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EST. 1759



FINE CLOCKS, BAROMETERS AND SCIENTIFIC INSTRUMENTS

DONNINGTON PRIORY | TUESDAY 6 SEPTEMBER 2022

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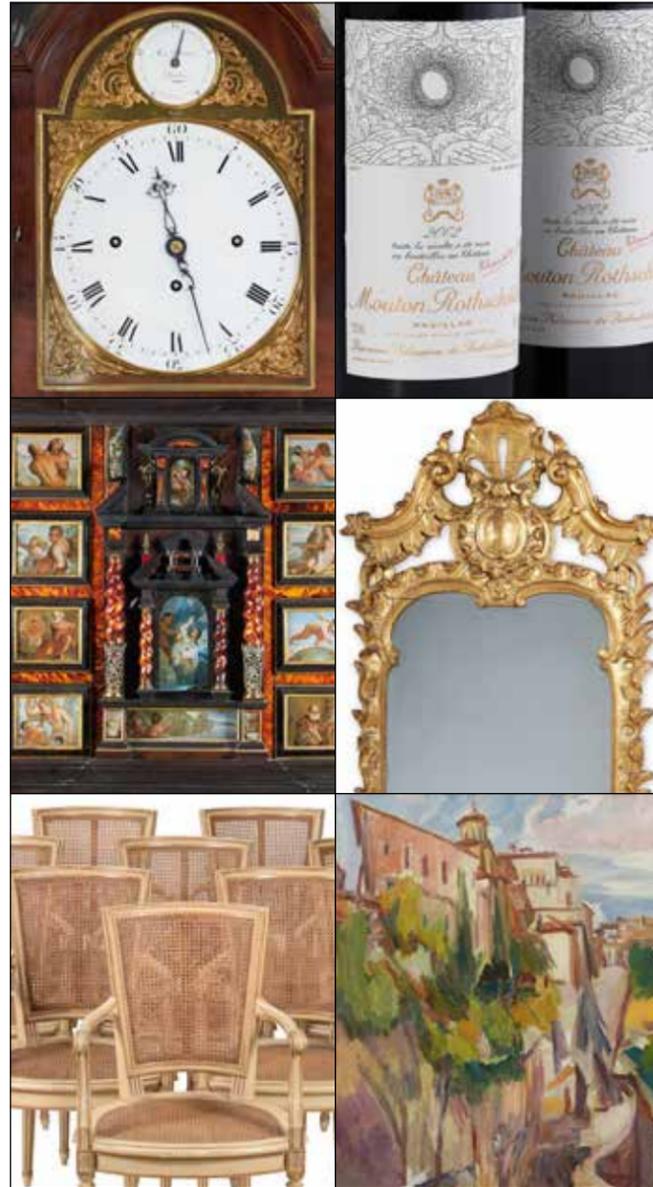
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DREWEATTS

EST. 1759

FINE CLOCKS, BAROMETERS AND SCIENTIFIC INSTRUMENTS

DONNINGTON PRIORY | TUESDAY 6 SEPTEMBER 2022 | 10.30AM

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AUCTION NO. 14454

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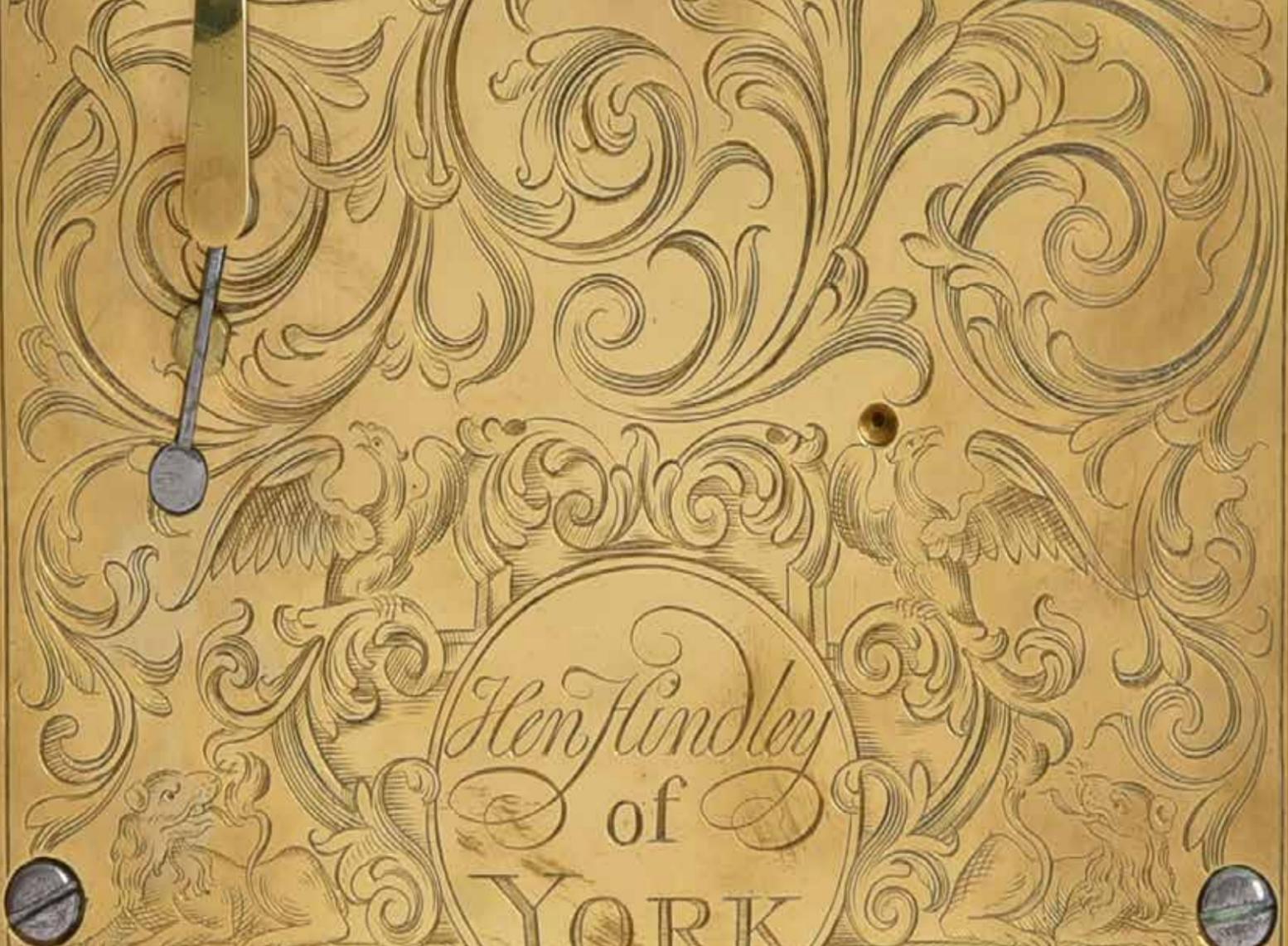
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Movements, dials and cases: movements and dials are described as relating to the cases in which they are housed in one of the following three ways:

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.



1 (details)



1

A PAIR OF REGENCY FIFTEEN-INCH LIBRARY GLOBES

J. and W. CARY, LONDON, 1820

The terrestrial sphere applied with two sets of twelve hand-coloured engraved split half-gores incorporating circular cartouche inscribed CARY'S, *NEW TERRESTRIAL GLOBE, Drawn from the most recent, GEOGRAPHICAL WORKS, shewing the whole of the New Discoveries, with the, TRACKS of the PRINCIPAL NAVIGATORS, and every improvement in Geography, to the present Time., LONDON: London. Published by J. & W. Cary, 181 Strand, Novr 24 1820., extensively annotated with fully graduated equatorial calibrated in minutes and degrees, ecliptic and meridians, the Pacific ocean with an analemma TABLE of EQUATION, many explorers' tracks and numerous notes and dates, Antarctica with no land shown but 71.10 the most South'n Latitude of Capt. Cook, Vast Islands and firm fields of ice and other notes, the continents with nation states faintly colour-outlined, showing cities, towns, rivers, mountains in pictorial relief; the celestial with rectangular panel inscribed CARY'S, *NEW CELESTIAL GLOBE, ON WHICH, are carefully laid down the whole of the, STARS AND NEBULAE, contained in the Catalogues of, Wollaston, Herschel, Bode, Piazzi, Zach & c., Calculated to the Year 1820, Made & Sold by J. & W. Cary 181 Strand London 1818, the axis through the celestial poles, with fully graduated equatorial and ecliptic with twilight zone, the constellations depicted by mythical beasts and figures with dotted boundaries, the stars shown to eight orders of magnitude with clusters and nebulae and labelled; both spheres with engraved brass hour dials to the poles and pivoted within brass meridian circles divided for degrees, the hand-coloured engraved paper horizon rings with compass points and degrees in both directions, pictorial representations of the Zodiac, calendar scales and wind directions; each supported on a mahogany tripod stand incorporating four quadrants supporting meridian ring over baluster upright and downcurved supports terminating with tapered feet fitted with brass castors, (both unrestored with some historic damage).**

100,5cm (39.5ins) high, 52,5cm (20.75ins) diameter.

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

£4,000-6,000



2



2 (details)

2
A FINE PAIR OF GEORGE III TWELVE-INCH LIBRARY TABLE GLOBES

WILLIAM BARDIN AND GABRIEL WRIGHT AFTER JAMES FERGUSON, LONDON, CIRCA 1782

The terrestrial sphere applied with twelve hand coloured printed gores incorporating rococo cartouche panel inscribed *FERGUSON'S, TERRESTRIAL GLOBE, Improv'd by, G. WRIGHT, Wherein the new Discoveries, of the late Capt. Cook & other, eminent Navigators are, correctly laid down to, the Present Time, over text Made & Sold by Wm Bardin, N. 16 Salisbury Square, Fleet Street to North Pacific and the southern polar dial further inscribed Published according to the Act of Parliament by W. Bardin, extensively annotated with principal cities, towns, rivers, lakes, mountains and other significant topographical features, the oceans with islands, two wind roses, arrows for trade winds, and the tracks of Cook and Furneaux with innumerable notes, Antarctica with no land shown but notes such as *Many Islands & Fields of Ice* and a tentative *Gerard's Land*, Africa finely detailed with notes as to various tribes such as *Jagas Anthorpophogai* and *HOTTENTOTS*, China showing the Great Wall, North America with no northern coastline and much of the north-west without detail, with various notes such as *North West Continent of America discovered by Capt. Cook, in 1780 in Alaska, and Middleton's Discoveries 1742 in Canada, Greenland with a note Here the Hills are said to be covered with Snow & the Weather temperate*, the West Pacific with an analemma of the equation of time, and both the equator and ecliptic lines graduated in degrees; 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 degrees and the lower hemisphere with panel inscribed *WRIGHT'S, New & Improv'd, CELESTIAL GLOBE, On which the Stars, are correctly laid down, from the Observations of, D HALLEY, D BRADLEY, & c., Made & Sold by W Bardin, N° 16, Salisbury Sqr Fleet Street, LONDON*, with a note around the southern ecliptic pole *Publish'd**

according to Act of Parliament by G. Wright & W Bardin Jan^r.1782.; each sphere with poles incorporating printed 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 0-90 in two directions from both the *East* and *West* points of the compass within days-of-the-month and houses of the Zodiac with names and symbols, the stands each with four curved quadrant supports for the horizon ring over squat spiral-turned baluster upright issuing three cabriole supports. The globes and stands 62cm (24.75ins) high, 43cm (17ins) wide overall.

The drawing of the present pair of globes have their origins with James Ferguson (1710-1776) who took-on the globe making business of Mary Sennex in 1755. Mary, in turn, had inherited the business from her late husband, the celebrated early English globe maker - John Sennex, on his death in 1740. James Ferguson died in 1776 and was succeeded by Benjamin Martin (worked 1738-1782) to whom Gabriel Wright was apprenticed. Wright stayed and worked for his master for eighteen years (presumably making globes) until around 1780, when he entered into an arrangement to work with the celebrated family firm of William Bardin and Son. Wright continued with, and outlived, William Bardin who died in 1798; Gabriel Wright subsequently died in 1803 leaving the business in the hands of William's son, Thomas Bardin and his successors.

The cartouche from an earlier Ferguson globe is illustrated in Dekker, Elly and Van Der Krogt, Peter *GLOBES FROM THE WESTERN WORLD* where it is stated that the cartouche provides 'a neat summary of a piece of London globe history in a nutshell'. Indeed the tradition of globemaking that had been threaded down successive generations of makers from Senex to Bardin was something that Gabriel Wright was keen to trade on, hence why he labelled his updated globe of 1782 'Ferguson's terrestrial globe'.

£5,000-8,000



3 (details)

3
A RARE PAIR OF GEORGE III FIFTEEN-INCH LIBRARY TABLE GLOBES
SOLD BY WATKINS AND SMITH, THE TERRESTRIAL DRAWN BY LEONARD CUSHEE, LONDON, CIRCA 1760

The terrestrial sphere applied with two sets of twelve hand-coloured engraved split half-gores incorporating rococo cartouche inscribed *A NEW, TERRESTRIAL, GLOBE, DRAWN, From the Best Authorities, over further panel applied with banner Sold by Watkins & Smith Opticians Charing, Cross LONDON* to the North Pacific and extensively annotated with principal cities, towns, rivers, lakes, and other significant features, the oceans with all significant islands labelled, California is shown as a peninsula, north-west Canada labelled *PARTS UNKNOWN*, Australia and New Guinea shown as a single landmass and New Zealand labelled *NEW ZEELAND* with only a limited section of the west coast shown, the Pacific labelled the *GREAT SOUTH SEA* and with overlaid analemma of the equation of time, the Equator land Ecliptic lines graduated in minutes and the Meridian similarly divided; 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, with panel inscribed *A NEW, CELESTIAL, GLOBE* near the Equator and the upper hemisphere with panel inscribed *NB The Stars on this Globe, are carefully laid down, from ye accurate Observatio^{ns}, of Mr. Flamstead & Dr. Halley, 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 0-90 in two directions from both the *East* and *West* points of the compass within days-of-the-month and houses of the Zodiac with names and symbols, the stands each with four curved quadrant supports for the horizon ring over squat ring-turned upright issuing three cabriole*

supports with pointed pad feet, (both spheres with historic damage and repair). The globes and stands 66cm (26ins) high, 51cm (20ins) diameter.

The partnership between Francis Watkins and William Hill is recorded in Clifton, *Gloria Directory of British Scientific Instrument Makers 1550-1851* as working from Charing Cross, London, 1763-74.

A 15-inch terrestrial globe by Leonard Cushee apparently identical to the present lot except for having his name within the lower part of the title cartouche (and now in a later stand) was sold at Bonhams, London *The Connoisseur's Library Sale* 15th February 2022 (lot 102) for £14,000. From this the terrestrial globe in the present lot can be attributed to Leonard Cushee no doubt supplied to Watkins and Smith for retail. Leonard Cushee appears to have predominantly supplied 2.5 inch pocket globes as examples in this size do appear at auction from time to time, however his full-sized table globes appear to be very rare.

Leonard Compere Cushee is recorded in Clifton, *Gloria Directory of British Scientific Instrument Makers 1550-1851* as a 'globe engraver' working 'Opposite the Temple Gate, Fleet St.' London in 1761. He was apprenticed to the distinguished globe maker Nathaniel Hill who had a workshop at 'The Globe and Sun, Chancery Lane' and it is possible that he was either the brother or cousin of an E. Cushee who succeeded Hill at that address.

The Celestial globe is probably an updated version of one drawn in the Cushee/Hill workshops at Chancery Lane, perhaps even by Nathaniel Hill's master, Richard Cushee (1694-1731), who is known to have produced both terrestrial and celestial globes in this size.

£12,000-18,000



4

4

**A GERMAN WALNUT TERRESTRIAL GLOBE MANTEL TIMEPIECE
UNIGNED, CIRCA 1900**

The circular movement with skeletonised plates and lever escapement regulated by sprung monometallic balance and with worm take-off from the rear of the centre wheel to drive the rotating globe surmount, the 3.5 inch circular silvered Arabic numeral dial with five minutes to outer track within moulded bezel, the case of outward swept plinth form with cavetto top moulding and surmounted with 7 inch diameter rotating globe applied with 12 coloured printed gores with countries, major cities, important topographical features, oceans, shipping lanes, islands, tropics and other features annotated in French and pivoted between the poles within a patinated brass meridian arc, the equator with a brass band annotated with Arabic twenty-four hour numerals supported by two perpendicular circles and the bottom pivot applied with a wheel driven by another connected to the movement housed in the case beneath, the rear of the timepiece with brass cover stamped *GES. GESCHUTZ, REGISTERED, DEPOSE*, on moulded skirt base incorporating shaped apron to front.

43cm (17ins) high, 21.5cm (8.5ins) wide, 19cm (7.5ins) deep.

Clocks incorporating globes to allow 'world time' to be displayed became popular during the latter part of the 19th century most likely in response to telegraph technology bringing real-time global communication within reach. Such timepieces are able to provide the relative time at any given global location by reading the twenty-four hour ring against the longitude for the location once the globe has been orientated such that the hour ring provides correct local time.

£800-1,200



5

5

**AN ENGLISH 5.5 INCH CELESTIAL NAVIGATIONAL 'STAR' GLOBE
CARY AND COMPANY, LONDON, EARLY 20th CENTURY**

The sphere applied with twelve gores printed with stars and principal constellations labelled, the solstitial colure divided for the annual calendar, the equinoctial graduated in degrees, the northern hemisphere with key for star *MAGNITUDES* above panel inscribed *CARY & Co, Makers to the Admiralty, 22 CHARING CROSS, LONDON LTD.*, pivoted between the poles within a lacquered brass meridian circle divided for degrees and resting via similarly divided horizon ring, annotated with sixteen compass cardinal points and inscribed *CARY LONDON PAT'N No. 21540*, with four-arm domed restraint with each sector again divided for, the mahogany box with *TO ADJUST THE INSTRUMENT...* instruction label pasted to inside of lid, the exterior with vacant inset shaped brass nameplate to lid and conforming key escutcheon to front.

The box 21.5cm (8.5ins) high, 20.5cm (8.125ins) square.

The celebrated Cary family business of scientific instrument and globe makers was established by John Cary at Johnson's Court, Fleet Street, London in 1782 moving to a new address at 'Corner of Arundel Square', Strand the following year. He was primarily an engraver of maps, charts and globes who moved again in 1783 to 188 Strand. By 1791 he had entered into what appeared to be a relatively casual partnership with his brother, William (who was born circa 1759 and apprenticed to Jesse Ramsden); this partnership lasted until circa 1816 by which time William and John Cary had moved again to 181 Strand before finally settling in 86 St. James in 1820. The following year John Cary was succeeded by his sons, John (II) and George Cary, who continued from the firm's 181 Strand address until 1851/2 when the business was acquired by Henry Gould. Latterly the firm passed to Henry Porter who continued to until his death in 1902; his sons succeeded him however by the mid 1920s business had subsided to the point that they were barely trading. The firm is reported to have been finally wound-up by 1931.

