



DREWATTS

EST. 1759

FINE CLOCKS, BAROMETERS  
AND SCIENTIFIC INSTRUMENTS

DONNINGTON PRIORY | WEDNESDAY 6 OCTOBER 2021

# Coming Up at Dreweatts

## Auctions

- 16 September | Timed Online

Open Studio: Bruce Tippet (1933 - 2017)
- 21 September | Live Online

The Transport Sale
- 23 September | Live Online

The David Winston Piano Collection
- 6 October | Live Online

Fine Clocks, Barometers and Scientific Instruments
- 12 October | Live Online

Modern and Contemporary Art
- 13 October | Live Online

Jewellery, Silver, Watches, Pens and Luxury Accessories - Part 1
- 14 October | Timed Online

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# DREWEATTS

EST. 1759

# FINE CLOCKS, BAROMETERS AND SCIENTIFIC INSTRUMENTS

DONNINGTON PRIORY | WEDNESDAY 6 OCTOBER 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 BST on Tuesday 5 October.

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### 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 BST on Tuesday 5 October.

### 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.

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For legal entities, a certificate of incorporation (or equivalent), a register of shareholders/directors and ID documentation from the directors and beneficial owners of the business.

We reserve the right to withhold the purchased lots until such checks have been completed.

### AUCTION NO. 14375

### SPECIALIST:

Leighton Gillibrand

### VIEWING:

- Friday 1 October: 10am – 5pm
- Monday 4 October: 10am – 5pm
- Tuesday 5 October: 10am – 5pm
- Day of sale: from 8.30am

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### AUCTION:

Dreweatts  
Donnington Priory  
Newbury  
Berkshire RG14 2JE

### ENQUIRIES:

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Front cover: Lot 203  
Back cover: Lot 207

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# DREWEATTS

EST. 1759

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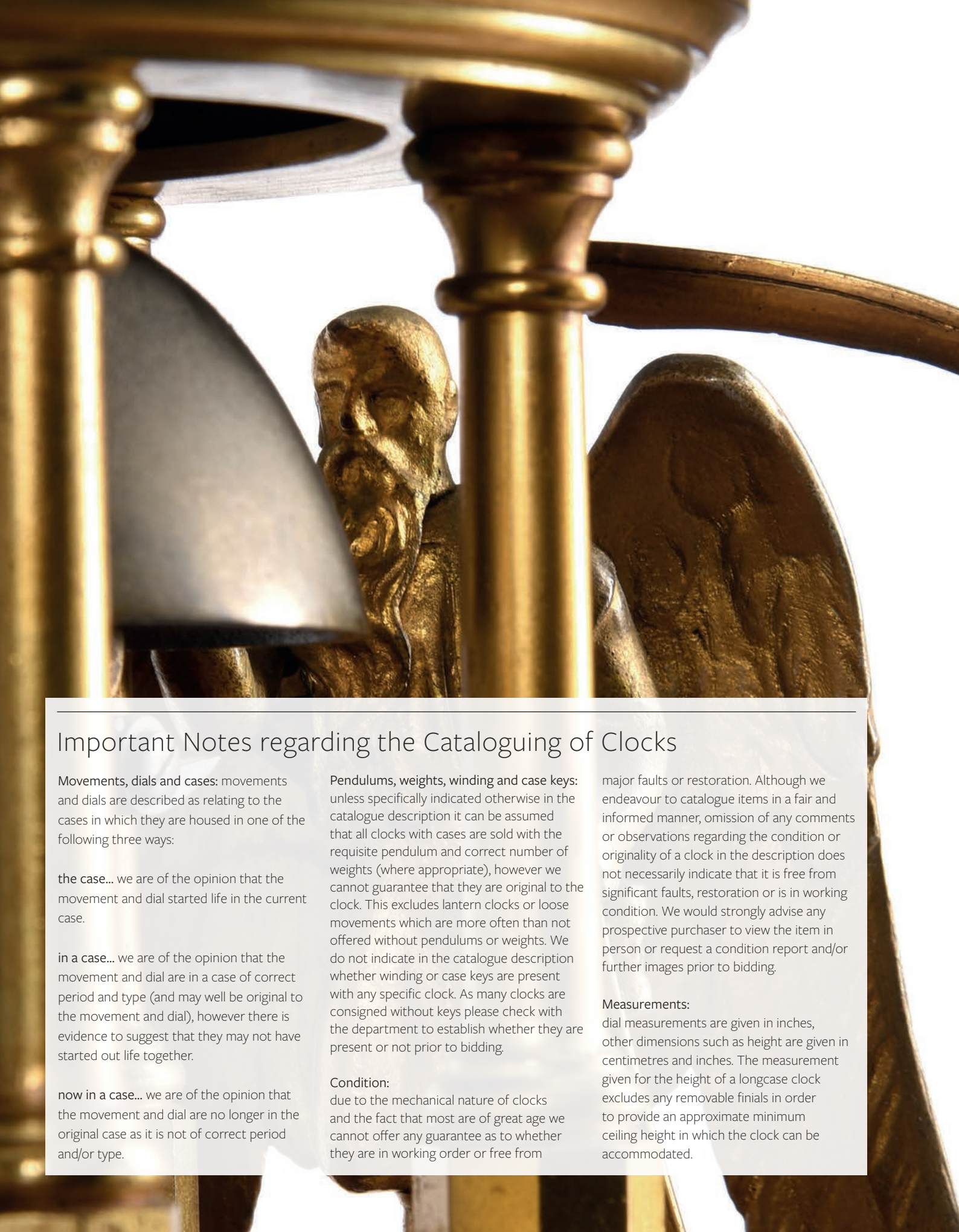
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**Movements, dials and cases:** movements and dials are described as relating to the cases in which they are housed in one of the following three ways:

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

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

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

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

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

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.



## The Selwyn Demmy Collection



This present auction includes a substantial group of clocks and barometers from the collection of renowned bookmaking magnate, boxing promotor and nightclub owner Selwyn Demmy who sadly passed away last year. Selwyn was a well known and loved figure in the Manchester area. Born in 1932, the son of immigrant parents from Poland, he followed his father, Gus, into the bookmaking trade. Over twenty years he built up the enormously successful chain, Demmy Bookmakers, which he sold to Ladbrokes in 1982. His entrepreneurial spirit and expertise meant that he never really retired and continued to find commercial success well into later life.

Alongside the bookmaking business, Selwyn also ran a thriving boxing operation with his father, staging high profile fights in Manchester, Liverpool and elsewhere. With the increasing recognition, so his circle of friends came to consist of many famous faces of the time, including George Best. Spurred on by his success, in 1968, Demmy and his brother Harvey, bought the Manchester nightclub 'Blinkers' from promoter Tony Gordon who managed Lulu. The venue became one of the go-to hangouts of the period with a guest list that ranged from Mick Jagger, the Who and Tom Jones to Lulu, Des O'Connor and Michael Parkinson.

As with everything in his life, Selwyn was passionate about collecting and had a particular affinity with objects and artists which reflected the industrial context of the north-west where he was born and lived. This is echoed in his horological collection which has a strong emphasis on clock and instrument makers from Manchester and Liverpool; whilst his keen interest in barometers was no-doubt fueled by the importance weather has on the bookmaking trade. In addition to clocks and barometers Selwyn Demmy was an important collector of art reflecting the culture of the industrial North. This includes a group of works by Arthur Delaney which will be offered by Dreweatts on 12 October; he also had one of the best collections of works by L.S. Lowry ever to come to the market comprising twenty-one works spanning the 1920s to the 1960s.

For all his commercial astuteness and success, the overriding description of Selwyn Demmy is as a true philanthropist, a man who had time for everyone. The tributes paid to him all speak of his unfailing generosity of spirit and caring nature. As well as concern for his fellow human beings, Selwyn also showed great devotion to the plight of destitute animals and derived enormous joy from improving their lives and raising money for charities such as the RSPCA. He ran the 'Hunters Moon' animal sanctuary in the grounds of his home, caring for a veritable menagerie of different animals. *Lots from this collection are marked "Provenance: The Selwyn Demmy Collection."*



1

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).

63cm (24.75ins) high, 43cm (17ins) wide overall.

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



1 (detail)



1 (detail)

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).

£3,500-4,500



2

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 moft accurate observations, and calculated to the Year 1800, with the extent of each constellation precisely delined, 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, 43cm (17ins) wide overall.

The celebrated Cary family business of scientific instrument and globe makers was established by John Cary at Johnson's Court,



2 (detail)

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.

£800-1,200





3

3

### A VICTORIAN ENGRAVED SLATE GARDEN SUNDIAL ON SCULPTED LIMESTONE PLINT

Richard Melvin, London, mid 19th century

The 10 inch circular slate dial fitted with brass gnomon over engraved central compass rose within IV-XII-VIII Roman numeral hour scale divided into ten minute intervals to outer track and with inscription *R'D MELVIN, LONDON, Latitude 51 (degrees) 40 (minutes) North* at the base of the gnomon, the circumference engraved with seventy-one cities appropriately placed in order establish their local time in accordance with the indistinct instruction passage engraved beneath the signature, on a fine baluster-shaped sculpted limestone pedestal with repeating rosette decorated collar and lappet-leaf carved waist.

108cm (42.5ins) high excluding concrete attached to base, the pedestal 28cm (11ins) square.

Richard Melvin is thought to have been a school teacher who went on to design and produce slate sundials many of which incorporated numerous sub-dials and other complications. He is believed to have begun producing dials in around 1832 and worked from Glasgow, Crystal Palace, London and Ireland up until his death in 1871.

£600-800



3 (detail)

4

### A WILLIAM IV LACQUERED BRASS 2.75 INCH REFRACTING TELESCOPE

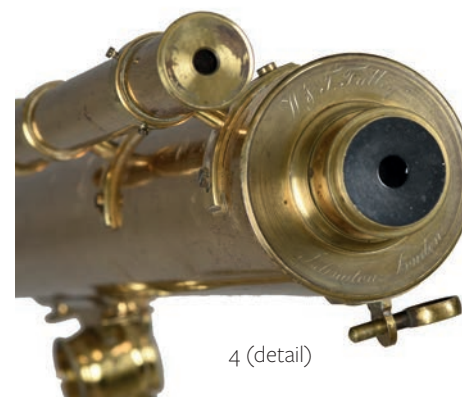
W. and T. Tulley, London, circa 1830

The 43 inch body tube with rack and pinion focus adjustment screw, 'star finder' sight, telescopic eyepiece assembly screwed into the tube end piece signed *W. & T. Tulley, Islington, London* to collar opposing lens cap to the objective end, mounted via a hinged compass joint onto a columnar upright with steady bar over folding tripod supports with pad feet, with original mahogany box with three eyepieces and an additional telescopic draw.

The box 115cm (45.25ins) long, 23cm (9ins) deep, 14cm (5.5ins) high.

Brothers William and Thomas Tulley succeeded their father, Charles Tulley, on the latter's death in 1830 and worked from Territ's Court, Islington, London. Charles Tulley was believed to have taken-on Benjamin Martin's workshop in 1782 after he was declared bankrupt and is thought to have completed the purchase of Martin's tools in 1784. The Tulley's specialised in making telescopes and microscopes with fine optics including the first microscopes with achromatic objectives and continued in business up until Thomas Tulley's death in 1846.

£700-1,000



4 (detail)



4



4 (detail)





5



5 (detail)



5 (detail)

5  
A VICTORIAN LACQUERED BRASS 3-INCH REFRACTING TELESCOPE  
T. Cooke, York, circa 1860  
The 39.5 inch tube fitted with a 'star finder' sight and signed *T. Cooke, YORK* near the rack and pinion focus adjustment screw, with telescopic eyepiece assembly threaded into the tube end piece opposing brass end cap for the objective lens incorporating a reduced aperture to centre, fitted via dovetailed slots onto a substantial twin pierced-curve cast brass pivoted yoke joint for the three-legged rosewood tripod stand fitted with twin telescopic steady bars, with a choice of five eyepieces and in original mahogany box with brass handles.

The box 102cm (44ins) long, 29cm (11.5ins) deep, 18cm (7ins) high.  
  
Provenance: The Selwyn Demmy Collection.  
  
Thomas Cooke first set-up business in York in 1837 where he subsequently built factory at Bishophill in 1855. Thomas died in 1868 and was succeeded by his sons. At the outbreak of the First World War the Bishophill factory was redeveloped to cope with the growing demand for defence products. Vickers Ltd acquired control of the firm in 1915 and oversaw its expansion until they merged with Troughton & Simms of London, in 1922 becoming Cooke, Troughton & Sims.

£500-800

6  
A SUBSTANTIAL VICTORIAN LACQUERED BRASS 3.75-INCH REFRACTING TELESCOPE  
T. Cooke and Sons, York, late 19th century  
The 55.5 inch two-stage tube fitted with a 'star finder' tube and signed *T. Cooke & Sons, YORK* near the rack and pinion focus adjustment screw, with telescopic eyepiece assembly threaded into the tube end piece, fitted via four pinned studs onto a substantial pivoted and counterweighted cast iron and brass mount over three-legged ebonised wood tripod stand with brass feet, with a selection of mainly unrelated tubes and eyepieces, the telescope in original stained pine box, the tubes and lenses in a second pine box with carrying handle, (optics generally incomplete).

The telescope box 166cm (65.25ins) long, 20cm (8ins) wide, 21.5cm (8.5ins) high.  
  
The firm of Thomas Cooke and Sons was established in York by Thomas Cooke in 1837 where he built a factory at Bishophill in 1855. Thomas died in 1868 and was succeeded by his sons. At the outbreak of the First World War the Bishophill factory was redeveloped to cope with the growing demand for defence products. Vickers Ltd acquired control of the firm in 1915 and oversaw its expansion until they merged with Troughton & Simms of London, in 1922 becoming Cooke, Troughton & Sims.

£1,200-1,800



6 (detail)



6



7

**A REGENCY SHAGREEN COVERED 1.75 INCH NINE-DRAW TELESCOPE**  
Bate, London, early 19th century  
Signed *Bate, London* and inscribed *to adjust by sliding in the second draw* to final draw, with shuttered eyepiece, brass end cap and shagreen-covered grip, with leather carrying case; together with a 1 inch **three-draw telescope**, unsigned, 19th century, with shuttered eyepiece, leather covered grip and protective case, (2).

The telescope by Bate 105cm (41.25ins) long extended, 16.5cm (6.5ins) long closed.

The first telescope in 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

7



7 (detail)

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 if Excise and Customs.

£100-150

8



9

**AN EBONY AND BRASS NAVIGATIONAL OCTANT**  
Inscribed for W.B. Moralee, North Shields, early 19th century,  
The 11 inch frame incorporating central T-shaped hand-piece inset with bone signature plate inscribed *W.B. MORALEE NTH SHIELDS*, the pivoted arm mounted with mirror opposing aperture for reading the inset bone Vernier scale with clamp and endless screw adjustment to underside, with pin-hole sight opposing horizon glass, set of hinged filters, backsight and conforming horizon, in tapered mahogany box applied with trade label *THOMAS L. AINSLEY, MAKER AND ADJUSTER OF, Iron Ships' and Steamers' Compasses, 86 BUTE STREET, CARDIFF...* to the inside of the lid; together with a 1.5 inch **two-draw refracting telescope**, circa 1875, signed *R. & J. Beck, 31 Cornhill, London* to final draw, with shuttered eyepiece, sliding brass sun shade, end cap and leather grip, complete with cylindrical leather protective case, (2).

The sextant box 32.5cm (12.5ins) high, 29cm (11.5ins) wide, the telescope case 27cm (10.5ins) long

The name W.B. Moralee of North Shields appears not to be recorded as a maker of instruments hence could well be that of the first owner of the octant in the current lot. At some point the instrument was with Thomas Liddell Ainsley of Cardiff and South Shields (whose trade label is pasted to the inside of the lid) who was a maker of precision instruments active between 1858-1886. Ainsley also published numerous works on marine navigation and related subjects with his best known

8

**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, 26.5cm (10.5ins) deep, 12.5cm (5ins) high.

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.

£180-250



9

work being *A guide book to local marine board navigation. The Ordinary Examination* first printed in 1859 with no less than 45 subsequent reprints up to 2018.

The telescope I the current lot is by Richard and Joseph Beck who is recorded in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1660-1900* as first working from 31 Cornhill 1867-80 and then 68 Cornhill from 1868. They were best known for supplying microscopes and other optical instruments which were presumably constructed in their factory at Lister Works, Kentish Town, Holloway, East London. Banfield further notes that they often signed their instruments 'R & J Beck Ltd' from 1894.

£500-700





10  
A JAPANNED AND LACQUERED BRASS INCLINOMETER  
E. R. Watts and Son, London, dated 1941  
With pierced triangular frame enclosing spirit bubble scale with spring-loaded pivot at the open end, engaging with the underside of the brass fine-screw helical drum scale divided into tenths of a degree for reading against a pointer applied to the top plate of the tall end, the scale end plate engraved *CLINOMETER, LARGE, E.R. WATTS & SON, LONDON, 1941, No. 23071*, in original shaped mahogany box stamped with repeat makers mark, serial number and date to lid.

The box 28cm (11ins) long, 20cm (8ins) wide, 8cm (3.125ins) high.

The London based firm of E.R. Watts and Son specialised in surveying instruments and was founded in 1856 by Edwin Watts. The business was incorporated in 1922 and merged with Adam Hilger to become Hilger and Watts in 1948.

£70-100

11  
A VICTORIAN BRASS BOX SEXTANT PRESENTED TO GENTLEMAN CADET A. JOPP OF THE EAST INDIA COMPANY  
Elliott, London, circa 1857  
circular top plate with screw for rack and pinion index mirror adjustment against a fine inset silver Vernier scale with magnification arm and signature *Elliott, 268 High Holborn, London* to outer margin, the circumference with sliding shutter for the pin hole sight, the instrument enclosed by a bayonet secured canister-shaped cover, the original blue velvet lined cylindrical red morocco covered box with brass presentation plaque to top finely engraved with the text *Presented at the Public Examination, on the 12th June 1857, to Gentleman Cadet Keith A. Jopp, by the Hon'ble Court of Directors, of the East India Company, as a mark of the Courts approbation, of his attainments in Military Surveying, while at the Military College.*

Diameter of instrument 8cm (3.125ins); diameter of box 9cm (3.5ins).

The current lot is almost certainly by the partnership of the brothers Frederick Henry and Charles Edward Elliott Elliott who are recorded in Clifton, *Gloria Directory of British Scientific Instrument Makers 1550-1851* as continuing the family business after the death of their father in 1853.

The life of Keith Alexander Jopp has been extensively researched by the vendor; a file including scans of original period photographs is included with the lot. Keith Jopp was born in July 1838 at Ooctacamund, Southern India. His father was a Major in the Bombay Engineers of the East India Army. Keith attended Cheltenham College and was nominated to attend the East India Military Training College at Addiscombe.

In 1858 Keith Jopp entered into Sappers and Miners of the Bombay Engineers as an Ensign elevating to 2nd Lieutenant by the time he arrived at the HQ of the Bomaby Engineers in Poona, India in May 1859.



By December 1969 he had reached rank of 2nd Captain of the Royal Engineers (the Bombay Engineers had been renamed a few years prior) but was on furlough in England. In 1872 he returned to Bombay but was back again in England before the year was out to marry Mary Egerton Smith with whom he had two daughters Leila in 1873 (who sadly died in infancy) and Clara the following year.

In April 1874 Jopp was promoted to the rank of Major and was back in Bombay by the end of the year. Over the next decade he travelled back and forth between England and Bombay however in 1879 his wife Mary sadly died in Kensington which led to a period of special compassionate leave. In November 1884 Keith Jopp was furloughed again but was back in Bombay in December the following year having been promoted the Lieutenant Colonel, Royal Engineers. He was by this time Deputy Consulting Engineer, 1st Grade in the Public Works Department at Madras and by time of his retirement in 1891 he had been further promoted to rank of Colonel.

In the 1901 census Keith Jopp was recorded as a retired Colonel residing at 69 Eaton Rose, Ealing; by 1911 he had moved to Atheldane, Westgate-on-Sea, Kent and his death was recorded at Thanet in spring 1920.

£250-350



13  
A RARE VICTORIAN WROUGHT IRON AND BRASS WAYWISER OR HODOMETER  
Negretti and Zambra, London, mid to late 19th century  
With 22.75 inch diameter iron-rimmed solid-spoked wheel pivoted between forks fitted with rectangular oxidised brass case enclosing worm gear for the circular revolving register calibrated from zero to 220 YARDS with the centre cut with a sector revealing scales for miles and furlongs reading against an integral fixed pointer, set behind pivoted cover incorporation circular glazed porthole and engraved *NEGRETTI AND ZAMBRA, LONDON* to lower margin, with iron upright forged in one-piece with the forks terminating with a cross-piece handle fitted with wooden grips.

90cm (35.5ins) high, 18cm (7ins) wide overall.

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.

£200-300



12  
A GROUP OF THREE WOODEN MEASURING/SURVEYING INSTRUMENTS  
Including a folding rule by Aston and Mander, London, early 20th century and earlier  
Comprising a thirty-six inch brass mounted folding ruler with brass hinge and end pieces, divided for inches and stamped *ASTON & MANDER MAKERS, 25 OLD COMPTON STREET, SOHO, LONDON*; an unusual brass mounted hinged distance caliper measure with brass locking lever and tips to each leg and incorporating pivoted notched cross-piece for locking the arms open at calibrated distances of 12, 24, 30, 33 and 40 inches to centre; a plumb square incorporating vertical reference line and aperture cut for a plumb bob, together with a mahogany folding portable folio stand opening to reveal central upright fitted with a pivoted stay beneath pairs of arms incorporating further end uprights and width extensions, (4).

The caliper 91.5cm (36ins) long closed; the portable folio stand 23cm (9ins) long closed.

£100-150







14

14 Y

A VICTORIAN CARVED ROSEWOOD MERCURY STICK BAROMETER WITH VISIBLE CISTERN

J. Franks, Manchester, third quarter of the 19th century

With a scallop and leaf scroll carved upstand and two-tier cavetto moulded cornice over conforming surround for the rectangular bevel-glazed double ivory Vernier scales flanking the large bore mercury tube, each calibrated in barometric inches and with the usual observations, the lower margins annotated 10 A.M. YESTERDAY and 10 A.M. TO DAY and with signature J. FRANKS, 44 MARKET STREET, MANCHESTER to upper margin, the trunk with Vernier setting squares flanked by scroll-carved corbels to throat above applied glazed mercury tube FAHRENHEIT and CENTIGRADE scale thermometer decorated with stylised leaf carved ogee mouldings to both the upper and lower rails, the rectangular base with inverted corbels to upper corners over bevel-glazed panel bordered by carved lappet leaf surround enclosing visible bulb cistern, Bunten air trap and restriction damper within an ivory lined recess, the underside with inverted swan neck-shaped pendant crest.

105.5cm (41.5ins) high.

Provenance: The Selwyn Demmy Collection.

A J. Franks is not recorded as working in Manchester during the latter half of the 19th century in the usual sources however a Ben Franks is recorded in Banfield, Edwin BAROMETER MAKERS AND RETAILERS 1660-1900 as working from Market Street, Manchester circa 1880-1900 as well as at Hull and 39 Piccadilly, Hanley.

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 barometers' which he devised in around 1857. The feature of visible cistern of the current lot is unusual as is the use of a bulb cistern (rather than a sealed diaphragm arrangement).

£300-500

15

A VICTORIAN OAK MERCURY 'ADMIRAL FITZROY'S STORM BAROMETER'

Negretti and Zambra, London, circa 1870

The arched bevel-glazed double ceramic Vernier scales flanking the large bore mercury tube, each calibrated in barometric inches and with the usual observations, the lower margins annotated ADD ONE TENTH FOR, EACH HUNDRED, FEET ABOVE, THE SEA and 10 A.M. YESTERDAY and 10 A.M. TO DAY over PATENT No. 1481 and with signature NEGRETTI & ZAMBRA, INSTRUMENT MAKERS, TO HER MAJESTY, HOLBORN VIADUCT E.C., 122 REGENT ST. W, & 59 CORNHILL E.C., LONDON to upper margin, the apex of the arch further inscribed ADMIRAL FITZROY'S, STORM BAROMETER, the trunk with Vernier setting squares to throat above applied glazed mercury tube Fahrenheit scale thermometer further signed NEGRETTI & ZAMBRA, LONDON to upper margin and with ogee moulded crests to the upper and lower rails, the base with rectangular ogee moulded cistern cover over conforming base moulding with level adjustment screw to underside.

102cm (40ins) high.

Provenance: The Selwyn Demmy Collection.

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.

The current lot is a textbook example of a Fishery or Sea Coast storm barometer devised by Admiral Robert Fitzroy in the 1860's to aid mariners in the forecasting of storms. Fitzroy lobbied the Board of Trade resulting in this type of barometer being supplied (at public expense) to many coastal communities for display in a prominent public space. In addition to this The Royal Lifeboat Institution installed these barometers into each of its stations and the Duke of Northumberland (in association with the British Meteorological Society) erected several on the coast of Northumberland. By 1864 over 80 barometers had been installed by the Board of Trade and a further 14 by the Duke of Northumberland with their usefulness fully appreciated in Fitzroy's Meteorological Office Report published that year.

£300-400



15



16  
A VICTORIAN OAK MERCURY ‘ADMIRAL FITROY’S STORM BAROMETER’  
Negretti and Zambra, London, circa 1870  
The arched bevel-glazed single ceramic Vernier scale to the right of the large bore mercury tube calibrated in barometric inches and with the usual observations, the lower margins annotated *ADD ONE TENTH FOR, EACH HUNDRED, FEET ABOVE, THE SEA* over *PATENT No. 2809* and with signature *NEGRETTI & ZAMBRA, INSTRUMENT MAKERS, TO HER MAJESTY, HOLBORN VIADUCT E.C., 122 REGENT ST. W, & 45 CORNHILL E.C., LONDON* to upper margin, the apex of the arch further inscribed *ADMIRAL FITZROY’S, STORM BAROMETER*, the trunk with Vernier setting squares to throat above applied glazed mercury tube Fahrenheit scale thermometer further signed *NEGRETTI & ZAMBRA, LONDON* to upper margin and with ogee moulded crests to the upper and lower rails, the base with rectangular ogee moulded cistern cover over conforming base moulding with level adjustment screw to underside.

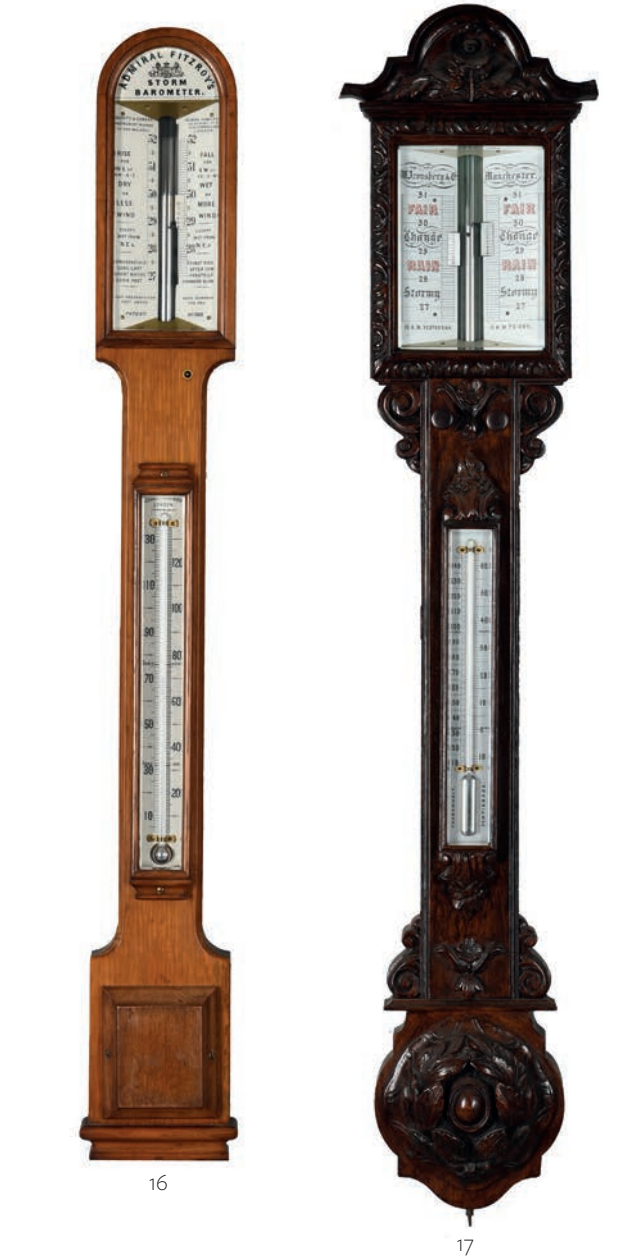
102cm (40ins) high.  
  
Provenance: The Selwyn Demmy Collection.

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.

The current lot is an example of a Fishery or Sea Coast storm barometer devised by Admiral Robert Fitzroy in the 1860`s to aid mariners in the forecasting of storms. Interestingly the scale only incorporates one Vernier scale (rather than usual the double scale) hence recording daily change in barometric pressure would have had to be done by taking notes rather than using the second scale. Fitzroy lobbied the Board of Trade resulting in this type of barometer being supplied (at public expense) to many coastal communities for display in a prominent public space. In addition to this The Royal Lifeboat Institution installed these barometers into each of its stations and the Duke of Northumberland (in association with the British Meteorological Society) erected several on the coast of Northumberland. By 1864 over 80 barometers had been installed by the Board of Trade and a further 14 by the Duke of Northumberland with their usefulness fully appreciated in Fitzroy’s Meteorological Office Report published that year.

£250-350

17  
A VICTORIAN CARVED OAK MERCURY STICK BAROMETER  
W. Aronsberg and Company, Manchester, third quarter of the 19th century  
With foliate scroll carved concave-hipped break-arch upstand and moulded cornice over leaf-carved surround for the rectangular bevel-glazed double ceramic Vernier scales, each 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 *W. Aronsberg & Co., Manchester* across the upper margin, the trunk with applied floral motif and Vernier setting squares flanked by scroll-carved corbels to throat above applied glazed mercury tube *FAHRENHEIT* and *CENTIGRADE* scale thermometer decorated with further leafy crests to both the upper and lower rails, the base of shaped cartouche



outline applied with generous leafy scroll carved domed cistern cover with level adjustment square to underside.

108cm (42.5ins) high.  
  
Provenance: The Selwyn Demmy Collection.

William Aronsberg (and Company) is recorded in Banfield, Edwin *BAROMETER MAKERS & RETAILERS 1660-1900* as working first from 3 Lever Street, Manchester 1864-68 then 12 Victoria Street 1868-96.

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 barometers’ which he devised in around 1857.

£300-500

18 Y  
A VICTORIAN CARVED OAK MERCURY STICK BAROMETER  
Dollond, London, third quarter of the 19th century  
With foliate scroll carved upstand and egg-and-dart moulded cornice over leaf-carved surround for the rectangular bevel-glazed double ivory Vernier scales flanking the large bore mercury tube, each calibrated in barometric inches and with the usual observations, the upper margins annotated *10 A.M Yesterday* and *10 A.M To Day* beneath signature *DOLLOND. LONDON*, the trunk with carved shield and Vernier setting squares flanked by scroll-carved corbels to throat above applied glazed mercury tube *FAHRENHEIT* and *CENTIGRADE* scale thermometer decorated with further leafy crests to both the upper and lower rails, the base of shaped cartouche outline applied with generous leafy scroll carved cistern cover incorporating twin finials to shoulders and with level adjustment square to underside.

114cm (45ins) high.  
  
Provenance: The Selwyn Demmy Collection.

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

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 barometers’ which he devised in around 1857.

£400-600

19  
A REGENCY BULB-CISTERN TUBE MERCURY STICK BAROMETER  
Zanetti and Agnew, Manchester, circa 1820  
The arched case applied with visible tube and inset with two-piece boxwood scale calibrated in barometric inches and with the usual observations beneath stamped signature *ZANETTI, & AGNEW, MANC’ER* to upper margin, with slender trunk over rounded base applied with hemispherical cistern cover.

88cm (34.75ins) high.  
  
Provenance: The Selwyn Demmy Collection.

The partnership between Vittore Zanetti and his apprentice Thomas Agnew is recorded in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1660-1900* as working from 94 Market Street, Manchester 1817-25.

£150-250







20

20 Y  
A GEORGE III MAHOGANY MERCURY WHEEL BAROMETER WITH TWELVE-INCH DIAL

G. Ronchetti, Manchester, circa 1800  
The 12 inch circular silvered register centred with Prince-of-Wales surmounted rococo scroll engraved cartouche within scale calibrated in barometric inches with the usual observations within cast brass bevel glazed bezel, the ebony and box triple line-edged case with hydrometer to the swan neck pediment over arch glazed silvered Fahrenheit scale spirit thermometer to the baluster-outline upright, the rounded base with recording hand setting key over glazed spirit level signed G. *Ronchetti, No. 51, Spear Street, Manchester.*

114cm (45ins) high excluding finial.

Provenance: The Selwyn Demmy Collection.

A G. Ronchetti does not appear to be separately listed by Banfield however his is probably closely associated or related to the well-known maker of stick, angle and wheel barometers Baptista Ronchetti who is recorded in Banfield, Edwin *BAROMETER MAKERS & RETAILERS 1660-1900* as working from Spear Street Manchester from 1785 and then later at 15 High Street until around 1810.

£180-250



21

21  
A VICTORIAN FIGURED MAHOGANY MERCURY WHEEL BAROMETER WITH 12-INCH DIAL

L. Casartelli, Liverpool, circa 1850  
The 12 inch circular star centred silvered register signed *L. Casartelli, Liverpool* calibrated in barometric inches with the usual observations and two recording pointers within cast brass convex glazed bezel, the case with foliate carved crest to the cavetto moulded pediment over bowfronted Centigrade scale mercury tube thermometer to the baluster outline upright, the square base with two recording hand setting keys labelled *TODAY* and *YESTERDAY* and cavetto moulded underside.

123cm (48.5ins) high.

Provenance: The Selwyn Demmy Collection.

Lewis Casartelli is recorded in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1660-1900* as the nephew of Baptista Ronchetti who emigrated from Tavernerio, near Lake Como, Italy in 1787. He worked for several barometer makers before setting up alone and subsequently traded from several addresses in King Street and Duke Street, Liverpool and died in 1860.

£150-250



22

22 Y  
AN EARLY VICTORIAN MAHOGANY MERCURY WHEEL BAROMETER WITH TWELVE-INCH DIAL

P. Bregazzi, Nottingham, circa 1840  
The 12 inch star-centred circular silvered register calibrated in barometric inches with the usual observations within cast brass bevel glazed bezel, the ebony and box line-edged case with hydrometer to the swan neck pediment over arch glazed silvered Fahrenheit scale spirit thermometer to the baluster-outline upright, the rounded base with recording hand setting key over glazed spirit level signed *P. Bregazzi, Nottingham.*

114cm (45ins) high excluding finial.

Provenance: The Selwyn Demmy Collection.

Peter Bregazzi is recorded in Banfield, Edwin *BAROMETER MAKERS & RETAILERS 1660-1900* as a 'carver and gilder, looking glass maker' working from Bridlesmith Gate, Nottingham circa 1840-43.

£100-150

23  
A VICTORIAN WALNUT MERCURY WHEEL BAROMETER WITH TWELVE-INCH DIAL

J. Sewill, Liverpool and London, circa 1860  
The 12 inch star-centred circular silvered register signed *ADIE, J. SEWILL, 61 South Castle St., LIVERPOOL, & 30 Cornhill, LONDON* within scale calibrated in barometric inches and with the usual observations within cast brass bevel glazed bezel, the case with arched scroll-bordered pediment over slender conforming scroll-edged trunk applied with a glazed silvered Fahrenheit scale spirit thermometer, the shaped base with recording hand setting key flanked by further S-scrolls.

106cm (45.75ins) high.

Provenance: The Selwyn Demmy Collection.

Joseph Sewill was born in Liverpool in 1816 and started up as a watchmaker, chronometer maker, and nautical instrument maker at 61 South Castle St, Liverpool in about 1848. Latterly Joseph went into partnership with two of his sons and is thought to have retired to London in 1862. His son, John Joshua Sewill (d. 1891) succeeded him and headed the business until his death in 1891, The firm was well regarded and opened branches in London (at 30 Cornhill prior to 1882), Glasgow and Locle (Switzerland). In 1867 a chronometer by Sewill won the Greenwich Trials and they became makers to the Admiralty. In the 1874 Greenwich Trials their chronometers came first and third. They also entered pieces into Kew trials, where a karrusel watch was awarded 81.8 marks in 1900. They won an award for 'services to horology' at the Paris Exhibition of 1862, and later became 'Maker to the Queen of Spain'.

£150-200



23





24

## 24 Y AN UNUSUAL VICTORIAN ‘GIANT’ MERCURY WHEEL BAROMETER WITH EIGHTEEN-INCH DIAL

Duncan, Aberdeen, mid 19th century

The 18 inch circular silvered register engraved with terrestrial sphere to centre and signed *DUNCAN, 92, UNION STREET, Aberdeen* within concentric scale calibrated in barometric inches with the usual observations within cast brass convex glazed bezel, the ebony line-edged case with hydrometer to the swan neck pediment over bowfronted glazed silvered Fahrenheit scale mercury thermometer with cavetto-moulded surmounted upper and lower rails to the tapered upright, the rectangular base with recording hand setting key over rectangular glazed spirit level incorporating fine foliate scroll decoration to the plate and with cavetto moulded underside beneath.

143.5cm (56.5ins) high excluding brass vase finial, 51cm (20ins) wide.

Provenance: The Selwyn Demmy Collection.

Two makers with the surname Duncan are recorded in Banfield, Edwin *BAROMETER MAKERS & RETAILERS 1660-1900* as working in Aberdeen during the mid 19th century, both of whom are probably related. The first, James Duncan, is noted as working circa 1845-65 whilst the second, William Duncan, is recorded as operating from 46 Dee Street in 1841 and then 92 Union Street 1842-49.

£400-600

## 25 A RARE GEORGE III INLAID MAHOGANY MERCURY WHEEL BAROMETER

Baptista Ronchetti, Manchester, circa 1790

The 8.5 inch circular silvered register signed *Bap'st Ronchetti, Fecit* and with additional inscription *H. Lomas, Adlington* to the centre within scale calibrated in barometric inches incorporating an engraved motif of Masonic tools suspended from a ribbon and with the usual weather observations to outer track, set behind hinged circular glazed moulded wood bezel incorporating additional recording hand to the glass and with chevron line border decoration, the chevron-edged case with open triangular pediment above arch-glazed Fahrenheit scale spirit tube thermometer to the baluster shaped upright inlaid with fan quadrants to upper angles and three oval radial paterae to lower margin, the rounded base with further oval patera over conforming fan rosette.

96cm (38.5ins) high excluding finial.

Provenance: The Selwyn Demmy Collection.



25

Baptista Ronchetti is recorded in Banfield, Edwin *BAROMETER MAKERS & RETAILERS 1660-1900* as working from Spear Street Manchester from 1785 and then later at 15 High Street until around 1810. Ronchetti emigrated from Tavernerio, near Lake Como, Italy in 1785 later sending for his son, Charles Joshua, and his nephew Louis Casartelli who were both accompanied by Dominic Bolongaro. Initially all three worked in Ronchetti's workshop before branching-out and setting-up on their own. Baptista Ronchetti is a well-regarded maker known for his stick and angle barometers and was one of the first to produce wheel barometers of the type which subsequently became the predominant design produced throughout the 19th century.

The current lot is notable in being a particularly early example of its type most likely being made in the 1790's. Early features include the hinged wooden bezel (which is secured by a lock with keyhole set in the side of the case) as well as the truncated design of the top of the case. The additional name engraved on the dial is for H. Lomas of Adlington who is recorded by Banfield as working circa 1800-20. The presence of Lomas's signature (executed in a different hand) would suggest that he probably re-sold the barometer perhaps 20 years or so after it was made.

£300-400

## 26 Y

### A VICTORIAN ROSEWOOD MERCURY WHEEL BAROMETER WITH SIX-INCH DIAL

Adie, Liverpool, circa 1850

The 6 inch concentric collar-centred circular silvered register signed *ADIE, Optician, Liverpool* within scale calibrated in barometric inches and with the usual observations within cast brass convex glazed bezel, the case with leaf carved crest over slender scroll-edged trunk applied with a bowfronted glazed silvered Centigrade scale mercury thermometer, the shaped base with recording hand setting key flanked by further C-scrolls.

96.5cm (38ins) high.

Provenance: The Selwyn Demmy Collection.

Richard Adie was the son of the celebrated Scottish instruments maker Alexander Adie who is recorded in Goodison, Nicholas *English BAROMETERS 1680-1860* as born 1774 and apprenticed to his uncle, the eminent Scottish instrument maker John Miller, in 1789. Alexander Adie was particularly noted for his meteorological instruments and is perhaps best known as the inventor of the Sympiesometer in 1818. In recognition of his work he was elected a Fellow of the Royal Society of Edinburgh in 1819. He was appointed optician to William IV and later Queen Victoria and took one of his sons, John, into partnership in 1835. Two of his other sons set up businesses; Richard (the maker of the current lot) in Liverpool from 1837 and Patrick in London from 1846. Unfortunately John Adie was prone to fits of despondency' which resulted in him shooting himself in 1857, Alexander Adie died the following year - no doubt expediated by the stress of his son's demise. Richard Adie subsequently spent a lot of time in Edinburgh looking after the business of Adie and Son up until his death in 1881.

£250-350



27

## 27 A REGENCY MAHOGANY MERCURY WHEEL BAROMETER WITH TWELVE-INCH DIAL

Dominic Bolongero, Manchester, early 19th century

The 12 inch circular silvered register centred with engraved urn-surmounted foliate scrollwork and calibrated in barometric inches with the usual observations within cast brass thick bevel glazed bezel, the ebony and box line-edged case with hydrometer to the rounded pediment over arch glazed silvered Fahrenheit scale mercury thermometer to the baluster-outline upright, the rounded base with recording hand setting key over glazed spirit level signed *Dominic Bologero, No. 2, old Millgate, Manchester*.

111cm (43.5ins) high.

Provenance: The Selwyn Demmy Collection.

Dominic Bolongaro is recorded in Banfield, Edwin *BAROMETER MAKERS & RETAILERS 1660-1900* as a 'carver, gilder and print seller' who came to Manchester from Tavernerio, near Lake Como, Italy in around 1787. After initially working for Vincent Zanetti he set up business alone. He worked from 2 Old Millgate, Manchester 1817-30, 14 Market Street 1832-33 then finally 32 Market Street 1834-48. He went into partnership with son Peter in 1848, who subsequently succeeded him and ran the business until 1883.

£150-200



26



28  
A WILLIAM MAHOGANY MERCURY WHEEL BAROMETER WITH TWELVE-INCH DIAL

J. Ronchetti, Manchester, circa 1830  
The 12 inch circular silvered star-centred register calibrated in barometric inches with the usual observations within cast brass convex glazed bezel, the finely figured case with hydrometer to the rounded pediment over arch glazed silvered Fahrenheit scale mercury thermometer to the baluster-outline upright, the rounded base with recording hand setting key over glazed spirit level signed *J. Ronchetti, 43 Market Street, Manchester*.

113cm (44.5ins) high.

Provenance: The Selwyn Demmy Collection.

The current lot is probably by either Joshua or John B. Ronchetti who are recorded in Banfield, Edwin *BAROMETER MAKERS & RETAILERS 1660-1900* as brothers working initially alongside their father, Charles Joshua Ronchetti, then in partnership from 1830-52. They initially worked from 4 Cateaton Street from 1830 before relocating to 43 Market Street until 1852 when Joseph Casartelli took over the business.

