked from Rosoman Row, Clerkenwell, London 1751-80. He was an accomplished maker who supplied the clock for the tower at the Horse Guards Parade. John Thwaites was born in 1757 and took over the business presumably on the death of his father in 1780 before moving to Bowling Green Lane. The firm became well known for supplying all forms of clocks and movements either wholesale for others to retail, or signed by themselves. The partnership continued under John Thwaite's leadership from several addresses in London until his death in 1842. The business has subsequently passed through a series of successors and is still trading today from Rottingdean near Brighton.

£3,000-5,000



133 (details)



133



134

134 Y

A fine rare George IV brass mounted mahogany table regulator
Barwise, London, circa 1825

The four swollen columnar pillar single chain fusee movement with inverted pear-shaped plates, Harrison's maintaining power and delicate pin-wheel escapement incorporating adjustable pallets regulated by heavy disc bob half-seconds pendulum with fine beat adjustment to crutch and suspension bar bridging the movement plates, the frontplate stamped with serial number 738 to the lower margin and the rear signed *Barwise, London* over the pendulum holdfast screw bracket, the 6 inch circular silvered dial with subsidiary seconds over Roman numeral hour dials and inscribed *Barwise, London* to centre within outer minute track incorporating Arabic five minutes, with blued steel hands and milled surround set behind a hinged convex-glazed cast brass bezel, the arch-top case with five generous canted brass-fillet edged glazed panels evenly positioned within the curvature of the top and sides of the upper section and fine ebony strung borders around the dial to the front, the tall plinth base section with crisply cut ebonised upper mouldings over brass-fillet edged glazed panel incorporating concealed spring catch and pin hinges to allow access to the pendulum behind and with cockbeaded surround, the sides with fine flame figured veneers and the rear with arched door set within the frame of the case incorporating glazed aperture positioned behind the movement, on moulded skirt with brass bell-shaped feet, 41cm (16.25ins) high.

The life of John Barwise and his family are outlined by A.D. Stewart in his article *Barwise & Sons: Watchmakers to the King. A brief history of family and firm* published in the March 2014 issue of *ANTIQUARIAN HOROLOGY* (Vol IIIV No. 1 pages 621-34). Stewart notes that John Barwise was born into a clockmaking family in Cockermouth, Cumberland in around 1756. By 1780 he had

moved to London where he opened a watch retailing business. Ten years later he married Elizabeth Weston with his address being recorded as 29 St. Martin's Lane where he remained until his death in 1820. Of their eleven children two (possibly three) died in infancy and two, John II (born 1795) and Weston (born 1793), subsequently joined their father in the family business. In 1800, such was his success, John Barwise I purchased a second house in Dulwich.

In 1805 John Barwise I was one of the fifteen watchmakers appointed by The Board of Longitude to adjudicate in the dispute between John Arnold and Thomas Earnshaw regarding 'the respective merits of their chronometers'. On the 14th February 1811 Barwise was the victim of five highwayman who relieved him of a 'gold watch, greatcoat, and a guinea-and-a-half in cash' whilst en-route from Camberwell to Dulwich. This unfortunate occurrence may well have tempered Barwise's enthusiasm for his house in Dulwich as records indicate it was rented out to tenants by 1813. In around 1816 his sons, John II (who had just turned 21) and Weston, joined him in partnership with the business then becoming 'Barwise & Sons'. Shortly afterwards (probably in 1820) the firm obtained the Royal Warrant as watchmakers to King George IV.

John Barwise senior died in 1820; by this time he was a wealthy man leaving two properties and substantial investments to his widow and children. The business was continued by Weston and John II in partnership, however this only lasted six years as Weston died in 1826 leaving the business in the hands of John II alone. It was at this time that John II married and moved from the family home at St. Martin's Lane to nearby 42 Craven Street; and then in 1840 to a spacious residence called East Lodge, near Acton which at that time was in open countryside. At around the same time John Barwise II entered into an alliance with the highly inventive Scottish Clockmaker Alexander Bain who was in the process of developing the first electric timepiece. Barwise and Bain subsequently filed a patent (No. 8743) for an 'Electro-Magnetic Clock' which was granted in January 1841; an example of which was then subsequently exhibited at the Royal Polytechnic Institution shortly afterwards.

In 1842 John Barwise II was approached by Pierre Frederic Ingold (1787-1878) to assist in the creation of a watch factory which, by employing newly invented machinery, would be able to mass produce high quality watches at a much smaller cost than the prevalent hand-built movements available at the time. Barwise, along with Thomas Earnshaw junior, subsequently became managing directors of the newly established 'British Watch and Clockmaking Company'. The factory was established at 75 Dean Street but only lasted two years before closing due to financial difficulties mostly brought-about by poor reputation fuelled by pressure from rival watch component makers to whose livelihoods the factory posed a great risk. It would appear that John Barwise II had invested most of his personal wealth in the venture as he was declared bankrupt in 1846. With this he lost his house, East Lodge near Acton, but still managed to keep the business afloat - perhaps mainly due to the generosity of his father-in-law, Charles Baumer, who provided the family with a house at 7 Queen's Row, Camberwell rent free presumably until Barwise was back on his feet.

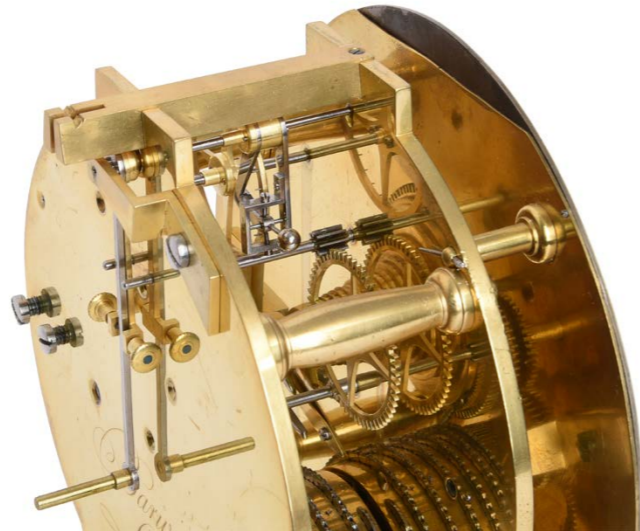
In 1853 another former business Barwise partner the Calcutta retail Jeweller Robert John Lattey returned to London and became founder and auditor of the 'London & Eastern Banking Corporation'. With the resources of the Bank behind him Lattey (trading as Lattey and Company) took-on Barwise's debt and became owner of the business. It was at this point that John Barwise II stepped back from the firm with the overall management passing to the to the Swiss watchmaker, Jules Rochat who had joined the business in 1847. Unfortunately the situation did not improve under Rochat's tenureship as it subsequently transpired that the funds used to purchase the business were illicitly acquired, and in 1857 the London & Eastern Banking Corporation collapsed.

After the 1857 liquidation of Lattey and Company the firm was acquired by the jeweller and Goldsmith Douglas Guillaume Cave and continued, again under Jules Rochat's management, until 1869 when bankruptcy again forced the company to change hands. The firm was subsequently continued under the Barwise name in the hands of several different owners up until 1988 with their last known address being 153 Fenchurch Street. Of John Barwise II, he is recorded in the 1861 census as being a 'chronometer maker out of business' and presumably still resided at 7 Queen's Row, Camberwell until his death in 1869.



134 (details)

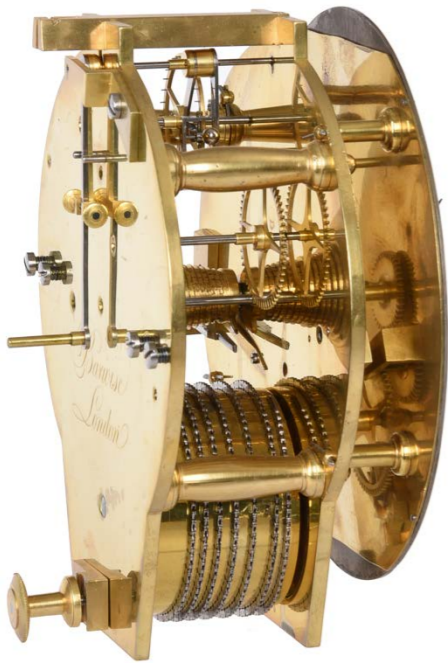




134 (details)



135 (detail)



135

An impressive Victorian mahogany quarter-chiming longcase regulator
Smith and Sons, London, mid 19th century

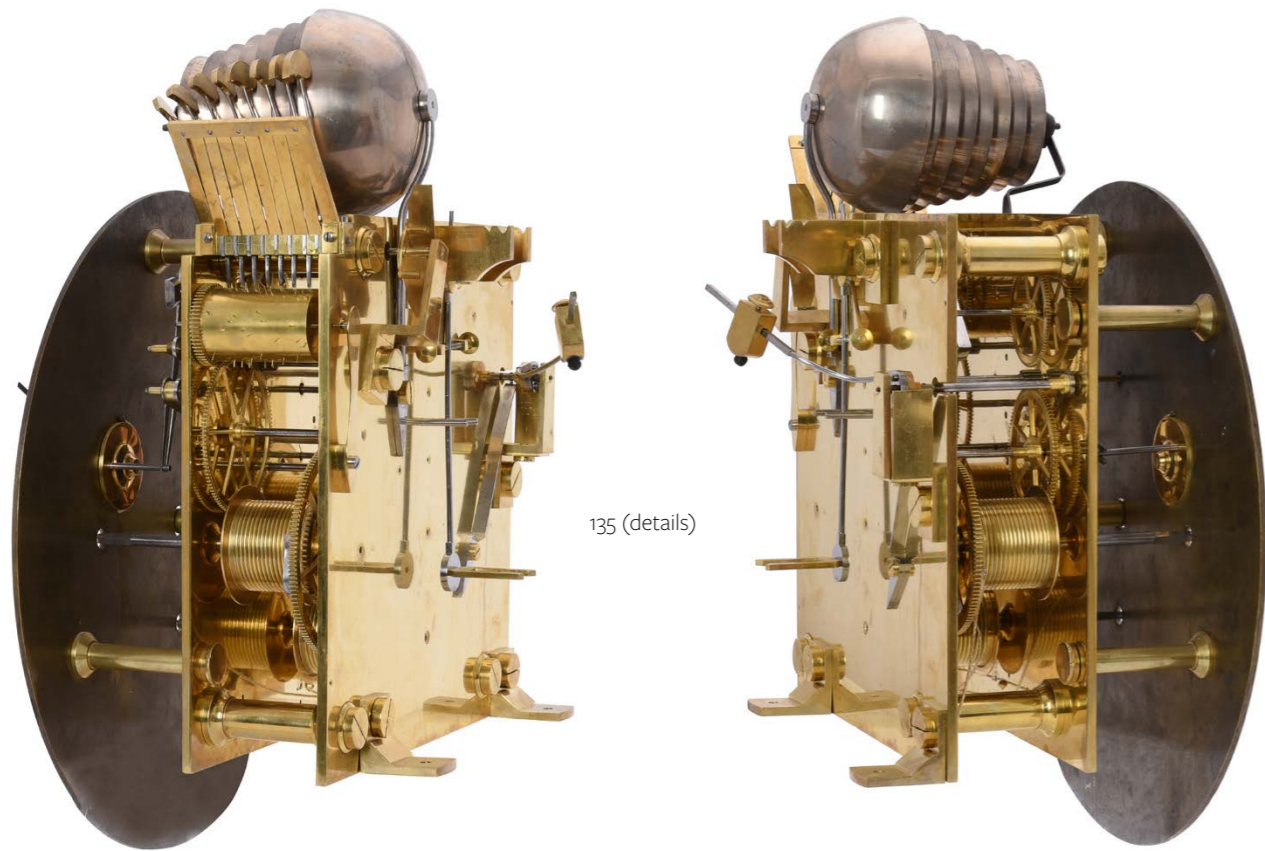
The substantial four double-screwed columnar pillar triple train movement with plates measuring 9.75 by 10.25 inches and six-spoke wheel crossings throughout, the going train with Harrison's maintaining power and deadbeat escapement regulated by mercury jar compensated pendulum incorporating fine beat adjustment to crutch, the quarter train chiming on a graduated nest of eight bells and the hour sounding on a large coiled gong, the 12 inch circular single-sheet silvered brass Roman numeral dial with subsidiary seconds and *STRIKE/SILENT, FULL CHIME/WESTMINSTER CHIME* selection dials to the centre signed *SMITH & SONS, ST. JOHN'S SQUARE, CLERKENWELL.*, with blued steel spade hands set within canted silvered bezel, the substantial case with ogee-capped concave-sided upstand, stylised twist baton carved cavetto cornice and repeating scroll decorated frieze over recessed quadrant panels around the dial aperture to hood door flanked by canted angles and with deep-set foliate scroll pierced arched sound frets to sides, the trunk with urn finials over complex top mouldings and repeating split baton frieze to throat above arch-glazed door enclosing silvered pendulum beat scale flanked by Egyptian style faceted three-quarter columns with stylised leafy caps and flared moulded bases, the plinth of inverted breakfronted form decorated with crisply moulded panels to front over tall skirt with complex upper mouldings, 217cm (85.5ins) high.



135

Although the Barwise business was principally known as firm watchmakers they also made clocks with examples produced during their zenith (circa 1800-1840) being particularly fine and able to stand alongside the best London makers of the period. Indeed the quality of their work was clearly recognised at the time as they advertised as being 'Chronometer, Watch & Clock Makers to their Royal Highnesses the Dukes of York, Kent, Cumberland & Gloucester' as well holding the appointment of watchmakers to King George IV. Amongst Barwise's surviving work are several fine carriage clocks in engraved cases (see Roberts, Derek *CARRIAGE and other Travelling CLOCKS* page 339), at least two impressive longcase regulators in sophisticated Egyptian revival cases, and a particularly fine and rare quarter chiming dial wall clock (see Rose, Ronald E. *English Dial Clocks* page 172). The current lot is notable in the high quality approach in both the execution of the movement and the case. The mechanism exhibits a finely engineered escapement incorporating delicately engineered pallets with fine screw adjustment and the case demonstrates a very sophisticated approach both in its restrained but beautifully proportioned design and in the quality of its detailing.

£3,500-4,500



135 (details)

The clockmaking business of John Smith and Sons of Clerkenwell can trace its roots back to 1780 however gained much greater significance when they became established in St. John's Square, at the former manufactory of *Colonel Mangier*, from 1844. The firm ran extensive workshops which incorporated a dedicated brass foundry, clock case workshop and assembly areas for the various types of clocks produced and was featured in the 20th September 1851 issue of the *Illustrated London News* in an article entitled *Visit to a Clerkenwell Clock Factory*. At the Great Exhibition held that year they exhibited a year going calendar clock and another chiming clock, chiming on 8 bells and striking on a gong. Ultimately John Smith and Sons perhaps became best known for their skeleton clocks, many of which illustrated in their 1865 catalogue including models based on Litchfield Cathedral and York Minster, however they also produced many fine chiming bracket clocks, longcase regulators, wall clocks and public clocks. The business continued to produce clocks until 1938 when, due to the decline in demand for mechanical timepieces, they diversified to become specialist material stockholders and still continue in this role today.

It has been traditionally thought by vendor's family that the current lot was exhibited at the 1851 Great Exhibition. Although there is no evidence to support this, the movement and case are certainly of very fine quality hence would warrant this belief. Interestingly a quarter chiming longcase clock shown by Smith and Sons at the Paris 1900 Exhibition survives in the collection of The National Trust at Castle Drogo, Devon (object/902584). This clock also has a three train four pillar movement with Harrison's maintaining power, mercury jar pendulum and chimes the quarters on eight bells or four gongs, and is housed in an elaborate Chippendale style gilt brass mounted mahogany case.

£5,000-7,000

136

A Victorian mahogany striking table regulator previously fitted with a spring detent escapement

Dalgety, Deptford, circa 1850

The five Pillar twin fusee gong striking movement with Harrison's maintaining power and tapered plates now with half deadbeat escapement regulated by half seconds cylindrical bob pendulum, the 9 inch circular silvered Roman numeral dial with subsidiary seconds over Roman numeral hour dials and inscribed *Dalgety, Deptford* to centre within outer Arabic minute track, with blued steel hands within canted brass bezel, the arched case with full-height glazed front door enclosing fine scroll carved and pierced apron beneath dial over silvered beat scale inscribed *CHRONOMETER*, the rear with circular glazed lift-out panel, on cavetto moulded skirt base with outswept block feet, 48cm (19ins) high; with original carved mahogany wall bracket with moulded platform over elaborate strapwork scroll pierced bracket support applied to a cavetto moulded back panel, the clock and wall bracket 95cm (37.5ins) high overall.

Provenance: The property of a private collector, Hertfordshire; purchased at Bonhams, New Bond Street, sale of *Fine Clocks* 15th December 2009 (lot 60) for £2,880.

Alexander Dalgety is recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as working in Deptford circa 1847.

Evidence in the backplate and the pendulum (in the form of a jewelled pallet applied to the rod) of the current lot would suggest that the movement was originally made with a rare form of detached detent pendulum escapement perhaps similar to that seen on a skeleton clock illustrated in Royer-Collard, F.B. *SKELETON CLOCKS* on page 29 (figure 2-16).

£800-1,200



136



136 (details)





137 (detail)

side panels, the rear with lift out panel, on tall line-bordered skirt base incorporating ogee top moulding and gilt brass ball feet, 32.5cm (12.75ins) high.

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. The firm of Barraud and Lunds became particularly well known for their marine chronometers, fine quality watches, carriage and mantel/bracket clocks and were based at 49 Cornhill, London until 1863.

£500-700

138

A Victorian two-day marine chronometer
Thomas S. Cogdon, London, circa 1880 and later

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 rear of the dial plate stamped 5416, the 3.5 inch circular silvered Roman numeral dial with gilt spade hands, subsidiary seconds and power reserve dials, and inscribed THO'S S. COGDON, Dalston, London, No., 5146 to centre, set in a lacquered brass bowl with screw-down bezel mounted within pivoted gimbals with locking screw, now in a later mahogany two tier box with glazed panel to top, (balance staff top pivot broken), 18cm (7.125ins) wide.

A Thomas Samuel Cogdon and Son are recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as working in London circa 1881.

£400-600



138



138 (details)



139Y

A Victorian brass inlaid rosewood two-day marine chronometer
Hennessy, Swansea, circa 1875

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, the frontplate stamped with serial number 1375, the 4 inch circular silvered Roman numeral dial with gold spade steel hands, subsidiary seconds engraved with an anchor, power reserve dial, and inscribed HENNESSY, Maker to the Admiralty, SWANSEA, No. 1375 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 engraved J.O.D. Maggie within double-line borders to top, over conforming front with push-button clasp for the top tier above circular inset ivory panel inscribed HENNESSY, 5 Wind St., SWANSEA to the middle tier and with inset brass key escutcheon over further disc engraved 1375 to the bottom tier, the sides with recessed brass carrying handles and conforming brass bound edges, 18cm (7ins) wide.

Bernard Hennessey is recorded in Peate, lowerth C. *CLOCK AND WATCH MAKERS IN WALES* as working from 5 Wind Street, Swansea 1841-75. He was a noted Nautical Instrument-maker, specialising in chronometers and marine barometers, including sympiesometers.

£1,800-2,500



139



139 (details)





140



140 (details)



140
A George V mahogany two-day marine chronometer
Kelvin, Bottomley and Baird Limited, Glasgow, circa 1920

The four pillar full-plate single chain fusee movement with spotted plates engraved with serial number 7259 beneath M.O.D. arrow device, Harrison's maintaining power, reversed fusee and Earnshaw type spring detent escapement regulated by split bimetallic balance with circular timing weights, Mercer type auxiliary compensation and helical palladium balance spring beneath a faceted diamond endstone, the 3.75 inch circular silvered Roman numeral dial with gold *spade* hands, subsidiary seconds incorporating M.O.D. arrow device over serial number 7259 and inscribed in red *AUXILIARY COMPENSATION*, opposing upper power reserve dial and inscribed *KELVIN, BOTTOMLEY & BAIRD LTD., 16 & 18 Cambridge St., Glasgow* to centre, set in a lacquered brass bowl with screw-down bezel mounted within pivoted gimbals with locking screw, in a mahogany two-tier case with glazed top, brass strap reinforced edges, and rectangular ivory nameplate inscribed *Kelvin, Bottomley, & Baird* over brass escutcheon and roundel numbered 7258 to front, 18.5cm (7.25ins) wide.

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

The firm of Kelvin, Bottomley and Baird Limited has its roots with James White, an optical instrument maker, who with the support of William Thompson (later Lord Kelvin), Professor of natural philosophy at Glasgow University (held 1846-99), set up business (primarily to service the demands of the University) in 1850. The business had a fairly precarious existence until the 1860's when White became involved with Great Eastern who were encountering problems with laying transatlantic telegraph cables. With Lord Kelvin's assistance White was able to resolve many of the issues. During the mid 1870's Lord Kelvin turned his attention to the development of an accurate marine compass which resulted in a design which was subsequently supplied by James White. In 1884 White died leading Lord Kelvin to move the business to new premises on Cambridge Street which was subsequently managed by Matthew Edwards and David Reid on his behalf.

In 1899 Kelvin (now Baron Kelvin of Largs) resigned from his chair at the university and became director of the newly incorporated limited company Kelvin and James White Limited. The business expanded to take-on demand for maritime instruments generated by the boom in ship building on the Clyde becoming Kelvin, White and Hutton Limited in 1904 and then Kelvin Bottomley and Baird Limited when Dr. James Thomson Bottomley F.R.S.E. (who had been working in the firm since 1900) became chairman in 1913. The Baird name represented Alfred Baird who had been employed as principal compass adjuster for the firm since 1884. In 1934 Kelvin Bottomley and Baird Limited built an instrument factory at Basingstoke which was later to become the Smiths Industries Aerospace site. Unfortunately during WWII the firms London offices were bombed which ultimately was a major contributing factor in their decision to merge with the rival firm of Henry Hughes and Sons Limited in 1942.

£1,800-2,500

141
A Victorian cast iron turret timepiece formerly installed at 'The Clock House' 8 Chelsea Embankment
Gillett, Bland and Company, Croydon, 1880

The pierced iron ogee-outline triangular frame with plates united by pair of double-screwed pillars and a top beam enclosing brass four-wheel train with five-spoke wheel crossings, high pinion count, maintaining power and deadbeat escapement regulated by substantial wood-rod seconds pendulum with heavy cast iron cylindrical bob swinging outside the frame to the rear, the front with silvered Arabic five-minute setting dial inscribed *GILLET, BLAND & Co., CROYDON* numbered 7915 to verso and maintaining power lever, the rear with bevel-gear assembly and yoke for the dial take-off work, the whole mounted on original cast iron stand formed with two tall concave tapered pierced end panels joined by batons and incorporating integral movement support brackets at the rear, complete with full compliment of accessories including winding handle, line and weights (including one for the maintaining power), key for the setting hand, pulleys, motion work, lead-off rod, and an 18 inch skeletonised dial backed by translucent acrylic with hands, the movement 49cm (19.25ins) high; the movement and stand 144cm (56.75ins) high overall.

The firm of Gillet, Bland and Company of Croydon can trace its roots back to the clockmaker William Gillett who moved from Hadlow, Kent, to Clerkenwell in 1837. In 1844 he relocated again, this time to Union Road, Thornton Heath, Croydon. Charles Bland became a partner in 1854, and the company subsequently traded as Gillett & Bland. In 1877, Arthur A. Johnston (c.1851-1916) bought a partnership, and shortly afterwards extended the company's output by establishing a bell foundry. The business became known as Gillett, Bland & Co until Bland's death in c.1884, when the name was changed to Gillett & Co. The name Gillett & Johnston seems to have been used from around 1887. Arthur Johnston's son, Cyril Frederick Johnston (1884-1950), joined the company in 1902, became a partner in 1907, and took over the firm following his father's death in 1916. He developed an interest in the theory of bell tuning, and greatly expanded the bellfounding side of the business. During the First World War, the factory suspended its regular business and became involved in the manufacture of munitions, employing over 1,250 men and women. The firm became a limited liability company in 1925, initially trading as the Croydon Bell Foundry Ltd (although the name Gillett and Johnston still appeared on bells). It reverted to the name Gillett & Johnston Ltd in 1930. After going into receivership in 1857 the company was subsequently re-established and still trades today as clockmakers specialising in the maintenance and restoration of turret clocks.