Such globes were supplied/issued to mariners to assist with night-time navigation by providing a reference for the relative position of the celestial bodies.

£400-600



5 (detail)

6

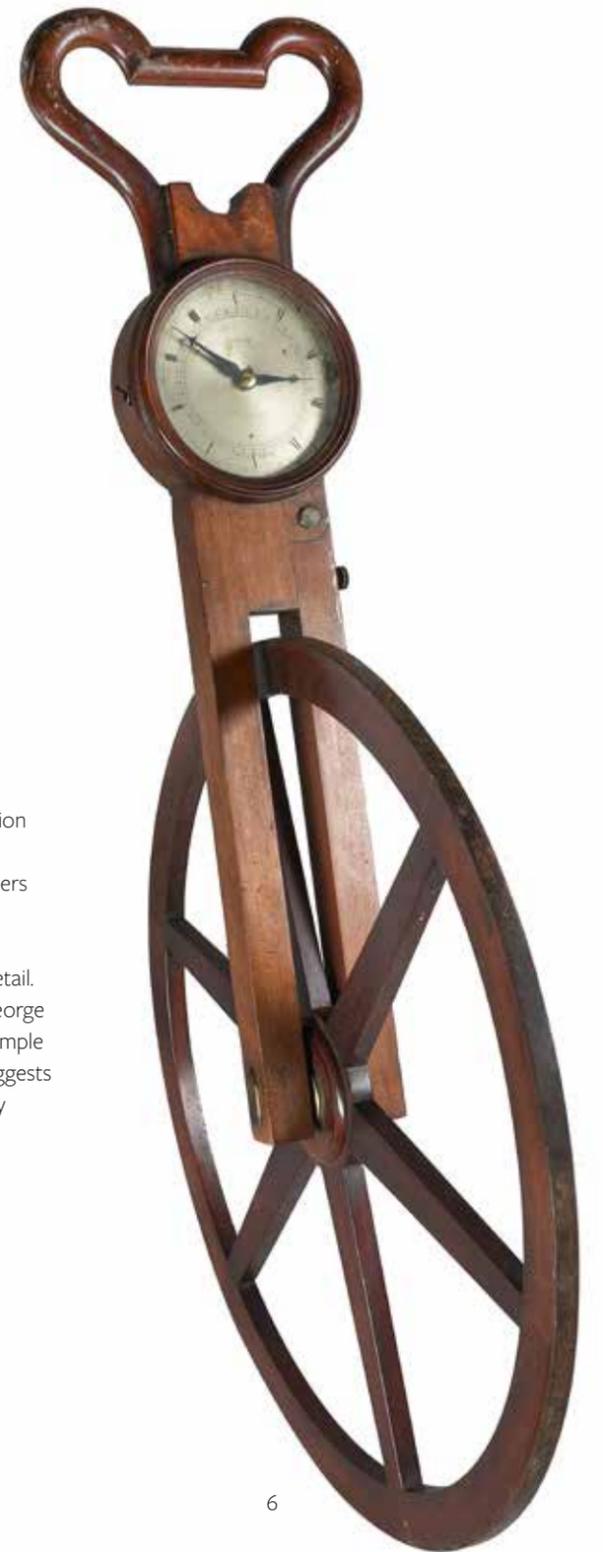
**A RARE GEORGE III MAHOGANY HODOMETER OR WAYWISER
W. AND S. JONES, LONDON, CIRCA 1800**

With 31.5 inch diameter wheel bound with an iron tyre and with six tapered spokes around a brass hub engaging with take-off gearing contained within the left hand fork of the handle assembly, the right hand fork incorporating a hinged section to allow removal of the wheel with locking via a knurled brass screw, the upper section with inverted 7.25 inch circular silvered register engraved *W. & S. Jones, 30 Lower Holborn, London* to centre within concentric inner scale calibrated in Roman numeral *MILES* (1 to X) and Arabic *Furlongs* (0 to 8 for each mile) to be read by the shorter of the two blued steel hands within outer scales calibrated in Poles (0 to 40) and Yards (0 to 220) to be read by the longer hand, set behind a hinged glazed circular moulded wooden bezel beneath elaborate yoke-shaped handle

William and Samuel Jones are recorded in Clifton, Gloria *Dictionary of British Scientific Instrument makers 1550-1851* as optical, mathematical and philosophical instrument makers who worked from several addresses in Holborn 1791-1859 including 135 Holborn (1792-1800) and 30 Holborn (1800-1860). Banfield notes that William Jones was apprenticed to the highly regarded maker Benjamin Martin whilst Samuel was apprenticed to George Adams (junior) instrument-maker to George III and optician to the Prince of Wales. The partnership was one of the most important firms of scientific instrument makers of the late Georgian/Regency period and were particularly well known for their microscopes.

The current lot would have been a particularly valuable instrument for surveyors charged with creating maps and plans during the latter years of the 18th century. The importance of the instrument's role is reflected in the quality of its construction with the dial in particular being finely engraved and finished. When reviewing comparable surviving instruments of this type it becomes clear that different makers such as Dollond, Thomas Rubergall, William Frazer, and W. and S. Jones appear to have sold essentially identical instruments. This would suggest that they were probably made in one workshop who then supplied them to various makers for retail. One possible candidate for the supplier would be the workshop established by George Adams, as several earlier variants of this design by him are known including an example in the King George III collection housed at The Science Museum, London. This suggests that Adams was used to making such instruments hence was best suited to supply them in reasonable numbers to other makers.

£2,000-3,000



6



6 (detail)



7

7
A FRENCH SILVER BUTTERFIELD PATTERN PORTABLE SUNDIAL
PIERRE LE MAIRE, PARIS, LATE 17th CENTURY
 The elongated octagonal plate with four hour scales for 52, 49, 46 and 43 degrees annotated 4-12-8, IIII-XI-I-VIII, 4-12-7 and V-XI-I-VII divided into quarter-hours, the centre with foliate engraved panel within band signed P. Le Maire, A Paris, a la Pierre d'aiman, with glazed compass divided for sixteen points opposing hinged bird engraved adjustable gnomon calibrated in degrees for elevation to the outer edge, the underside engraved with latitudes for twenty-six cities including Rome 41.54, Rennes 48, Madrid 40.26, Londres 51.31, Naples 41.5 and Paris 48.5. The plate 7cm (2.75ins) long, 6cm (2.375ins) wide.

Pierre Le Maire is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as becoming a Maitre of the clockmakers' guild in 1675. He worked from St. Germain, Paris alongside his son Jean, however as a Protestant he was imprisoned in 1687 and his workshop/stock sold-on. Soon afterwards it is believed that he moved to Amsterdam.

This type of portable pocket sundial was devised by Michael Butterfield an English instrument maker who settled in Paris around 1885. By the end of the century Butterfield's workshop was located on 'Le Quay de L'Horloge' which would have positioned him right within the Parisian clockmaking community.

£1,200-1,800



7 (detail)

8
A RARE DUTCH SILVER-COLOURED METAL POCKET PERPETUAL CALENDAR
ANONYMOUS, CIRCA 1700

The dial with revolving disc incorporating six annotated apertures, the outer two for setting the zodiac and corresponding month of the year which then reveals the length of the day and night along with the time of sunrise and sunset to the inner four, the outer track engraved *PERPETUUM CALENDARIUM* and *Hemels, Feiken*, the reverse with another revolving disc engraved with a panel inscribed with the days of the week together with their respective symbols in vertical columns over a pierced sector revealing dates of the month over seven days, the disc can be turned to synchronise dates over a week for any given month, the upper margin engraved with a landscape view of a village within repeating leaf border and the outer edge of the disc with rope twist decoration. Diameter 4.4cm (1.75ins).

Although the origins of the design of the present lot are not obvious, the earliest examples (mostly brass) appear to be German-made and date to the sixteenth century. From this it may be appropriate to speculate that the design was developed in one of the major horological centres, such as Augsburg or Nuremburg, alongside high Renaissance timepieces, sundials and other astronomical instruments.

£300-500



8



8 (obverse)

9
A RARE WOODEN-CASED ELECTROTHERAPY OR DIATHERMY MACHINE
VICTOR ELECTRIC COMPANY, CHICAGO, CIRCA 1900

The rectangular pedestal-form cabinet containing induction coils and related electrical infrastructure to interior, the exterior with central brass discharge sphere fitted with a cable-spool over moulded top incorporating connection posts labelled *D'ARSONVAL* and *ULTRAVIOLET*, the front applied with veined marble control panel fitted with shut-off lever, arch sector dial labelled *FREQUENCY CHANGER* and other various electrical levers, switches and adjustments, the right-hand side with applied trade label *Victor, TRADE MARK ELECTRIC CORP. CHICAGO, U.S.A., 3529* over recess containing clips holding various medical applicators, with panelled lower section, moulded skirt base and rolling on later castors. 152.5cm (60ins) high, 48cm (19ins) wide, 53.5cm (21ins) deep.

Victor electric Corporation was founded in 1893 by Charles Samms and Julius Wantz and began their business by supplying the dental industry. After the discovery of X-rays by Wilhelm Roentgen in 1895 they branched-out into the production of medical X-ray equipment. Subsequent mergers and acquisitions by 1916 caused Victor Electric Corporation to become one of the global leaders in the production and supply of electrical medical and X-ray equipment. In 1920 they merged with General Electric and were renamed a Victor X-Ray Corporation and operated as an autonomous subsidiary but was eventually fully absorbed into GEC by 1931.

The current lot utilises induction coils most likely configured in a manner devised by Oudin type induction coils in order to be able to deliver electrotherapy compatible with Jacques Arsene D'Arsonval's principles whose experiments utilising AC currents set at over 5,000Hz led to the development of diathermy as a treatment process.

£500-800



9



10



10 (detail)

10 Y
AN EBONY AND BRASS NAVIGATIONAL OCTANT
SPENCER, BROWNING AND COMPANY, LONDON, CIRCA 1840

The 11 inch frame incorporating central T-shaped hand-piece inset with bone signature plate inscribed *Spencer, Browning & Co. London*, beneath turned bone finial unscrewing to reveal a pencil, the index arm mounted with mirror opposing Vernier aperture scale calibrated in minutes of arc for reading the inset curved scale stamped *SBR* divided for every twenty seconds of arc, the underside with pivot clamp and endless tangent screw adjustment, the sight vane with twin pin-holes and shutter opposing horizon glass and set of three hinged shades/filters, the tapered oak case with stepped lid applied with printed paper trade label inscribed *C.G. KING, No. 7 Broad, third Store from State Street, Boston, IMPORTER AND DEALER IN, Mathematical, Nautical, Surveying, AND GAUGING INSTRUMENTS...* to the inside of the lid. The box 35.5cm (14ins) long, 32cm (12.5ins) wide, 11cm (4.25ins) high.

The partnership between William Spencer, Richard Browning and Ebenezer Rust is recorded in Clifton, *Gloria Directory of British Scientific Instrument Makers 1550-1851* as working from several addresses in Wapping, London 1784-1840. All of the founding partners had died by 1819 but the business continued trading in their name by their successors until becoming Spencer Browning and Company in 1840. They were agents for Alexander Adie and are noted for their navigational and surveying instruments.

Charles Gedney King was a third-generation instrument maker who was born in 1808 and entered into partnership with his father at 7 Broad Street, Boston in 1832. He succeeded his father in 1839 and continued at that address until 1858 when the business relocated to Washington Street.

£300-500



11



11 (detail)

11 Y

**AN EBONY AND BRASS NAVIGATIONAL OCTANT
G. GOWLAND, LIVERPOOL, CIRCA 1840**

The 11 inch frame incorporating central T-shaped hand-piece inset with bone signature plate inscribed *G. GOWLAND, 76. SOUTH. CASTLE. ST. LIVERPOOL* beneath turned bone finial unscrewing to reveal a pencil, the index arm mounted with mirror opposing Vernier aperture scale calibrated in minutes of arc for reading the inset curved scale divided for every twenty seconds of arc, the underside with pivot clamp and endless tangent screw adjustment, the sight vane with twin pin-holes and shutter opposing horizon glass, set of three hinged shades/filters and another pair of shades beyond the horizon pane, the tapered mahogany case with printed paper trade label inscribed *JOHN BRUCE, Chronometer, Watch & Nautical Instrument Maker, SALTHOUSE BUILDINGS, 26, WAPPING, opposite the South end, Salthouse Dock, LIVERPOOL...* to the inside of the lid.

The box 33cm (13ins) long, 29cm (11.5ins) wide, 10cm (4ins) high.

George Gowland is recorded in Clifton, *Gloria Directory of British Scientific Instrument Makers 1550-1851* as working from 76 Castle Street, Liverpool 1851-53. The London Gazette of 17th October 1856 lists him as working at this address as a chronometer and nautical instrument maker who registered a patent in 1853.

John Bruce was also a manufacturer of and retailer of chronometers and nautical instruments who traded from 92 Wapping, Liverpool 1865-1939.

£250-350

12

**AN ENGLISH OXIDISED BRASS SEXTANT
HEATH AND COMPANY LIMITED, LONDON, SECOND QUARTER OF THE 20th CENTURY**

The 7 inch triple-ring pierced frame with pivoted arm mounted with mirror opposing hinged aperture for reading the silvered inset silvered Vernier scale incorporating screw micrometer adjustment to left hand side and inscribed *RAPID-READER* over trade plate *'HEZZANITH' AUTOMATIC TANGENT SCREW, AUTOMATIC CLAMP, PATENT*, the edge of the scale plate beneath further inscribed *HEATH & Co. NEW ELTHAM, LONDON S.E.9*, the angles applied with two sets of hinged filters and horizon mirror opposing brass sighting tube, the rear with wooden grip, the mahogany box with paper test certificate issued by *The 'Hezzanith' Instrument Works, LONDON* annotated with performance results for the instrument reference B89 to the interior of the lid, the exterior with carrying handle to front, together with a **late Victorian**

Scottish oxidised and patinated brass monocular microscope with telescopic eyepiece and twin nosepiece to body tube, and fine-screw focus to the top of the cylindrical limb, above rectangular stage with slide clips and subs-stage condenser assembly incorporating adjustable iris aperture, mounted via a knuckle pivot onto further squat column applied to a Y-shaped platform foot engraved *J. LIZARS, OPTICIAN, GLASGOW, No. 106* to rear, in original mahogany box with two objective cannisters labelled *1/6in* and *1in* together with another by Leitz, (2).

The sextant box 14cm (5.5ins) high, 28cm (11ins) wide; the microscope box 31.5cm (12.5ins) high, 19cm (7.5ins) wide, 16.5cm (6.5ins) deep.

The firm of Heath and Company was founded in 1845 by George Heath in Erith, Kent. He specialised in supplying instruments to the maritime trade as was succeeded by his sons Frederick Thomas and George William on his death in 1872. By 1900 the firm had expanded to become one of the most prolific manufacturers of nautical and surveying instruments and had adopted the 'Hezzanith' trade name; in 1926 the business was amalgamated with W.F. Stanley of London.

The optician John Lizars (1810-1879) set-up business as an optical instrument maker in Glasgow in 1830. After his death his successors continued making eyeglasses, telescopes, microscopes, barometers, thermometers, magic lanterns and slides, cameras, stereo cameras and viewers and binoculars. By 1913 had branches in Edinburgh, Paisley, Greenock, Aberdeen, Liverpool and Belfast, latterly the company merged with C. Jeffrey Black to form the Black and Lizars chain of optical retailers.

£200-300



12

13

**A FINE GEORGE II MAHOGANY CASED CUFF
PATTERN MONOCULAR MICROSCOPE
JOHN CUFF, LONDON, MID 18th CENTURY**

The body tube with stepped moulded shuttered eyepiece over ogee waist and objective tube incorporating marks for six positions on an exponential scale numbered 1 to 6, supported via a tapered collar set in a ring attached to a vertical slide moving against the fixed limb upright marked with six further positions for the respective objectives also numbered 1 to 6, with collar clamp to enable initial positioning and fine screw for focus adjustment, the concave-sided cruciform stage with central aperture fitted with a collar and slider clips to underside and with sockets for the various tools to two of the arms, the centre signed *J. Cuff Maker LONDON*, the base with socket and scroll-shaped bracket support over a shaped horizontal plate applied with a pivoted concave mirror assembly beneath the stage, the whole mounted on an ebonised cavetto moulded plinth incorporating drawer to front containing three (out of six) objectives numbered 2, 3 and 6, pivoted condenser lens, forceps, slider collar, specimen capsule and seven bone sliders, with original obelisk-shaped case with hinged brass carrying handle to the ogee-turned domed surmount over caddy moulded angles, the front with door opening to reveal internal apron drawer containing additional accessories including a brass frog plate and a bone cylinder containing mica slider inserts.

The box 44cm (17.25ins) high with handle down, 21cm (8.25ins) square at the base.

John Cuff is recorded in Clifton, *Gloria Directory of British Scientific Instrument Makers 1550-1851* as an optician and maker of optical instruments, microscopes, mathematical and philosophical instruments working in London 1731-70. Clifton notes that from 1737 until 1757 he was trading as a maker of 'Reflecting Microscopes and Spectacles against Sergeant's Inn Gate in Fleet Street', then 1757-58 at 'Double Microscope, three Pair of Golden Spectacles & Hadley's Quadrant opposite Salisbury Court in Fleet Street' and finally in 1764 at 'Strand, London'.

The design of the present instrument came about through John Cuff's close association with the natural philosopher Henry Baker (1698-1774) whose frustration with the limitations of the Culpeper microscope identified the need for a new and improved instrument. In response to this in 1744 Cuff developed his 'new-constructed Double Microscope' which afforded 'improved accessibility for hand manipulation of the specimen by the microscopist'. Although his design proved very popular John Cuff was unable to make enough money to sustain his business hence he was declared bankrupt in 1750. A major contributing factor to him going out of business was strong competition from the eminent instrument maker, Benjamin Martin, who set-up shop next door to Cuff in Fleet Street.



13

The demand for Cuff's microscope was subsequently mostly satisfied by Peter Dollond, who continued producing instruments to this design well into the second half of the century.