£150-200



28

29  
A FINE VICTORIAN LACQUERED BRASS FORTIN-TYPE LABORATORY MERCURY STICK BAROMETER

Negretti and Zambra, London, late 19th century  
The instrument with slender square section case pierced with a vertical slot to reveal the tube incorporating sliding silvered Vernier slide reading against silvered scale calibrated in barometric inches to the right and millibars to the left beneath serial number 1838 to upper margin, the shaft with Vernier adjustment disc to right over signature *NEGRETTI & ZAMBRA, Scientific Instrument Makers to Her Majesty, LONDON* to throat and applied mercury tube thermometer with large bulb within brass protective housing and Fahrenheit scale inscribed directly onto the tube, the base with square glass chamber enclosing mercury and incorporating inverted ivory level pointer to interior clamped between horizontal plates over cylindrical chamber and adjustment screw to base, mounted via a brass ring to top and base collar-bracket with triple securing screws onto a rectangular moulded oak panel applied with an ivorine plate further inscribed *NEGRETTI & ZAMBRA, Scientific Instrument Makers, to Her Majesty, LONDON* fitted into a rectangular cabinet with moulded cornice over rectangular bevel-glazed door.

The instrument 104cm (41ins) high; the cabinet 140cm (55ins) high, 26cm (10.25ins) wide, 19cm (7.5ins) deep.

Provenance: The Selwyn Demmy Collection.

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.

The current lot is made to the principles laid down by Nicholas Fortin (1750-1831) and incorporates a glazed cistern so that the level can be calibrated via the adjustment screw to the base against an inverted conical ivory cone in the cistern in order to obtain consistency in the readings. This particular type of barometer provides an accurate reading hence was generally adopted for laboratory use throughout the 19th and early 20th centuries.

£500-700



29

30  
A VICTORIAN LACQUERED BRASS FORTIN-TYPE LABORATORY MERCURY STICK BAROMETER

M. Pillischer, London, circa 1870  
The instrument with slender cylindrical case pierced with a vertical slot to reveal the tube incorporating sliding Vernier collar reading against a scale calibrated in barometric inches bordering the left hand side opposing signature *M. Pillischer, 88 New Bond St. London* to the right, the shaft with Vernier adjustment disc to right over applied mercury tube *FAHR'T* and *CENTE* thermometer to front, the base with part-glazed cylindrical cistern and adjustment screw to base, mounted via a brass top and base collar-brackets onto a rectangular ogee moulded mahogany panel with curved top and base.

The instrument 103cm (40.5ins) high; the wall panel 112cm (44ins) high, 15cm (6ins) wide.

Provenance: The Selwyn Demmy Collection.

Moritz Pillischer is recorded in Clifton, Gloria *Directory of British Scientific Instrument Makers 1550-1851* as working from 398 Oxford Street 1851-53 then 88 New Bond Street, London 1854-87. He was succeeded by his Nephew, Jacob.

The current lot is made to the principles laid down by Nicholas Fortin (1750-1831) and incorporates a glazed cistern so that the level can be calibrated via the adjustment screw to the base against an inverted conical ivory cone in the cistern in order to obtain consistency in the readings. This particular type of barometer provides an accurate reading hence was generally adopted for laboratory use throughout the 19th and early 20th centuries.

£250-350



30

31  
A VICTORIAN OXIDISED AND LACQUERED BRASS FORTIN-TYPE LABORATORY MERCURY STICK BAROMETER

Baird and Tatlock, London, late 19th century  
The instrument with slender cylindrical case with the upper section fitted with a glass sleeve enclosing silvered scale incorporating vertical slot to reveal the tube and sliding silvered Vernier slide reading against silvered scale calibrated in barometric inches to the right and millibars to the left, the lower margin signed *BAIRD & TATLOCK, LONDON* and numbered 2013, the shaft with Vernier adjustment disc to right over applied mercury tube thermometer with bulb within protective housing and Fahrenheit scale, the base with cylindrical glass chamber enclosing mercury and incorporating inverted ivory level pointer to interior clamped between horizontal plates over cylindrical cistern and adjustment screw to base, mounted via a brass ring to top and base collar-bracket with triple securing screws onto a rectangular moulded walnut panel incorporating curved top and base, fitted into a rectangular cabinet with shaped-outline crest over moulded cornice and channel-moulded uprights flanking the rectangular glazed door fitted with ivorine button inscribed *BAIRD & TATLOCK, LONDON* to lower rail, with further glass panels to sides and on moulded base.

The instrument 109cm (43ins) high; the cabinet 132cm (52ins) high, 27cm (10.5ins) wide, 17cm (6.5ins) deep.

Provenance: The Selwyn Demmy Collection.

The firm of Baird and Tatlock are recorded in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1660-1900* as a partnership between Hugh Harper Baird and John Tatlock formed circa 1881 specialising as Laboratory furnishers, chemical, mathematical and philosophical instrument makers. They supplied the Admiralty, the War Office, the India Office and the Crown Agents for the Colonies and operated from several addresses in Glasgow and Edinburgh as well as from 14 Cross Street Hatton Garden from 1889. The business became a Limited Company in 1897 and continued to trade from the same London address until 1935.

The current lot is made to the principles laid down by Nicholas Fortin (1750-1831) and incorporates a glazed cistern so that the level can be calibrated via the adjustment screw to the base against an inverted conical ivory cone in the cistern in order to obtain consistency in the readings. This particular type of barometer provides an accurate reading hence was generally adopted for laboratory use throughout the 19th and early 20th centuries.

£300-400



31





32

32  
A BRASS FORTIN-TYPE LABORATORY MERCURY STICK BAROMETER

A. Gallenkamp and Company Limited, London, early 20th century  
The instrument with slender cylindrical case with the upper section fitted with a glass sleeve enclosing silvered scale incorporating vertical slot to reveal the tube and sliding silvered Vernier slide reading against silvered scale calibrated in barometric inches to the right and millibars to the left, the upper margin inscribed *No. 6728* and the lower signed *A. GALLENKAMP & Co. LTD, LONDON*, the shaft with Vernier adjustment disc to right over applied mercury tube *FAHRENHEIT* and *CENTIGRADE* thermometer with bulb set behind the scale, the base with cylindrical glass chamber enclosing mercury and incorporating inverted ivory level pointer to interior clamped between horizontal plates over cylindrical cistern and adjustment screw to base, mounted via a brass ring to top and base collar-bracket with triple securing screws onto a rectangular moulded walnut panel.

The instrument 108cm (42.5ins) high; the back panel 103cm (40.5ins) high, 9.5cm (3.75ins) wide.

Provenance: The Selwyn Demmy Collection.

Adolf Gallenkamp and Company Limited are recorded in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1660-1900* as working from 2, 4 and 6 Cross Street, Finsbury, London 1880-1900 and continued trading from various addresses in Finsbury, London well into the 20th century.

The current lot is made to the principles laid down by Nicholas Fortin (1750-1831) and incorporates a glazed cistern so that the level can be calibrated via the adjustment screw to the base against an inverted conical ivory cone in the cistern in order to obtain consistency in the readings. This particular type of barometer provides an accurate reading hence was generally adopted for laboratory use throughout the 19th and early 20th centuries.

£180-250



33

33  
A LATE VICTORIAN LACQUERED BRASS FORTIN-TYPE LABORATORY MERCURY STICK BAROMETER

Negretti and Zambra, London, late 19th century  
The instrument with slender cylindrical case pierced with a vertical slot to reveal the tube incorporating sliding Vernier collar reading against a silvered scale calibrated in barometric inches bordering the right hand side opposing millibar scale to the left, the shaft with Vernier adjustment disc to right over engraved signature *H. Negretti & Zambra, 1 Hatton Garden, 122 Regent St. W. & 39 Cornhill, London* and applied mercury tube *FAHRENHEIT* thermometer with canted silvered scale and enclosed bulb to front, the base with cylindrical glass chamber enclosing mercury and incorporating inverted ivory level pointer to interior clamped between horizontal plates over cylindrical cistern and adjustment screw to base, mounted via a brass ring to top and base collar-bracket with triple securing screws onto a rectangular ogee moulded walnut panel with curved top and base and inset with a brass-bordered trade plate inscribed *NEGRETTI & ZAMBRA. METEOROLOGICAL, INST'T MAKERS, TO HER MAJESTY, 1 HATTON GARDEN E.C., 59 CORNHILL E.C., 122 REGENT ST. W., LONDON.* to centre.

The instrument 102cm (40ins) high; the wall panel 103cm (40ins) high, 14cm (5.5ins) wide.

Provenance: The Selwyn Demmy Collection.

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.

The current lot is made to the principles laid down by Nicholas Fortin (1750-1831) and incorporates a glazed cistern so that the level can be calibrated via the adjustment screw to the base against an inverted conical ivory cone in the cistern in order to obtain consistency in the readings. This particular type of barometer provides an accurate reading hence was generally adopted for laboratory use throughout the 19th and early 20th centuries.

£150-250

34  
A JAPANNED AND LACQUERED BRASS FORTIN-TYPE MERCURY STICK ‘MOUNTAIN’ BAROMETER

Pasterelli and Rapkin, London, early 20th century  
The instrument with slender cylindrical case pierced with a vertical slot to reveal the tube incorporating sliding Vernier collar reading against a scale calibrated in barometric inches ranging from 20 up to 32.5 inches to the right hand margin opposing millibar scale to the left, the shaft with Vernier adjustment disc to right and engraved signature *PASTORELLI & RAPKIN, 46 HATTON GARDEN, LONDON* to centre over applied mercury tube Fahrenheit and Centigrade scale thermometer with canted scale and enclosed bulb to front, the base with cylindrical glass chamber enclosing mercury and incorporating inverted ivory level pointer to interior clamped between horizontal plates over cylindrical cistern and adjustment screw to base, mounted via a brass ring to top and base collar-bracket with triple securing screws onto a rectangular moulded mahogany panel with curved top and base.

The instrument 102cm (40ins) high; the wall panel 105cm (41.5ins) high, 9cm (3.5ins) wide.

Provenance: The Selwyn Demmy Collection.

The firm of Pastorelli and Rapkin are recorded in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1660-1900* as being established in 1872 as a prolific maker of barometers of all types of barometers who worked from 61 Hatton Garden and 7 Great Warner Street, London in 1872 and then 46 Hatton Garden from 1873. The firm was incorporated as a Limited Company in 1901 and was still trading (in various guises) until 1988.

The current lot is made to the principles laid down by Nicholas Fortin (1750-1831) and incorporates a glazed cistern so that the level can be calibrated via the adjustment screw to the base against an inverted conical ivory cone in the cistern in order to obtain consistency in the readings. This particular type of barometer provides an accurate reading hence was generally adopted for laboratory use throughout the 19th and early 20th centuries. The scale of the present lot is unusual in that it ranges from 20 up to 32.5 inches rather than the usual circa 26.5 to 32 inches. The facility of being able to read particularly low pressures is indicative of an instrument intended for use at high altitudes hence instruments that incorporate this feature are sometimes referred to as ‘mountain barometers’.

£200-300



34





35

35  
A FINE GEORGE III MAHOGANY BAYONET-TUBE MERCURY STICK BAROMETER WITH  
LARGE SCALE THERMOMETER

Nairne and Blunt, London, circa 1780  
The arched-top caddy moulded case inset with glazed hygrometer inscribed *DAMP*  
*DRY* and with beard setting square beneath over concave-topped silvered Vernier scale  
calibrated in barometric inches to the right hand margin opposing weather observations to  
the left, the upper margin signed *Nairne and, Blunt, London* and the lower edge decorated  
with an engraved leafy scroll flanked cavetto-shaped angles, the trunk applied with full-  
height silvered-scale mercury thermometer calibrated in Fahrenheit with scale divided in  
degrees annotated 0-120 opposing markers inscribed *Freezing, Temperate, Sum'r Heat,*  
*Blood Heat* and *Fever Heat* over spiral pierced brass bulb shield and circular base applied  
with half sphere cistern cover incorporating sleeved level adjustment screw to underside.

108cm (42.5ins) high.

The collaboration between Edward Nairne and his former apprentice Thomas Blunt  
is recorded in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1660-1900* as  
established in 1774 and lasting until 1793. Edward Nairne was born in 1726 and apprenticed  
to the celebrated instrument maker, Matthew Loft, in 1741. Latterly he worked from 20  
Cornhill and published numerous booklets on navigational, pneumatic and astronomical  
instruments. In 1776 Nairne devised a marine barometer with a restriction to the bore of  
the mercury tube which served to dampen the oscillation of the mercury, he was elected  
Fellow of the Royal Society in 1776 and died 1806. Thomas Blunt was apprenticed to Edward  
Nairne in 1760 with whom he formed a loose partnership in 1774, perhaps for mutual  
convenience as his premises were next door to Nairne's at 22 Cornhill. Blunt designed  
some of the components for the 'New Barometer' devised by the Portuguese Scientist J.H.  
Magellan for measuring altitude, and latterly became instrument maker to George III. In 1793  
he took his son, also named Thomas, into partnership and subsequently relocated to 136  
Minories in 1814, he died in 1822.

A small group of bayonet-tube stick barometers incorporating a large  
scale thermometer by Nairne and Blunt are known. These include an  
example in The Whipple Museum, Cambridge (illustrated in Goodison,  
Nicholas *English Barometers 1680-1860* on page 186, Plate 124);  
another previously in the collection of Edwin Banfield is illustrated in  
his publication *BAROMETERS, Stick or Cistern tube* on page 75 and  
a third was also sold in these rooms on 15th March 2018 (lot 38) for  
£3,200 hammer. These three differ from the current lot in that they  
do not have a hygrometer fitted however an example which also  
includes a hygrometer, hence is very closely comparable with the  
current lot, was sold at Lyon and Turnbull, Edinburgh, 19th May 2021  
in their sale titled *Five Centuries: Furniture, Paintings & Works of Art*  
(lot 123) for £4,000.

£2,500-3,500



35 (detail)

36 Y  
A FINE EARLY VICTORIAN MAHOGANY BOWFRONTED MERCURY STICK BAROMETER

A. Abraham, Liverpool, mid 19th century  
With concave-sided upstand and cavetto cornice over rectangular bow-glazed silvered  
double Vernier scale flanking the large-bore tube each calibrated in barometric inches  
with the usual observations beneath inscription *Yesterday, Noon* to upper left opposing  
signature *A. Abraham, Liverpool* to upper right, the ebony line-edged trunk of the same  
bowed profile incorporating twin Vernier setting squares to throat over applied glazed  
mercury tube *Fahrenheit and Reaumur* scale thermometer with ogee moulded crests to  
the upper and lower rails, the base with turned half vase cistern cover flanked by ebony  
diamond lozenge line strung canted angles over cavetto moulded underside incorporating  
level adjustment screw.

94.5cm (37.25ins) high.

Abraham Abraham (and Company) are recorded in Banfield, Edwin *BAROMETER MAKERS  
AND RETAILERS 1660-1900* as working from several addresses in Liverpool 1817-75. Banfield  
describes them as 'important makers' who exhibited at the Great Exhibition at the Crystal  
Palace in 1851.

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 barometers' which he devised in  
around 1857.

£1,000-1,500



36 (detail)



36





37



37 (detail)

37 Y

A FINE REGENCY MAHOGANY FLAT-TO-THE-WALL BOWFRONTED MERCURY STICK BAROMETER

A. and H. Fraser, London, early 19th century

With swan neck pediment and cavetto cornice over rectangular bow-glazed silvered Vernier scale calibrated in barometric inches with the usual observations beneath signature *A. & H. Fraser, LONDON*, the ebony line-edged trunk of the same bowed profile incorporating Vernier setting squares to throat over inset bow-glazed mercury tube *Fahrenheit and Reaumur* scale thermometer within moulded ebony surround, the base with turned half vase cistern cover flanked by ebony vertical line strung canted angles over cavetto moulded underside incorporating level adjustment screw at the base of the cistern vase.

99cm (39ins) high.

A. And H. Fraser are recorded in Clifton, Gloria *Directory of British Scientific Instrument Makers 1550-1851* as working from 3 New Bond Street, London, in 1816.

£2,000-3,000



38

38

A WILLIAM IV MAHOGANY MERCURY STICK BAROMETER

Troughton and Simms, London, circa 1830

With concave-sided upstand and cavetto cornice over glazed rectangular canted silvered Vernier scale calibrated in barometric inches and with the usual observations beneath signature *Troughton, and Simms, LONDON* to upper margin, the trunk with Vernier adjustment square to throat over applied glazed mercury tube *Fahrenheit and Reaumur* scale thermometer with ogee moulded crests to the upper and lower rails, the rounded base applied with circular disc cistern cover and with level adjustment screw to underside.

105cm (37.5ins) high.

Provenance: The Selwyn Demmy Collection.

The partnership between Edward Troughton and William Simms is recorded in Clifton, Gloria *Directory of British Scientific Instrument Makers 1550-1851* as formed in 1826 and operating primarily from addresses in Fleet Street, London. Edward died in 1835 followed by William in 1860; the business was subsequently continued by their successors until 1922 when the name was changed to Cooke, Troughton and Simms.

£400-600

39

A WILLIAM IV/EARLY VICTORIAN MAHOGANY MERCURY STICK BAROMETER

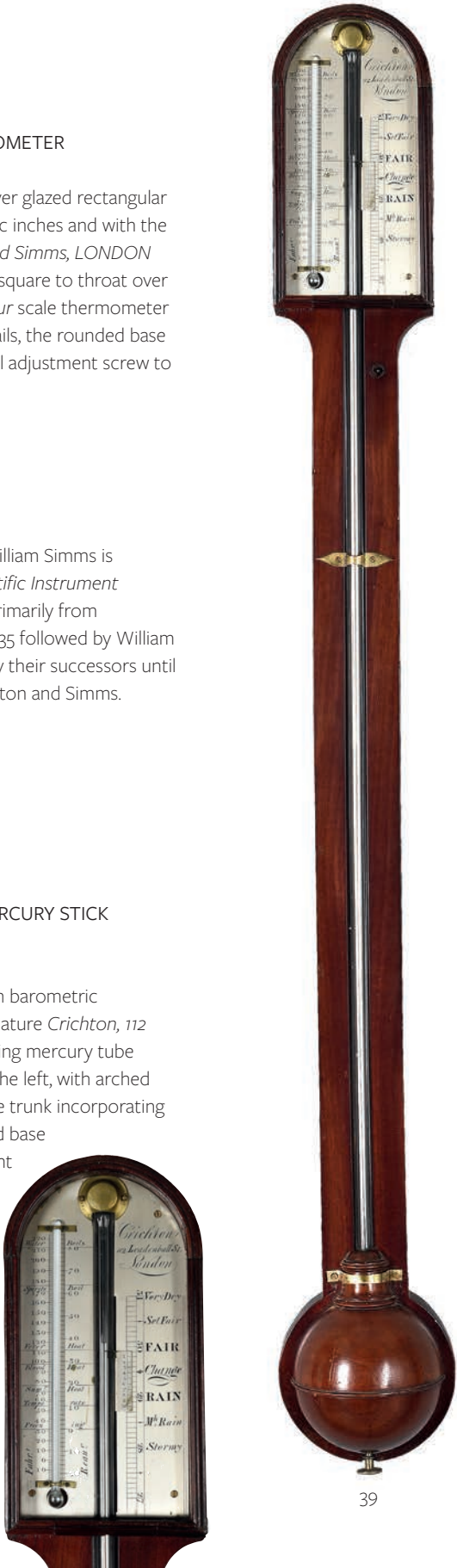
Crichton, London, circa 1835

The arched glazed silvered Vernier scale calibrated in barometric inches and with the usual observations beneath signature *Crichton, 112 Leadenhall St., London* to the right hand side opposing mercury tube *Fahr't* and *Reau'r* scale thermometer positioned to the left, with arched slender moulded surround over exposed tube to the trunk incorporating Vernier adjustment square to the trunk, the rounded base with hemispherical cistern cover and level adjustment screw to underside.

93.5cm (36.75ins) high.

John Crichton is recorded in Clifton, Gloria *Directory of British Scientific Instrument Makers 1550-1851* as working from 112 Leadenhall Street, London, 1834-65.

£1,000-1,500



39



39 (detail)





40

40  
A GEORGE III MAHOGANY MERCURY WHEEL BAROMETER WITH TEN-INCH DIAL

James Gatty, London, circa 1805  
The 10 inch star-centred circular silvered register calibrated in barometric inches with the usual observations within cast brass glazed bezel, the triple-line edged case with hydrometer to the swan neck pediment with adjustment square beneath, over arch glazed silvered Fahrenheit scale spirit thermometer to the baluster-outline upright, the rounded base with recording hand setting key over glazed spirit level signed *Ja's Gatty, No. 132 High Holborn, London*.

98cm (38.5ins) high excluding finial.

James Gatty is recorded in Goodison, Nicholas *English Barometers 1680-1860* working from 130 and 132 High Holborn. His exact dates or whether he started as an optician or immigrant glassblower are unknown, however a barometer by him was included in the sale of Sir William Chambers's furniture in 1796; a James Gattey is also recorded as working from 64 Tooley Street in 1802. Gatty is considered to be probably the most sought-after maker of early wheel barometers which tend to be of the finest quality.

£300-500

41  
A WILLIAM IV MAHOGANY MERCURY WHEEL BAROMETER WITH 10 INCH DIAL

I. Braham, Torquay, circa 1830  
The 10 inch circular silvered register with engraved basket of fruit and leafy scrolls to centre within concentric scale calibrated in barometric inches and with the usual observations within cast brass convex glazed bezel, the ebony line-edged case with hygrometer to the swan neck pediment over bowfronted Fahrenheit scale mercury tube thermometer to the tapered upright, the rectangular base inset with a glazed spirit level signed *I. BRAHAM, TORQUAY* over cavetto moulded underside.

109cm (43ins) high excluding finial.

John Braham is recorded in Banfield, Edwin *BAROMETER MAKERS & RETAILERS 1660-1900* as working in Torquay circa 1820-40. Banfield notes that he moved down from Liverpool during the early 19th century and became clockmaker to the Duchess of Clarence.

£150-200



42

42  
A RARE GEORGE III INLAID MAHOGANY MERCURY WHEEL BAROMETER

J. Thompson, Northampton, late 18th century  
The 8.5 inch circular silvered register signed *J. THOMPSON, NORTHAMPTON* to the centre within scale calibrated in barometric inches and with the usual weather observations to outer track, set behind hinged circular glazed moulded wood bezel incorporating additional recording hand to the glass and with chevron line border decoration, the triple line-edged case with open triangular pediment above oval urn inlaid panel and arch-glazed Fahrenheit scale spirit tube thermometer flanked by further paterae to the baluster shaped upright, the rounded base further inlaid with a fan rosette.

97cm (38.25ins) high excluding finial.

J. Thompson of Nottingham appears not to be recorded in the usual sources however it is likely that he is a related to John (IV) Thompson who is recorded in Clifton, Gloria *Directory of British Scientific Instrument Makers 1550-1851* as working in Nottingham 1835-44.

The current lot is notable in being a rarely early example of its type most likely being made in the 1790's. Early features include the wooden as well as the truncated design of the top of the case.

£180-250



41

43  
A GEORGE III SATINWOOD MERCURY WHEEL BAROMETER WITH TEN-INCH DIAL

Francis Anone, London, circa 1805  
The 10 inch star-centred circular silvered register calibrated in barometric inches with the usual observations within cast brass bevel glazed bezel, the kingwood banded and boxwood line-edged case with hydrometer to the pediment with adjustment square beneath, over arch glazed silvered Fahrenheit scale mercury thermometer to the baluster-outline upright, the rounded base with recording hand setting key over glazed spirit level signed *Fran's Anone, No. 26, Holborn, LONDON*.

99cm (39ins) high excluding finial.

Francis Anone is recorded in Banfield, Edwin *BAROMETER MAKERS & RETAILERS 1660-1900* as working from several address in Holborn circa 1800-20 including number 26 from 1802 to 1808.

£300-400



44

44 Y  
A REGENCY MAHOGANY MERCURY WHEEL BAROMETER

C. Tagliabue, London, circa 1825  
The 8 inch circular silvered register engraved with an urn over foliate scrolls and signed signed *C. Tagliabue, 28, Cross Str't, Hatton Garden, LONDON* to centre with concentric scale calibrated in barometric inches with the usual observations set behind cast brass convex glazed bezel, the kingwood banded and ebony line-edged case with swan neck pediment over bowfronted Centigrade scale mercury tube thermometer to the baluster outline upright and recording hand adjustment square to the rounded base.

98cm (38.5ins) high.

Caesar Tagliabue is recorded in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1660-1900* as working from Hatton Garden, London 1822-46 including 28 Cross Street 1822-29.

£200-300

45 Y  
A WILLIAM IV ROSEWOOD MERCURY WHEEL BAROMETER

Comyns, London, circa 1835  
The 8 inch circular silvered star-centred register signed *COMYNS, King Street, Chelsea* within concentric scale calibrated in barometric inches and with the usual observations within cast brass convex glazed bezel, the kingwood banded and ebony line-edged case with hygrometer to the swan neck pediment over bowfronted Fahrenheit scale mercury tube thermometer to the tapered upright, the rectangular base inset with a glazed spirit level over cavetto moulded underside.

101cm (39.75ins) high.

Henry Comyns is recorded in Banfield, Edwin *BAROMETER MAKERS & RETAILERS 1660-1900* as working from 17 King's Road, Chelsea, London 1820-45.

£180-250



43



45



46 Y

A VICTORIAN MOTHER OF PEARL AND BRASS INLAID MERCURY WHEEL BAROMETER

Unsigned, circa 1860

The 8 inch circular silvered register with engraved rococo scrolls to centre within concentric scale calibrated in barometric inches and with the usual observations within cast brass convex glazed bezel, the onion-top case inlaid in mother-of-pearl, brass and abalone shell with continuous delicate flowering foliage to borders, fitted with glazed mercury tube Fahrenheit scale thermometer to the tapered upright and with conforming inverted onion shaped base.

97cm (38ins) high.

£80-120

47 Y

AN EARLY VICTORIAN MOTHER-OF-PEARL INLAID ROSEWOD MERCURY WHEEL BAROMETER

A. Pastorelli, London, circa 1830

The 8 inch circular silvered register with engraved rococo scrolls to centre within concentric scale calibrated in barometric inches and with the usual observations within cast brass convex glazed bezel, the case inlaid in mother-of-pearl with bands of bird inhabited flowering foliage borders and fitted with hygrometer to the swan neck pediment over bowfronted Fahrenheit scale mercury tube thermometer to the tapered upright, the rectangular base inset with a glazed spirit level signed *A. Pastorelli, 4 Cross St. Hatton Garden* over cavetto moulded underside.

104cm (41ins) high.

Anthony Pastorelli is recorded in Banfield, Edwin *BAROMETER MAKERS & RETAILERS 1660-1900* as working from 4 Cross Street, Hatton Garden, London 1829-40 and the 1842-46.

£120-180



48

48

TWO CASED ANEROID BAROMETER, COMPASS AND THERMOMETER COMPENDIUMS

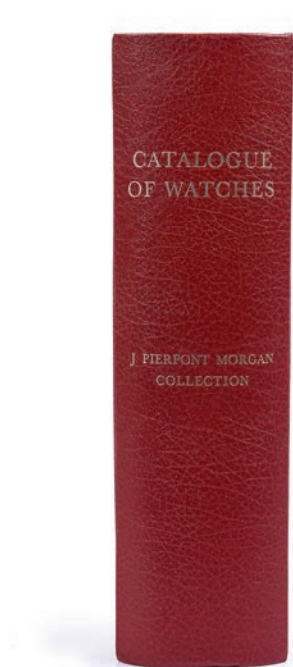
One by J. Hicks, London, late 19th century

The first with 1.25 inch circular silvered register signed *J. HICKS, MAKER, LONDON, 9143* and inscribed *Compensated* within concentric scale calibrated for barometric inches divided into twentieths and annotated with basic weather observations within outer altimeter scale calibrated in feet from 0 to 10,000 and divided for 100 foot intervals, the gilt pocket watch type case with suspension ring and rotating bezel with recording pointer to inside of glass, set in a silk lined morocco pair-shaped case inset with conforming small silvered dial compass opposing ivory scale Fahrenheit and Centigrade scale mercury tube thermometer to the inside of each of the two hinged front cover sections; the second with silvered plate measuring 2.75 by 4.25 inches fitted with glazed Bourdon pattern aneroid barometer with open centre within 1.5inch concentric barometric and rotating altimeter scales similarly calibrated and stamped *MADE IN FRANCE* set beside a conforming compass with recessed gilt on blued metal rose within scale calibrated for degrees, the upper edge of the plate applied with a *FAHRENHEIT* and *CENTIGRADE* scale mercury tube thermometer and the lower edge inscribed *PRECISION INSTRUMENT CASE, (2)*.

The first 9cm (3.5ins) high by 7.5cm (3ins) wide (closed), the second 7.5cm (3ins) high by 11.5cm (4.5ins) wide.

James Joseph Hicks is recorded in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1660-1900* as working from Hatton Garden, London from 1861 until after 1900. He was a committed Catholic who presented various meteorological instruments to the Vatican receiving the title Knight Commander of St. Gregory in recognition for his services.

£120-180



49

49

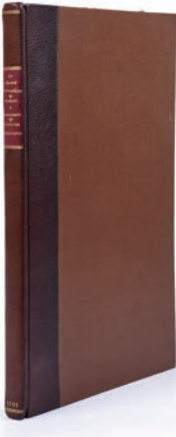
WILLIAMSON, G.C.

*CATALOGUE OF THE COLLECTION OF WATCHES: THE PROPERTY OF J. PIERPOINT MORGAN*

Facsimile reprint of the 1912 limited edition, Presses Centrales Lausanne S.A. for F. De Noble, Paris 1972, gilt titled rexine.

Provenance: The horological library of Lawrence Hurst.

£70-90



50 (detail)

50

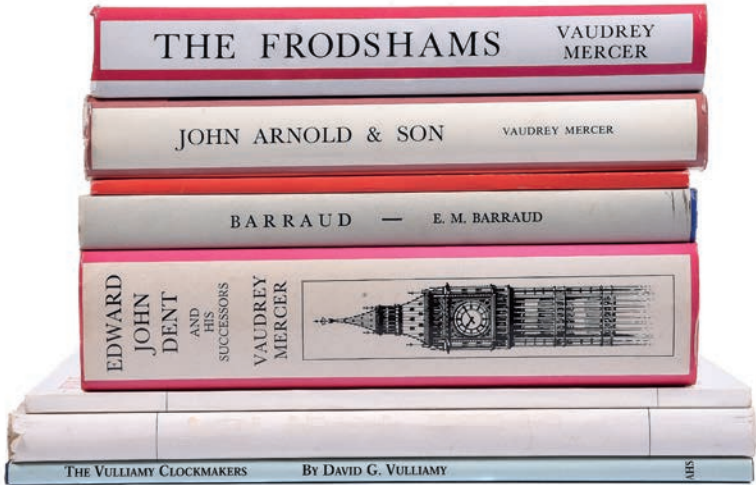
DIDEROT, DENIS AND D'ALEMBERT, JEAN LE ROND

*L'ENCYCLOPEDIE, OU DICTIONNAIRE RAISONNE DES SCIENCES, DES ARTS ET DES METIERS*

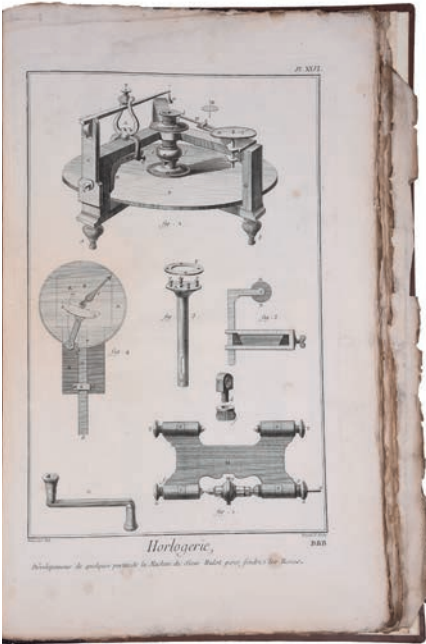
Section on Horology, 25 pages one index leaf and 62 plates; and chain making 2 plates and index leaf, Neuchatel/Paris 1965, modern half calf red morocco label to spine, fo.

Provenance: The horological library of Lawrence Hurst.

£100-200



51



50

51

HOROLOGICAL MONOGRAPHS

Six publications:

Mercer, Vaudrey *THE FRODSHAMS, THE STORY OF A FAMILY OF, Chronometer Makers* The Antiquarian Horological Society, Ramsgate 1981, dj; Mercer, Vaudrey *JOHN ARNOLD & SON, CHRONOMETER MAKERS* The Antiquarian Horological Society, Ramsgate 1972, dj; Mercer, Vaudrey *THE LIFE AND LETTERS OF EDWARD JOHN DENT, Chronometer Maker, and some account of his SUCCESSORS* The Antiquarian Horological Society, Ramsgate 1977, dj, together with supplement published 1983; Barraud, E.M. *BARRAUD the story of a family* The Research Publishing Company, London 1967, dj; Jagger, Cedric *PAUL PHILIP BARRAUD* The Antiquarian Horological Society, London 1968, dj, together with supplement dated 1979; and Vulliamy, David G. *THE VULLIAMY CLOCKMAKERS* The Antiquarian Horological Society, Ticehurst 2002, dj, (8).

Provenance: The horological library of Lawrence Hurst.

£250-350



52

AMERICAN AND ELECTRICAL HOROLOGY

Eleven publications:  
Harrold, Michael C. *AMERICAN WATCHMAKING, A Technical History of the American Watch Industry 1850-1930* National Association of Watch and Clock Collectors, Columbia PA 1984, softbound; Daniels, George *English & American Watches* Abelard-Shuman, London, New York and Toronto 1967, dj; Battison, Edwin A. *THE AUBURNDALE WATCH COMPANY: First American Attempt toward the Dollar Watch* (excerpt) Smithsonian Institution, Washington DC 1959, softbound; Tyler, E.J. *AMERICAN CLOCKS FOR THE COLLECTOR* Robert Hale, London 1981, dj; Townsend, George *ENCYCLOPEDIA OF DOLLAR WATCHES* published by the author, Arlington VA undated, softbound; Townsend, George *almost Everything you wanted to know about American Watches and Didn't Know Who To Ask* published by the author, signed by the author to Robert Foulkes, Arlington VA 1970, softbound; Palmer, Brooks *THE BOOK OF AMERICAN CLOCKS* The Macmillan Company, New York 1950, dj; Aked, Charles K. *A CONSPECTUS OF ELECTRICAL TIMEKEEPING* The Antiquarian Horological Society, Ticehurst 1976, softbound; Aked, Charles K. *Electrifying Time* exhibition catalogue, The Antiquarian Horological Society, Ticehurst 1976, softbound; Miles, Robert H.A. (translator) *The BULLE-CLOCK of Favre Bulle, PRACTICAL*

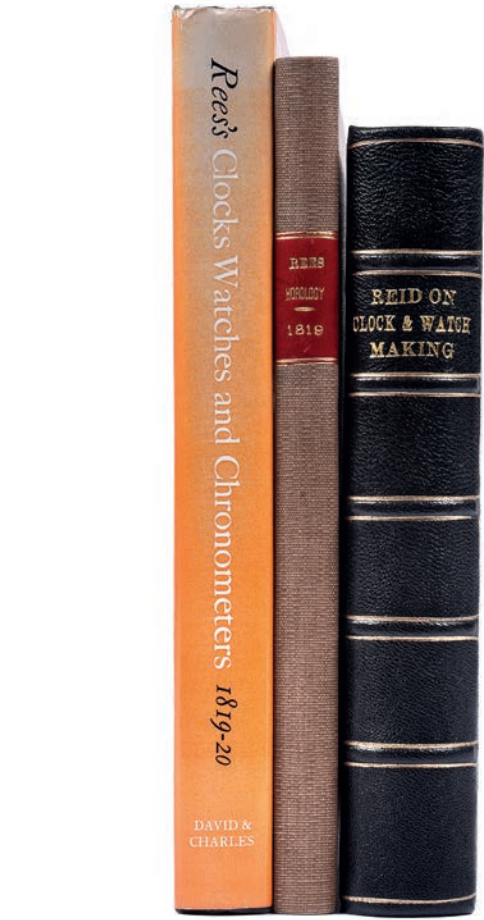


52

*MANUAL for the use of Clockmakers and Jewellers* The Antiquarian Horological Society, Ticehurst 1995, softbound (2 copies); Miles, Robert H.A. and Ridout, Martin (translators) *BRILLIE Electric Clocks, Product Catalogues, Installation & Set-up, Fault-Finding* The Antiquarian Horological Society, Ticehurst 2007, softbound; together with seven futher sundry publications, (18).

Provenance: The horological library of Lawrence Hurst.

£40-60



53

53

NINETEENTH CENTURY CLOCKMAKING

Three volumes:  
Reid, Thomas *TREATISE ON CLOCK AND WATCH MAKING THEORETICAL AND PRACTICAL* second edition, Blackie and Son, Glasgow 1846, twenty folding plates, later full calf gilt tilted spine, 8vo; Rees, Abraham *REES'S CYCLOPEDIA* excerpts on clocks and horology including 47 plates (1819-20), modern cloth with gilt titled calf to spine; Rees, Abraham *Rees's Clocks, Watches and Chronometers* (1819-20) David and Charles, Newton Abbott 1970 reprint of excerpts from the 1819-20 cyclopedia, dj, (3).

Provenance: The horological library of Lawrence Hurst.

£100-150

54

THE WORSHIPFUL COMPANY OF CLOCKMAKERS

Seven publications:  
Atkins, Charles Edward *THE COMPANY OF CLOCKMAKERS REGISTER OF APPRENTICES 1631-1931* privately printed for The Worshipful Company of Clockmakers, London 1931, gilt titled green cloth 8vo; Atkins, Samuel Elliott and Overall, William Henry *SOME ACCOUNT OF THE WORSHIPFUL COMPANY OF CLOCKMAKERS OF THE CITY OF LONDON* privately printed for The Worshipful Company of Clockmakers, London 1881, gilt titled brown cloth 8vo; Overall, W.H. *CATALOGUE OF THE LIBRARY AND MUSEUM OF THE CLOCKMAKERS' COMPANY OF LONDON* privately printed for The Worshipful Company of Clockmakers, London 1875, gilt titled green cloth 8vo; Nelthropp, Rev'd H.L. *A CATALOGUE OF THE COLLECTION OF CLOCKS, WATCHES, CHRONOMETERS, MOVEMENTS, SUNDIALS, SEALS, &c., &c. PRESENTED TO THE WORSHIPFUL COMPANY OF CLOCKMAKERS OF THE CITY OF LONDON BY THE REV'D H.L. NELTHROPP, M.A., F.S.A.* privately published and presented by the author, London 1895, half morocco gilt title to spine; Anon. *A CATALOGUE OF BOOKS IN THE LIBRARY OF THE COMPANY OF CLOCKMAKERS OF THE CITY OF LONDON* privately printed for The Worshipful Company of Clockmakers, London 1830, half morocco marbled boards gilt titled spine; White, George *The Clockmakers of London* published by the Trustees of the Museum and Educational Trust of the Worshipful Company of Clockmakers, London 1998, softbound, together with an updated edition 2018; Clutton, Cecil and Daniels, George *Clocks & Watches IN THE COLLECTION OF THE WORSHIPFUL COMPANY OF CLOCKMAKERS* Sotheby Parke Bernet, London 1975, dj; together with seventeen annual lists of apprentices dating from 1976-96 (1981 and 1995 lacking) all softbound , (25).

Provenance: The horological library of Lawrence Hurst.

£60-90



55

£80-120

55

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; together with two untitled publications by the same author, (3).

Provenance: The horological library of Lawrence Hurst.



54





56

56

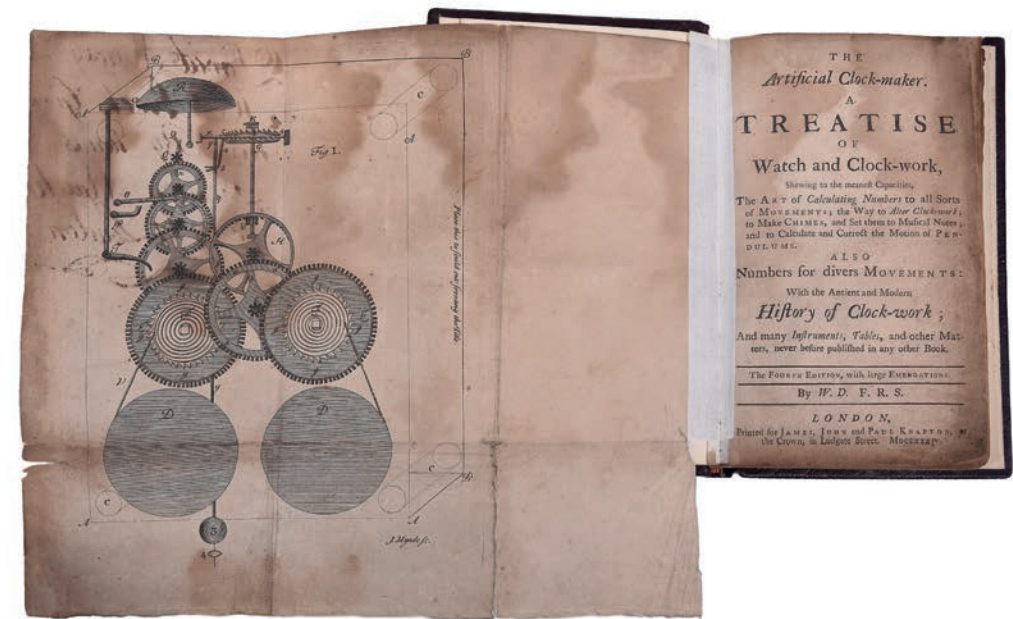
NINETEENTH CENTURY CLOCKMAKING

Five volumes:

Hawkins, J.B. *THOMAS COLE AND VICTORIAN CLOCKMAKING* published by the author, Sydney 1975, dj; Royer-Collard, F.B. *Skeleton Clocks* N.A.G. Press Limited, London 1977, dj; Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS, Their history and development* signed by both authors to Lawrence Hurst, Antique Collectors' Club, Woodbridge 1974, dj; David G. *THE VULLIAMY CLOCKMAKERS* The Antiquarian Horological Society, Ticehurst 2002, dj; Rose, Ronald E. *ENGLISH DIAL CLOCKS*, Antique Collectors' Club, Woodbridge 1978, dj; and a copy of Nicholls, Andrew *English Bracket and Mantel Clocks* Blandford Press, Poole 1981, (6).

Provenance: The horological library of Lawrence Hurst.

£60-90



57

57

DERHAM, WILLIAM

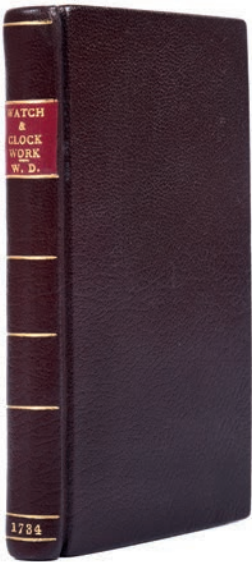
*THE ARTIFICIAL Clock-maker. A Treatise of Watch, and Clock-work...*

Fourth edition printed for James, John and Paul Knapton 'at the Crown, in Ludgate Street' London 1734, with folding plate depicting clock movement to front, musical notations and chimes mid-text, three tables after p. 126 and an orrery at the end, modern calf with gilt titled red morocco to spine, 18mo.

Provenance: The horological library of Lawrence Hurst.

The last edition printed in the author's lifetime 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.