The Gillet Bland and Company day ledger records the installation of the current lot at the Clock House, 8 Chelsea Embankment on the 10th March 1880. These records indicate timepiece was supplied with two 3ft. 6in. diameter copper dials with Arabic numerals at a cost of £55. The house was designed by the celebrated Victorian architect Norman Shaw and the clock was positioned inside the house driving a pair of dials set on a large projecting iron bracket attached to the façade. The current mechanism was removed and substituted for an electric movement whilst the building was being converted into flats during the 1980's.

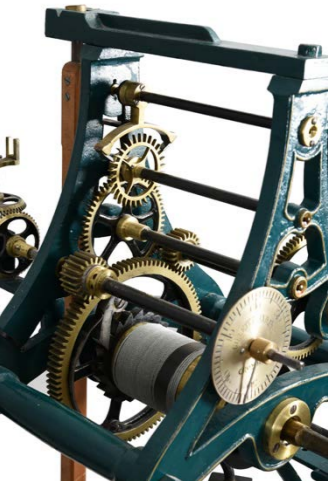
£2,000-3,000



141 (details)



141





142

142

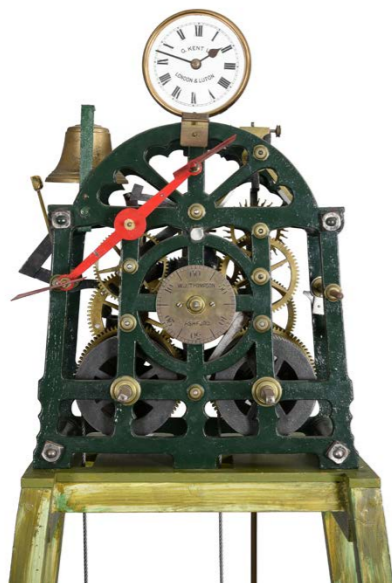
A Victorian cast iron and brass hour-striking turret clock movement
W.J. Thompson, Ashford, circa 1870

The decorative pierced break-arch frame incorporating fan-light design to upper section and decorative turned brass bushes to the pivot holes united by four double-screwed columnar pillars and a brass top beam enclosing four-wheel trains with six-spoke wheel crossings, internal rack striking mechanism now sounding on a small bell set above the train, maintaining power, and deadbeat escapement with adjustable pallets and fine beat crutch adjustment for regulation by long pendulum, the front with winding squares, twin vane fly and brass Arabic five-minute setting dial inscribed *W.J THOMPSON, ASHFORD*, the rear with wide-jaw pendulum suspension bracket, bevel-gear assembly, yoke and short dial take-off work now driving a six inch white enamel Roman numeral dial inscribed *G. KENT LTD, LONDON & LUTON* to centre set on a post, along with motionwork, to the apex of the frame, with two sets of weights and lines and mounted on a later green painted wood display stand, the frame 51cm (20ins) high; total height (including stand, frame and dial), 204cm (85.75ins approx.) overall.

William James Thompson is recorded in Loomes, Brian *Clockmakers & Watchmakers of the World, Volume 2*, as working in Ashford, Kent in 1874.

George Kent Limited were manufacturers of specialist metering equipment who were first established at 199-201, High Holborn, London by George Kent. Initially traded as manufacturers and retailers of domestic equipment but expanded to produce early refrigerators and machinery such as knife sharpeners. In 1907 the business became a limited Company and set-up a factory in Luton the following year adding the manufacturing of specialist metering equipment to their diverse range of operations. During WWI the factory was re-purposed for the war effort and in 1921 the business merged with J. Blakeborough and Sons to form 'George Kent Ltd and J. Blakeborough and Sons Ltd'. The firm subsequently went on to acquire other related businesses (including Cambridge Instrument Co. in 1968) to become the largest British manufacturer of industrial Instruments. George Kent Limited were finally acquired by the Swiss conglomerate, Brown Boveri & Co., in 1974 with their various divisions subsequently re-organised and combined to create a series of leading specialist manufacturers in industrial, scientific and medical instrumentation.

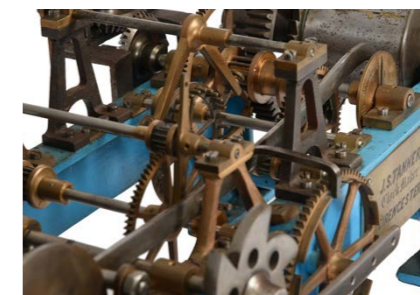
£1,800-2,500



142 (details)



143



143 (details)



143

A Victorian cast iron, brass and steel turret clock movement
J.S. Tanner, Cirencester, 1873

Of flatbed construction with four-wheel trains with six-spoke wheel crossings laid-out side-by-side with the great wheels and barrels set at opposing ends, the going train with pinwheel deadbeat escapement for regulation by long pendulum and five minute Arabic setting disc applied to the second wheel arbor opposing bevel gear assembly and yoke for the dial take-off work positioned at the rear, the strike train with external locking wheel and substantial six-leaf cam for the hour bell hammer lever to the front and fly arbor positioned on small brass A-frame pivot assemblies above the third wheel and incorporating ratchet controlled vane attachment to the rear, the front of the frame applied with brass plate engraved *J.S. TANNER, 18 Clockmaker 73, CIRENCESTER* to front over integral bracket feet, now with four tapered angle iron tall supports, a selection of weights, pulley's a take-off rod, motion work assembly and pair of hands, the mechanism 77.5cm (31 ins wide); the clock when fitted with the later supports approx. 122cm (48ins) high overall.

Joseph Seymour Tanner is recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as working in Cirencester 1870-7 whilst the British Museum website lists him as working from Market Place, Cirencester, 1863-85.

£1,000-1,500



144

144
 An Irish cast brass bell
 James Sheridan, mid 19th century
 Of traditional form with looped canons over waist cast in relief with oval trademark inscribed *J'S SHERIDAN EAGLE FOUNDRY, DUBLIN* opposing a banner inscribed *ERIN GO BRACK* over harp and shamrocks to other side, 41cm (16.125ins) diameter; 48cm (19ins) approx. high overall.

According to the National Museum of Ireland Website the Sheridan foundry, also called the Eagle Foundry was located in Church Street, Dublin. The premises had originally been occupied by another iron founders, the Pounden family, as early as 1755, but was taken over by James Sheridan who re-named it in 1809. James passed it on to his sons, Thomas and George, in 1859. Bells continued to be cast until 1888 when the Byrne Bell Foundry of James Street, Dublin took over bell casting for the Sheridans.

The inscription *ERIN GO BRACK* is an Anglicised spelling of a Gaelic phrase which literally translates and 'Ireland until the day of judgement'.

£200-300



144 (details)



145
 A rare George III forged iron and steel weight-driven spit roasting jack
 Anonymous, southern England, third quarter of the 18th century
 The two wheel train with concealed winding clicks to the greatwheel arbor beneath fine baluster turned first wheel arbor driving a vertical worm gear for the fly, the frame with elaborate C-scroll forged iron frontplate incorporating stylised hogs mask motif applied with the worm gear lower potance behind, fixed via two ogee-moulded nuts to the top and lower bars riveted to conforming vertical bar and pair of hoops terminated with drilled pads for wall mounting at the rear, with later four-spoke fly wheel, (no winding key or weight), the frontplate 30cm (11.75ins) high.

Comparable jacks to the current lot are discussed in Gentle, Rupert and Feild, Belinda *DOMESTIC METALWORK 1640-1820* pages 247-49.

£400-600



145

146
 A George III forged iron and steel weight-driven spit roasting jack
 Anonymous, southern England, third quarter of the 18th century
 The three wheel train with concealed winding clicks to the greatwheel arbor beneath fine baluster turned first and second wheel arbors with the latter driving a vertical worm gear for the fly, the frame with elaborate C-scroll forged iron frontplate incorporating stylised hogs mask motif applied with the worm gear lower potance behind, fixed via two ogee-moulded nuts to the top and lower bars riveted to conforming vertical bar and pair of hoops terminated with drilled pads for wall mounting at the rear, with later fly forged with three serpentine-shaped arms and a winding key (no weight), now mounted on an shaped oak wall panel, the frontplate 35cm (13.75ins) high.

Comparable jacks to the current lot are discussed in Gentle, Rupert and Feild, Belinda *DOMESTIC METALWORK 1640-1820* pages 247-49.

The gearing of the current lot is around four times higher than that of the previous lot (a comparable two-wheel jack) hence the mechanism would run for a much longer period between winds. However in order to maintain comparable output torque a much heavier weight would be required.

I would like to thank Tony Weston for his assistance with the cataloguing of the current and previous lots.

£700-900



146



GREYSTOKE CASTLE

The History of Greystoke Castle can be traced back to the 1120's with the building of a house by Llyulph (de Greystoke) on lands re-granted to him after the Norman Conquest. In 1244 the manor received Royal Charter to hold a weekly market and yearly fair, and by 1300 was in the hands of John the first Baron of Greystoke who had been summoned to parliament by writ. The house subsequently went through at least two phases of enlargement including castellation after permission was granted in 1346 by Edward III. The succession continued unbroken until 1506 when the property passed to Elizabeth de Greystoke who, being a minor and ward of the King in the custody of the Earl of Cumberland, was not able to take the manor until her subsequent marriage to Lord Dacre of Gisland. It was at this time that the House went through a third phase of building.

In the 1520's the Greystoke estate passed into the ownership the Howard family through the marriage of widowed Lady Anne Dacre to Thomas Howard, Duke of Norfolk. To ensure that the Greystoke estate remained in the hands of the Howard family, the Duke took in as minors Anne's three daughters who were later to marry three of his sons.

During the Civil War Greystoke Castle was defended in the name of the King only to fall to a detachment of General Lambert's Army who subsequently placed a battery in the park above the castle. It has been traditionally suggested that the castle was then burnt down on the orders of Cromwell. However, The Lady Mabel Howard in her 1924 article published in the Cumberland and Westmorland Antiquarian and Archeological Society's *Transactions* (Vol. XXIV) firmly asserted that this was not the case. Notwithstanding this the fortunes of the Castle and estate took time recover however, by the mid 18th century, wealth and prosperity had returned to the extent that renovations and enlargements were able to take place in 1789. The castle was again remodelled in 1838-48 by Anthony Salvin however, in 1868, a maid left a lighted candle in a cupboard full of linen

147

A rare and potentially important early English wooden-framed turret clock movement

Anonymous, believed to have been supplied to Greystoke Castle, Penrith, early 16th century or later

The single-plane wooden frame enclosing three-wheel trains with both the wooden-cored capstan-wound barrels set within the centre section, the upper for the strike train fitted with ring-braced pins for the pivoted hour hammer lever to rim and pinion for driving the internal-toothed countwheel positioned within the adjacent compartment, the locking wheel separately driven by the greatwheel below with locking enabled by pair of pivoted levers (formerly interconnected) applied to the vertical frame member between, the lower barrel for the going train (formerly with verge escapement regulated by foliate balance) now driving a brass second wheel (probably mounted onto the original verge escape wheel arbor) and anchor escapement with external crutch for regulation by long pendulum, the opposite end of the going greatwheel arbor fitted with a flag for releasing the strike train, (lacking fly, strikework release detents, pendulum, lines and weights), the frame 147cm (58ins) by 128cm (50.5ins).

Provenance: Hand-written correspondences included with the current lot anecdotally account the clock having been moved from Greystoke Castle to the village church (St. Andrews) for safe keeping after a fire, where it remained for a substantial period of time before being disposed-of (most likely during the 1980's) by a subsequent vicar (for scrap!). The mechanism was fortunately saved (apparently from the tip) and offered by the locally-based owner through Peter Shirley of Chatham in 1996. The clock was acquired by the late John Hooper at around this time and was subsequently inherited by the current owner.

and the consequent fire gutted significant parts of the castle. The damage was subsequently repaired and restored in the 1880's by Henry Charles Howard apparently mainly using materials salvaged from the building or in and around the estate.

During WWII the castle was requisitioned with the estate used for battle tank training, and the building for the detention of prisoners of war (mainly Polish Nazi sympathisers). After the war the castle was found to be in a bad state hence significant restoration work was undertaken in the 1950's; it is still maintained today still under the ownership of the Howard family.

THE PRESENT CLOCK MOVEMENT

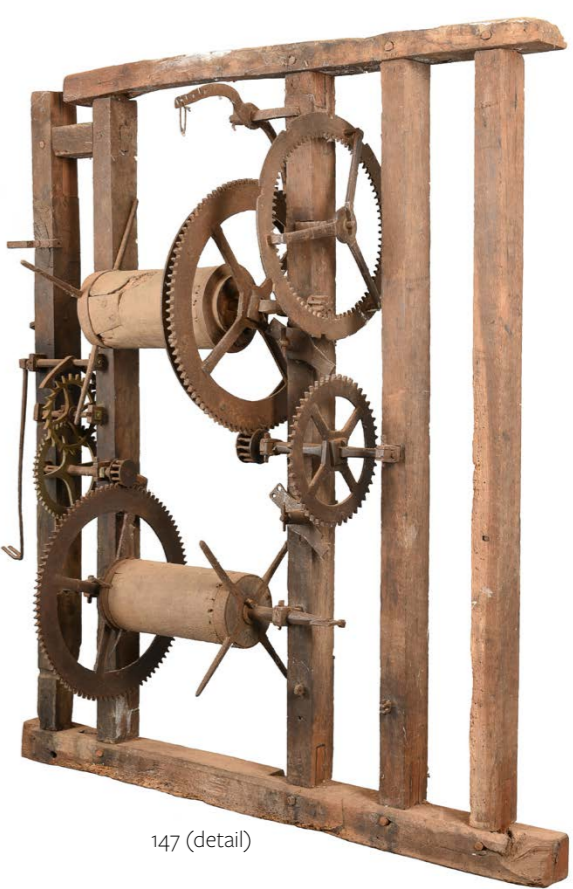
Placing the current lot within the context of the history of the Greystoke estate it would seem that it would have most likely been made during the first few decades of the 16th century when the Castle was going through its third phase of building under Lady Elizabeth Dacre. The clock would then have remained in-situ until the fire in 1868 when it would have been removed to the village Church for safe keeping. These possibilities appear entirely plausible on the assumption that the castle was not comprehensively destroyed during the Civil War. It is also interesting to note that the Lady Mabel Howard infers that the fire of 1868 mainly affected the areas which had been subject to the 1838-48 rebuilding. This would suggest that some of the older parts of the structure may have escaped damage hence why the clock would have survived this particular event.

When considering the current movement as an object there are many features which would suggest an early date.

The first is the decoration seen on original forged wheels with the finely finished crossings incorporating chamfered edges with the countwheel also having three bands of perpendicular 'collars' filed to each spoke. This degree of finishing is highly unusual in a large turret clock movement and the 'Gothic' nature if the decoration is indicative of an early date.

Secondly the strike mechanism appears to have been made with no provision for 'overlift' (in respect to the operation of the strike locking detents) despite having a locking wheel, and the train may also not have had any form of warning. From the surviving mechanism it would seem that the strike train would have released via a lever engaging with an arm positioned on the end of the going great wheel arbor. This lever would have in-turn tilted the pivoted locking flag (attached to the wooden frame behind the locking wheel) and released the train. At the same time a second flag, via a connecting rod with the first, would have been pivoted away from its resting position in one of the slots in the countwheel. As the strike train runs the second flag would prevent the first from relocking the train due to being held in raised position by the rim of the rotating countwheel. Only once the countwheel has rotated enough for the next slot to appear, thus allowing the second flag to drop-in, would the strike train be arrested fully by the first flag also engaging with a pin on the warning wheel. Whether the mechanism has warning or not would seem to depend on whether there would be enough tolerance to allow the countwheel flag to be raised clear of its slot whilst the locking wheel flag has still yet to clear the pin on the locking wheel. The only way to establish whether this system of warning is possible would be by experimentation once the rod that connects the two flags has been reinstated.

The strike-lift/release arm applied to the end of the going great wheel arbor appears to be forged with a parallel pivot between set between two arms, this no doubt is to facilitate precise dropping away of the connecting detent (now lacking). Normal practice (certainly from around 1500 onwards) was for the strike mechanisms (that incorporate a locking wheel in addition to the countwheel) to have some form of 'overlift' acting on the locking part of the mechanism. Mostly this system would normally take the form of a shaped slotted cam which (through interconnection with the locking detent) would hold the countwheel detent clear of the rim until both the slot in the cam and the one in the countwheel coincide, causing both detents to drop into their respective slots. An alternative system was to use a hoop applied to the rim of the locking wheel to essentially perform the same function as the cam. The apparent absence of a mechanism to allow 'overlift' of the strike locking detents would support a very early date for the current clock. Indeed examples with separate locking wheel but with no overlift appear to be very rare; the only clock which the cataloguer has been able to find that fulfils this criteria is a particularly early Gothic iron chamber clock (early 16th century) in the British Museum (number 1967,0601.1) illustrated in Tait, Hugh *CLOCKS in the British Museum* plates 8-9.





147 (detail)

clock is unusual in that there is a second frame housing a quarter-striking train. Unfortunately the mechanism is incomplete as it would appear (according to exhibit notes alongside the clock at Haddon) that elements from the movement were probably salvaged and re-used in a posted iron-framed replacement built in around 1670.

Finally, with regards to the vertical layout of the trains, a particularly interesting, albeit iron-framed comparable is the Cotehele clock in Cornwall. This mechanism dates to between 1493 and 1521, and is generally credited as being the earliest turret clock in the United Kingdom still working in an unaltered state and in its original position.

SUMMARY

The current clock presents as an extremely interesting and potentially important early clock. As such it has great potential for further research both with regards to its provenance and technological aspects. Indeed the frame being made from wood potentially allows fairly accurate dating through scientific processes such as dendrochronology which would certainly be a worth-while exercise if non-invasive. Notwithstanding this the mechanism also has strong decorative appeal, both in its detailing and form. Indeed the such is the scale and form of the mechanism that it would lend itself to display as a particularly impressive and unique antiquarian wall-piece.

£2,500-3,500

COMPARABLE MECHANISMS

The type of the frame of used for the current lot is generally termed ‘doorframe’. Such frames, although scarce, do survive and it would seem that their use persisted (mostly in the East Midlands), until around 1700. Indeed from this later period there are two surviving examples by the Quaker clockmaker Richard Roe of Epperstone, Nottinghamshire, these date to 1686 and 1694 and are preserved at Upton Hall (home of the B.H.I.) and the Nottinghamshire Industrial Museum. Although both these movements would appear fairly similar to the current lot the forging/ detailing of the wheelwork differs and both of these clocks utilise the most basic form of ‘flail’ locking to the strike trains. This type of locking is generally considered to be the earliest type and dispenses with a locking wheel hence only has one detent acting on the countwheel alone. The rotating ‘flail’ is driven by the train and is designed to arrest the mechanism by catching the countwheel wheel detent once the latter has dropped into its slot at the end of the strike cycle. Although very archaic such mechanisms were most likely the cheapest available at the time hence why the design persisted.

As previously indicated the current lot exhibits a high degree of finishing including chamfering and channel-filing to the wheel crossing hence would have been an expensive clock when made. The strike train is also more advanced than the flail locking system however lacks some of the refinements (such as overlift) normally seen on mechanism made after 1500 so would appear to have been made during an earlier period of evolution, rather than at a later date.

Another wooden ‘doorframe’ clock, this time dating to the early 16th century, is at Haddon Hall, Derbyshire. This mechanism is illustrated in Bruton, Eric *Clocks & Watches 1400-1900* where it is suggested (on page 21) that clocks of this type were made from around 1490. The Haddon

148

A very rare German Renaissance four-train double-hour and quarter-striking table clock movement Unsigned, probably Augsburg or Nuremburg, circa 1575

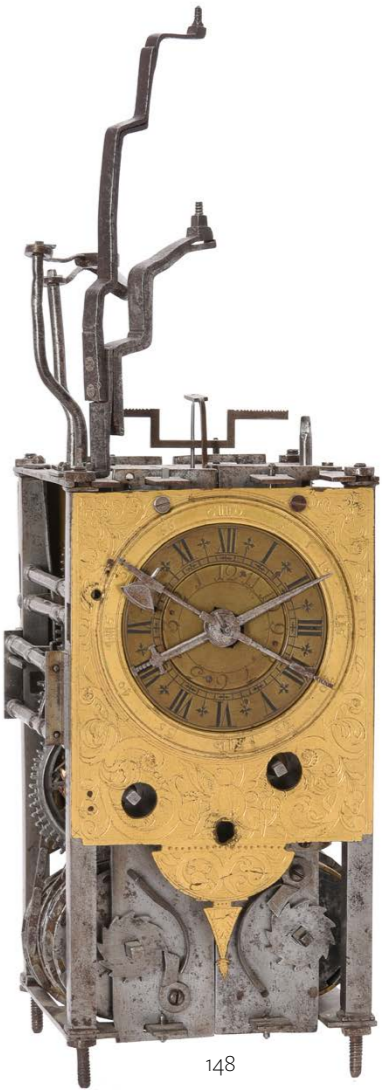
The iron, steel and brass posted quadruple-chain fusee movement with square section corner uprights enclosing going train with verge escapement now regulated by a foliot oscillating above the top plate, set to the right beside the quarter-striking train which in-turn is positioned in front of the two side-by-side hour-striking trains behind, each originally with locking plates to the rear pivot plates (now lacking) and vertically pivoted hammer arbors, the wheelwork entirely of iron except for the spring barrel walls and fusee and each of the trains set between individual pairs of vertical pivot plates, the quarter train with nag’s head release via a starwheel to the going centre arbor and countwheel set behind the dial incorporating trip for the first hour striking train, the second hour train originally tripped by the first via detents set to the rear of the movement (now lacking), the front with rectangular gilt brass dial applied with later vestigial alarm disc and Roman numeral chapter ring incorporating cruciform hour markers, with sculpted steel hands formed as a sword and halberd within applied original outer minute track set within fruit inhabited foliate scroll engraved surround incorporating inverted cupola pendant apron panel, the rear with twin side-by-side hour striking dials (one lacking annotated countwheel dial insert) applied to a conforming foliate strapwork engraved panel, distance between top and bottom plates 20cm (7.875ins); 38cm (15ins) high overall including the two-tier bell stand.

Provenance: Property of a private collector; purchased at Bonhams and Goodman sale of the *The Melbourne Clock Museum*, 29th April 2008.