£2,000-3,000



13 (details)





14
A VICTORIAN LACQUERED BRASS COMPOUND BINOCULAR MICROSCOPE
UNSIGNED, LAST QUARTER OF THE 19th CENTURY
 The bifurcated tube assembly fitted with triple objective nosepiece set beneath prism slide insert and micrometer fine focus screw, with rack and pinion eye-piece adjustment and coarse focus at the junction with the shaped limb, the stage with X and Y subject screw subject positioning and slide clips over substage assembly, the underside with pivoted plano-concave mirror and the whole raised via pivoted axis support on an elaborate cast oxidised brass looped base, in a mahogany box with four eyepiece lenses, four objective cannisters labelled $\frac{1}{4}$, 1, 2 and 3 in to lids, substage prism, rotating oculus diameter adjustment disc with four apertures, prism, condenser lens on stand and a drawer containing twenty-two slides.
 The box 39.5cm (15.5ins) high, 22cm (8.75ins) wide, 16.5cm (6.5ins) deep.

£400-600

15
A LARGE VICTORIAN LACQUERED BRASS COMPOUND MINOCULAR POLARISING MICROSCOPE
WATSON BROTHERS, LONDON, CIRCA 1885
 The body tube assembly fitted with a prism/filter slide aperture beneath fine screw focus at the eyepiece end, the junction with the 'Lister' type limb with rack-sliding primary focus adjustment incorporating Vernier distance scale calibrated in inches divided into fiftieths, the circular stage with X and Y diagonal subject positioning, slide clips mounted within dovetail grooves and calibrated in degrees of rotation to outer edge, the subs stage assembly with swing-out condenser lens incorporating a prism set within rotating bezel and the underside with pivoted plano-concave mirror mounted on a double-jointed pivot, the whole raised via pivoted axis support on a complex cast base with twin uprights and integral Y-shaped stand engraved *WATSON BROS., 4 Pall Mall, London, 5192* to the rear, in a mahogany box with three body tube filter slides only, (lacking all lenses except the substage condenser).
 The box 40.5cm (16ins) high, 24cm (9.5ins) wide, 20cm (8ins) deep.

According to the Virtual Museum of the History of Minerology the present model of microscope was developed in London in 1879 by Thomas William Watson (son-in-law of William Tranter, gunsmith of Birmingham). The instrument was designed in collaboration with the renowned geologist Frank Rutley and was probably one of the earliest professional quality polarizing instruments made in England. Thomas was joined in business by his brother in around 1885 and the name was changed to Watson Brothers. This example comes from about this time.

£150-200



15 (detail)

16
A VICTORIAN LACQUERED BRASS COMPOUND BINOCULAR MICROSCOPE
HENRY CROUCH, LONDON, THIRD QUARTER OF THE 19th CENTURY
 The bifurcated tube assembly fitted with single objective nosepiece incorporating prism slide insert, with rack and pinion eye-piece adjustment and focus at the junction with the shaped limb, the stage with screw rotational subject positioning over substage assembly incorporating quadruple-aperture oculus selection disc, the underside with pivoted plano-concave mirror set on a double-jointed pivot, the whole raised via locking axis support on an elaborate cast brass looped base inscribed *HENRY CROUCH, LONDON, 1315* to the rear, in a mahogany box with four eyepiece lenses, and three objectives signed and labelled $\frac{1}{4}$, $\frac{2}{3}$ and 3in to cannister lids, (damage and losses to focus mechanisms).
 The box 44.5cm (17.5ins) high, 25cm (9.75ins) wide, 19cm (7.5ins) deep.

Henry Crouch is recorded online at www.antiquemicroscopes.co.uk as learning his trade as an apprentice with Smith, Beck & Beck before leaving to form his own company, probably in early 1862. His younger brother, William, joined him. The original H. and W. Crouch shop was located on Commercial Road, London, and their earliest instruments bear that address. The Crouch brothers initially produced copies of the microscopes that Henry had made for Smith, Beck & Beck. The partners soon focused on producing good-quality, less-expensive microscopes for the middle-class microscopists and students. Henry joined the Royal Microscopical Society in 1863, and the Quekett Microscopical Club in 1866. Advertisements as early as September 1864 indicated a move to 64A Bishopsgate Street. For several years afterwards, the Crouches retained the Commercial Road location as their factory, although not as a retail location. The Crouch brothers dissolved their partnership in 1866, with Henry retaining the optical business. Henry Crouch's business moved ca. 1868, to London Wall, then to Barbican in early 1873. About 1886, Henry incorporated as Henry Crouch Limited. Crouch sold the business in 1907 to S. Maw, Son and Sons.

£300-400



16 (details)





17

17
A VICTORIAN LACQUERED BRASS COMPOUND BINOCULAR MICROSCOPE
ROSS, LONDON, THIRD QUARTER OF THE 19th CENTURY

The bifurcated tube assembly fitted with a triple objective nosepiece signed *R. & J. BECK LTD* beneath prism slide insert, with rack and pinion eye-piece adjustment and focus at the junction with the shaped limb and further fine micrometer screw focus wheel to the rear just above the pivot, the stage with X and Y screw subject positioning and axis tilt facility over subs stage condenser assembly incorporating adjustable oculus and rotational screw-adjustment, the underside with pivoted plano-concave mirror set on a double-jointed pivot, the whole raised via locking axis support on two column-turned uprights over a horizontal A-shaped platform engraved *ROSS, LONDON, 5266* to the rear, in a mahogany box with two eyepiece lenses, prism assembly, a single eyepiece attachment, five non-original objectives and one other item. The box 44cm (17.25ins) high, 19.5cm (7.75ins) wide, 23cm (9ins) deep.

Andrew Ross is recorded in Clifton, *Gloria Directory of British Scientific Instrument Makers 1550-1851* as working from various addresses in London 1830-59: 5 Albemarle St., St. John's Square, Clerkenwell (1831-2); 15 St. John's Square, Clerkenwell (1832-9); 33 Regent Circus, Piccadilly (1839-43); 21 Featherstone Buildings, Clerkenwell (1843-7); 2 Featherstone Buildings Clerkenwell (1848-53) and 2-3 Featherstone Buildings, Holborn (1854-59). Ross was a founder member of the Microscopical Society of London; he died in 1859 and was succeeded by Thomas Ross.

£1,800-2,500



17 (detail)

18
A VICTORIAN LACQUERED BRASS PORTABLE MONOCULAR MICROSCOPE
C.W. DIXEY, LONDON, MID 19th CENTURY

The body tube attached to the cylindrical upper limb via rack and pinion principle focus slide incorporating calibrated fine adjustment screw at the base of the cylinder, the rectangular stage with dovetail slides for subject positioning and the substage assembly fitted with a revolving disc pierced with three graduated apertures, the underside with telescopic fitment for the pivoted plano-concave mirror, the whole raised via an axis pivot joint on a architectural columns upright applied to a disc fitted with three horizontal rectangular supports with two hinged to allow them to be folded back for storage and one engraved *C.W. Dixey, Optician to the Queen, New Bond Street* to upper surface, the horizontal mahogany box fitted to take accessories including two objective cannisters, spare eyepiece, substage prism attachment, forceps, tweezers and light condenser with stand. The box 13cm (5ins) high, 41cm (16ins) wide, 19.5cm (7.75ins) deep.

Charles Wastell Dixey is recorded in Clifton, *Gloria Directory of British Scientific Instrument Makers* as working from 335 Oxford Street in 1838 then 3 New Bond Street, London 1839-62. He exhibited at The Great Exhibition of 1851 and gained the Royal Warrant as optical and mathematical instrument maker to Queen Victoria. In 1862 the business became 'Dixey & Sons C.W.'; Charles Wastell Dixey subsequently died in 1880.

£600-800



18



18 (detail)



19

19
A BLACK JAPANED MONOCULAR COMPOUND MICROSCOPE
BAUSCH AND LOMB OPTICAL COMPANY, NEW YORK AND LONDON, EARLY 20th CENTURY

The tube with telescopic eyepiece and triple nosepiece, mounted on the limb via rack and pinion principle focus slide with secondary micrometer fine focus behind, the circular stage with calibrated X and Y subject positioning to top surface and with further diagonal adjustment screws to edge beneath, the substage condenser assembly fitted on rack and pinion up/down adjustment and incorporating iris to underside, mounted via locking axis pivot onto a cavetto moulded rectangular post over heavy Y-shaped platform foot applied with disc trade label inscribed *BAUSCH & LOMB*

OPTICAL Co, ROCHESTER N.Y., LONDON, 103811 at the rear, in non-original mahogany box; with a **black japanned metallurgic microscope**, unsigned, mid 20th century, the body tube fitted with an electric side lamp just above the objective and mounted on the limb via rack and pinion principle focus slide with secondary fine focus behind, the base formed as a solid stage applied with calibrated X and Y subject positioning assembly, in a mahogany box, (2).

The first box 32.5cm (12.75ins) high, 19cm (7.5ins) wide, 23cm (9ins) deep; the second 37cm (14.5ins) high, 23cm (9ins) wide, 25cm (9.75ins) deep.

£300-400



20

20
A BLACK JAPANED AND LACQUERED BRASS 'PATNA' COMPOUND BINOCULAR MICROSCOPE

W. WATSON AND SONS LIMITED, LONDON, CIRCA 1945

The tube with twin eyepiece assembly, rack and pinion coarse and fine screw focus adjustment and inscribed *High Power Binocular, W. Watson & Sons Ltd, 313 High Holborn, London, 82193* to front above single objective, the circular stage fitted with X and Y screw adjusting Vernier slide clips onto a rotating table, the underside with sub-stage condenser, electric lamp fitment and pivoted plano-concave mirror, the limb pivoted

via locking axis support behind the stage, on 'Y' shaped foot, in original mahogany box with two pairs of eyepiece lenses and a small quantity of other accessories (some vacant apertures for further accessories), the inside of the door with applied magnification table label. The box 46cm (18ins) high excluding handle, 23.5cm (9.25ins) high, 25cm (9.75ins) deep.

Provenance:

Previously in the Maurice Gillett collection of microscopy, inventory ref. G3364; purchased by the vendor in these rooms on Tuesday 28th March 2017 (lot 12).

William Watson is recorded in Gloria, Clifton *Directory of British Scientific Instrument Makers 1550-1851* as setting up business in Clerkenwell, London in 1837 before moving to 313A High Holborn in 1869. In 1867 the firm became W. Watson & Son then W. Watson & Sons in 1882. In 1908 they became a Limited Company and continued trading well into the latter 20th century. Gillet notes that the firm of W. Watson and Son were awarded 42 gold and other medals at various International Exhibitions during the late 19th/early 20th centuries and advertised themselves as 'Opticians to Her Majesty's Government' in 1886.

£180-220



21

21
A VICTORIAN LACQUERED BRASS 3.25-INCH REFRACTING TELESCOPE
UNSIGNED, MID 19th CENTURY

The 42-inch tube with rack and pinion focus adjustment and telescopic eyepiece assembly threaded into a plate at the end of the tube, fitted with additional 'star finder' scope and mounted via rotating pivoted axis support onto a column turned upright, with socket for the steady arm over three folding cabriole legs, in original mahogany box with two additional eyepiece tubes. The box 145cm (45ins) long, 18cm (7ins) high, 26cm (10.25ins) deep.

£700-1,000



21 (detail)



22 (detail)



22

22

AN UNUSUAL FRENCH LACQUERED BRASS THREE-INCH SIX-DRAW PORTABLE ASTRONOMICAL TELESCOPE
UNSIGNED, MID 19th CENTURY

With friction fitting brass cover to the 3 inch lens and carrying strap loops to the ray skin covered body tube opposing shuttered eyepiece, 157.5cm (62ins) long extended; 37cm (14.5ins) closed, in original hardwood box with three additional eyepieces. The box 46.5cm (18.25ins) wide, 20cm (8ins) deep, 11.5cm (4.5ins) high.

The current lot is unusual in that it appears to have been made for astronomical use with some of the eyepieces filtered most likely to allow solar observations (not recommended). In order to obtain decent focal length whilst remaining portable the instrument incorporates six drawers which allow it to extend to a length of over five feet. In order for this to be achieved without the tube bowing under its own weight requires the instrument to be particularly well made with fine tolerances.

£600-800

23

A MET OFFICE PATTERN DINES TILTING SYPHON RAINFALL RECORDER
MANUFACTURED TO A DESIGN BY WILLIAM DINES, CIRCA 1930

The hinged cylindrical upper section with brass rim inscribed *M.O. TILTING SYPHON RAIN RECORDER, MARK I. REF No MET. 562* enclosing tapered funnel and with glass aperture for viewing the mechanism inside, the whole section tipping open to reveal mechanism comprising cylindrical copper cannister set on a counterweighted pivot with collecting aperture to top and draining spout to side, fitted with a pivoted armature connected to an internal float and terminating with an inked stylus for recording the level of the water in the cannister on a clockwork rotating paper-scale lined drum, on tapered base incorporating outlet pipe. 85cm (35.5ins) high, 50cm (19.75ins) diameter at the base.

The design of the current lot was devised by William Henry Dines FRS (1855-1927) in around 1920. William Dines was the son of George Dines, a master builder who worked for Thomas Cubitt and advised Queen Victoria and Prince Albert on the design and construction of Osborne House. Both George and his son had a particular interest in weather predicting hence became fellows of the British Meteorological Society. William Dines was educated at Cambridge and served an engineering apprenticeship at Nine Elms Locomotive Works at Nine Elms, Battersea. After the Tay Bridge disaster in 1879 Dines undertook serious work on air pressure which later culminated in the invention of his pressure tube anemometer. In 1901 he undertook upper air research using kites and meteorographs made to his design and was granted the use of HMS Seahorse by the Admiralty to assist with his observations. At this time William Dines was serving as President of the Royal Meteorological Society and was elected a Fellow of the Royal Society in 1905.

Dines developed his design of tilting syphon rainfall recorder during the First World War and it was brought into use and adopted by the Met. Office from around 1920 and is still in use today. Dines design is notable in that it utilises a self-tilting mechanism which causes the syphon to be automatically emptied once full. The instrument then resets itself so that it can continue recording.

£400-600



23



24

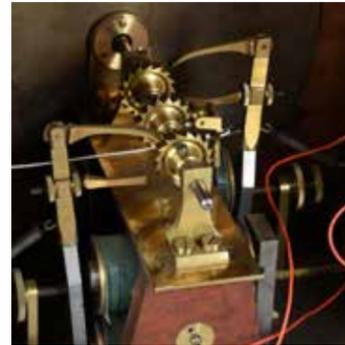
24
A RARE VICTORIAN MAHOGANY CASED ELECTROMAGNETIC WIND DIRECTION INDICATOR
ALFRED APPS, LONDON, CIRCA 1880

The lacquered brass and mahogany mechanism comprising a pair of opposing electromagnetic coil solenoids with pivoted arms acting on ratchets fitted to the same arbor mounted above, shunting it in either a clockwise or anticlockwise direction against a sprung sixteen-toothed wheel to check the increment of each rotation, the 18 inch circular silvered dial inscribed *GORDONS, PATENT, APPS, OPTICIAN, 433 STRAND, LONDON* within outer track annotated with the sixteen cardinal points of the compass with arrow markers to inner track, with single arrow hand within canted silver surround set behind a fixed glazed cast bezel secured via screws to the outer flange, the rectangular case with hipped roof superstructure and cushion top moulding over visible screws flanking the dial to front, the left hand side with three brass electrical connection posts and the right with bone plunger for manual adjustment of the dial, the rear with upwards sliding panel, on generous cavetto moulded skirt base. 44.5cm (17.5ins) high, 37cm (14.5ins) wide, 28.5cm (11.25ins) deep.

Alfred Apps is recorded in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1660-1900* as an optician, mathematical and philosophical instrument maker working from '433 West Strand, Near Charing Cross Railway Station, London' 1864 until after 1900. The Science Museum website lists him as working also as an electrical instrument maker who worked until 1911 when the business was succeeded/absorbed by Newton and Company.

The present instrument appears to have been designed to work in conjunction with a weathervane fitted with a conforming mechanism designed to transmit electrical pulses as it is rotated by a change in direction of the wind. The three electrical connections would be for a common pole and then for pulses sent to either one of the solenoids for moving the arbor in a clockwise or anti-clockwise direction in an increment equal to a one-sixteenth rotation. From the quality of the construction and finish it is highly likely that the instrument was intended for installation into a wealthy environment, whether it be the boardroom of a maritime transport firm or the hallway of substantial country house. Despite the best efforts of the catalogue we have been unable to find any further information relating to 'Gordons Patent' design of wind direction apparatus.

£700-1,000



24 (detail)

25

A BRASS DESK WEATHER FORECASTING CALCULATOR
NEGRETTI AND ZAMBRA, LONDON, EARLY 20th CENTURY

The gabled plate with central circular silvered scale incorporating adjustments for *DIRECTIONS OF WIND* and barometric pressure reading providing a response in the form of letter key within a choice of three slots on the centre panel depending on whether barometric pressure is *FALLING*, *STEADY* or *RISING*, the upper edge of the plate labelled *BAROMETER READINGS, REDUCED TO SEA LEVEL* and the lower section with slot to reveal the forecast for each corresponding letter key brought into view by turning a knurled knob to the right hand side, the lower margin signed *NEGRETTI & ZAMBRA, LONDON*.

14.2cm (5.625ins) high, 7.5cm (3ins) wide, 5.5cm (2.25ins) deep.

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

£250-350



25

26 Y

A LATE VICTORIAN GILT BRASS ANEROID POCKET BAROMETER WITH THERMOMETER AND COMPASS

DOLLOND, LONDON, LATE 19th CENTURY

1.75 inch circular silvered register calibrated in barometric inches divided into twentieths with the usual observations, inscribed *COMPENSATED, FOR, TEMPERATURE* and signed *DOLLOND, LONDON* over serial number *No 53123* to centre, within outer revolving altimeter scale annotated for 0 to 12,000 feet divided into one hundred foot increments, the bevel-glazed cylindrical satin-gilt case with knurled band for the rotating altimeter scale to circumference opposing central mother-of-pearl 'floating card' glazed compass within curved-tube *FAHT* scale mercury thermometer, the top with turned post fitted with a suspension ring, in original green silk lined brown Morocco case opening both sides.

The instrument 5cm (2ins) diameter, 2.5cm (1in) thick.

Peter Dollond is recorded in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1680-1860* as born 1730 and died 1820. He was the son of John Dollond, a Huguenot silk weaver and started business as an optician in 1750. He was joined by his father in 1752 until his death in 1761, and then by his brother, John, until his death in 1804. The family business was continued by Peter Dollond's nephew, George Huggins, who changed his surname to Dollond. George Dollond became instrument maker to William IV and Queen Victoria, exhibited at the Great Exhibition in 1851 and died 1856. The firm became one of the largest makers and suppliers of scientific and optical instruments and continued trading under various guises throughout the 19th and 20th centuries.