£200-300



57 (detail)



58

58

HOROLOGICAL BIBLIOGRAPHY, FACSIMILE REPRINTS OF EARLY WORKS ON HOROLOGY, MONOGRAPHS AND MISC

Including three volumes printed by 'The Thames Facsimile Company', Reading:

Derham, William *THE ARTIFICIAL Clock-maker. A Treatise of Watch, and Clock-work...* 1981 facsimile of the 1696 first edition originally printed for James Napton 'at the Crown on St, Pauls Church-yard'; Smith, John *HOROLOGICAL DIALOGUES in Three Parts, SHEWING The Nature, Ufe, and right Managing of CLOCKS AND WATCHES...* 1962 facsimile of the 1675 first edition originally printed for Jonathan Edwin 'at the Three Rofes in Ludgate-Street'; Smith, John *Horological Disquisitions Concerning the NATURE OF TIME...* 1962 facsimile of the 1694 edition originally printed for Richard Cumberland 'at the Angel in S. Paul's Church-Yard' each bound in green cloth gilt titled to spine, 18mo; together with a facsimile of Elliott, Henry *THE Clock-Maker's ASSISTANT...* reproduced in 2011 by Rogers Turners Books, London from the 1726 edition originally printed for the author 'at the Leg and Dial in Grub Street', London; Baillie, G.H. *CLOCKS & WATCHES An Historical Biliography* NAG Press, London 1947, dj; Shenton, Rita *CHRISTOPHER PINCHBECK and his Family* Brant Wright Associates Limited, London 1976; Rooney, David *RUTH BELVILLE The Greenwich Time Lady* National Maritime Museum, London 2008, dj; Hilaburton, Thomas Chandler *THE CLOCKMAKER, OR THE SAYINGS AND DOINGS OF SAMUEL SLICK OG SLICKVILLE* Richard Bentley, London 1848, half calf marbled boards gilt titled morocco to spine 18mo; Ferriday, Peter *LORD GRIMTHOPE 1816-1905* John Murray, London 1957, dj; Loepold, John and Evans, Jeremy (editors) *THE LIFE AND TRAVELS OF JAMES UPJOHN* The Antiquarian Horological Society, Ticehurst 2016, dj; Jacob, John *John Joseph MERLIN The Ingenious Mechanick* Exhibition catalogue, The Iveagh Bequest, Kenwood 1985, softbound; and a quantity of miscellaneous publications including works on bellfounding and catalogues relating to the sale of horological books etc, (qty).

Provenance: The horological library of Lawrence Hurst.

£70-100



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LONGITUDE, CHROMOMETERS AND LIEUTENANT COMMANDER RUPERT T. GOULD

Ten publications:

Gould, Rupert T. *ODDITIES, A BOOK OF ENEXPLAINED FACTS* Philip Allan and Company Limited, London 1928, red cloth titled to spine; Gould, Rupert T. *ENIGMAS, ANOTHER BOOK OF ENEXPLAINED FACTS* Philip Allan and Company Limited, London 1929, red cloth titled to spine; Gould, Lieut.-Commdr, R.T. (ret.) *The Restoration of John Harrison's Third Timekeeper* British Horological Institute, London 1931/2, inscribed in ink *Commdr. J.H. Jauncey RN with all good wishes from Rupert T. Gould, 21.IV.32*, softbound stapled spine; Gould, Lieut.-Commdr, R.T. (ret.) *JOHN HARRISON AND HIS TIMEKEEPERS* excerpt from *THE MARINERS MIRROR* reprinted by the Society for Nautical Research, London 1935, softbound stapled spine; Betts, Jonathan (editor) *Principles and Explanations of Timekeepers by Harrison, Arnold & Earnshaw* including facsimile reprint excerpts originally issued by the Board of Longitude, British Horological Institute Limited, Upton 1984, quarter bond morocco with marbled boards; Earshaw, Thomas *LONGITUDE, AN APPEAL TO THE PUBLIC: STATING MR. THOMAS EARNSHAW'S CLAIM TO THE ORIGINAL INVENTION OF THE IMPROVEMENTS IN HIS TIMEKEEPERS...* limited edition facsmile reprint of the 1808 edition numbered 79/350, British Horological Institute Limited, Upton 1986, quarter bond calf with marbled boards; Amis, P. and Good, R. *PIONEERS OF PRECISION TIMEKEEPING* excerpts from the *Horologicaal Journal* prepared by Cecil Clutton and Col. H. Quill, The Antiquarian Horological Society, Ramsgate, undated (circa 1960), green cloth gilt title to spine; Howse, Derek *Greenwich time and the discovery of longitude* Oxford University Press, Oxford 1980; dj; Andrewes, William J.H. *The Quest for Longitude* the Collection of Historical Scientific Instruments, Harvard University, Cambridge MA 1996, dj; Taylor, Dr. John C. and Wolfendale Sir Arnold *THE EXCITEMENY OF Time JOHN HARRISON, THYE ROYAL SOCIETY AND THE MEASUREMENT OF TIME* Fromanteel Limited, Isle of Man 2006, dj; together with nine small related sundry publications, (19).

Provenance: The horological library of Lawrence Hurst.

£120-180





60

## 60 WATCHES

Fifteen works:  
Jaquet, Eugene and Chapuis, Alfred *TECHNIQUE AND HISTORY OF THE SWISS WATCH* Urs Graf-Verlag, Bern 1953, gilt ebossed red cloth; anon. *THE LANCASHIRE WATCH COMPANY LIMITED, PRESCOT, LANCASHIRE, ITS RISE AND PROGRESS* Culshaw and Company, Prescott 1892, rebound using original prints to boards; Daniels, George *WATCHMAKING* Sotheby Publications, London 1981, dj; Baillie, G.H. *WATCHES THEIR HISTORY, DECORATION AND MECHANISM* Methuen and Company Limited, London 1929, gilt embossed red cloth; Camerer Cuss, T.P. *The Camerer Cuss Book of ANTIQUE WATCHES* Antique Collectors' Club, Woodbridge 1976, dj; Camerer Cuss, Terence *THE ENGLISH WATCH 1585-1970* Antique Collectors' Club, Woodbridge 2009, dj; Cutmore, M. *The Pocket Watch Handbook* David and Charles, Newton Abbot 1985, dj; Cutmore, M. *Watches 1850-1980* David and Charles, Newton Abbot 1989, dj; Christianson, David *TIMEPIECES, MASTERPIECES OF CHRONOMETETRY* David and Charles, Newton Abbot 2002, dj; Burton, Stanley H. *The Watch Collection of Stanley H. Burton, WARTS and ALL* B.T. Batsford, London 1981, dj; Thompson, David *Watches* The British Museum Press, London 2008, dj; Daniels, George *'ALL IN GOOD TIME' Reflections of a Watchmaker* printed by the author, Isle of Man 2000, softbound; Daniels, George and Markarian, Ohannes *WATCHES & CLOCKS in the Sir David Salomons Collection* Sotheby Publications, London 1980, dj; Hayward, J.F. *ENGLISH WATCHES* Her Majesty's Stationary Office, London 1969, softbound; Smith, Alan and Abbott, Henry G. *THE LANCASHIRE WATCH COMPANY, PRESCOT, LANCASHIRE, ENGLAND 1889-1910* Ken Roberts Publishing Company, Fitzwilliam NH 1973, softbound; Kaduck, John M. *Collecting Watch Fobs* Wallace-Homestead Book Company, Des Moines IA 1973, softbound; together with an auction catalogue Habsburg, Geneva *THE ART OF BREGUET* 14th April 1991 hardbound with dj, and eight sundry publications, (24).

Provenance: The horological library of Lawrence Hurst.

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61

## 61 FRENCH WORKS ON HOROLOGY

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Thiout, Antoine *TRAITE DE L'HORLOGERIE MECANIQUE ET PRACITIQUE...* facsimile reprint of the 1741 edition by Edition Du Palais Royal, Paris 1972, two volumes bound as one, green cloth gilt title to spine; Lepaute, M.J.A. *TRAITE D'HORLOGERIE CONTENANT TOUT CE QUI EST NECESSAIRE POUR BIEN CONNOITRE ET POUR REGLER LES PENDULES ET LES MONTRES...* facsimile reprint of the 1755 edition by Chez Leonce Laget, Paris 1975, limited edition numbered 163/500, salmon cloth gilt title to spine; Allexandre, Dom Jaques *TRAITE GENERAL DES HORLOGES*. facsimile reprint of the 1734 edition by Chez Leonce Laget, Paris 1978, limited edition of 500, green cloth gilt title to spine; Ungerer, Alfred *LES HORLOGES ASTRONOMIQUES ET MONUMENTALES LES PLUS REMARQUABLES de l'Antiquite jusqu'a nos jours* published by the author, Strasbourg 1931, brown cloth gilt title to spine; Ungerer, Alfred *Les Horloges d'Edifice Leur Construction, leur Montage, leur Entretien...* Gauthier-Villars and Cie, Paris 1926, brown cloth gilt title to spine; Dubois, Pierre *LA TRIBUNE CHRONOMETRIQUE SCIENTIFIQUE ET BIOGRAPHIQUE...* L'Administration, Paris 1852, modern beige cloth gilt title to spine; Vial, Eugene and Cote, Claudius *LES HORLOGERS LYONNAIS DE 1550 A 1650* Georges Rapilly, Paris 1977, limited edition numbered 237, beige cloth gilt title to spine; Gros, Charles *ECHAPPEMENTS D'HORLOGES ET DE MONTRES...* facsimile reprint of the circa 1914 edition by Malcolm Gardner (Charles Allix), Sevenoaks 1980, blue cloth gilt title to spine; Ditisheim, Paul *LE SPIRAL REGLANT ET LE BALANCIER depuis HUYGENS jusque a nos jours* editions du Journal Suisse d'Horlogerie, Lausanne 1945, softbound; Chapiro, Adolphe *LA MONTRE FRANCAIS* les editions de l'amateur, Paris 1991, dj; together with seven softbound sundry publications including two auction catalogues, (16).

Provenance: The horological library of Lawrence Hurst.

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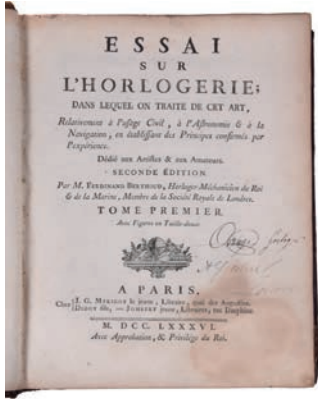
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## 63 BERTHOUD, FERDINAND

*ESSAI SUR L'HORLOGERIE DANS LEQUEL ON TRAITE DE CET ART, Relativement a l'usage Civil, a l'Astronomie et a la Navigation...*  
Second edition, two volumes, J.G. Merigot le jeune, Didot fils and Jombert jeune, Paris 1786, 38 folding plates at end, full calf gilt titled morocco to spines, 8vo; together with Berthoud, Ferdinand *HISTOIRE DE LA MESURE DU TEMPS PAR LES HORLOGES* facsimile reproduction of the 1802 edition, Berger-Levrault, Paris 1972, two volumes limited edition numbered 90/500, gilt embossed rexine with slipcase; and Berthoud, Ferdinand *L'ART DE CONDUIRE ET DE REGLER LES PENDULES ET LES MONTRES* facsimile reprint of the 1759 edition from limited edition of 300, Chez Leonce Laget, Paris 1983, yellow cloth, (4).

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63 (detail)

## 62 MECHANICAL MUSIC, SCIENTIFIC INSTRUMENTS AND BAROMETERS

Twelve publications:  
Clark, John E.T. *MUSICAL BOXES, A History and an Appreciation* George Allen and Unwin, London 1961, dj; Ord-Hume, Arthur W.J.G. *clockwork music* George Allen and Unwin, London 1973, dj; Matthews, John *The Restoration of Organs* Office of 'Musical opinion', London 1920, blue cloth; Chapuis, Alfred and Droz, Edmond *AUTOMATA, A Historical and Technological Study* Editions Du Griffon, Neuchatel 1958, dj; Buchner, Alexander *Mechanical Musical Instruments* Batchworth Press, London undated (circa 1955), dj; Archer, Mildred *TIPPOO'S TIGER* Victoria and Albert Museum monograph no. 10, Her Majesty's Stationary Office, London 1958, softbound; Turner, Gerard L'E *ANTIQUE SCIENTIFIC INSTRUMENTS* Blandford Press, Poole 1980, dj; Taylor, E.G.R. *THE MATHEMATICAL PRACTITIONERS OF TUDOR AND STUART ENGLAND* Cambridge University Press, Cambridge 1954, dj; Taylor, E.G.R. *The Mathematical Practitioners of Hanoverian England* Cambridge University Press, Cambridge 1966, dj; Millburn, John R. *RETAILER OF THE SCIENCES, Benjamin Martin's Scientific Instrument Catalogues, 1756-82* Vade Mecum Press, London 1986; Bertele, H. von *GLOBES and Spheres* lecture transcript, Swiss Watch and Jewellery Journal, Lausanne 1961, softbound; Banfield, Edwin *Antique Barometers an illustrated survey* Weyland publications, Bristol undated, sorfbound stapled spine; together with four related sundry publications, (16).

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63



64

## HOROLOGICAL PATENTS

Four Volumes:

Anon. *PATENTS FOR INVENTIONS. ABRIDGMENTS OF SPECIFICATIONS. CLASS 139, WATCHES, CLOCKS, AND OTHER TIMEKEEPERS* two facsimile volumes compiled from the H.M. Stationery Office editions for the periods 1855-1900 and 1901-1930, printed for Albert L. Odmark, Seattle WA 1979, green cloth gilt title to spine; Anon. *ABRIDGMENTS OF THE Specifications RELATING TO WATCHES, CLOCKS, AND OTHER TIMEKEEPERS, PRINTED BY ORDER OF THE COMMISSIONERS OF PATENTS* The Great Seal Patent Office, London, three volumes listing patents prior to 1858 then 1857-66 and 1867-76, bound as one in green cloth with gilt on red calf title to spine; Aked, Charles (compiled) *COMPLETE LIST OF ENGLISH HOROLOGICAL PATENTS UP TO 1853* Brant Wright Associates, Ashford 1975; together with two related sundry publications, (6).

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SOCIETY OF GENTLEMEN

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## REGIONAL CLOCKMAKING

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Hagger, Arthur L. and Miller, Leonard F. *SUFFOLK CLOCKS & CLOCKMAKERS* The Antiquarian Horological Society, Ramsgate 1974, dj, supplement included; Beeson, C.F.C. *CLOCKMAKING IN OXFORDSHIRE* The Antiquarian Horological Society, Ramsgate 1962, contemporary brown cloth with gilt on red morocco title to spine; Penfold, John B. *THE CLOCKMAKERS OF CUMBERLAND* Brant Wright Associates Limited, Ashford 1977, signed by the author, gilt titled green rexine; Peate, Iorwerth C. *CLOCK AND WATCH MAKERS IN WALES* National Museum of Wales, Cardiff 1960, dj; Loomes, Brian *LANCASHIRE CLOCKS and CLOCKMAKERS* David and Charles, Newton Abbot 1975, dj; Loomes, Brian *WESTMORLAND CLOCKS and CLOCKMAKERS* David and Charles, Newton Abbot 1974, dj; Brown, H. Miles *CORNISH CLOCKS AND CLOCKMAKERS* David and Charles, Newton Abbot 1961, softbound; Bellchambers, J.K. *SOMERSET CLOCKMAKERS* The Antiquarian Horological Society, Ramsgate 1968, softbound; Bacon, D.H. *WATCHMAKING IN LLANGOLLEN BY ROBERT HUGHES* The Antiquarian Horological Society, Ticehurst 2000, dj; Snell, Michael *Clocks & Clockmakers of Salisbury* Hobnob Press, Salisbury 1986, dj; Barder, Richard C.R. *ENGLISH COUNTRY GRANDFATHER CLOCKS, The Brass Dial Longcase* David and Charles, Newton Abbot 1983, dj; Tyler, E.J. *The Clockmakers of Hertfordshire* The Antiquarian Horological Society, Ticehurst 1997, softbound staple spine; Hudson, Felix *SCOTTISH LONGCASE CLOCKS 1780-1870* The Antiquarian Horological Society, Ramsgate 1977, softbound; Newman, Sue *THE CHRISTCHURCH Fusee CHAIN GANG* Amberley Publishing, Stroud 2010, softbound; Darken, Jeff (editor) *TIME & PLACE, English Country Clocks 1600-1840* exhibition catalogue, The Antiquarian Horological Society, Ticehurst 2007, softbound; and a copy of Anon. 300 *YEARS of FINE ENGLISH CLOCK & WATCHMAKING* exhibition catalogue, The Antiquarian Horological Society, Ticehurst 1986, (16).

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## CLOCK AND WATCHMAKING

Twelve volumes:

Saanier, Claudius *TREATISE ON MODERN HOROLOGY IN THEORY AND PRACTICE* translated from French by Julien Tripplin and Edward Rigg, W. and G. Foyle Limited, London 1952, blue cloth gilt title to spine; Denison, Edward Beckett *A RUDIMENTARY TREATISE ON CLOCK AND WATCH MAKING: WITH A CHAPTER ON CHURCH CLOCKS* John Weale, London 1850, half calf gilt on red morocco label to spine 16mo; Hatton, Thomas *AN INTRODUCTION TO THE MECHANICAL PART OF CLOCK AND WATCH WORK IN TWO PARTS*: facsimile reprint of the 1773 edition printed for Turner and Devereux, London (undated), fold out plates, green cloth gilt title to spine; Glasgow, David *WATCH AND CLOCK MAKING* Cassell and Company Limited, London 1885, embossed brown cloth 16mo; Beckett, Sir Edmund *A RUDIMENTARY TREATISE ON CLOCKS AND WATCHES AND BELLS* Lockwood and Company, London 1874, red buckram gilt title to spine 16mo; Gazeley, W.J. *WATCH AND CLOCK MAKING AND REPAIRING* Heywood and Company Limited, London 1953, black cloth gilt title; Tripplin, J. *WATCH AND CLOCK MAKING IN 1889, BEING AN ACCOUNT AND COMPARISON OF THE EXHIBITS IN THE HOROLOGICAL SECTION OF THE FRENCH INTERNATIONAL EXHIBITION* Crosby, Lockwood and Son, London 1890, later brown cloth gilt on red morocco title to spine; Britten, F.J. *THE WATCH & CLOCK MAKERS HANDBOOK, DICTIONARY AND GUIDE* E. and F.N. Spon Limited, London 1946, gilt embossed blue cloth; Gazeley, W.J. *CLOCK & WATCH ESCAPEMENTS* Heywood and Company Limited, London 1956, dj; Whiten, Anthony J. *REPAIRING OLD CLOCKS & WATCHES* N.A.G. Press, London 1979, dj; Smith, Eric *STRIKING AND CHIMING CLOCKS, Their working and repair* David and Charles, Newton Abbot 1985, dj; Harris, H.G. *A HANDBOOK OF Watch & Clock Repairs* Barnes and Nobles Books, New York 1984, softbound; together with two related sundry publications, (14).

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68  
FRENCH HOROLOGICAL PUBLICATIONS BY TARDY

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*DES HORLOGERS FRANCAIS*, two volumes, Paris copyright 1971 and 1972, softbound; Dittisheim, P., Lallier, R. and Com't Vivienne *PIERRE LE ROY ET LA CHRONOMETRIE* Editions Tardy, Paris 1940, quarter cloth titled to boards; Tardy *BIBLIOGRAPHIE GENERALE de la MESURE du TEMPS* Paris 1943, red cloth gilt title to spine; Tardy *LA MONTRE, LES ECHAPPEMENTS*... printed in three sections, Paris (undated), later bound as one brown cloth gilt titled red morocco spine; together with copies of Tardy *LES POINCONS de GARANTIE INTERNATIONAUX pour L'OR* Paris 1952, later brown cloth gilt on red morocco title to spine, and Tardy *LES POINCONS de GARANTIE INTERNATIONAUX pour L'ARGENT* Paris 1957, contemporary green cloth gilt on red morocco title to spine, (11).

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GENERAL HOROLOGICAL REFERENCE

A large collection including:  
Needham, J., Ling, W. and Price *HEAVENLY CLOCKWORK, THE GREAT ASTRONOMICAL CLOCKS OF MEDIEVAL CHINA - THE MISSING LINK IN HOROLOGICAL HISTORY* Cambridge University Press, Cambridge 1969, dj; Beeson, C.F.C. *ENGLISH CHURCH CLOCKS* Brant Wright Associates, limited edition numbered 231, Ashford 1977, gilt titled blue cloth; 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; Lloyd, H. Alan *SOME OUSTANDING CLOCKS OVER SEVEN HUNDRED YEARS* Leonard Hill, London 1958, dj; Gordon, G.F.C. *CLOCKMAKING PAST & PRESENT* The Technical Press Limited, London 1946, dj; Bassermann-Jordon, Ernst von *THE BOOK OF OLD CLOCKS AND WATCHES* George Allen and Unwin Limited, London 1964, dj; Britten, F.J. *OLD CLOCKS AND WATCHES & THEIR MAKERS* B.T. Batsford, London 1904, gilt embossed red cloth; Lloyd, Alan H. *CHATS ON OLD CLOCKS* Ernest Benn Limited, London 1951, dj; Tyler, E.J. *EUROPEAN CLOCKS* Ward Lock and Company Limited, London 1968, dj; Loomes, Brian *Country Clocks and their London origins* David and Charles, Newton Abbot 1976, dj; Barker, David *The Arthur Negus Guide to English CLOCKS* Hamlyn, London 1980, dj; Loomes, Brian *BRITISH CLOCKS ILLUSTRATED* Robert Hale, London 1992, dj; Baillie, G.H. *WATCHMAKERS AND CLOCKMAKERS OF THE WORLD* N.A.G. Press Limited, London 1947; Milham, Willis I. *TIME & TIMEKEEPERS* The Macmillan Company, New York 1947, gilt titled red cloth; Jagger, Cedric, *Royal Clocks* Robert Hale, London 1983, dj and slipcase; Clutton, C., Baillie, G.H. and Ilbert, C. *BRITTEN'S OLD CLOCKS AND WATCHES & THEIR MAKERS* Methuen, London 1982, dj; Wood, Edward J. *CURIOSITIES OF CLOCKS AND WATCHES FROM THE EARLIEST TIMES* Richard Bentley, London 1866, blue cloth gilt title to spine; Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* N.A.G. Press Limited, London 1976, dj; Lloyd, H. Alan *OLD CLOCKS, Practical Handbook for Collectors* Ernest Benn Limited, London 1958, dj; Robertson, J. Drummond *THE EVOLUTION OF CLOCKWORK*... Cassell and Company Limited, London 1931, red cloth gilt title to spine; Loomes, Brian *BRITISH CLOCKS ILLUSTRATED* Robert Hale, London 1991, dj; Marryat, H. *WATCHES, Vol. I Sixteenth and Seventeenth Centuries HENLEIN to TOMPION* published by the author, London 1938, gilt titled green cloth; Bruton, Eric *THE HISTORY OF CLOCKS AND WATCHES* Orbus Publishing, London 1979, dj and slipcase; Cumhail, P.W. *Investing in Clocks & Watches* Corgi Books, London 1971, softbound; Lloyd, H. Alan *THE COLLECTOR'S DICTIONARY OF CLOCKS* Country Life Limited, London 1964, dj; Cescinsky, Herbert and Webster, Malcolm R. *ENGLISH DOMESTIC CLOCKS* Spring Books, London 1969, dj; and Sobel, Dava and Andrewes, William H. *THE ILLUSTRATED Longitude* Fourth Estate, London 1999 softbound, (approx. 45).

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Dawson, Percy G., Drover, C.B. and Parkes, D.W. *Early English Clocks* The Antique Collectors' Club, Woodbridge 1982, dj; Dawson, Percy G. *THE IDEN CLOCK COLLECTION* The Antique Collectors' Club, limited edition numbered 275/1,000, Woodbridge 1982, dj; Evans, Jeremy *THOMAS TOMPION AT THE DIAL AND THREE CROWNS* The Antiquarian Horological Society, Ticehurst 2006, dj; Darken, Jeff *HOROLOGICAL MASTERWORKS* exhibition at The Museum of the History of Science, Oxford, 29th March-22nd June 2003, The Antiquarian Horological Society, Ticehurst 2003 (soft bound); van den Ende, van Kersen-Halbertsma, Taylor, Dr. John C. and Taylor, Neil *HUYGENS' LEGACY The Golden Age of the Pendulum Clock* exhibition at Paleis Het Loo, Apeldoorn, 12th September-28th November 2004, Fromanteel Ltd, Castletown, Isle of Man 2004, dj; Neale, J.A. *Joseph and Thomas Windmills, Clock and Watch Makers 1671-1737* The Antiquarian Horological Society, Ticehurst 1999, dj; Harvey, Laurence and Allix, Charles (editors) *HOBSON'S CHOICE, An Old Clockmaker's Working Sketches made over more than seventy years English Bracket Clock Repeating Work* Malcolm Gardner, limited edition numbered 1,466/2,000, Sevenoaks 1982, softbound; together with copies of Hana, W.F.J. *English Lantern Clocks* Blandford Press, Poole 1979, dj; Loomes, Brian *The Early CLOCKMAKERS of Great Britain* N.A.G. Press Limited, London 1981, dj; Robinson, Tom *THE LONGCASE CLOCK* The Antique Collectors' Club, Woodbridge 1981, dj; and Edwardes, Ernest L. *The Grandfather Clock* John Sherratt and Son, Altrincham 1952, green cloth gilt title to spine, (11).

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Crom, Theodore R. *Horological Shop Tools 1700 to 1900* two works published by the author, Melrose FL 1980 and 1987, each gilt titled brown cloth; Wyke, John A *CATALOGUE OF TOOLS FOR WATCH AND CLOCK MAKERS* facsimile reprint of the late 18th century catalogue published for The Henry Francis du Pont Winterthur Museum by the University Press of Virginia, Charlottesville 1978, dj; Dane, E. Surrey *PETER STUBS and the LANCASHIRE HAND TOOL INDUSTRY* John Sherratt and Son Limited, Altrincham 1973, dj; Walker, Philip *THE VICTORIAN CATALOGUE OF TOOLS FOR TRADES AND CRAFTS* Studio Editions, London 1994, dj; Rees, Jane (editor) *The Tool Chest of Benjamin Seaton, 1797* second edition, The Tools and Trades History Society, Wakefield 2012, softbound; Hummel, Charles F. *With Hammer in Hand, the Dominy Craftsmen of East Hampton*, New York The University Press of Virginia, Charlottesville 1968, dj; Holtzapffel, Charles and John Jacob *TURNING AND MECHANICAL MANIPULATION*, five volume set, published by the authors, London dates ranging from 1843 to 1897, embossed brown cloth gilt title to spine (vol. III over two bindings); together with volumes 1 to 15 of *TOOLS AND TRADES - THE JOURNAL OF THE TOOLS AND TRADES HISTORY SOCIETY* 1983-2008, each softbound; and a quantity of related sundry publications, (qty).

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73

## 74 ENGLISH FURNITURE AND CLOCKS

Six volumes:  
Cescinsky, Herbert and Gribble, Ernest R. *EARLY ENGLISH FURNITURE & WOODWORK VOL II* George Routledge and Sons Limited, London 1922, quarter cloth gilt title to spine; Symonds, R.W. *MASTERPIECES OF ENGLISH FURNITURE AND CLOCKS* B.T. Batsford Ltd, London 1940, gilt titled blue cloth; Symonds, R.W. *Furniture-making in 17th and 18th century England* The Connoisseur, London 1955, dj; Britten, F.J. *OLD ENGLISH CLOCKS THE WETHERFIELD COLLECTION* Lawrence and Jellicoe Limited, limited edition numbered 50/300, gilt titled red cloth; Edwards, Ralph *THE SHORTER DICTIONARY OF ENGLISH FURNITURE, From the Middle Ages to the Late Georgian Period* Country Life Limited, London 1964, dj and slipcase; Bitmead, R. *THE CABINET-MAKER'S GUIDE TO THE ENTIRE CONSTRUCTION OF CABINET WORK...* Crosby Lockwood and Son, London 1918, embossed brown cloth; together with a copy of Mills, John Fitzmaurice *The Care Of ANTIQUES* Arlington Books, London 1980, softbound, (7).

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## 75 A PALMER'S COMPUTING SCALE AND FULLER'S TIME TELEGRAPH CIRCULAR SLIDE RULE

Printed by John E. Fuller, Boston, 1847  
The first side labelled *PALMER'S, COMPUTING SCALE, IMPROVED BY, FULLER.* and variously inscribed with accreditations including *Entered according to Act of Congress in the year 1843 by Aaron Palmer in the Clerks Office of the District Court of the State of Massachusetts, and by J.E. Fuller 1847, over Engraved by George G. Smith, 188 Washington St. Boston* to the centre of the revolving disc annotated with various computational scales with instruction *Use the inner circle for Dollars, Cents & Mills, or Pounds Shillings & Pence*, the reverse labelled *FULLER'S, TIME TELEGRAPH* with accreditation *Entered according to Act of Congress in the year 1847 by John E. Fuller in the Clerks Office of the District Court of the State of Massachusetts, over Engraved by G.G. Smith, Boston* to the centre within scales divided for annual calendar revolving within various computational scales to allow calculation of numbers of days or weeks between two dates and with two blocks of text titled *Directions for weeks* and *Directions for days*, with anthemion and scroll printed spandrel decoration to angles, with a *PHILIPS' PLANISPHERE* by George Philip and Son Limited, London, early 20th century with circular card printed with celestial map within outer calendar scale rotating within sleeve pierced with aperture for revealing the nights sky at any given date of the year labelled in gilt *PHILIPS' PLANISPHERE, SHOWING THE PRINCIPAL STARS, VISIBLE FOR EVERY HOUR, IN THE YEAR* to centre and with *EXPLANATION* text to verso (2).

The circular slide rule 28.5cm (11.25ins) square; the planisphere 12.25ins (31cm) wide.

Provenance: The horological library of Lawrence Hurst.

£100-150





## 77

## HOROLOGICAL REFERENCE WORKS ON CLOCKS

Twenty-four publications:

Allix, Charles and Bonnett, Peter *CARRIAGE CLOCKS, Their History and development* Antique Collectors' Club, Woodbridge 1974, dj; Penman, Laurie *THE CARRIAGE CLOCK, A Repair and Restoration Manual* N.A.G. Press, London 2005, dj; Rose, Ronald E. *ENGLISH DIAL CLOCKS* Antique Collectors' Club, Woodbridge 1988, dj; Roberts, Derek *SKELETON CLOCKS, BRITAIN 1800-1914* Antique Collectors' Club, Woodbridge 1996, dj; Robinson, Tom *THE LONGCASE CLOCK* Antique Collectors' Club, Woodbridge 1995, dj; Loomes, Brian *PAINTED DIAL CLOCKS* Antique Collectors' Club, Woodbridge 1994, dj; Loomes, Brian *BRASS DIAL CLOCKS* Antique Collectors' Club, Woodbridge 1998, dj; Shenton, Alan and Rita *The Price Guide to Collectable Clocks* Antique Collectors' Club, Woodbridge 1985, dj; Lyman, Ian P. *RAILWAY CLOCKS* Mayfield Books, Ashbourne 2004, dj; Petrucelli, Steven P. and Sposato Kenneth A. *AMERICAN BANJO CLOCKS* Adams Brown Company, Cranberry NJ; Terwilliger, Charles *HOROLOVAR 400 DAY CLOCK REPAIR GUIDE* The Horolovar Company, St. Clair Shores MI, 1991; Penman, Laurie *The Clock Repairer's Handbook* signed by the author, David and Charles, Newton Abbot 1985, dj; Bryant, David *WOODEN CLACK CASES* B.T. Batsford, London 1994; Barnes, Nigel and Ilmonen, Karoliina *CLOCK CASES, A Practical Guide to their Construction, Restoration and Conservation* The Crowood Press, Marlborough 2015, dj; Taylor, V.J. and Babb, H.A. *MAKING AND REPAIRING WOODEN CLOCK CASES* David and Charles, Newton Abbot 1986, dj; Barder, Richard C.R. *ENGLISH COUNTRY GRANDFATHER CLOCKS, The Brass-dial Longcase* Bracken Books, London 1983, dj; Smith, Barrie (compiled) *SMITHS DOMESTIC CLOCKS...* Pierhead Productions Limited, Herne Bay 2006, softbound; Smith, Barrie (compiled) *SMITHS DOMESTIC CLOCKS, A Reference Guide to 2150 Clocks & Timers* second edition, Pierhead Productions Limited, Herne Bay 2008, softbound; Thorpe, Nicholas M. *The French Marble Clock* N.A.G. Press, Colchester 1990, dj; Smith, Eric *STRIKING AND CHIMING CLOCKS, Their working and repair* David and Charles, Newton Abbot 1985, dj; Loomes, Brian *LANCASHIRE CLOCKS and CLOCKMAKERS* David and Charles, Newton Abbot 1975, dj; Swedberg, Robert W. and Harriett *AMERICAN CLOCKS AND CLOCKMAKERS* Wallace-Homestead Book Company, Radnor PA 1989, softbound; Tyler, E.J. *AMERICAN CLOCKS FOR THE COLLECTOR* Robert Hale, London 1981, dj; Snell, Michael *Clocks & Clockmakers of Salisbury* Hobnob Press, Salisbury 1986, dj; together with eleven other works and four sundry publications, (38).

£100-200

## 76

## HOROLOGICAL REFERENCE WORKS MAINLY ON WATCHES

Fifteen publications:

Camerer Cuss, Terence *THE ENGLISH WATCH 1585-1970* Antique Collectors' Club, Woodbridge 2009, dj; Shenton, Alan *POCKET WATCHES 19th & 20th Century* Antique Collectors' Club, Woodbridge 1995, dj; Cutmore, M. *The Pocket Watch Handbook* David and Charles, Newton Abbot 1985, dj; Breguet, Emmanuel and Chapman, Martin *BREGUET, ART AND INNOVATION IN WATCHMAKING* Fine Arts Museums of San Francisco, New York undated; Christianson, David *TIMEPIECES, MASTERPIECES OF CHRONOMETRY* David and Charles, Newton Abbot 2002, dj; Barrow, Christopher *THE VERGE POCKET WATCH, Its History, Development and Maintenance* N.A.G. Press, London 2011, dj; Beilby, Ian *COLLECTABLE POCKET WATCHES 1750-1920* Splat Publishing Limited, Edinburgh 2017, softbound; Baillie, G.H., Clutton, C. and Ilbert C.A. *BRITTEN'S OLD CLOCKS AND WATCHES AND THEIR MAKERS* seventh edition, Eyre Spottiswoode in association with E. and F. N. Spon Limited, London 1969; Jagger, Cedric *The World's Great CLOCKS & WATCHES* Galley Press, Leicester 1986; Bruton, Eric *THE HISTORY OF CLOCKS & WATCHES* Little Brown and Company Limited, London 1993, dj, with another copy by Grange Books, Rochester 2002, softbound; Sobel, Dava *Longitude* Fourth Estate Limited, London 1995, dj; Pearsal, Ronald A *CONNOISSEUR'S GUIDE TO ANTIQUE CLOCKS & WATCHES* Tiger Books, Twickenham 1997, dj; Bruton, Eric *CLOCKS & WATCHES* Paul Hamlyn, London 1969, and a copy of White, Allen *THE CHAIN MAKERS* published by the author, Chritchurch 1967, softbound with stapled spine, (15).

£60-80



## 79

## A RARE LARGE STEEL-FRAMED CLOCK-MAKERS WHEEL CUTTING ENGINE

Unsigned, probably German, late 19th century

The cutter frame with lever operated vertical dovetail slide incorporating screw adjustment for the stop above screw-adjusted horizontal slide acting both in the X and Y, the 10 inch brass circular index plate with twenty-five division rings ranging in even numbers from 68 to 140 with some omissions in the sequence located via locking sprung detent fixed to the front of the frame and with central arbor passing through the box-shaped frame to hold the work against an adjustable end-stop incorporating dumb-bell adjustment to the large curved top-arm applied with a brass button stamped 193 to the outside edge, the whole raised on four steel down-curved supports with substantial box stretcher between.

Length of frame 48cm (19ins); the whole approximately 63.5cm (25ins) long, 36cm (14ins) wide, 60 cm (23.5ins) high overall.

The overall design, construction and layout of the current lot can be broadly compared to a German iron-framed wheel cutting engine illustrated in Crom, Theodore R. *Horological Shop Tools 1700-1900* on page 634 (Figure 1276).

£700-1,000



## 78

## A HOROLOGICAL PRINT

After David Shepherd *THE CLOCKMAKERS CAT*

A limited edition photolithographic reproduction signed by the artist and numbered 285/500 to lower right opposing blind stamp for SOLOMON & WHITEHEAD, LONDON to lower left, framed and glazed and with certificate of authenticity.

44.5cm (17.5ins) by 65cm (25ins) to mount; the frame 69cm (27ins) by 89cm (35ins).

£70-100



80

A RARE STEEL-FRAMED CLOCK OR WATCHMAKERS WHEEL CUTTING ENGINE

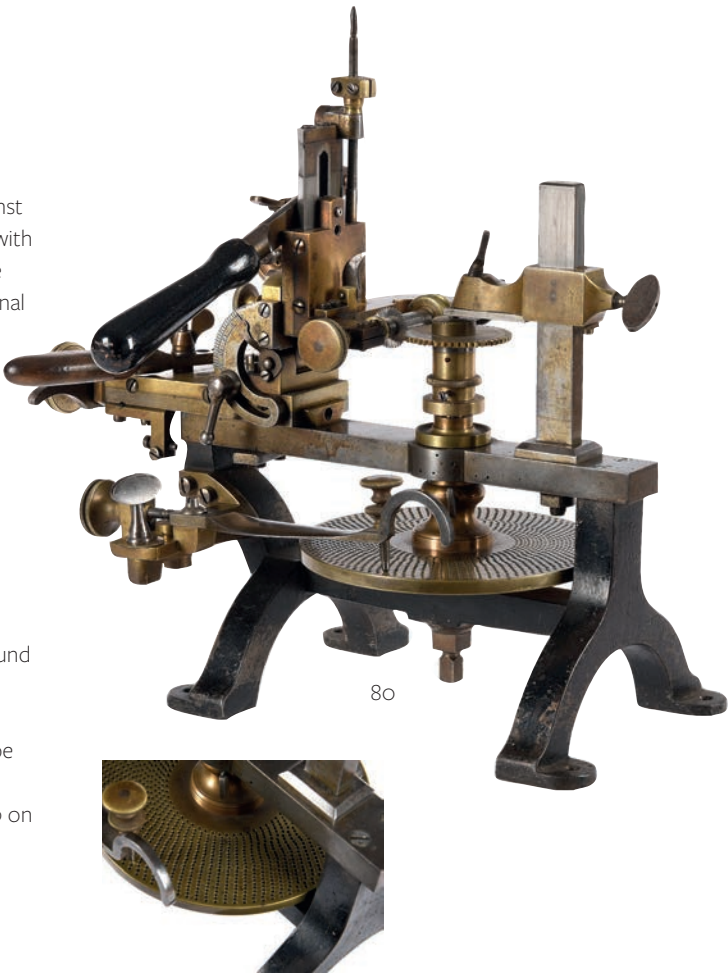
Unsigned, probably German, late 19th century  
The cutter frame with lever operated vertical dovetail slide incorporating rare X and Y tilt angle adjustment each with locking levers and respective curved slots calibrated in degrees acting against an adjustable wing nut stop above screw-adjusted horizontal slide with lever action, the 5.25 inch brass circular index plate with twenty one division rings ranging in even numbers from 60 to 100 with additional track for 75 teeth located via locking sprung detent fixed to the front of the frame and with central arbor passing through the box-shaped frame to hold the work against an adjustable end-stop clamp, the opposing side with steel bracket supporting drive pulley guide wheel aligned with the smaller wheel fitted to the cutter arbor, the whole on four steel down-curved supports.

Length of frame 23,5cm (9.25ins); the whole approximately 32cm (12.5ins) long, 25cm (9.75ins) wide, 31 cm (12.25ins) high overall.

Provenance: Acquired by the vendor direct from John Hooper around 15 years ago.

The overall design, construction and layout of the current lot can be broadly compared to a German iron-framed wheel cutting engine illustrated in Crom, Theodore R. *Horological Shop Tools 1700-1900* on page 634 (Figure 1276).

£700-900



80 (detail)

81

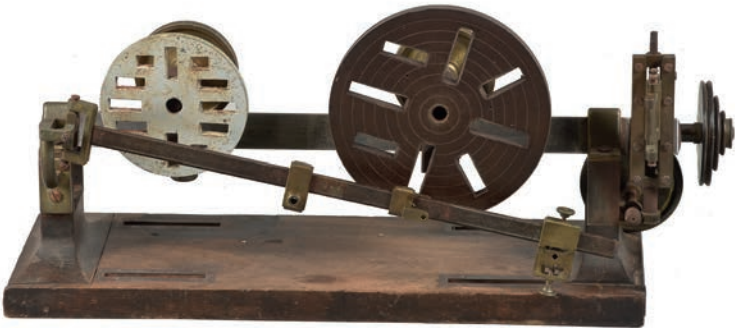
A RARE PORTRAIT OR MEDALLION REDUCTION LATHE

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.

£200-300



81

82

A COLLECTION OF FORTY-ONE ENGLISH GILT BRASS POCKET WATCH BACK COCKS

Anonymous, mid 18th century to early 19th century  
Including twenty-two relief decorated with profile busts and one with a diamond endstone, mounted on black velvet panel with humped-top black leather covered frame.

The panel 51cm (2iins) by 39cm (15.375ins) overall.

£400-600



83

84

A COLLECTION OF THIRTY-NINE ENGLISH GILT BRASS POCKET WATCH BACK COCKS

Anonymous, mid 18th century to early 19th century  
Including six with endstones, together with a silver example engraved and pierced with asymmetric foliate scrolls, mounted on black velvet panel with humped-top black leather covered frame.

The panel 51cm (2iins) by 39cm (15.375ins) overall.

£600-800



82

83

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.

The panel 51cm (2iins) by 39cm (15.375ins) overall.

£400-500



84





85

85  
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.

£80-120

86 Y  
A LATE VICTORIAN INLAID ROSEWOOD WATCHSTAND IN THE FORM OF A MINIATURE LONGCASE CLOCK

Anonymous, late 19th century  
The arched pediment with fan inlay to tympanum over parquetry decorated moulded cornice and circular aperture within turned surround and further fan quadrant panels to hood, the trunk with concave throat above raised rectangular urn inlaid panel flanked by slender half columns, the rear with access door for the hood aperture, the plinth base with cavetto top moulding over oval fan cartouche to front and moulded skirt; **with two other watch holders**, 19th century, the first rosewood, of arched form and with single drawer to base, the second with circular panel over dished base, (3).



86

The miniature clock case 42cm (16.5ins) high, 12.5cm (5ins) wide, 8.5cm (3.5ins) deep.

£120-180



87

87 Y  
A FRENCH LOUIS XV STYLE SMALL BOULLE MANTEL CLOCK AND A GROUP OF FRENCH CLOCK MOVEMENTS

The boulle clock by Rollin, Paris, mid 19th century  
The circular eight-day countwheel bell striking movement with anchor escapement, Brocot type regulation to pendulum suspension and stamped *ROLLIN, A PARIS* over number *1065* to upper left of the backplate and with *JAPY, FRERES, MEDAILLE D'OR* beneath further number *48* to lower margin, the blue on white enamel cartouche numeral dial incorporating scroll cast centre and steel *trefoil* hands, the waisted case veneered in engraved cut brass and red shell marquetry with scrolling foliage throughout, with foliate finial to the ogee upstand and scroll decorated crest over brass-edged shaped apertures to front, the rear with rectangular door, on scroll cast feet with shaped apron between, (part restored), together with two Edwardian mahogany mantel timepieces, three various French mantel clock movements and other sundry items, (qty).

The boulle clock 30.5cm (12ins) high, 16cm (6.25ins) wide, 9.5cm (3.75ins) deep.

£200-300



87 (detail)

88  
THREE FRENCH COMTOISE/MORBIER CLOCK MOVEMENTS AND DIALS

One signed for Faure, Privars and another for Henry Dognon, Saujon, mid to late 19th century  
In various states of repair, each posted with trains set side-by-side and with either anchor or verge escapement for regulation by long pendulum, gravity rack-hour striking and circular white enamel Roman numeral dial within repousse brass surrounds, one signed *Fauvre, a Privars* and another *H'y Dognon a Saujon*, with two pendulums (one incomplete) and a pair of weights, (3).