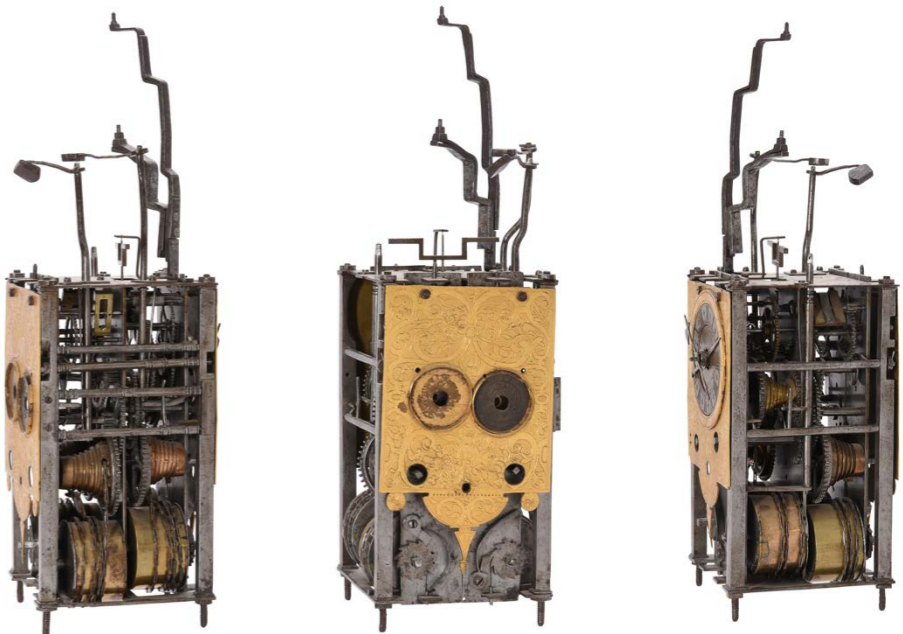
When considering the potential date of the current lot a cursory survey of dated German Renaissance table clock movements made during the second half of the 16th century reveals that the use of brass within the mechanism became more widespread as the century progressed. Initially brass was employed just for the fusees and spring barrel walls, then also for the movement pivot plates, and finally (by around 1600-20) for the wheelwork as well. With this in mind the current movement (using brass only for the fusees and spring barrel walls) can be dated to around 1575. This approximate date is also supported by the lack of warning to the striking mechanism as this was not generally adopted until around 1600. In addition to this the engraved decoration to the dial panels exhibits a mixture of naturalistic leafy foliate scrolls and formal strapwork into a matted ground which can be compared to the background decoration seen on a complex astrolabe-dialled table clock dated 1568 attributed to Jeremias Metzger for Casper Bohemus of Vienna in the collection of the Metropolitan Museum of Art, New York (illustrated in Maurice, Klaus and Myer, Otto *THE CLOCKWORK UNIVERSE, German Clocks and Automata 1550-1650* on page 185).

The unusual specification of the striking mechanism, where the full-hour is repeated shortly after the initial sounding, is believed to have been adopted to confirm the hour in the event that the strike was misheard the first time around. This repeat-hour striking system is most often associated with Italian clocks using the six-hour system where it is given the term ‘Ribotta’. In German Renaissance work however re-striking hours are particularly rare although not unheard of; indeed a clock utilising this system, albeit in a two train configuration, was sold at Patrizzi and Company’s sale of *Pre-pendulum European Renaissance Clocks* held in Milan on the 24th May 2009, lot 56. The present mechanism is very unusual, perhaps unique, in that the repeat-hour employs and entirely separate second hour train complete with additional fusee. This results in the movement being ‘quadruple’ fusee and it is believed to be the only one of its type.

£3,000-5,000



148



148 (details)



149



149 (detail)

149

A Charles II brass lantern clock
Nicholas Coxeter, London,
circa 1665

The posted countwheel bell-striking movement with separately wound trains and later anchor escapement regulated by long pendulum swinging behind the frame at the rear, the dial with a central rose decorated vestigial alarm disc enveloped by stylised leafy tulip sprays issuing from a three-petal flowerhead positioned just above six o'clock and interrupted by the signature *Nicholas Coxeter Neare Gold, Smiths Hall Londini fecit* to upper margin, with iron hand within applied narrow Roman numeral chapter ring with stylised wheatear half hour markers and engraved leafy infill to angles, the standard London third period frame with column turned corner

posts beneath dolphin inhabited foliate pierced frets, vase turned finials and domed bell bearer, the sides with hinged brass doors and the rear with an iron backplate, hanging hoop and spurs, 38cm (15ins) high; with a copy of Britten, F.J. *OLD CLOCKS & WATCHES AND THEIR MAKERS* E. & F.N. Spon Limited, London, sixth edition 1932, bound in embossed red cloth, (2).

Provenance: The property of a gentleman. Prior to 1935 in the collection of Mr. J.W. Browne; sold by Cromer Antique gallery to E. Britten Esq. of The Beacon House, Monken Hadley, Hertfordshire on 27th June 1935; subsequently acquired by the current owner.

Literature: The current lot is illustrated in Britten, F.J. *OLD CLOCKS & WATCHES AND THEIR MAKERS* (sixth edition 1932) on page 525 (Figure 692).

Nicholas Coxeter is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as born in 1625 and apprenticed to John Pennock (through Richard Masterson) from 1638-46 gaining his freedom of the Clockmaker's Company in March 1646/7. He took on many apprentices including Thomas Wheeler who was freed in 1655/6. Coxeter was married to Priscilla Wells at St. Andrews, Holborn in 1648 and the couple had three children. He is initially recorded as being at Dolphin Court, off high Holborn and worked during his early period from 'near Gold Smiths Hall' before moving to Long Lane then Lothbury.

In 1657 Nicholas Coxeter served as a Lieutenant in the Honourable Artillery Company and in 1659 he attended the House of Commons to have his commission as a Lieutenant in the London trained bands confirmed by Parliament alongside the renowned clockmaker William Clement. This was in the Yellow regiment of the Parliamentarian Army in which Coxeter later became a Captain. He died in November 1679 a resident of St. Margaret's Parish, Lothbury.

The current lot is a textbook example of London third period practice using frame castings developed probably just prior to 1660 (see White, George English *Lantern Clocks* page 180 figures IV/37 - IV/39 and lot 153). By this time the design of the dial engraving had also become relatively standardised hence the 'tulip' decoration on the current lot can be closely compared with that seen on a clock by Benjamin Hill which was sold in these rooms on Tuesday 15th September 2015 (lot 155), as well as numerous other examples by the likes of Richard Ames and Thomas Wheeler made during the 1660's-70's.

£2,500-3,500

150

A Charles II brass lantern clock
John Wise, London, circa 1675

The posted countwheel bell-striking movement with Huygens's endless rope winding and later anchor escapement for regulation by seconds pendulum swinging outside the frame of the clock to the rear, the dial with rose decorated vestigial alarm disc enveloped by stylised leafy blooms issuing from a three-petal flowerhead positioned just above 6 o'clock, with pierced iron hand within applied Roman numeral chapter ring with trident half hour markers and engraved leafy infill to angles, the standard London third period frame with column turned corner posts beneath dolphin inhabited foliate pierced frets signed *John Wise London* to lower margin, vase turned finials and domed bell bearer, the sides with hinged brass doors, the rear with iron backplate, hanging hoop and spurs, (formerly with verge escapement with pendulum swinging within the frame at the rear; lacking alarm mechanism, rope, weight and pendulum), 39cm (15.25ins) high.



150 (detail)

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.

John Wise was a very accomplished maker whose work ranks alongside the leading London workshops of the time. A particularly fine example of his work was a table clock sold in these rooms on Tuesday 6th September 2011 (lot 151). This clock was housed in a fine walnut case of the type used by Joseph Knibb and exhibited unusual features in the movement such as double-baluster turned pillars and vertically pivoted hour-hammer. The dial also featured unusual engraved portraits to the winding hole maintaining power shutters. Interestingly the double baluster pillars and portrait engraved winding-hole shutters also feature on a longcase clock movement and dial by Wise which sold at Cheffins, Cambridge *The Fine Sale* on the 11th September 2019 (lot 427). Of his lantern clocks perhaps the best known example is a larger model with tic-tac escapement illustrated in Loomes, Brian *LANTERN CLOCKS & Their Makers* pages 141-43, (Figs 9.31-34). In addition to the provision of a tic-tac escapement this lantern clock is notable in having unusual scroll pierced and engraved fretwork fronted winged projections for the pendulum and uses a frame castings attributed to the Fromanteel workshop.

The current lot can be described as a 'textbook' example of a London third period lantern clock made relatively shortly after the introduction of the pendulum. The frame castings, dial engraving, fret pattern and overall configuration of the movement very closely compares to a clock by John Ebsworth which was sold in these rooms on 15th September 2015 (lot 156). Indeed the general standardisation of London lantern clock production at this time becomes very evident when comparing contemporary clocks by the likes of Nicholas Coxeter, Richard Ames, Thomas Wheeler and John Ebsworth, examples of which are illustrated and described in Loomes, Brian *LANTERN CLOCKS & Their Makers*, chapter 9 and White, George *ENGLISH LANTERN CLOCKS* chapter 4.

£4,000-6,000



150



151

George *English Lantern Clocks* (pages 98-108) it becomes clear that the current movement originates from within this early timeframe.

With regards to the frame and dial, the latter is unusual in that the upper and lower edges lap against the top and bottom plate edges (rather than the plate sitting within the space between), and is secured to the upper margin of the front movement pivot plate via a pinned iron tenon. This method of fixing again originated during the ‘first period’ of lantern clock manufacture (although was also a popular amongst later West Country makers). The design of the centre engraving to the dial falls into the category described in Loomes, Brian *LANTERN CLOCKS & Their Makers* in Chapter 2 entitled *Engraved Dial Patterns - Starburst, Compass Rose, egg & Dart* (pages 10-27). Indeed the ‘starburst’ motif seen on the current dial has its roots in Continental Renaissance work and is generally only seen on the earliest English lantern clocks. Of notable comparative interest is a clock illustrated by Loomes on page 27 (Figs. 2.43-45) which, in addition to having related (but simpler) engraving to the dial centre, also has similar frame castings and is signed W, S. In addition to this two further clocks exhibiting the same essential composition to the dial engraving are illustrated in Darken, Jeff and Hooper, John *English 30 Hour Clocks, Origin & Development, 1600-1800* on pages 25 (Plate 1/12) and 30 (Plate 1/18). These examples are both dated to around 1635 with the first being signed for William Bowyer and the second for William Selwood. Interestingly the chapter ring of the current lot also shares the same design of half-hour markers seen on both these examples.

An addition to the starburst engraved centre a further detail within the dial that supports an early date is the engraved infill to each corner. Although this decoration is relatively naive in its execution it has an intensity and ‘feel’ to the scrollwork and hatching that is more akin to early first period work and can perhaps be compared to the infill seen on the dial of a very early clock by Robert Harvey illustrated in Loomes on page 20 (Fig.

151

A fine and rare James I or Charles I ‘first period’ lantern clock
Initialed W.S. perhaps for William Selwood, London, circa 1625

The going train now with later anchor escapement for regulation by seconds pendulum swinging outside the frame of the clock to the rear and the strike train incorporating double-cut hoop wheel and iron countwheel for sounding the hours on the bell mounted within the superstructure, the dial with unusual rose within radial sunburst engraved centre and applied narrow silvered Roman numeral chapter ring with cruciform half hour markers with a pierced iron hand and intense scroll engraved cross-hatched infill to angles, the frame with one-piece column turned corner posts and finials incorporating rounded elements at the junctions between the top and bottom plates with the lower front pair each engraved with the initials W*S and the finials flanking shaped cartouche centred foliate scroll pieced and engraved frets, the sides with hinged brass doors and the top with iron-framed bell-bearer unusually decorated with applied strips of pewter-type alloy incorporating serrated edges and secured by repeating finial rivets enclosing a bell cast with the initials WS to interior, on integral ring-decorated ball feet (formerly with verge escapement regulated by horizontal balance wheel), 39cm (15.25ins) high.

Provenance: Purchased by the vendors father in Henley-on-Thames circa 1946.

The current lantern clock is highly distinctive and has numerous unusual details many of which, in combination, are generally only seen on examples made during the ‘first period’ of English lantern clock manufacture (ie. clocks made before the Civil War). Firstly with regards to the movement, the strike train utilises a double-cut hoop wheel for locking, the countwheel is also forged from iron and is driven by a separate six-leaf pinion of report applied to the main wheel arbor (rather than being pins filed integral to the end of the arbor). The forged bell spring, check and hammer are also particularly heavy in their construction with the check being of early straight heavily-tapered form (rather than ‘L-shaped’). The going train has been largely rebuilt (at the time of conversion to long pendulum regulation) to facilitate longer-duration however the original starwheel survives and is unusual being made from iron. In addition to these details it is worth noting that the pulleys are constructed with the centre and one cheek being of brass and the other cheek being of iron, and the arbors (where original) are heavily tapered with slightly stepped integral collets. When these details are considered within the descriptive list of features found on ‘first period’ clocks outlined in White,

2.24). This generally differs from infill seen on later examples which tends to be more ‘formulaic’ in composition and based on naturalistic leafy motifs either taking the form of a cluster of broad leaves or, as often seen in mid-century West Country work, a single sweeping leafy scroll.

Incidentally the front fret of the present clock is notable in that it is a pattern exclusively found of ‘first period’ clocks and was in particular favoured by William Bowyer (see White, George, *English Lantern Clocks* page 75). The fret itself is comprehensively engraved apparently by the same hand as the dial; the side and rear frets are later replacements cast from the front fret.

The frame of the present clock is notable in that the dimensions exactly conform with that of a first period clock attributed to the workshop of Richard Milbourne which was sold in these rooms on Thursday 15th March 2018 (lot 112). This coupled with the fact that both of these frames share the same basic design of one-piece castings for the columns, feet and finials (as well as having rounded blocks and the junctions with the plates) would suggest that they are from the same foundry. On closer examination however a couple of detail differences between these two frames can be seen. The first observation is that the shape of the ‘body’ of each of the finials of the current lot differs from those of the ‘Milbourne’ clock in that they are more ovoid in shape (ie. are not of tapered shouldered form). This fatter ovoid shape of finial is closer in form to those seen on the very earliest lantern clocks such as those by Robert Harvey, William Bowyer and Henry Stevens as illustrated in White, George *English Lantern Clocks* on page 49 (Figure 11/13), 82 (Figure 11/92) and 83 (Figures 11/96). The second difference is in the spacing of the ring collar to the capital of each of the columns with those of the present clock being higher-up the column shaft (ie. closer to the capital) than those on the ‘Milbourne’ clock. From these observations it would be reasonable to suggest that the present frame castings are perhaps an earlier variant of those used for the ‘Milbourne’ clock.

Of particular further interest are the stylistic similarities between the frame of the current lot and the aforementioned example also bearing the engraved initials W S, (illustrated in Loomes, Brian *LANTERN CLOCKS & Their Makers* on page 27; Figures 2.43-45). In addition to having similar frames both clocks also feature double-cut hoop wheels within the strike train, the same method of dial fixing and, as previously discussed, exhibit related radial sunburst engraving to the dial centres. The presence of this combination of similarities within both clocks would strongly support the view that they originated from the same workshop. With regards to the possible maker W.S.- Loomes does not make any suggestion as to the name of the maker of the other example, however, in relation to the current clock, William Selwood has been suggested. This possibility is both supported by the existence of a smaller clock with related ‘bobbin’ frame castings signed by Selwood (illustrated in Loomes on page 74, Figure 6.48) and another sharing related dial engraving which is illustrated in Darken, Jeff and Hooper, John *English 30 Hour Clocks, Origin & Development, 1600-1800* on page 30 (Plate 1/18).

Finally perhaps the single most striking and unique detail present on the current clock is the highly decorative crown-like decoration to the superstructure. This feature is constructed with decorative serrated pewter-type alloy strips overlaid onto the forged iron bellstrap (the use of iron rather than cast brass for the bellstrap is again indicative of an early date). These are in-turn secured by numerous small ovoid finial rivets to form a studded cupola-like structure. Although highly unusual this detail was clearly executed at an early date, quite probably at the time the clock was made; and its presence would indicate that the current clock was a perhaps made as a special commission. Indeed tradition has it that this clock was believed to have been supplied to the Royal Court. Unfortunately there is no documentary evidence to support this view however other details in the form of small thistle motifs within the lower engraved quadrants of the dial, and the presence of an inscription *Andrew Oren, Dundee* beneath the chapter ring, does suggest Scottish provenance. When this is considered alongside the historical context of James I and Charles I it does perhaps add some credence to the possibility of a Royal connection.

In summary the current clock is a particularly interesting example originating from the highly sought after ‘first period’ of English lantern clock making. Indeed it is perhaps reasonable to suggest that it was made prior to the foundation of the Clockmaker’s Company in 1631 as, after which, frame castings and dial engraving became increasingly standardised (during a period of consolidation and expansion of the clockmaking industry within the Lothbury area of London). In addition to this the highly unusual superstructure and probable Scottish provenance may furthermore offer a tentative clue as to its original owner hence would be worthy of further investigation.

£15,000-18,000



151 (details)



151 (details)





152



152 (detail)

further frets, the rear with iron back panel, 32cm (12.5ins) high; with a later oak wall bracket incorporating moulded platform and twin shaped supports applied to an onion-topped back panel with decorative shaped apron to base, 70cm (30.25ins) high, (2).

Provenance: The property of a private collector, Hertfordshire.

Robert Austen is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in Challock, Kent, circa 1780.

£1,200-1,800



153



153 (detail)

153

A George III brass lantern clock made for the Middle Eastern market
Jonathan Parks, London, circa 1775

The countwheel striking two-handed movement incorporating Huygens's endless winding and verge escapement regulated by short bob pendulum swinging behind the frame at the rear, the 8 inch brass break-arch dial with matted centre within applied 'Turkish' numeral chapter ring incorporating five minute numeral to outer track, with pierced blued steel hands and crescent-

centred foliate scroll cast spandrels to angles, beneath arch centred with circular boss signed *Jn'o. Parks, London* flanked by conforming mounts, the frame with column-turned corner posts, vase turned finials and domed bell bearer, and the rear with iron hanging hoop, on ball-turned feet, (lacking side doors, frets and back panel), 38cm (15ins) high.

A Jonathan Parkes is recorded in Britten, F.J. *BRITTEN'S Old Clocks and Watches and their Makers* as working from 'Old Change' London. A closely related clock also signed for Jonathan Parks was offered by Skinner, Boston at their sale of *European Furniture and Decorative Arts*, 7th October 2006, Lot 645.

£1,000-1,500



154 (detail)



154

154 Y

A French Louis XIV gilt brass mounted Boule bracket clock
Etienne Le Noir, Paris, early 18th century

The rectangular five baluster pillar movement pinned at the rear, with large spring barrels and verge escapement regulated by half seconds disc bob pendulum with silk suspension, the backplate with large diameter external countwheel for sounding the hour and once at the half hour on a bell mounted within the superstructure of the case over engraved signature *Estienne Le Noir A Paris* to the lower margin, the 8.5 inch circular twelve-piece cartouche numeral dial with centre incorporating scroll cast decoration and an portrait bust of Louis XVI over a crown within chapter ring with enamel Roman hour numerals and rococo scroll cast borders and every minute numbered to outer track, with sculpted blued steel hands, the engraved cut brass and brown stained shell marquetry veneered case with cast winged putto surmount and gilt flambeau urn finials applied to the ogee shaped upstand veneered with figural scrollwork and with acanthus corner mounts over contra-parti frieze emerging from the sides of the gilt architectural moulded break-arch cornice, the front with heavy cast break-arch glazed hinged bezel enclosing scroll cast apron mount centred with a spread-eagle over enamel nameplate *Estienne, Le Noir, AParis* within floral trail and panel inlaid surround, the canted front angles applied with fine scroll-cast mounts incorporating musical trophies and the angled sides with brass bordered rectangular windows and further conforming mounts to rear over swollen marquetry decorated lower sections, the base with generous gilt brass scrolls flanking shaped apron centred with a female mask, on leaf cast bun feet, 81cm (32ins) high.

Two generations of clockmaker with the name Etienne LeNoir were working at the time the current lot was made. Etienne LeNoir I was born in 1675 and died in 1739, whilst his son was born in 1699 and became a Master in 1717. Etienne LeNoir II was subsequently joined in partnership by his son Pierre-Etienne (born in 1724) after he became a Master in 1743 which lasted until around 1778 when Etienne II died.

£1,800-2,500



155



155 (detail)

155Y

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 AParis* 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.

£700-900



156 (details)

156

A William III provincial longcase clock movement with 11 inch dial

E. Bernard, Southampton, circa 1695

The five finned pillar two train inside countwheel bell striking movement with anchor escapement regulated by seconds pendulum, the 11 inch square brass dial with subsidiary seconds dial, ringed winding holes and scroll border engraved calendar aperture to the matted centre, within an applied silvered Roman numeral chapter ring with stylised sword hilt half hour markers, Arabic five minutes to outer track and signed *E. Bernard, Southampton* to lower margin, with scroll-pierced pierced blued steel hands and winged cherub and foliate cast spandrels to angles incorporating leafy scroll engraved decoration to the dial plate between, now in an oak case with complex moulded cornice and geometric parquetry band to frieze over three-quarter columns applied to the hinged glazed dial aperture and rectangular side windows to hood, over conforming complex moulded throat and parquetry-banded rectangular caddy moulded door to trunk, on parquetry decorated recessed panel fronted plinth base with moulded skirt, 190.5cm (75ins) high.

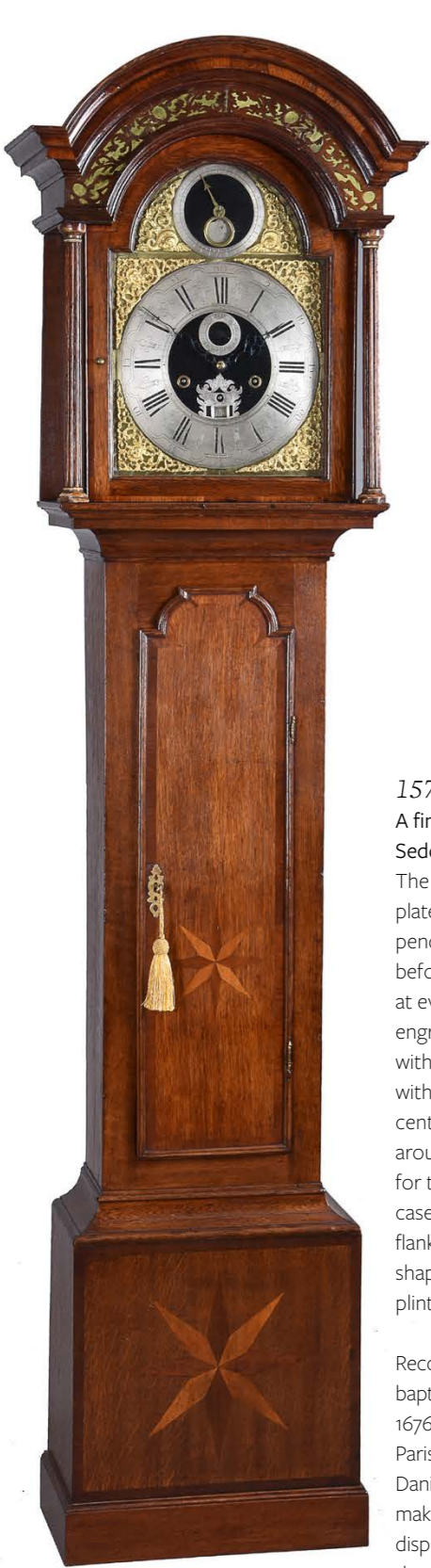
An Elias Bernard is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as working in Southampton in around 1700.

The movement of the current lot is well made with relatively tall plates and nicely detailed ring turning to the knops of the pillars. From this it would be reasonable to suggest that the maker was most likely London-trained.

£700-1,000



156



157

157

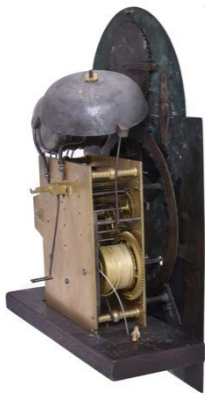
A fine George II oak and parquetry eight-day grande-sonnerie chiming longcase clock with moonphase Seddon, Frodsham, circa 1740

The substantial five finned pillar triple train rack and bell striking movement with the rectangle of the plates measuring 8 by 6.25 inches, the going train with delicate anchor escapement regulated by seconds pendulum and the quarter train sounding a peel on a graduated nest of six bells with six hammers before unlocking via detents and levers set between the plates the hour strike on a larger separate bell at every quarter, the 12.5 inch brass break-arch dial with silvered subsidiary seconds and decorative scroll engraved and pierced panel around the calendar aperture signed *Seddon* to the black velvet dial centre within applied Roman numeral chapter ring with fleur-de-lys half hour markers and arcaded minute ring with Arabic five minutes to outer track, with pierced blued steel hands and the angles with crested mask centred scroll cast and pierced spandrels within a herringbone engraved border continuing up and around the arch, centred with a penny-moon aperture within conforming black velvet and ring calibrated for the age of the moon with brass hand and flanked by conforming dolphin cast mounts, the break-arch case with complex ogee and cavetto architectural mouldings over curved frieze fret and fluted columns flanking the glazed hood door, the sides with break-arch windows over concave throat moulding and shaped 'block top' crossbanded trunk door centred with a parquetry star, on conforming star decorated plinth base with concave top mouldings and caddy moulded skirt, 221cm (87ins) high.