£150-250



26



26 (detail)



27

27 Y
A RARE GEORGE IV ROSEWOOD MERCURY WHEEL BAROMETER WITH FIVE-INCH DIAL
F. AMADIO, LONDON, CIRCA 1835

The 5 inch circular concentric foliate rosette-centred silvered register signed *F. AMADIO, 118 St. John Str:t Road, London* within scale calibrated in barometric inches with the usual observations within hinged cast brass convex-glazed bezel, the case with *DRY/DAMP* hydrometer to the swan neck pediment over bowfronted glazed silvered Fahrenheit scale alcohol thermometer incorporating cavetto surmounted upper and lower rails to the tapered baluster-outline upright, the rectangular base with recording hand setting square over circular convex glazed spirit level decorated with engraved leafy sprays to the plate and with cavetto moulded underside. 98.5cm (38.75ins) high excluding finial, 16.5cm (7ins) wide.

Francis Amadio is recorded in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1660-1900* as a prolific maker of high-quality barometers who operated from 10 St. John Street Road 1820-28 before moving up the road to number 118 from where he worked until 1844. His son of the same name appeared to work in partnership with him from around 1810 before setting up on his own at 63 Moorgate, London in 1840.

A very similar barometer but with six-inch dial by F. Amadio and Son, London was sold in these rooms on 20th September 2017 (lot 301) for £500 hammer.

£400-600



28

28
A RARE WILLIAM IV MAHOGANY MERCURY WHEEL BAROMETER WITH FOUR-INCH DIAL
I. DAVIS, LEEDS, CIRCA 1830

The 4 inch circular concentric foliate collar-centred silvered register signed *I. DAVIS, Optician, LEEDS* within scale calibrated in barometric inches with the usual observations within cast brass convex-glazed bezel, the case with *DAMP/DRY* hydrometer to the swan neck pediment over bowfronted glazed silvered Fahrenheit scale alcohol thermometer incorporating cavetto surmounted upper and lower rails to the tapered baluster-outline upright, the rectangular base with recording hand setting square over circular convex glazed spirit level decorated with engraved leafy sprays to the plate and with cavetto moulded underside. 97.5cm (37.5ins) high excluding finial, 15cm (6ins) wide.

A barometer or clockmaker with the name I. Davis appears not to be recorded in the usual sources.

£400-600



29

29
A REGENCY INLAID MAHOGANY MERCURY WHEEL BAROMETER
A. CARIOLI, WHITBY, CIRCA 1820

The 8 inch circular silvered register centred with an engraved rosette beneath a foliate spray and signed *A. CARIOLI, Warranted to centre, within concentric scale calibrated in barometric inches and with the usual observations set behind circular glazed cavetto moulded cast brass bezel fitted with a manual recording pointer to the glass, the line edged case with open triangular pediment over inlaid rosette and arched silvered Fahrenheit scale mercury thermometer flanked by conch shell paterae to the baluster-shaped upright, the rounded base inlaid with a further rosette. 94cm (37ins) high, 26.5cm (10.5ins) wide.*

An A. Carioli is recorded in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1660-1900* as working in Whitby circa 1815-40.

£80-120



31

30
A REGENCY MAHOGANY MERCURY CISTERN-TUBE MARINE STICK BAROMETER
CARY, LONDON, EARLY 19th CENTURY

With brass suspension ring above plate engraved *Cary, London* and hinged rectangular door enclosing canted silvered Vernier scale calibrated in barometric inches 27 to 31 opposing conforming angled plate annotated with the usual observations, the inside of the door applied with mercury Fahrenheit scale thermometer, the rectangular section trunk with Vernier adjustment key and later brass gimbal mount fitted via pivot holes to the slightly bowed sides, the base with stepped ebonised moulded cylindrical cistern cover incorporating narrow elongated projection to underside.

97cm (38.25ins) high with handle down, 6.5cm (2.5ins) diameter at the cistern.

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

£700-900

31
A GEORGE III SCOTTISH MAHOGANY MERCURY STICK BAROMETER
B. CORTI, GLASGOW, EARLY 19th CENTURY

With open triangular pediment over silvered Vernier scale calibrated in barometric inches opposing the usual observations and a mercury tube Fahrenheit thermometer set to the left hand side, the right-hand upper corner with engraved signature *B. Corti, Glasgow*, set behind hinged glazed door over ebony strung caddy-moulded trunk with visible tube flanked by angled banded veneers, above rounded base fitted with ring-turned domed cistern cover. 96cm (37.75ins) high excluding brass finial, 14cm (5.5ins) wide.

A maker with the name B. Corti does not appear to be recorded in the usual sources however a James B. Corti is noted in Banfield, Edwin *BAROMETER MAKERS & RETAILERS 1660-1900* as working in Glasgow circa 1800-50.

£400-600



30



32
A GEORGE III MAHOGANY MERCURY STICK BAROMETER
WILLIAM BOWLEY, SHREWSBURY, EARLY 19th CENTURY

With open triangular pediment over silvered Vernier scale calibrated in barometric inches opposing the usual observations, the right-hand upper corner with engraved signature *Wm Bowley, Shrewsbury, Fec't* within a circular cartouche, set behind hinged glazed door over chevron strung and crossbanded trunk with visible tube flanked by angled banded veneers, above rounded base fitted with ring-turned domed cistern cover.

100cm (39.5ins) high excluding brass finial, 15cm (6ins) wide.

William Bowley is recorded in Banfield, Edwin *BAROMETER MAKERS & RETAILERS 1660-1900* as an engraver working from Wyle Cop, Shrewsbury, 1809-18.

£200-300

32



34
A GEORGE III MAHOGANY MERCURY STICK BAROMETER
ABRAHAM AND COMPANY, EXETER, CIRCA 1810

With open triangular pediment over silvered Vernier scale calibrated in barometric inches and with the usual observations beneath engraved signature *Abraham & Co., Exeter* to the right-hand side opposing Fahrenheit scale spirit thermometer to the left, set behind hinged glazed door over caddy moulded trunk with visible tube flanked by angled banded veneers above rounded base fitted with ring-turned domed cistern cover.

95cm (37.5ins) high excluding brass finial, 13.5cm (5.25ins) wide.

An E. Abraham is recorded in Banfield, Edwin *BAROMETER MAKERS & RETAILERS 1660-1900* as working in Exeter circa 1820-40.

£200-300

34



33
A GEORGE III MAHOGANY MERCURY STICK BAROMETER
NEALE AND BAILEY, LONDON, CIRCA 1810

With open triangular pediment over silvered Vernier scale calibrated in barometric inches and with the usual observations beneath engraved signature *Neale & Bailey, St Pauls Church yard* to the right-hand side opposing Fahrenheit scale mercury thermometer to the left, set behind hinged glazed door over caddy moulded trunk with visible tube flanked by angled banded veneers above rounded base fitted with ring-turned domed cistern cover incorporating level adjustment screw to underside.

96cm (37.75ins) high excluding brass finial, 13.5cm (5.25ins) wide.

Neale and Bailey are recorded in Banfield, Edwin *BAROMETER MAKERS & RETAILERS 1660-1900* as working from St. Pauls Church Yard, London, circa 1810-30.

£500-700

33



35
A GEORGE III MAHOGANY MERCURY STICK BAROMETER
WORTHINGTON, LONDON, CIRCA 1810

With arched caddy-moulded upper section applied with silvered brass vernier scale calibrated in barometric inches, with the usual observations and signed *Worthington, London* to lower left hand corner, the caddy-moulded trunk inset with visible tube and with figured veneers over hemispherical cistern cover with moulded band to waist to the rounded base incorporating brass level adjustment screw to underside.

92.5cm (36.5ins) high, 10cm (4ins) wide.

A barometer maker with the surname Worthington is recorded in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1680-1860* as working in London circa 1810-30.

£400-600

35

36
A GEORGE III MAHOGANY MERCURY STICK BAROMETER
DOLLOND, LONDON, CIRCA 1775

With open triangular pediment above rectangular brass vernier scale calibrated in barometric inches, with the usual observations and signed *Dollond, LONDON* near the upper margin, the flame-veneered caddy-moulded trunk inset with visible tube over replaced hemispherical cistern cover to the rounded base incorporating brass level adjustment screw to underside.

98cm (38.5ins) high excluding finial, 13.5cm (5.25ins) wide.

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

£500-800



36



36 (detail)



37

37

A FINE AND RARE GEORGE II WALNUT MERCURY DIAL BAROMETER
JOHN HALLIFAX, BARNSELY, CIRCA 1730

The 6 inch engraved brass break-arch dial with radial foliate scroll engraved centre within applied silvered concentric scale calibrated in barometric inches 28-31 divided and labelled in tenths and with additional further scale divided 1-30 over the same range to the outer track, the inner margin with annotations *Tempestous, Rain Wind or Snow, Changeable, Fair or Frost, Settle Fair or Frost* and *Very Dry*, with scroll-pierced steel hand and spandrels engraved with leafy sprays within a herringbone border, beneath arch centred with a domed silvered boss signed *Jn:o Halifax, Barnsley, Inv't & Fecit* flanked by conforming leafy scroll infill and herringbone surround, the case in the form of a longcase clock with block upstand to the domed caddy surmount standing on cross-grain ogee mouldings over additional plinth to superstructure, with cavetto cornice and triple-line bordered break-arch frieze over the glazed dial aperture secured by screws and applied with slender three-quarter columns to front angles, the sides with conforming quarter columns to the rear, the trunk with concave throat moulding over triple-line edged book-match veneered panel infill around a central circular section fitted with a manual pointer for the engraved brass recording ring with concentric scales matching those of the barometer dial above, the box base with stepped ogee top mouldings over conforming book-match veneered panel to fascia and cavetto over ogee moulded inverted caddy to underside, the rear with slender door revealing mercury syphon tube and pulley mechanism for the dial.

124.5cm (49ins) high, 26cm (10.25ins) wide, 11cm (4.25ins) deep.

Provenance:

A Descendant of the Spencer Stanhope Family of Cannon Hall, Barnsley.

John Halifax is recorded in Goodison, Nicholas *ENGLISH BAROMETERS 1680-1860* as the son of the local vicar, born in Springthorpe, Lincolnshire in 1694. The family name was originally Waterhouse but was changed by his grandfather during the previous century. John Halifax moved to Barnsley and set up as a clockmaker after his father's death in 1711; he had seven children and was succeeded in his business by his fifth son, Joseph (1728-62), after his death in 1750. In addition to Joseph his fourth son, George, also became a clockmaker in Doncaster, where he later twice served as Mayor of the town. John's third son, Thomas, moved to London and became an eminent banker, he served as Lord Mayor and became a member of Parliament. The regard to which John Halifax was held is evident in the inscription on his tombstone which reads:

'Whose abilities and virtue few in these times have attained. His art and industry were such as his ingenious inventions will be a lasting monument of his merit -- such as recommended him to the favour and esteem of all good men that knew him.'

The current instrument belongs to a small series produced by John Halifax during the second quarter of the 18th century. The glazed front panel over the dial is designed to be removable to allow adjustment whilst the instrument is being set-up but is then secured by screws to prevent tampering. The recording dial in the trunk allows any changes in the pressure to be observed without having to touch the principal dial.

Dial barometers by John Halifax have traditionally been very highly sought-after with examples residing in some of the most important collections of both clocks and instruments as well as fine furniture and objects. One such example was offered at Christie's London in their sale of the *Samuel Messer Collection of English Furniture, Clocks & Barometers* 5th December 1991 (lot 12) where it achieved £32,000 hammer. More recently another was sold at Tennants, Leyburn in their *Autumn Catalogue Sale* 18th November 2010 (lot 1404) for £40,000.

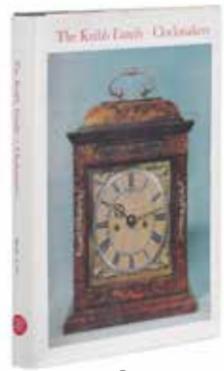
£15,000-20,000



37 (details)



37



38

38 θ

LEE, RONALD A.

THE KNIBB FAMILY * CLOCKMAKERS, OR AUTOMATOPAEI KNIBB FAMILIAEI

Manor House Press, Byfleet, Surrey 1964, 1st limited edition numbered 201/1,000, blue cloth, dj.

£300-500

39 θ

LEE, RONALD A.

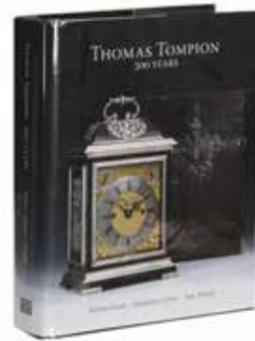
THE KNIBB FAMILY * CLOCKMAKERS, OR AUTOMATOPAEI KNIBB FAMILIAEI

Manor House Press, Byfleet, Surrey 1964, 1st limited edition numbered 457/1,000, blue cloth, dj.

£500-800



39



40

40 θ

EVANS, JEREMY; CARTER, JONATHAN AND WRIGHT, BEN

THOMAS TOMPION, 300 YEARS

Water Lane Publishing, Stroud 2013, dj.

£150-200

41 θ

HOROLOGICAL REFERENCE BOOKS

THIRTEEN VOLUMES:

Bertele, Hans von *MARINE & POCKET CHRONOMETERS, History and Development* Schiffer Publishing Ltd, West Chester PA 1991, dj; Mercer, Tony *Chronometer Makers of the World, With Extensive list of Makers and Craftsmen, REVISED EDITION* N.A.G. Press. London 1991, dj; Lyman, Ian P. *RAILWAY CLOCKS* Mayfield Books, Ashbourne 2004, dj; Rose, Ronal E. *ENGLISH DIAL CLOCKS* Antique Collectors' Club, Woodbridge 2000, dj; Loomes, Brian *LANTERN CLOCKS & Their Makers* Mayfield Books, Ashbourne 2008, dj; Loomes, Brian *Clockmakers of NORTHERN ENGLAND* Mayfield Books, Ashbourne 1997, dj; Shenton, Alan and Rita *COLLECTABLE CLOCKS 1840-1940* Antique Collectors' Club, Woodbridge 2001, dj, with price revision list for 2002; Cescinsky, Herbert and Webster, Malcolm R. *ENGLISH DOMESTIC CLOCKS* facsimile reprint of the 1913 edition, Spring Books, London 1969, dj; Britten, F.J. *The Antique Collectors' Club edition of, Old Clocks and Watches & Their Makers* Antique Collectors' Club, Woodbridge 1994, dj; Britten, F.J. *WATCH AND CLOCK MAKERS HANDBOOK, DICTIONARY AND GUIDE* facsimile reprint of the 1915 11th edition, Antique Collectors' Club, Woodbridge 2000; and three sundry publications, (12).

£100-150



41



42 (part of lot)

42 θ

HOROLOGICAL REFERENCE WORKS INCLUDING MAKERS LISTINGS AND WATCHMAKING

FORTY-TWO PUBLICATIONS:

Bromley, John *The Clockmakers' Library, THE CATALOGUE OF THE BOOKS AND MANUSCRIPTS IN THE LIBRARY OF THE WORSHIPFUL COMPANY OF CLOCKMAKERS* Sotheby Parke Bernet Publications, London 1977, dj; Tardy *GENERAL BIBLIOGRAPHY of TIME MEASUREMENT* Tardy, Paris 1980, softbound; Baillie, G.H. *CLOCKS & WATCHES, An Historical Bibliography* N.A.G. Press Limited, London 1951, dj; Loomes, Brian *Watchmakers and Clockmakers of the World, Complete 21st Century Edition* N.A.G. Press Limited, London 2006, dj; Clutton, C., Baillie, G.H., Ilbert, C.A. *BRITTEN'S OLD CLOCKS & WATCHES AND THEIR MAKERS* Blomsbury Books, London 1990, dj; Loomes, Brian *The Early CLOCKMAKERS of Great Britain* N.A.G. Press Limited, London 1981, dj; Fried, Henry B. *The WATCH REPAIRER'S MANUAL* AWI Press, Cincinnati OH 1986, dj; Hatton, Thomas *Introduction to Clock and Watch Work* facsimile reprint of the 1773 edition, Turner and Devereux, London undated but circa 1995, green cloth gilt title to spine; Cutmore, M. *The Pocket Watch Handbook* David and Charles, Newton Abbot, 1985, dj; Gazeley, W.J. *CLOCK & WATCH ESCAPEMENTS* Robert Hale, London 1992, dj; Chamberlain, Paul M. *IT'S ABOUT TIME* The Holland Press, London 1978, dj; Barrow, Christopher *THE POCKET WATCH, Restoration, Maintenance and Repair* N.A.G. Press, London 2011, dj (two copies); Barrow, Christopher *THE VERGE POCKET WATCH, Its History, Development and Maintenance* N.A.G. Press, London 2011, dj; Crom, Theodore R. *HOROLOGICAL WHEEL CUTTING ENGINES 1700-1900* Published by the author, Gainesville FL 1970, brown cloth; Cutmore, Max *Collecting & Repairing WATCHES* David & Charles, Newton Abbot 1999, dj; Cutmore, M. *The Watch Collector's Handbook* David and Charles, Newton Abbot 1976, dj; Whiten, Anthony J. *REPAIRING OLD CLOCKS & WATCHES* N.A.G. Press, London 1996, dj; Weiss, Leonard *WATCHMAKING IN ENGLAND 1760-1820* Robert Hale, London 1982, dj; Christianson, David *TIMEPIECES, MASTERPIECES OF CHRONOMETRY* David and Charles, Newton Abbot 2002, dj; Gazeley, W.J. *WATCH AND CLOCK MAKING AND REPAIRING* Robert Hale, London 1994, dj; Britten, F.J. *ON THE Springing AND Adjusting OF Watches* E. and F.N. Spon Limited, London 1898, embossed green cloth; Camerer Cuss, T.P. *Early Watches* Country Life Collectors' Guide, London 1971, dj; Garrard, F.J. *WATCH REPAIRING, CLEANING AND ADJUSTING...* The Technical Press Limited, London 1959, embossed black cloth; Player J.W. *WATCH REPAIRING* Crosby Lockwood and Son Limited, London 1945 dj; Cutmore, M. *PIN LEVER WATCHES* D.H. Bacon, Crapstone 1991, softbound; Fried, Henry B. *THE WATCH ESCAPEMENT* Columbia Communications Incorporated, New York 1974, softbound; Randell, W.L. *WATCH REPAIRING AND ADJUSTING* Percival Marshall and Company Limited, London undated; Fletcher, D.W. *WATCH REPAIRING AS A HOBBY* Sir Isaac Pitman and Sons Limited, London 1948, embossed brown cloth; Saunier, Claudius *THE WATCHMAKER'S HANDBOOK...* translated by Julien Trippin and Walter Rigg, Crosby Lockwood and Son, London 1891, embossed grey cloth; Claudius *THE WATCHMAKER'S HANDBOOK...* translated by Julien Trippin and Walter Rigg, facsimile of the 1881 edition, Lightning Source, Milton Keynes 2010, softbound; Nicole, Nielsen and Company Limited *HIGH-CLASS ENGLISH WATCHES* facsimile reprint of the circa 1910 trade catalogue limited edition numbered 114 of 300, David Penney, Bishops Stortford 2002, stapled spine; Harris, H.G. *Watch and clock repairs* Arco, London 1967, softbound; Newman Sue *THE CHRISTCHURCH Fusee CHAIN GANG* Amberley Publishing, Chalford 2010, softbound; White, Allen *THE CHAIN MAKERS* published by the author, Christchurch 2000, stapled spine; Britton; F.J. *THE ESCAPEMENTS: THEIR ACTION, CONSTRUCTION AND PROPORTION* facsimile reprint of the circa 1900 edition, Arlington Book Company, Arlington VA 1984, softbound; Saunier, Claudius *THE WATCHMAKER'S HANDBOOK...* translated by Julien Trippin and Walter Rigg, W. G. Foyle Limited, London 1975, embossed red buckrum; Baker, P.H. *EARLY LANCASHIRE WATCH FUSEE ENGINES* excerpt from the Spring 1994 issue of 'Antiquarian Horology', The Antiquarian Horological Society, Ticehurst undated, stapled spine; Goldberg, Barry S. *The New Collector's Guide to Pocket Watches* published by the author, U.S.A. 2002, ring bound; Tascione, Robert J. *Pocket Watches and why they work* published by the author, U.S.A. 1996, ring bound; Hillmann, B. *The Keyless Mechanism, A Practical Treatise on its design and repair* translated by Ch. Gros and Richard Watkins, Kingston (Tasmania) 2004, ring bound; Phillips, Edouard *Treatise on the Balance Spring* translated by Dr. J.D. Weaver, The Antiquarian Horological Society (monograph No. 15), Ramsgate 1978, ring bound; together with an incomplete run of *Antiquarian Horology* from September 2011 to June 2020 (with omissions) and a small quantity of other periodicals, extracts and sundry publications, (qty).