The largest frame 28cm (11ins) high, 28cm (11ins) wide, 15cm (6ins) deep.

£70-100



88





89

89

#### A VICTORIAN MAHOGANY FUSEE DROP-DIAL WALL TIMEPIECE AND A GROUP OF ENGLISH CLOCK MOVEMENTS

The drop-dial timepiece signed for J. Greatbatch, Birmingham, circa 1865

The four pillar eight-day single fusee movement with anchor escapement and 12 inch circular white painted Roman numeral dial inscribed *J. Greatbatch, BIRMINGHAM* to centre, with steel spade hands and set behind hinged cast brass bezel within octagonal surround, the trunk with shaped lenticle flanked by fruiting vine carved 'ears' over curved base, together with four additional fusee dial timepiece movements, two eight-day longcase clocks movements, three assorted dials and two disassembled/incomplete fusee movements etc. (unrestored, no pendulums present), (qty).

The wall timepiece 70cm (27.5ins) high, 43cm (17ins) wide, 15cm (6ins) deep.

A J. Greatbatch is recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as working in Birminghamd 1850-68.

£200-300

90

#### A GEORGE III BRACKET CLOCK MOVEMENT AND DIAL WITH TRIP HOUR-REPEAT

John Thwaites, London, circa 1805

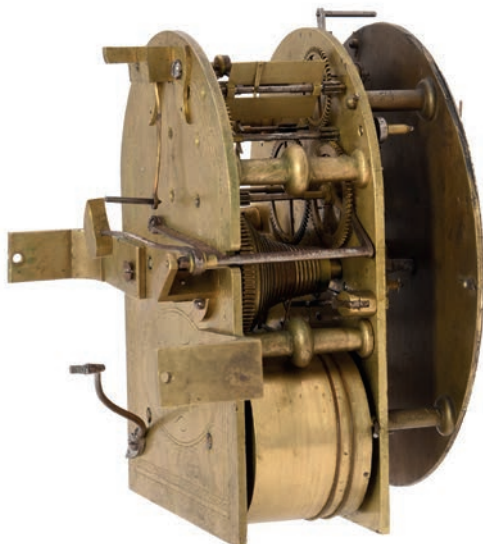
The five pillar twin fusee bell striking movement with arched plates and anchor escapement regulated by half-seconds lenticular bob pendulum, the frontplate stamped with serial number 3520 to lower right hand corner, the rear with repeating arcade geometric border engraved decoration around a central oval reserve signed *John Thwaites, LONDON* the 7 inch cream painted convex Roman numeral dial inscribed *LONDON* to centre and with decorative scroll-pierced brass hands.

The plates 18cm (7.25ins) high by 13.5cm (5.25ins) wide.

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. In 1808 John Thwaites entered into partnership with George Jeremiah Reed which continued under John Thwaite's leadership from several addresses in London until his death in 1842. The business subsequently passed through a series of successors and is still trading today from Rottingdean near Brighton. John Thwaites, both whilst working alone or in partnership with George Reed, became well known for supplying all forms of clocks and movements either wholesale for others to retail, or signed by him/themselves.

Approximate dates of manufacture for clocks by Thwaites can be obtained from a list published in Rose, Ronald E. *ENGLISH DIAL CLOCKS*, (as Appendix III, page 239). From this list a date of around 1805 is suggested for the current lot.

£350-450



90 (detail)



90



90 (detail)





91

91  
A PAIR OF ENGLISH BRASS-CASED EIGHT-DAY  
LONGCASE CLOCK WEIGHTS  
Anonymous, probably London, late 17th to early 18th  
century  
Each with rounded bases, disc top cap, cylindrical  
hanging eye and measuring approximately 8 inches  
long by 2.25 inches diameter.

£300-500

92  
A PAIR OF ENGLISH BRASS-CASED MONTH-  
DURATION LONGCASE CLOCK WEIGHTS  
Anonymous, probably London, late 17th to early 18th  
century  
Each with rounded bases, disc top cap and cylindrical  
hanging eye, the first cylinder measuring approximately  
9.5 inches long by 2.75 inches diameter, the second  
approximately 10 inches long by 3 inches diameter.

£500-800



92

93  
A COLLECTION OF ELEVEN LONGCASE AND  
LANTERN CLOCK BELLS AND FIVE BRASS-  
FACED PENDULUM BOBS  
Anomynous, mostly 18th century  
The largest bell 15cm (6ins) diameter, the largest  
pendulum bob 12cm (4.75ins) diameter.

£150-200



93



94

94  
TWO THIRTY HOUR LONGCASE CLOCK MOVEMENTS WITH TEN-  
INCH DIALS  
James Delance, Downton, circa 1725 and Joseph Conway, Sturminster,  
circa 1760  
The first posted with countwheel striking, Huygens's endless winding,  
anchor escapement for regulation by seconds pendulum and  
rectangular section corner posts, the 10 inch square brass dial with  
matted centre within applied silvered Roman numeral chapter ring  
with stylised sword hilt half hour markers and signed *James Delance,  
Downton* to lower margin, with scroll-pierced steel hand and twin  
cherub-and-crown cast spandrels to angles (strike train currently  
disassembled); the second four pillar countwheel bell striking with  
anchor escapement for regulation by seconds pendulum, the 10 inch  
dial signed *Jos'h Conway, STURMINSTER* within an engraved rococo  
cartouche to centre and applied Roman numeral chapter ring with  
asterisk half hour markers, the angles with rococo scroll cast spandrels  
(lacking hand); together with a thirty hour longcase clock movement,  
19th century, and a watchmakers glass-cutting tool, late 19th century,  
(no pendulums or weights),(4).

The first movement 16cm (6.5ins) deep; the second 30.5cm (12ins) high,  
13.5 (5.25ins) deep overall.

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

Joseph Conway of Sturminster does not appear to be recorded in  
the usual sources however a John Conway is noted in Loomes, *Brian  
Watchmakers & Clockmakers of the World, Volume 2* as working in  
Sturminster 1824-48; from this it is probably appropriate to speculate  
that John Conway may well have been a son of Joseph Conway.

£200-300



95

95  
A GEORGE II EIGHT-DAY LONGCASE CLOCK MOVEMENT AND DIAL  
John Thomas, Crewkerne, circa 1730  
The four pillar rack and bell striking movement with anchor escapement  
for regulation by seconds pendulum, the 12 inch square brass dial with  
star engraved subsidiary seconds dial, herringbone border decorated  
calendar aperture and curved plate engraved *John \* Thomas \*  
Crewkerne* to the matted centre within applied silvered Roman numeral  
chapter ring with fleur-de-lys half hour markets and Arabic five minutes  
to the outer track, with scroll pierced steel hands and female mask and  
scroll pattern spandrels to angles, (no pendulum or weights).

33cm (13ins) high, 15cm (6ins) deep overall.

John Thomas is recorded in  
Moore, A.J. *THE CLOCKMAKERS  
OF SOMERSET 1650-1900* as  
born in 1690 and died in 1760.  
Moore notes that John Thomas  
took in three apprentices -  
Thomas Flood in 1719, Samuel  
Loman in 1749 and Roger Cousins  
in 1753; and that he was also listed  
as a Juror in 1748.

£200-300



95 (detail)





96



96 (detail)

96  
A QUEEN ANNE POSTED THIRTY-HOUR LONGCASE CLOCK MOVEMENT WITH TEN-INCH DIAL

Unsigned, probably Lancashire, early 18th century  
The countwheel bell-striking movement with separately wound trains, anchor escapement for regulation by seconds pendulum and well detailed column-turned corner posts, the 10 inch square brass dial engraved with stylised urn and tulip blooms within applied Roman numeral chapter ring with large sword-hilt half hour markers, with scroll-pierced brass hand and cast figural spandrels emblematic of the four seasons to angles, (no pendulum or weights).

33cm (13ins) high, 18cm (7ins) deep overall.

The current lot can be directly compared to another unsigned movement and dial housed in an oak case described and illustrated in Darken, Jeff *TIME & PLACE, English Country Clocks 1600-1840* pages 72-73. Of particular note is the very similar dial engraving which is almost certainly executed by the same hand as that of the current lot. Details in both the movements, such as separately wound trains, design of the bell-stand and hammer, and identical pattern of corner post casting would appear to confirm that both the example illustrated by Darken and the current lot originated in the same workshop. The slighter later pattern of spandrel casting present on the current dial would suggest that it probably dates to the early 18th century rather than around 1690 suggested for the other example described by Darken.

£300-500

97  
A GEORGE III THIRTY-HOUR LONGCASE CLOCK MOVEMENT AND DIAL

Jonathan Nathan Sickell, Kingsbridge, circa 1770  
The four pillar countwheel bell striking two-handed movement with anchor escapement for regulation by seconds pendulum and 11 inch square brass dial signed *Jn'o Nathan Sickell, KINGSBRIDGE* to the river landscape engraved silvered centre within applied Roman numeral chapter ring with Arabic five minutes to outer track, with scroll-pierced steel hands and gilt rococo scroll cast spandrels to angles (no pendulum or weights); together with a Victorian fusee dial timepiece dial and case only, unsigned, late 19th century, with 12 inch dial (lacking glass and side door), (2).

The movement and dial 16.5cm (6.5ins) deep overall; the dial timepiece case 37cm (14.5ins) diameter, 15cm (6ins) deep overall.

Provenance: The Estate of Lawrence Hurst.

Jonathan Nathan Sickell of Kingsbridge does not appear to be recorded in the usual sources.

£100-150



97



97 (detail)



98



98 (detail)

98  
A QUEEN ANNE POSTED THIRTY-HOUR LONGCASE CLOCK MOVEMENT WITH TEN-INCH DIAL

Humphry Marsh, Highworth, circa 1710  
The countwheel bell-striking movement with Huygens's endless winding, anchor escapement for regulation by seconds pendulum and rectangular section corner posts, the 10 inch square brass dial with matted centre within applied Roman numeral chapter ring with stylised sword hilt half hour markers and signed *Humphry, Marsh, Highworth, fecit No. 209* to lower margin, with scroll-pierced steel hand and twin cherub-and-crown cast spandrels to angles (no pendulum or weight).

29cm (11.5ins) high, 15cm (6ins) deep overall.

Humphrey Marsh is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as born in Highworth, Gloucestershire in 1663 and was working as a clockmaker by 1694 having being previously apprenticed through the Bowyers' Company to Thomas Bedford in 1684. Humphrey Marsh also traded as an ironmonger and his wheel-cutting engine survives; he died in 1718 following a serious fall. Loomes notes that many of his clocks were numbered and provides a small sample of numbers which includes 209 at the end of the list.

£200-300

99  
A WILLIAM III HOODED WALL CLOCK MOVEMENT WITH SEVEN-INCH DIAL

Etherington, London, late 17th century  
The two train four finned pillar weight-driven outside countwheel bell striking thirty-hour movement with anchor escapement regulated by seconds pendulum, the 7 inch square brass dial with matted centre within applied Roman numeral chapter ring with sword hilt half hour markers and signed *Etherington, London* to lower margin, with sculpted steel single hand and winged cherub mask cast spandrels to angles, now mounted on an oak wall bracket incorporating shaped arch to the lower edge of the backboard and matching brackets to take the simple box-like hood with caddy moulded top.

The case 37cm (14.5cm) high, 23.5cm (9.25ins) wide, 13.5cm (5.25ins) deep.

George Etherington is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as being made a Free Brother of the Clockmakers' Company in 1684 having previously being apprenticed to Robert Rooksby possibly in Newcastle-on-Tyne or York. In 1689 he moved from the 'Dial in Fleet Street' to 'against the New Church in the Strand', London. In 1697 he signed the Oath of Allegiance and became an Assistant of the Clockmakers' Company in 1701, Warden in 1706 and finally Master in 1709. He attended until at least 1720 and is thought to have died in 1729.

£500-800



99 (detail)



99





100

100

# A WILLIAM POSTED THIRTY-HOUR LONGCASE CLOCK MOVEMENT WITH TEN-INCH DIAL

William Speakman, London, circa 1695

The countwheel bell-striking two-handed movement with Huygens's endless winding, anchor escapement for regulation by seconds pendulum and column-turned corner posts, the 10 inch square brass dial with calendar aperture to the finely matted centre within applied silvered Roman numeral chapter ring with stylised fleur-de-lys half hour markers, Arabic five minutes within the outer minute track and signed *Etherington, London* to lower margin, with scroll-pierced steel hands and winged cherub mask cast spandrels to angles, now in an oak hooded wall case with ogee-moulded shallow-arch pediment over fixed glazed dial aperture and rectangular side windows to hood, the wall bracket with inverted pointed arch-shaped lower edge to the backboard applied with ogee-outline brackets beneath convex throat mouldings, (no pendulum or weights).

The case 72cm (28.5ins) high, 35cm (13.75ins) wide, 20cm (8ins) deep

Provenance: The Estate of Lawrence Hurst.

William Speakman is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as apprenticed in 1654 to Peter Closon then Andrew Prime (through Nicholas Tomlins) and gained his freedom of the Clockmaker's Company in September 1661. He initially worked from in Westminster and took in numerous apprentices including three of his sons; Thomas (freed 1685), Edward (freed 1681/2) and William (II) who was entered into his apprenticeship in 1688 but apparently never gained his freedom. In July 1682 he was chosen as a Clockmakers' Company Steward, became an Assistant from 1691, Warden from 1698, served as Master in 1701 and continued attending until his death in 1717.

£600-800



100 (detail)



100 (detail)

101 Y

# A LATE VICTORIAN ROSEWOOD TWO-DAY MARINE CHRONOMETER

Whyte Thomson And Company, Glasgow, circa 1890

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 fitted with wedge-shaped and circular timing weights and helical balance spring, the 3.75 inch circular silvered Roman numeral dial with blued steel hands, subsidiary seconds incorporating serial number 5296, opposing lower power reserve dial and inscribed *Whyte, Thomson, and Comp'y, MAKERS TO THE ADMIRALTY, GLASGOW & SOUTH SHIELDS* to centre beneath engraved red *HIGHEST AWARD EDINBURGH 1886* and *SILVER MEDAL AWARDED, 1886* medallions, set in a lacquered brass bowl with screw-down bezel mounted within pivoted gimbals with locking screw, in a rosewood three-tier case with, inset brass strap reinforced edges, hinged brass side handles and later brass rectangular plate inscribed *LICUNGO, MAPUTO* over brass to front.

18cm (7ins) square, 19.5cm (7.75ins) high.

Whyte, Thomson and Company are recorded in Betts, Jonathan *MARINE CHRONOMETERS AT GREENWICH* as working between 1889 and 1934 initially from 142-44 Broomielaw, Glasgow. They were suppliers of Nautical Instruments, chronometers, clocks and watches who can trace their roots back to Greenock, where a former generation was based prior to moving to Glasgow in 1827. The father and son partnership of James and James Whyte (circa 1836-74 and born 1860 respectively) took fellow apprentice of James Whyte senior, James Thomson, into the partnership in 1889. By 1891 the business employed around 70 workman and had a large workshop/factory called Neptune Works at Harmony Row, Govan. The firm exhibited and secured the silver medal at Edinburgh in 1886, and the diploma (the highest award) at Glasgow in 1888. By 1902 they had a branch at South Shields, County Durham and the Glasgow operations moved to 96 Hope Street in 1912. It was around this time that the business had emerged from a dispute with Lord Kelvin and F.W. Clarke over compass payments; James Thomson retired in 1915 and the firm became a limited company in 1934 and traded until 1953.

£1,500-2,000



101



101 (detail)



102

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 L.T.D., 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.

The box 21cm (8.25ins) wide including handles, 19cm (7.5ins) deep, 17cm (6.75ins) high.

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



102 (detail)

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.

£1,200-1,800

103

AN UNUSUAL VICTORIAN GILT BRASS MINIATURE SKELETON TIMEPIECE

H. Gloster, Coventry, mid 19th century

The single chain fusee movement with lever escapement regulated by sprung three-arm monometallic balance set beneath a fine foliate scroll decorated cock fitted with faceted diamond endstone positioned on the front of the movement above the dial, the shaped fretwork frosted-gilt plates united by column-turned pillars at the top and sculpted block at the base, centred with a white enamel Roman numeral chapter ring over engraved signature *H. Gloster, Coventry* to lower section and raised on cavetto-shaped Siena marble base, with original oval-section glass dome cover resting on an ogee-moulded ebinised wood base with bun feet.

The timepiece 12cm (4.75ins) high, 6cm (2.375ins) wide, 2.5cm (1ins) deep; the glass dome cover and base 7.5cm (19cm) high overall.

The watchmaker H. Gloster of Coventry does not appear to be recorded in the usual sources. The current lot would appear to have been made by a watchmaker either perhaps as an apprentice piece or as one-off to demonstrate the application of watchmaking techniques to produce a small static desk timepiece.

£150-200



103

104

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, 10cm (4ins) wide, 6cm (2.25ins) deep.

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



104





105

#### 105 A FRENCH GILT BRASS AND CHAMPLEVÉ ENAMEL SMALL CARRIAGE MANTEL CLOCK

The movement stamped with initials C.R. and the case with maker's mark H.E., Paris, circa 1900  
The eight-day two train gong striking movement with replacement platform lever escapement vertically planted on the movement backplate over stamped maker's mark comprising initials C.R. within and oval reserve, serial number 106 and *MADE IN FRANCE*, the dial with blue and cream enamelled rosette to centre, relief cast shield-shaped cartouche numerals and pierced blued steel *trefoil* hands set behind hinged convex-glazed bezel, the Louis XV taste waisted case with hinged acanthus scroll-cast carrying handle to the shallow-arched cobalt blue and gilt cross-hatched top over conforming rococo-scroll bordered mounts framing the deep cobalt blue ground cream, iron-red and faded sky blue foliate decorated fascia, the shaped sides with conforming decoration and the rear with lacquered brass back panel stamped with casemakers' trademark incorporating monogram H.E. flanked by small urns, on leafy scroll cast feet.

20cm (8ins) high (handle down), 15cm (6ins) wide, 9cm (3.5ins) deep.

Provenance: The Selwyn Demmy Collection.

£200-300

106

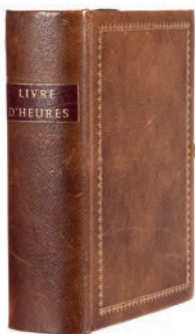
#### AN UNUSUAL SWISS DESK TIMPIECE IN THE FORM OF A BOOK

Unsigned, early 20th century

The nickel-finish circular eight-day movement with lever escapement regulated by sprung bimetallic balance and stamped with serial number 18055 to the frosted gilt rear cover incorporating integral winding key, hand setting screw and regulation adjustment aperture, the rectangular 3.5 by 2.5 inch purple enamelled radial guilloché engine-turned dial applied with narrow silvered Arabic numeral chapter ring and painted with floral garland swag infill to upper and lower margins, with gilt *moon* hands set behind bevelled glass retained by a moulded gilt brass surround, the case modelled as a gilt tooled leather book inscribed *LIVRE D'HEURES* to spine and with decorative hinged pierced brass clasp (exterior mostly recovered).

13cm (5.125ins) high, 11cm (4.25ins) wide, 4cm (1.5cm) deep.

£400-600



106 (detail)



106



107

107

#### A FRENCH SCULPTED SILVERED BRASS ROCOCO STYLE CARRIAGE CLOCK WITH REPEAT

Unsigned, late 19th century

The eight-day two train gong striking movement stamped with silvered platform lever escapement incorporating split bimetallic balance and numbered 64 to the lower left hand corner of the backplate, the dial with frosted-gilt rectangular gilt mask enclosing circular white enamel Roman numeral circular insert blued steel hands, the bevel-glazed silvered brass with hinged rocaille scroll cast handle above rectangular glass topped upstand within cavetto shaped putti inhabited scroll-cast surround over projecting pierced rococo scroll decorated uprights and conforming elaborate skirt base incorporating scroll feet at the angles.

16cm (6.25ins) high excluding handle, 10.5 (4.125ins) wide, 10cm (4.875ins) deep.

£500-700



107 (detail)



108

108

#### A FRENCH GILT BRASS REPEATING CARRIAGE CLOCK

Achille Brocot, Paris, late 19th century

The two train eight-day bell striking movement with silvered platform lever escapement and stamped with A B oval star trademark over serial number 100 to backplate, the rectangular white enamel dial with Arabic five minutes to outer track and gilt *moon* hands, the frosted gilt bevel-glazed *corniche* case with hinged carrying handle over cavetto top mouldings, caddy moulded angles and skirt base.

13cm (5ins) high excluding handle, 8.5cm (3.375ins) wide, 7.5cm (3ins) deep.

Provenance : The estate of Lawrence Hurst.

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

£300-400





109

109  
A FRENCH GILT BRASS CARRIAGE CLOCK IN ONE-PIECE CASE

Japy Freres, Paris, mid 19th century  
The eight-day two train bell striking movement with silvered platform lever escapement and stamped with oval trademark *JAPY FRERES & CIE*, *EXPOSITION, 1853, GRANDE, MED. D'HONNEUR* over serial number 2054, the recatangular white enamel Roman numeral dial with blued steel *moon* hands, the satin gilt one-piece caddy-moulded case with hinged carrying handle and cavetto moulded skirt base engraved with initials *M. J.* to front.

13cm (5ins) high excluding handle, 8,5cm (3.375ins) wide, 7,5cm (3ins) deep.

Provenance : The estate of Lawrence Hurst.

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

£400-600

110  
A FINE FRENCH GILT BRASS GORGE CASED REPEATING CARRIAGE CLOCK WITH SUBSIDIARY SECONDS  
LeRoy and Fils incorporating escapement by J. Soldano, Paris and London, late 19th century  
The eight-day two train gong striking movement stamped 15687 to the inside lower edge of the frontplate and with silvered platform lever escapement incorporating split bimetallic balance and stamped with *JS* cartouche trademark opposing No. 728, the backplate also numbered 728 to centre and with additional number 4756 to lower left hand corner, the dial with engine-turned rectangular gilt mask enclosing circular white enamel Roman numeral circular insert with small subsidiary seconds dial at twelve o'clock blued steel *spade* hands, the lower margin with shaped enamel-backed recess inscribed *LEROY & FILS, 211 REGENT ST, LONDON*, the gilt gorge case with hinged carrying handle over glazed top glass enclosing engine-turned mask with oval aperture for the escapement, with channel moulded uprights and ogee-moulded base; with a red leather covered protective travelling case.

The clock 14,5cm (5.75ins) high with handle down, 9,5cm (3.75ins) wide, 8,5cm (3.375ins) deep.

The firm of 'Le Roy and Fils' can be traced back to 1785 when the business was founded by Basille Charles Le Roy at 60 Galerie de Pierre, Palais Royal, Paris. During the Revolutionary years the firm relocated to 88 Rue de L'Egalite before finally settling at Galerie Montpensier, 13 and 15 Palais Royal. In 1828 Basille Charles died leaving the business to his son, Charles-Louis, who continued producing clocks signed 'Le Roy & Fils' until 1845 when the firm was sold to his former employee Casimir Halley Desfontaines; who in turn was succeeded by his son M. George Halley Desfontaines in 1883. In 1888 M. George Halley died leaving the business to his brother Jules Halley who then took-in as a partner Louis Leroy (apparently no relation to the founders of the firm). In 1899 the firm left Palais Royal and moved to Boulevard de La Madeleine where it continued trading in the hands of various successors until well into the 20th century. Such was the success of Le Roy and Fils that they were able to open branches in London, firstly at 211 Regent Street from mid 1800s to before 1885 when they moved to 57 Bond Street.

The current lot is fitted with an escapement stamped with the 'J S' cartouche trademark for Joseph Soldano who is recorded in Allix, Charles and Bonnert, Peter *CARRIAGE CLOCK, Their history and development* as a maker of fine carriage clocks. Soldano was awarded medals at the Paris Exhibitions of 1855 & 1878 where it was noted that 'The escapements appeared to us to have been treated with particular care.' Allix notes that their escapements probably made in Geneva, Switzerland and were often stamped 'Soldano' or 'J S'. Although Joseph Soldano made carriage clocks outright (including highly decorated models) he apparently supplied other makers with his high quality escapements, this would certainly appear to be the case with the current lot.

£1,200-1,800



110



110 (detail)

110 (detail)





111

111

A FINE GILT BRASS CARIATIDES CASED GRANDE-SONNERIE STRIKING AND REPEATING ALARM CARRIAGE CLOCK

PROBABLY BY HENRI JACOT, PARIS, LATE 19th CENTURY

In part dismantled condition, the eight-day two train movement configured with ting-tang striking for the quarters on a graduated pair of gongs and the hour sounding at every quarter hour on the larger of the two, with regulation by platform lever escapement with sprung split bimetallic balance and alarm sounding on the smaller gong, the inside of the frontplate stamped 439, J. and the backplate stamped with repeat serial number 439, the engine-turned gilt brass dial with fine foliate scroll engraved rectangular mask enclosing Roman numeral chapter ring with stylised rosette centre and blued steel moon hands over conforming subsidiary alarm setting dial to lower margin, the bevel-glazed frosted gilt break-arch cariatides case with hinged reeded carrying handle over thick curved top glass to pediment inset with a cast laurel wreath to tympanum incorporating repeat button, The cornice with reeded band over, Classical female term applied canted angles, on conforming reeded band decorated ogee moulded base with stepped skirt and squat pad feet, the underside with Grande Sonnerie/ Silence/Petite Sonnerie selection lever, (part disassembled with under-dial work, escapement and all other components normally fitted to the exterior of the plates presently off the movement and bagged).

18cm (7.25ins) high excluding handle; 11.5cm (4.5ins) wide; 10cm (4ins) deep.

Provenance: The beneficiary of the Estate of a horologist.

The current lot can be directly compared to an example attributed to Henri Jacot illustrated in Roberts, Derek *CARRIAGE and other Travelling CLOCKS* on page 107 (Fig. 6-44) whilst another, also by Jacot and in a case of identical form, is illustrated in Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS, Their history and development* page 172 (Plate VII/24) as well as on the rear of the dust jacket. Henri Jacot is recorded by Allix as working from 31 Rue de Montmorency, Paris as well as possibly having a factory in Saint-Nicolas-d'Alhiermont. The business was awarded Bronze Medals at the Paris 'Exposition' in 1855 and in London 1862; Silver in Paris 1867, 78 and 89 and Gold, again in Paris, 1890. Although Charles Allix notes that Henri Jacot senior died in 1868 and was succeeded by his nephew of the same name further research by Leigh Extence has revealed that after his death Henri's business was actually continued by his brother Julien who was essentially only 'keeping the bench warm' until his son, and Henri's nephew Albert, was able to take over and move the concern forward in 1874. The business is thought to have continued until around 1920.

£700-1,000

112

A FINE FRENCH ENGRAVED GILT BRASS GORGE CASED GRANDE SONNERIE STRIKING ALARM CARRIAGE CLOCK

Attributed Henri Jacot, Paris for retail by J. Klaftenberger, London, circa 1865

The eight-day two train movement configured with ting-tang striking for the quarters on a graduated pair of bells and the hour sounding at every quarter hour on the larger of the two, with regulation by gilt platform lever escapement with sprung split bimetallic balance and alarm sounding on the smaller bell, the inside of the frontplate stamped 670 and the backplate stamped with further number 439 to lower left and engraved J. KLAFTENBERGER, 157 REGENT STREET to bottom margin, the dial with fine foliate scroll engraved rectangular mask enclosing circular white enamel Roman numeral circular insert inscribed J. KLAFTENBERGER, 157 REGENT STREET to centre and with blued steel moon hands over conforming subsidiary alarm setting dial to lower margin, the engraved gilt brass gorge case with hinged carrying handle over rectangular top glass within repeating swag border over foliate panel engraved panel bands to top mouldings and channel-moulded uprights, the ogee-outline base further engraved with panels of fruiting foliate and swags, the underside with CLOCK/SILENT/QUARTERS strike selection lever.

14.5cm (5.75ins) high with handle down, 9.5cm (3.75ins) wide, 8.5cm (3.375ins) deep.

Details such as the straight uprights of the handle, rectangular top glass set into an engraved surround, panel decoration to the upper and lower rails, and the design of engraving to the dial mask can be directly compared to an example by Henri Jacot illustrated in Roberts, Derek *CARRIAGE and other TRAVELLING CLOCKS* an page 148 (Figure 9-18). The escapement platform can also be closely compared to one fitted to a grande sonnerie clock by Jacot (number 825) which is illustrated in Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS, Their history and development* on page 114 (Plate V/14).

Henri Jacot is recorded by Allix as working from 31 Rue de Montmorency, Paris as well as possibly having a factory in Saint-Nicolas-d'Alhiermont. The business was awarded Bronze Medals at the Paris 'Exposition' in 1855 and in London 1862; Silver in Paris 1867, 78 and 89 and Gold, again in Paris, 1890. Although Charles Allix notes that Henry Jacot senior died in 1868 and was succeeded by his nephew of the same name further research by Leigh Extence has revealed that after his death Henri's business was actually continued by his brother Julien who was essentially only 'keeping the bench warm' until his son, and Henri's nephew Albert, was able to take over and move the concern forward in 1874. The business is thought to have continued until around 1920.

The highly regarded retailer of clocks, watches silverware and objet d'art, Charles Ignaz Klaftenberger, was born in 1802 and entered into partnership with D.F. Aubert in 1835. The firm were appointed watchmakers to Queen Victoria and Prince Albert and traded from



112

retail premises at 157 Regent Street, London. They exhibited at the 1851 Great Exhibition and the partnership appears to have lasted until 1863 after which it would appear that Klaftenberger worked alone until 1881. Klaftenberger only sold the finest carriage clocks supplied by the best makers such as Drocourt and Jacot, with the current lot being a fine example almost certainly supplied by the latter.

£3,000-4,000



112 (detail)

112 (detail)





113

113

# A FINE FRENCH GRANDE-SONNERIE STRIKING AND REPEATING CARRIAGE CLOCK WITH ALARM

L. Leroy et Cie, Paris, circa 1900

The eight-day two train movement ting-tang striking the quarters on a graduated pair of gongs and sounding the hour every quarter hour on the larger of the two, with silvered platform lever escapement regulated by spring split bimetallic balance, the left hand end of the backplate engraved *L. LEROY & Cie, 7 Bd DE LA MADELEINE. PARIS* and the centre numbered 16630 over further stamped number 34494 to lower left hand corner, the circular cream enamel Arabic numeral dial indistinctly inscribed *L. LEROY & Cie, Horlogers de la... Paris* to centre and with blued steel spade hands set within a frosted rectangular gilt mask incorporating conforming alarm setting dial to lower margin and with canted surround, the case with hinged reeded carrying handle to the generous caddy-moulded top incorporating projections at the angles for the reeded three-quarter column corner uprights, on stepped cavetto moulded skirt base with concave feet, the underside with three-position strike selection switch labelled *SONNERIE/SILENCE/G'DE SONNERIE*, with original red velvet lined tooled morocco leather covered outer carrying case applied with pierced silver monogram *F. M. V.* to lid.

16.5cm (6.5ins) high excluding handle, 11.5cm (4.5ins) wide, 10cm (4ins) deep; the leather case 18cm (7ins) high.

Provenance: Purchased new by Florence Mary Venables in London around 1900 thence by family descent to the present owner.



113 (details)

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

The current lot would have been made very shortly after L. Leroy et Cie's relocation to 7 Boulevard de La Madeleine in 1899. The robust but restrained architectural style of the case is very much in the 'English' fashion hence it is likely that the clock was made for retail in London; where it was indeed purchased new by the great grandmother of the present owner. Another clock by Leroy et Cie (number 19484) in a closely related case is illustrated in Roberts, Derek *CARRIAGE and Other Travelling CLOCKS* on page 218 (Figure 13-19).

£3,000-4,000

114

# A FRENCH GILT BRASS FIVE-GLASS GIANT MANTEL REGULATOR

Fernand François, Paris, dated 1901

The frosted gilt movement with shallow-arch top rectangular plates united by four double-screwed polished steel pillars enclosing a five-wheel train with external deadbeat escapement planted on the frontplate regulated by substantial 'gridiron' compensated gilt disc-bob pendulum incorporating fine beat adjustment to crutch, the backplate engraved *Fernand François, Elèveal Ecoled Horlogerie, de Paris* to right hand margin, the 6 inch circular silvered Roman numeral dial with open centre revealing the escapement, winding click ratchet and motionwork planted on the frontplate behind and with Arabic five minutes to circumference beyond the minute ring, with gilt *moon* hands within moulded gilt bezel, the *corniche* type case inset with thick bevelled glass panels including the hinged front and rear doors set between channel-moulded corner uprights uniting the moulded cornice and skirt base each with decorated rounded corners.

49.5cm (19.5ins) high, 28.5cm (11.25ins) wide, 19.5cm (17.75ins) deep.

Provenance: The Selwyn Demmy Collection. Previously sold at Christies, King Street, London sale of *Important Clocks and Marine Chronometers Including a Fine Collection of Industrial, Automata and Astronomical Clocks* 4th July 2007 (lot 12) for £3,240.

£2,000-3,000



114



114 (detail)



114 (detail)





115

115

A RARE FRENCH EMPIRE BELGE NOIR MARBLE STRIKING MANTEL REGULATOR WITH EXTERNAL FREE-SWINGING PENDULUM

Unsigned, probably Paris, early 19th century

The circular eight-day countwheel bell striking movement with pin-wheel escapement incorporating crutch passing through the top of the case to engage with the base of the substantial 'gridiron' compensated pendulum incorporating large gilt disc bob and suspended from a knife edge above, the circular gilt Roman numeral dial with geometric rosette and concentric band decorated engine-turned centre and blued steel *moon* hands within repeating floral bloom cast bezel, the plinth-form case with ormolu post fitted with knife-edge pendulum suspension arm over tablet upstand applied with gilt panel beneath the pendulum inscribed with an arc annotated 0-5-10 in two directions and labelled *DEGRES DE CERCLE*, with cavetto cornice over dial and on conforming moulded skirt base with engine-turned feet.

62.5cm (24.5ins) high; 20.5cm (8ins) wide, 12cm (4.75ins) deep.

Provenance: The Selwyn Demmy Collection.

£1,200-1,800



115 (detail)

116

A FINE FRENCH EMPIRE ORMOLU HOUR STRIKING PORTICO MANTEL REGULATOR WITH CENTRE SECONDS

Joseph Scetto, probably Paris, early 19th century

The circular countwheel striking movement with five-wheel trains and pinwheel escapement planted on the backplate regulated by substantial gilt disc-bob 'gridiron' compensated half-seconds pendulum with knife-edge suspension, the 4.5 inch convex white enamel Roman numeral dial signed *Jph Scetto* to centre within concentric seconds ring divided into halves and further minute ring to outer track, with blued steel *moon* hands within repeating acanthus leaf cast bezel, the case with tablet upstand and complex dentil ogee cornice to entablature over dial and pendulum flanked by four Corinthian columns with smooth shafts over plinth base with stylised repeating leaf cast shallow ogee moulded skirt and compressed bun feet.

56cm (22ins) high, 29cm (11.5ins) wide, 16.5cm (6.5ins) deep.

Provenance: The Selwyn Demmy Collection.

Joseph Scetto appears not to be recorded in the usual sources however a clockmaker with the surname 'Scettot' is recored in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in Paris 1812-15.

The provision of five-wheel trains would suggest that the present timepiece would have a duration of at least one month.

£1,500-2,000



116 (detail)



116





117  
A FRENCH CHARLES X STYLE ORMOLU PORTICO MANTEL CLOCK  
The movement stamped for Samuel Marti, Paris, late 19th century  
The circular eight-day bell striking movement regulated by pendulum with ornamental bob cast with a rosette beneath lyre motif with 'gridiron' infill, the backplate stamped with initials *Samuel Marti*, *MEDAILLE DE BRONZE* roundel and serial number 23237, the Roman numeral dial with visible Brocot type escapement to the recessed centre and steel hands set within fine repeating acanthus scroll cast bezel, the case with tablet upstand to the entablature and crisp complex mouldings to cornice and lintel over dial and visible pendulum set between four fluted Ionic columns, the plinth base with lappet leaf cast ogee topped skirt and block feet.

42cm (16.25ins) high approx., 22cm (8.5ins) wide, 12cm (4.75ins) deep.

Provenance: The Selwyn Demmy Collection.

£300-500

118  
A FRENCH CHARLES X ORMOLU MOUNTED MAHOGANY MINIATURE PORTICO MANTEL TIMEPIECE  
Unsigned, probably Paris, circa 1830  
The circular eight-day with anchor escapement regulated by decorative pierced rosette bob pendulum incorporating Brocot type regulation to suspension, the backplate stamped with numbers 4 3 over 4046 the circular silvered Roman numeral dial with engine-turned rosette centre and blued steel *moon* handset within a anthemion and leaf cast gilt bezel, the case with tablet upstand to the entablature with ogee cornice and gilt rosettes to lintel over dial and visible pendulum set between four Roman Doric columns with engine-turned gilt caps and bases, the plinth base with lyre-centred foliate scroll pierced gilt mount over canted mounding to skirt and compressed bun feet.

28.5cm (11.25ins) high, 15cm (6ins) wide, 9cm (3.5ins) deep.

Provenance: The Selwyn Demmy Collection.

£200-300



119  
A FRENCH CHARLES X ORMOLU AND PATINATED BRONZE PORTICO MANTEL CLOCK  
The movement stamped with initials G.P., Paris, circa 1830  
The circular eight-day countwheel bell striking movement regulated by pendulum with ornamental bob cast with male mask within concentric scallop shell rosette beneath opposing swans, the backplate stamped with initials *G P* over number 302, the gilt Roman numeral dial with fine engine-turned 'watered' decoration and steel *moon* hands set within fine repeating rosette and leafy scroll cast bezel, the case with tablet upstand to the entablature with gilt acanthus ogee cornice and mount cast with cornucopias issuing ivy trails to lintel over dial and visible pendulum set between four reeded Corinthian columns with gilt caps and bases, the plinth base fronted with conforming cornucopia mount over lappet leaf cast ogee topped skirt and block feet.

46cm (18ins) high, 23cm (9ins) wide, 12cm (4.75ins) deep.

Provenance: The Selwyn Demmy Collection.

£500-800



120  
A FRENCH CHARLES X ORMOLU AND PATINATED BRONZE FUGURAL MANTEL CLOCK WITH WATER SPOUT AUTOMATON  
Unsigned, Paris, circa 1830

The circular eight-day countwheel bell striking movement with anchor escapement regulated by disc bob pendulum incorporating silk suspension, the backplate stamped with serial number 98 to lower margin, set above a second rectangular going barrel mechanism driving the automaton feature controlled by a pull/push lever set to the left hand side of the case, the gilt dial with concentric engine-turned centre within chapter ring cast with Roman cartouche numerals set within a floral band and with steel *fleur-de-lys* hands, the rectangular plinth form case with gilt surmount cast as a garlanded amorino holding a paddle reclining beside an upturned vessel pouring water and objects symbolic of the arts, over repeating lotus-leaf ogee cornice and cornucopia cast upper quadrant mounts above the dial and grotesque mask issuing revolving clear spiral rod 'water jet' glanced by upturned dolphin terms beneath, the rectangular base projecting at the front to provide a 'cistern' with aperture bordered with naturalistically cast reeds and fronted with a gilt repeating Gothic arch fretwork panel incorporating twin swan and scroll decoration to lower margin, on shallow gilt repeating leaf cast ogee-topped skirt base over dolphin cast front feet.

57cm (22.5ins) high, 25cm (10ins) wide, 19cm (7.5ins) deep.

Provenance: The Selwyn Demmy Collection.

£700-900



120 (detail)







121



122



123

123

A FRENCH EMPIRE ORMOLU AND PATINTED BRONZE FIGURAL MANTEL CLOCK

The movement stamped for Guyerdet, Paris, early 19th century  
The circular eight-day countwheel bell striking movement with anchor escapement regulated by disc bob pendulum incorporating silk suspension, the backplate stamped *GUYERDET* and numbered 317 to lower margin, the circular silvered Roman numeral dial with decorative engine-turned centre and blued steel hands within a leaf cast surround, the case cast with a female in flowing robes seated and resting on an anchor on a rocky outcrop enclosing the movement and applied with a cornucopia, on plinth base applied mount cast with twin opposing trireme bows flanking a tied wreath, on lotus leaf moulded skirt with inverted demi-lune feet.

46cm (18ins) high, 28.5cm (11.25ins) wide, 22cm (4.75ins) deep.

Provenance: The Selwyn Demmy Collection.

Guyerdet worked in the Rue Saint-Martin and Rue Meslay, Paris, between 1810-1830.

£400-500

124

A RARE FRENCH CHARLES X MINIATURE ORMOLU FIGURAL MANTEL TIMEPIECE

Pierre-Honoré-César Pons, St. Nicolas, circa 1825  
The eight-day circular single train movement with anchor escapement regulated by anchor escapement with silk

suspension and engraved *PONS*, a *St. Nicolas* to backplate, the 2 inch circular silvered Roman numeral dial with engine-turned centre and blued steel *moon* hands, the case cast with a female in flowing robes seated and resting on an anchor on a rocky outcrop enclosing the movement and applied with a cornucopia, on plinth base with acanthus cast band over tied baton apron and generous scroll cast feet; with an associated giltwood plinth.

24cm (9.25ins) high, 19cm (7.5ins) wide, 6.5cm (2.5ins) deep excluding giltwood stand.

Provenance: The Selwyn Demmy Collection.

Pierre-Honoré-César Pons was born in Paris in 1773 and after studying with the Jesuits in the rue Mouffetard he went to train under the eminent clockmaker Antide Janvier. Unfortunately the unrest of the French Revolutionary period disrupted his training but he was recommended by Janvier to the prestigious Lepaute family who took him on in 1798. Pons completed his training under the Lepautes and developed an interest in precision horology; in 1803 he opened his own workshop rue de la Huchette, near the Place Saint-Michel. In order to satisfy the financial demands of running a workshop, whilst taking time to work on the development of precision horology, Pons acted as supplier of movements to many the eminent horologists of the period such as Berthoud, Breguet and Lepine. During this time he developed several escapements and created improved wheel-cutting and pinion polishing machines. With the encouragement of Ferdinand Berthoud in 1804 Pons presented his ‘Observations sur l’échappement libre’ to the Academy of Sciences where it was praised by the jury and the Academy congratulated him. Around this time the French clockmaking town of Saint-Nicholas d’Aliermont was in crisis due to the collapse of the industry. Napoleon’s minister responsible for Fine Arts, Industry and Commerce, the Count de Champagny, ordered the Académie des Sciences to find someone suitable to turn the industry around. Honoré Pons was approached as he had the necessary skills and had developed the tools and practices most appropriate for the task. After a period of reluctance he accepted on the basis that the state will pay him a generous amount for his machines as long as they were installed and used in the Saint Nicholas workshops.

By 1808 Pons was producing fine quality ‘blanc-roulants’ for an affordable price which received high praise from makers such as Breguet and recognition by the Academie in their report to Napoleon Bonaparte. Over the following decades Honoré Pons expanded the Saint Nicholas operations and became a principal supplied of movements to the Parisian clockmaking trade from his premises in Paris’s rue de la Barillerie on the île de la Cité. In 1827 he was awarded a gold medal and in 1839 was awarded the Croix de la Légion d’Honneur by King Louis Philippe. In 1846, at the end of an illustrious career, pons sold his firm to Borromée Délépine and retired, living in an elegant Parisian mansion at 20, rue Cassette.