Records relating to the Seddon family of clockmakers from Frodsham, Cheshire first appear in the Parish baptismal entries for the children of Mary Cook and John Seddon (described as a clockmaker by trade) in 1676, followed by the supposed supplying of a turret clock by John Seddon to Poole Hall in 1704. Frodsham Parish records apparently further record a John Seddon complaining of an Edward Cook in 1713. Finally Daniel Seddon, Clockmaker from Frodsham, is recorded as working 1754-85. John and Daniel Seddon were makers of very fine clocks some of which incorporated spherical globe moons in the arch and invariably displayed fine engraved detail. Indeed a clock by Seddon with these features and in a case very similar to that of the current lot was sold in these rooms on 21st March 2011 (lot 1) for £13,000 hammer.

Grande sonnerie striking longcase clocks are extremely rare, this coupled with the unusual black velvet and arcaded minute ring to the dial (executed in the contemporary Dutch fashion) results in a clock of fine specification and particularly pleasing appearance.

£4,000-6,000



157 (details)



158

A George II parquetry inlaid oak eight-day longcase clock John Seddon, Frodsham, circa 1740

The four finned pillar inside countwheel bell striking movement with anchor escapement regulated by seconds pendulum, the 12.5 inch square brass dial with ringed winding holes, calendar aperture and subsidiary seconds dial to the matted centre decorated with an engraved concentric herringbone band and signed *John Seddon, Frodsham* to a decorative panel above the calendar, within applied silvered Roman numeral chapter ring with elaborate foliate half hour markers and arcaded minute ring with Arabic five minutes to outer track, with scroll pierced steel hands and mask and scroll cast spandrels to angles, the case with ogee caddy over generous double-ogee cornice, fretwork frieze and hinged glazed dial aperture applied with three-quarter columns to angles, the sides with break-arch windows over concave throat moulding and shaped 'Dutch gable' shaped top crossbanded trunk door centred with a parquetry star and flanked by chevron banded uprights to surround, on conforming star decorated plinth base with parquetry border, ogee top mouldings and caddy moulded skirt, 216cm (85ins) high.

Records relating to the Seddon family of clockmakers from Frodsham, Cheshire first appear in the Parish baptismal entries for the children of Mary Cook and John Seddon (described as a clockmaker by trade) in 1676, followed by the supposed supplying of a turret clock by John Seddon to Poole Hall in 1704. Frodsham Parish records apparently further record a John Seddon complaining of an Edward Cook in 1713. Finally Daniel Seddon, Clockmaker from Frodsham, is recorded as working 1754-85. John and Daniel Seddon were makers of very fine clocks some of which incorporated spherical globe moons in the arch and invariably displayed fine engraved detail.

The current lot is typical of Seddon's work with fine decorative detailing to the movement and lively engraving to the dial. The case also exhibits parquetry star motifs which again is often seen on those housing movements by the Seddon family.

£1,000-1,500

159

A George III stained pine hooded wall alarm timepiece Unsigned, late 18th century

The four pillar movement with anchor escapement regulated by seconds pendulum and alarm mechanism set between the plates next to the going train incorporating verge crownwheel and vertically pivoted hammer sounding on a bell mounted above, the 7 inch square brass dial with central rose engraved alarm disc and single scroll pierced hour hand to centre within applied Roman numeral chapter ring with dot half hour markers and rococo scroll cast spandrels to angles, the case with moulded cornice and plain frieze over hinged glazed dial aperture flanked by free-standing columns, the right hand side with lancet-shaped door and both sides with shaped bargeboards at the rear, the throat with complex mouldings over twin stepped-ogee outline integral side supports with inverted break-arch pendant backboard between, 58.5cm (23ins) high.

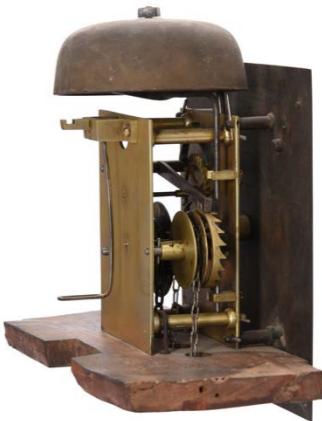
£300-500



158 (details)



158



159 (detail)



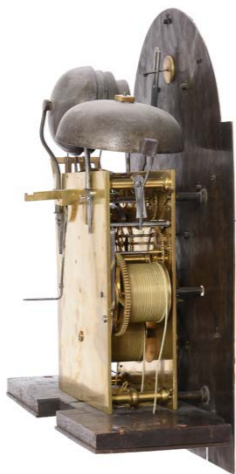
159



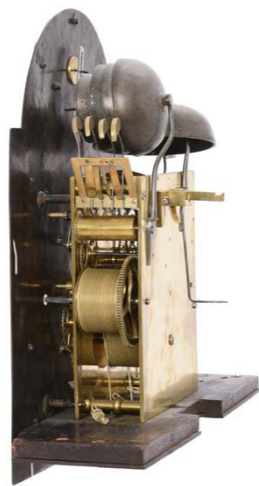
160



160 (details)



160 (details)



160

A George III mahogany eight-day quarter chiming longcase clock

Robert Sampson, London, dated 1785

The substantial five pillar movement with anchor escapement regulated by seconds pendulum, chiming the hours on a graduated best of four bells and rack striking the hour on a further larger bell, the 12 inch brass break arch dial with subsidiary seconds over calendar dial incorporating recessed silvered signature plate engraved *Rob't, Sampson, Petty France, Westminster* to the matted centre within applied silvered Roman numeral chapter ring, with pierced blued steel hands and cast rococo scroll spandrels to angles beneath arch applied with silvered chime/silent selection dial unusually engraved *Joseph Harborne, 23th Feb'y: 1785* flanked by conforming rococo mounts, in a mahogany pagoda-top case with oval burr yew inlaid panel to superstructure, cavetto cornice and arched fretwork frieze over brass stop fluted columns flanking the glazed dial aperture, the sides with rectangular windows and quarter columns applied to bargeboards at the rear, the trunk with keystone decorated crossbanded break-arch door flanked by quarter columns over plinth base fronted with conforming shaped raised panel and turned roundels to angles, on moulded double skirt, 240cm (94.5ins) high.

Provenance: The property of a private collector, Hertfordshire.

Robert Sampson is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in Westminster, London 1779-93. Baillie also notes that Sampson was awarded a prize from the Society of Arts for a chiming mechanism.

The engraved inscription to the circumference of the silvered chime/silent ring to the arch of the dial of the current lot is unusual and suggests that the clock was supplied as a presentation piece. A cursory online search by the cataloguer for any records relating to Joseph Harborne has so far failed to yield any information however more exhaustive genealogical research will no doubt shed some light on who was almost certainly the original owner of the present clock.

£2,000-3,000

161

A George III mahogany table clock

Robert Ward, London, circa 1770

The five pillar twin fusee movement with verge escapement regulated by short bob pendulum and backplate engraved with a central pagoda over basket surrounded by stylised rococo scrolls, the 7 inch brass break-arch dial with calendar aperture and recessed shaped silvered nameplate signed *Rob't Ward, London* to the finely matted centre within applied silvered Roman numeral chapter ring with Arabic five minutes to the outer track, with pierced steel hands and rococo scroll cast spandrels to angles beneath arch centred with a vestigial subsidiary Roman numeral chapter ring dial flanked by conforming mounts, the bell-top case with pineapple finials to superstructure over double-cavetto top mouldings and front door with brass-fillet bordered break-arch glazed dial aperture and foliate scroll cast upper quadrant frets, the sides with hinged brass carrying handles over circular and concave-topped rectangular brass grille sound frets, the rear with rectangular break-arch glazed door set within the frame of the case, on cavetto moulded skirt base with generous leafy scroll cast bracket feet, (the movement formerly fitted with an alarm mechanism now removed), 47cm (18.5ins) excluding top finial and block; 56cm (22ins) high overall.

Robert Ward is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as apprenticed in 1768, gaining his freedom of the Clockmakers' Company in 1779 and working from Abchurch Lane, London until 1808. He is noted as specialising in supplying musical clocks for the Middle Eastern market.

£1,800-2,500

162

A mahogany fusee dial wall timepiece with 9 inch dial

The dial signed for Benjamin Ward, late 18th century and later

four pillar single fusee movement now with anchor escapement regulated by lenticular bob pendulum and tapered plates, the 9 inch circular silvered brass Roman numeral dial inscribed *Benj'n Ward, LONDON* beneath blanked-off false-bob aperture to centre, with Arabic five minutes to outer track and blued steel hands set behind hinged ogee-profile glazed wooden bezel, in a case with moulded surround fronting dovetail jointed mahogany box incorporating door to right hand side and pendulum access flap to underside, and with shaped extensions to the upper and lower edges of the backboard behind, (case probably of 20th century construction), 30.5cm (12ins); 39cm (15.25ins approx.) high.

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

Two makers with the name Benjamin Ward are recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in London during the latter part of the 18th century. The first is noted as working from Norton Folgate circa 1765-90 and the second from St. Georges Fields 1799-1808.

The case of the current lot, although faithfully constructed, is most likely of 20th century manufacture. From this it is perhaps appropriate to speculate that the movement and dial may have started life housed in a carved giltwood 'cartel' type case, which, as with so many of that type, may have been become worn and damaged beyond economic repair.

£1,000-1,500



161 (detail)



161



162



162 (detail)



163



163 details)

163

A George III mahogany eight-day longcase clock
John Tombs, London, circa 1770

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 aperture to the finely matted centre within applied silvered Roman numeral chapter ring with Arabic five minutes to outer track, with pierced steel hands and twin bird and urns cast spandrels to angles beneath arch centred with a silvered boss signed *John Tombs, LONDON* over *S/N* strike/silent selection switch flanked by conforming mounts, in a mahogany pagoda-top case incorporating later applied parcel-gilt gesso elements with shaped scroll pierced fret to the husk and urn decorated superstructure and break-arch cavetto cornice over brass stop fluted columns flanking the glazed dial aperture, the sides with break-arch windows and quarter columns applied to bargeboards at the rear, the trunk with acanthus decorated throat and flame figured break-arch over plinth base with fluted top moulding and fronted with conforming raised panel over moulded double skirt incorporating scroll decorated squat bracket feet, 245cm (96.5ins) high.

John Tombs is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in London circa 1761.

£1,200-1,800

164

A George III giltwood cartel wall timepiece with 7 inch dial
William Gibbs, London, circa 1760

The four pillar single fusee movement with verge escapement regulated by short bob pendulum, the 7 inch circular brass Roman numeral dial with false bob aperture and signed *Wm Gibbs, London* to centre and with Arabic five minutes to outer track, with scroll-pierced steel hands set behind convex-glazed hinged ogee-profile cast bezel, the case with winged eagle surmount over flowering rococo scroll carved and pierced surround to the dial, 73cm (28.75ins) high; 51cm (20ins) wide.

William Gibbs is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as apprenticed in 1736.

£1,500-2,000



164



164 (details)





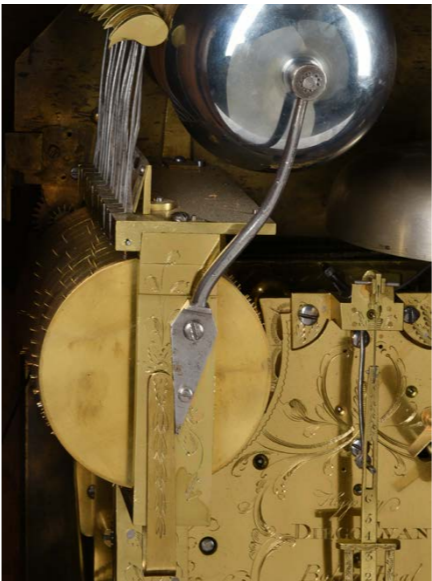
165

with brass fillet inset glazed dial aperture to the door incorporating foliate scroll cast brass quadrant frets to upper angles, flanked by canted angles applied with gilt female terms over floral trails, the sides with hinged carrying handles over cherub mask centred sunburst and scroll cast brass arched sound frets, the rear matching the front, on generous cavetto moulded skirt base applied with further festoon mounts over repeating leafy apron mounts to front and sides and with foliate scroll cast feet, 68.5cm (27ins) high excluding top finial and plinth; 85cm (33.5ins) high overall; with a modern gilt brass mounted mahogany wall bracket, applied with Empire style mounts to the platform edge and the twin down-curved supports, 27cm (10.75ins) high, (2).

165

An impressive George III brass mounted musical quarter-chiming automaton table clock made for the Spanish market Robert Higgs and James Evans, London, circa 1775

The substantial six pillar triple fusee movement with verge escapement regulated by short lenticular bob pendulum and playing/chiming a choice of four tunes via 3 inch diameter pinned cylinder on a graduated nest of twelve bells with twelve hammers comprising notations for the quarters and full tune at the hour before counting the hour on a further larger bell, the backplate engraved with geometric border and symmetric foliate scrolls around a central reserve inscribed *Higgs y, DIEGO EVANS, BOLSA REAL, LONDRES* over further reserve decorated with a musical trophy, with external fly for the music train and holdfast for the pendulum, the 8.5 inch arched brass dial applied with circular white painted disc signed *Higgs y, DIEGO EVANS, BOLSA REAL, LONDRES* to centre within Roman hour chapters and Arabic five minutes to outer track, with scroll-pierced and engraved gilt brass hands and leafy scroll cast spandrels to angles with the upper pair interrupted by white painted subsidiary calendar and MINUETTA, ARIA, DANCA and SONATA selection dials flanking MUSICA/SILENCIO switch, the arch with painted automata incorporating two sets of pleasure craft, rowing boats and a swan parading during the operation of the music train at the hour and quarters before a recessed scene finely painted with a harbour mouth guarded by a castle and a fortress, the case with flambeau urn finial set on a pedestal flanked by foliate scroll pierced fretwork mounts over raised brass-fillet moulded inverted bell-top superstructure adorned with lambrequin above festoon husk mounts, with repeating lozenge cast sound fret to the upstand beneath flanked by conforming urn finials set on cavetto double top mouldings, the front



165 (details)

Robert Higgs is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as apprenticed in 1743 and gaining his Freedom of the Clockmaker's Company in 1750. He worked from Sweetings Alley and took his brother Peter into partnership in 1770. James Evans is also recorded by Baillie as working from Sweetings Alley from 1773. In 1775 Evans entered into partnership with Robert and Peter Higgs; the firm subsequently moved to Exchange Alley and continued in business until around 1825. The partnership of Higgs and James Evans specialised in producing clocks for the export market - particularly to Spain hence a significant proportion of surviving examples (including the current lot) being annotated and signed in Spanish.

The current lot retains rare traces of an original paper trade label applied to the rear of the movement seatboard inscribed ...*DIEGO EVANS, ...XERO, ...SWEETINGS ALLEY...*, de LONDRES.

£7,000-10,000



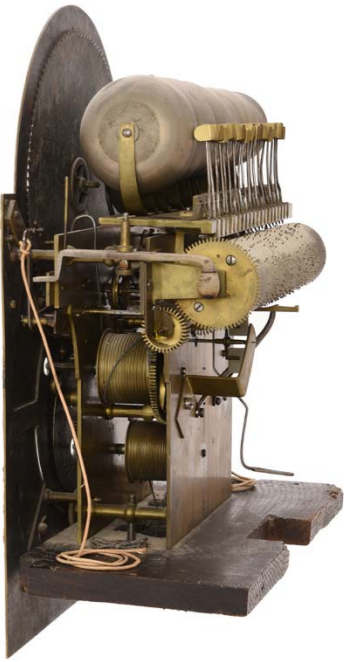
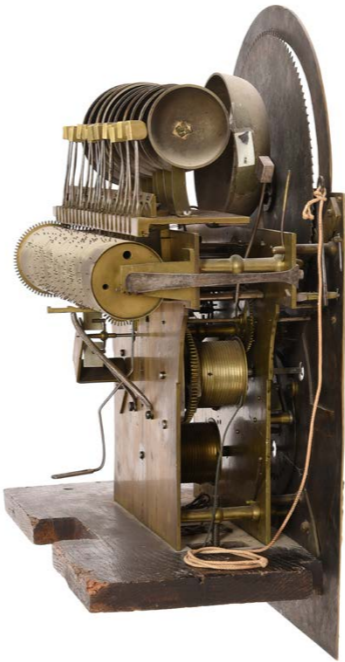
166



166 (detail)

166
An impressive George III eight-day musical longcase clock with moonphase
Richard Bullock, Ellesmere, circa 1775
The substantial seven pillar triple-train bell striking movement with T-shaped plates, anchor escapement regulated by seconds pendulum and playing a choice of seven tunes every three hours on a graduated nest of ten bells with twenty hammers via a 11.25 inch pinned cylinder mounted transversely across the upper edge of the backplate, the 13 inch brass break-arch dial with subsidiary tune selection dial annotated *EASTER HYMN/MARCH IN PTOLOMY/BANK OF FLOWERS/BEILLISLE MARCH/ROAST BEEF/NANCY DAWSON/HARVEST HOME* to the symmetrical foliate scroll engraved dial centre incorporating oval reserve signed *Rich'd Bullock, Elles mere, No. 539* around the calendar aperture to lower margin, within applied silvered Roman numeral chapter ring with Arabic five minutes to outer track, with scroll pierced blued steel hands and crested female mask and scroll cast spandrels to lower angles opposing subsidiary *STRIKE/NOT STRIKE* and *CHIME/NOT* selection dials to the upper, beneath arch with rolling moonphase incorporating conforming mask-centred mounts to lunettes and unusual Classical capriccio landscape painted decoration opposing starry sky with a comet to the concentric age-of-the-moon annotated lunar disc, in a case possibly by Gillows of Lancaster with carved lobed finials over dentil cavetto moulded swan-neck pediment incorporating leafy pendant scroll and blind-fretwork infill over ogee bolelection moulded break-arch glazed hinged dial aperture enclosing gilt leaf carved mask around the dial, flanked by free-standing Gothic cluster columns and the sides with rectangular sound frets and conforming columns set against bargeboards at the rear, the trunk with dentil cavetto throat and blind fretwork frieze over ogee lancet triple arch-topped flame-figured door flanked by cluster columns to angles, the plinth base with stepped ogee top mouldings over shaped chevron-line panel bordered fascia flanked by moulded canted angles over ogee bracket feet, 241cm (95ins) high excluding top finial; 254cm (100ins) high overall.

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



166 (details)

Research undertaken by Brian Loomes places the earliest record of the Bullock family of clockmakers in Ellesmere, Shropshire through the Baptism of Sarah Bullock daughter of Edmund Bullock, clockmaker on 8th July 1708. Loomes further notes a baptism of an Edmund Bullock at nearby Wrockwardine in 1686, which most likely records the year of his birth. Of Edmunds work several turret clocks are known (including an example made for Chirk in 1712), numerous longcase clocks many of which are numbered, a sundial dated 1726 and at least one table clock. Edmund Bullock's son, Richard, was born in 1718/19 along with his twin sister, Hannah. Richard followed his father in becoming a clockmaker, although his exact dates appear to be unrecorded it can be safely assumed that he was working, probably alongside his father, by around 1740. Richard also numbered his clocks and maybe continued the series first established by his Edmund although there are no records to confirm this.

The current lot is a particularly impressive example and would have been a very expensive commission most likely placed by a very wealthy local land owner. The mechanism is rare in that it has survived unaltered, which is unusual for a musical clock of this complexity. The quality of the case certainly befits that of the movement and exhibits details which may support an attribution to Gillows of Lancaster; namely the ogee-moulded frame to the hood door, fine quality carving to the pediment and sparing/restrained use of parquetry stringing.

£4,000-6,000



167



167 (detail)

John Joseph Merlin was born in Huys, near Maastricht, Belgium in 1753. It is believed that he was of Huguenot extraction and his family were probably mechanically minded. Very little is known regarding Merlin's apprenticeships or training prior to his arrival in Paris in around 1754 (possibly under the encouragement of Academie des Sciences) where he made his mark in mechanical circles before travelling to London (within the entourage of the Comte de Fuentes, the Spanish Ambassador Extraordinary) In 1760.

Such was Merlin's skill that by 1763 he was noted as being involved in the finishing of a large barrel organ for the Prince of Wales at Carlton House and subsequently became involved with James Cox during the lead-up to the creation of Cox's Museum in Spring Gardens in 1772/3. In 1773 Merlin is noted as working from 42 Queen Anne Street East and filed a patent for a Dutch Oven; with another submitted the following year for a compound-harpsichord. He worked principally as a 'mechanic', and maker of engines, mathematical instruments, clocks and watches and became successful in his trade. Notwithstanding this Merlin encountered difficulties selling his design of compound-harpsichord which he puts down to the lack of willingness from tutors in music to recommend it without a bribe(!). None the less when moved to 11 Princes Street, Hanover Square in 1783 he was no longer interested in pursuing patents but was content to trust instead in his 'own superior ingenuity and to his exertions in the line of mechanism' and established his own 'Merlin's Museum' to showcase his abilities.

By 1788-89 Merlin's Museum had become one of the 'shows' of late eighteenth century London and through his unrelenting energy and fertile mind continued to expand until his health started to wane during the 1790's with him finally succumbing to his ailments in 1801. Despite the instruction in his Will for the museum to be sold-off on his death Merlin's Museum appeared to remain open in some form or other until around 1808 when it was dispersed with works such as the unfinished 'silver lady' automaton being acquired by Thomas Weeks for his own Museum.

Of Merlin's horological work it is thought that he may have had an input in the design and execution of James Cox's famous 'Perpetual Clock' (now in the collection of the Victoria & Albert Museum item number O297335). In addition to this several watches signed by him are known as well as fine wall regulator with fired enamel dial, centre seconds and further enamel fine regulation adjustment dial to the pendulum bob; and a series of unusual skeleton clocks of multi-plane design incorporating rotating 'band' chapter rings - an example of which resides at Kenwood House, Middlesex.

The current lot was probably supplied by Merlin to one of his Parisian clients/contacts soon after his arrival in London hence the French annotations to the dial coupled with the style of the enamelling to the central hour disc which also has a distinct French feel.

£5,000-7,000

167

A George III gilt brass mounted musical table clock

Merlin, London, circa 1765-75

The substantial six pillar triple fusee movement with verge escapement regulated by short bob pendulum and playing a choice of two tunes on a graduated nest of eight bells with sixteen hammers every hour prior to sounding the hour on a further larger bell, the backplate finely engraved with asymmetric foliate scrolls and with external fly for the music train, the 8 inch brass break-arch dial applied with circular convex white enamel disc signed *MERLIN, LONDON* to centre within Roman hour chapters and Arabic five minutes beyond the minute ring, with scroll-pierced steel hands,

moulded brass bezel surround and fine chased leafy scroll cast spandrels to angles, the arch with central conforming enamel calendar dial flanked by further *SONNE/ NON SONNE* and *MENUET/ALLEMANDE* selection dials within conforming applied foliate pierced and chased infill, the bell-top case with hinged brass carrying handle and top plate to the gilt fillet-bordered superstructure flanked by pineapple finials over twin cavetto top mouldings and brass fillet inset glazed dial aperture to the front door incorporating fine engraved foliate scroll pierced brass quadrant frets to upper angles, flanked by canted angles applied with gilt female terms over floral trails, the sides with brass fillet-bordered circular over concave-topped scroll-pieced sound frets, the rear matching the front including fine engraved frets to the upper quadrants, on cavetto moulded skirt base faced in brass over ogee bracket feet, 52cm (20.5ins) high excluding handle.