£80-120



43

43 θ

HOROLOGICAL REFERENCE BOOKS MAINLY RELATING TO FRENCH AND SWISS WATCHMAKING

TWENTY-TWO PUBLICATIONS:

Cardinal, Catherine *FERDINAND BERTHOUD 1727-1807, HORLOGER MECANICIEN DU ROI ET DE LA MARINE* Musee International d'horlogerie, La Chaux-de-Fonds 1984; Sabrier, Jean-Claude *La Longitude en mer, a l'heure de Louis Berthoud et Henri Motel* Antiquorum Editions, Geneva 1993, gilt titled brown cloth with slipcase; Cardinal, Catherine *LA REVOLUTION DANS LA MESURE DU TEMPS, CALENDAR REPLUBLICAN, HEURE DECIMALE, 1793-1805* Musee International d'Horlogerie, La Chaux-de-Fonds 1989, gilt titled black cloth; Berthoud, M. *L'ART DE CONDUIRE ET DE REGLER LES PENDULES ET LES MONTRES...* fasimile reprint of the 1759 edition, Chez Leonce Laget, Paris 1983, yellow cloth; Chapiro, Adolphe *Jean-Antoine Lepine, horloger (1720-1814)* les editions de l'amateur, Paris 1988, dj; Cardinal, Catherine and Sabrier, Jean-Claude *LA DYNASTIE DES LE ROY HORLOGERS DU ROI* Musee des Beaux-Arts, Tours 1987, softbound; Berthoud, Ferdinand and Auch, Jacob *How to Make a Verge Watch* published by the translator Richard Watkins, Kingston (Tasmania) 2005, softbound; Breguet, C. A.L. *BREGUET, Horologer* translated by W.A.H. Brown, E.L. Lee, Enfield undated but circa 1963, stapled spine; Lalande, Jerome *Diary of a Trip to England* published by the translator Richard Watkins, Kingston (Tasmania) 2002, ringbound; Jaquet, Eugene and Chapuis, Alfred *Technique and History of the Swiss Watch* Spring Books, London 1970, dj; Jaquet, Eugene and Chapuis, Alfred *THE HISTORY OF THE SELF-WINDING WATCH 1770-1931* Editions du Griffon, Geneva 1956, gilt embossed green cloth; Tardy *LA MONTRE, LES ECHAPPEMENTS A DEMI-RECU, LES ECHAPPEMENTS A REPOS* published by the author, Paris undated, softbound; Tardy *LA MONTRE, LES ECHAPPEMENTS A RECU, LE SPIRAL, LA COMPENSATION* published by the author, Paris undated, softbound; Tardy *LA MONTRE, LES ECHAPPEMENTS LIBRES A ANCRE* published by the author, Paris undated, softbound; Gelis, Edouard *L'HORLOGERIE ANCIENNE, HISTOIRE, DÉCOR ET LE TECHNIQUE* Libraire Grund, Paris 1949, softbound with dj; Panicali, Roberto *WATCH DIALS OF THE FRENCH REVOLUTION 1789-1800* Scriptor S.A., Lausanne 1972, softbound; Cardinal, Catherine *Catalogue des Montres du Musee du Louvre, TOME I, La collection Olivier* Editions de la Reunion des Musees Nationaux, Paris 1984, dj; Cardinal, Catherine *Catalogue des Montres du Musee du Louvre, TOME II* Editions de la Reunion des Musees Nationaux, Paris 2000, softbound; Chapiro, Adolphe *LA MONTRE FRANCAIS, du XVI siècle jusqu'à 1900* les editions de l'amateur, Paris 1991, Auberson, Robert *LES COTES DE L'HORLOGERIE ANCIENNE de la Renaissance a 1930... estimation 1981* l'Art du Temps, Lyon 1981; Graupmann, Emile *The Finishing of the Watch Case* published by the translator Richard Watkins, Kingston (Tasmania) 2004, ringbound; Grossman Moritz *The construction of a simple but mechanically perfect watch* published by the translator Richard Watkins, Kingston (Tasmania) 2002, ringbound; together with an Antiquorum auction catalogue *L'ART DE L'HORLOGERIE EN FRANCE DU XVI'e AU XX'e SIECLE* Geneva 14th November 1993, hardbound, and one other sundry publication, (23).

£120-180

44 θ

HOROLOGICAL REFERENCE BOOKS

EIGHTEEN VOLUMES:

Cescinsky, Herbert and Webster, Malcolm R. *ENGLISH DOMESTIC CLOCKS* second edition, George Routledge and Sons Limited, London 1914, quarter brown calf gilt title to spine; Cescinsky, Herbert and Webster, Malcolm R. *ENGLISH DOMESTIC CLOCKS* facsimile reprint of the 1913 edition, Spring Books, London 1969, dj; Bruton, Eric *The Wetherfield Collection of Clocks, A Guide to Dating English Antique Clocks* N.A.G. Press, London 1981, dj; Evans, Jeremy *THOMAS TOMPION at the Dial and Three Crowns* The Antiquarian Horological Society, Ticehurst 2006, dj; Robinson, Tom *THE LONGCASE CLOCK* Antique Collectors' Club, Woodbridge 1982, dj; Beeson, C.F.C. *ENGLISH CHURCH CLOCKS 1280-1850* first limited edition numbered 279, Brank Wright Associates Limited, Ashford 1977, gilt tooled blue cloth; Hagger, Arthur L. and Miler, Leonard F. *SUFFOLK CLOCKS & CLOCKMAKERS* signed by both authors and with dedication, The Antiquarian Horological Society, Ramsgate 1974, dj; Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS, Their history and development* Antique Collectors' Club, Woodbridge 1974, dj; Baillie, G.H. *WATCHES, their history, decoration and mechanism* facsimile reprint of the 1929 edition, N.A.G. Press, London 1979, dj; Clutton, Cecil and Daniels, George *WATCHES* B.T. Batsford Limited, London 1965, dj; Camerer Cuss, T.P. *The Camerer Cuss Book of ANTIQUE WATCHES* Antique Collectors' Club, Woodbridge 1976, dj; Camerer Cuss, T.P. *The Country Life Book of WATCHES* Country Life Limited, London 1967, dj; Kemp, Robert *The Englishman's Watch* John Sherratt and Son Limited, London 1979; Priestley, Philip T. *WATCH CASE MAKERS OF ENGLAND, A History and Register of Gold & Silver Watch Case makers of England: 1720-1920* signed by the author and numbered 3/2,000, N.A.W.C.C (supplement number 20), Columbia PA, 1994, softbound; together with four sundry volumes and bound reprints of *ANTIQUARIAN HOROLOGY* volumes II, III and IV, two loose issues, and a small bundle of indexes, (qty).



44

£100-200



45



45 θ

HOROLOGICAL REFERENCE BOOKS ON 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 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 further sundry publications; together with a **George III thirty-hour longcase clock movement and dial**, Jonathan Natan Sickell, Knightsbridge circa 1770 with 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) and a **Victorian fusee dial timepiece dial and case only**, unsigned, late 19th century, with 12 inch dial (lacking glass and side door), (20).
The movement and dial 16.5cm (6.5ins) deep overall; the dial timepiece case 37cm (14.5ins) diameter, 15cm (6ins) deep overall.

Provenance:

The horological library of Lawrance Hurst.

£40-60

46

TWO ENGLISH BRASS-CASED EIGHT-DAY LONGCASE CLOCK WEIGHTS ANONYMOUS, PROBABLY LONDON, EARLY 18TH CENTURY

Each with rounded bases, (one lacking cap and with adapted hanging eye), (2). Both 6.5cm (2.5ins) diameter, the first 20cm (8ins) long excluding post, the second 18.5cm (7.25ins) long excluding post.

£150-200



46

47

TWO ENGLISH BRASS-CASED EIGHT-DAY LONGCASE CLOCK WEIGHTS ANONYMOUS, PROBABLY LONDON, LATE 17TH TO EARLY 18TH CENTURY

Each with rounded bases, disc cap and cylindrical post drilled with a suspension eye, (2) Both 6.5cm (2.5ins) diameter, the first 21cm (8.25ins) long excluding post, the second 19.5cm (7.75ins) long excluding post.

£200-300



47



48

48

AN EDWARDIAN WEIGHT-DRIVEN WALL TIMEPIECE COX-WALKER LIMITED, DARLINGTON, EARLY 20TH CENTURY

The four pillar single train movement with large diameter barrel, solid disc wheels, five wheel train and anchor escapement incorporating adjustable pallets regulated by half-seconds brass lenticular bon pendulum, the 8.25 inch circular convex silvered brass Roman numeral dial engraved COX-WALKER LTD, DARLINGTON to centre and with generous blued steel spade hands, the mechanism with additional conforming side plates screwed to the thick front and backplates continuing down to form uprights and secured at the base to a mahogany seatboard via screwed angled brackets, mounted on a wooden wall bracket with two concave end pieces and with mahogany dust cap for the top of the movement. The clock and bracket 39cm (15.5ins) high, 23cm (9ins) wide, 13cm (5ins) deep.

Edward Cox-Walker is recorded by Graces Guide as born in Stockton-on-Tees in 1838. He studied at the Commercial College, York, and, at the age of 14, entered service with the Electric Telegraph Company. In 1858 he had advanced to become telegraph superintendent for the West Hartlepool Harbour and Railway Company where he remained for around four years. After spending time in London and Liverpool Cox-Walker returned as manager of the firm of Scientific Instrument Makers, Thomas Cooke and Sons, where he worked from 1868 until 1880. During this time he became increasingly interested in telephony and formed connections with eminent engineers in this field such as Willoughby Smith, Edward Graves, Silvanus Thompson, Campbell Swinton and Sir William Smith. He collaborated with Rev, H, Hunnings to develop the Hunnings granulated carbon transmitter which was essentially the prototype for most of the subsequent standard carbon-based transmitters. In 1880 Cox Walker relocated to Darlington and entered into partnership (as electrical engineers) with Mr. Harrison forming Harrison, Cox-Walker and Company. The business specialised in telephones, electric tell-tales and signalling apparatus for mines; latterly the firm moved into electric lighting and infrastructure becoming the foremost in the North of England. Edward Co-Walker retired in 1923 however the business was continued by his successors as Cox-Walkers Limited; he subsequently died in 1828.

£150-200

49

A BRASS MOUNTED MAHOGANY QUARTER-CHIMING CLOCKMAKERS COMPANY COMMEMORATIVE BRACKET CLOCK F.W. ELLIOTT LIMITED FOR GARRARDS, LONDON, DATED 1981

The five pillar eight-day triple going barrel movement with platform lever escapement regulated by sprung monometallic balance, the quarter train sounding a choice of WESTMINSTER, WHITTINGTON or WINCHESTER chimes on eight graduated steel rod gongs with eight hammers and sounding the hour on the longest three with the hammers acting in unison, the backplate engraved with foliate design around a central stamp F.W. ELLIOTT, NO. 123/350, the 6 inch circular white Roman numeral dial with printed coat of arms for the Worshipful Company of Clockmakers over banner ANNIVERSARY, 1631, 1981 and retailers signature Garrard & Co., London, with blued steel trefoil hands and CHIME/SILENT switch at nine o'clock set behind a hinged convex glazed circular brass bezel, the break-arch case with vase finial to the top applied with three brass-edged raised pads over moulded cornice, the front with crescent-shaped foliate scroll-pierced sound fret over the dial and conforming apron fret beneath, the sides with hinged brass carrying handles over scroll-pierced arched brass sound frets decorated with the Clockmakers Company coat of arms, the rear with break-arch glazed door with etched coat of arms over gilt inscription 1631-1981, This Clock, was specially made for, Garrard, the crown jewellers, by, F.W. Elliott Ltd., to commemorate the, 350th Anniversary, of the, Worshipful Company, of, Clockmakers to the glass, on cavetto moulded skirt base with brass bracket feet.

38cm (15ins) high including finial, 25cm (9.75ins) wide, 14cm (5.5ins) deep.

£200-300



49

50

A SWISS SINGING CAGED BIRD AUTOMATON UNSIGNED, MID 20TH CENTURY

The bird yellow plumage set on a cruciform perch decorated with fruiting leafy sprays, once activated by the lever to the edge of the base the mechanism plays a multi-note call and operates three separate movements opening and closing the birds beak whilst moving its head from side-to side and wagging its tail feathers, the case formed as a domed wire cage with ring top handle and red velvet lined platform to interior, on cylindrical base embossed with a continuous floral band over canted skirt, on three turned feet with winding key and selection lever labelled Stop/Pause/Start to underside. 28cm (11ins) high with handle down, 16.5cm (6.5ins) diameter.

£250-350



50

51 Y

**A SWISS TRAVELLING ALARM TIMEPIECE COMPENDIUM WITH BAROMETER, CALENDAR AND THERMOMETER
RETAILED BY GUILLERMIN, PARIS, CIRCA 1930**

The engine-turned nickel finish eight-day watch-type keyless lever timepiece movement with 1.25 inch square brushed copper-finish dial inscribed *GUILLERMIN, PARIS* over 8 to centre, with luminous vertical Arabic numerals to chapter ring and inscribed *Fab. En Suisse* to lower margin, with luminous baton hands set behind rectangular plexiglass crystal with two-position winding crown beneath, the snap-on rear cover numbered 284489, set into the lower left hand corner of a square rose-gold coloured frame alongside a conforming manual calendar with apertures for day-of-the-week and month within outer track for date-of-the-month, beneath aneroid barometer annotated in barometric inches and millimetres and annotated in French to upper left, and a *CENTIGRADE* and *FAHRENHEIT* scale dial barometer to upper right, the whole assembly pivoted at the top within in a crocodile skin covered folding 'easel' wallet case.

The wallet 8.5cm (3.375ins) wide, 11cm (4.25ins) deep and 10cm (4ins) high when open.

Provenance:
Private collection, East Midlands.

£250-350



51

52

**A SWISS LEATHER-CASED TRAVELLING ALARM TIMEPIECE COMPENDIUM WITH BAROMETER AND THERMOMETER
LECOULTRE, GENEVA, CIRCA 1925**

The circular eight-day watch type keyless lever movement with rectangular Art Deco luminous white-on-black Vertical Arabic numeral dial inscribed *EIGHT-DAYS* to centre and signed *LECOULTRE* to upper margin, with luminous hands set within rectangular glazed chrome bezel, the case with three-position winding crown at six o'clock and fitted via pin-hinges at the top into a hard folding leather covered 'easel' wallet, alongside a conforming Aneroid barometer, calibrated in Barometric inches, with the usual observations and signed *LECOULTRE* to lower edge with mercury tube Fahrenheit and Centigrade scale thermometer between.

Provenance:
Private collection, East Midlands.

£400-600



52

53

**A SWISS LEATHER-CASED TRAVELLING ALARM TIMEPIECE COMPENDIUM WITH BAROMETER AND THERMOMETER
LECOULTRE, GENEVA, CIRCA 1925**

The circular eight-day watch type keyless lever movement with rectangular Art Deco luminous cream Vertical Arabic numeral dial inscribed *EIGHT-DAYS* to centre and signed *LECOULTRE* to upper margin, with luminous hands set within rectangular glazed chrome bezel, the case with three-position winding crown at six o'clock and fitted via pin-hinges at the top into a hard folding leather covered 'easel' wallet, alongside a conforming Aneroid barometer, calibrated in Barometric inches, with the usual observations and signed *LECOULTRE* to lower edge with mercury tube Fahrenheit and Centigrade scale thermometer between.

The wallet 14.5cm (5.75ins) wide, 10.5cm (4.125ins) deep and 10cm (4ins) high when open.

Provenance:
Private collection, East Midlands.

£400-600



53

54

**A SWISS GILT BRASS 'ATMOS' TIMEPIECE COMPLETE WITH PAPERWORK AND ORIGINAL PACKAGING
JAEGER-LE COULTRE, MODEL 540, 2001**

The single train movement wound via the expansion and contraction of an aneroid chamber mounted to the rear of the mechanism and regulated by torsion escapement with rotating balance suspended at the base of the movement, the suspension platform numbered 701848, the dial with circular white Roman numeral chapter ring incorporating outer minute track, with blued steel moon hands and simple moulded gilt bezel to circumference, the rectangular five-glass case with lift-out front panel inscribed *JAEGER-LE COULTRE, ATMOS* to lower right hand corner and with rounded angles, the base with bubble level to interior and three screw adjustable feet to underside; with original packaging and paperwork including guarantee booklet and instructions.

The timepiece 23cm (9ins) high, 19.5cm (7.75ins) wide, 15cm (6ins) deep.