£250-350



124

122

A FRENCH EMPIRE PATINATED BRONZE AND ORMOLU MOUNTED ROSSO FRANCIA MARBLE FIGURAL MANTEL CLOCK

The dial now inscribed for Breguet et Fils, Paris, early 19th century  
The circular eight-day striking movement with anchor escapement regulated by disc bob pendulum incorporating silk suspension, the backplate stamped with serial number 52 over *ST*, the circular gilt Roman numeral dial with concentric engine-turned centre incorporating curved sector bearing inscription *BREGUET ET FILS*, with blued steel *moon* hands set within repeating leaf and flowerbud cast bezel, the case cast with a standing robed Classical female muse leaning against a pedestal applied with a book resting on top of a laurel wreath, the plinth fascia with laurel and winged sceptre upper quadrant moults over the clock dial and stylised oil lamp beneath, on plinth base applied with generous mount cast with laurel wreath and palm decorated trumpets over repeating lotus leaf moulded skirt base with gilt block feet.

51cm (20ins) high, 33cm (13ins) wide, 13.5 (5.25ins) deep.

Provenance: The Selwyn Demmy Collection.

The studious nature of the subject matter of the current clock was very popular during the French Empire period as they embody the ‘use of time’.

£800-1,200

121

A FRENCH EMPIRE ORMOLU AND VERDE ANTICO MARBLE FIGURAL MANTEL CLOCK

Jean-François Denière, Paris, early 19th century  
The circular eight-day countwheel bell striking movement with anchor escapement regulated by disc bob pendulum incorporating silk suspension, the backplate stamped *DENIERE, A PARIS* and numbered 561 to upper left and *GAILLEAUX* to lower margin, the circular gilt Roman numeral dial with engine-turned centre and blued steel *spade* hands set behind convex glazed bayonet-fitted bezel cast with repeating ivy leaf decoration to surround, the cast with a standing female muse with scrolls resting against a pedestal housing the movement opposing a lyre, on plinth base with stylised leaf cast mouldings over conforming skirt with reeded baton decorated apron flanked by scroll feet.

51cm (20ins) high, 33cm (13ins) wide, 14cm (5.5ins) deep.

Provenance: The Selwyn Demmy Collection.

Jean-François Denière is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working during the late 18th and eraly 19th; the website of the Royal Collection further lists his dates as 1774 to 1866. The name *GAILLEAUX* stamped the lower margin of the backplate is most likely that of the supplier of the movement to Deniere.

£500-800





125

125  
**A FRENCH EMPIRE ORMOLU FIGURAL MANTEL CLOCK**  
 Dubois Fils, 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 and backplate stamped *B* towards the upper margin, the circular white enamel Roman numeral dial signed *Dubois Fils, Rue St. Honore N.22, A PARIS* to centre, with steel *spade* hands set within foliate milled bezel, the case modelled with a plinth surmounted by a butterfly drinking from a tazza over foliate cornice and martial trophy frieze above dial with axe and foliate wreath decorated spandrels, set to the left of a male winged figure probably representing Amor or Eros wearing plumed helmet and holding a shield aloft whilst standing one-footed on a sphere, the rectangular base with mount cast as rosette issuing acanthus decorated spearheads over lotus-leaf cast ogee moulding to the skirt base, on compressed bun feet.

41cm (16ins) high, 33cm (13ins) wide, 13cm (5ins) wide.

Dubois Fils are recorded in Tardy *DICTIONNAIRE DES HORLOGERS FRANCAIS* as working from Rue Saint-Honore, Paris, circa 1800-20.

£1,000-1,500



126

126  
**AN AUSTRIAN LATE BIEDERMEIER CARVED GILTWOOD FIGURAL MANTEL CLOCK**  
 Unsigned, probably Vienna, circa 1840  
 The circular two train bell striking movement with anchor escapement incorporating silk pendulum suspension, the circular convex white enamel Arabic numeral dial with Arabic quarters to outer track and pierced brass hands set behind a hinged engine-milled convex glazed bezel, the case modelled as a Classical female reclining on a couch and reading a book raised on six tapered supports with pierced pendant gallery, over leaf edge-moulded platform base with turned feet.

30.5cm (12ins) high, 33cm (13ins) long, 13cm (5ins) deep.

Provenance: From the collection of the The Hon. Mrs. Daisy Fellowes of Donnington Grove, Berkshire, and thence by family descent.

127  
**AN AUSTRIAN ORMOLU MOUNTED EBONISED GRANDE-SONNERIE STRIKING MANTEL CLOCK**  
 Unsigned, circa 1830  
 The four pillar triple train short duration movement with anchor escapement regulated by rosette-cast 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 a pull trip repeat function, the 5.5 inch circular gilt brass dial with small concentric enamel calendar ring to the geometric engine-turned centre within Arabic numeral enamel chapter ring, with steel *spade* hands set behind hinged engine-turned brass convex glazed bezel, the rectangular case with alabaster and gilt metal urn-shaped finial to the tablet upstand over convex-shaped upper side angles, the fascia applied with rosette and laurel-bow cast mounts around the dial and with oval lenticle surmounted by and eagle with outstretched wings flanked by further leafy sprays beneath, the sides with further lyre cast mounts, on generous skirt bass applied with leaf-moulded gilt gesso upper mouldings and figural cast apron mount to front, on generous gilt paw feet.

£200-300



127

£300-500





128

**A VIENNESE ROSEWOOD GRANDE-SONNERIE STRIKING WALL REGULATOR**

Unsigned, mid 19th century

The four pillar triple train eight-day movement with Graham type deadbeat escapement incorporating tall inverted Y-shaped pallets regulated by brass lenticular bob pendulum with ebonised wood shaft and incorporating fine beat adjustment to the crutch, the quarter train sounding on one of the pair of graduated gongs positioned on a brass scroll-shaped bracket behind the movement followed by the hour train sounding the last hour on the second gong, the two-piece white enamel Roman numeral dial with brass edged recessed centre, pierced steel hands and repeating scroll cast brass bezel, the case with a foliate scroll carved crest over shaped ogee moulded pediment centred with a keystone over full-height arch glazed door applied with moulded scrolls to upper and lower margins as well as to the centre between, the sides with tall rectangular glazed windows over ogee-outline base with scroll carved pendant.

140cm (55ins) high, 38cm (15ins) wide, 16.5cm (6.5ins) deep.

Provenance: The Selwyn Demmy Collection.

£800-1,200

128

129

**AN AUSTRIAN ROSEWOOD WALL REGULATOR TIMEPIECE OF ONE-MONTH DURATION**

Unsigned, probably Vienna, circa 1835

The four pillar single train eight-day movement with shallow arch top plates and deadbeat escapement incorporating tall inverted Y-shaped pallets regulated by brass lenticular bob pendulum with ebonised wooden shaft and incorporating fine beat adjustment to crutch, the two-piece white enamel Roman numeral dial with brass edged recessed centre, pierced steel hand and repeating scroll cast brass bezel, the boxwood-edged rosewood veneered case with later foliate scroll carved crest over canted cornice and gothic ogee-arch top full height glazed front door applied with leafy scroll corbels to both the top and bottom the curved front angles, the sides with slender glazed panels over inverted ogee outline foot with foliate pendant finials and terminating with later carved scrollwork to underside.

126cm (49.5ins) high, 33cm (13ins) wide, 14cm (5.5ins) deep.

Provenance: The Selwyn Demmy Collection.

£600-800



129



130

130

**AN UNUSUAL AUSTRIAN GILTWOOD AND GESSO WALL REGULATOR TIMEPIECE**

Unsigned, probably Vienna, circa 1870

The four pillar single train eight-day movement with slightly tapered backplate pierced with four keyhole slots for hanging from the case backboard and deadbeat escapement incorporating tall inverted Y-shaped pallets regulated by brass lenticular bob pendulum with ebonised wooden shaft and incorporating fine beat adjustment to crutch, the two-piece gilt on black enamel Roman numeral dial with brass edged recessed centre, pierced gilt hands and moulded brass bezel, the gilt break-arch top case with applied gesso foliate trail decoration to the cavetto cornice over floral spray infill to arch and rectangular stepped ogee moulded glazed door enclosing decorative panel to backboard, flanked by rococo scroll decorated rectangular projections capped with turned finials to both the upper and lower margins, the sides with slender rectangular windows within decorative moulded border over cavetto shaped base with floating arcaded apron and applied with rococo scrolls over fruiting leaf pendant.

122cm (48ins) high, 45cm (17.75ins) wide, 19cm (7.5ins) deep.

Provenance: The Selwyn Demmy Collection.

£500-700





131

131  
A FINE BIEDERMEIER GRANDE-SONNERIE STRIKING LONGCASE REGULATOR  
OF ONE-MONTH DURATION

Joseph Matuschka, Iglau, circa 1825  
The four pillar triple train month duration movement incorporating barrels extending through the backplate with the rear pivots facilitated by inverted arch-shaped sub plate spaced from the backplate by four pillars, the going train with Graham type deadbeat escapement incorporating tall inverted Y-shaped pallets regulated by brass lenticular bob pendulum with shaft formed from three hollow glass rods each with coloured velvet inserts and fitted with a brass clip for engaging with the crutch with cam-type beat adjustment, the quarter train sounding on one of the pair of graduated gongs positioned on a brass Y-shaped bracket behind the movement followed by the hour train sounding the last hour on the second gong, the 10.5 inch silvered brass Roman numeral dial with subsidiary seconds dial and signed *JOSEPH MATUSCHKA IN IGLAU* to centre, with decorative blued steel hands within fine engine-milled brass bezel, the architectural six-light boxwood edged figured birch veneered case with triangular pediment over square glazed hinged front panel and conforming fixed side glasses to hood, over trunk with small complex cornice mouldings to throat above glazed arched aperture to the removable front panel, flanked by slender architectural pilasters with Ionic inspired carved capitals and with further slender glass panels to sides, the base with concave top moulding over recessed panel to front and conforming moulded skirt.

207cm (81.5ins) high, 48cm (19ins) wide, 22cm (8.75ins) deep.

Provenance: The Selwyn Demmy Collection.

Joseph Matuschka was born in 1796 and died in Iglau, Czechoslovakia in 1863.

When compared with contemporary Austrian 'dachl' wall regulators the restrained simple architectural proportions of the case of the current lot would suggest that the present regulator was made around 1825. The triple glass rod pendulum shaft is highly unusual however makes sense with regards to use in a regulator as glass has a negligible temperature expansion coefficient. Another regulator by Matuschka, complete with a basically identical pendulum (apparently also incorporating coloured plush fabric cores to the rods), can currently be found in the stock of Stephen Andréewich, Vienna.

£7,000-10,000



131 (details)



132

132  
AN IMPRESSIVE GERMAN CARVED OAK HOUR-  
STRIKING LONGCASE REGULATOR WITH CENTRE-  
SECONDS

Unsigned, Late 19th century  
The four pillar eight-day two train gong striking movement with deadbeat escapement incorporating tall inverted V-shaped jewelled pallets regulated by brass lenticular bob seconds pendulum with decorative brass and steel gridiron shaft and incorporating fine beat adjustment to crutch, the slightly tapered plates fitted with jewelled pivots for the escape wheel and pallet arbors and the backplate stamped 45002 to lower margin, the 10 inch circular silvered Roman numeral dial with scroll-pieced blued steel hands within spun brass moulded bezel, the case with grotesque mask centred pierced shallow arch pediment over dentil cornice, cushion-panel decorated breakfronted frieze and tall arch-glazed front door applied with Renaissance style Corinthian pilasters each incorporating scroll panel decoration to lower section of the shaft, the sides with tall slender glazed panels, on panelled inverted breakfronted plinth base decorated with a rosette to centre over complex moulded skirt.

156cm (101ins) high, 63.5cm (25ins) wide, 30.5cm (12ins) deep.

Provenance: The Selwyn Demmy Collection.

£1,500-2,000





133

**133**  
**AN EDWARDIAN GILT BRASS MOUNTED OAK QUARTER CHIMING BRACKET CLOCK**  
The movement by Winterhalder and Hoffmeier, Schwaerzenbach, early 20th century  
The four pillar triple train movement with anchor escapement, chiming a choice of two melodies on eight coiled gongs and sounding the hour on a further larger gong, the backplate stamped *W & H, Sch* to lower margin, the 7.5 inch arched brass dial with matted centre within applied silvered Roman numeral chapter ring with fleur-de-lys half hour markers and Arabic five minute to outer track, with decorative steel hands and scroll cast brass lower spandrels beneath arch incorporating subsidiary regulation flanked by *CHIME/SILENT* and *CHIME on eight Gongs/Chime on four Gongs* selection dials set within conforming scroll cast infill centred with a winged cherub mask, the English case with two tiers of pineapple finials to the superstructure incorporating baluster gallery and brass figural frieze to front over complex top mouldings and break-arch glazed hinged dial aperture fitted with silvered brass canted insert to interior and twin cherub mounts to upper quadrants flanked by grotesque terms to front angles, the sides with arched cast cherub mask centred sunburst frets and the rear with rectangular door inset with brass grille sound fret, the cavetto moulded skirt base applied with brass presentation plaque engraved *PRESENTED TO. Captain J. Johnson, BY A FEW OLD ASSOCIATES OF, THE OFFICE STAFF OF MESS'RS THO'S WILSON, SONS & Co LTD, AS A MARK OF THEIR RESPECT AND ESTEEM. APRIL 1906*, on cast brass lions paw feet.

66cm (26ins) high, 42cm (16.5ins), 29cm (11.5ins) wide.

£800-1,000



134

**134**  
**A BRASS QUARTER-STRIKING LANTERN MANTEL CLOCK**  
The movement by Winterhalder and Hoffmeier, Schwaerzenbach, late 19th century  
The rectangular eight-day four pillar movement with anchor escapement regulated by lenticular bob pendulum and two-in-one strike train ting-tang striking the quarters on a bell mounted on the backplate followed by the one within the superstructure of the case, and sounding on the hour on the second larger bell alone, the backplate tramped *W & H, Sch*, the rectangular dial with matted centre with applied silvered Roman numeral chapter ring incorporating cruciform half hour markers and Arabic five minutes to outer track, with blued steel trident hands above grotesque dolphin mask cast infill to lower margin opposing leaf decorated spandrel infill to upper angles within geometric upper and lower borders, the case with pineapple finial to the four-legged dome bell bearer cast with grotesque masks over pierced strapwork front and side frets each decorated with sunburst mask over further grotesques, the angles with ball and spire finials over Ionic three-quarter columns cast each with acanthus leaf detail to the slender baluster shafts over fluted lower sections, the sides fitted with doors decorated with foliate cast lozenge panels and the rear with further door incorporating silk-covered rectangular aperture to centre, on four small inverted dome feet.

44.5cm (17.5ins) high, 22cm (8.375ins) wide and deep.

£400-600

**135**  
**A VICTORIAN MAHOGANY FUSEE DIAL WALL TIMEPIECE**  
The dial signed for James Gowland, London, mid to late 19th century  
The four columnar pillar single fusee movement with anchor escapement regulated by lenticular bob pendulum, the 12 inch cream painted Roman numeral dial bearing signature *JA'S GOWLAND, London Wall* to centre, with pierced steel moon hands set behind hinged glazed cast brass bezel within turned wooden surround, with box case to rear incorporating door to the right hand side and pendulum access flap to the curved base, (dial retouched).

Diameter 36cm (14ins), 15cm (6ins) deep.

The retouched dial of the current lot bears a signature for James Gowland who is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as a watch, clock and chronometer maker working during the early 19th century. Online records note Gowland and working from 11, Leathersellers Buildings, London Wall, London from 1832 until 1878; he showed a skeleton clock at the Great Exhibition in the Crystal Palace, Hyde Park of 1851.

£500-700



135

**136 Y**  
**A WILLIAM IV BRASS INLAID MAHOGANY BRACKET CLOCK**  
J. and P. Hendrick, Liverpool, circa 1830  
The five pillar twin fusee bell striking movement with anchor escapement regulated by half-seconds lenticular bob pendulum and shouldered plates, the 8 inch circular cream painted convex Roman numeral dial signed *J. & P. Hendrick, LIVERPOOL* to centre, with strike/silent selection switch at twelve o'clock and pierced blued steel hands set behind hinged cast brass convex glazed bezel, the shallow lancet-shaped case with brass inset slender ebony mouldings to arch and waist, the front with fine brass foliate scrollwork inlay over the dial with further trails to lower quadrants and twin lyre motifs to apron, the sides with brass rosette ring handles over arched brass fishscale sound frets and the rear with glazed gable-shaped door, on skirt base with fluted ebony band to upper edge and on brass ball feet.

42.5cm (16.75ins) high, 28cm (11ins), 16.5cm (6.5ins) deep.

Provenance: Bolesworth Castle, Cheshire.

The partnership between John and Peter Hendrick is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in Liverpool circa 1820.

£400-600



136





137



138

137

#### A GEORGE IV BRASS INLAID MAHOGANY LANCET-SHAPED BRACKET TIMEPIECE

W. Moore, London, circa 1825

The five pillar single chain fusee movement with anchor escapement regulated by half-seconds lenticular bob pendulum and angled shoulders to the plates, the 7.5 inch circular cream painted convex Roman numeral dial signed *W. Moore, LONDON* to centre and with pierced brass hands set behind hinged convex glazed brass bezel, the pointed-arch top case with ebony and brass triple-line edged front decorated with panels of brass stylised foliate scrollwork above and below the dial, the sides with lancet-shaped brass fish scale sound frets and the rear with conforming glazed door set within the frame of the case, on skirt base with fluted ebonised band to upper edge.

49.5cm (19.5ins) high, 28cm (11ins) wide, 16.5cm (6.5ins) deep.

£250-350

138

#### A VICTORIAN MAHOGANY FUSEE DIAL WALL TIMEPIECE

The dial signed for William Lister and Sons

Limited, Newcastle-Upon-Tyne, late 19th century

The four pillar single chain fusee movement with anchor escapement regulated by lenticular bob pendulum, the 12 inch cream painted Roman numeral dial bearing signature *W.M. LISTER & SONS LTD, NEWCASTLE UPON TYNE* to centre, with steel *spade* hands set behind hinged, cast brass bezel with canted brass fillet to interior within turned wooden surround, with box case to rear incorporating door to the right hand side and pendulum access flap to the curved base, (dial retouched, glass lacking).

Diameter 37cm (14.5ins), 15cm (6ins) deep.

Provenance: The Selwyn Demmy Collection.

A William Lister is recorded in Loomes, Brian *Watchmakers and Clockmakers of the World, Volume 2* as born in 1815 and working in Newcastle-Upon-Tyne 1827-57. The retouched dial of the current lot would appear to bear a signature for his successors hence would most likely date to after 1857.

£150-250



139

139

#### A VICTORIAN BRASS SKELETON CLOCK

Thomas Bolt and Company, Liverpool, circa 1870

The twin chain fusee bell striking movement with six spoke wheel crossings and anchor escapement regulated by lenticular bob pendulum set behind the waisted scroll-pierced plates united by six double baluster turned pillars and surmounted by a bell with spire finial, with pierced silvered brass Roman numeral cartouche chapter ring and blued steel *moon* hands, on four bell-shaped feet over silvered brass D-ended plate signed *Tho's Bolt & Co., LIVERPOOL* to leading edge applied to the top of the stepped mahogany plinth with channel cut to take a glass dome cover to lower tier and bun feet (glass dome cover present but damaged).

43cm (17ins) high excluding damaged glass dome cover, 34cm (13.5ins) wide, 20cm (7.75ins) deep.

Provenance: The Selwyn Demmy Collection.

Thomas Bolt and Company are recorded in Loomes, Brian *Watchmakers & Clockmakers of the World* and working in Birkenhead and Liverpool in 1857.

£700-900



139 (detail)





140

140 Y  
AN EARLY VICTORIAN ROSEWOOD SMALL GOTHIC  
BRACKET TIMEPIECE WITH WALL BRACKET  
Cummins, London, circa 1840  
The four pillar single chain fusee movement with anchor  
escapement regulated by disc bob pendulum, the 4 inch  
stepped ogee gothic arch shaped single sheet silvered brass  
Roman numeral dial signed *Cummins, 148 Leadenhall Street,  
London* to lower margin and with pierced blued steel hands,  
the gabled case with wavy crest and obelisk spire finials over  
cavetto cornice and hinged glazed front door, the sides with  
rectangular windows and the rear with triangular-topped  
glazed door set within the frame of the case, on stepped  
ogee moulded skirt base with fluted band to upper margin  
and compressed bun feet, the wall bracket with rectangular  
table over single carved C-scroll support and inverted  
lancet-shaped backboard.

The clock 31cm (12.25ins) high 18cm (7ins) wide, 12.5cm (5ins)  
wide; the clock on wall bracket 52cm (20.5ins) high overall.

Two early 19th century clockmakers with the surname  
Cummins are recorded in Loomes, Brian *Watchmakers &  
Clockmakers of the World, Volume 2* - Thomas 1806-32 and  
Charles 1837-51.

£800-1,200



140 (detail)



141

141  
A VICTORIAN MAHOGANY SMALL FIVE-GLASS MANTEL CLOCK  
Sharp, Dublin, late 19th century  
The four double-screwed pillar twin chain fusee gong striking movement with anchor escapement regulated by lenticular bob pendulum with  
holdfast to the backplate, the 4 by 5 inch gilt brass dial with fine rosette engraved centre within applied silvered Roman numeral chapter ring  
inscribed *SHARP DUBLIN* to lower margin, set into a fine delicate foliate scroll pierced and engraved rectangular mask and with blued steel *spade*  
hands, the case with large thick chamfered top glass set into stepped cavetto upstand over ogee cornice, the front with silvered brass canted  
fillet insert to the hinged glazed dial aperture flanked by fluted canted angles, the sides with rectangular bevel glazed apertures and the rear with  
rectangular glazed door, on moulded skirt base with brass ogee bracket feet.

18cm (11ins) high, 24.5cm (9.25ins) wide, 18.5cm (7.25ins) wide.

A Christopher *Sharp(e)* is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in Dublin circa 1824. He is further  
recorded in Stuart, William Galland *Watch and Clockmaker's in Ireland* as working at 57 Exchequer St. in 1820 and then at 60 Exchequer St. from  
1824 to 1841. He was a Marine & Pocket Chronometer Manufacturer and was elected Member of the Royal Irish Academy in Oct. 1831. From 1842  
to 1845 he worked within partnership 'Sharp and Dobbyn'.

Details such as double-screwed pillars and gong strike would suggest a date of towards the end of the 19th century for the present clock, hence  
would have most likely been made by a successor of Christopher Sharp.

£1,500-2,000





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**A VERY UNUSUAL LATE VICTORIAN GILT BRASS MOUNTED WALNUT SMALL AUTOMATON TABLE CLOCK**

Gillett, Croydon, circa 1900

The five pillar twin chain fusee movement with anchor escapement regulated by lenticular bob pendulum, the strike train incorporating external fly with adjustable vanes and linkages for operating the automaton figure of Chronos mounted on top of the case who strikes a pivoted bell-hammer with a dumb bell in his left hand whilst turning his head and moving his wings along with each blow, the 4.5 inch arched gilt brass dial with geometric rosette engraved centre signed *GILLETT, CROYDON* to upper margin within silvered chapter ring applied with gilt vertical Arabic numerals and dot minutes to outer track, with pierced blued steel hands and generous foliate scroll cast and chased lower spandrels and conforming upper spandrels continuing to envelop the conforming rosette-centred subsidiary *STRIKE/SILENT* selection dial, the case with superstructure modelled as a rotunda cupola carved with shingle tiles and with orb finial over five gilt columns enclosing a bell with automaton figure of Chronos set beside an ogee platform to the right hand side, over ogee cornice and front door inset with brass fillet around the bevelled glass flanked by canted angles applied with gilt female terms, the sides with generous rectangular gilt frets each cast with a stylised vase of flowers, the rear with rectangular glazed door, on moulded skirt base with generous gilt scroll cast paw feet.

55cm (21.5ins) high, 27cm (10.5ins) wide, 19cm (7.5ins) deep.

Provenance: The property of a private collector, north London; purchased at Martel Maides, Guernsey.

The firm of Gillet 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. 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 current lot is highly unusual in having an automaton of Chronos for the hour striking mechanism set on top of the case. This coupled with the high quality finish and generous use of gilt brass mounts would suggest that it may have been a special order.

£3,500-4,500



142 (detail)



142 (detail)

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**A FIGURED MAHOGANY MINIATURE LONGCASE TIMEPIECE**

The dial bearing signature for A. Page, Bedale, early 19th century and later

The early 19th century movement with four-wheel train, shouldered plates and anchor escapement regulated by 14 inch pendulum, with a 7 inch square brass dial engraved with radial tulip blooms and inscribed *A. Page, Bedale* to lower margin within applied silvered Roman numeral chapter ring with stylised trident half hour markers, with pierced steel hands and rococo scroll cast spandrels to angles, in a flame figured mahogany veneered case with generous cavetto cornice and swollen frieze over hinged glazed dial aperture flanked by free-standing Roman Doric columns to hood, the trunk with concave throat moulding over ogee gothic-arch top caddy moulded door, on plinth base with concave top moulding and bracket feet.

145cm (57ins) high, 35.5cm (14ins) wide, 23.5cm (9.25ins) deep.

£300-500



143 (detail)



143





144

144

#### A MAHOGANY MINIATURE LONGCASE TIMEPIECE WITH PASSING STRIKE AND MOONPHASE

The dial signed for Thomas Far, Southampton, early 19th century and later. The early 19th century movement with four-wheel train, shouldered plates, anchor escapement regulated by 21 inch pendulum and sounding each hour with a single blow on bell mounted above the plates, the 6 inch brass break-arch dial inscribed *Tho's Far, Southampton* to the silvered centre within applied silvered Roman numeral chapter ring with cruciform half hour markers and Arabic five minutes to outer track, with scroll-pierced blued steel hands and Indian mask and scroll cast spandrels to angles beneath arch with rolling moonphase incorporating terrestrial sphere engraved lunettes and curved silvered scale annotated for age of the moon to the upper margin, now in a later case with swan neck pediment over hinged glazed dial aperture flanked by Corinthian columns with brass caps and bases to hood, the trunk with stepped ogee throat moulding over shaped-top caddy moulded door flanked by quarter columns to trunk, on plinth base with conforming top mouldings and canted angles over bracket feet, together with a further stained oak separate box-shaped plinth.

149cm (58.75ins) high excluding additional plinth, 32cm (12.5ins) wide, 20cm (8ins) deep.

Provenance: The Selwyn Demmy Collection.

Thomas Far of Southampton does not appear to be recorded in the usual sources however the movement and possibly the dial of the current lot would appear to date from the early 19th century.

£800-1,200



144 (detail)



144 (detail)

145

#### A DECORATIVE MAHOGANY AND FLORAL MARQUETRY QUARTER-CHIMING EIGHT-DAY LONGCASE CLOCK

The dial signed for Henry Lane, Bristol, late 19th century incorporating earlier elements.

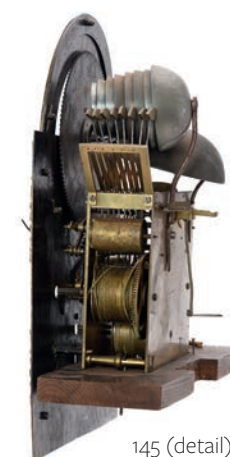
The four pillar triple-train movement chiming the quarters on a graduated nest of eight bells and rack striking the hour on a further larger bell, the going train with anchor escapement regulated by seconds pendulum, the 12 inch brass break-arch dial with subsidiary seconds dial and calendar aperture to the foliate trail engraved matted centre within applied silvered Roman numeral chapter ring with fleur-de-lys half hour markers, Arabic five minutes to outer track and inscribed *Henry Lane* to lower margin, with scroll-pierced steel hands and female mask and scroll cast spandrels to angles beneath rolling moonphase to arch with scroll engraved lunettes beneath silvered outer border calibrated with the age of the moon beneath inscription *HIGH WATER AT BRISTOL KEY* in a case with fretwork swan neck pediment over geometric carved cornice and floral marquetry infill to the quadrants above the hinged glazed dial aperture with integral three-quarter columns to front angles, the sides with rectangular brass grille frets and quarter columns set against bargeboards at the rear, the trunk with shaped-top caddy moulded door inlaid with shaped panels of 17th century style bird inhabited flowering foliage into a rosewood ground, the surround with conforming decoration to upper quadrants, the plinth base fronted with a conforming marquetry panel over ogee bracket feet.

242cm (95.25ins) high, 51cm (20ins) wide, 28cm (11ins) deep.

Provenance: The Selwyn Demmy Collection.

The current lot appears to be a late 19th century rebuild (with augmentations to the movement and case) of a clock originally by Henry Lane of Bristol who is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in London then Bristol 1775-97.

£700-1,000



145 (detail)



145





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A DUTCH WALNUT AND MARQUETRY EIGHT-DAY QUARTER-CHIMING LONGCASE CLOCK WITH MOONPHASE

The dial signed for Jan Bernink, Amsterdam, mid 18th century and later

The four columnar pillar triple-train movement chiming the quarters on a graduated nest of eight bells and rack striking the hour on a further larger bell, the going train with anchor escapement regulated by seconds pendulum, the 10.5 inch brass break-arch dial with foliate scroll engraved panels to the matted centre within applied silvered Roman numeral chapter ring with elaborate scroll half hour markers, arcaded minute ring and signed JAN, BERNINK, AMSTER, DAM to lower margin, with scroll pierced blued steel hands and spandrels cast as figures emblematic of the four seasons to angles within a gadroon-engraved border, the arch with rolling moonphase with figural decorated lunettes and calibrated for the age of the moon to the circumference of the disc within fine sailing ship and figure engraved silvered arched border, in a case with carved giltwood Atlas and Angel figural finials to the break-arch cornice centred with a foliate carved crest and with blind fret frieze over integral three-quarter columns applied to the foliate trail inlaid hinged glazed dial aperture, the sides with break-arch windows within conforming borders and bargeboards at the rear, the trunk with leaf decorated concave throat moulding over break-arch caddy moulded door inlaid with musical trophy over bird inhabited vase of flowers with scroll cast lenticle aperture between, the surround with foliate upper quadrant infill and line border and the sides further decorated with foliage, the plinth base with repeating lozenge inlaid concave top moulding and decorated with further musical trophy to front, on conforming decorated concave skirt with bun feet, (movement largely reconstructed during the 19th century).

229cm (90ins) high excluding figures, 43cm (17ins) wide, 25cm (9.75ins) deep.

Provenance: The Selwyn Demmy Collection.

Jan Bernink is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in Amsterdam circa 1720-50.

£1,800-2,500



146 (detail)



146 (detail)

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A WALNUT AND FLORAL MARQUETRY EIGHT DAY LONGCASE CLOCK

The movement and dial by Mark Hawkins, Bury St. Edmonds, mid 18th century; the case Dutch mid-to late 18th century

The five pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 12 inch gilt brass dial with star-decorated subsidiary seconds dial, foliate border engraved calendar aperture, ringed winding holes and applied silvered nameplate signed Mark Hawkins, St. Edmonds Bury 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 scroll-pierced blued steel hands and gilt female mask and scroll cast spandrels to angles, now in a case with carved giltwood Atlas and Angel figural finials to the bird and floral trail inlaid concave-sided 'pagoda' pediment over parquetry banded break-arch cavetto cornice and integral leafy trail inlaid three-quarter columns applied to the chevron-strung hinged glazed dial aperture, the sides with rectangular windows within conforming borders and bargeboards at the rear, the trunk with leaf decorated concave throat moulding over rectangular caddy moulded door inlaid with tied ribbon over bird inhabited floral infill enveloping circular lenticle aperture to centre within chevron-strung border, with conforming decoration to the slender canted front angles and the sides further decorated with foliage, the plinth base with stepped-ogee top moulding and further marquetry panel to fascia flanked by scroll outline canted projections decorated with putti, scrolls and floral trails to angles, on lions paw feet.

247cm (97ins) high, 67.5cm (27.5ins) wide, 33cm (13ins) deep.

Provenance: The Selwyn Demmy Collection.

Mark Hawkins senior is recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as working from circa 1701-50; his son of the same name was born in 1706 and followed his father into the clockmaking trade working until his death in 1767.

£1,000-1,500



147 (detail)



147 (detail)



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148 (detail)

148 Y

A 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, 28.5cm (11.5ins) wide, 15cm (6ins) deep.

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

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A FINE FRENCH LOUIS XV ORMOLU MOUNTED TORTOISESHELL QUARTER-STRIKING BRACKET CLOCK WITH WALL BRACKET

The movement signed for Gaudron, Paris, third quarter of the 18th century

The triple train going barrel movement with five shouldered-baluster pillars pinned through the backplate enclosing large diameter spring barrels and five wheel trains, the going train now with anchor escapement regulated by disc bob pendulum incorporating Brocot type regulation to suspension, the strike train with vertical hammer arbor sounding on a bell mounted within the superstructure of the case opposing the quarter train ting-tang sounding on a graduated pair of bells, the backplate with low position numbered hour and quarter countwheels flanking engraved signature *Gaudron, AParis* to lower margin, the 9.5 inch circular white enamel convex Roman numeral dial with Arabic five minutes to outer track and fine scroll pierced and engraved hands set behind a hinged ogee moulded cast gilt brass convex glazed bezel. The waisted case veneered in finely figured red stained shell with gilt twin handled urn surmount to the ogee-shaped upstand applied with acanthus cast mounts to angles, the front with tied ribbon husk decorated shaped arched crest incorporating scroll-pierced frieze above the dial and with hinged shield-shaped glazed lenticle adorned with husks swags and floral blooms beneath, the angles applied with husk draped openwork mounts to shoulders, the sides with repeating rosette decorated engraved arched diamond lattice frets within foliate cast gilt surrounds, on integral acanthus scroll cast feet with conforming aprob between; with original wall bracket of cavetto form with scrolling frieze adorned with central ribbon bow and husk swags over conforming angle mounts and open-work inverted caddy-shaped base fitted with leafy pendant finial.

The clock 74cm (29ins) high, 35cm (13.75ins) wide, 15cm (6ins) deep; the clock and wall bracket 100cm (39.5ins) high overall.

Provenance: The property of a private collector, north London; purchased at Bonhams, London sale of *Fine Clocks* 8th July 2015 (lot 70) for £3,750.

The movement of the current lot is almost certainly by Pierre or Antoine (II) Gaudron who succeeded their esteemed father, Antoine (I) Gaudron, who is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working from around 1675. In 1689 Antoine senior was established at Place Dauphine at 'La Perle' and then at 'La Renommee' in 1709. He died a wealthy man in 1714.

£2,500-3,500



149



149 (detail)





150



150 (detail)

150 Y

#### A FRENCH LOUIS XV BOULLE BRACKET CLOCK

Charles Voisin for Charles Beauvillain, Paris, mid 18th century

The two train going barrel movement with four shouldered baluster-turned pillars pinned through the backplate enclosing large diameter spring barrels and five wheel trains, the going train with verge escapement regulated by disc bob pendulum, the strike train with vertical hammer arbor and numbered countwheel mounted to the right of the backplate over signature *Charles Voisin, AParis* to lower margin, the 8.5. inch circular twenty-five piece cartouche numeral dial with convex white enamel centre inscribed *CH'LES BEAUVILLAIN, A PARIS* within chapter ring with blue-on-white enamel Roman hour numerals within rococo borders and further Arabic five minutes cartouches to outer track, with sculpted blued steel hands, the engraved cut brass and brown shell marquetry decorated waisted case with substantial surmount cast as winged Chronos 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 with two putti to apron, the surround decorated with leafy scrolls within line border, the sides now veneered in rosewood with recessed arched windows within herringbone cast brass surrounds over hipped swollen base sections, on generous scroll cast feet with foliate apron between.

77.5cm (30.5ins) high, 33cm (13ins) wide, 13cm (5ins) deep.

Provenance: The property of a private collector, north London.

Charles Voisin is recorded in Tardy *DICTIONNAIRE DES HORLOGERS FRANCAIS* as becoming a Master in 1710; that he was working from Rue Dauphine in 1726 and died in 1760. The Getty Museum website notes Charles Voisin as born into the Parisian middle class in 1685 and that his uncle was a gardener to the king, a position with a comfortable livelihood and some standing in society. Voisin amassed a significant fortune and raised the social position of his children. His daughters all married into prestigious families, and his youngest son was made one of the king's personal valets, which raised him into the nobility.

Charles Beauvillian is recorded by Tardy as becoming a Master in 1733 and that he worked from Rue Dauphine 1743-48. By 1772 he had moved to Rue des Grands Augustins and again to Rue du Cimetiere, Saint Andre by 1778.

When considering the working dates of both Voisin and Beauvillian it would be logical to surmise that the current clock was most likely made between 1743 and 1748 as it was during this time period that both makers' workshops were located on Rue Dauphine.

£1,200-1,800

151 Y

#### A FINE LOUIS XV BOULLE BRACKET CLOCK

Julien Le Roy, Paris, mid 18th century

The two train going barrel movement with four knopped pillars pinned through the backplate enclosing large diameter spring barrels and five wheel trains, the going train now with anchor escapement regulated by lenticular bob pendulum, the strike train with vertical hammer arbor sounding on a bell mounted within the superstructure of the case and numbered countwheel mounted to the right of the backplate over signature *Julien LeRoy, AParis* to lower margin, the 9.5. inch circular thirteen piece cartouche numeral dial with convex white enamel centre inscribed *JULIEN LE ROY DE LA, SOCIETE DES ARTS* within chapter ring with shaped blue-on-white enamel Roman hour numerals within rococo borders and every minute numbered to outer track, with trip-hour lever at nine o'clock and sculpted blued steel hands, the engraved cut brass and brown shell marquetry decorated waisted case with substantial surmount cast as Juno and the eagle set on a gadroon-cast caddy to the concave-sided superstructure veneered with leafy scroll decoration and applied with foliate mounts to angles, over generous rocaille scroll cast arched cornice to front with brass-framed arched glazed door enclosing marquetry decorated floor and back panel to interior and incorporating cast panel with further eagle and foliate strapwork to apron, the surround decorated with leafy scrolls within line border, the sides with recessed arched windows within repeating leaf cast brass surrounds over hipped swollen base sections further decorated with marquetry panels, on generous scroll cast feet with foliate apron between; with a wall bracket of ogee-outline veneered in contra-parti with scrolling foliage over gadrooned panels with pendant infill flanked by female mask and acanthus cast front angle mounts, the base with ogee shaped acanthus cast band over leafy bud pendant finial.

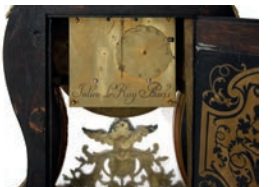
The clock 86cm (34ins) high, 39.5cm (15.5ins) wide, 16cm (6.25ins) deep; the clock and wall bracket 109cm (47ins) high overall.

Provenance: The property of a private collector, north London. Purchased at Bonhams, London sale of *Fine Clocks* 8th July 2015 (lot 94) for £4,000.

Julien LeRoy was born in Tours and was trained as a clockmaker by his father before moving to Paris in 1699 where he was apprenticed under Le Bon. During his apprenticeship it is said that LeRoy completed a watch in eight-days; he became a Master in 1713 and set up a workshop in the rue de Harlay, off la place Dauphine, where the most eminent 18th century Parisian clockmakers also worked. LeRoy was also a co-founder of the Soci  t   des Arts set-up to promote horological knowledge and served as jur   1735 to 1737. In 1739 he was appointed 'Valet de Chambre, Horologer du Roi', and granted premises in the Louvre. LeRoy however chose not to relocate there and remained at rue de Harlay sending his son, Pierre to work there instead. Julien Le Roy's contribution to horology was substantial and included regulators that showed mean and true time, an exemplary example of which is at the H  tel des Missions Etrang  res. Le Roy also resolved many problems to do with watchmaking to ensure they were easier to construct and simpler to maintain. One aspect was his adoption of George Graham's cylinder, which eventually resulted in reducing the watch's thickness. He also worked alongside Henry Sully to develop longitude timepieces



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151 (detail)

and, unlike many, freely shared his ideas with his contemporaries. Julien LeRoy continued at rue de Harlay until his death in 1759 and can be credited as being pivotal in reversing the decline of French watch and clock making which had taken place at the start of the 18th century.

The presence of the text 'SOCIETE DES ARTS' alongside Julien LeRoy's signature to the centre of the dial of the current lot would suggest that it was most likely made during the time he served as jur   (1735-39) for the organisation.

£2,500-3,500





152



152 (detail)



152 (detail)

152

A FINE FRENCH LOUIS XV ORMOLU MOUNTED 'VERNIS MARTIN' BRACKET CLOCK WITH WALL BRACKET

The dial signed for Guerbois, Paris, the case stamped for Jacques Dubois, Paris, mid 18th century

The two train movement with four column-turned pillars pinned through the backplate, verge escapement regulated by lenticular bob pendulum with silk suspension and outside countwheel hour striking sounding on a bell mounted within the superstructure of the case, the 11 inch circular twenty-five piece enamel cartouche dial signed *GUERBOIS, A PARIS* to the circular white enamel centre within blue on white Roman hour numerals and scroll cast gilt borders incorporating conforming Arabic five minute cartouche numerals to outer track, the waisted mid green painted case with generous scroll pierced surmount to the swept superstructure painted with sprays of roses between applied gilt scroll cast angle mounts above elaborate rococo crest and shaped glazed foliate-border cast door applied with bold leafy apron mount incorporating a recumbent Ho-Ho bird, within leafy trail painted surround applied with further scroll mounts to angles and with tall brass-edged inset arched windows within conforming painted field to sides, on four generous cast scroll feet with apron between, stamped *IDUBOIS* beside *JME* monogram to top beneath superstructure and *JME* twice again to rear, with matching original floral spray painted ogree-shaped wall bracket with shallow cavetto upstand to table above 'S' scroll cast frieze and rococo scroll mounts to apron and front angles over conforming cast pendant to base.

The clock 97cm (38.25ins) high, 44cm (17.25ins) wide, 21cm (8.25) ins deep; the clock and wall bracket 133.5cm (52.5ins) high overall.

Provenance: The property of a private collector, North London; purchased in these rooms 17th March 2015 (lot 56) for £3,800 hammer.

Louis-Denis Guerbois is recorded in Tardy Tardy *DICTIONNAIRE DES HORLOGERS FRANCAIS* as apprenticed in Paris 1751/52.

Jacques Dubois is recorded in Nicolay, Jean *L'ART ET LA MANIERE DES MAITRES EBENISTES FRANCAIS AU XVIIIe SIECLE* as an important ebeniste who was appointed Maitre in 1742. Jacques Dubois was born in 1694 and is believed to have trained under his half-brother Noel Gerard during the 1720's-30's before qualifying as a Master at the relatively mature age of 48. Although Dubois appears not to have supplied pieces directly to the French Court he is known to have made pieces for minor Royalty such as Madame Elizabeth, Louis XV's daughter who married the Duke of Parma. Dubois is particularly well known for his contribution to the evolution of French rococo furniture as well as his striking use of marquetry veneers and lacquer finishes. He died in 1763 leaving a substantial inventory of workshop tools, furniture and clocks.

£4,000-6,000

153 Y

A FRENCH REGENCE SMALL BOULLE BRACKET TIMEPIECE OF ONE MONTH DURATION

Jean Godde, Paris, early 18th century

The single train movement with four shouldered baluster-turned pillars pinned through the backplate enclosing large diameter spring barrel and five wheel train now with anchor escapement regulated by lenticular bob pendulum, the backplate signed *Jean Godde A Paris* to lower margin, the 5.5 inch cast gilt brass twelve-piece blue on white enamel Roman numeral cartouche dial with matted centre, scroll borders to the numerals and every minute numbered to outer track, with sculpted blued steel hands, the engraved cut brass and brown shell decorated marquetry case with seated putto surmount to the ogree-shaped superstructure veneered with leafy strapwork scroll decoration around a baskets of fruit and applied with acanthus cast mounts to angles over repeating rosette cast fretwork frieze emerging from the sides of the architectural moulded cast brass break-arch cornice, the front with hinged brass break-arch glazed door applied with stylised palmette to apron and flanked by scroll cast mounts to the brass edged angles, the sides with brass-framed windows incorporating bowed lower rails over swollen marquetry decorated lower sections, the rear with panel door decorated with contra-parti marquetry to inside face over geometric tiled floor to interior, on acanthus cast lions paw feet, (the movement previously fitted with an alarm mechanism).