168

A George I walnut eight-day longcase clock

Thomas Martin, London, circa 1720

The five pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 12 inch brass break-arch dial with subsidiary second dial, calendar aperture and shaped silvered nameplate signed *Thos Martin, Cloake Lane, LONDON* to the finely matted centre within an applied silvered Roman numeral chapter ring with Arabic five minutes to outer track, with scroll pierced steel hands and with applied twin bird and urn cast spandrels to angles beneath arch with subsidiary *Strike/Silent* selection dial flanked by dolphin cast mounts, in a case with moulded cornice over break-arch hinged glazed dial aperture applied with three-quarter columns to angles the sides with rectangular windows and conforming quarter columns set against bargeboards at the rear, the trunk with cavetto cornice over break-arch door edged witch crossgrain mouldings over crossbanded plinth base with ogee top mouldings and moulded skirt, 217cm (85.5cm) high.

Provenance: Private Collection, Berkshire, previously sold in these rooms, 12th September 1984, (lot 225) for £1,500.

Thomas Martin is recorded in Loomes *Clockmakers of Britain 1286-1700* as born around 1678, he was apprenticed to Jeremiah Martin in from 1692 until 1699 but appeared not to have gained his freedom of the Clockmakers' Company. In 1723 his shop on Fleet Street (presumably his Cloake Lane premises) was robbed of a number of watches; the culprits were duly apprehended and sentenced to transportation.

£700-1,000

169

A rare George II small black japanned thirty-hour longcase clock with 8.25 inch dial

John Worsfold, Dorking, circa 1735

The posted countwheel bell striking movement with anchor escapement regulated by seconds pendulum and rectangular section corner uprights riveted to both the top and bottom plates fitted with 8.25 inch square brass dial with matted centre and pierced steel hand within applied Roman numeral chapter ring with fleur-de-lys half hour markers and unusual mask and scroll cast spandrels to angles, the black japanned case with generous ogee cornice and plain frieze over gilt floral trail decorated hinged glazed dial aperture flanked by three quarter columns and further large foliate sprays to sides with conforming quarter columns set against bargeboards to the rear, the trunk with trellis panel painted concave throat over caddy moulded door faintly decorated in raised gilt with pagodas within an Oriental garden landscape bordered by further trellis panels to the surround, the sides with large scale foliate trails, over conforming decorated plinth base incorporating tall moulded skirt, 189cm (74.5ins) high.

John Worsfold is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as born in 1704; Loomes records him in *Volume 2* as working in Dorking in 1728.

The current lot is appears to be a particularly rare survivor with its relatively fragile pine case and original decoration being largely intact; its small proportions are also noteworthy.

£700-1,000



168 (details)



168



169 (details)



169



170

170

An oak cased thirty-hour longcase clock

The movement and dial by Charles Gretton, London, circa 1697, the case early to mid 18th century

The four finned pillar outside countwheel bell striking two-handed movement with anchor escapement regulated by seconds pendulum, the 11 inch square brass dial with 'triple crown' motif engraved calendar aperture to the matted centre within applied silvered Roman numeral chapter ring fleur-de-lys half markers minute outer track and signed *Charles Gretton, London fecit* to lower margin, with fine scroll pierced steel hands and winged cherub mask and scroll cast spandrels to angles, now in a case with ogee moulded cornice and scroll pieced frieze over glazed dial aperture flanked by three quarter columns, the sides with quarter columns set against bargeboards at the rear, the trunk with concave throat over moulded rectangular door, on plinth base with moulded two-tier skirt, 201cm (79ins) high.

The life and work of Charles Gretton is thoroughly documented in Radage, Dennis; Warner, Meinen and Radage, Laila *CHARLES GRETTON, THROUGH THE GOLDEN AGE* in which the current lot is recorded and comprehensively illustrated as 'LC32' on pages 178-81.

Charles Gretton was born in Claypote, Lincolnshire in 1648 and by 1662 he had moved to London entering into an eight year apprenticeship under Humphrey Downing on the 30th June of that year (turned over from Lionell Wythe). Humphrey Downing died in 1666 but it is thought that Gretton continued his apprenticeship under his widow, Cordelia, gaining his freedom of the Clockmakers Company in 1672 and se-up business in Fleet Street. In 1677 Gretton married Mary Phillips and established himself at the sign of the 'The Ship' in Fleet Street (either number 174 or 175 next to Fetter Lane). Gretton was appointed an Assistant of the Clockmaker's Company in 1889 and then Warden in 1697; the same year he signed the 'oath of allegiance'.

In 1700 Charles Gretton served as Master as well marrying his second wife Lucy Uffman (his first wife Mary died in 1694). In 1701 he put £50 forward to the Clockmakers' Company in order to establish a trust to assist the orphans of deceased members and was nominated to serve again as Master in 1705/06. Lucy, his second wife died before 1711 as this is the year that Charles Gretton married his third wife, Dorothea Wilson shortly after which he moved to his newly acquired second premises at two Chancery Lane. At this time his premises at 'The Ship', Fleet Street was passed onto the management of his nephew, Thomas Moore who paid taxes on the building until 1723. In 1716 Charles and Dorothea moved again to Chancery Lane where they remained until Dorothea's death in 1727. By this time Charles Gretton had retired from active clockmaking and went to go and live with his daughter, Ann, in Milk Street where he remained until his death in 1731.

During his career Charles Gretton He took on many apprentices including Henry Sully (Freed April 1705) and Joseph Antram (Freed October 1706) both of whom went on to become famous clockmakers in their own right. By the time of his death and internment at St. Dunstan's in the West Gretton had become a wealthy and highly respected figure within the City of London as well as the clockmaking community. His Will mentions no less than nine properties as well as £1,300 deposited in the Bank of England contributing the £2,600 monetary component of his legacy.

£1,000-1,500



170 (details)



171

An unusual black japanned watch stand in the form of a miniature table clock
Anonymous, probably mid to late 18th century

With brass finial to the domed superstructure painted in gilt with game birds flanked by leafy motifs, over cavetto top moulding and front door decorated with lozenge shaped panels enclosing stylised foliage within a diamond-hatched ground, the interior with suspension hook and red velvet back panel set behind a foliate scroll-pierced brass repousse mask incorporating laurel bordered circular aperture to centre, the sides gilt painted with further leafy trails within line borders, on cavetto moulded base, the circular watch aperture 5cm (2ins) diameter; 17cm (6.75ins) high.

£150-250



171



172



172 (details)



172

A fine silver pair-cased verge pocket watch
The movement by Daniel Quare, London, circa 1700, the dial and case circa 1818

The gilt full plate single fusee verge movement with four Egyptian pillars pinned through the backplate, scroll-pierced stop-iron block and sprung three-arm steel balance with Tompion type regulation, the backplate with fine symmetrical foliate strapwork scroll pierced and engraved balance cock with herringbone bordered rim and conforming pierced broad foot flanked by silvered regulation disc with adjacent applied scroll pierced infill opposing signature *D. Quare, London* and serial number 2672, the pillar-plate now fitted with a convex white enamel dial with vertical Arabic numerals and gilt *spade* hands, in plain silver inner case with suspension post and ring at twelve o'clock and conforming outer case each marked for London 1818 maker *IR* (for James Richards), the pillar plate 4cm (1.065ins approx.) diameter; the outer case 5cm (2ins) diameter.

Daniel Quare is an important maker who is recorded on Loomes, Brian *The Clockmakers of Great Britain 1286-1700* as born in Somerset circa 1647/8; by 1671 he had moved to London as he was admitted as a Free Brother to the Clockmakers' Company in April of that year. Quare initially worked in St. Martin's Le Grand, London (where he married in 1776) later moving to Allhallows, Lombard Street in 1681, before finally relocating to Exchange Alley where he is believed to have taken-on the former premises of Robert Seignior in around 1686. Quare was selected as a member of the Court of Assistants in 1698 later becoming Master in 1708. In 1709 he is believed to have taken his former apprentice, Stephen Horsemann, into partnership which presumably lasted until Quare's death in 1724. Daniel Quare was a fine and inventive maker who supplied clocks and barometers to significant European Royal and aristocratic clients. As a committed Quaker he refused to sign the Oath of Allegiance in 1697, however as a much respected maker, he was still able to discreetly supply the court of William III. In around 1680 Quare made repeating watches to his own design which eventually lead him to dispute a conflicting patent filed by Edward Barlow in 1686; the resulting exchange two years to resolve.

£800-1,200

173

An interesting George III silver triple-cased small verge pocket watch
Edward East, London, second half of the 18th century

The gilt full plate single fusee verge movement with four square section baluster pillars pinned through the backplate, scroll-pierced stop-iron block and sprung three-arm steel balance with Tompion type regulation, the backplate with asymmetric foliate scroll pierced and engraved balance cock with geometric bordered rim and leafy trail engraved matted foot flanked by silvered regulation disc within conforming engraved infill opposing signature *Edw. East, LONDON* and serial number 3966, the pillar-plate fitted with circular silver champleve dial with relief-chased ribbon banners engraved *EAST, LONDON* to the finely matted centre, within Roman numeral chapter ring with Arabic cartouche five minute numerals to outer track, with blued steel beetle and poker hands and in plain silver inner case with suspension post and ring at twelve o'clock, the second case with fine moulded detail to the bezel edge and outer rim, the outer case matching but with brass shells and overlaid with pinned morocco leather, inner case with indistinct date marks possibly for London 1776 and makers mark *R.P* for Richard Palmer I, the dial 33mm diameter; the inner case 38mm diameter; the outer case 53mm (2.125ins) diameter.

The current lot would appear to almost certainly have been made by the maker of this name who is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as apprenticed in 1736 and gaining his freedom of the Clockmakers' Company in 1743. It is not known whether this Edward East was directly descended from his esteemed 'Golden Age' namesake (who died in 1696), however Loomes notes (in *The Early Clockmakers of Britain 1286-1700*) that a son of the same name perhaps followed in his footsteps in becoming a clockmaker, and was the father to Edmund East who is recorded by Baillie as working from 1696.

Notwithstanding the uncertainties regarding the exact origins of the maker of the current lot it is an interesting example. The maker's mark of the case (which appears original to the movement and dial) is still fairly clear and confirms that it was made by Richard Palmer I who was apparently registered this stamp in 1769. The movement also has some details which would confirm a date of around this time, most notable the matting to the balance cock foot and the geometric border around the rim of the cock itself. However there are many of the features which are particularly archaic for a watch of this date, in particular the champlévé dial, which by this time was very rarely used in favour of white enamel dials, the style of the engraved signature to the backplate also perhaps appears a little old-fashioned. With these observations in mind it may perhaps be appropriate to speculate that the maker of the current lot perhaps sought to capture the feel of examples emulating from his earlier esteemed namesake in order to set his work aside from his competitors.

£1,000-1,500



173 (details)



173



174

174

A fine Charles II eight-day longcase clock movement

Edward East, London circa 1675-80

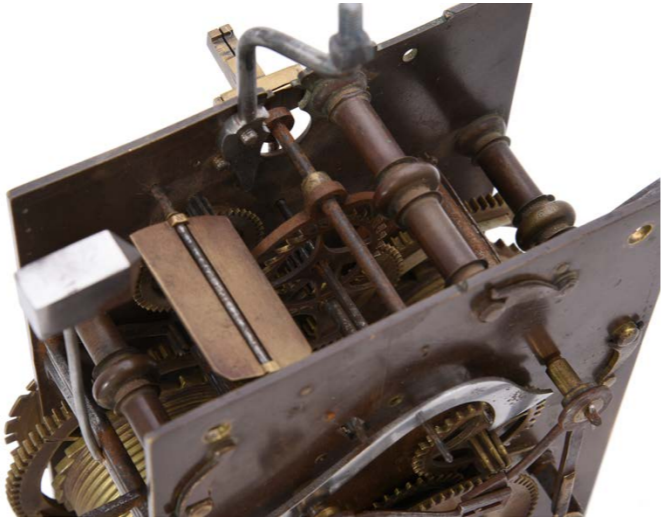
The six finned and latched pillar movement with plates measuring approximately 7.75 by 5 inches enclosing fine delicate wheel-work, the going train with bolt-and-shutter maintaining power and anchor escapement for regulation by seconds pendulum and the strike train with external countwheel striking on a domed bell mounted above the plates, with a 9.5 inch square gilt brass dial with slender subsidiary seconds dial and calendar aperture to the matted centre within applied narrow silvered Roman numeral chapter ring with stylised fleur-de-lys 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 and engraved *Edwardus East Londini* to lower margin.

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

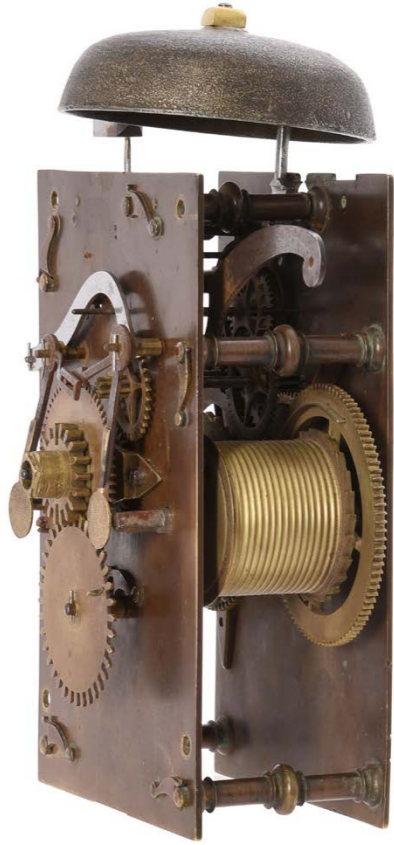
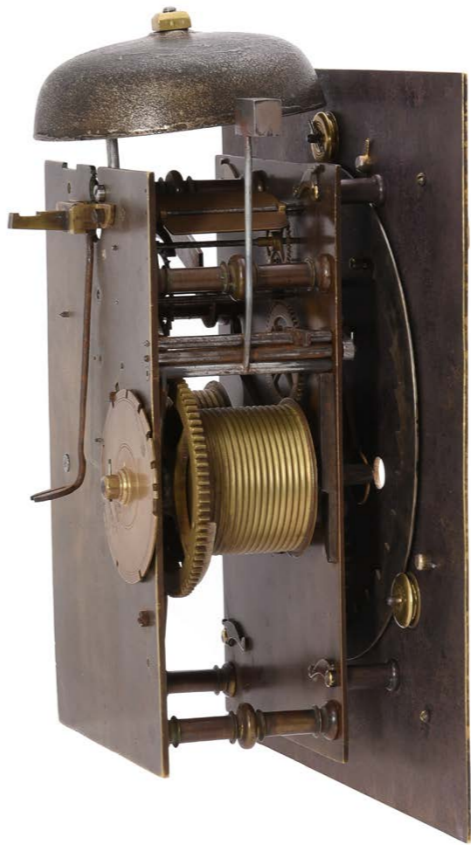
charter was granted by Charles I in 1631) later becoming Master twice in 1645 and 1653. He worked first from Pall Mall, London subsequently moving to the Fleet Street/Temple Bar area by the 1640's, in November 1660 he was appointed chief clockmaker to King Charles II. Edward East certainly had the longest 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.

The current movement can be compared to an example offered at Bonhams in their sale of *Fine Clocks* held on 10th December 2014 (lot 85) which sold for £116,500. In particular the positioning of the movement pillars and layout of the wheel trains is very similar to that of the current lot as is the script of the signature to the lower edge of the dial. The backcock follows East's unusual practice in having the pendulum suspension block cast separate and sliding into a tapered dovetail slot. 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.

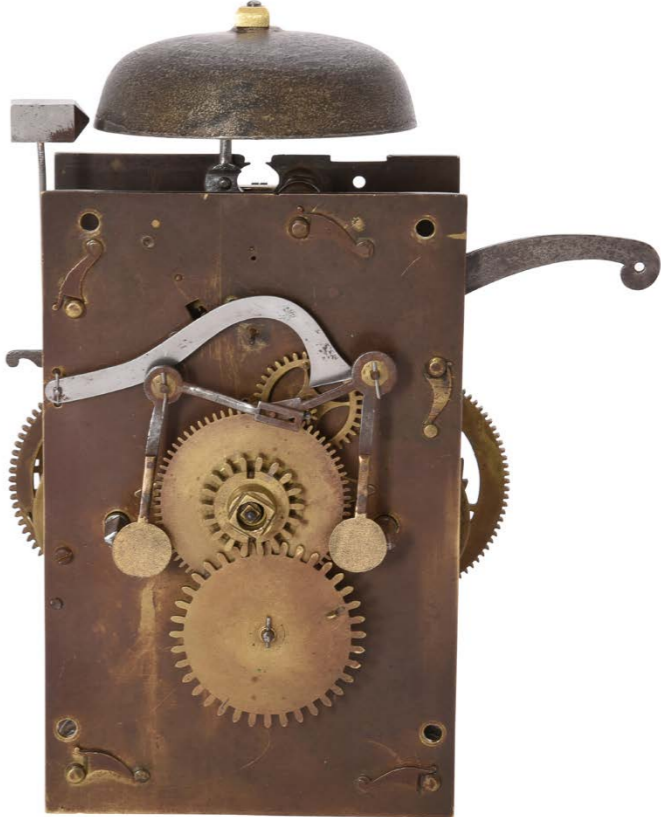
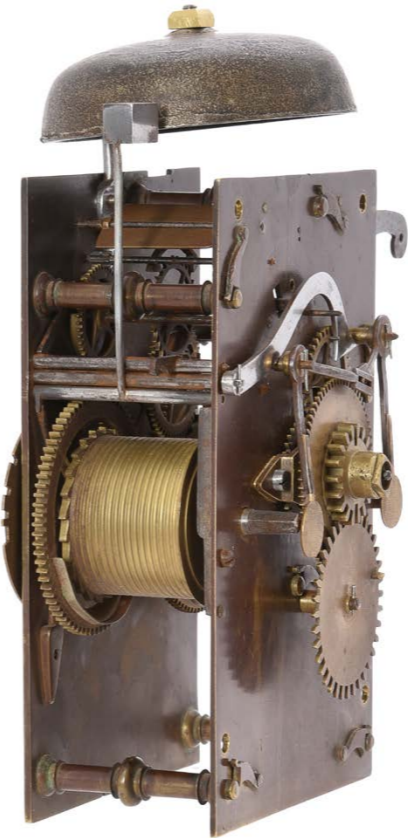
£4,000-6,000



174 (detail)



174 (details)





175

from 1686, a Bailiff in 1688 and then twice Mayor in 1698 and 1710. He also held positions of Alderman and Keykeeper. On his death in 1722 he was recorded as being of Smith Gate in the Parish of Holywell and was buried in that Parish at St. Cross church.

Due to the comparative rarity of clocks signed by John Knibb it has been suggested that his workshop may have generally served to supply Joseph's larger concern in London. The strong similarities between John's best work and those signed by Joseph would certainly support this view. However it is also clear that John was a high profile tradesman in the City off Oxford who trained no less than ten apprentices, therefore it is perhaps more likely that, although the two workshops were connected, they generally worked separately to supply clocks to differing groups of clients.

The current lot is a fine example of a 'phase IV' movement and dial belonging the final fully-developed design of table clock produced by John Knibb during the mid to late 1690's. The mechanism itself is particularly well built with typical 'Knibb' baluster pillars, delicate wheelwork and finely executed internal rack striking mechanism.

The engraved decoration to the backplate is notable in that the composition of Ho-Ho bird inhabited repeating leafy scrolls around a signature cartouche incorporating a small grotesque mask and basket of fruit at the apex in that it can be directly compared to that of a magnificent silver mounted table clock by Thomas Cattell illustrated in Dzik, Sunny *ENGRAVING ON ENGLISH TABLE CLOCKS...* on page 236 (Figure 13.22). Indeed the strong similarities between the engraving of the Thomas Cattell clock and the current lot would suggest that they were executed by the same hand in a style that would have been at the height of fashion at that time. Exploring the engraving further throws-up strong similarities with designs seen on the backplates of a handful of important clocks by Thomas Tompion; most notably that of the celebrated 'Selby Lowndes' grande-sonnerie clock (no. 217 circa 1693) illustrated in Evans, Jeremy; Carter, Jonathan and Wright, Ben *THOMAS TOMPION, 300 YEARS* on pages 388-91. Interestingly Evans, Carter and Wright attribute this engraving to 'G155' with a suggestion of Bartholemew le Maire being a possible candidate for this work cited on pages 177-78.

175
A fine and rare William III table clock movement and dial with pull-quarter repeat
John Knibb, Oxford, circa 1695

The five latched baluster turned inside rack and bell striking movement with plates measuring 7.125 by 5.125 inches and verge escapement regulated by short bob pendulum and pull-quarter repeat on a graduated nest of three bells, the backplate finely engraved with tight Ho-Ho bird inhabited repeating foliate scrollwork around a central signature *John Knibb, Oxford*, the 6.875 inch square brass dial with ringed winding holes and herringbone chamfer engraved calendar aperture 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 Knibb, Oxford* to lower margin, with fine scroll-pierced sculpted steel hands, winged cherub mask spandrels to angles and *N/S* strike/silent selection lever above twelve o'clock, (unrestored, lacking backcock).

John Knibb was born in 1650 and was apprenticed to his older brother, Joseph, in around 1664. When Joseph moved to London in 1670 to set up business (presumably in the workshop inherited from his uncle, Samuel) John, his younger brother, took on the Oxford workshop gaining the Freedom of the city on payment of a fine in 1673. Joseph Knibb retired in 1697 selling up most of his workshop (most likely to his former Oxford-based apprentice Samuel Aldworth) before moving to Hanslop in Buckinghamshire where he made a few clocks prior to his death in 1711. During his career John Knibb became a high profile figure within the City of Oxford being a member if the City Council

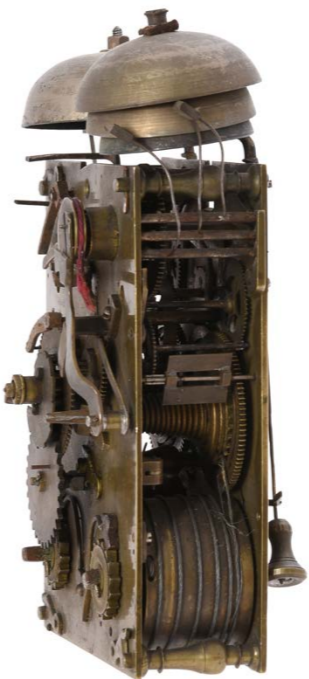


175 (details)

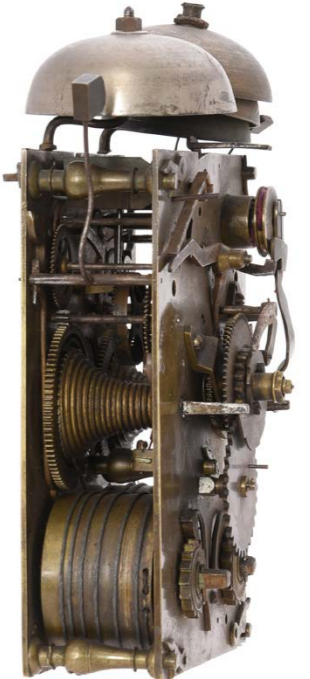
The dial of the present movement exhibits the increased level of decoration seen on 'phase IV' clocks by John Knibb. These include ring-turned decoration to the winding holes and herringbone engraving to the canted recess of the calendar aperture - a preferred detail often seen of examples of John's work. The design of the hands are unmistakably 'Knibb' and remain essentially unchanged from those seen on clocks made a decade or so earlier.

Although essentially in unrestored condition the current lot appears to have survived in particularly good original condition with the escapement appearing essentially unaltered (with the possible exception of the backcock fixings) therefore presents as rare opportunity for restoration. The lack of a case is a shame, however as the form of a Knibb 'phase IV' case is well documented (see Lee, Ronald *The Knibb Family, Clockmakers* pages 92 and 93 for example) a replica can no doubt be constructed by a suitably skilled cabinet maker enabling this fine clock from the 'Golden Age' of English horology to be 'brought back'.