£800-1,200



54



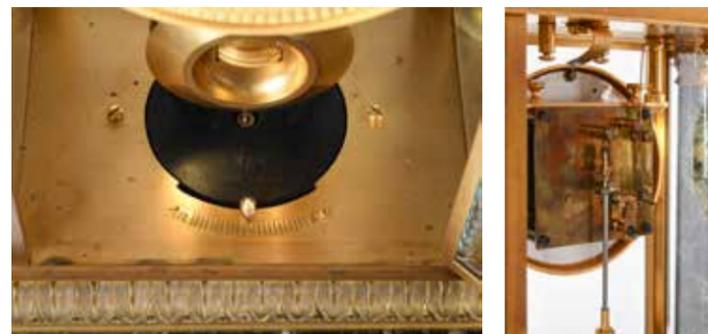
55

55
A FINE GILT BRASS, BRONZE AND VERDE ANTICO MARBLE ELECTROMAGNETIC FOUR-GLASS MANTEL TIMEPIECE
BARDON, CLICHY, CIRCA 1925
 The four-pillar rectangular movement with vertical sprung detent electrical contacts engaging with a ratchet wheel advanced with each left-hand swing of the pendulum (via a sprung pawl fitted to pendulum rod) to momentarily switch power to the electromagnetic coils positioned beneath the horseshoe magnet pendulum bob in order to provide magnetic impulse for a brief moment during one period of oscillation, the pendulum with sprung suspension and rating nut annotated *R A* within a gilt disc to the bob, the backplate stamped with serial number 942 to the ratchet-wheel cock and the plates enclosing motionwork, the 4.5 inch circular white enamel dial signed *L. Bardon, B'TE S.G.D.G.* to centre within vertical Arabic hour numeral chapter ring, with blued steel hands within engine-milled gilt bezel surround, the bevel-glazed case with patinated bronze surmount cast as a lion resting its front left paw on a gilt ball over marble cavetto cornice and frieze bordered with lappet-leaf cast gilt mouldings to lower edge, the front with gilt-framed door flanked by free-standing Corinthian columns, the sides with further columns set at the rear and the back with door matching the front, the interior with battery now hung behind the movement over central black Bakelite disc to the surface beneath the pendulum bob moulded with *L. B.* sparking pagoda trademark over *S.G.D.G.* and incorporating further *R A* regulation adjustment lever to leading edge, on marble skirt base with repeating lotus leaf ogee top mouldings and engine-milled gilt feet.
 51cm (20ins) high, 29cm (11.5ins) wide, 16cm (6.25ins) deep.

The design of the current lot was developed by Etablissements L. Bardon of 61 Boulevard National, Clichy, Seine, France around 1920 and utilises a coil positioned beneath the horseshoe-shaped magnet forming the pendulum bob to provide impulse the oscillation of the pendulum. Bardon's design was highly regarded for its accuracy which in part was due to the facility to fine-tune regulation both by adjusting the length of the pendulum (via a knurled screw to the bob) and by adjusting a lever set within the base which impedes the magnetic impulse given to the pendulum.

Most Bardon timepieces are housed in fairly plain four-glass cases, the current lot, complete with marble sections and bronze lion surmount, was clearly very much a deluxe model.

£3,000-4,000



55 (details)



56

56
AN ENGLISH NICKEL-PLATED BRASS AND MAHOGANY ELECTRIC TABLE TIMEPIECE
EVERY READY, LONDON, CIRCA 1905
 The movement with transverse saw-tooth Hipp toggle type escape wheel regulated by the front-and-back swinging pendulum via a pivoted detent engaging with a small slot to the apex of each tooth of the escape wheel to pull it during the front-to-back cycle of the swing, during this part of the cycle the detent also momentarily engages an electrical connection to facilitate impulse to the steel bar pendulum bob via an electromagnetic field generated by the coils positioned beneath, the rotation of the escape wheel transferred via a worm gear to motionwork positioned behind a brass plate to the rear, the 4.75inch circular white enamel dial with vertically aligned Arabic hour numerals to chapter ring and minute markers outer track, with blued steel *spade* hands and set within cavetto moulded nickel-plated surround surmounted by an arched panel to support the knife-edge pendulum suspension flanked by a pair of urn finials, supported on four column uprights incorporating baluster-turned inserts to shafts and the outer pair with right-angled fitments to support the mechanism from the sides, the mahogany box base fitted with bubble level and pendulum bob check pieces to top and enclosing coil assembly, batteries and necessary electrical wiring within the box incorporating a fold-down flap to front, on stepped ogee moulded shallow skirt and with nickel-finish framed bevel-glazed rectangular cover incorporating mirror glass panel to rear.
 44cm (17.25ins) high, 29cm (11.5ins) wide, 19.5cm (7.75ins) deep.

The design of the current lot was conceived by Herbert Scott (1885-1943) and was patented by him (No. 10,271) in 1902. His intention was to utilise the principle of the Hipp toggle for impulsing the pendulum electromagnetically via coils positioned beneath the bob. After the patent was granted Herbert Scott entrusted the Every Ready Specialities Company to manufacture the timepieces; they however did not prove to be a great commercial success and relatively few were made in what was a rapidly evolving market place. The provision of a full box base in mahogany to the current lot is a rare feature which sets it aside from most of the other known surviving examples which were generally supplied simple platform bases.

£2,500-3,500



56 (detail)



57
**A VICTORIAN
 BRASS SHIP'S
 BULKHEAD TIMEPIECE**
**J.W. BENSON, LONDON,
 LATE 19th CENTURY**

The circular four columnar-pillar eight-day single going barrel movement with platform lever escapement regulated by sprung monometallic balance and stamped *J.W. BENSON, LONDON* beneath serial number 11309 to backplate, the 7.75 inch circular silvered brass Roman numeral dial signed *J.W. BENSON, LONDON* beneath recessed subsidiary seconds dial, with generous gilt *spade* hands set behind thick bevel-glazed hinged caddy moulded cast brass bezel incorporating angled fillet insert to interior and secured via a hinged turn-buckle clasp, the cylindrical case with cavetto moulded collar to the drilled mounting flange at the rear. 27cm (10.5ins) diameter, 11.5cm (4.5ins) deep.

The firm of J.W. Benson has its roots in the partnership between brothers James William and Samuel Suckley Benson which traded as watchmakers, goldsmiths and silversmiths in Cornhill, London from 1847 until 1855. James William Benson continued the business alone and opened a premises at 33 Ludgate Hill which quickly expanded to absorb number 34 as well. By the 1860's Benson was advertising his large and richly stocked shop with adjoining workshop specialising in the manufacture of clocks and watches as well as their repair. J.W. Benson exhibited at numerous international exhibitions including London 1862, Paris 1867 and subsequently at the 1885 'Invention Exhibition' where the firm unveiled its 'Patent Dust and Damp Excluding

Band for Watches'. In 1872 J.W. Benson opened a shop on Bond Street; he died in 1878 however the business continued to expand under the management of his sons, Alfred and Arthur, with another shop on Ludgate Hill and steam powered factory in La Belle Sauvage yard opening in 1890.

57

In 1879 the firm of J.W. Benson was awarded a Royal Warrant by Queen Victoria and in 1889 they acquired the business of the celebrated silversmiths and goldsmiths Hunt and Roskell. The business continued well into the 20th century however their factory was lost in a bombing raid during WWII; the Bond Street store continued trading until it was taken over by Mappin and Webb during the 1980's.

£400-600



57 (detail)

58

A VICTORIAN MAHOGANY CASED TWO-DAY MARINE CHRONOMETER WITH THERMOMETER
DENT, LONDON, CIRCA 1845

The circular four pillar single chain fusee movement with Harrison's maintaining power, Earnshaw type spring detent escapement, split bimetallic balance incorporating cylindrical timing weights and helical balance spring, the backplate with spring set-up ratchet, faceted diamond endstone, blued steel movement pillar and backcock securing screws, the 3.75 inch circular silvered brass Roman numeral dial with subsidiary seconds dial beneath inscription *DENT, LONDON, Chronometer Maker, to the, QUEEN, No. 1945* across the centre and *DOWN/UP* power reserve dial, with gold *spade* hands set in a lacquered brass bowl with screw-down bezel, with shuttered winding hole to underside and mounted within pivoted gimbals with locking screw, the mahogany three-tier case with push button clasp for the top tier applied with paper trade label for *FRANCIS M. MOORE, CHRONOMETER MAKER TO THE LORDS OF THE ADMIRALTY, WATCHMAKER, OPTICIAN & c., 102, HIGH STREET, BELFAST...* to the inside surface, the middle tier with enamel roundel inscribed *DENT, 1943* to front and applied with a later *F* and *C* silvered scale mercury thermometer to the inner right hand margin of the glass, the base with brass key escutcheon to front and brass carrying handles to sides.

The box 16.5cm (6.5ins) high, 16cm (6.25ins) square.

Edward John Dent was a talented horologist who at the age of 17 transferred his apprenticeship from the trade of tallow chandler to watchmaking under the charge of Edward Gaudin in 1807. By 1817 he had become well known as a watch and clockmaker receiving commissions from the Admiralty for a 'Standard Astronomical Clock' and pocket chronometers for the Colonial Office Africa Expedition. In 1830 Dent went into partnership with the renowned watch and chronometer maker John Roger Arnold which continued until 1840 when he left and set up business alone as E.J. Dent at 82 Strand, London, primarily making marine chronometers, watches and precision clocks. In 1843 the firm expanded taking on a second premises at 33 Cockscur Street, with the Strand premises moving down the road to number 61 by 1851.

In 1852 Edward Dent successfully tendered to make the 'great clock' to be housed in Stephen's tower at the New Palace of Westminster. The clock was completed by 1859, apparently at a financial loss to the firm, however it ensured that Dent became a household name synonymous with fine clockmaking. Unfortunately Edward John Dent did not live to see the installation of the 'great clock' as he died in 1853. He was succeeded by his stepson Frederick Rippon Dent, who, in partnership with his brother Richard, continued to expand the business. By 1862 the firm had added 34 Cockspur Street and 34 & 35 Royal Exchange to their list of addresses and, although having seen natural passage of ownership over the intervening years, the business still continues to trade today as Dent & Co.

The chronometer maker and retailer Francis M. Moore operated from 100 High Street (1st floor) Belfast from 1864 until 1899 when they became a Limited Company. In Dublin he was registered as a 'Practical Chronometer, Optician and Watchmaker' at 23 Eden Quay 1868-80 before moving to 28 Eden Quay by 1890.

£2,500-3,500



58



58 (details)



59

59
A VICTORIAN MAHOGANY CASED TWO-DAY MARINE CHRONOMETER
PARKINSON AND FRODSHAM, LONDON,
CIRCA 1840

The four pillar full-plate single chain fusee movement with Harrison's maintaining power, Earnshaw type spring detent escapement, split bimetallic balance incorporating keystone-shaped compensation weights, helical balance spring and faceted diamond endstone, the backplate signed *Parkinson & Frodsham, Change Alley, London* and with brass bayonet fitting dust cover, the 3.375 inch circular silvered Roman numeral dial with subsidiary seconds dial beneath inscription *Parkinson & Frodsham, Change Alley, London N. 593* across the centre and *UP/DOWN* power reserve dial, with blued steel *spade* hands and secured by three screws to the edge of the dial into a lacquered brass bowl with screw-down bezel, with shuttered winding hole to underside and mounted within pivoted gimbals with locking screw, the mahogany three-tier case with push button clasp for the replaced top tier above vacant brass panel to the middle tier and brass key escutcheon over blank circular brass plate engraved *No. 593* to base beneath, the sides with brass carrying handles.

The box 17cm (6.75ins) high, 16cm (6.25ins) square.

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

£3,000-4,000



59 (details)



60

60
A MAHOGANY CASED TWO-DAY MARINE CHRONOMETER
THOMAS MERCER, ST. ALBANS, SECOND QUARTER OF THE
20th CENTURY

The circular four pillar single chain fusee movement with Harrison's maintaining power, Earnshaw type spring detent escapement and split bimetallic balance with cylindrical compensating weights and helical palladium balance spring, the spotted backplate with spring set-up ratchet and blued-steel pillar and backcock securing screws, the reverse of the dial mounting plate stamped *18837*, the 4 inch circular silvered Roman numeral dial with subsidiary seconds dial pierced through at the centre to reveal seconds wheel with two opposing teeth and engraved with text *CAUTION: HANDS FORWARD ONLY* to circumference, beneath signature *THOMAS MERCER LTD, ST. ALBANS, ENGLAND* across the centre and *DOWN/UP* power reserve dial, secured by a screw-down bezel into a lacquered brass bowl with shuttered winding hole to rear, mounted via gimbals into a mahogany two tier box with glazed panel to lid applied with brass plate inscribed *THOMAS MERCER LTD, ST. ALBANS, ENGLAND No 18837* to front. The box 17cm (6.25ins) high, 19cm (7.5ins) square.

The chronometer making firm Thomas Mercer of St. Albans was established by Thomas Mercer (1822-60) at North Road, London in 1858 before moving to 45 Spencer Street, Clerkenwell in 1860. Mercer became an active member of the British Horological Institute (established in 1858) where he lectured on the need to modernise the industry and served as honorary treasurer from 1875-95. After occupying several addresses in Clerkenwell Mercer relocated the core of the business to St. Albans in 1874 setting up a factory behind his house at 14-15 Prospect Road. Although the bulk of the businesses work was undertaken in St. Albans Mercer personally made weekly trips to Clerkenwell to deliver/collect parts finished by specialist outworkers as well as visit the Horological Institute.

In order to maintain a presence in London Thomas Mercer opened an outlet 18 Westmoreland Road, City Road in 1890. Success at the Greenwich trials was also always considered important to Mercer who entered instruments every year; he was placed second in 1881 and his son, Frank, came first in 1911. In 1900 Thomas Mercer accepted an invitation to judge at the Universal Exhibition in Paris but unfortunately caught a cold on the ferry crossing and died soon after his return. The business was subsequently continued by his successors becoming one of the most prolific suppliers of chronometers and other timepiece for industrial, maritime and domestic purposes and continued trading in St Albans until 1984.

The aperture to the centre of the subsidiary seconds dial of the current lot reveals an additional seconds wheel with two opposing teeth to the rim. This wheel is to facilitate the opening and closing of electrical contact points which could be installed within space already provided behind the dial. In addition to this there are also insulated connectors fitted to the brass bowl to facilitate connection to external apparatus.

£1,500-1,800



60 (details)



61

61
A MAHOGANY-CASED EIGHT-DAY MARINE CHRONOMETER

JOSEPH SEWILL, LIVERPOOL, LATE 19th CENTURY

The circular three columnar pillar single chain fusee movement with crescent shaped spotted backplate enclosing the greatwheel with Harrison's maintaining power and the centre wheel, the remainder of the train contained within a smaller circular three-pillar sub-plate including Earnshaw type spring detent escapement regulated by a split bimetallic balance with cylindrical weights and helical invar or palladium balance spring, with faceted diamond destone and blued steel backcock securing screws, the 4.5 inch circular silvered Roman numeral dial with subsidiary seconds dial numbered 5307 beneath signature *JOSEPH SEWILL, 61 CASTLE ST, LIVERPOOL, Maker to the Admiralty and WIND DOWN/UP dial flanked by PRIZE MEDAL AWARDED 1867 and INTERNATIONAL EXHIB. 1862* medallions beneath the *X* and *II* numerals respectively, with gold spade hands and secured by a screw-down bezel into a lacquered brass bowl with shuttered winding hole to underside, mounted via gimbals into a mahogany two-tier box with glazed top and vacant name panel recess to front, the sides with lacquered brass recessed carrying handles, (lacking top tier to box).

The box 19cm (7.5ins) high, 21.5cm (8.5ins) square.

Provenance:

Private collection, East Midlands.

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'.

£2,500-3,500



61 (details)

62 Y
AN EDWARDIAN MAHOGANY CASED TWO-DAY MARINE CHRONOMETER

VICTOR KULLBERG, LONDON, DATED 1910

The circular four pillar single chain reversed fusee movement with Harrison's maintaining power, Earnshaw type spring detent escapement and split bimetallic balance incorporating Kullberg's early form of middle-error temperature compensation with cylindrical weights and helical invar or palladium balance spring, the spotted backplate with spring set-up ratchet, faceted diamond endstone, blued steel movement pillar and backcock securing screws and engraved with M.O.D. broad arrow mark over date 1910 to the edge next to the balance, the frontplate stamped 8074 to inside edge, the 4 inch circular silvered Roman numeral dial with subsidiary seconds dial incorporating concentric engraved text *TEN GOLD MEDALS AWARDED * DIPLOMA OF HONOUR SOLE & HIGHEST AWARD* around the centre inscribed with serial number 8074 over M.O.D. broad arrow and date 1910, beneath signature *VICTOR KULLBERG, Maker to the Admiralty, THE INDIAN & ITALIAN GOVERNMENTS, 105 Liverpool Rd., London N. and WIND DOWN/UP dial flanked by To H.M. KING, SWEDEN and GRAND PRIX, PARIS, 1900* medallions beneath the *X* and *II* numerals respectively, with blued steel spade hands and secured by a screw-down bezel into a lacquered brass bowl with shuttered winding hole to underside, mounted via gimbals into a mahogany three-tier box, with ivory plate engraved *VICTOR KULLBERG, 8074, (M.O.D. broad arrow mark), TWO DAYS, I, 1910* to front and with recessed lacquered brass carrying handles to sides.

The box 19.5cm (7.75ins) high, 18.5cm (7.25ins) square.

Provenance:

Purchased by the India Office for Colaba Observatory, Bombay in 1910.

Victor Kullberg is recorded in Mercer, *Tony Chronometer Makers of the World* as born in Sweden 1824, he was apparently drawn to London by the Great Exhibition of 1851 and subsequently set up business at 105 Liverpool N1 (by 1870). Kullberg developed several balances with middle error temperature compensation and became one of the finest makers of marine chronometers of the period; he died in 1890 leaving the business to be continued by George and Peter Wannerstrom.

Included with the present lot is a photocopy of a letter addressed to the Director General of Stores at the India Office, dated 6th March 1910 and signed by the Astronomer Royal, Sir William H. Christie, recommending the purchase of the present timepiece (along with another by E. Dent and Company number 55514), for the Colaba Observatory. Also included is a copy of *RATES OF BOX AND POCKET CHRONOMETERS ON TRIAL FOR PURCHASE BY THE BOARD OF ADMIRALTY AT THE ROYAL OBSERVATORY GREENWICH* from 19th June 1909 to 8th January 1910 (for box chronometers) listing the performance of the timekeepers on trial during that period including Kullberg number 8074.