44cm (17.25ins) high, 26cm (10.25ins) wide, 15cm (6ins) deep

Jean Godde is recorded in Tardy *DICTIONNAIRE DES HORLOGERS FRANCAIS* as becoming a Master in 1691. Tardy notes that he was working from Rue Vielle Draperie in 1695, Rue de Bucy in 1698, Place Dauphine in 1699, A la Bourse in 1700 and finally Rue Guenegaud in 1743. He is thought to have died in 1749.

£800-1,200



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153 (detail)





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**A FRENCH LOUIS XVI STYLE ORMOLU, PATINATED BRONZE AND WHITE MARBLE SMALL MANTEL CLOCK**

Retailed by Elkington and Company Limited, London, circa 1900  
The circular eight-day bell striking movement with Brocot type regulation to pendulum suspension, and the backplate stamped with *VINCENTI, MEDAILLE D'ARGENT, 1855* over numbers *2741, 5 1 1*, the circular white enamel dial with vertically planted Arabic numerals bordered with concentric floral swags around retailer signature *ELKINGTON & Co. LTD* to centre, with fine scroll-pierced gilt hands set behind hinged convex glazed bezel, the case with surmount cast as two lovebirds over concave sided upstand to the break-arch section housing the movement flanked by figures of Cupid opposing a martial putto, on plinth base incorporating lappet leaf cast upper mouldings and drapery swag apron flanked by paw feet.

27cm (10.5ins) high, 21.5cm (8.5ins) wide, 10.5cm (4ins) deep.

Provenance: Private collection, North London; purchased at Woolley and Wallis sale of *Furniture, Works of Art & Clocks* 8th January 2020 (lot 237) for £600 hammer.

£300-500



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mounted urn side pieces, mid 19th century, each with berry finial to the domed top and spiral flute cast waisted collar over shouldered body raised on three grotesque mask supports with coiled snake between, on concave sided triform base with disk feet.

The clock 42cm (16.5ins) high, 32cm (12.5ins) wide, 12.5cm (5ins) deep; the side pieces 30.5cm (12ins) high.

£250-350

155

**A FRENCH NAPOLEON III LOUIS XVI STYLE ORMOLU MOUNTED CARRERA MARBLE MANTEL CLOCK**

Indistinctly signed, Paris, mid 19th century  
The circular eight-day countwheel bell striking movement with anchor escapement regulated by disc bob pendulum incorporating silk suspension and backplate inscribed *10107*, the circular white enamel Roman numeral dial with indistinct signature over *A PARIS* to centre and with Arabic five minutes to outer track, with fine scroll pierced and engraved gilt brass hands set behind hinged engine-milled convex-glazed ormolu bezel, the case with surmount finely cast was a basket of fruit over gilt drum housing the movement flanked by goats standing to eat fruiting vine issuing from the surmount, raised on rectangular upright inset with crisp torchere and cornucopiae cast mount to front and flanked by winged putti supporting platforms for the goats, on D-ended cavetto moulded plinth base inset with panels of ribbon-tied floral swags over leafy toupe feet, with a pair of ormolu

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**A FRENCH NAPOLEON III PATINATED BRONZE AND ORMOLU MOUNTED WHITE MARBLE FIGURAL MANTEL CLOCK**

The movement stamped for Raingo Freres, Paris, circa 1860  
The circular eight-day countwheel bell striking movement with anchor escapement regulated by disc bob pendulum incorporating Brocot type regulation to suspension, the backplate stamped with *RAINGO FRERES, Paris* roundel to centre and numbered *6* to lower margin, the blue-on-white enamel Roman numeral dial inscribed *RAINGO FRE'S, PARIS* to centre and with Arabic five minutes to outer track, with fine scroll pieced gilt hands behind hinged convex glazed bezel cast with laurel wreath to surround, the case modelled with a recumbent putto reading a book raised on a fluted flared plinth with rounded ends and applied with gilt floral festoon swags over skirt base applied with laurel cast moulding and squat toupe feet.

Provenance: The Selwyn Demmy Collection.

The firm of Raingo Freres was founded in 1813 by the Belgian Zacharie Joseph Raingo. He was born in 1775, lived in Tournai and worked in Ghent before moving to Paris in 1813. By 1834 the company was being run by his four sons who received an honorable mention in an exhibition in Paris that year. While the Raingo brothers were first recognized as clockmakers, in 1841 they added bronzes and furnishings to their products. Known for the quality of their ormolu (gold plating), by 1860, Raingo Freres had supplied clocks, bronzes to Emperor Napoleon III and Empress Eugenia, examples of which are now in the collection of The Louvre. In 1862 the company exhibited at the International Exhibition in London followed by the world exhibitions of 1867, 1878 and 1889 where several medals were awarded including a gold medal in 1898.

£400-600



156

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**A FRENCH LOUIS PHILIPPE ORMOLU FIGURAL MANTEL CLOCK**

Retailed by Aubert Klaftenberger, Geneva, mid 19th century  
The circular eight-day striking movement with anchor escapement regulated by disc bob pendulum and stamped with serial number *1473* over *AUBERT KLAFTENBERGER* and *Vincenti & Cie, MEDAILLE D'ARGENT* roundel, with circular white enamel Roman numeral dial inscribed *AUBERT KLAFTENBERGER, A GENEVE* to centre and with steel *trefoil* hands within leaf cast circular surround, the case modelled with a female reclining within a naturalistic setting tending to a swan over shaped panels applied with delicate scrolls flanking the dial and elaborate shaped skirt base cast with ivy trails and incorporating pierced scroll feet.

36.5cm (14.5ins) high, 41cm (16.25ins) wide, 16.5cm (6.5ins) deep.

The highly regarded retailer of clocks, watches silverware and objet d'art, Charles Ignaz Klaftenberger, was born in 1802 and entered into partnership with D.F. Aubert in 1835. The firm were appointed watchmakers to Queen Victoria and Prince Albert and traded from retail premises at 157 Regent Street, London. They exhibited at the 1851 Great Exhibition and the partnership appears to have lasted until 1863 after which it would appear that Klaftenberger worked alone until 1881.

£300-400



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# AN IMPRESSIVE FRENCH LOUIS PHILIPPE GILT BRASS AND BELGE NOIR MARBLE FIGURAL MANTEL CLOCK

Grignon-Meusnier, Paris, circa 1850

The circular eight-day countwheel bell striking movement with anchor escapement regulated by disc bob pendulum incorporating silk suspension, the backplate inscribed *GRIGNON MEUSNIER, Paris* to lower margin and numbered 635 to upper left, the circular white enamel Roman numeral dial repeat signed *GRIGNON-MEUSNIER, A PARIS* to centre and with gilt brass scroll-pierced hands set behind bead-cast convex glazed bayonet-fitted bezel, the case cast with a figure of 17th century nobleman wearing brimmed hat, cape, jacket, breeches and boots standing beside a rectangular plinth fitted with the dial within cartouche surround and flanked by scroll decorated angles, beneath surmount cast as a Royal crown resting on a cushion before a baroque scroll decorated panel, the concave-shaped plinth base applied with seated putto within baroque scroll panel to centre flanked by projecting scrolls at the angles, on elaborate scrolling strapwork cast skirt base incorporating outswept scroll feet.

61cm (24ins) high, 46cm (18ins) wide, 17cm (6.75ins) deep.

Provenance: The property of a private collector, north London.

Grignon-Meusnier are recorded in Tardy *DICIONNAIRE DES HORLOGERS FRANCAIS* as working in Paris circa 1853.

£1,800-2,500



158 (detail)



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159

# A FRENCH BRONZE RENAISSANCE REVIVAL MANTEL CLOCK

The dial signed for J. Levy and movement stamped for Japy Freres, 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 initilas *E.B.* serial number 15272 to the upper left over *JAPY FRERES & CIE, MED. D'HONNEUR* roundel to centre and further number 4 11 to lower margin, the dial with stylised elongated Roman numeral enamel cartouche numerals and inscribed *J. LEVY, 29 Rue Sevigne, PARIS* to centre, with cram painted hands set behind hinged convex glazed bezel, the case cast with a grotesque winged lion rearing up over the dial and surmounted with a leafy coronet flanking scroll-bordered shield motif over a platform base cast with leafy strapwork apron flanked by conforming panel-shaped feet, the whole applied to an integral parcel gilt ebonised gesso plinth base.

42cm (16.5ins) high, 27cm (10.5ins) wide, 14.5cm (5.75ins) deep overall.

Provenance: The Selwyn Demmy Collection.

The Parisian bronzier Gustave Levy succeeded the famous founder Vittoz who had sold his workshop at 29 rue Sevigne to E. de Labroue in 1852 who then passed it over to Levy in around 1855. The firm was awarded bronze medals in both the World Exhibition in London in 1862 and in Paris in 1867; they were also presented with a medal of merit at the World Exhibition in Vienna in 1873. Their biggest award however was a gold medal at the 1878 World Exhibition where it exhibited a large Renaissance candlestick stand with seventeen lights. The reputation of the company was such that G.J. Levy supplied a suite of fireplace decorations with clocks and candle sticks to the U.S. President Grover Cleveland which is now conserved at the Hoffman Clock Museum in Newark. In 1881, the Levy company came under the direction of Emile Vie before being taken back by Emile Colin in 1882.

£300-500





160



160 (detail)

# 160 A FRENCH PATINATED SPELTER AND GILT BRASS MOUNTED BELGE NOIR MARBLE FIGURAL MYSTERY MANTEL CLOCK

Andre Romain Guilmet, Paris, late 19th century

The circular countwheel bell striking movement with Guilmet`s crank and stirrup escapement connected via fixed crutch passing through the movement plates to a cylindrical steel post resting on pin pivot and carrying the moulded plinth for the figure surmount, the backplate stamped with oval *GLT, BREVETTE, S.G.D.G.* trademark and numbered 1678, the 4 inch gilt on black marble circular Roman numeral dial with gilt *spade* hands set behind egg-and-dart cast hinged bevel-glazed bezel, the rectangular plinth-form case with ‘bronze’ patinated spelter figural surmount cast as a standing Classical female holding aloft in her right hand the spring suspension for the glass inset bob pendulum above cavetto moulded top and strapwork scroll cartouche cast gilt side handles, the front with incised gilt scroll decorated infill around dial, on generous cavetto moulded skirt base with conforming decoration to front over scroll cast lions paw feet with scroll cast pendant apron between to front.

71cm (28ins) high, 37cm (14.25ins) wide, 24cm (9.5ins) deep.

Provenance: The Selwyn Demmy Collection.

Andre Romain Guilmet (born on the 10th of December 1827 in La Ferte-Gaucher, France) was amongst a number of French clockmakers, including Robert Houdin, who responded to the nineteenth century Parisian passion for magic and conjuring by designing a clock which was inherently mysterious in nature. The mechanism which he devised was designed to give the impression that the pendulum, held by the figural surmount, appeared to oscillate without and impulse. This was achieved by standing the figure on a post which was pivoted on a pinpoint at the base, this allowed the figure itself to oscillate side to side imperceptibly. With this post connected to the specially designed escapement the impulse for the pendulum is ingeniously transferred through the figure. Guilmet was granted Patent for his invention in 1867, which was modified on 1872. The apparent popularity for his design of ‘Pendule a marche mysterieuse’ can in part be due to the showing of such clocks at the various international exhibitions held in Paris and elsewhere throughout the latter quarter of the 19th century.

£1,500-2,000



161

# 161 A RARE FRENCH GILT BRASS, BRONZE AND ROSSO FRANCIA MARBLE NOVELTY AUTOMATON TIMEPIECE ‘THE OARSMAN’

Andre Romain Guilmet, Paris, retailed by Dibdin and Company, Limited, London late 19th century

The circular eight-day movement with inverted tic-tac escapement positioned to the lower edge of the mechanism connected via a cranked horizontal crutch to the figure of a sailor with a paddle standing towards the bow of the vessel suspended from crossover springs allowing it to oscillate back and forwards acting as a compound pendulum, the movement backplate stamped with inverted *MEDAILLE D’OR, A R, GLT, B’TE, S.G.D.G. PARIS* trademark, the 2.5 inch circular silvered Arabic numeral dial indistinctly inscribed with retailer’s signature *DIBDIN & CO LTD, 189 SLOANE STREET, SW 1* to centre and with blued steel *spade* hands set within canted bezel, the case finely modelled as a single-masted sailing vessel with drum housing the movement tied amidships beneath the rear spar, with gilt bulwark rail, rudder and bowsprit and the hull set within naturalistic ocean setting onto the stepped marble plinth with canted gilt pad feet.

41cm (16ins) high, 38cm (15ins) long including bowsprit, 16.5cm (6.5ins) wide.

Provenance: The Selwyn Demmy Collection. Purchased from Christies, King Street, sale of *Important Clocks and Marine Chronometers including a Fine Collection of Industrial, Automata and Astronomical Clocks* 4th July 2007 (lot 82) for £4,800.

Andre Romain Guilmet was born on the 10th of December 1827 in La Ferte-Gaucher, France. He was a credited as a watchmaker and inventor who specialised in producing novelty and mystery clocks for which he applied for a number of patents for designs. Amongst his other Patents was that for a bicycle where the driving chain was set below the seat. He is best known for his ‘mysterieuse’ figural clock with glass pendulum, this takes the form of a woman holding pendulum in her outstretched hand and arm over a marble base containing the clock below. The pendulum is impulsed by the mechanism underneath her that moves the figure imperceptibly from side to side (see following lot). Guilmet’s industrial series of clocks, which includes the current lot, features automated clocks in the form of windmills, lighthouses, automobiles, boats, steam hammers, boilers, etc. Another ‘oarsman’ automaton timepiece is illustrated in Roberts, Derek *Mystery, Novelty and Fantasy Clocks*, Schiffer on page 254, (figure 22-1); and a further example was sold at Sotheby’s New York *The Joseph M. Meraux Collection of Rare and Unusual Clocks*, 28 June 1993, (lot 54).

£2,000-3,000



161 (detail)





162

## 162 AN UNUSUAL REGENCY PATINATED AND GILT BRONZE NIGHT TIMEPIECE

The movement by George Yonge, London, early 19th century  
The four pillar single fusee watch type movement regulated by sprung three-arm steel balance set beneath fine grotesque mask and foliate scroll pierced backcock incorporating diamond endstone, set beside silvered regulation disc opposing an applied curved plate signed *GEO'E YONGE, Strand, London, No. 2059* to backplate, set into a circular brass case with winding hole to the rosette cast front and screw-down rear cover to facilitate fitment into the centre of the circular frosted glass Roman numeral chapter ring set within a laurel wreath cast surround, supported on scroll decorated curved cradle cast with an owl with outswept wings over tapered acanthus cast upright, the base cast with double swan term scrolls over stepped lotus leaf cast plinth (hands lacking).

34cm (13.5ins) high, 18cm (7ins) wide,  
7cm (2.65ins) deep.

George Yonge is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as a fine watchmaker working in London 1776-1815. He was the successor to John Holmes taking over his business at 131 Strand. Yonge later worked in partnership with his son from at the same premises until 1824 when they had to relocate due to the building being demolished to make way Waterloo bridge.

£400-600



162 (detail)

163

## A FINE REGENCY GILT BRASS MOUNTED MINIATURE BRACKET TIMEPIECE

Yonge and Son, London, circa 1825

The four pillar single fusee movement with arched plates measuring 4.5 by 3 inches and anchor escapement regulated by lenticular bob pendulum, the frontplate stamped *T&R*, 7190 to the lower margin and the rear with crisp geometric engraved border and pendulum holdfast, the 3.25 inch circular convex white enamel Roman numeral dial inscribed *YONGE & SON, STRAND, LONDON* to centre, with blued steel spade hands set behind hinged engine-milled convex glazed bezel, the break-arch case with sculpted gilt brass hinged pendant loop type carrying handle and shallow radial gadroon-carved curved panel to the top over delicate crisply moulded cavetto cornice and inset gilt canted angles flanking the dial over figured veneer, the sides with further fine flame figured veneers and the rear with arch-glazed door, on moulded skirt base with generous gilt brass bun feet.

24cm (9.25ins) high, 14.5cm (5.25ins) wide, 10.5cm (4.125ins) deep.

George Yonge and Son are recorded in Baillie, G.H. *Watchmakers and Clockmakers of the World* as Clockmakers to the Lord High Admiral working circa 1820-5; George Yonge senior succeeded the celebrated John Holmes. The business traded as George Yonge and Son 1823-30 before becoming George and Walter Yonge who continued trading from various addresses in The Strand until at least 1856.

The stamped 'T & R' to the frontplate of the movement of the current lot indicates that the mechanism was supplied to Yonge and Son by Thwaites and Reed. 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. In 1808 John Thwaites entered into partnership with George Jeremiah Reed which continued under John Thwaite's leadership from several addresses in London until his death in 1842. The business subsequently passed through a series of successors and is still trading today from Rottingdean near Brighton. John Thwaites, both whilst working alone or in partnership with George Reed, became well known for supplying all forms of clocks and movements either wholesale for others to retail, or signed by him/themselves.

Approximate dates of manufacture for clocks by Thwaites can be obtained from a list published in Rose, Ronald E. *ENGLISH DIAL CLOCKS*, (as Appendix III, page 239). From this list a date of around 1825 is suggested for the current lot.

£2,500-3,500



163



163 (detail)





164

164

# A VICTORIAN MAHOGANY HOUR-STRIKING DOMESTIC LONGCASE REGULATOR

Davis, Shiffnal, circa 1840

The four pillar rack and bell striking movement with Harrisons maintaining power and deadbeat escapement incorporating jewelled pallets regulated by brass and steel grid-iron compensated seconds pendulum incorporating stirrup rate adjustment above the large lenticular bob and with fine beat adjustment to crutch, the 12 inch square silvered brass dial with overlaid Roman numeral hour disc incorporating large diameter subsidiary seconds dial over signature *Davis, SHIFFNAL* to centre and with *Strike/Silent* selection switch at twelve o'clock, with decorative blued steel arrow hands and applied with leafy scroll decorated panels to spandrel areas, in a case with triangular pediment over hinged glazed hood door applied with reeded mouldings to the glazed dial aperture and with rectangular side windows, the trunk with concave throat moulding and flame figured frieze over rectangular glazed door flanked by free-standing reeded columns with brass caps and bases to front angles, the base with stepped ogee top moulding over rectangular caddy moulded raised panel flanked by canted angles, on bracket feet.

211cm (83ins) high, 51cm (20ins) wide, 23cm (9ins) deep.

John Davis is recorded in Loomes, Brian *Watchmakers and Clockmakers of the World* as born in Shiffnal, Shropshire in 1799 and working as a clockmaker up until circa 1875.

The current lot is noteworthy in that the maker gave the pendulum and escapement a great deal of attention with the latter having jewelled pallets and the former being finely constructed with gridiron compensation, very heavy bob attached by hooks and calibrated rate adjustment within a stirrup type frame above the bob.

£1,200-1,800



164 (details)



165

165

# A GEORGE IV BRASS MOUNTED MAHOGANY BRACKET CLOCK

William Latch, Newport, circa 1825-30

The five pillar twin fusee bell striking movement with shouldered plates and anchor escapement regulated by lenticular bob pendulum with holdfast, the 8 inch circular cream painted convex Roman numeral dial inscribed *WILLM LATCH, NEWPORT* to centre, with blued steel *moon* hands set behind hinged cast brass convex glazed bezel, the case with brass pineapple finial to the shallow pyramid upstand incorporating slender fluted frieze and brass line inlay terminating with roundels to the tablet upstand, over conforming fluted frieze to the cavetto cornice and recessed brass fillet bordered quadrant panel infill around the dial, the sides with generous brass rosette ring handles over repeating lancet arch pierced rectangular sound frets, the rear with rectangular glazed door, on ogee moulded skirt base with conforming fluted band to upper margin and brass ball feet.

49cm (19.25ins) high, 31cm (12.25ins) wide, 18.5cm (7.25ins) deep.

William Latch is recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as working in Newport, Monmouthshire, circa 1830-71.

£1,000-1,500



165 (details)





166

**166**  
A GEORGE III INLAID MAHOGANY  
BRACKET CLOCK

The dial signed for J. Collinwood, London, circa 1800  
The five pillar twin fusee bell striking movement with anchor escapement regulated by lenticular bob pendulum with holdfast to the geometric border engraved rectangular backplate, the 8 inch circular convex cream painted Roman numeral dial inscribed *J. COLLINWOOD, LONDON* to centre and with pierced gilt brass hands set behind a hinged convex-glazed cavetto moulded cast brass bezel, the arched case with brass ball finial to the concave-sided pyramidal upstand over front line inlaid with an oval panel within conforming shaped panel and strung edges, the sides with ached brass fish scale inset sound frets and the rear with arch-glazed door, on cavetto moulded skirt base with gilt brass lobed bun feet.

60cm (23.5ins) high, 29cm (11.5ins) wide, 18.5cm (7.25ins) deep.

A John Collingwood is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in London circa 1782.

£1,200-1,800



166 (detail)

**167 Y**  
A WILLIAM IV INLAID MAHOGANY  
QUARTER CHIMING BRACKET  
CLOCK

Unsigned, circa 1840

The six pillar triple chain fusee movement with anchor escapement regulated by lenticular bob pendulum, chiming the quarters on a graduated nest of eight bells and sounding the hours on a further larger bell, the 8 inch circular cream painted convex Roman numeral dial with strike/silent switch at twelve o'clock and pierced blued steel hands behind hinged cast brass convex glazed bezel, the break-arch case with shaped concave-sided upstand over ebony line scroll and panel inlaid front incorporating carved corbels to shoulders, the sides slightly flaring at the base with brass ring handles over brass fretwork inset lancet-shaped sound frets, the rear with rectangular glazed door, on moulded skirt base with brass ball feet; with a 20th century wall bracket incorporating panel inlaid table over curved support

The clock 61cm (24ins) high, 34cm (13.5ins) wide, 18cm (7ins) deep; the wall bracket 21cm (8.25ins) high.

Provenance: Bolesworth Castle, Cheshire.

£600-800



167 (detail)



167





168

168  
A WILLIAM IV/EARLY VICTORIAN ORMOLU MANTEL TIMEPIECE IN THE LOUIS XV TASTE

Richard Ganthony, London, second quarter of the 19th century  
The four columnar pillar single chain fusee movement with anchor escapement regulated by lenticular bob pendulum and signed *Ganthony, CHEAPSIDE* to the lower margin of the backplate, the 4 inch circular gilt Roman numeral dial with radial engine-turned centre and blued steel *moon* handset within slender cavetto moulded bezel with fine guilloche scroll milled outer edge, the waisted case cast with foliate spray finial over chased rocaille and acanthus scrollwork around the dial and leaf-decorated diamond pierced sound fret to apron, the sides with further floral-bud decorated latticework sound frets within generous leaf cast surrounds, the rear matching the front but with open apertures behind the movement and to the apron, on generous integral scroll cast supports.

30.5cm (12ins) high, 17cm (6.75ins) wide, 11.5cm (4.5ins) deep.

Provenance: The Selwyn Demmy Collection.

Richard Pinfold Ganthony is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working from Cheapside (number 63), London in 1821. Baillie also notes that he was Master of the Clockmakers Company in the same year as his death in 1845. It is highly likely that he was apprenticed to his father, also named Richard, who gained his freedom of the Clockmakers Company in 1794 before setting up business in Penton Place, Clerkenwell. Richard senior then moved to Lombard Street in 1811, was Master in 1828 and also died in 1845.

£500-700



169

169  
A FRENCH LOUIS PHILIPPE PORCELAIN INSET ORMOLU MANTEL CLOCK

The dial signed for André with movement stamped for S.G. Huller, Paris, circa 1845  
The circular eight-day countwheel bell striking movement with anchor escapement regulated by disc bob pendulum incorporating silk suspension and stamped S.G. HULLER, A, PARIS to the upper left hand margin of the backplate, the circular white enamel dial signed ANDRÉ A PARIS to centre within blue Roman numeral chapter ring incorporating foliate gilt painted cartouche divisions, with blued steel spade hands within a gilt fluted concave bezel, the rococo case with bold leafy finial over strapwork scroll cast surround to the dial and generous foliate rocaille bordered swollen apron panel inset with a porcelain plaque finely polychrome painted with a floral still life, the sides with integral cast large scale foliage around blind-hatched infill, on generous scroll cast feet incorporating further hatched panel infill and palmette to apron between.

39.5cm (15.5ins) high, 25cm (9.75ins) wide, 12.5cm (5ins) deep.

Provenance: The Selwyn Demmy Collection.

£300-500



170

170  
A FRENCH PORCELAIN INSET ORMOLU FIGURAL MANTEL CLOCK

The movement by Japy Freres et Cie, Paris, late 19th century  
The eight-day bell striking movement with anchor escapement regulated by disc-bob pendulum with Brocot type regulation to suspension, the backplate stamped with JAPY FRERES & CIE, G'DE MED D'HONN, 1855 and numbers 603, 8 1 to backplate, the porcelain dial polychrome painted with a romantic landscape to centre within pink ground Roman numeral cartouche chapter ring with gilt scroll painted decoration, with brass spade hands within bead cast bezel, the case with floral garland decorated pink porcelain bodied urn surmount adorned with floral finial and rams head masks issuing rose bloom swags to the break-arch top flanked by male and female putti with ribbon-tied crest over the dial between, the fascia

with inset apron panel painted with a courting couple in 18th century dress flanked by conforming curved panels decorated with tied floral sprays and birds, the sides with generous acanthus decorated 'S' scrolls, on shaped gadroon-moulded skier base applied with a further ornithological painted panel to apron flanked by laurel trails over toupe feet; with original moulded giltwood stand,

The clock 48cm (19ins) high, 36cm (14ins) wide, 15cm (6ins) deep.

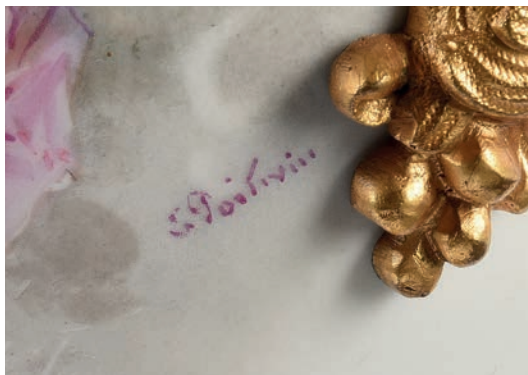
Provenance: The Selwyn Demmy Collection.

£600-800





171



171 (detail)

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#### A FRENCH BELLE EPOCHE ORMOLU MOUNTED PORCELAIN URN-SHAPED MANTEL CLOCK

The porcelain probably Sevres decorated by G. Poitevin, Paris, circa 1900

The circular eight-day gong striking movement with anchor escapement Brocot type regulation to pendulum suspension and numbered 2 002, 4 8 to backplate, the circular porcelain Roman numeral cartouche dial with polychrome painted floral trail decorated centre, gilt bordered panels around the numerals and gilt brass hands within egg-and-dart surround behind hinged bevel-glazed bezel, the ovoid case with leafy bud finial to the multi-tier foliate cast twin-handled superstructure over cast ribbon-tied crest above the dial set into the porcelain body finely polychrome painted with figures of Classical maidens and trophies emblematic of music and the passage of time to front, the sides with applied gilt female mask handles and the rear with ribbon-tied floral drapery over Amor's bow and quiver to lower margin, on ogee-shaped foot decorated with gilt rococo panels within a salmon lustre field set on a square plinth cast with floral scrollwork and rosette to the concave corners, the porcelain indistinctively signed *G. Poitevin*.

53,5cm (21ins high); 25,5cm (10ins) wide.

Provenance: The property of a private collector, north London.

The present lot is signed *G. Poitevin* most likely for Georges Émile Poitevin, who was one of the most skilled porcelain artists working in the Paris in the second half of the 19th century.

£800-1,200



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#### A FINE FRENCH BELLE EPOCHE ORMOLU MOUNTED SEVRES STYLE PORCELAIN MANTEL CLOCK

Unsigned, Paris, circa 1875

The circular two train eight-day bell striking movement with anchor escapement, Brocot type pendulum regulation and stamped with oval AD trademark beneath serial number 4344 to backplate, set inside a powder-blue ground porcelain sphere incorporating Roman numeral dial painted with figure of seated Chronos to centre, with brass *spade* hands within elaborate 'jewelled' repeating foliate gilt scroll decorated borders enveloping the numerals and minute ring, with bird and fruiting vine cast surmount and tapered pedestal upright inset with panels depicting cupid and trophies representing the useful passage of time flanked by elaborate scroll cast female mask decorated side mounts, on shaped platform base with female mask overlaid porcelain panel and acanthus cast ogee foot mouldings, flanked by demi-lune side sections applied with cast

trophies over scroll feet; with a pair of ormolu mounted porcelain urn side pieces, each with gilt finial to the ogee-shaped domed cover over gilt foliate band decorated collar and cylindrical waist finely polychrome painted with continuous band depicting an 18th century pastoral scene with figures in traditional dress flanked by acanthus scroll cast handles, with alternating foliate gilt and 'jewelled' blue ground lobed underside over leaf decorated concave foot incorporating scroll band frieze to skirt and applied with rosette panel feet, (some damage and restoration), (3).

The clock 50cm (19.25ins) high, 34cm (13.15ins) wide, 17cm (6.75ins) deep; the side pieces 32cm (12.5ins) high.

Provenance: The property of a private collector, north London.

£2,500-3,500





173

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A FRENCH GILT METAL AND PORCELAIN MANTEL CLOCK

Unsigned, Paris, circa 1875

The eight-day countwheel bell striking movement with disc bob pendulum incorporating Brocot type regulation to suspension, the backplate stamped with serial number 5219 to upper left, the dial polychrome painted with cherub in flight to centre within blue ground gilt bordered Roman numeral cartouche chapter ring, with gilt *spade* hands and bead cast surround, the case with twin handled urn surmount painted with scene of a courting couple within gilt borders onto a powder-blue ground, over shallow-break-arch top with grotesque mask centred husk swag draped over the dial and flanked by generous strapwork side scrolls adorned with lovebirds, the front with twin oval panels each decorated with cupid to the out-swept upright over shaped cavetto moulded base incorporating leafy apron flanked by rosette panels and toupe feet, with a pair of twin handled urn side pieces, circa 1875, each with leafy finial and flaming torch side handles to the polychrome floral bad decorated porcelain body above shaped panel fronted plinth base incorporating paw fee to the shaped side scrolls, (3).

The clock 43cm (17ins) high, 28cm (11ins) wide, 12.5cm (5ins) deep; the side pieces 33cm (13ins) high.

£300-400



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A FRENCH GILT METAL AND PORCELAIN MANTEL CLOCK GARNITURE

The movement by Pinchon Fils, Paris, circa 1875

The eight-day countwheel bell striking movement with anchor escapement regulated by pendulum cast with a female mask to bob and incorporating Brocot type regulation to suspension, the backplate stamped *PINCHON, FILS AINE, PARIS* to centre and numbered 783 to upper left, the dial with landscape painted centre within blue-ground gilt bordered Roman numeral cartouche chapter ring, with gilt *spade* hands within egg-and-dart cast bezel, the gilt spelter and porcelain case with two-tone blue and gilt gadroon panel capped twin handled urn surmount incorporating polychrome floral panel to waist, over ribbon bow crest to the drum housing the movement flanked by cornucopia and floral finial adorned side projections supported on four columns with leafy caps and bases and gilt-bordered two-tone blue porcelain shafts with pendulum swinging between, the base with shaped panel inset with an arch-shaped blue-bordered landscape painted with a river landscape within leafy scroll borders over conforming feet, on original moulded giltwood plinth, the candelabra side pieces each with central sconce flanked by four scrolling branches over twin handled baluster upright and stepped shaped porcelain panel fronted base with scroll feet over original giltwood plinth, (3).

The clock and candelabra 48cm (19ins) high overall, the clock 23.5cm (9.25ins) wide, 14cm (5.5ins) deep.

£300-400



175

175

A FRENCH NAPOLEON III LOUIS XVI STYLE ORMOLU AND VERDE ANTICO MARBLE MANTEL CLOCK

Rodier Fils, Paris, circa 1860

The eight-day countwheel bell striking movement with anchor escapement regulated by disc bob pendulum incorporating Brocot type regulation to suspension, the backplate stamped with *JAPY FRERES & CIE, EXPOSITION, 1855, GRANDE MED, D'HONNEUR* roundel to centre and with further oval stamp *RODIER, PARIS* above serial number 202 to upper left, the circular blue-on-white enamel Roman numeral dial with Arabic five minutes to outer track and scroll-pierced gilt hands set behind hinged bead cast convex-glazed bezel, the case with cherub and lovebird cast surmount to the concave-sided superstructure over a pair of cornucopie draped over the dial flanked by marble inset concave panels to sides, on generous stepped inverted breakfronted base applied with rosettes at the angles over toupe feet, the a pair of twin candelabra side pieces, late 19th century, each modelled with naturalistic flowers issuing from an Neo-classical urn over cylindrical marble upright with scroll-cast foot, (3).

The clock 34cm (13.25ins) high, 20cm (8ins) wide, 15cm (6ins) deep; the candelabra approx. 25.5cm (10ins) high.

Rodier Fils are recorded in Tardy *DICTIONNAIRE DES HORLOGERS FRANCAIS* as working from Rue Charlot, Paris, circa 1850.

£300-400

176

A FRENCH GILT BRASS MOUNTED SIENA MARBLE MANTEL CLOCK GARNITURE

The movement stamped for Just, circa 1900

The circular eight-day two train countwheel bell striking movement with anchor escapement regulated by decorative 'gridiron' pendulum with foliate panel decorated bob and incorporating Brocot type regulation to suspension, the backplate stamped with *JUST* trademark over numbers 180, 6 9, the white enamel Arabic numeral dial with concentric floral garland decorated centre, vertical hour numerals and gilt rococo scroll cast hands set behind hinged milled cast brass convex glazed bezel, the case with scroll cast twin handled vase surmount over milled brass drum housing the movement and dial, supported via shaped brass platform applied with four turned finials on four marble columns with gilt brass caps and bases and decorated with a gilt floral swag between, on D-shaped platform base with gilt toupe feet, the sidepieces modelled as twin handle ovoid urns each with flower bud finials, scroll cast side mounts and engine turned collars to neck and foot, (3).

The clock 42cm (16.5ins) high, 23cm (9.125ins) wide, 10cm (4ins) deep; the side pieces 28cm (11ins) high.

£300-400



176





177

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#### A FRENCH LACQUERED BRASS MANTEL CLOCK

The movement by Samuel Marti, Paris, late 19th century  
The circular eight-day two train gong striking movement with anchor escapement regulated by disc bob pendulum incorporating Brocot type regulation to suspension, the backplate stamped with *S. Marti, MEDAILLE DE BRONZE* roundel beneath serial number 427 to upper left margin and further numbers 4, 8 to lower edge, the circular cream enamel Arabic numeral dial with pierced gilt rosette centre, vertical numerals and steel hands set behind a hinged bevel-glazed cast bezel, the case with eagle surmount to the domed caddy superstructure cast with rosettes within foliate borders to each side, over anthemion and scroll pierced crests and leafy spandrel infill around the dial, the sides centred with female mask sunbursts, on waisted leaf-cast moulded plinth base applied with lyre mount to front over lions paw feet, with **a pair of brass urn side pieces**, each of square-section shouldered form cast with starburst panels over mask of Hermes within pierced leafy scrollwork infill to each side, (3).

The clock 42cm (16.5ins) high, 18cm (7ins) wide and deep, the side pieces 29cm (11.5ins) high.

£300-400



178

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#### A FRENCH LOUIS XV STYLE GILT BRASS MANTEL CLOCK

Unsigned, Paris, late 19th century  
The circular eight-day countwheel bell striking movement with anchor escapement incorporating Brocot type regulation to the suspension and stamped with serial number 29314 to the upper left of the backplate over 8, 1 to lower margin, the circular silvered cast brass cartouche numeral dial with five-petal relief cast flowerhead to centre and Arabic five minutes within the outer minute track, with blued steel *spade* and moulded surround set behind hinged bead cast bevel-glazed bezel, the case with twin handled urn surmount over drum housing the movement applied with a ribbon bow crest and supported on a fluted column pedestal flanked by generous openwork side scrolls joined by a husk swag, the base with two-tier laurel cast bands to the curved central section flanked by rectangular rosette decorated projections over toupe feet, with **a pair of small columns candlestick sidepieces**, late 19th century, (3).

The clock 42cm (16.25ins) high, 28cm (11ins) wide, 14cm (5.5ins) high; the candlesticks 15cm (6ins) high.

£400-600

179

#### A FRENCH GILT BRASS MANTEL CLOCK GARNITURE

The movement by Samuel Marti et Cie, Paris, late 19th century  
The circular eight-day gong striking movement with anchor escapement regulated by disc bob pendulum with Brocot type regulation to suspension, the backplate stamped with *S. Marti et Cie, MEDAILLE DE BRONZE* roundel over numbers 2049, 4 11, the circular concave gilt Arabic numeral dial with pierced rosette decorated centre and steel *moon* hands within moulded surround behind hinged bevel glazed bezel, the rectangular temple-form case with two-tier finial to the domed superstructure decorated with a relief cast Classical figural frieze and flanked by further vase finials, above cavetto cornice and free-standing Corinthian pillars to each corner over plain plinth base with disc feet; the side pieces modelled as twin handled ovoid urns each with flared lip, leafy scroll handles and repeating band of rosettes to waist over stepped plinth base with disc feet, (3).

The clock 40cm (15.75ins) high, 19.5cm (7.75ins) wide, 123.5cm (5.25ins) deep; the side pieces 23cm (9ins) high.

£250-350



179

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#### A FRENCH LOUIS PHILIPPE GILT AND PATINATED BRONZE FIGURAL MANTEL CLOCK

Pons, Paris, circa 1840  
The eight-day two train countwheel bell striking movement with anchor escapement regulated by disc bob pendulum incorporating silk suspension and stamped with *Pons, MEDAILLE D'OR, 1827* roundel over serial number 2131 to backplate, the circular silvered Roman numeral dial with blued steel *trefoil* hands within rope-twist cast surround, the case modelled with a 17th century mariner resting on a rocky outcrop with globe, anchor and a chart over plinth base incorporating generous gilt repeating leaf cast decoration to skirt and anthemion cast feet.

43cm (17ins) high, 28cm (11ins) wide, 10cm (4ins) deep.

Pierre-Honoré-César Pons was born in Paris in 1773 and after studying with the Jesuits in the rue Mouffetard he went to train under the eminent clockmaker Antide Janvier. Unfortunately the unrest of the French Revolutionary period disrupted his training but he was recommended by Janvier to the prestigious Lepaute family who took him on in 1798. Pons completed his training under the Lepautes and developed an interest in precision horology; in 1803 he opened his own workshop rue de la Huchette, near the Place Saint-Michel. In order to satisfy the financial demands of running a workshop, whilst taking time to work on the development of precision horology, Pons acted as supplier of movements to many the eminent horologists of the period such as Berthoud, Breguet and Lepine. During this time he developed several escapements and created improved wheel-cutting and pinion polishing machines. With the encouragement of Ferdinand Berthoud in 1804 Pons presented his 'Observations sur l'échappement libre' to the Academy of Sciences where it was praised by the jury and the Academy congratulated him. Around this time the French clockmaking town of Saint-Nicholas d'Alhiermont was in crisis due to the collapse of



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the industry. Napoleon's minister responsible for Fine Arts, Industry and Commerce, the Count de Champagny, ordered the Académie des Sciences to find someone suitable to turn the industry around. Honoré Pons was approached as he had the necessary skills and had developed the tools and practices most appropriate for the task. After a period of reluctance he accepted on the basis that the state will pay him a generous amount for his machines as long as they were installed and used in the Saint Nicholas workshops. By 1808 Pons was producing fine quality 'blanc-roulants' for an affordable price which received high praise from makers such as Breguet and recognition by the Academie in their report to Napoleon Bonaparte. Over the following decades Honoré Pons expanded the Saint Nicholas operations and became a principal supplier of movements to the Parisian clockmaking trade from his premises in Paris's rue de la Barillerie on the île de la Cité. In 1827 he was awarded a gold medal and in 1839 was awarded the Croix de la Légion d'Honneur by King Louis Philippe. In 1846, at the end of an illustrious career, Pons sold his firm to Borromée Délépine and retired, living in an elegant Parisian mansion at 20, rue Cassette.

£300-400





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181  
A FRENCH ORMOLU FIGURAL MANTEL CLOCK

The movement stamped for Achille Brocot, Paris, circa 1875  
The circular eight-day two train striking movement with anchor escapement regulated by disc bob pendulum incorporating Brocot type regulation to escapement and stamped with *AB* star trademark over numbers *5344, 11*, the circular white enamel Roman numeral dial with blued steel hands within repeating bead cast bezel, the break-arch top case with surmount cast as Amor standing with arms resting on his bow and pineapple finials over cavetto moulded cornice and fluted pilasters flanking the dial, the sides with lions mask ring handles and the rear stamped with repeat serial number *5344*, on ogee moulded skirt base applied with rosette to apron over lions paw feet, with original giltwood plinth.

The clock 35cm (13.75ins) high, 19cm (7.5ins) wide, 13.5cm (5.25ins) deep; including the giltwood plinth 39.5cm (15.5ins) high overall.

Provenance: The Selwyn Demmy collection.

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

£200-300



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182  
A FRENCH PORCELAIN INSET ORMOLU MANTEL CLOCK

The movement by Japy Freres, Paris, circa 1870  
The eight-day two train bell striking movement with anchor escapement regulated by anchor escapement with disc bob pendulum, the backplate stamped with *JAPY FRERES ET CIE, G'DE MED. D HONNEUR* roundel beneath stamped initials *P. L'TRE*, the upper margin with serial number *143* and the lower margin further numbered *3 3*, the rectangular porcelain dial panel with centre polychrome painted with a putto over trophy emblematic of the arts within Roman numeral cartouche chapter ring incorporating turquoise ‘jewels’ to the gilt decorated cobalt-blue ground margins within further multi-coloured ‘jewel’ and gilt scroll decorated infill to the rest of the panel, the rectangular case with ormolu mounted cobalt-blue porcelain urn surmount decorated with polychrome painted figural panels within further gilt decorated borders flanked by handles cast a storks, over fluted frieze and further bird-and-flower decorated side panels flanked by projecting angles incorporating scroll-cast terms with lions paw feet, the rectangular skirt base applied with musical and martial trophies to sides and inset with a frieze painted with putti at play to apron, on fluted squab feet, with a **pair of ormolu mounted porcelain urn side pieces**, each of ovoid form with gilt scroll decorated domed cover over slender neck and body with female mask handles and polychrome painted with figural panel opposing a landscape to rear within elaborate gilt borders, on conforming foot with gilt metal plinth incorporating concave angles, each with underglaze blue entwined ‘L’ marks to inside of the lid and signed *De Michet* to the figural panel, (3).

The clock 48cm (19ins) high, 32cm (12.5cm) wide, 20.5cm (8ins) deep; the sidepieces, 35cm (13.75ins) high.

£700-1,000



183  
A FRENCH LOUIS PHILIPPE PATINATED BRONZE AND SIENA MARBLE FIGURAL EQUESTRIAN MANTEL CLOCK

Leroy and Fils, Paris, circa 1840  
The circular two train eight-day countwheel bell striking movement with anchor escapement regulated by disc bob pendulum incorporating Brocot type regulation to suspension and engraved *No 2049, LEROY & FILS, H;GERS DU ROI, A PARIS* over stamped text *Pailly FRERES* to the lower margin of the backplate, the circular silvered Roman numeral dial engine-turned throughout and with steel *moon* hands within egg-and-dart moulded circular surround set behind hinged bevel-glazed bezel, the case with deep chocolate-brown patinated bronze surmount finely cast as a jockey astride a racehorse on naturalistic base, the marble plinth with tied reeded band to upper margin and generous acanthus scroll cast mounts flanking the dial, on skirt base with repeating leaf cast upper moulding and acanthus feet joined by an apron of foliate scrolls.