£8,000-12,000



175 (details)





176



176 (detail)

176

A fine and rare Charles II walnut thirty-hour striking small hooded wall clock with alarm

John Knibb, Oxford, circa 1685

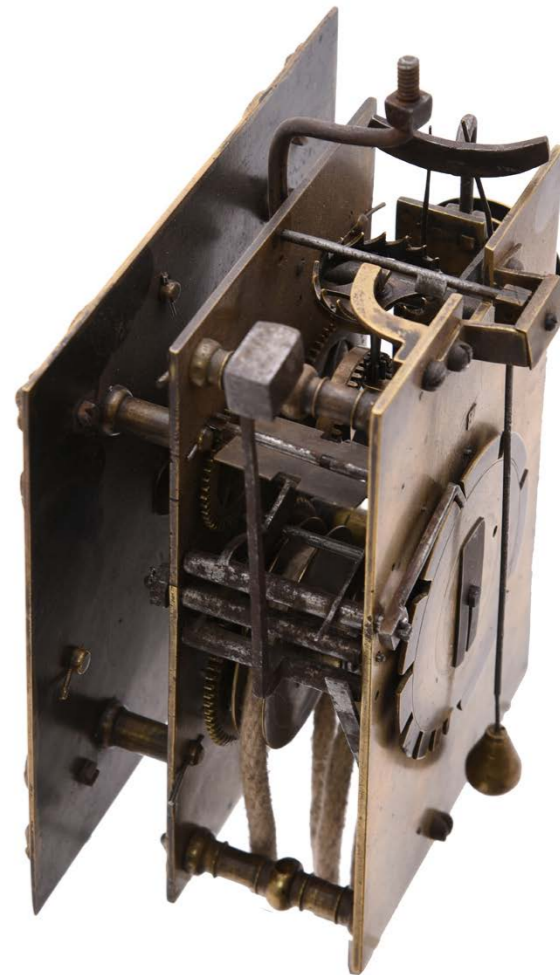
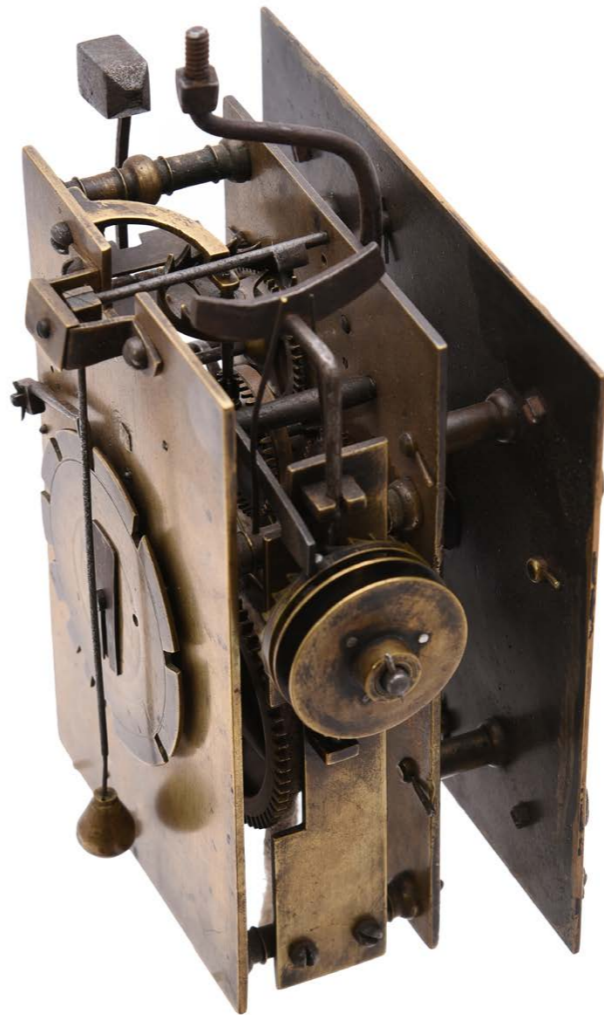
The four finned pillar outside countwheel bell striking movement with plates measuring 6 by 3.5 inches and verge escapement regulated by short bob pendulum, the left hand side with transverse alarm mechanism sounding via a verge crown wheel and vertically pivoted yoke-shaped hammer on the inside hour bell set above the above the plates, the 5.5 inch square gilt brass dial with rose engraved silvered alarm disc and finely sculpted steel hand to the matted centre within applied silvered narrow Roman numeral chapter ring with typical Knibb type stylised fleur-de-lys half hour markers and quarter hour divided inner track, the angles with small applied winged cherub head spandrels and the lower edge signed *John Knibb Oxon fecit*, the case with ogee moulded shallow-arch pediment incorporating foliate scroll pierced fret infill to the tympanum above fixed glazed dial aperture and rectangular side windows to the rising hood, with further cross-grain mouldings to the throat over shaped apron flanked by scroll outline side brackets beneath, the rectangular backboard with tongues for the rising hood, 35cm (13.75ins) high.

Provenance: The property of a gentleman collector, purchased in these rooms on Wednesday 17th February 2010 (lot 69) for £37,000 hammer where it was noted that the clock was a recent discovery and believed to have formed part of a connoisseur collection of antiques and works of art compiled during the early 20th century.



176 (detail)

John Knibb was born in 1650 and was apprenticed to his older brother, Joseph, in around 1664. When Joseph moved to London in 1670 to set up business (presumably in the workshop inherited from his uncle, Samuel) John took on the Oxford workshop gaining the Freedom of the city on payment of a fine in 1673. Joseph Knibb retired in 1697 selling up most of his workshop before moving to Hanslop, Buckinghamshire where he made a few clocks prior to his death in 1711. John Knibb became a high profile figure within the City of Oxford twice becoming Mayor, he continued in business until his death in 1722. Due to the comparative rarity of clocks signed by John Knibb it has been suggested that his workshop may have generally served to supply Joseph's larger concern in London. The strong similarities between John's best work and those signed by Joseph would certainly support this view. However it is also clear that John was a high profile tradesman in the City of Oxford who trained no less than ten apprentices, therefore it is perhaps more likely that, although the two workshops were closely connected, they generally worked separately to supply clocks to differing groups of clients.



176 (details)

The current clock belongs to a rare group of probably less than ten surviving examples of small hooded wall clocks from workshops of both John and Joseph Knibb. Although these clocks were generally made for a common purpose, it seems that they do vary in detail and specification to the extent that no two are exactly the same. The majority of the other surviving examples appear have posted movements based on miniature lantern clocks with standard 'Knibb' castings (see Lee, Ronald A. *The Knibb Family * Clockmakers* plate 178). The current lot is perhaps more unusual as it is constructed with a plated movement which can be compared to a simpler alarm timepiece by John Knibb illustrated by Lee (plate 179) as well as Darken, Jeff (ed.) *HOROLOGICAL MASTERWORKS* page 142. The inclusion of a striking train has necessitated the alarm mechanism to be located on a separate plate transversely mounted on the left hand side of the movement. The dial is particularly attractive with finely worked hand and narrow chapter ring. The case of perfect proportions and can be directly compared to a case housing a miniature lantern clock by Joseph Knibb illustrated by Lee, plate 59.

£20,000-30,000





177

177

A fine and rare Charles II forged iron and brass turret clock movement
William Clement, London, dated 1672

The posted wrought-frame with finely forged polyhedral finials and gothic ogee corbels to the widened upper and lower ends of each corner post, the rectangular horizontal top and bottom frames with lapped and screwed-tenon joints to the principal uprights at the angles and signed *WILLIAM CLEMENT + LONDINI FECIT + 1672* + to the rail above the hammer pivot, the trains with brass wheels now reversed due to wear and laid out end-to-end opposing each other pivoted with brass bushes set into vertical movement bars applied to cross-members spanning between the sides of the frame, both incorporate key-wound wooden-cored longitudinal barrels and have a 2.75 inch space between them for a centre-swinging pendulum, the three-wheel going train with four-spoke wheel crossings, brass escape wheel engaging with pallets (incomplete) pivoted between extensions to the movement bars, with the centre fitted with a pendulum backcock and continuing upwards to form the top pivot of a vertical worm-gear incorporating short helix to facilitate lift-release of the strike train and terminating with a pinion driving angled take-off work, the strike train with countwheel facing the space between the trains, twin arbor warning via simple locking arm to the fly arbor fitted with a large twin-vane fly set outside the frame over the barrel winding square, the frame also applied with remote hammer lever engaging with pins set into the rim of the greatwheel, (no pendulum weights or other accessories), the frame measuring 67cm (26ins) long by 69 (27ins) wide by 41cm (16ins) high; 77.5cm 30.5ins high overall.

Provenance: The property of a private collector. Sold at Christies, London *Barometers, Fine Clocks & Watches* Wednesday 7th October 1981 (lot 99) for £4,800 hammer with previous owners listed as A. Loveday of Hereford, Peter Mactaggart of Welwyn and The Hon. G.W. Bennett.



177 (detail)

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 perhaps fortified by an entry in Smith, John *Horological Disquisitions* (1694) which states 'Mr William Clement, had at last the good fortune to give it the finishing stroke, he being indeed the real contriver of that curious kind of long pendulum, which is at this day so universally in use among us'. From this it would be fair to interpret Smith as not crediting Clement with the actual invention of the long pendulum, but perhaps is instead indicating that he devised the arrangement subsequently universally adopted which must be the recoil anchor. Two years later William Derham in *The-Artificial Clock-Maker* puts the case forward for Dr. Robert Hooke, who it is said demonstrated the long pendulum to the Royal Society soon after the Fire of London, however it is not clear whether this was with a form of recoil anchor escapement (although it is generally accepted that Hooke devised the spring pendulum suspension). Another contender for its invention is Joseph Knibb who, in early 1670, supplied a turret clock for Wadham College, Oxford, complete with anchor recoil escapement and long pendulum. But again there is no documentary evidence to support a view that Knibb actually devised this form of regulation.

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.

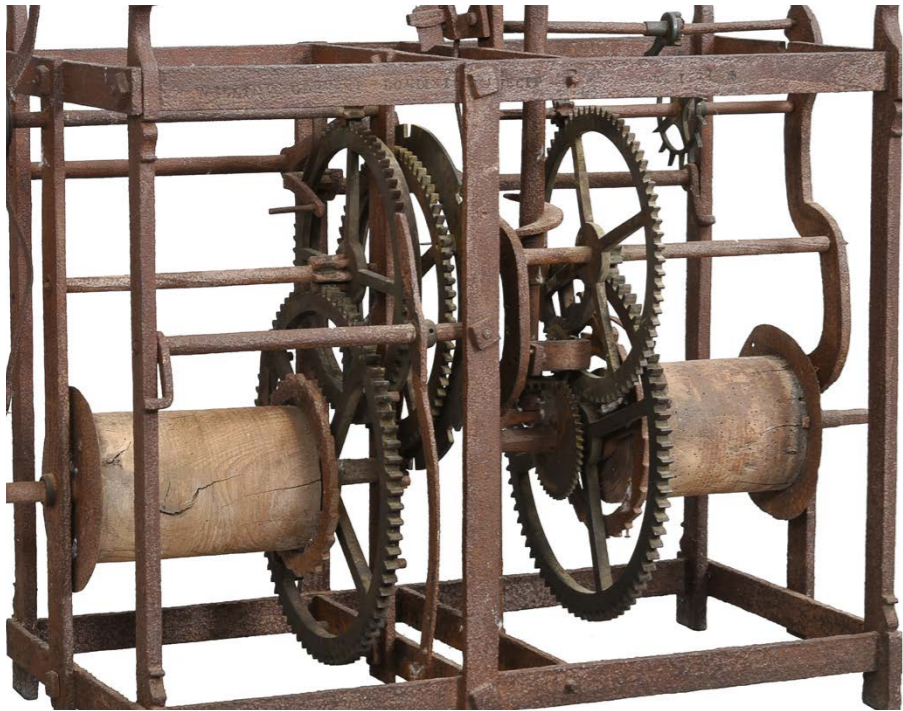
The current movement is described in detail in an article written by The Hon. G.W. Bennett entitled *A Turret Clock by William Clement* published in the June 1956 issue of the *HOROLOGICAL JOURNAL* (VOL. XCVIII No. 1173 pages 348-51). In addition to this the clock was also discussed by Dr. F.A.B. Ward in his article *A Turret Clock by William Clement* published in at the same time *Antiquarian Horology* (Vol. I, N. 11 page 159).

In his article The Hon. G.W. Beckett describes how the trains have been reversed in order extend the life of the mechanism by utilising the 'unworn' face of the teeth within the trains, and comments on how this was done whilst retaining essentially all of the original components. Indeed the only significant alterations required were to the operation of strike detents and repositioning of the bell hammer lever. In order to retain the correct operation of the helical gear for the strike lift-release and intermediate driving wheel was also introduced. The escapement is a replacement, almost certainly also due to wear, however its configuration is believed to essentially mirror that of the original. The take-off gear to the top of the vertical strike lift arbor has seen some alteration but again is correct in its location and functionality.



177 (details)





177 (details)



the workshop of Edward Hemins of Bicester, dating to around 1680-90, was sold in these rooms 20th September 2017 lot 376. With the above in mind it is also perhaps interesting to note that current movement has a centre-swinging pendulum, a detail which is often seen on contemporary lantern clocks; and as the present mechanism was built at the dawn of the anchor escapement with long pendulum it may be the first (and one of very few) built with this feature.

From an historical perspective the current movement is particularly notable in that it was made by Clement, complete with an anchor escapement, only a year after his celebrated clock for King's College Cambridge. The Cambridge clock has been traditionally held as being the earliest to utilise a recoil anchor escapement with long pendulum causing William Clement to be generally credited as its inventor. Although there has been some debate over whether the recoil anchor was actually devised by Robert Hooke or was first used by Joseph Knibb in his clock supplied to Wadham College in 1670, Clements clock of 1671 has always been held as a particularly important example within the development of this new type of pendulum regulation.

In addition to its historical interest the present movement also benefits from having particularly attractive details such as the signature, complex polyhedral finials and decorative corner posts. These coupled with the relatively compact proportions of the frame and its patina results in an object which is also highly decorative.

£2,000-3,000

One question raised by both Beckett and Dr. Ward relates to the general layout of the mechanism. The trains of the current lot are positioned end to end with the pendulum swinging between whilst other contemporary examples, including the celebrated eight-day clock made for Kings College, Cambridge, are laid-out with their trains side by side. The answer may simply lie in their differing applications/intended installations and pricing. The end-to end layout of the current lot mirrors that of the earliest posted-frame turret clocks (with the exception of the centre-swinging pendulum) including the Salisbury Cathedral clock. This design is efficient in its construction as it allows relatively straightforward positioning of strike detents as well as potential sharing of some of the frame members for carrying pivots; however the dial take-off is fairly basic and there is no motionwork or hand setting function incorporated into the mechanism. The Kings College clock on the other hand has motionwork and a hand setting dial, both of which have been easily incorporated into the side-by-side layout resulting in an arguably much 'cleaner', more sophisticated design. Although this configuration was clearly and evolutionary step forward from the end-to-end design, it is highly likely that such movements were more expensive.

Very much like the relatively archaic design of domestic lantern clock continued to be built alongside increasingly sophisticated plated longcase clock movements it would appear that the end-to-end layout (as used for the current lot) continued to be built alongside those laid-out side-by-side to at least the last few decades of the 17th century. Indeed a clock laid-out end-to-end and attributed to

178

A fine Charles III olivewood and parquetry inlaid oyster eight-day longcase clock with ten inch dial
William Clement, London, circa 1680

The five finned and latched pillar bell-striking movement with plates measuring 6.5 by 5 inches and anchor escapement regulated by seconds pendulum, the strike train with external countwheel for sounding the hour on a bell mounted above the plates, the 10 inch square brass dial with finely matted centre within applied silvered Roman numeral chapter ring with stylised two-tier trident half hour markers and Arabic fine minutes within the outer minute track, with sculpted pierced steel hands, gilt winged cherub head cast spandrels to angles and engraved signature *William Clement Londini Fecit* to lower margin, the case with rising hood fitted with a cherub-mask centred floral carved ebonised swan-neck crest over ogee cornice and foliate scroll pieced frieze fret to the entablature, above fixed glazed dial aperture flanked by ebonised Solomonian columns, the sides with rectangular glazed windows and conforming quarter columns set against bargeboards at the rear, the trunk with convex throat over 40 inch rectangular door inlaid with an oval starburst parquetry panel incorporating inter-looped subsidiaries above the oval lenticle and a matching slightly lobed panel beneath, set into an oyster olivewood ground with conforming quadrant decoration at the angles, line borders and ebonised D-moulded surround, the sides veneered with single panels of further olivewood oysters within crossbanded borders, the plinth base with stepped ogee part-ebonised top moulding over conforming oval and quadrant panel parquetry decoration and standing on ebonised bun feet, 199cm (78.5ins) high.

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.

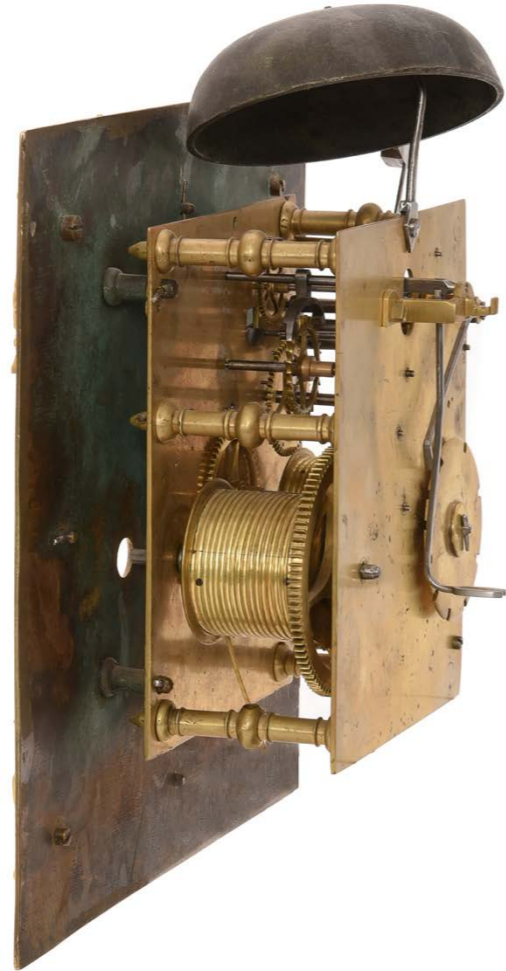
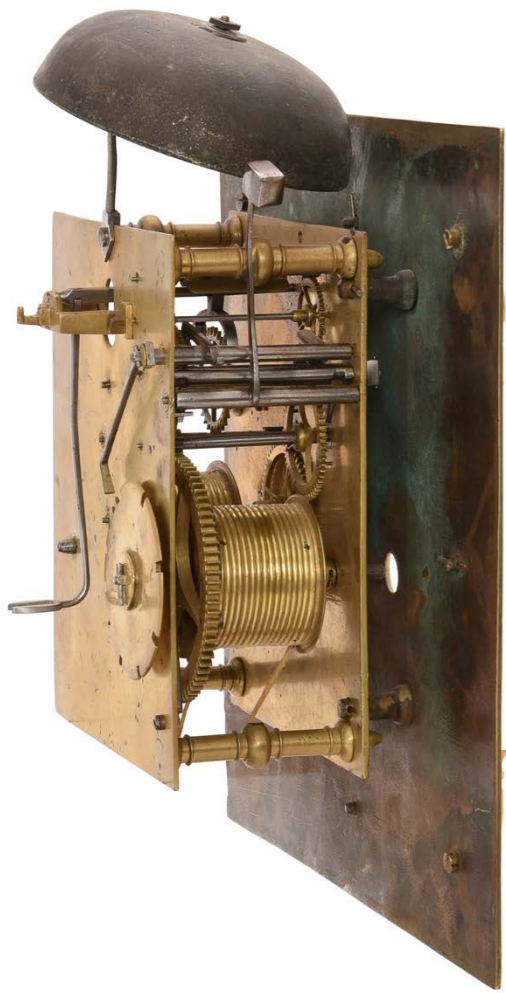
In 1671 William Clement supplied a turret clock for Kings College, Cambridge, this clock was traditionally considered to be the earliest surviving timepiece to be regulated by anchor escapement and long pendulum supporting the possibility that Clement was the inventor. This view was further perhaps fortified by an entry in Smith, John *Horological Disquisitions* (1694) which states 'Mr William Clement, had at last the good fortune to give it the finishing stroke, he being indeed the real contriver of that curious kind of long pendulum, which is at this day so universally in use among us'. From this it would be fair to interpret Smith as not crediting Clement with the actual invention of the long pendulum, but perhaps is instead indicating that he devised the arrangement subsequently universally adopted which must be the recoil anchor. Two years later William Derham in *The-Artificial Clock-Maker* puts the case forward for Dr. Robert Hooke, who it is said demonstrated the long pendulum to the Royal Society soon after the Fire of London, however it is not clear whether this was with a form of recoil anchor escapement (although it is generally accepted that Hooke devised the spring pendulum suspension). Another contender for its invention is Joseph Knibb who, in early 1670, supplied a turret clock for Wadham College, Oxford, complete with anchor recoil escapement and long pendulum. But again there is no documentary evidence to support a view that Knibb actually devised this form of regulation.



178 (detail)



178



178 (details)



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.



178 (details)

The case of the current lot is fine example of a rare type which appear to have only been made in fairly small numbers for the relatively short time span of circa 1680-85. Two comparable cases housing movements and dials by Joseph Knibb are illustrated in Dawson, Percy G.; Drover C.B. and Parkes D.W. *Early English Clocks* on page 254 (Plate 340) and Lee, Ronald A. *The Knibb Family * Clockmakers* on page 32 (Plate 23); another this time for a movement and dial by Joseph Windmills, is pictured in Bruton, Eric *The Wetherfield Collection of Clocks* on page 134 (number 83); and finally a fourth by Tompion can be found in Dawson, Percy G. *THE IDEN CLOCK COLLECTION* on page 70. The dial of the present clock notable in that there is no subsidiary seconds to the centre, this very much follows the practice of Joseph Knibb, who from about 1680, appeared to more often than not dispense with the provision of a subsidiary seconds dial. From this it would seem that with the current clock Clement was keeping abreast of fashion by supplying an example which emulated that of his prolific rival.

£15,000-20,000





179

179
A rare William III ebonised table timepiece with alarm
John Bushman, London, circa 1695

The five finned baluster pillar single fusee movement with verge escapement regulated by disc-bob pendulum and pull-wind alarm mechanism incorporating vertical verge crown wheel and pallets to the cranked hammer arbor for sounding on the bell mounted above the plates, the backplate applied with pierced leafy backcock apron and alarm winding pulley over symmetrical scrolling foliate engraved decoration enveloping a central oval herringbone-bordered cartouche enclosing signature *John Bushman, LONDON*, the 7 inch square brass dial with ringed winding hole, herringbone border engraved shaped false bob aperture and scroll decorated calendar to the finely matted centre within silvered Roman numeral chapter ring with stylised sword-hilt half hour markers and Arabic five minutes to outer track, with fine sculpted pierced steel hands including another for alarm setting and silvered cast winged cherub head spandrels to angles, the case with foliate bud cast hinged brass carrying handle to the domed caddy superstructure and pair of brass vase finials over complex top mouldings and glazed front door applied with scroll-pierced brass repousse mounts to frame, the sides with rectangular windows and the rear with rectangular glazed door applied with further repousse mounts set within the frame of the case, the base with further complex mouldings to the shallow skirt over block feet, 35cm (13.75ins) high excluding handle.

John Bushman (Buschmann) is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as a `High German` watchmaker born in Hagen (Augsburg) circa 1661 and was made brother of the Clockmakers` Company in September 1692. He first married Mary Wyatt in the Parish of St. Margaret, Westminster in December 1690 with whom he had four children; and then Elizabeth Hill at All Hallows, Staining in 1695 with whom he had eight children (most dying in infancy). In 1697 John Buschmann signed the Clockmakers` Company the oath of allegiance; he was subsequently made an Assistant in 1720 and died in 1722. John Buschmann was descended from a celebrated dynasty of clockmakers who worked from Augsburg throughout the 16th and 17th centuries. These roots allowed relatively easy access to the lucrative German market, consequently many of his clocks were made for export. His work tends to be of fine quality and fairly diverse in specification with miniature and month duration table clocks known. Indeed the relatively diverse nature of his output probably reflected the need for him to be flexible in order to satisfy the individual requirements of his wealthy European clients.