62

The importance of the Indian market to English chronometer makers is discussed by Simon C. Davidson in his article *Box chronometers for India 1800-1936* published in the December 2014 (Vol. 35, No. 4) issue of *ANTIQUARIAN HOROLOGY* (pages 1107-1124). The present timepiece is recorded in the appendix of 'Box chronometers supplied to the East India Company and the Indian Government or notified as from India' included with the article.

£2,000-3,000



62 (details)



63



63 (details)

63

A GEORGE V SILVER TRIANGULAR DESK CARRIAGE TIMEPIECE COMPENDIUM WITH BAROMETER, COMPASS AND CALENDAR THE CASE MARKED FOR JOHN MANGER, LONDON 1916

The Swiss made circular eight-day movement with visible mainspring within a manually wound rotating drum applied to the backplate, incorporating hand setting wheel to centre and stamped *SWISS MADE, 496* (Swiss cross symbol) *497* to the winder, the 1.75 inch circular white enamel Roman numeral dial with blued steel *spade* hands set within bevel-glazed circular bezel, the triangular case engine-turned with vertical line decoration throughout incorporating front-hinged side panels, the left hand side with a calendar comprising an aperture for month of the year (adjusted via a disc to the interior) within seven segments counting dates of the month and rotating glazed bezel engraved with days of the week, opposing right hand side fitted with an aneroid barometer inscribed *MADE IN LONDON* to centre, calibrated in barometric inches and with the usual observations within rotating glazed bezel fitted with a steel recording pointer, the top with hinged triangulated handle over a compass to centre, the underside hallmarked for London 1916 makers *J.M* within a shield; with original red Morocco covered travel/display case gilt embossed with a coronet for a Duke of Duchess over monogram *S.M.*

The timepiece 7.5cm (3ins) high with handle down, 8cm (3.125ins) wide.

Provenance:

Private collection, East Midlands.

John Manger is recorded online (at silvermakersmarks.co.uk) as clock and watch case maker working from Holborn Circus, London from before 1882. The makers mark on the current lot was registered in January 1899.

£2,000-3,000



63 (details)

64 Y

A SILVER REVOLVING DESK TIMEPIECE COMPENDIUM WITH BAROMETER, CALENDAR, THERMOMETERS, AND COMPASS

RETAILED BY MAPPIN AND WEBB, LONDON AND PARIS, EARLY 20th CENTURY

The circular back-wound eight-day nickel-finished watch type movement with lever escapement, the 1.75 inch circular frosted gilt Roman numeral dial inscribed *MAPPIN & WEBB, PARIS-LONDON* to centre and with blued steel *spade* hands, set into a cube with the right hand side incorporating a calendar comprising revolving ivory cylinder annotated for days of the week against respective table for date-of-the-month beneath sector for month-of-the-year (adjusted by rotating a disc set within the case), opposing twin *FAHRENHEIT* and *CENTIGRADE* thermometer scales to the left hand side, the rear with conforming gilt dial aneroid barometer annotated in barometric inches and with the usual observations, applied to a hinged panel allowing access for winding and setting of the calendar numbered 302 to interior, the top with inset gilt compass dial, mounted via a rotating pivot onto a plinth base with canted angles over conforming obsidian base (unmarked, lacking thermometer tubes and compass hand). The timepiece 9cm (3.5ins) high, (7.5cm (3ins) square at the base.

Provenance:

Private collection, East Midlands.

The retail jewellers, silversmiths, watchmakers and supplier of luxury goods Mappin and Webb were established in 1862 when John Mappin was joined in partnership with his brother-in-law, George Webb. They traded from 77-78 Oxford Street and rapidly expanded to become one of the leading retail silversmiths of the late 19th century. By the turn of the 20th century Mappin, Webb and Company had expanded to have many retail outlets throughout the globe including Johannesburg, Buenos Aires, Shanghai and Bombay. In 1903 the firm acquired Mappin Brothers, however in 1950 they were subjected to a hostile takeover (through acquisition of privately owned shares), they are now owned by Watches of Switzerland Group PLC.

£600-800



64



64 (details)





65



65 (details)



65 Y
A SILVER REVOLVING DESK TIMEPIECE
COMPENDIUM WITH BAROMETER,
CALENDAR, THERMOMETERS, AND COMPASS
RETAILED BY GOLDSMITHS AND
SILVERSMITHS, LONDON, EARLY 20th
CENTURY

The circular back-wound eight-day nickel-finished watch type movement with lever escapement and 1.75 inch circular silver-gilt Roman numeral dial, set into a cube with the right hand side incorporating a calendar comprising revolving ivory cylinder annotated for days of the week against respective table for date-of-the-month beneath sector for month-of-the-year (adjusted by rotating a disc set within the case), opposing twin mercury tube *FAHRENHEIT* and *CENTIGRADE* scale thermometers to the left hand side, the rear with conforming gilt dial aneroid barometer annotated in barometric inches and with the usual observations, applied to a hinged panel allowing access for winding and setting of the calendar numbered 204 to interior, the top with inset gilt compass dial, mounted via a rotating pivot onto a plinth base with canted angles engraved with initials *P.M.* to front over conforming lapis lazuli base; with original blue velvet lined gilt tooled travelling/display case inscribed *GOLDSMITHS & SILVERSMITHS COMPANY LTD, 112 REGENT STREET, LONDON, W.* to leading edge, (925 import marks, lacking clock hands).
 The timepiece 9cm (3.5ins) high, (7.5cm (3ins) square at the base.

Provenance:
 Private collection, East Midlands.

The retail jewellers, silversmiths, watchmakers and supplier of luxury goods, Goldsmith and Silversmith Company, was established at 112 Regent Street, London, by John Lawrence Langman and William Gibson in 1880. The business absorbed the Goldsmiths' Alliance Limited in 1893 and became a limited company itself in 1898. They exhibited at various international exhibitions including London (at the Indian and Colonial Exhibition) 1886, Paris 1889, Chicago 1893, California 1894, Paris 1900 and London 1908. In 1952 Goldsmiths and Silversmiths Company Limited were amalgamated with Garrard and Company Limited.

£700-900



66 (details)

66

66
A LATE VICTORIAN GREEN GUILLOCHE ENAMELLED CARRIAGE TIMEPIECE
THE CASE MARKED FOR HENRY STUART BROWN, LONDON 1897

The French or Swiss rectangular eight-day single train movement with platform lever escapement regulated by sprung bimetallic balance, the frosted silvered backplate with pivoted integral winding key and stamped *JC* within a triangle beneath serial number 52152, the 1.5 inch circular white enamel Roman numeral dial with fine scroll-pierced gilt hands set within a moulded convex-glazed bezel incorporating a canted insert to interior, the rectangular case with hinged carrying handle and horizontal radial engine-turned green guilloche enamel panel to top, over conforming panels to the front, sides and rear door, on bead decorated compressed bun feet, Hallmarks for London 1897 makers *H.S.B.*
 11cm (4.25ins) high with handle down, 7.5cm (3ins) wide, 6cm (2.375ins) deep.

Provenance:
 Private collection, East Midlands.

Henry Stuart Brown is recorded online (at silvermakersmarks.co.uk) as a maker of clock cases, book markers, picture frames, vestas etc. working in London from 1889 until 1903. The makers mark on the current lot was registered in March 1889.

£500-700

67 Y
A RARE EDWARDIAN SHIBIYAMA INSECT DECORATED
SILVER MINIATURE CARRIAGE TIMEPIECE
THE CASE MARKED FOR MOJON AND COMPANY LIMITED,
LONDON 1910

The French rectangular eight-day single train movement with platform lever escapement and integral winder to backplate, the 1.375 inch circular white enamel Roman numeral dial with blued steel *spade* hands set behind a convex glass within moulded bezel incorporating canted insert to interior, the rectangular case with hinged C-scroll carrying handle over front and sides inlaid in mother-of-pearl, tortoiseshell, abalone and other materials with random crawling insects incorporating engraved legs and antennae, the rear with hinged door, on compressed bun feet, Hallmarks for London 1910 makers *M & Co LTD.*
 7.2cm (2.875ins) high with handle down, 5cm (2ins) wide, 4cm (1.5ins) deep.

Provenance:
 Private collection, East Midlands.

Mojon and Company Limited are recorded online (at silvermakersmarks.co.uk) as watch importers and retailers working from Bartlett's Buildings, London. The makers mark on the current lot was registered in 1907 and was still in use in 1911.

The execution of Shibi-yama decoration of the current lot would have been undertaken by a specialist Japanese craftsman resulting in a highly unusual luxury product.

£1,000-1,500



67 (details)

67



68



68 (details)

68 Y

A RARE EDWARDIAN SHIBIYAMA INSECT DECORATED SILVER CARRIAGE TIMEPIECE THE CASE MARKED FOR REICHENBERG AND COMPANY, CHESTER 1906

The French rectangular eight-day single train movement with platform lever escapement and integral winder to backplate, the 2 inch circular white enamel Roman numeral dial with blued steel *spade* hands set behind a convex glass within moulded bezel incorporating canted insert to interior, the rectangular case with hinged C-scroll carrying handle over front and sides inlaid in mother-of-pearl, tortoiseshell, abalone and other materials with random crawling insects incorporating engraved legs and antennae including a millipede apparently traversing the dial, the rear with hinged door, on compressed bun feet, Hallmarks for Chester 1906 rubbed makers mark *R & Co.*

11.5cm (4.5ins) high with handle down, 7.5cm (3ins) wide, 6cm (2.325ins) deep.

Provenance:

Private collection, East Midlands.

Reichenberg and Company are recorded online (at silvermakersmarks.co.uk) as watch importers working from Hatton Garden, London. The makers mark on the current lot was registered in 1902.

The execution of Shibi-yama decoration of the current lot would have been undertaken by a specialist Japanese craftsman resulting in a highly unusual luxury product.

£1,200-1,800



69

69

A VICTORIAN SILVER MINIATURE CARRIAGE TIMEPIECE THE CASE WITH MAKERS INITIALS G.B., LONDON 1891

The French rectangular eight-day single train movement with platform cylinder escapement and integral winder to backplate, the 1.25 inch circular white enamel Roman numeral dial with blued steel *spade* hands set behind a convex glass within moulded bezel incorporating gilt canted insert to interior, the rectangular case with rounded angles fitted with scroll-shaped hinged carrying handle over embossed rococo scrollwork entirely covering the case including the hinged rear section, on ball feet, Hallmarks for London 1891 makers *G B*, in original red velvet covered protective outer case opening via twin hinged panels at the front. The clock 7.5cm (3ins) high with handle down, 5cm (2ins) wide, 4.5cm (1.75ins) deep.

Provenance:

Private collection, East Midlands.

£250-350



70

70

A VICTORIAN SILVER-GILT CARRIAGE CLOCK RICHARD AND COMPANY, PARIS, THE CASE BY WILLIAM RICHARD CORKE, LONDON 1893

The rectangular eight-day gong striking movement with platform lever escapement regulated by spring bimetallic and stamped with oval trademark *R & Co*, *MADE IN PARIS* to backplate, the 1.75 inch circular white enamel Roman numeral dial with blued steel hands set behind a convex glass within moulded bezel incorporating gilt canted insert to interior, the rectangular frosted gilt case fitted with scroll-chased hinged carrying handle over embossed rococo cartouche to top, the front, sides and back door with further panels decorated in high relief with foliate designs onto a matted ground, on grotesque mask and paw cast feet, Hallmarks for London 1893 makers *W.R.C.* for William Richard Corke.

11cm (4.25ins) high with handle down, 7.5cm (3ins) wide, 6.5cm (2.5ins) deep.

Provenance:

Private collection, East Midlands.

£400-600

71

A FINE AUSTRIAN ENGRAVED SILVER-GILT AND ENAMELLED NOVELTY SLEIGH TIMEPIECE

MAKERS MARKS S.G. POSSIBLY FOR SIMON GRIMWALD, VIENNA, CIRCA 1880

The Swiss made nickel finish 'five bar' watch type movement with cylinder escapement regulated by sprung monometallic balance and winding from the back, with engraved rear cover and 1.25 inch circular enamel Roman numeral dial painted with a landscape scene with castle ruin, set behind a convex glass and mounted via a hinges into the breast of a engraved cast silver swan forming the front the case modelled as a horse-drawn sleigh, the interior enamelled with polychrome painted scenes of 18th century courting couples to seat and floor between scroll decorated sides, the exterior with conforming figural panels to flanks over sliders incorporating fine strapwork scroll pierced and engraved silver gilt infill, the rear with additional enamel courtship scenes to the back of the seat and the domed lid of the engraved oval-section luggage compartment, the underside with partial marks for Vienna and makers *SG* possibly for Simon Grimwald.

12cm (4.75ins) high, 15cm (6ins) long, 6.5cm (2.675ins) wide.

The current lot is a fine example from a very diverse range of novelty silver and enamel wares that were produced in specialist Viennese workshops during the closing years of the 19th century. These wares were reviving techniques from the Renaissance period with many objects being fairly accurate re-creations of masterpieces from the 16th and 17th centuries. The form of the case of the present timepiece is very unusual and may suggest that it was intended for the Russian market as it echoes the form of a traditional Russian sleigh which often incorporated swan motifs.

£1,500-2,000



71



71 (details)



72

72
AN UNUSUAL FINE FRENCH LIMOGES ENAMELLED CARRIAGE TIMEPIECE
 RETAILED BY TIFFANY AND COMPANY, NEW YORK, LATE 19th CENTURY

The circular eight-day single train movement with vertically planted platform lever escapement regulated by sprung split bimetallic balance, the left hand margin of the backplate inscribed *TIFFANY & COMPY*, the 1.5 inch dark brown almost black enamel circular dial with alternating gilt and raised white enamel dot decorated rosette and inscribed in gilt *TIFFANY & COMPY, NEW YORK* to centre within garland inner border to the gilt Roman numeral hour chapter ring and dot outer minute track, with bright-cut scroll-pierced gilt hands behind hinged convex bevel-glazed gilt brass bezel, the enamelled copper case of rectangular plinth form with hinged scroll-cast carrying handle to the restrained gilt border decorated top incorporating raised white fleur-de-lys motifs at the angles, over front with conforming gilt detailed raised scrollwork over the dial and painted with a scene of a young seated fairy observing a butterfly to the panel beneath, the angles canted and painted with vertical gilt bands bordered by white linework and the sides with shaped oval panels decorated with suspended musical trophies and raised scroll quadrant infill, the rear with matching canted angles and relief decorated with further gilt highlighted scrollwork around a central vase beneath the circular movement access cover, on skirt base with guilloche scroll decorated upper moulding over bead-rosette infilled panels, the lower edge applied with gilt brass bead mouldings raised on small disc feet.

16cm (6.5ins) high with handle down, 11.5cm (4.5ins) square at the base.

The current lot is unusual in that all surfaces are covered with enamel attributed to the Limoges workshops. The Renaissance inspired designs, along with the colour palette (in particular the dark ground), revives the style for which the region became particularly well-known for during the 16th Century. Indeed the popularity and re-establishment of the Limoges enamel workshops during the second half of the 19th century was born out of a deep appreciation for the Renaissance originals which had become highly prized by connoisseurs earlier in the century. As often the case with French revivalist art the intention was to match (or even if possible exceed) the quality of the originals hence there was generally a 'no expense spared' approach to execution in order to achieve this objective.

The unusual high-quality nature of the present timepiece is befitting of its original retailers Tiffany and Company. Indeed when originally sold, during the celebrated American 'gilded age', its revivalist style would have been at the height of fashion.

£3,500-4,500



72 (details)

73 Y
AN EDWARDIAN SILVER AND INLAID TORTOISESHELL BALLOON-SHAPED MANTEL TIMEPIECE
 THE CASE MARKED FOR WILLIAM COMYNS AND SONS, LONDON 1909

The circular French eight-day single train movement with platform lever escapement regulated by sprung balance, the 2.25 inch circular white enamel dial with vertical Arabic hour numerals and blued steel trefoil hands set within a convex glazed moulded bezel incorporating canted insert to interior, the waisted case of silver-framed balloon form with pointed arch top over silver repeating oval motif bordered front inset with tortoiseshell inlaid in engraved gold, silver, mother of pearl and abalone with a pedestal urn beneath a canopy issuing floral trails below the dial, the sides with curved tortoiseshell panels inset within the silver frame and the rear with circular hinged door for the movement, on delicate openwork scroll cast feet with shaped apron between, the case Hallmarked for London 1909, Makers *W.C.* within an oval.

16.5cm (6.5ins) high, 12cm (4.75ins) wide, 6cm (2.375ins) deep.

The Comyns family business of silversmiths was established by William Comyns who succeeded Richard Tagg in 1858. The firm initially traded from Soho but quickly expanded taking on premises in Beak Street off Regent Street. In 1885 William's two sons Charles and Richard joined the business who then succeeded their father on his death in 1916. Charles died in 1925 and the firm was incorporated as William Comyns and Sons Limited in 1930 before being bought by Richard Copping on Richards death in 1953. The Comyns family mainly specialised in producing small decorative wares for all price brackets often produced using mechanical methods such as die stamping. The makers mark on the current lot is recorded online (at silvermakersmarks.co.uk) as being registered in November 1890 and was in use until 1915.

£1,000-1,500

74
A FRENCH EMPIRE SMALL ORMOLU LYRE-SHAPED MANTEL TIMEPIECE
 RIEUSSEC, PARIS, EARLY 19th CENTURY

The circular eight-day single train movement with anchor escapement regulated by disc bob pendulum incorporating silk suspension and stamped *RIEUSSEC, H'GER DU ROI*, 92 to the left hand margin of the backplate, the 2.5 inch circular slightly convex white enamel Roman numeral dial inscribed *Rieussec, H'GER DU ROI* to centre, with blued steel *moon* hands set within gilt engine-milled ropetwist bezel, the case modelled as a lyre with foliate and anthemion cast decoration to the twin uprights centred with simulated strings beneath palmette crest to the centre of the superstructure, on oval section plinth base incorporating lappet leaf decoration to top mouldings and festoon leaf mounts to waist, on disc-turned feet; now with a glass dome cover and wooden stand.

The clock 24cm (9.5ins) high, 10cm (4ins) wide, 6cm (2.375ins) deep; the dome and stand 29cm (11.5ins) high.

Rieussec is recorded in Tardy *DICTIONNAIRE DES HORLOGERS FRANCAIS* as working from Rue du Marche-Pallu, Paris, 1804-12, then Rue Neuve des Petits champs in 1815 before becoming Rieussec and Fils in 1830.