56.5cm (22.25ins) high, 34.5cm (13.5ins) wide, 14cm (5.5ins) deep.

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 ‘LeRoy & 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.

A Pailly Jeune is recorded in Tardy *DICTIONNAIRE DES HORLOGERS FRANCAIS* as a bronze founder working from Rue Chapon, Paris in 1812. Pailly Freres may well be successors who were perhaps responsible for founding fine bronze equestrian surmount of the present clock.

£800-1,200



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A FRENCH LOUIS PHILIPPE PATINATED BRONZE AND ORMOLU MOUNTED BELGE NOIR MARBLE MANTEL CLOCK

Athanase Bourdin, Paris, mid 19th century

The circular eight-day bell striking movement regulated by disc bob pendulum incorporating unusual cam-operated rise-fall adjustment to suspension, the backplate stamped *BOURDIN, PARIS, 2343* to upper left and *RC* to lower margin, the circular white enamel Roman numeral dial signed *BOURDIN S'R. DE SOURIAU H'R DU ROI, RUE DE LA PAIX 24* to centre, with blued steel moon hands within elaborate vine leaf cast bezel, the rectangular plinth-form case with a cast bronze surmount of a racehorse standing on a diamond lattice pavement, the base with

repeating berry and scroll cast gilt band over plain skirt and generous scroll cast front feet.

50cm (19.5ins) high, 36cm (14ins) wide, 15cm (6ins) deep.

Provenance: The Selwyn Demmy Collection.

Athanase E. Bourdin is recorded in Loomes, Brian *Clockmakers & Watchmakers of the World, Volume 2* as working in Paris 1844-67.

£600-800

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A LATE VICTORIAN BRASS MOUNTED EBONISED QUARTER-CHIMING BRACKET CLOCK

Thwaites and Reed, London, circa 1880

The substantial six pillar triple chain fusee movement with anchor escapement regulated by heavy lenticular bob pendulum with rise/fall regulation to the sprung suspension, chiming a choice of two options for the quarters on a nest of eight graduated bells and striking the hour on a gong, the 7.5 inch arched brass dial with matted centre incorporating silvered signature plate engraved *THWAITES & REED, CLERKENWELL* within applied silvered Roman numeral chapter ring with stylised fleur-de-lys half hour markers and Arabic five minutes to outer track, the angles with winged cherub mask cast spandrels interrupted by *CHIME/SILENT* and *CHIME ON 8 BELLS/CHIME ON 4 BELLS* selection switches to the vertical margins, beneath arch applied with subsidiary *FASTER/SLOWER* dial flanked by conforming cast mounts, the break-arch top case with flambeau finial to the moulded upstand over foliate cast gilt brass bordered pediment applied with grotesque mask mount to tympanum flanked by further gilt finials, the front with cast spandrel mounts to upper quadrants of the door inset with angled silvered brass fillet flanked by canted angles applied with male caryatids, the sides with rectangular cast brass sound frets decorated with foliate scrolls and arabesques beneath generous carrying handles, on tall cavetto moulded base with leaf-cast mount to front and substantial gilt scroll feet.

75cm (29.5ins) high overall, 46cm (18ins) wide, 30.5cm (12ins) deep.

Provenance: The property of a private collector, north London.

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.

£1,500-2,000



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185 (detail)





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186 (detail)

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A LATE VICTORIAN BRASS MOUNTED EBONISED QUARTER-CHIMING BRACKET CLOCK WITH WALL BRACKET

J. Storbeck, Carlisle, circa 1870

The substantial four pillar triple chain fusee movement with anchor escapement regulated by heavy lenticular bob pendulum chiming a choice of three options for the quarters on either all or on four of the eight graduated bells or on four gongs and striking the hour on a further larger gong, the 7.75 inch single-sheet silvered brass arched dial with elaborate Gothic rosette engraved centre within silvered Roman numeral chapter ring incorporating engraved signature *J. Storbeck, Carlisle* at twelve o'clock and with pierced steel Gothic hands, the angles with fine geometric bordered foliate scroll engraved spandrel infill with the upper continuing up into to the arch to envelop the subsidiary *Four Gongs/Eight Bells/Four Bells* selection dial and *Chime/Silent* selection switch, the break-arch top case with gilt brass figure of a gentleman in 17th century style dress to the stepped upstand over mask centred foliate cast mount to the tympanum flanked by gilt finials and with cast laurel band to top mouldings, the front with cast spandrel mounts to upper quadrants of the door inset with angled silvered brass fillet flanked by canted angles applied with musical and martial trophy decorated scroll mounts, the sides with rectangular cast brass sound frets decorated with foliate scrolls and arabesques around a central figure beneath generous carrying handles, the rear with rectangular brass grille inset door, on tall double skirt base applied with cast brass egg-and-dart and acanthus top mouldings over scroll feet, the wall bracket with conforming cast gilt laurel band to table over twin curved supports applied with female terms.

The clock and wall bracket 117cm (46ins) high, 47cm (18.5ins) wide, 32cm (12.5ins) deep.

Provenance: The property of a private collector, north London.

J. Storbeck of Carlisle does not appear to be recorded in the usual sources however a cursory online search reveals information that indicates that John Storbeck was a maker/retailer of watches who was active in Carlisle in around 1870

£2,000-3,000

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A VICTORIAN EBONISED LONGCASE 'SHOP' REGULATOR INCORPORATING GREENWICH MEAN TIME GALVANOMETER

Arnold and Lewis, Manchester, circa 1872

The substantial eight-day six double-screwed finned columnar pillar movement with plates measuring 9 by 5.125 inches enclosing wheel train with high wheel/pinion counts, six spoke wheel crossings throughout, Harrisons maintaining power and deadbeat escapement incorporating jewelled pallets, regulated by mercury jar compensated seconds pendulum incorporating wide jaw suspension, faceted glass container and hanging from a brass bracket screwed to the case backboard, the 16 inch circular cream painted dial with subsidiary seconds inscribed *Regulator* to apex over Roman numeral hour dial and signed *ARNOLD AND, LEWIS* to centre and with *MANCHESTER* to lower edge within outer Arabic minute track, with blued steel hands and canted brass bezel to circumference, the arched case with twin curved glass panels top over door with gilt-line decorated circular moulded glazed dial aperture interrupted by a small silvered galvanometer dial with single hand and 180 degree sector annotated *20-0-20* over inscription *ARNOLD & LEWIS, GREENWICH, MEAN TIME* fronting an electric coil supported within brass frame to lower margin, above further concave-topped rectangular glass panel enclosing decorative scroll-pierced brass brackets for the movement above elaborate parcel-gilt decorated scroll-pierced beat scale with red velvet lined panel behind, the sides with rectangular windows, on plinth base with quarter-round top moulding over gilt carved inscription *ARNOLD LEWIS, WATCH & CLOCK, MANUFACTURERS* to fascia and skirt base incorporating bracket feet with shaped apron between.

210cm (82.5ins) high, 68.5cm (27ins) wide, 38cm (15ins) wide.

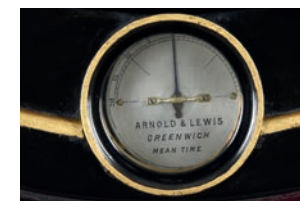
Provenance: The Selwyn Demmy Collection.

Arnold and Lewis were makers and retailers of high quality watches, clocks and chronometers who succeeded I. Simmons at 7 St. Ann's Square Manchester in 1871 where they remained until 1905. In July 1872 they installed a shop regulator with a galvanometer connected to Greenwich at their premises (designed by Edward Salomons architect) incorporating an exterior clock dial with a Greenwich style falling ball dropping at 1pm daily. This was reported in the Manchester Guardian, and no doubt provided endless publicity for the new proprietors. The current lot would appear to be that very regulator as it is fitted with a galvanometer which would be receive an electrical impulse from Greenwich every hour causing the needle to 'flick' exactly on the hour. As the 'shop regulator' the present timepiece would have served to set and check the time of watches in the showroom as well provide accurate 'Greenwich Mean Time' to the public.

£2,000-3,000



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187 (details)





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A FINE VICTORIAN MAHOGANY LONGCASE REGULATOR

Thomas Armstrong and Brothers, Manchester, late 19th century

The very substantial eight-day four double-screwed pillar movement with 1 inch diameter pillars and quarter-inch thick plates measuring 8.375 by 7.25 inches enclosing wheel train with high wheel/pinion counts, six spoke wheel crossings throughout, Harrisons maintaining power and deadbeat escapement incorporating agate pallets set between twin A-frames, regulated by mercury jar compensated seconds pendulum incorporating wide jaw suspension and hanging from a brass bracket screwed to the case backboard, the 12 inch circular silvered brass dial with subsidiary seconds engraved *Regulator* to apex over Roman numeral hour dial and signed *Tho's Armstrong & Bro's, Manchester* to centre within outer Arabic minute track, with blued steel hands and canted silvered bezel to circumference, the arched case with pendulum hanging access flap to top over arch-glazed door enclosing fine foliate scroll carved and pierced apron beneath dial mirror backboard, on plinth base with cavetto top moulding over recessed flame figured front panel flanked by canted angles on moulded skirt.

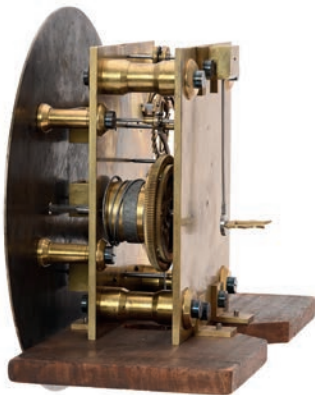
193cm (76ins) high, 51cm (20ins) wide, 33cm (13ins) deep.

Provenance: The Selwyn Demmy Collection.

The firm of Thomas Armstrong and Brothers of Manchester can trace its roots back to Joseph Armstrong who established himself as a jeweller and silversmith at 88 Deansgate, Manchester in 1825. By 1851 Joseph's eldest son, Thomas, had succeeded him, and was listed as head of the firm (working in the clock and watch department) in the 1861 Census. By 1868 Thomas had been joined by his brother George Booth Armstrong and the business was re-named 'Thomas Armstrong and brother'. The business continued trading as opticians and makers/suppliers of barometers, scientific instruments and clockmakers both from Manchester and Liverpool until 1965 when they were taken over by Harrisons opticians.

The movement of the current lot is notable in being of particularly heavy construction with high wheel/pinion counts. The escapement is also unusual in having pallets apparently made entirely from agate supported between twin 'A' shaped frames.

£3,000-5,000



188 (detail)

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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, 66cm (26ins) wide, 34cm (13.5ins) deep.

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.

£5,000-6,000



189 (detail)



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190  
A FINE VICTORIAN CARVED MAHOGANY FUSEE WALL TIMEPIECE

Benjamin Lewis Vulliamy, London, dated 1851  
The four columnar pillar single chain fusee movement with plates measuring 6 by 5.25 inches and half deadbeat escapement regulated by 14 inch pendulum with very heavy brass bob stamped with serial number 1905 and T-bar suspension, the backplate inscribed VULLIAMY, LONDON, No.1721, the 12 inch circular silvered brass Roman numeral dial signed B.L. VULLIAMY, CLOCK MAKER TO THE QUEEN, LONDON, AD. 1851 to centre and with blued steel hands, the circular case with substantial front door carved with a laurel wreath tied with a ribbon bow at six o'clock enveloping a moulded glazed wooden bezel with gilt concave insert to interior, the drum-shaped case behind with pendulum access to underside, (unrestored, lacking access flap to base).

48cm (19ins) wide, 51cm (20ins) high, 19cm (7.5ins) deep.

Provenance: The Estate of Lawrence Hurst.

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 titled *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.

The current lot benefits from being dated (hence serves useful datum point with regards to the dating Vulliamy clocks) and is unusually signed with Benjamin Lewis's initials together with 'Clock Maker to The Queen'. Interestingly the date of clock corresponds to the year of the 'Great Exhibition' which, when considering the embellished signature coupled with the particularly decorative case, does beg the question as to whether the current lot was intended for exhibition purposes.

£1,200-1,800



190 (detail)

191  
AN EDWARDIAN BRASS INLAID MAHOGANY QUARTER-CHIMING BRACKET CLOCK

Webster, London, circa 1910  
The four pillar triple chain fusee movement with anchor escapement regulated by lenticular bob pendulum chiming the quarters on a graduated nest of eight bells and sounding the hour on a further larger bell, the 7.5 inch circular silvered brass Roman numeral dial engraved *Webster, EST'D 1711* to centre and with pierced steel *trefoil* hour hand set behind hinged cast brass bevel-glazed bezel, the case with hinged brass carrying handle to the domed caddy superstructure over cavetto and cushion moulded top mouldings and front inlaid with shaped brass-line panel infill around the dial, the sides with foliate strapwork cast rectangular frets incorporating male terms to centre and the rear with rectangular brass grille inset door, on cavetto and ogee moulded skirt base with gilt brass disc feet.

51cm (20ins) high excluding handle, 35cm (13.75ins) wide, 21cm (8.25ins) deep.

The current lot would have been made by Richard Webster Limited which was the final incarnation of the famous Webster family of London Clockmakers established by William Webster in 1710. William Webster is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as apprenticed to Thomas Tompion and gaining his Freedom from The Clockmakers' Company in 1710, he initially worked as journeyman to Tompion later setting up business in Exchange Alley; he died in 1734. The firm passed through three successive generations, all of which were accomplished horologists before passing to Richard Gofrey Webster in 1882. In 1904 the business became a limited company and ceased trading shortly after the outbreak of WWI in 1914.

£300-500

192  
A GEORGE III OAK THIRTY-HOUR LONGCASE CLOCK

Philip Avenell, Farnham, circa 1770  
The four pillar countwheel bell striking movement with anchor escapement regulated by seconds pendulum, the 10 inch square brass dial signed in fine copperplate script *Philp Avenell, Farnham* to the foliate scroll engraved centre within Roman applied Roman numeral chapter ring with fleur-de-lys half hour markers, with scroll pierced iron hand and rococo scroll cast spandrels to angles, the case with cavetto conduce over three-quarter columns applied to the hinged glazed dial aperture to hood over trunk with concave throat moulding and rectangular caddy-moulded door over plain plinth base with moulded skirt.

198cm (78ins) high, 47cm (18.5ins) wide, 25.5cm (10ins) deep.

Philip Avenell is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in Farnham in 1765 then London 1775.

£300-400



192 (detail)



191



192





193

### 193 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, 20cm (8ins) wide, 19cm (7.5ins) deep overall.

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.



193 (detail)

£500-800



194

### 194 A BRASS LANTERN CLOCK

The dial engraved with initials B.H., probably mid 20th century incorporating earlier elements

The countwheel striking movement incorporating Huygens's endless winding and anchor escapement regulated by seconds pendulum swinging behind the frame at the rear, the dial engraved with tulips around a central rose interrupted by engraved inscriptions *1667* over *B.H.* to upper margin, with pierced iron hand within applied silvered Roman numeral chapter ring with trident half hour markers and engraved leafy infill to angles, the frame with column-turned corner posts beneath twin dolphin and foliate scroll engraved and pierced front fret, vase turned finials and domed iron bell bearer, the sides with hinged brass doors beneath further frets; with an ash wall bracket, with platform over twin shaped supports applied to a break-arch back panel with shaped base.

The clock 36cm (14.25ins) high, 15cm (6ins) wide; the wall bracket 52.5cm (20.75ins) high.

£400-600



194 (detail)

### 195

### A GEORGE II GREEN JAPPANED EIGHT-DAY LONGCASE CLOCK WITH MOONPHASE Unsigned, probably London, circa 1735

The five finned 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 cross-hatch border engraved 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 scroll pierced steel hands and mask centred scroll cast spandrels to angles within herringbone engraved border continuing up over the arch incorporating rolling moonphase calibrated with the age of the moon to the circumference of the disc and with fine foliate scroll infill, the green japanned case with domed caddy upstand, complex moulded cornice and gilt leaf decorated over trellis panel bordered glazed hood door applied with fluted three-quarter columns to front angles, the sides with rectangular windows and conforming quarter columns set against bargeboards at the rear, the trunk with leaf painted throat over break-arch door decorated in raised polychrome and gilt with oriental figures within a stylised garden trellis landscape, the surround with gilt floral painted upper quadrants and panelled borders, the sides with large leafy sprays, the plinth base with further naturalistic landscape within conforming surround over moulded double skirt, (in neglected unrestored condition).

230cm (90.5ins) high, 53.5cm (21ins) wide, 25.5cm (10ins) deep.

£1,500-2,000



195 (details)



195





196

196

A GEORGE III BLUE JAPANNED EIGHT-DAY LONGCASE CLOCK

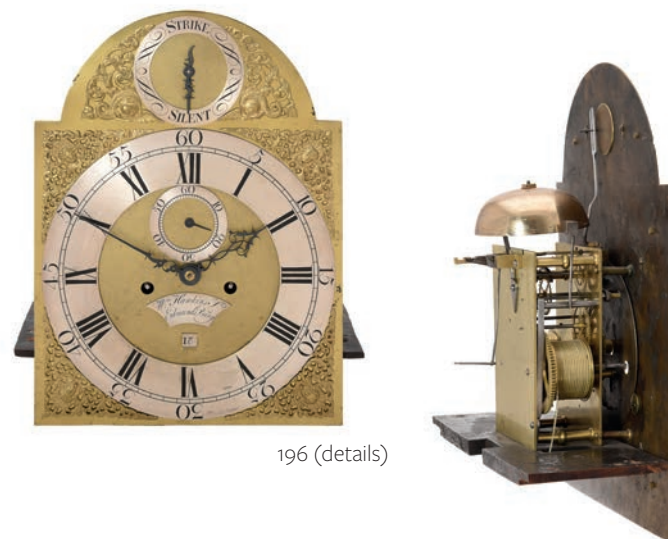
William Hawkins, Bury St. Edmunds, circa 1770

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 ring, calendar aperture and shaped silvered signature plate engraved *W<sup>m</sup> Hawkins, St., Edmunds Bury* to the finely matted centre within applied silvered Roman numeral chapter ring with Arabic five minute to outer track, with scroll pierced blued steel hands and mask and scroll cast spandrels to angles beneath arch centred with silvered *STRIKE/SILENT* selection ring flanked by dolphin cast mounts, in a case with pagoda pediment over cavetto cornice and three-quarter columns applied to the hinged glazed dial aperture, the sides with rectangular glazed windows and quarter columns applied against bargeboards to the rear, the trunk with concave throat moulding over break-arch door applied with half-round edge mouldings, on plinth base with cavetto top moulding and moulded skirt, the whole now re-decorated in polychrome and gilt with raised-work Chinoiserie scene to door within trellis borders and other foliate designs on to a deep blue ground throughout.

209cm (89.5ins) high, 51cm (20ins) wide, 25.5cm (10ins) deep.

A William Hawkins is recorded in Britten, F.J. *Old Clocks and Watches & their Makers* as working in Bury St. Edmunds from circa 1735.

£700-1,000



196 (details)

197

A GEORGE III CORNISH MAHOGANY EIGHT-DAY LONGCASE CLOCK

Emanuel Harvey, Launceston, circa 1795

The four pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 12 inch single-sheet silvered brass dial with subsidiary seconds dial, rocaille border engraved arched calendar aperture and signed *Eman, Harvey, Launceston* to the insect inhabited centre within Roman numeral chapter ring incorporating Arabic five minutes to outer track, with scroll pierced blued steel hands and floral trail engraved spandrels beneath arch decorated with an eagle holding banner inscribed *TEMPUS FUGIT* within circular panel flanked by conforming floral sprays, the case with ogee-shaped upstand over generous moulded break-arch cornice and hinged glazed dial aperture flanked by free standing columns to hood, the trunk with concave throat moulding over gothic ogee-arch shaped caddy moulded trunk door flanked by fluted canted angles, the plinth base with ogee top mouldings and moulded skirt.

234cm (92ins) high excluding finials, 55cm (21.5ins) wide, 28.5cm (11.25ins) deep.

Emanuel Harvey is recorded in Brown, H. Miles *CORNISH CLOCKS AND CLOCKMAKERS* as a watch, and clockmaker, and shopkeeper established in Launceston by 1791 and dying in 1818 leaving all items purveying to his trade to his son Edward.

£800-1,200



197 (details)



197





198



198 (details)

198

**A GEORGE III BRASS MOUNTED  
MAHOGANY TABLE CLOCK**

Henry Raworth, Plymouth, late 18th century  
The five pillar twin fusee bell striking movement with verge escapement regulated by short bob pendulum, trip hour repeat and signed *Henry Raworth, PLYMOUTH* to the symmetrical foliate scroll engraved backplate, the 6.75 inch brass break-arch dial with calendar aperture and repeat signature *Henry Raworth, PLYMOUTH* to centre within applied silvered Roman numeral chapter ring with Arabic five minutes to outer track, with pierced blued steel hands and foliate scroll cast spandrels to angles beneath arch centred with a silvered *Strike/Silent* selection ring flanked by conforming mounts, the break-arch case with hinged brass carrying handle over complex top mouldings and brass fillet bordered glazed dial aperture to the front door incorporating brass-edged front angles, the sides with arched brass fish scale sound frets and the rear with break-arch glazed door set within the frame of the case, on cavetto moulded skirt with brass bracket feet.

39cm (15.25ins) high excluding handle,  
27.5cm (10.75ins) wide, 18cm (7ins) deep.

Henry Raworth is recorded in Loomes,  
Brian *Watchmakers & Clockmakers of the  
World, Volume 2* as married in 1761 and  
working in Plymouth up until 1795.

£1,500-2,000

199

**A RARE GEORGE II PROVINCIAL  
MAHOGANY TABLE CLOCK**

Jonathan Smallwood, Lichfield, circa 1735  
The five finned pillar twin fusee bell striking movement now with anchor escapement regulated by lenticular bob pendulum incorporating rise/fall regulation to suspension and with arched apertures to the lower edge of both of the movement plates, the 7 inch brass break-arch dial with finely matted centre within applied Roman numeral chapter ring with fleur-de-lys half hour markers, Arabic five minutes to outer track and signed *Jn'o Smallwood, Lichfield* to lower margin, with pierced steel hands and Indian mask and scroll cast spandrels to angles beneath arch centred with subsidiary rise/fall regulation dial flanked by conforming mounts, the case with hinged brass carrying handle to the inverted bell-top superstructure over cavetto and ogee top mouldings and scroll pierced blind frets to the upper quadrants of the glazed front door, the sides with fillet-edged break-arch windows beneath further glazed infill panels, the rear with plain panel door set within the frame of the case, on shallow cavetto skirt base with squat block feet; with a **later wall mahogany wall bracket** with single scroll-outline support.

The clock 42cm (16.5ins) with handle  
down, 25cm (10ins) wide, 16.6cm (6.5ins)  
deep.

Jonathan Smallwood is recorded in  
Baillie, G.H. *Watchmakers of the World*  
as working in Lichfield circa 1730  
with a sale of his stock taking place  
in 1741. A walnut table timepiece by  
him is illustrated in Cescinsky, Herbert  
and Webster, Malcolm R. *ENGLISH  
DOMESTIC CLOCKS* on page 289 (figure  
317).

£1,800-2,500



199





200

200

A GEORGE III MAHOGANY EIGHT-DAY LONGCASE CLOCK

W. Greaves, Newcastle, late 18th century

The four 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 Masonic symbol inhabited foliate scroll engraved silvered centre within applied Roman numeral chapter ring with Arabic five minutes to outer track, with scroll-pierced steel hands and rococo scroll cast spandrels to angles beneath arch centred with silvered boss signed *W. Greaves, N'Castle* flanked by conforming mounts, in a case with swan neck pediment over cavetto break-arch cornice and hinged glazed dial aperture flanked by brass stop-fluted columns and blanked-off side apertures to hood, the trunk with concave throat over break-arch flame-figured door flanked by brass stop-fluted quarter columns, on shaped-panel fronted plinth base with double skirt incorporating integral bracket feet with shaped apron between.

238cm (93.5) ins high, 54.5cm (21.5ins) wide,  
27.5cm (10.5ins) wide.

Provenance: The Selwyn Demmy Collection.

A William Greaves is recorded in Baillie, G.H.  
*Watchmakers & Clockmakers of the World* as  
working in Newcastle-Upon-Tyne 1758-78.

£800-1,200



200 (details)

201

A REGENCY EBONISED QUARTER STRIKING BRACKET CLOCK

Unsigned, circa 1810

The five pillar twin fusee movement with anchor escapement regulated by lenticular bob pendulum and two-in-one ting-tang quarter strike on two bells mounted to the upper margin of the geometric border engraved shouldered backplate fitted with pendulum hold fast to centre, the circular white painted convex dial with vertical Arabic numerals and steel spade hands, the break-arch case with hinged brass carrying handle to the moulded single pad surmount over cavetto cornice and full-height front door fitted with convex glazed circular brass bezel over concave-topped brass fish scale sound fret to lower margin, the sides with further rectangular fish scale frets and the rear with plain panel door within the frame of the case, on cavetto moulded skirt base with brass ogee bracket feet.

39.5cm (15.25ins) high with handle  
down, 31cm (12.25ins) wide, 19.5cm  
(7.75ins) deep.

£700-1,000



201 (detail)



201

202

A GILT AND OXIDISED BRASS

150 YEAR ANNIVERSARY ATMOS  
TIMEPIECE

Jaeger-LeCoultre, Switzerland, 1984

The skeletonised fourteen jewel calibre 540 movement with spring barrel automatically wound via the expansion and contraction of an aneroid chamber enclosed in a drum behind the mechanism, and with pivoted lever escapement regulated by *Schraubenunruh* oscillating balance suspended from a torsion spring, the movement frontplate inscribed *ATMOS, JAEGER-LECOULTRE, FOURTEEN (14) JEWELS, SWISS, 540* and the suspension platform numbered 603466, the movement supported between twin oxidised brass columns with balance between, over a circular base fitted with bubble level and applied with plaques engraved 150 and clock number N.A. 138 to inside beneath the glass dome cover, the exterior with presentation plaque engraved *PRESENTED TO, H. MICHAEL P. MILES, TAI PAN, WITH RESPECT AND APPRECIATION, DEAN D. THORNTON, PRESIDENT, BOEING COMMERCIAL AIRPLANES*, on three disc feet with balance locking lever to underside; with original faux suede covered outer box.

The clock 32cm (12.5ins) high to top of dome, 20cm (8ins) diameter at the base; the box 42cm 916.5ins) high.

The current lot is from a limited run of 3,000 examples made in 1984 to commemorate 150th anniversary the first Atmos timepiece ever made by Reutter.

£1,500-2,000



202



A FINE PATINATED AND GILT BRONZE TABLE REGULATOR WITH SIX-LEGGED GRAVITY ESCAPEMENT

Sinclair Harding, Cheltenham, circa 1985-90

The circular gilt four double-screwed columnar pillar single chain fusee movement with Harrison’s maintaining power, external six-legged gravity escapement incorporating jewelled pallets pivoted beneath sub frame mounted on the backplate, and regulated by half-seconds pendulum with wire rod and large diameter heavy gilt brass cylindrical bob, the 6 inch circular silvered dial with eccentric Roman numeral chapter ring interrupted by slender subsidiary seconds ring at six o’clock and with separate outer minute track, applied onto the frosted silvered ground over two curved plates signed *SINCLAIR, HARDING* to lower margin, with blued steel *spade* hands within canted gilt circular surround, the case with fluted urn finial to the gilt line bordered stepped cavetto moulded panel upstand over keystone latch for the full-height bevelled front glass and rectangular section patinated bronze corner uprights incorporating horizontal gilt line details at the base of the arch, the sides with curved glasses following the profile of the arch over gilt rail and further rectangular windows, the rear matching the front, the interior with gilt floor applied with silvered pendulum beat scale calibrated 5-0-5 and engraved with serial number 869, on stepped black marble plinth base with chamfered edges and canted angles over brass ball feet.

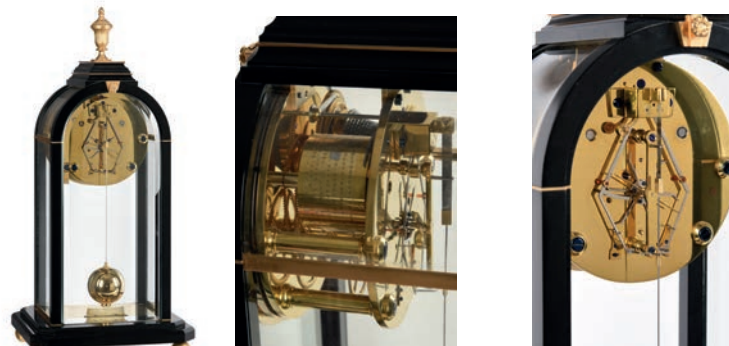
56cm (2ins) high, 26cm (10.25ins) wide, 23cm (9ins) deep.

The Cheltenham based clockmaking firm Sinclair Harding was established by Bill Sinclair and Mike Harding in 1967. Between 1971 and around 1995 the business evolved from being initially focussed on restoration and repair to designing and building their own clocks including chiming longcase and table clocks, their design of ‘sea clock’, giant and perpetual calendar carriage clocks. In 1995 Mike Harding retired leaving the firm in the hands of Robert Bray; the following year Sinclair Harding were commissioned to make the clock for the Oval cricket ground and the business was relocated to North Yorkshire. In 1999 their first scale version of John Harrison’s

sea clock was produced adding to their ever increasing catalogue of complex timepieces, and 2010 saw Robert Bray awarded the Barrett Silver Medal by the British Horological Institute as well as being appointed Vice President. The firm have always been regular attendees at Baselworld and in 2017 exhibited their Harrison H1 timepiece at Salon QP.

The Gravity escapement in the current lot has its roots in the exploratory designs of some of the leading late 18th and early 19th century makers such as Berthoud, Mudge, Cumming and Hardy. Bloxam had come close to perfecting the design in 1853 however was still plagued by the fault encountered by earlier attempts in that the pallets tended to bounce off the escapement locking surface; known as ‘tripping’. Edward Denison (later Lord Grimthorp) perfected the gravity escapement in 1860 by eliminating the tripping problem. He did this through the connection of a fly (air brake), directly to the escape arbor via a friction clutch. It allows the fan to advance slightly after the escapement engages the pallet. The inertia provided by the weight of the fly keeps the escapement seated against the pallet during locking; in essence acting as an ‘energy sink’. This escapement provides a nearly detached pendulum from the rest of the clockwork and, as there is no sliding friction, there is no need to oil the escapement. These features made the escapement perfect for use in turret clocks where a high degree of accuracy can be maintained with minimal maintenance. There are two principal designs of gravity escapement the first is the double three-legged type the second in the four legged design. The former uses two pairs of three legs for the pallets and three impulse pins at the centre whilst the second has four legs and four pins. The disadvantage of the both of these designs is that the escape arbor revolves either 1/6 (double three legged) or 1/4 (four legged) for each beat of the pendulum hence the train of the timepiece needs suitable long gearing to maintain a reasonably long duration. The current movement is unusual in that it utilizes a six legged arrangement which has no doubt been employed to facilitate running with a half-seconds pendulum.

£6,000-8,000



203 (details)



203



A FINE AND RARE GERMAN RENAISSANCE GILT BRASS MOUNTED EBONISED CRUCEFIX CLOCK WITH ALARM

Unsigned, Southern Germany, circa 1600

The horizontal gilt copper and brass rectangular plated movement with four squat Doric column turned corner posts enclosing fusee going train with brass flanged-capped barrel and steel greatwheel driving a three-wheel train with verge escapement regulated by steel balance slung beneath the baseplate, the strike train with standing barrel incorporating fine scroll-pierced walls and steel greatwheel, decorative sculpted steel and brass scrollwork to the release detents, and external countwheel set on the baseplate for sounding the hours on a bell mounted in the base of case, the alarm with small brass-walled barrel and steel contrate wheel for the verge operated hammer sounding on a bell set within in a second tier to the movement above, with conforming corner posts and also containing the motionwork for the extended hour cannon and alarm setting/release work arbor, the case surmounted with gadroon-engraved rotating orb incorporating Arabic hour annular chapters and with down-curved adjustable alarm setting hand to the top of the sphere, over brass crucifix applied with fixed hour hand and mounted with fire-gilt Corpus Christi over small mount cast as the Virgin Mary set onto a cavetto moulded upstand and flanked by cast gilt figures of St. Peter and St. Mary Magdalene, the plinth-form base with tablet panel applied with a winged cherub mask gilt mount to frieze over glazed movement aperture flanked by architectural pilasters adorned with foliate ribbon mounts to front, the sides with projecting scrolls surmounted with finials cast as urns containing fruiting foliage over further leafy mounts and flanked by male mask terms, the rear matching the front except for not having gilt mounts, on cavetto moulded base with pierced brass hinged panel fitted with the hour bell to underside and compressed bun feet.

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 (having a mixture of brass and steel wheels in the trains) can be dated to around 1600.

The wooden case of the present clock also a little unusual as most clocks of this type appear to have been made with engraved gilt metal cases. However, when considering other clocks with related wooden cases, it would appear that the use of ebony in case work was first adopted in around 1580-90 (see Brusa Guiseppe *L'ARTE DELL' OROLOGERIA IN EUROPA* plates 163-66 for an early ebony-case clock by Jobst Burgi dated to around 1580-85). This would appear to coincide with the introduction of the Baroque style into classical architecture which first evolved in the northern half of Italy but was quickly adopted by Southern German architects and persisted as a dominant style well into the 18th century. From this it is probably appropriate to speculate that wooden case-making emerged at around this time as the material both leant itself to the heavier more robust visual qualities of the Baroque style as well as the contrast between black and gold adding a heightened sense of drama to the visual qualities of the object. When considering dating evidence the case of the current lot shares very strong stylistic similarities to table clock housing a movement and dial dated 1617 by Johann Sayller of Ulm illustrated in Maurice, Klaus and Mayr, Otto *THE CLOCKWORK UNIVERSE, GERMAN CLOCKS AND AUTOMOTA 1550-1650* on page 211 (Item 46).

The current lot is also particularly noteworthy in that it appears to have survived in fine original condition with no significant alterations or replacements to the mechanism including the escapement which can be best described as being remarkable for clock of this age.

50cm (19.75ins) high, 23.5cm (9.25ins) wide, 15cm (6ins) deep.

Provenance: Previously sold at Bonhams, London *Fine Clocks* 6th July 2016 (lot 22) for £15,000.

When considering the potential date of the current lot a cursory survey

£7,000-9,000



204 (details)



204





205

205

AN OYSTER WALNUT VENEERED EIGHT-DAY LONGCASE CLOCK

The movement and dial by Isaac Goddard, London, late 17th century and later

The four finned pillar inside countwheel bell striking movement with anchor escapement regulated by seconds pendulum, the 12 inch square brass dial with subsidiary seconds dial, ringed winding holes and Ho-Ho bird and crown decorated scroll border engraved calendar aperture to the matted centre within applied silvered Roman numeral chapter ring with stylised sword hilt half hour markers, Arabic five minutes to outer track and signed *Isaac Goddard, LONDON* to lower margin, with scroll pierced steel hands and twin cherub and crown cast spandrels to angles within a herringbone engraved border to the dial plate, now in a case with rebuilt hood incorporating complex crossgrain moulded cornice and plain frieze over free-standing Solomonic twist columns flanking the hinged glazed dial aperture, the sides with repeating oyster decorated panels and further full columns set against bargeboards at the rear, the trunk with oyster veneered convex throat over 42 inch door centred with and oval lenticle and fronted with further conforming repeating oyster veneered panel with crossbanded border and half-round crossgrain mouldings, the sides also veneered with oysters within crossbanding over plinth base with complex top mouldings and conforming decoration to front on later moulded skirt.

207cm (81.5ins) high, 52cm (20.5ins) wide, 28cm (11ins) deep.

Isaac Goddard is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as apprenticed in 1675, gaining his freedom of the Clockmaker's Company in 1684 and working until 1699.

The case of the current clock incorporates a trunk and base of the finest quality made for an 11 inch dial clock in around 1690.

£2,000-3,000



205 (details)

206

A FINE QUEEN-ANNE BURR WALNUT EIGHT-DAY LONGCASE CLOCK

John Clark, London, circa 1710

The five finned pillar inside countwheel bell striking movement with anchor escapement regulated by seconds pendulum, the 12 inch square brass dial with subsidiary seconds dial, foliate border engraved calendar aperture and ringed winding holes to the finely matted centre within applied silvered Roman numeral chapter ring with stylised sword hilt half hour markers, Arabic five minutes to outer track and signed *John Clark, London* to lower edge, with scroll pierced steel hands and unusual spandrels each cast as a pair of cherubs holding aloft a mask, in a walnut case with gilt ball-and-spire finials to the domed caddy surmount above moulded cornice and foliate pierced fret to frieze, three-quarter columns with giltwood caps and bases to the glazed hood door, the sides with rectangular windows and rear quarter columns each set against bargeboard rising up to the underside of the cornice projection, the trunk with convex throat above 42 inch rectangular door with finely figured book-matched veneers within herringbone and crossbanded borders, the sides with single panels within crossbanded surrounds, the plinth base with ogee top moulding and conforming herringbone-bordered crossbanded veneered panel to front over later moulded skirt.

239cm (94ins) high excluding finials, 51cm (20ins) wide, 26cm (10.25ins) deep.

Provenance: The Selwyn Demmy Collection.

Four makers named John Clarke are recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as working in London during the latter decade of the 17th century, however there is only one who would have appeared to have remained in business until around/ after 1710. It is therefore most likely that the current lot was made by John Stanford Clark(e) who is recorded by Loomes as born in 1672 and apprenticed to Thomas Jones in 1683 gaining his freedom of the Clockmaker's Company in 1693. In 1697 John Stanford Clark(e) signed the Clockmakers' Company oath of allegiance in 1697 and took several apprentices between 1696 and 1718 hence was working at least until around 1720.

£3,000-5,000



206 (details)



206



207 Y

A FINE WILLIAM III BRASS MOUNTED EBONY TABLE CLOCK

William Jourdain, London, circa 1700

The five finned pillar bell striking movement with verge escapement regulated by short bob pendulum and inside rack for the hour striking mechanism, the backplate signed *W. Jourdain, London* to the symmetrical foliate scroll engraved backplate centred with a leafy basket and with herringbone border, the 7 inch square brass dial with canted border shaped false bob aperture further signed *W. Jourdain, London* to a recessed silvered plate behind and calendar aperture to the finely matted centre within applied silvered Roman numeral chapter ring with cruciform half hour markers and Arabic five minutes to outer track, with pierced steel hands, winged cherub head cast spandrels to angles and *N/S* strike/silent selection switch at three o'clock, the case with elaborate repousse double basket top surmount with fine twin cherub cast handle to the profile mask medallion scroll centred pierced upper tier, the lower tier with relief panel of St. George slaying the dragon flanked by figural military trophies within a conforming cherub and scroll decorated field and flanked by unusual gilt urn finials with tall baluster spires, the front applied with scroll pierced gilt repousse mounts to the frame of the door, the sides with glazed lozenge apertures over rectangular windows, the rear with rectangular glazed door set within the frame of the case, on complex moulded shallow skirt base with cast claw feet.

42cm (16.5ins) high with handle down, 27cm (10.5ins) wide, 17cm (6.75ins) deep.

Provenance: the property of a private collector, north London; purchased at Woolley and Wallis sale of *Clocks, Pocket Watches, Barometers & Scientific Instruments* 26th October 2010 (lot 138) for £6,500 hammer.

The life and work of William Jordain and his successors is recorded in Ponsford, Clive N. *THE JOURDAIN FAMILY OF SPITALFIELDS, LONDON, SPECIALISTS IN CHIME AND MUSICAL WORK* published in the September 2007 issue of *Antiquarian Horology* (Vol. XXX number III, pages 381-99). Ponsford notes that William Jourdain was born in Dieppe in around 1665 to David Jourdain a Huguenot. In 1686 the family fled across the channel to escape persecution following the Revocation of the Edict of Nantes, and by 1688 the family had settled in London with William Jourdain being admitted to the congregation of the French Church of Threadneedle Street. William Jourdain married his cousin, Anne Le Sturgeon (with whom he had ten children) in 1695 and set-up business as a clockmaker in Spitalfields. After the death of Anne

William Jourdain married his second wife, Suzanne Savoy in 1712 who again he outlived allowing him to marry his third wife Susanne Savoy in 1741. William Jourdain died in 1747 leaving the business to his son of the same name who continued in his father's footsteps until he was admitted to William Sutton's Hospital, near Smithfield in 1778 where he remained until his death in 1782.

William Jourdain, like many highly skilled Huguenot immigrant craftsmen, apparently never gained his freedom of the Clockmaker's Company. However this did not seem to hinder him in his work as surviving examples demonstrate a high quality approach, often incorporating complications such as musical work and highly decorated cases. The highly decorative nature of the case of the current lot reflects Jourdain's 'high-style Huguenot' approach and interestingly can be directly compared to an example housing a movement and dial by Langley Bradley which was sold in these rooms on Wednesday 4th December 2013 (lot 173). The engraving to the backplate is well executed and most likely by a fellow Huguenot being perhaps the same individual who executed the backplate for a clock by Simon DeCharmes which is illustrated in Dzik, Sunny *ENGRAVING ON ENGLISH TABLE CLOCKS - Art on a Canvas of Brass 1660-1800* on page 245 (Figure 14.3).

£7,000-9,000



207 (detail)



207





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A WILLIAM III WALNUT AND FLORAL MARQUETRY EIGHT-DAY LONGCASE CLOCK

Unsigned, circa 1695

The five finned pillar bell inside countwheel bell striking movement with anchor escapement regulated by seconds period pendulum, 11 inch square brass dial with ringed decoration to the subsidiary seconds dial, winding holes, and the foliate scroll border engraved calendar aperture to the rosette decorated matted 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 pierced sculpted steel hands and mask and scroll cast spandrels to angles with scroll engraved infill to the margins between, in a case with moulded cornice and plain frieze to lintel over leafy trail inlaid fixed dial surround and rectangular windows to the sides of the hood, the trunk with convex walnut veneered throat moulding over 41.5 inch rectangular door centred with an oval lenticle and with three shaped marquetry panels decorated with bird inhabited floral sprays and scrolling foliage on an ebonised ground within a figured walnut field, the sides veneered with twin panels within crossbanded borders, the base with stepped ogee top moulding and conforming rectangular marquetry panel over later moulded ebonised skirt.

208cm (82ins) high, 42cm (16.5ins) wide, 23cm (9ins) deep.

£3,500-4,500



208 (details)

209 Y

A GILT BRASS MOUNTED EBONY BASKET-TOP TABLE TIMEPIECE WITH SKELETONISED DIAL

The movement by Phillips Brothers, London, circa 1840, the case and dial circa 1680

The four columnar pillar single chain fusee movement with anchor escapement regulated by lenticular bob pendulum with holdfast over engraved signature *Phillips Brothers, 31 COCKSPUR STR'T* and number 1123 to backplate, the six inch square gilt brass dial with high-position calendar aperture to the matted centre within applied silvered skeletonised chapter ring incorporating Arabic five minutes within the outer minute track, with fine sculpted steel scroll-pierced hands and small winged cherub mask spandrels to angles, the case with teardrop-centred leaf cast hinged carrying handle to the gilt repousse domed superstructure decorated with Ho-Ho bird and winged putti inhabited pierced scrolling foliate flanked by acanthus leaves to angles, over simple cushion top moulding and scroll-pierced stretched lozenge-shaped sound fret to the upper rail of the glazed front door flanked by slender free-standing Doric columns with gilt caps and bases to angles, the sides with vacant cartouche centred foliate scroll relief decorated repousse sound frets, the rear with rectangular glazed door set within the frame of the case and with further columns to angles, on torus moulded shallow skirt base with gilt disc feet.

31.5cm (12.5ins) high excluding handle, 24cm (9.5ins) wide, 16.5cm (6.5ins) deep.