179 (detail)



179 (details)

The backplate of the current lot exhibits particularly fine engraving which closely conforms to that executed on many clocks by Thomas Tompion by engraver G195 as discussed in Dzik, Sunny *ENGRAVING ON ENGLISH TABLE CLOCKS, Art on a Canvas of Brass 1660-1800* in Appendix 1 (pages 379-95). In particular, on page 385, Dzik illustrates (Figure 5) the backplates of Tompion numbers 410 and 417 with self-crossing vines and `fluffy flowers` highlighted; when these are compared to the decoration seen on the present backplate the match is almost exact hence, from this evidence, it would be appropriate to surmise that it was also engraved by Tompion's engraver G195.

The current lot is unusual in that it is an alarm timepiece only, this would suggest that it was made exclusively for use in the bedchamber. From this it would be appropriate to speculate the original owner was probably a particularly wealthy individual who could afford a timepiece for this purpose alone rather than having a clock which was designed to also be taken `downstairs` for use during the day. On closer examination the pendulum of the current lot has been converted from a fixed bob with rod applied directly to the pallet arbor to a disc-bob pendulum with suspension and driven by a crutch (the verge escapement survives in its original configuration). The presence of a silk suspended pendulum would indicate that the present timepiece has spent time on the Continent as this feature is typical of clocks made in near Continental Europe rather than the fixed-bob arrangement favoured by English makers. With this in mind it is likely that the current timepiece was probably made by Buschmann for a client based in Continental Europe, perhaps Germany, hence may well have spent most of its life residing in a bedchamber of a German Schloss.

£4,000-6,000



180



180 (detail)

180

A fine Charles II ebonised thirty-hour longcase clock with unusual figural engraved 10 inch dial
Unsigned but possibly by John Wise, London, circa 1678

The four-finned and latched pillar bell striking movement with plates measuring 6.75 by 4.75 inches and anchor escapement regulated by seconds pendulum, the strike train with double-cut external countwheel and sounding on a large vertically planted bell supported above the plates on a large triangular iron stand screwed to the backplate, the 10 inch square brass dial finely engraved with figures morphing into bold foliate scrolls depicting a Centaur with a bow and arrow challenging a dolphin over a trumpeting putto and incorporating calendar aperture to centre, within an applied silvered Roman numeral chapter ring with stylised fleur-de-lys half hour markers and Arabic five minutes within the outer minute track, with fine generous scroll-pierced sculpted steel hands and the upper spandrels engraved with reclining naked figures of Chronos to the left opposing a cellist to the right, the lower spandrels with stylised foliate designs within line scribed border to the edge of the dial plate, the case with triangular pediment over generous ogee moulded cornice, plain frieze and Solomon twist three-quarter columns flanking the fixed dial aperture, the sides with large rectangular windows and conforming quarter columns set against bargeboards at the rear, the trunk with convex throat moulding over 41 inch rectangular door centred with an oval lenticle and with early type eagle-head cast brass escutcheon mount within D-moulded surround, on plinth base with stepped ogee top moulding and bun feet, 204.5cm (80.5ins) high.



180 (details)

The current lot is extensively photographed and described in Darken, Jeff and Hooper, *John English 30-Hour Clocks Origin & Development 1600-1800* pages 59-63 and 324. In addition of having the rare feature of a double-cut countwheel (that revolves once rather than twice every twenty-four hours), Darken and Hooper also note that the wheels are mounted directly onto shaped and tapered arbors without the use of collets. The inverted Y-shaped bell support is also highlighted with this feature leading Darken and Hooper to confidently suggest an attribution to John Wise senior (along with the countwheel and general 'feel' of the movement). Finally the cataloguer also notes that the turning of the movement pillars, with the fins being divided from the knops by fluid u-shaped channels, is executed in a manner often seen in movements by the Wise family; an example sharing this detail by Thomas Wise was sold in these rooms 7th September 2010 (lot 112). Indeed the movement is very well built with confident detailing and generous use of materials throughout which certainly befits a maker of Wise's calibre.

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.

The extraordinary engraved decoration to the dial of the current lot is both very fine in its execution and highly original in its design. Although extremely unusual this particular type of decoration is not unique as one or two other examples are known to exist including a hooded wall clock and a dial from which the upper spandrel decorations were transcribed and used to decorate the cover and frontispiece of W.F. Bruce's 2013 catalogue of *EARLY ENGLISH LANTERN CLOCKS 1615-1700*.

Finally the case being ebonised pine is a notably rare survivor. The hood has the early feature of large side windows and has not been cut for a door at the front. Although retains its original rising channels to the rear inner edges the corresponding tongues to the backboard are no longer present hence it can now be drawn forward rather than having to be drawn upwards to expose the dial. The trunk door is also fitted with a rare form of 'eagle-head' cast brass key escutcheon mount which is only generally seen on early architectural cases.

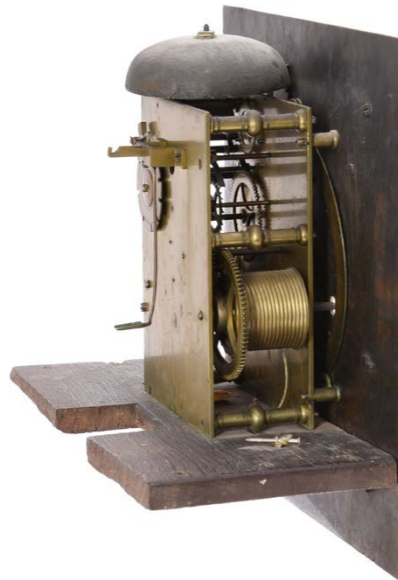
£7,000-9,000



181



181 (details)



quarter columns set against bargeboards at the rear, the trunk with stylised dolphin and floral trail decorated convex throat moulding over 42 inch rectangular door inlaid with an architectural urn within bird inhabited flowering foliage into an ebonised ground and centred with an oval lenticle, the sides now veneered with twin line-bordered panels over base with stepped ogee top moulding and later floral marquetry to fascia, on moulded skirt, (case with historic repairs/restoration), 220cm (86.5ins) high.

Thomas Stubbs is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as apprenticed to John Lyon of Warrington and was made a Free Brother of the Clockmakers' Company in 1685. He did not sign the 1697 oath of allegiance and Loomes notes that there appears to be no record of him after 1698.

£2,500-3,500

181

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

Thomas Stubbs, London, circa 1695

The six finned pillar bell striking movement with five wheel trains, high position external countwheel and anchor escapement regulated by seconds pendulum, the 12 inch square brass dial with ringed winding holes, conforming calendar aperture and subsidiary seconds dial to the rosette decorated matted centre within applied Roman numeral chapter ring with stylised sword hilt half hour markers, Arabic five minutes to outer track and signed *Tho: Stubbs, Londini Fecit* to lower edge, with fine pierced and sculpted steel hands and winged cherub mask and scroll cast spandrels to angles within a fine herringbone engraved border, in a case with ebonised ogee moulded cornice and floral trail engraved frieze over fixed glazed dial aperture incorporating conforming marquetry to surround and flanked by Solomonian three-quarter columns to the front angles, the sides with rectangular windows and conforming

182

A fine and very rare Charles II walnut hooded wall clock

Nathaniel Barrow, London, circa 1675-80

The five finned and latched pillar movement of approximately 3.5 day duration with generous plates measuring 8.75 by 5.75 inches, anchor escapement regulated by seconds pendulum and outside countwheel for striking the hours on a bell mounted above the plates, the strike train with detent and hammer pivot arbors set between angled cocks and both trains winding a single weight between them with the going incorporating stopwork to allow full subsequent winding of the strike, the 9.5 inch square brass dial with fine rose and foliate tulip bloom engraved centre incorporating lambrequin panel signed *Nathanael Barrow, Londini* to lower margin and manual sliding shutters for the winding holes, the case with arch-top formerly rising hood incorporating elaborate symmetrical scroll fretwork infill to the crossgrain ogee moulded tympanum over hinged glazed dial aperture flanked by Solomonian columns, the sides with rectangular glazed window to the left opposing hinged door for accessing the winding shutter lever to the right and with conforming quarter columns set against bargeboards at the rear, the bracket with platform applied with a leafy scroll carved apron flanked by conforming foliate side brackets with shaped backboard behind, 61cm (24ins) high.

Nathaniel Barrow is recorded in Loomes Brian *Clockmakers of Britain 1286-1700* as born in around 1634 and apprenticed to Job Bets (through Nathaniel Pyne) in 1653/4. He gained his freedom of the Clockmakers' Company in 1661 and took six apprentices over the following thirty years. In 1666 he is recorded as residing (in a building with six hearths) in St. Botolph without Aldersgate and stood as a bondsman for fellow clockmaker Samuel Horne two years later in 1668. The same year he married Isabella Mary Callendrine with whom he had eight children (two of which died in infancy). In 1679 Barrow helped John Layton settle his arrears with regards to quarterage payments to the Company with the amount to be returned by deducting a sum from each movement subsequently supplied by Layton. Nathaniel Barrow signed the Clockmakers' Company oath of allegiance in 1697 and was subsequently excused from regular attendance at the company due his advancing years/ill health, he is thought to have died in around 1700.



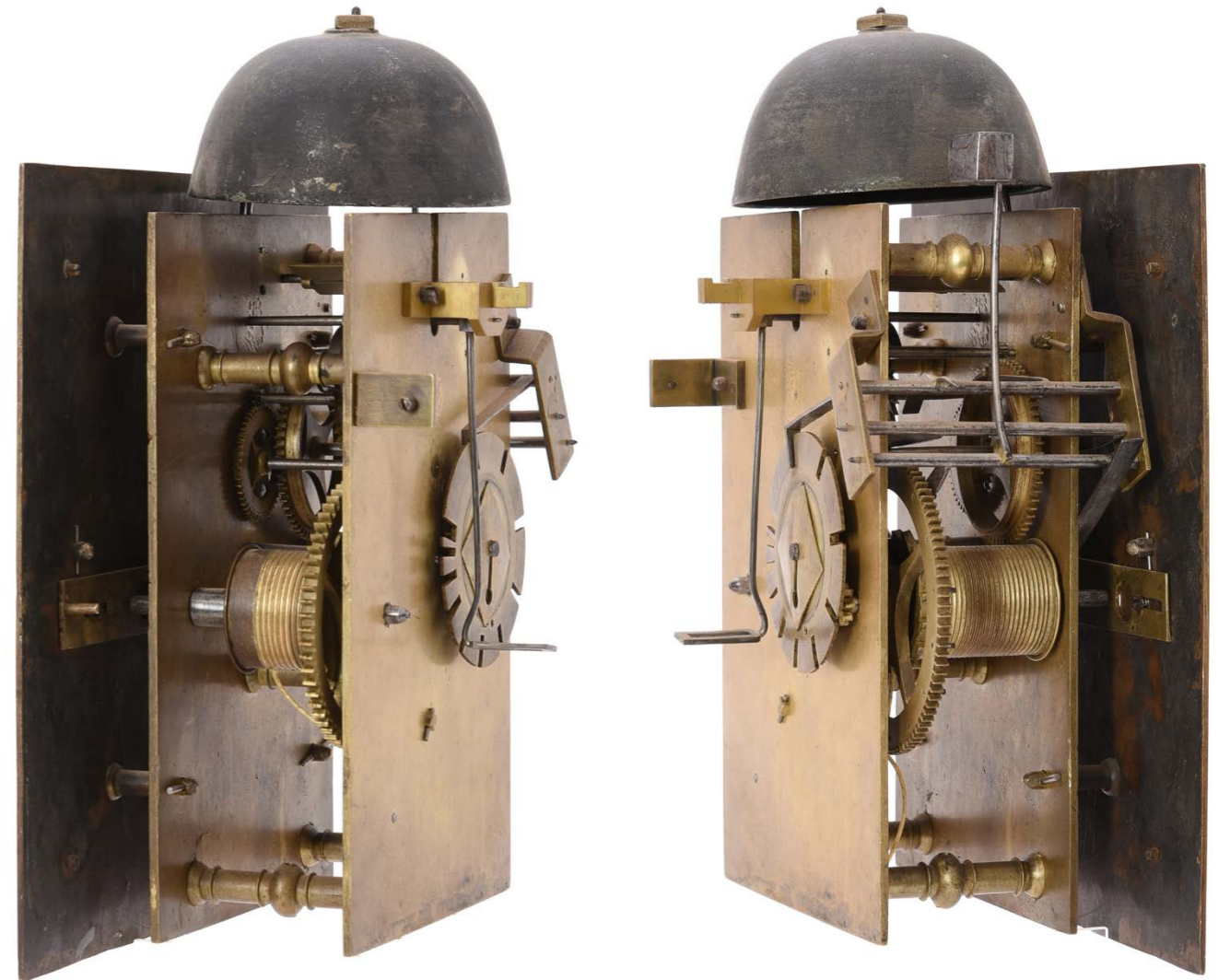
182



182 (details)

Surviving examples of Nathaniel Barrow's work appear to be relatively thin on the ground. Loomes notes that Longcase and table clocks as well watches are known and a very fine walnut turntable clock by him was offered at Bonhams, London *Fine Clocks* 12th December 2018 (lot 121).

The current lot is highly unusual in that it has two key-wound barrels driven by a single weight - no doubt to avoid the inherent issues of having several weights suspended beneath a hooded wall clock. To facilitate this the going train is provided with stop-work, this is to ensure that when wound there is enough length left in the line to facilitate optimum winding of the strike train. In addition to this the mechanism is very generous in its use of brass and is laid-out to ensure that the winding holes are appropriately positioned within the centre of the dial. This positioning, coupled with the need for the hour hammer pins to be applied to the rim of the large diameter greatwheel, does however require the strike hammer and detent arbors to be pivoted beyond the plates between cocks screwed to both the front and back of the movement.



182 (details)

The engraved decoration to the centre of the current dial is also noteworthy in that it can be directly compared to that of a key-wound thirty-hour longcase clock by Thomas Tompion (formerly in the Wetherfield Collection) illustrated in Robinson, Tom *THE LONGCASE CLOCK* on page 62 (Figure 4/13). With this in mind it is perhaps also appropriate to add that the table clock by Barrow offered by Bonhams in 2018 has rare backplate engraving very closely related to an example by Tompion as illustrated in Dawson, Percy G.; Drover C.B. and Parkes D.W. *Early English Clocks* on page 318 (Plate 458). When considering these observations alongside the fine quality and inventive nature of the movement of the present clock, it would appear that place Nathaniel Barrow's workshop could be ranked alongside the best during this period.

£15,000-20,000



183 (details)

183

A fine and Rare William and Mary small figured walnut eight-day longcase clock

Christopher Gould, London, circa 1690

The six finned and latched pillar bell-striking movement with plates measuring 7.75 by 5.5 inches and anchor escapement regulated by seconds pendulum, the strike train with external countwheel for sounding the hour on a bell mounted above the plates, the 10.25 inch square brass dial with ringed winding holes to the finely matted and rose engraved centre within applied silvered Roman numeral chapter ring with stylised sword hilt half hour markers and Arabic five minutes to the narrow outer track, with scroll pierced sculpted steel hands and winged cherub mask and scroll cast spandrels to angles incorporating leafy trail engraved infill decoration between and signed *Chr' Gould, Londini fecit* to lower margin, the case with generous projecting ogee cornice and foliate scroll pieced frieze fret to the entablature above hinged glazed dial aperture flanked by Solomonic columns, the sides with rectangular glazed windows and conforming quarter columns set against bargeboards at the rear, the trunk with convex throat over 41 inch rectangular door veneered in burr walnut, with scroll cast brass key escutcheon mount and bordered by crossgrain D-mouldings, the sides with three crossbanded panels, the plinth base with stepped ogee top moulding over crossbanded burr-figured front panel and bun feet, 190cm (74.75ins) high.

Although Christopher Gould is generally regarded as one of the leading makers from the 'Golden Period' of English clockmaking relatively little is known about him. He is recorded in Loomes, Brian Clockmakers of Britain 1286-1700 as being made Free Brother of the Clockmakers' Company in April 1682 and is believed to have been married to Mary Rand in January 1684. Gould took many apprentices including Andrew Clarke (through Daniel Stevens) in 1682; Thomas Cartwright (through Richard Watts) in 1693 and Charles Gould (son of John Gould of Middlemarsh, Dorset) in 1701. In 1697 Gould signed the Clockmakers' Company oath of allegiance and is thought to have married his second wife, Jane Cosham, in 1702. In 1713 Gould was made a Beadle but had become destitute (was declared bankrupt in 1706) and received a charity pension from the Company until his death in 1718. His widow subsequently received the pension until at least 1720 when it is thought she paid off a debt of £5 19s 4d to the estate of the watch casemaker, William Jacques.

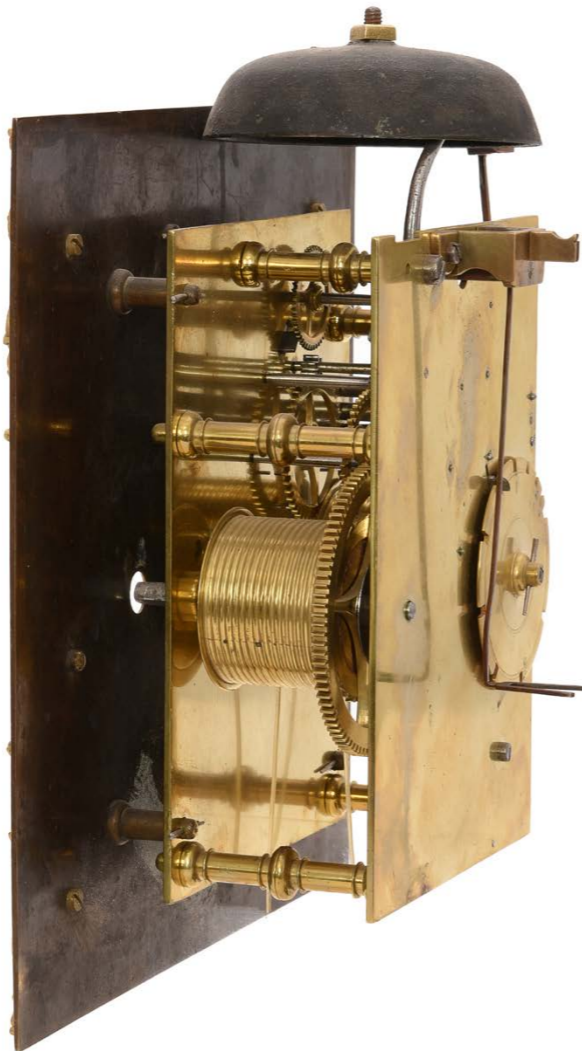
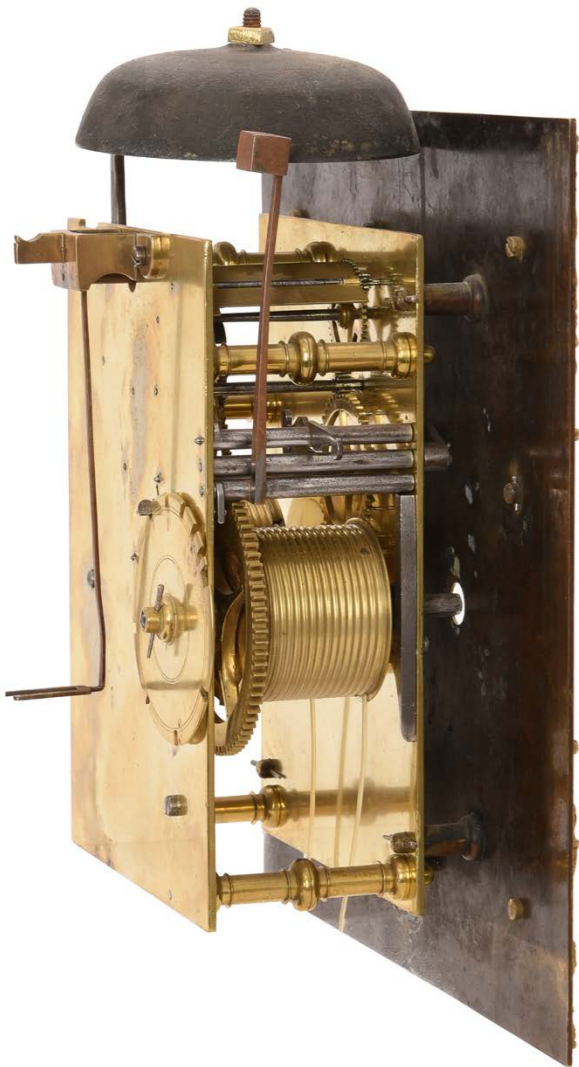


183



Many examples of Gould's work survive and are generally of very high quality in both their construction and design. Most notable are a series of miniature longcase clocks, an example of which is illustrated in Dawson, Percy G.; Drover C.B. and Parkes D.W. *Early English Clocks* on page 289 (Plate 402). In addition Gould is also known for his miniature hooded wall timepieces (see *Early English Clocks* pages 491-92, Plates 726-28) as well as at least two surviving magnificent 'mulberry' veneered grande-sonnerie striking longcase clocks with cases supplied by Tompion's casemaker (see Darken, Jeff Ed. *Horological Masterworks* pages 198-203).

183 (details)



183 (detail)

The movement of the current clock is finely made with six latched pillars and the case can perhaps be justified in being described as perfect in its proportions. Furthermore the use of fine figured veneers uninterrupted by a lenticle (or any other form of decoration) exhibits a degree of restrained sophistication that places it amongst the best examples of the period. Indeed it is suggested by Percy Dawson in *Early English Clocks* (on page 267) that the generous use of fine tightly figured walnut arguably reached its height during the 1690's, with two cases, both dating to around 1690 and housing movements by Tompion and East, being subsequently pictured on page 279 (Plates 379-80) to illustrate his observations. The case of the present lot would certainly sit alongside the two illustrated by Dawson and also benefits from having particularly fine mellow colour and patination.

£30,000-40,000



183 (detail)



184

185

A figured walnut eight-day longcase clock with moonphase

The dial signed for John Hodges, London, circa 1730 and later

Now with purpose made four pillar rack and bell striking movement incorporating anchor escapement regulated by seconds pendulum, the 12 inch brass break-arch dial with subsidiary seconds dial and Ho-Ho bird decorated 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 steel hands and female mask and scroll cast spandrels to angles within a herringbone engraved border now incorporating *Strike/Silent* switch at 9 o'clock, the arch with rolling moonphase featuring aperture revealing age of the moon at the apex flanked by herringbone engraved infill over scroll engraved lunettes and with applied silvered plate engraved *JOHN HODGES, ST CLEMENTS LANE, LONDON* to upper margin, in a case with ogee cornice and scroll-pierced quadrant sound frets over hinged break-arch glazed dial aperture flanked by columns and rectangular side windows with conforming quarter columns set against bargeboards to the rear, the trunk with concave throat over triple-line strung break-arch door with fine crossgrain mouldings over conforming plinth base with later moulded skirt incorporating shaped apron, 231cm (91ins) high.

A John Hodges is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as born around 1700 and apprenticed to Francis Chapman in 1714. He gained his freedom of the Clockmakers' Company in 1722. These records are believed to relate to the maker of the same name who is known to have been working from St. Clements Lane, London in 1729 and Exchange Alley in 1738.

The movement of the current lot has been renewed most likely in the mid 19th century with the original substituted by a well-executed mechanism made to fit the original dial without alteration to the latter.

£1,000-1,500



184 (details)



184

A Queen Anne walnut eight-day longcase clock with moonphase
Simon DeCharmes, London, circa 1710

The five finned 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 calendar aperture to the matted centre within applied Roman numeral chapter ring with fleur-de-lys half hour markers and Arabic five minutes to outer track, with steel hands and mask and scroll cast spandrels to angles beneath shallow-

profile arch centred with a subsidiary 'penny-moon' dial incorporating engraved lunar disc to verso and ring engraved for the age of the lunar month to circumference flanked by unusual winged cherub inhabited scroll cast gilt mounts, the case now with generous break-arch cornice over hinged glazed dial aperture and rectangular side windows to hood, the trunk with 41 inch quarter-veneered rectangular door and sides incorporating veneered panels within crossbanded front and rear margins, on conforming plinth base with generous cavetto skirt, (case with alterations), 217cm (85.5ins) high.