The Phillips Brothers are recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as working in London 1839-69 however online sources suggest that they were at 31 Cockspur Street until 1842.

The dial and case of the current lot appear to date from the early 1680's. The case is unusual in having columns at the angles; however there is no evidence in the construction of the case to indicate that they are later additions. Indeed it is likely that these are a 'hangover' from the previous architectural period of table clock design which were phased-out during the second half of the 1670's as spring clocks became smaller and more portable. This most likely coincided with the increasing use of repeat-work which rendered spring clocks useful at night as well as during the day hence a need for increased portability to allow them to be taken upstairs at the end of each evening. The unusual design of the handle can be directly compared to that on a timepiece by John Wise (dating to around 1668) illustrated in Darken, Jeff (editor) *Horological Masterworks* on pages 82 and 83; whilst the relatively simple cushion mouldings are reminiscent of cases housing movements by Henry Jones (see Dawson, P.G., Drover C.B. and Parkes, D.W. *Early English Clocks* pages 425-26, Plates 611-12). Another case with closely related mouldings and a basket top (and also with skeletonised dial),



209



209 (details)

this time for a timepiece by James Markwick, is also illustrated in *Early English Clocks*, on page 428 (Plate 619). Although the movement in the current lot is a 19th century replacement the installation is of very high quality and does not detract from the external appearance of the clock in anyway.

£3,000-5,000





210

210

#### A WILLIAM III WALNUT EIGHT-DAY LONGCASE CLOCK

William Wright, London, circa 1695

The five finned and latched pillar inside countwheel bell striking movement with anchor escapement regulated by seconds pendulum, the 11 inch square brass dial with subsidiary seconds dial, scroll border engraved calendar aperture and ringed winding holes to the matted centre within applied silvered Roman numeral chapter ring with stylised sword hilt half hour markers, Arabic five minutes to outer track and signed *Wm Wright, London* to lower margin, with scroll-pierced steel hands and winged cherub mask and scroll cast spandrels to angles, in a case with ogee moulded cornice and fine scroll pierced fret to frieze above hinged glazed dial aperture applied with Doric three-quarter columns with gilt brass caps and bases to front angles, the sides with rectangular windows and conforming quarter columns applied to bargeboards at the rear, the trunk with convex throat moulding over 42 inch rectangular door centred with a brass bordered oval lenticle and veneered with three pairs of book-matched panels within cross grain half-round moulded border, the crossbanded sides veneered with three triple-line ebony and box bordered panels, the base with ogee top moulding and conforming quartered veneered panel within further crossbanded surround over moulded skirt.

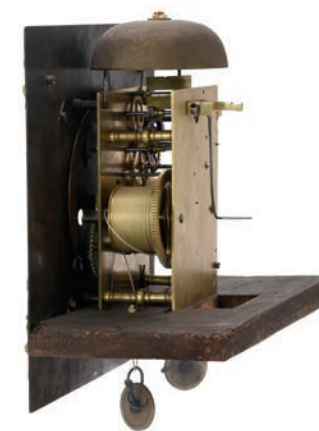
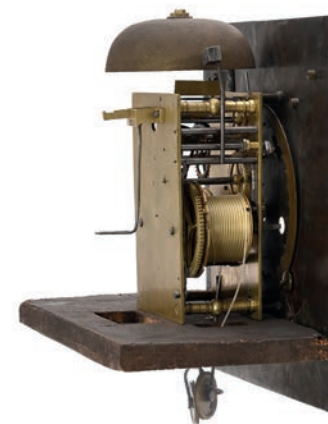
210cm (82.75ins) high, 40.5cm (16ins) wide, 23cm (9ins) deep.

William Wright senior is recorded in Loomes, Brian *The Early CLOCKMAKERS of Great Britain* as born circa 1670 and apprenticed to Henry Brigden in 1684 but not Freed. He worked just outside of the City of London in Crown Street, Southwark (probably to place himself just beyond the jurisdiction of the Clockmaker's Company), and was involved with Richard Street with taking over of the maintenance of the clock at St. Pauls from Langley Bradley in 1716. He died by 1719 but was succeeded by his son of the same name who is thought to have died in 1758.

£7,000-9,000



210 (details)



211 (details)

211

#### A QUEEN ANNE INLAID WALNUT EIGHT-DAY LONGCASE CLOCK

Josiah Thompson, Whitehaven, early 18th century

The five finned pillar inside countwheel bell striking movement with anchor escapement regulated by seconds pendulum, the 12 inch square brass dial with star decorated subsidiary seconds dial, herringbone border engraved calendar aperture and ringed winding holes 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 *Josiah Thompson, White, Haven* to lower margin, with scroll pierced steel hands and twin cherub and crown cast spandrels to angles within wheatear engraved border, the case with ogee moulded cornice and fine scroll pierced fret to frieze above hinged glazed dial aperture inlaid with wreath border to frame and applied with ebonised solomonic twist three-quarter columns to front angles, the sides with rectangular windows and conforming quarter columns applied to bargeboards at the rear, the trunk with convex throat moulding over 40 inch rectangular door centred with a glazed lenticle and veneered with a series interlacing circles within wreath banded border and cross grain half-round edge moulding, the the base with stepped ogee top moulding and conforming line decorated veneered panel within further wreath banded border over moulded skirt.

108cm (85.75ins) high, 52cm (20.5ins) wide, 29cm (11.5ins) deep.

Josiah Thompson does not appear to be recorded in the usual sources however several clocks are known by him. It is most probable that he is closely related (perhaps father) to William Thompson who is noted in Penfold, John *Clockmakers as Cumberland* as working up until his death in 1777.

£2,500-3,500



211





212

212

A GEORGE I FIGURED WALNUT EIGHT-DAY LONGCASE CLOCK

John Sebire, 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 seconds dial and calendar aperture to the finely matted centre within an applied silvered Roman numeral chapter ring with fleur-de-lys half hour markers, Arabic five minutes to outer track and S/N strike/silent switch at twelve o'clock, with scroll pierced steel hands and applied mask and scroll cast spandrels to angles beneath arch with silvered boss signed *John Sebire, LONDON* flanked by dolphin cast mounts, in a case with domed caddy surmount and moulded cornice over break-arch hinged glazed dial aperture applied with three-quarter columns to angles with cast gilt brass caps and bases, the sides with rectangular windows and quarter columns set against bargeboards at the rear, the trunk with concave throat moulding over break-arch door with finely figured veneers edged with crossbanding and complex mouldings, the base with concave top mouldings over slightly reduced crossbanded front and later tall skirt.

236cm (93ins) high excluding finials, 53cm (21ins) wide, 26cm (10.25ins) deep.

Provenance: The Selwyn Demmy Collection.

John Sebire is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as working in the parish of St. Annes Blackfriars. London, from around 1715 until September 1745.

£1,500-2,000



212 (details)

213

A FINE QUEEN ANNE/GEORGE I 'TORTOISESHELL' JAPANNED EIGHT-DAY QUARTER CHIMING LONGCASE CLOCK

John Faver, London, circa 1715

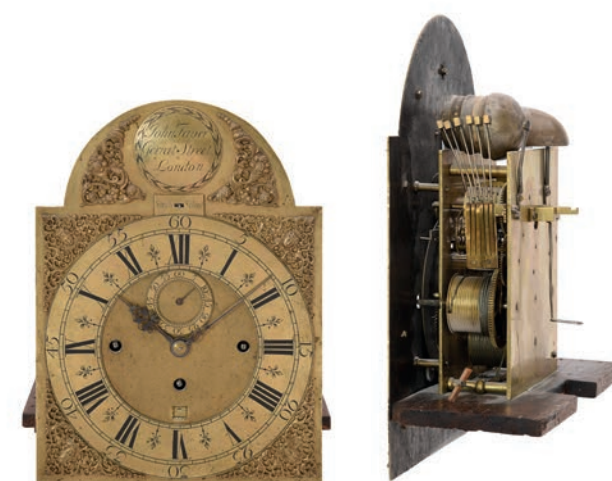
The substantial six pillar triple train bell striking movement with plates measuring 8.75 by 7.25 inches, anchor escapement regulated by seconds pendulum and chiming the quarters on a nest of six graduated bells, the 12 inch brass break-arch dial with subsidiary seconds dial and calendar aperture to the finely matted centre within applied Roman numeral chapter ring with fleur-de-lys half hour markers and Arabic five minutes to outer track, with scroll-pierced steel hands and fine mask and scroll cast spandrels to angles beneath arch centred with a convex boss signed *John Faver, Gerrat Street, London* within herringbone border over *Strike/Silent* selection switch flanked by conforming cornucopia and scroll cast mounts, the simulated tortoiseshell japanned case with gilt landscape painted domed caddy surmounted box upstand, architectural cornice and floral spray decorated upper quadrants above the glazed hood door with alternating gilt floral and trellis band decoration and applied with three-quarter columns to front angles, the sides with rectangular windows and conforming quarter columns set against bargeboards at the rear, the trunk with floral trail painted throat over rectangular door decorated in raised silver highlighted gilt with a stylised oriental garden trellis landscape populated by an equestrian hunting party under a solar disc, the surround with trellis banded panels alternating with foliate trails and landscape infill, the sides with birds in flight over large leafy sprays, the plinth base decorated with floral still life within conforming trellis panel border over double skirt.

257cm (101ins) high, 51cm (20ins) wide, 25.5cm (10ins) deep.

A John Faver is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in London before 1759. Baillie suggests that 'Faver' maybe an anglicisation of the French name 'Fauvre' and that John Faver may well be connected to Henry Fauvre. Loomes in *Volume 2* further notes a date of 1741; it is likely that John Faver had Huguenot roots and was a fine maker with two watches in the collection of the Fitzwilliam museum.

The combination of quarter chiming movement and highly decorative, finely proportioned tortoiseshell japanned case results in the present clock being a particularly impressive example which would have been the height of fashion during the second decade of the 18th century.

£3,500-4,500



213 (details)



213





214

214  
A GEORGE III MAHOGANY EIGHT-DAY LONGCASE CLOCK WITH MOONPHASE  
James Sandiford, Manchester, circa 1780  
The four pillar inside countwheel bell striking movement with anchor escapement regulated by seconds pendulum, the 13 inch brass break-arch dial with subsidiary seconds dial and calendar aperture to the centre within applied silvered Roman numeral chapter ring with Arabic five minutes to outer track, with scroll pierced blued steel hands and rococo scroll cast spandrels to angles beneath arch with rolling moonphase calibrated for age of the moon to the circumference of the disc beneath silvered plate signed JAMES SANDIFORD to upper margin, the case in the manner of Gillows with box upstand fronted by cavetto moulded swan neck pediment, gilt scroll decorated red glass over diamond lozenge lattice-pierced panel inserts, and break-arch frieze above the hinged glazed dial aperture with bolecion mouldings to frame and flanked by fluted Corinthian columns, the sides with Roman Doric half-columns planted at the rear, the trunk with ogee-outline throat and blind fretwork frieze over shaped-top door veneered in book-matched flame figured mahogany within complex moulded border flanked by fluted quarter-columns, the plinth base with stepped ogee top mouldings over conforming veneers to front flanked by canted angles on squat skirt with ogee bracket feet.

240cm (94.5ins) high excluding finials, 58.5ins (23ins) wide, 28cm (11ins) deep.  
Provenance: The Selwyn Demmy Collection.

James Sandiford is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in Salford, Manchester 1772-81.  
The case of the current lot exhibits details often seen on examples known to have been made by Gillows of Lancaster most notably the bolecion moulding to the hood door frame and the ogee outline throat mouldings.

£1,500-2,000



214 (details)

215  
A GEORGE III MAHOGANY LONGCASE CLOCK WITH MOONPHASE, CONCENTRIC CALENDAR AND CENTRE SECONDS  
John Wyke, Liverpool, circa 1770  
The four pillar rack and bell striking movement with centre-planted Graham-type deadbeat escapement regulated by seconds pendulum, the 13.25 inch brass break-arch dial incorporating additional brass sweep centre seconds and pierced concentric calendar hands to the foliate scroll engraved matted centre within applied silvered Roman numeral chapter ring engraved with days-of-the-month to inner track and with Arabic five minutes to outer, with scroll-pierced steel hour and minute hands and female mask and scroll cast spandrels to angles, beneath arch with rolling moonphase calibrated with age of the moon to the circumference and with silvered star overlays to the delineated sphere engraved lunettes beneath arched silvered nameplate engraved JOHN WYKE LIVERPOOL to upper margin, the case in the manner of Gillows with cavetto moulded swan neck pediment, gilt scroll decorated blue glass panel inserts and break-arch frieze over the hinged glazed dial aperture flanked by square-section reeded Corinthian columns, the sides with conforming pilasters planted towards the rear, the trunk with dentil-edged concave throat and blind fretwork frieze over shaped-top caddy-moulded door flanked by fluted quarter-columns, the plinth base with stepped ogee top mouldings over shaped panel to front flanked by canted angles decorated with simulated quoins, on ogee bracket feet.

246cm (97ins) high, 61cm (24ins) wide, 30.5cm (12ins) deep.  
Provenance: The Selwyn Demmy Collection.

John Wyke of Prescott and Liverpool is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as born in Prescott in 1720 and working up until 1787. His life and work is much more comprehensively described by Alan Smith in the preface of Wyke, John A *CATALOGUE OF TOOLS FOR WATCH AND CLOCK MAKERS* facsimile reprint of the late 18th century catalogue published for The Henry Francis du Pont Winterthur Museum by the University Press of Virginia, Charlottesville in 1978. Smith notes that Wyke was established in Prescott by 1753 and by 1759 was preparing to move to Liverpool where he was sworn in as a burgess in 1761. Shortly after moving to Liverpool Wyke became associated with other enlightened individuals such as fellow clockmaker and polymath Joseph Finney and the Liverpool merchant, Thomas Bentley of 'Wedgwood and Bentley' fame. Bentley in-turn introduced Wyke to Josiah Wedgwood who was looking for a suitably skilled toolmaker to supply punches and other tools for the potting trade. During this period Wyke's workshop established itself as a leading supplier of tools to the horological and other trades, indeed Smith notes that he supplied tools to the eminent engineer James Watt in 1767.

In around 1770 John Wyke took in fellow clock and watchmaker Thomas Green into partnership; Green had been working for Wyke as foreman up to this point hence was seen as a natural successor. Wyke's health went into decline from around 1783 and he died at home in Liverpool in 1787 leaving Thomas Green to continue the business which he did until after 1800.

The current lot is very much a typical example of Wyke's work (albeit with additional refinements of centre seconds and concentric calendar) and can be compared to two examples illustrated by Smith in the aforementioned publication on pages 8 and 9 (Figures 8-11).

£1,200-1,800



215 (details)



215





216

216  
AN IMPRESSIVE INLAID MAHOGANY EIGHT-DAY QUARTER CHIMING LONGCASE CLOCK WITH MOONPHASE

The dial bearing a signature for Robert Roskill, Liverpool, circa 1900 incorporating earlier elements. The substantial five columnar pillar triple train movement with plates measuring 9 by 11 inches and deadbeat escapement regulated by seconds pendulum, the chiming train incorporating a choice of two sets of notations for the quarters sounding via transverse pinned cylinder on eight tubular gongs suspended from the case backboard and the hour train sounding on an additional larger gong, the 14 inch brass break-arch dial with subsidiary seconds dial and bearing inscription *Robert Roskill, Liverpool* to the foliate scroll engraved silvered centre within applied Roman numeral chapter ring with scroll and sceptre half hour markers and Arabic five minutes to outer track, with pierced blued steel hands, mask inhabited scroll cast spandrels to angles and strike/silent opposing chime selection levers to margins, the arch with rolling moonphase incorporating terrestrial globe engraved silvered lunettes and age of the moon scale to the upper margin, in a case in the manner of Gillows with cavetto moulded swan neck pediment, gilt pagoda and wheatsheaf floral decorated panel inserts and break-arch frieze over the hinged glazed dial aperture applied with reeded Roman Doric half-columns to stiles and flanked by conforming complete free standing columns, the sides each with lozenge panel inlaid frieze over rectangular brass grille sound fret and conforming pilaster planted next to bargeboards at the rear, the trunk with concave throat and alternating lozenge and shaped diamond panel inlaid frieze over shaped-top caddy-moulded door veneered with an oval flame figured panel within line border and quartered infill, flanked by free-standing columns to angles and with small rectangular panel beneath, the sides each inlaid with an arrangement of oval circular panels within triple line borders and conforming quartered infill, the plinth base with stepped ogee top mouldings over conforming circular panel inlaid front flanked by canted angles, on ogee bracket feet.

260cm (102.5ins) high excluding finials, 69cm (27ins) wide, 38cm (15ins) deep.

Provenance: The Selwyn Demmy Collection.

The case if the current lot is of particularly fine quality and essentially dates to around 1810. The overall attention to detail - in particular the precision of the inlay, crispness of the mouldings and superb column turnings indicates that the case was made by a leading workshop, hence would warrant a possible attribution to Gillows of Lancaster. The movement is also of fine quality but was made around 1900 and, in order to create room for the tubular bells/gongs, required the case to be increased in depth by around 2 inches. This work was executed extremely well with a great deal of effort taken to ensure perfect integration with the earlier elements. Indeed the sides of the trunk would have required r-veneering with the current arrangement of oval and circular panels no doubt being devised at that time to add decorative detail so to lessen the effect of the increased depth.

£3,000-5,000



216 (details)



217 (detail)



217

217  
A GEORGE IV BRASS MOUNTED MAHOGANY BRACKET CLOCK

James McCabe, London, circa 1825

The five columnar pillar twin chain fusee bell striking movement with shouldered plates and anchor escapement regulated by lenticular bob pendulum, the backplate signed *James McCabe, Royal Exchange LONDON* over engraved serial number 1886 and pendulum holdfast bracket, the 8 inch circular cream painted convex Roman numeral dial further signed *James McCabe, Royal Exchange, LONDON, 1886* and with steel moon hands set behind hinged cast brass convex glazed bezel, the case with brass pineapple finial to the shallow pyramid capped tablet upstand, over slender cavetto cornice, fluted frieze and brass fillet bordered quadrant panel infill around the dial, the sides with foliate decorated brass rosette ring handles over brass fish scale rectangular sound frets, the rear with rectangular glazed door, on moulded skirt base with conforming fluted band to upper margin and brass ball feet.

50cm (19.75ins) high, 29cm (11.5ins) wide, 18cm (7.5ins) deep.

Provenance: Purchased by the present owners from Asprey, London, 21st October 1987 for £4,400.

James McCabe junior succeeded his father of the same name was one of the most successful English clock and watchmakers of the 19th century. He was apprenticed to Reid and Auld of Edinburgh and was admitted to the Clockmaker's Company as a Free Brother in 1822. Around this time McCabe entered into short lived partnership with Strahan (probably Charles who gained his freedom of the Clockmaker's Company in 1815). From 1826 James McCabe managed the business alone from 97 Cornhill until 1838 when he was forced to temporarily relocate to 32 Cornhill due to a major fire at the Royal Exchange.

£1,500-2,500





218

218

A REGENCY MAHOGANY PRECISION LONGCASE TIMEPIECE

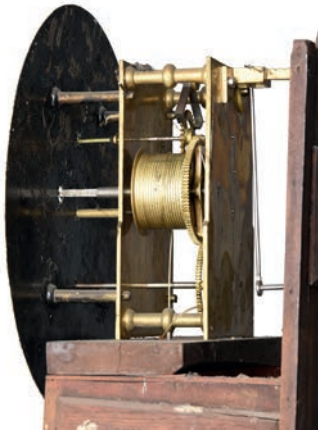
Robert James, London, circa 1825

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, 47cm (18.5ins) wide, 24cm (9.5ins) deep.

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

£1,500-2,000



218 (detail)



219 (detail)



219

219

A GEORGE III BRASS MOUNTED QUARTER-CHIMING TABLE CLOCK WITH FIRED ENAMEL DIAL PANELS

Joshua Drabble, London, circa 1795

The six pillar triple fusee movement with verge escapement regulated by lenticular bob pendulum incorporating pivoted rise/fall regulation to suspension, chiming the quarters on a graduated nest of eight bells and sounding the hour on a further larger bell, the backplate signed *Joshua Drabble, London* and with pivoted pendulum holdfast to centre, the 8 inch gilt brass break-arch dial plate applied with fired enamel Roman numeral hour disk signed *JOSHUA DRABBLE, LONDON* to centre and with Arabic five minutes to outer track, with pierced blued steel hands and rococo foliate scroll pierced spandrels to angles, the arch with subsidiary enamel regulation disk over *Silent/Strike* switch flanked by conforming mounts, the break-arch top case with hinged brass carrying handle over complex double top mouldings and brass fillet inset hinged front door with glazed dial aperture and brass-edged corners, the sides with rectangular brass fish scale sound frets and the rear with door matching the front except for having wooden fillet mouldings bordering the aperture, on cavetto moulded skirt base with brass bracket feet.

43cm (17ins) high excluding handle, 30.5cm (12ins) wide, 19cm (7.5ins) deep.

Provenance: Acquired by the present owner from Asprey, London in 1997.

Joshua Drabble does not appear to be directly recorded in the usual sources however it is most likely that he is connected to the father and son clockmakers each named Joseph Drabble who are recorded in Baillie G.H. *Watchmakers & Clockmakers of the World* as working circa 1720-80 and in around 1795 respectively. Joshua Drabble appears to have been an accomplished maker with a regulator by him being one of the first items donated to the Royal Astronomical Society. This timepiece was formerly the property of Colonel Mark Beaufoy, one of the first members of the Royal Astronomical Society, and was presented upon his death by his son, George in 1827. This regulator was often loaned out to fellows and actively used in scientific experiments in the years after it came to the Society, before returning to Burlington House where it remains central to the Society's historical legacy.

£3,000-5,000





220

220

#### A REGENCY MAHOGANY SMALL LONGCASE REGULATOR

The dial inscribed for T. J. Upjohn, London, early 19th century. The eight-day six knopped-pillar movement with thick rectangular plates measuring 7 by 5.25 inches and incorporating decorative shaped apron cut-out to lower edge, enclosing four wheel train with Harrisons maintaining power and deadbeat escapement regulated by wood rod pendulum with lenticular bob suspended from the movement backplate, the 9.875 wide by 11.5 inch wide ogee-arch silvered brass dial with subsidiary seconds over Roman numeral hour dials to centre within outer Arabic minute track, with blued steel hands beneath engraved inscription *T. J. Upjohn, London* to arch, the case with shallow triangular pediment and ebony line-edged frieze over hinged glazed dial aperture set between ebony stop-fluted canted uprights, the sides with applied rectangular panel mouldings, the trunk with concave throat over canted ebony-edged rectangular flame-figured door, on panel-outline fronted plinth base with moulded skirt. 195cm (77ins) high, 41cm (16.125ins) wide, 23cm (9ins) deep.

Provenance: The Selwyn Demmy Collection.

A T. J. Upjohn is recorded in Britten, F.J. *Britten's Old Clocks and Watches and their Makers* as working in London circa 1805-10.

£3,000-4,000



220 (details)

221

#### A GEORGE III BRASS MOUNTED EBONISED BALLOON-SHAPED BRACKET CLOCK WITH FIRED ENAMEL DIAL

Allam, London, circa 1790

The five pillar twin fusee bell-striking movement with anchor escapement regulated by 12 inch pendulum with rosette decorated lenticular bob, the shallow-arch top backplate engraved with central circular panel enclosing a musical trophy within stylised Neo-Classical leafy trail and scroll infill to upper and lower margins and incorporating stepped lower edge to allow fitment into the case, the 7 inch circular fired white enamel convex Arabic numeral dial signed *ALLAM, LONDON* to centre, with vertical numerals and pierced gilt hands set behind hinged cast brass cavetto moulded convex-glazed hinged bezel, the waisted case with concave-sided upstand over repeating lancet-pieced brass sound frets above the dial and repeating circle motif fret within shaped leaf and bead cast panel to the shouldered waisted section beneath, the sides with hinged brass carrying handles and the rear with shaped brass grille inset door following the outline of the case, on brass fillet inset cavetto moulded skirt base incorporating break-arch shaped front rail and cast brass bracket feet.

46cm (18ins) high excluding finial, 28cm (11ins) wide, 18cm (7ins) deep.

The current clock is probably by William Allam who is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as gaining his freedom of the Clockmaker's Company in 1743. He entered into partnership with Clements (presumably Thomas) which operated from 119 New Bond Street, London 1764-95, then worked alone until entering into another partnership with Caithness at the same address from 1800 until 1804. William Allam was a fine maker who worked in the best London tradition both whilst in partnership and alone.

£2,000-3,000



221



221 (detail)





222

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A GEORGE III FIGURED MAHOGANY BALLOON-SHAPED BRACKET CLOCK WITH WALL BRACKET  
Unsigned, circa 1800

The circular five pillar twin fuse bell striking movement with 7 inch diameter plates and anchor escapement regulated by 12.5 inch lenticular bob pendulum, the 8 inch circular cream painted convex Roman numeral dial with Arabic five minutes to outer track and pierced gilt brass hands set behind hinged cast brass cavetto moulded convex-glazed hinged bezel, the waisted case with brass flambeau urn finial to the concave-sided upstand over cast brass rosette decorated diamond grille sound frets and line-bordered crossbanded fascia incorporating shaped panel beneath the dial, the sides with conforming flame-figured veneers and hinged brass carrying handles and the rear with shaped glazed door following the outline of the case, on cavetto moulded skirt base with cast brass ogee bracket feet; with original wall bracket of concave form with cavetto moulded edge to the table and terminating with a brass fillet ogee-shaped foot.

The clock 64cm (25.5ins) high, 33cm (13ins) wide, 22cm (8.75ins) deep; the wall bracket 32cm (12.5ins) high.

£1,200-1,800



222 (detail)

223 Y

A FINE REGENCY INLAID MAHOGANY LONGCASE REGULATOR

William Conway, Poole, the movement possibly supplied by John Thwaites, circa 1825  
The eight-day six knopped-pillar movement with thick stepped plates measuring 8 by 5.5 inches enclosing four wheel train with Harrisons maintaining power and deadbeat escapement with six spoke crossings to the escape wheel and jewelled pallets, regulated by wood rod pendulum with massive lenticular bob incorporating screw adjustment for the crutch and wide jaw suspension from the movement backplate, the 12 inch circular silvered brass dial with subsidiary seconds over Roman numeral hour dials and signed *Will'm Conway, Poole* to centre within outer Arabic minute track, with blued steel hands and canted silvered bezel to circumference, the shallow break-arch top case with ebony-line bordered frieze over circular glazed brass bezel to the square hood door inlaid with ebony line quadrant panels to the spandrel areas set between canted angles, the sides with rectangular outline panels over trunk with concave throat moulding and caddy moulded break-arch door flanked by further canted angles, the plinth base with concave top mouldings and applied half-round ebony mouldings forming a shaped panel to front over skirt incorporating bracket feet with shaped apron between.

206cm (81ins) high, 47cm (18.5ins) wide, 23.5cm (9.25ins) deep.

William Conway is recorded in Tribe, Tom and Whatmoor, Philip *Dorset Clocks & Clockmakers* as born in Poole, Dorset in 1791 and worked as a watchmaker, jeweller, silversmith and gunsmith from High Street, Poole, 1823-30; before moving to Sturminster Newton, Dorset where he is recorded working up to 1841. William Conway supplied an eight-day clock to the Church of St. James, Poole in 1823.

The movement of the current lot can be compared with that of a longcase regulator by John Thwaites sold at Christie's, King Street *Important Clocks and Marine Chronometers* 13th December 2000, lot 65. Both timepieces share the same stepped 'bottle-shaped' plates, wide jaw pendulum suspension, and escapement and detailing to the wheelwork. Indeed the only significant difference between these two movements is the design of the pillars with those on the current movement being of bold knopped design detailed with subtle step turning where each knop joins the shaft with the latter slightly tapering away from the centre - whilst the example sold at Christies had distinct tapered baluster pillars. When considering other clocks by Thwaites it would appear that the design of the pillar used on the present movement (including the subtleties in the turning) was used by Thwaites from the start of his career in 1782, hence it would be reasonable to suggest that the movement of the present timepiece could have originated from his workshop or perhaps from one working very close to him in Clerkenwell, London at that time.

£5,000-7,000



223 (detail)



223





224



224 (detail)

224

#### A GEORGE III FIGURED MAHOGANY TRIPLE PAD-TOP TABLE CLOCK

Alexander Wilson, London, circa 1775  
The five pillar twin fusee bell striking movement with anchor escapement regulated by lenticular bob pendulum incorporating rise/fall regulation to suspension, the backplate engraved with symmetrical foliate strapwork around a central basket motif, the 7 inch brass break-arch dial with curved false bob and calendar apertures to the finely matted centre within applied silvered Roman numeral chapter ring incorporating Arabic five minutes to outer track, with scroll-pierced steel hands and rococo scroll cast spandrels to angles, arch with twin subsidiary regulation and *Strike/Silent* dials beneath applied silvered signature plate engraved *Alex.r Wilson, London* and with foliate engraved infill to lower margins, the break-arch case with hinged brass carrying handle and three raised caddy moulded panels to the top surface over double cavetto top mouldings and break-arch glazed front door applied with raised mouldings around the dial aperture and with caddy moulded front angles, the sides with arched brass fish scale sound frets and the rear matching the front, on cavetto moulded skirt base with brass bracket feet.

40cm (15.75ins) high excluding handle, 29cm (11.5ins) wide, 19.5cm (7.75ins) deep.

Provenance: Purchased from Dando Brothers, Bath in 1944 for £48.

Alexander Wilson is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working from Drury Lane, London before 1772 and was a freeman of the Clockmakers Company 1781-94.

£2,500-3,500

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#### A FINE GEORGE III GOLD PAIR-CASED POCKET WATCH WITH CYLINDER ESCAPEMENT

Thomas Mudge and William Dutton, hallmarked London 1781  
The gilt full plate single fusee movement with four square section baluster pillars pinned through the backplate, scroll-pierced stop-iron block and cylinder escapement regulated by sprung three-arm steel balance with Tompion type regulation, the backplate with fine asymmetric foliate scroll pierced and engraved balance cock with herringbone bordered rim and grotesque mask at the junction with wedge-shaped relief engraved foot flanked by silvered regulation disc set within adjacent applied scroll engraved panel infill opposing signature *Tho's Mudge, W. Dutton, London* and numbered 1207, with gilt brass dust cover similarly signed *Tho's Mudge, W. Dutton, London* and slightly convex white enamel Roman numeral dial incorporating Arabic five minutes to outer track and with gold *beetle and poker* hands, the gold inner case applied with suspension post and ring at twelve o'clock and fitted with convex glass to bezel, the conforming outer case engraved with an oval cartouche enclosing armorial of a fist grasping a crescent over initials *RH*, both cases marked for London 1781 maker *I T P* for John Terrill Pain of Fetter Lane, London.

The pillar plate 3.8cm (1.5ins approx.) diameter; the outer case 5cm (2ins) diameter.

Provenance: Supplied new in 1781 to R. Hibbert (believed to be Robert) thence by direct family descent to the present owner. The crest engraved to the rear of the watch is recorded in *Fairbairn's Book of Crests* (1905) as belonging to the Hibbert family, Chorley, Lancashire and is described 'A Dexter Cubit Arm Erect, Vested Az., Cuffed Erm., Holding In The Hand Ppr. A Crescent Arg.'

Thomas Mudge was born in Exeter, Devon in 1717 and was apprenticed to George Graham before setting himself up in business at 151 Fleet Street, London in 1748. At around the time of the death of his former Master in 1751, Mudge was joined in partnership by a fellow former apprentice of Graham, William Dutton, who is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as apprenticed in 1738 and gaining his freedom of the Clockmakers' Company in 1746. The business subsequently traded from 148 Fleet Street and Mudge, whilst in partnership with Dutton, rapidly acquired a reputation as one of England's outstanding watchmakers. In around 1755, if not earlier, Mudge invented the detached lever escapement, which he first applied to a clock, but when incorporated into a watch became the greatest single improvement ever applied to them. In 1765 Mudge published the book, *Thoughts on the Means of Improving Watches, Particularly those for Use at Sea*, and the following year, alongside Dutton, was elevated to Liveryman. In around 1771 Thomas Mudge retired to Plymouth in order to spend more time to pursue his development of a marine timekeeper. The first of these went on trial in 1774 where it performed superbly leading to an award of 500 guineas. Mudge went on to complete two others in 1779 in the continuing



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in 1794 leaving the business to be continued very much in his tradition by his sons Thomas and Matthew.

The cylinder escapement was developed in around 1695 by Thomas Tompion and further refined by George Graham in 1726. This new escapement was perhaps the first developed exclusively for watch work and, as well as being a better rate keeper, the cylinder escapement also allowed movements to be made more compact (due to the escapement operating in one plane only). However, being a form of frictional rest escapement, the cylinder escapement was prone to relatively heavy rates of wear hence was less reliable than the verge (until hardened steel escape wheels and ruby cylinders were developed later in the 18th century).

The present watch is remarkable in that it has survived in fine original condition having remained in the same family ownership since it was made.

£3,500-4,500



225 (details)





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#### A FINE GEORGE III MAHOGANY EIGHT-DAY LONGCASE CLOCK

John Ellicott, London, circa 1760

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 matted centre within applied silvered Roman numeral chapter ring with Arabic five minutes to outer track and signed *John, Ellicott, Lon,don* to lower margin, with scroll-pierced steel hands and fine crisply cast rococo scroll cast spandrels to angles beneath arch with silvered *Strike/Silent* selection dial flanked by dolphin cast mounts, the case with concave sided 'pagoda' upstand adorned with brass flambeau urn finials and with shaped fretwork panel to fascia over cavetto moulded break-arch cornice and hinged glazed dial aperture flanked by brass stop-fluted columns, the sides with rectangular windows and conforming quarter columns set against bargeboards at the rear, the trunk with concave throat moulding over solid mahogany break-arch door applied with complex mouldings to edges, the base with concave top mouldings over rectangular raised panel and moulded double skirt.

240cm (94.5ins) high excluding finials, 53.5ins (21ins) wide, 27cm (10.5ins) deep.

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 Clockmakers' 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 present clock is notable in that it has survived in fine original condition and is very much a textbook example of its type made by one of the leading English horologists of the 18th century.

£3,500-4,500



226 (details)



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#### A FINE GEORGE II SCARLET JAPANNED QUARTER-CHIMING EIGHT-DAY LONGCASE CLOCK

William Webster, London circa 1740

The substantial six pillar triple train movement with plates measuring 8.25 by 7.5 inches, anchor escapement regulated by seconds pendulum, chiming the quarters on a graduated nest of eight bells and sounding the hour on a further larger bell, the 13 inch brass break-arch dial with subsidiary seconds dial, high position calendar aperture and recessed shaped signature plate engraved *William Webster, Exchange Alley, LONDON* to the finely matted centre within applied silvered Roman numeral chapter ring incorporating Arabic five minutes to outer track, with scroll pierced steel hands and mask centred scroll cast spandrels to angles, the arch with subsidiary *Strike/Silent* selection dial flanked by dolphin and foliate scroll cast mounts, the scarlet-red japanned case with shaped floral panel and trellis decorated break-arch cavetto cornice and scroll-pierced gilt blind fretwork frieze over conforming alternating gilt floral trail and trellis band decorated hinged glazed dial aperture flanked by free-standing brass stop-fluted columns to front angles, the sides with break-arch windows and conforming quarter columns set against bargeboards at the rear, the trunk with grotesque floral trail and lattice panel painted throat over 'block-top' break-arch door decorated in raised polychrome and gilt with oriental figures within a stylised garden terrace landscape with pagodas, the surround with figural panel decorated upper quadrants and geometric trellis panel banded borders, the sides with panels painted with figures in oriental dress, the plinth base with raised shaped panel decorated with another garden landscape with figures to the foreground within conforming shaped gilt-painted panels to quadrants, on moulded double skirt and now raised on carved lions paw feet with leafy apron between.

229cm (90ins) high excluding later feet, 59cm (23ins) wide, 29cm (11.5ins) deep.

Provenance: Formerly the property of the Swedish naval officer Carl Bertil Lilliehöök (1809-90). Lilliehöök participated in the large 1838-40 French Arctic expedition aboard the ship *La Recherche*. This was the first real scientific polar expedition which went to Northern Norway, but also Spetsbergen, which at this time was still a practically unknown and relatively uncharted area. Carl Bertil Lilliehöök later became head of Sweden's lighthouses, and as a pensioner first lived in Mariefred but then in Gränna, where he built a house that still remains along the Brahegatan.

William Webster senior is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as apprenticed to Thomas Tompion and gaining his Freedom from The Clockmakers' Company in 1710, he initially worked as journeyman to Tompion later setting up business in Exchange Alley, London in 1711. Four days after Tompion's death on 20 November 1713 Webster placed a newspaper advertisement stating that he had worked for Tompion and was now working on his own at the Dial and Three Crowns in Exchange Alley. William Webster was elected to the position of Junior Warden in the Clockmakers Company in 1734 but died during his year in office on 13 August 1735. William Webster junior was apprenticed to his father in 1727 gaining his Freedom in 1734, he was appointed Master of the Clockmakers' Company in 1755. He was a fine maker who very much maintained his father's standards in his work.

£4,000-6,000



227 (details)



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A FINE AND RARE GEORGE III RED JAPPANED MUSICAL TABLE  
CLOCK MADE FOR THE MIDDLE-EASTERN MARKET

Recordon, Spencer and Perkins, London, circa 1780

The substantial six pillar triple fusee bell-striking movement with plates measuring 8.5 by 6.75 inches, verge escapement regulated by short bob pendulum and playing a choice of four tunes after the hour on a graduated nest eight-bells via a transversely planted 3 inch pinned cylinder, the backplate engraved with delicate scrolling foliage around a central motif of crescent raised on a pedestal, the 8 inch brass break-arch dial with recessed shaped signature plate engraved *Recordon, Spencer & Perkins. LONDON* to the centre incorporating unusual raised polychrome and gilt painted flowering foliage infill within applied engraved ‘Turkish’ numeral chapter ring with conforming five minute annotations to outer track, with scroll-pierced steel hands and conforming painted flowering foliate infill to spandrels continuing up into the arch to envelop the subsidiary *STRIKE/NOT STRIKE* and *MINUET/COTILLION/JIGG/GAVOT* selection dials, the case with bell-shaped superstructure gilt decorated with vases and baskets of flowers onto a red ground flanked by acanthus sprays to angles, over double cavetto top mouldings and hinged glazed front door further painted with floral sprays and gilt ground panels to frame and spandrel panels flanked by conforming canted angles, the sides with generous hinged brass handles over concave-topped rectangular windows within further line-edged foliate panel decorated surround, the rear matching the front but without canted angles, on complex moulded skirt base incorporating scroll painted shaped aprons over acanthus cast brass scroll feet.

Louis Recordon is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in Soho, London 1778-1824. Although Baillie asserts that he ‘retired’ in 1796 it is most probable that he had significant involvement up until 1824. Online records allow us to add that he was Swiss born, his workshop was in Greek Street, Soho and that he was the London agent for Abraham-Louis Breguet. In 1805 Recordon took over the workshop from the watchmaker Josiah Emery, one of the first to use the lever escapement after Thomas Mudge, hence many of his watches and clocks are signed ‘Recordon late Emery’. Louis Recordon appeared to specialise in musical clocks (often for export), fine watches and was known to have devised a form of pedometer. The Recordon business was succeeded by Des Granges in 1824.

The Partnership between John Spencer and Perkins (probably William) is recorded by Baillie as working from Snow Hill, London 1765-1806. Any association between the workshop of Spencer and Perkins and Louis Recordon appears to have not been formerly recorded hence it was most likely a relatively informal ‘trading arrangement’. Indeed it was not unusual for such arrangements to exist especially amongst makers who often supplied clocks for the middle-eastern market, such as Markwick Markham, Henry Borrell and the Rimbault family as well as Recordon.

The current lot has survived in remarkably original condition and exhibits many features typical of examples destined for sale to a middle-eastern client. These include the lack of any form of figural decoration, ‘Turkish’ numeral chapter ring, crescent motif to backplate and strong focus on floral designs (most notably to the dial).

£6,000-8,000

54cm (21.25ins) high, 40cm (15.75ins) wide, 24.5cm (9.75ins) deep.



228 (detail)



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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.

Following the UK's exit from the European Union, private overseas buyers can only receive goods free of VAT/have the VAT amount refunded if Dreweatts acts as exporter in relation to the sale and arranges for the transport of the goods. If you would like us to arrange for the export and delivery of the goods there will be an admin fee of £100 plus the shipping cost. If you arrange for the goods to be picked up/delivered to you directly we will charge UK VAT at the appropriate rate and no refund will be available. Please note that if we export the goods to you, you will be responsible for completing the importation procedures as well the payment of any relevant duty/VAT payable on importation into your country.

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](http://www.dacs.org.uk). There is no VAT payable on this royalty charge.

# Terms of Consignment for Sellers in Public Auctions

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

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

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

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

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

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

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

6. **LOSS AND DAMAGE OF GOODS**

(a) Loss and Damage Warranty - Dreweatts is not authorised by the FCA to provide insurance to its clients, and does not do so. However Dreweatts for its own protection assumes liability for property consigned to it at the lower pre-sale estimate until the hammer falls. To justify accepting liability, Dreweatts makes a charge of 1.5% of the hammer price plus VAT, subject to a minimum charge of £1.50, or if unsold 1.5% 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 1.5% 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, 1.5 % 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. We reserve the right to withhold the monies owed until the vendor provides the information necessary to complete the anti-money laundering checks.

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 or the checks necessary under the current Money Laundering Regulations have not been completed. 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. Lots will only be released once we have completed necessary checks under the current Money Laundering Regulations.
- 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 and we have completed necessary checks under the current Money Laundering Regulations.
- 8. **REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES**
  - (a) If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the seller and on our own behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:
    - (i) to proceed against you for damages for breach of contract;
    - (ii) to rescind the sale of that Lot and/or any other Lots sold by us to you;
    - (iii) to resell the Lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;
    - (iv) to remove, store and insure the Lot at your expense and, in the case of storage, either at our premises or elsewhere;
    - (v) to charge interest at a rate not exceeding 15% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;
    - (vi) to retain that or any other Lot sold to you until you pay the total amount due;
    - (vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;
    - (viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of) any of your property in our possession for any purpose until the debt due is satisfied.
  - (b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions.
- 9. **THIRD PARTY LIABILITY.** All bidders, buyers and other members of the public on our premises are there at their own risk and must note the lay-out of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur liability for death or personal injury or for the safety of the property of persons visiting prior to or at a sale (except in each case as may be required by law by reason of our negligence)
- 10. **COMMISSION BIDS.** Whilst prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition, we will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or agents shall be responsible for any failure to do so.
- Where two or more commission bids at the same level are recorded we reserve the right in our absolute discretion to prefer the first bid so made.
- 11. **WARRANTY OF TITLE AND AVAILABILITY.** The seller warrants to the auctioneer and you that the seller is the true owner of the property consigned or is properly authorised by the true owner to consign for sale and is able to transfer good and marketable title to the property free from any third party claims.
- Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by

- statute, common law or otherwise are excluded to the fullest extent permitted by law.
- 12. **AGENCY.** The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.
- 13. **TERMS OF SALE.** The seller acknowledges that Lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment for Public Auctions as notified to the consignor at the time of the entry of the Lot.
- 14. **DESCRIPTIONS AND CONDITION**
  - (a) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer nor our employees or agents nor the seller accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 "information to buyers".
  - (b) Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer legislation.
- 15. **FORGERIES.** Notwithstanding the preceding Condition, any Lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the Lot is a deliberate forgery we shall refund the money paid by you for the Lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or
- (2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition.
- The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.
- 16. **PRIVACY NOTICE.** We will hold and process any personal data in relation to you in accordance with our current privacy policy, a copy of which is available on our website [www.dreweatts.com/privacy-policy/](http://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

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Francesca Whitham

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