Simon DeCharmes was a French Huguenot immigrant clockmaker who is recorded in Baillie G.H. *Watchmakers & Clockmakers of the World* as working from circa 1688, he became a free brother of the Clockmaker's Company in 1691 and is thought to have been working in London until around 1730 before possibly returning to Paris.

£800-1,200



185 (detail)



185



186 (detail)

186

A George III mahogany table clock

Stephen Hale, London, circa 1785

The five pillar twin fusee bell-striking movement with verge escapement regulated by short bob pendulum, trip hour repeat and backplate engraved with asymmetric rococo scrolls, the 7 inch brass break-arch dial with calendar aperture and arched silvered nameplate signed *Stephen Hale, Highgate* to the finely matted centre within applied silvered Roman numeral chapter ring with Arabic five minutes to the outer track, with pierced steel hands and rococo scroll cast spandrels to angles beneath arch centred with a subsidiary *STRIKE/SILENT* selection dial flanked by conforming mounts, the bell-top case with hinged brass carrying handle and pineapple finials to superstructure over double-cavetto top mouldings and front door incorporating raised mouldings to the break-arch glazed dial aperture and foliate scroll pierced upper quadrant frets, the sides with circular over concave-topped rectangular windows, the rear with rectangular break-arch glazed door set within the frame of the case, on cavetto moulded skirt base with cast brass ogee bracket feet, 46cm (18 ins) approx. high excluding handle; with a **mahogany wall bracket**, with cavetto-edged platform over single down-curved tapered square section support incorporating complex top mouldings at the junction with the platform, 15cm (6ins) high; the clock on wall bracket 61cm (24ins) approx. high excluding handle.

Stephen Hale is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in Highgate, London from before 1772 until 1808.

£3,000-4,000



186



186 (detail)



187

187
A George III brass mounted mahogany table clock
Benjamin Sidey, London, circa 1785

The five pillar twin fusee bell striking movement with chinoiserie backplate engraved with a pagoda framed by a trellis and pair of pilasters issuing stylised palm leaves within a geometric border, the 7 inch brass break-arch dial with calendar and false bob apertures and silvered nameplate signed *Benj Sidey, London* to the finely matted centre within applied silvered Roman numeral chapter ring with Arabic five minutes to the outer track, with pierced steel hands and rococo scroll cast spandrels to angles beneath arch centred with a subsidiary *Strike/Silent* dial flanked by conforming mounts, the triple-pad top break-arch case with hinged brass carrying handle to brass fillet-bordered top panel over complex arch mouldings and hinged front door inset with conforming brass fillet surround to the glazed aperture, the sides with arched brass fishscale sound frets and the rear with break-arch glazed door set within the frame of the case, on cavetto moulded skirt base, 38cm (15ins) high excluding handle.

Benjamin Sidey Jnr is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as apprenticed (presumably to his father of the same name) in 1731 and gaining his freedom of the Clockmaker's Company in 1738. He subsequently worked from Moorfields, London until 1795.

£1,800-2,500



187 (detail)



188 (detail)

188
A fine George III ormolu mounted ebonised quarter-chiming table clock with pull-trip repeat
Ellicott, London, circa 1765

The substantial six pillar triple chain fusee movement chiming the quarters on a graduated nest of six bells and sounding the hours on a further larger bell, the backplate engraved with scrolling foliage around a central rococo cartouche containing a pedestal surmounted with a Classical urn, the 7 inch brass break-arch dial with calendar aperture to the finely matted centre within applied silvered Roman numeral chapter ring with Arabic five minutes to outer track and signed *Ellicott, London* to lower edge, with pierced steel hands and rococo scroll cast spandrels to angles beneath arch centred with a subsidiary *STRIKE/SILENT* selection dial flanked by conforming mounts, the bell-top case with brass flambeau finial set on a raised plinth flanked by scroll-pierced brass fret ornaments over rococo scroll cast mounts to each side of the superstructure bordered with brass fillet mouldings to lower edge and flanked by further flambeau finials, over double cavetto top mouldings and rectangular front door inset with brass half-round brass fillet mouldings to the break-arch glazed aperture and upper quadrant panels flanked by female term and scroll decorated canted angles, the sides with heavy hinged brass carrying handles over concave-topped brass bordered rectangular glazed apertures, the rear matching the front on brass bound cavetto moulded skirt base with substantial foliate scroll cast bracket feet, 56cm (22ins) high excluding top finial; 65cm (25.5ins) high overall.

John Ellicott F.R.S. is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as born 1706 to John Ellicott senior, a Cornish clockmaker who had gained his Freedom of the Clockmaker's Company in 1696 and died 1733. John junior worked from Swithin's Alley, Royal Exchange, London and was elected member of the Royal Society in 1738. He published works on horology in 1739 and 1753 and is particularly noted for the development of the cylinder escapement and a form of compensated pendulum; he also maintained a private observatory at his home in Hackney. John Ellicott was later appointed as Clockmaker to George III, and took his son, Edward into partnership in 1760 which lasted until his death in 1772.

The current lot is a 'textbook' example from a series of quarter chiming and grande-sonnerie table clocks made by the Ellicott workshop during the third quarter of the 18th century. A very closely related example signed for John Ellicott was sold at Bonhams, London sale of Fine Clocks, Wednesday 20th June 2012 (lot 121) realising £20,000 whilst another, this time with fired enamel dial inserts, is currently being offered by Dorset Clocks for £32,500.

£6,000-8,000



188



189



189 (detail)

189

A fine George III brass mounted small ebonised table clock case

Anonymous, London, circa 1770

The inverted bell-top superstructure with sculpted hinged brass carrying handle and convex upper moulding over four pineapple finials to superstructure, the front with further brass principal top moulding above door inset with brass fillet mouldings to the glazed dial aperture and upper quadrants with fine foliate scroll pierced and engraved fret infill, the angles with vertical brass stringing and the sides with circular over concave-topped apertures with conforming brass fillet edge mouldings and fine symmetrical scroll-pierced and engraved sound frets, the rear matching the front, on brass cavetto moulded shallow skirt base with generous cast ogee bracket feet, 37.5cm (14.75ins) high excluding handle.

The lavish use of brass for the principal mouldings and sound frets on the current lot creates a striking contrast to the ebonised veneers. Cases of this type, albeit often with ogee-arch dial apertures, were favoured by the London partnership of Allam and Clements (see Christies, London Important Clocks and Marine Chronometers 20th February 2008, lot 96 for an example by Allam and Clements which sold for a hammer price of £30,000).

£1,500-1,800

190

A George III brass mounted mahogany musical table clock with fired enamel dials

Hare, London, late 18th century

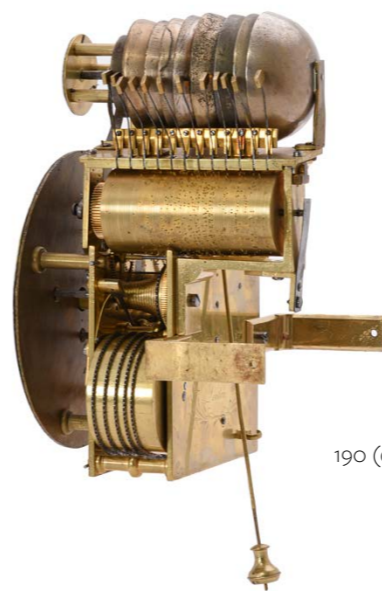
The compact five pillar triple chain fusee movement with plates measuring 5.5 by 4.5 inches fitted with transverse arrangement of 3.25 inch pinned barrel and twelve hammers for playing a choice of six tunes on a graduated nest of nine bells after the hour has sounded on a further separate bell, with verge escapement regulated by short bob pendulum and signed *Hare, London* within a delicate floral engraved cartouche to backplate, the 5.75 inch circular convex white fired enamel Roman numeral dial signed *HARE, LONDON* to centre, with Arabic five minutes to outer track and pierced gilt brass hands beneath separate small 1.5 inch circular enamel subsidiary tune selection dial radially inscribed *BELLISLEDON, MILL MILLONE, ANONYMOUS, WHITE COCKADE, CORN GIGS* and *TWEED SIDE*, in a brass mounted mahogany break-arch 'triple pad top' case with hinged brass carrying handle and fillet edged raised panels to top over cavetto moulded arch and full-height front door fitted with separate cast brass moulded convex-glazed bezels for both the dial and subsidiary above within an arrangement of scroll pierced brass blind fret infill panels and flanked by moulded brass inserts to angles, the sides with brass arcade-bordered arched apertures and the rear with full-width door inset with brass fillet bordered fishscale frets and flanked by moulded inserts to angles, on brass and mahogany stepped ogee moulded skirt base with ogee bracket feet, (case with probable alterations and adaptations), 37cm (14.5ins) high excluding handle.



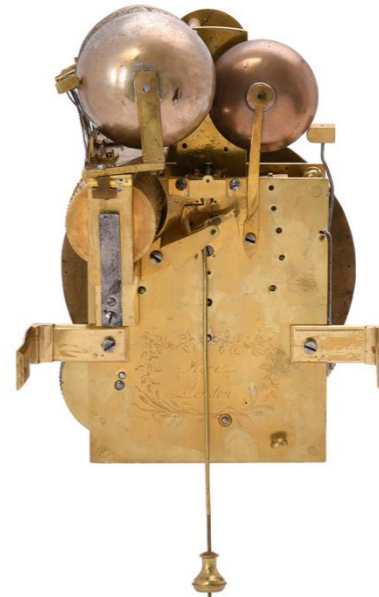
190



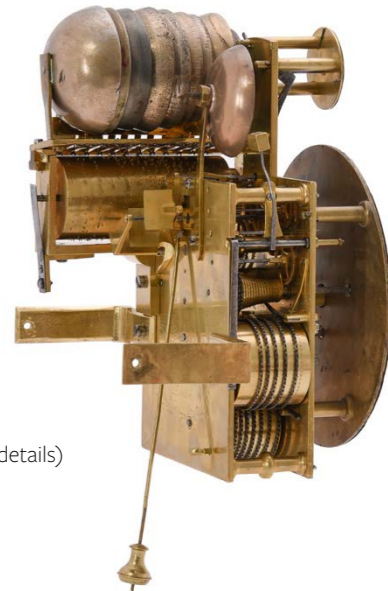
190 (details)



190 (details)



190 (details)



The current lot is most likely by Alexander Hare who is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as apprenticed in 1776 and working in London 1781-1824.

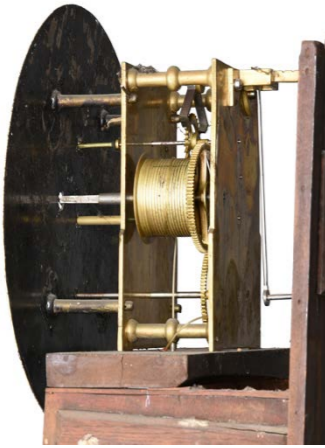
£2,500-3,500



190 (detail)



191



191 (detail)

191

A Regency mahogany precision longcase timepiece
Robert James, London, circa 1825

The four pillar single-train movement with stepped plates, high position winding-barrel and deadbeat escapement regulated by wood-rod pendulum with heavy lenticular bob, the circular 12 inch white painted dial with subsidiary seconds over Roman numeral hour dials and inscribed *ROBT JAMES, LONDON, REGULATOR* to centre within outer Arabic minute track, with steel hands set behind hinged convex-glazed cast brass bezel, the break-arch case with cavetto cornice over line-inlay bordered quadrant panels around the dial aperture flanked by canted angles and circular glazed side apertures to hood over break-arch flame-figured door and conforming angles to trunk, on panel-outline plinth base with canted skirt, 197cm (77.5ins) high.

Robert James is recorded in Loomes, Brian *Clockmakers & Watchmakers of the World, Volume 2* as working in London circa 1832.

£2,000-3,000

192

A Regency brass inlaid mahogany bracket clock
The dial signed for William Turner, London, circa 1825

The five pillar twin fusee bell striking movement with anchor escapement regulated by lenticular bob pendulum and geometric border engraved backplate, the 8 inch circular white Roman numeral dial inscribed *W^m TURNER, Fenchurch Steet, LONDON* to centre and with pierced blued steel *spade* hands set behind convex glazed hinged cast brass bezel, the case with brass acorn finial and pyramid upstand over brass trident motif decorated triangular tympanum, the front with stylised leafy spray upper quadrant decoration over shaped line-bordered panel enclosing further brass motifs beneath dial flanked by slender baton-and-dot decorated uprights, the sides with generous rosette cast brass ring handles over rectangular fishscale sound frets, the rear with rectangular glazed door, on shallow skirt base with brass ogee bracket feet, 52cm (20.5ins) high.

A William Turner is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as a maker of watches and marine chronometers working from Fenchurch Street, London, circa 1825-40.

£600-800



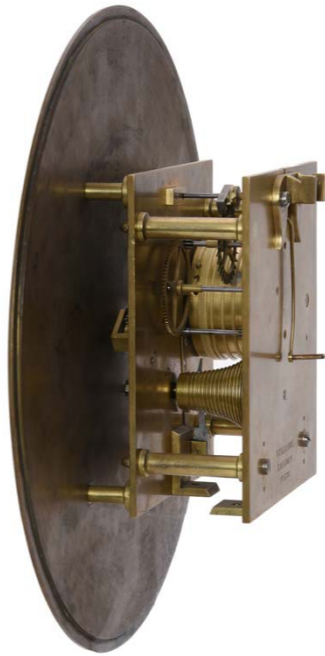
192 (detail)



192



193 (details)



193

A Victorian oak architectural wall timepiece
Vulliamy, London, circa 1846-47

The four columnar pillar single chain fusee movement with half deadbeat escapement regulated by 14 inch pendulum with heavy brass bob stamped with serial number 1721 and T-bar suspension, the backplate inscribed *VULLIAMY, LONDON, No.1721*, the 12 inch circular silvered brass Roman numeral dial signed *VULLIAMY, LONDON* to centre and with steel *spade* hands, the architectural case with triangular ogee moulded pediment over full-height rectangular door incorporating moulded silvered brass fillet insert to the inside of the circular glazed aperture and carved foliate strapwork scroll blind fretwork panel infill to the upper quadrants and conforming apron panel, the base with shallow ogee moulded skirt over a pair of scroll outline brackets with pendulum access flap to the baseboard between fronting pendant backboard set to against the wall at the rear, 78.5cm (30.75ins) high.

Provenance: The property of a private collector, Hertfordshire; purchased at Bonhams, New Bond Street, sale of Fine Clocks 12th December 2006 (lot 126) for £1,875.



193



193 (details)



Benjamin Lewis Vulliamy is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as born 1780 to Benjamin Vulliamy and gaining his freedom of the Clockmakers' Company in 1809. He worked from 52 Pall Mall, served as Warden 1821-5 and was appointed Master five times. He was the last of the celebrated dynasty of Royal clockmakers which started with his grandfather, Justin, forming a partnership with George II's clockmaker, Benjamin Gray. Benjamin Lewis Vulliamy was perhaps one of the most influential horologists of his time publishing many works and undertaking numerous high profile public commissions as well as holding the Royal Warrant. He supplied many clocks to the Royal family including the turret clock for Windsor Castle in 1829 (replacing an earlier movement by Joseph Knibb); however his horological legacy is perhaps somewhat slightly blighted by his tendency to undertake controversial alterations to earlier important clocks by makers such as Tompion. The Vulliamys started numbering most of their clocks from 1788 until 1854. Two of the original Vulliamy work books still survive in the library of the British Horological Institute at Upton Hall, these often can provide valuable information regarding the manufacture and provenance of many clocks made by the workshop. Unfortunately the records are incomplete hence only note clocks with serial numbers 296-469 and 746-1067. There is also a third surviving Vulliamy workbook, relating only to repairs and servicing dating to the period 1846-53. Interestingly this volume records at least sixty five clocks being in the possession of the government 'Office of Works' and another forty being in the possession of Queen Victoria at Buckingham Palace.

Roger Smith in his article entitled *Vulliamy Clock Numbering, A Postscript*, published in *Antiquarian Horology* Vol. 21 No. 5 (September 1994), used surviving data in the records of the British Horological Institute at Upton Hall and known documented examples to compile a graph from which unrecorded clocks can be fairly accurately dated. According to this chart number 1721 would date to around 1846-7; this date is further corroborated by the recent discovery of Vulliamy number 1630 (see Bruun Rasmussen, Copenhagen, sale of *Selected furniture, clocks and carpets*, 15th December 2020 lot 2051/8078) which is dated 1844.



194 (details)



194

A Scottish Victorian mahogany eight-day longcase clock

The dial signed for H. Connell, Glasgow, mid 19th century

The four pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 12 inch circular cream painted Roman numeral dial with subsidiary seconds over calendar dial and inscribed *H. CONNELL, GLASGOW* to centre and with blued steel *spade* hands, the unusual case with drum-head hood applied with baroque scroll carved crest over moulded glazed hinged dial surround incorporating angled gilt fillet to interior and with leafy ears beneath, the trunk modelled as a stylised Greek Doric half elliptic section column with the deep fluted tapered shaft veneered in flame figured mahogany and incorporating removable panel for pendulum access to the right hand side, on half octagon section triple recessed panel fronted plinth base incorporating angled skirt over bun feet, 208cm (82ins) high.

Provenance: The property of a private collector, Hertfordshire.

A Hugh Connell is recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as working in Glasgow circa 1860.

The unusual form of the case of the current lot appears to have been unique to Glasgow and surrounding areas and is reminiscent of Scandinavian examples made in the Biedermeier manner.



194



195



195 (details)



195

A Scottish Regency brass inlaid mahogany eight-day longcase clock
J. and W. Howden, Edinburgh, circa 1820

The four pillar rack and bell striking movement with thick plates, Harrison's maintaining power and anchor escapement regulated by wood-rod pendulum with large lenticular brass-faced bob, the 13.25 inch circular silvered brass Roman numeral dial with subsidiary seconds over calendar dials and signed *J. & W. Howden, Edinburgh* to centre, with Arabic five minutes to outer track and blued steel *moon* hands, the Gothic lancet-top case with ogee cornice over hinged cast brass glazed bezel within line bordered panel infill incorporating stylised lobed motifs, the sides with circular sound frets, the trunk with cavetto throat over flame-figured lancet-shaped door and further brass line decorated upper quadrant panels flanked by brass stop-fluted quarter columns to angles, the plinth base applied with ebonised reeded panel mouldings to front over a canted skirt, 207cm (81.5ins) high.

James and William Howden formed a partnership to continue their father's (James senior) business on his death in 1809. James was a London-trained clock and watchmaker and his brother William was a jeweller and silversmith. They initially worked from 3 Hunter Square, Edinburgh but had moved to 9 South Bridge (House 5 Buccleuch Place) by 1815. The partnership continued until William's death in March 1814 when the business became James Howden and Company.

£1,800-2,500



196 (detail)

196

A George III kingwood crossbanded mahogany balloon-shaped table timepiece with fired enamel dial
Richard Gunter, London, circa 1800

The five pillar single fusee movement with half-deadbeat escapement regulated by half-seconds pendulum with inverted keystone-shaped bob, the shallow-arch top foliate border-engraved backplate signed *Rich'd Gunter, London* to centre, the 6 inch circular convex white enamel Roman numeral dial signed *RICHARD GUNTER, LONDON* to centre and with Arabic five minutes to outer track, with blued steel *arrow* hands set behind hinged convex glazed bezel, the balloon-shaped case with strung and crossbanded borders to the integral curved fiddle-back veneered top and sides, the front with conforming borders surrounding the dial and the shaped flame-figured panel beneath, the rear with door matching the shape of the case set within the frame, on conforming banded cavetto moulded skirt base with brass ball feet, 39cm (15.25ins) high.

Richard Gunter is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in London 1790-1808.

£1,200-1,800



196



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: Minerva House | Lower Bristol Road | Bath BA2 9ER.

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.

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.

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.

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 in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and 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. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

Y 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.gov.uk/guidance/cites-imports-and-exports.

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 586566, mobile: 07528 291180, email: info@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.

For directions to Donnington Priory, please see our website: 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 and 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. (Ω) 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.** Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and 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. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested 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. 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 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 however 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 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 (i) 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 www.dreweatts.com/privacy-policy/.
- 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.

Dreweatts

<p>NEWBURY Dreweatts Donnington Priory Newbury Berkshire RG14 2JE +44 (0) 1635 553 553 <i>info@dreweatts.com</i></p>	<p>LONDON Dreweatts / Bloomsbury Auctions 16-17 Pall Mall St James's London SW1Y 5LU +44 (0) 20 7839 8880 <i>info@bloomsburyauctions.com</i> <i>info@dreweatts.com</i></p>	<p>HAMBRIDGE LANE Dreweatts General Sales 1 Hambridge Lane Newbury Berkshire RG14 5TU +44 (0) 1635 553 548 <i>generalsales@dreweatts.com</i></p>
<p>Auctions, exhibitions and valuations</p>	<p>Auctions, exhibitions and valuations by appointment</p>	<p>General sales viewing and collections by appointment</p>
<p>MANAGING DIRECTOR Jonathan Pratt</p>		
<p>DEPUTY CHAIRMAN Will Richards James Nicholson</p>		

Group Departments

<p>ASIAN CERAMICS AND WORKS OF ART Mark Newstead Dr Yingwen Tao <i>asian@dreweatts.com</i></p>	<p>EUROPEAN SCULPTURE AND WORKS OF ART Charlotte Schelling <i>sculpture@dreweatts.com</i></p>	<p>MODERN AND CONTEMPORARY ART Jennie Fisher Lucy Darlington Francesca Whitham Will Porter (Business Development) <i>pictures@dreweatts.com</i></p>
<p>BLOOMSBURY AUCTIONS BOOKS AND MANUSCRIPTS Dr Timothy Bolton Camilla Previté Denise Kelly <i>info@bloomsburyauctions.com</i></p>	<p>FURNITURE AND CARPETS Ben Brown Ashley Matthews William Turkington <i>furniture@dreweatts.com</i></p>	<p>OLD MASTERS, BRITISH AND EUROPEAN ART Brandon Lindberg Lucy Darlington Francesca Whitham <i>pictures@dreweatts.com</i></p>
<p>BRITISH AND EUROPEAN CERAMICS AND GLASS Mark Newstead Geoffrey Stafford Charles <i>interiors@dreweatts.com</i></p>	<p>GENERAL SALES Silas Currie Lucie Hobbs <i>generalsales@dreweatts.com</i></p>	<p>WINE Mark Robertson Dianne Wall <i>wine@dreweatts.com</i></p>
<p>CLOCKS AND SCIENTIFIC INSTRUMENTS Leighton Gillibrand <i>clocks@dreweatts.com</i></p>	<p>HOUSE SALES AND PRIVATE COLLECTIONS Joe Robinson Lulu Randall <i>housesales@dreweatts.com</i></p>	<p>BUSINESS DEVELOPMENT Will Richards Will Porter Joe Robinson Imogen Jones <i>ijones@dreweatts.com</i></p>
<p>COUNTRY SPORTING Geoffrey Stafford Charles <i>gscharles@dreweatts.com</i></p>	<p>JEWELLERY, SILVER, WATCHES AND OBJECTS OF VERTU James Nicholson Nick Mann Tessa Parry <i>jsw@dreweatts.com</i></p>	<p>VALUATIONS FOR PROBATE, INSURANCE AND CGT Emma Terry Eleanor Smith <i>valuations@dreweatts.com</i></p>
<p>DECORATIVE ARTS Geoffrey Stafford Charles Ashley Matthews <i>interiors@dreweatts.com</i></p>	<p>LIVE STEAM AND MODEL ENGINEERING WORKS OF ART Michael Matthews <i>transport@dreweatts.com</i></p>	