£350-450



73



74



75

75
A FRENCH EMPIRE ORMOLU AND PATINATED BRONZE FIGURAL MANTEL CLOCK
THE DIAL SIGNED FOR LEPAUTE, PARIS, 19th CENTURY

Fitted with a circular eight-day two train countwheel bell striking movement with anchor escapement regulated by disc bob pendulum incorporating Brocot type regulation to suspension and stamped with *...Japy Fils, Medaille d'argent, 1844 1849* roundel over number 283, the circular white enamel Roman numeral dial inscribed *LEPAUTE A PARIS* to centre and with blued steel *moon* hands within a milled bezel, in a case modelled with a patinated bronze figure of Zeus cradling the infant Bacchus stood beside a tree stump adorned with fruiting vines and a crooked staff, the rectangular plinth base applied with mount cast with fine triple fruiting swag decorated baton beneath an urn with serpent handles to fascia, over stylised lotus leaf cast ogee moulded skirt base over rosette and scroll cast bracket feet, (case and dial probably circa 1810, the movement later). 50cm (19.75ins) high, 35.5cm (14ins) wide, 16cm (6.25ins) deep.

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

£1,000-1,500



76

76
A FINE FRENCH EMPIRE BRONZE AND SIENA MARBLE FIGURAL MANTEL CLOCK OF IMPRESSIVE PROPORTIONS
JACQUIER, PARIS, CIRCA 1825

The circular eight-day countwheel bell striking movement with anchor escapement regulated by disc bob pendulum incorporating silk suspension, the backplate stamped *JACQUIER, A PARIS* over serial number 712, the 4.5 inch circular silvered brass Roman numeral dial signed *Jacquier* to the slightly recessed centre and with steel *moon* hand set within rosette decorated leaf-cast gilt bezel, the case with a standing figure finely cast as Orpheus wearing a laurel wreath and a cape and holding a lyre, stood next to a pedestal surmounted with urn draped with a cloth inscribed *EURIDICE* to waist, over tablet upstand, acanthus cast ogee cornice, dial and two tier repeating lotus leaf and anthemion cast skirt mouldings, the plinth base inset with a cast frieze of Orpheus attending the court of Hades and Persephone, on generous acanthus cast ogee moulded skirt base with lions paw front feet. 91cm (35.75ins) high, 63.5cm (25ins) wide, 21.5cm (8.5ins) deep.

The present clock represents the legend of Orpheus who, after the death of his wife Euridice (from the bite of viper), pleaded her return from the underworld by venturing to the court of Hades and Persephone to sing for her life back. Deeply touched by his song they agreed but on the condition that Orpheus was to leave ahead of her and was not to look back until they had reached the surface. Alas Orpheus looked back before Euridice had cleared the entrance to the underworld causing her to be returned and lost from him forever.

£1,200-1,800



77

77
A FINE FRENCH EMPIRE BRONZE AND SIENA MARBLE FIGURAL MANTEL CLOCK OF IMPRESSIVE PROPORTIONS
JACQUIER, PARIS, CIRCA 1825

The circular eight-day countwheel bell striking movement with anchor escapement regulated by disc bob pendulum now with Brocot type regulation, the backplate stamped *JACQUIER, A PARIS* over initials *G D* to centre and with serial number *146* to upper left hand margin, the 4 inch circular silvered brass Roman numeral dial signed *JACQUIER, A PARIS* to the slightly recessed centre and incorporating subsidiary seconds dial interrupting the Roman numeral chapter ring at twelve o'clock, with steel *moon* hands set within generous gilt laurel wreath cast bezel, the case with standing figure finely cast as Caesar wearing a toga and a laurel crown resting against a pedestal whilst supporting a scroll in his left hand, the pedestal fascia with fine relief cast mount depicting Mars stood amongst martial trophies including *SPQR* and *NPT* eagle standards beneath the dial, the plinth base inset with cast frieze of Mercury flanked by Ceres in a chariot drawn by Chimera opposing figures emblematic of the arts, on generous acanthus cast ogee moulded skirt base with leafy scroll cast bracket front feet. 88cm (34.5ins) high, 56cm (22ins) wide, 23cm (9ins) deep.

£1,000-1,500



78

78
A FRENCH LOUIS XVI PATINATED BRONZE, ORMOLU AND MARBLE FIGURAL MANTEL CLOCK
UNSIGNED, PARIS, LATE 18TH CENTURY

The circular eight-day two train countwheel bell striking movement with anchor escapement regulated by gilt sunburst mask bob pendulum with silk suspension, the 5 inch convex white enamel Roman numeral dial inscribed *a Paris* to centre and with Arabic quarters within the outer minute track, with fine scroll-pierced gilt hands within crisp engine-milled repeating anthemion decorated gilt brass bezel, the case with elaborate wheatear and fruiting vine decorated scroll surmount applied to a black marble block resting on top of the patinated bronze cylinder housing the movement, with generous cast drapery apron beneath and supported between a pair of fluted *Carrara* marble columnar pedestals with gilt engine-turned bands to bases and husk cast inserts to flutes and supporting patinated bronze standing figures of Hercules opposing Queen Omphale, on inverted breakfront *Belge-noir* marble plinth base applied with gilt brass chained bollards around the pedestals over bead decorated edge and inset gilt panels relief decorated with putti, on six engine-milled bell-shaped feet.

55cm (21.75ins) high, 42cm (16.5ins) wide, 13.5cm (5.5ins) deep.

Provenance:
 The Kingshott Collection.

The legend of Hercules tells of his enslavement as punishment for the murder of Iphitus (during a moment of rage) being directed by the Oracle of Delphi. The proceeds of Hercules sale were intended for King Eurytus as compensation for the loss of his son. Although the compensation was refused Hercules was still sold as a slave to Queen Omphale, the Lydian queen, who paid a price of 3 silver talents for him. Despite the humiliation of his enslavement to a 'barbarian' queen Hercules remained a loyal and highly useful servant who amongst other tasks killed a giant serpent that was decimating crops and killing Lydian civilians; he also undertook the burial of Icarus after his ill-fated flight. After three years of enslavement Hercules and his oppressor fell in love and, once he had been granted his freedom, they were married. The marriage bore two sons Tyrsenus and Agelaus, however Hercules would eventually leave Queen Omphale and Kingdom of Lydia and return to Greece, where he would marry (for the 3rd time) Deianira.

£2,000-3,000



78 (detail)



79

79

A FRENCH DIRECTOIRE PATINATED BRONZE, ORMOLU AND CARRARA MARBLE MANTEL CLOCK GASTON JOLLY, PARIS, CIRCA 1800

The circular eight-day countwheel bell striking movement with anchor escapement regulated by disc bob pendulum with silk suspension, the circular convex white enamel Roman numeral dial signed *Gaston Jolly A Paris* to centre and with blued steel moon hands within engine-milled gilt bezel, the case modelled as urn with floral surmount to the tall domed superstructure decorated with an entwined serpent over ovoid body housing the movement with gilt pendant finial to underside, raised on four tapered pierced lappet-leaf moulded supports incorporating female term upper terminals to the sides and out-swept hoof feet, mounted on a stepped oval Carrara marble plinth base with gilt engine-milled disc feet. 59cm (23ins) high, 25cm (10ins) wide, 23cm (9ins) deep.

Provenance:
The Kingshott Collection.

Francois-Piere Gaston-Jolly is recorded in Tardy *DICTIONNAIRE des HORLOGERS FRANCAIS* as becoming a Master in 1794 and working from Pave St. Sauveur, Paris 1810-20. He was a fine maker whose movements are often seen in cases by Pierre-Philippe Thomire suggesting that there was some form of association between the two workshops.

£2,500-3,500



79 (detail)

80

A FRENCH LOUIS XV STYLE GILT BRASS MANTEL CLOCK UNSIGNED, LATE 19th CENTURY

The eight-day bell striking movement with anchor escapement regulated by disc-bob pendulum incorporating Brocot type regulation to suspension, the backplate stamped with serial number 43939 to upper left hand margin and 7 2 to lower edge, the twelve-piece white enamel Roman numeral cartouche dial with foliate cast centre and shield-shaped numerals, with scroll pierced and gilt brass hands set behind ogee moulded hinged convex glazed bezel, the case cast with generous pierced asymmetric rococo scrollwork applied sweeping out at the base and applied with two putti supporting fruiting vines. 40cm (15.75ins) high, 40cm (15.75ins) wide, 16cm (6.25ins) deep.

£600-800



80

81

A FRENCH LOUIS XVI STYLE GILT BRASS MANTEL CLOCK PLANCHON, PARIS, LATE 19th CENTURY

The eight-day countwheel bell striking movement with anchor escapement regulated by disc-bob pendulum incorporating Brocot type regulation to suspension, the backplate stamped *PN, A PARIS* beneath serial number 2284 to upper left hand margin and 8 7 to lower edge, the circular convex white enamel Roman numeral dial signed *Planchon, AU PALAIS-ROYAL* to centre and with Arabic five minutes beyond the outer minute track, with fine scroll pierced and engraved gilt brass hands set behind hinged bead-cast convex-glazed bezel, the case with twin handled urn surmount cast with fluted husk and laurel wreath decoration and draped with a flora swag, over drum housing the movement raised on scroll-cast upright fronted with a martial trophy flanked by generous out-swept cornucopae adorned side scrolls, the plinth base with curved drapery cast centre flanked by panels cast with foliate scroll infill, on generous laurel-banded fluted toupe feet. 52cm (20.5ins) high, 37cm (14.5ins) wide, 16.5cm (6.5ins) deep.

Matieu Planchon was apprenticed to his father and subsequently worked for several of the leading French makers including Robert Houdin prior to setting up business at Palais Royal, Paris in 1890. He specialised in high-end novelty clocks such as floating turtle timepieces, and imaginative recreations of Renaissance and other historic models.

£400-600



81



82

82
A FRENCH DIRECTOIRE STYLE ORMOLU AND PATINATED BRONZE FIGURAL 'AU BON SAUVAGE' MANTEL TIMEPIECE
UNSIGNED, 20th CENTURY, THE CASE INCORPORATING ELEMENTS POSSIBLY ATTRIBUTED TO PIERRE-PHILIPPE THOMIRE

Incorporating a nickel finish 'Grade 8' eight-day seven-jewel timepiece movement by *WALTHAM WATCH CO.* with lever escapement regulated by sprung bimetallic balance, the backplate signed, engraved *8 DAYS* and numbered *27916995*, the 4 inch convex white enamel Roman numeral dial with Arabic five minutes beyond the minute track and fine scroll-pierced and engraved gilt brass hands, with engine-milled gilt surround set into a gilt drum fitted with hinged door to rear, supported via naturalistically cast rails onto the shoulders of two standing patinated bronze figures, each in striding pose, wearing tobacco leaf skirts and stood bare-foot on a break-arch ended naturalistically cast gilt panel applied to a conforming patinated bronze plate, the whole resting on a *verde antico* marble block plinth.
 19cm (11.5ins) high, 36cm (14.25ins) wide, 11cm (4.25ins) deep.

Provenance:
 The Kingshott Collection.

The castings for the figures, rustic poles and baseplate can be directly compared to those on a clock by Pierre-Philippe Thomire entitled *Paul and Virginie* illustrated in Niehuser, Elke *FRENCH BRONZE CLOCKS* on page 151.

£1,500-2,500



83

83
AN UNUSUAL FRENCH EMPIRE STYLE MANTEL CLOCK IN THE FORM OF A CHEVAL MIRROR
UNSIGNED, EARLY 20th CENTURY INCORPORATING EARLIER ELEMENTS

The circular eight-day two train countwheel bell striking movement with anchor escapement regulated by gilt disc bob pendulum with silk suspension, the circular gilt Roman numeral dial with radial cast centre, skeletonised chapter ring and blued steel *moon* hands, applied towards the upper margin of a rectangular mirror glass plate set within fine engine-milled surround between two slender acanthus cast baluster uprights with leafy capitals, surmounted by moulded entablature applied with twin winged sphynxes flanking a central triangular pediment decorated with a recumbent naked Classical female to tympanum, the trestle base issuing cast lions paw feet set onto square section blocks over generous *verde antico* marble plinth base applied with a gilt armillary sphere to the leading edge, with gilt toupe feet.
 47cm (18.5ins) high, 27cm (10.5ins) wide, 17cm (6.75ins) deep.

Provenance:
 The Kingshott Collection.

£1,000-1,500



84

84
**A LOUIS XV STYLE ORMOLU AND 'BLANC DE CHINE' PORCELAIN MANTEL CLOCK
 THE MOVEMENT BY VINCENTI ET CIE, PARIS, LATE 19th CENTURY**

The circular eight-day countwheel bell striking movement with vertically planted platform cylinder escapement regulated by sprung monometallic balance, the backplate stamped with *VINCENTI & CIE, MEDAILLE D'ARGENT, 1855* medallion beneath serial number 2329, the 3 inch circular convex white enamel dial with vertical Arabic hour numerals and scroll-pierced gilt brass hands set behind a hinged convex bevel-glazed moulded cast brass bezel, the case with white ceramic recumbent figure in stylised oriental dress attended by a boy with a slice of melon, set on a gilt brass oval stand cast and chased with open foliate rococo scrollwork, the rear issuing a naturalistically cast shrub applied with porcelain blooms suspending the clock movement within a white ceramic melon above the figure and surmounted by a Ho-Ho bird. 38.5cm (15ins) high, 30.5cm (12ins) wide, 21.5cm (8.5ins) deep.

£1,200-1,800

85

**A FINE AND RARE FRENCH EMPIRE TOLE PEINTE NIGHT-AND-DAY PROJECTION TIMEPIECE
 BOFENSCHEN, PARIS, CIRCA 1815**

The circular four columnar pillar double-dialled movement with additional wheel added to the train to increase the duration from thirty-hours to several days, with verge escapement regulated by sprung three-arm monometallic balance incorporating rack-and-pinion regulation adjustment via a pointer on the dial, the rear with 2.25 inch circular concave silvered brass dial engraved with Arabic hour numerals and with conforming quarter hour markers, the front with circular white enamel dial with R/A regulation adjustment pointer over signature *Bofenschen, a Paris* to centre within vertical Roman hour numeral chapter ring and with Arabic quarters within the outer minute track, with blued steel moon hands set behind hinged engine-milled convex glazed gilt brass bezel, the ormolu mounted urn-shaped tole-peinte case painted to resemble porphyry with removable gilt leaf-bud cast finial to the concave lid decorated in gilt with collars over repeating leaf rim to base, the body with fine chiselled ormolu lions mask ring handles to each side over gilt acanthus decoration to waist, the interior with glazed aperture to the rear of the movement and fitted with a spirit lamp for reflecting an image of the concave silvered back dial through a conforming circular glazed aperture to the rear of the case, raised on swept foot applied with engine-turned gilt collars over a rectangular plinth applied with cast sunburst Apollo mask to front and stars to sides on lappet leaf moulded skirt base. 52cm (20.5ins) high, 21cm (8.25ins) wide, 18cm (7ins) deep.

Bofenschen is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as a maker of musical and automaton clocks working in Paris 1807-13.

A very closely related timepiece by Bofenschen was sold at Sotheby's New York sale *Mario Buatta: Prince of Interiors* 23rd January 2020 (lot 32) for \$7,500.

£2,000-3,000



85 (details)



85



86

86
**A FRENCH NAPOLEON III ORMOLU FIGURAL MANTEL CLOCK OF IMPRESSIVE PROPORTIONS
 THE MOVEMENT BY SAMUEL MARTI ET CIE, PARIS, CIRCA 1870**

The circular eight-day countwheel bell striking movement with anchor escapement and Brocot type regulation to pendulum suspension, the backplate stamped with *Samuel Marti & C., MEDAILLE DE BRONZE* roundel and serial number 1435 over additional numeral 6 to lower margin, the 4.75 inch circular convex blue-on-white enamel Roman numeral dial with Arabic five minutes to outer track and scroll pierced gilt brass hands set behind hinged bead cast convex glazed bezel, the very substantial case with surmount cast as a reclining Classical female muse in flowing robes holding a laurel wreath and resting her elbow on a lyre, together with Putti attendant making notes on a tablet already inscribed *Honore, Alexandre and Raphael* seated beside a stack of books, laurel wreaths and a sword, the breakfronted plinth base centred with the dial adorned with richly cast acanthus crest and arched egg-and-dart mouldings over leafy scrolls issuing floral festoon to apron, flanked by recessed panels each centred with a rosette and generous leaf-cast angle mounts continuing down to the cavetto moulded skirt base cast with leafy trails to mouldings and inset with panels, on toupe feet resting on a purpose made gilt plinth.
 64cm (25.25ins) high including giltwood stand, 86cm (34ins) wide, 28.5cm (11.25ins) deep.

£800-1,200



87

87
**A FRENCH LOUIS XVI STYLE ORMOLU MANTEL CLOCK
 L. LEROY ET CIE, PARIS, CIRCA 1900**

The circular eight-day bell striking movement with platform lever escapement regulated by sprung bimetallic balance, the backplate boldly engraved *No. 19482* to the upper left hand edge and signed *L. Leroy & Cie A Paris* to lower edge, the 4.5 inch circular convex white enamel Roman numeral dial further inscribed *L. Leroy & Cie, PARIS, 7 Bould de la Madeleine* to centre and with Arabic five minutes beyond the minute track, with fine scroll-pieced gilt hands set behind convex glazed hinged engine-milled gilt bezel, the case crisply cast and chased with surmount of basket of flowers draped down to a pair of goats each standing on hind legs on top of D-shaped side platforms held aloft by a pair of winged putti, the front with fine Neo-classical panel relief-cast with flaming torch flanked by acanthus scrolls issuing cornucopie beneath the dial, on D-ended cavetto moulded platform base incorporating panels cast in high relief with fruiting swags over toupe feet.
 42cm (16.5ins) high, 31cm (12.25ins) wide, 13cm (5ins) deep.

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.

£400-600

88
**A FRENCH GILT BRASS 'JAPONESQUE' MANTEL TIMEPIECE
 THE MOVEMENT STAMPED FOR VICTOR ATHANASE-PIERRET, CIRCA 1880**

The circular single train eight-day movement with tic-tac escapement regulated by integral short-bob pendulum, the backplate with arched lower margin and stamped with oval trademark *VAP, BREVETE, S.G.D.G.* to backplate, the twelve-piece Arabic enamel cartouche numeral dial with winged female term and scroll cast brass centre and blued steel hands set behind fixed bevel-glazed bezel, the case modelled as an elaborate oriental gong stand with grotesque mask centred stylised strapwork scroll-pierced arch over the fish-scale decorated drum housing the movement surmounted by a pair of dragons, flanked by decorative cast square section columns over a trestle type base with elaborate scroll-pierced apron panel flanked by conforming openwork brackets, set on a cruciform-ended platform further decorated with a pierced apron to front.
 41cm (16.25ins) high, 30.5cm (12ins) wide, 10cm (4ins) deep.

Victor Athanase-Pierret is recorded in Loomes, Brian *Watchmakers and Clockmakers of the World, 21st Century edition*, as born in 1806 and died in 1893. He worked in Paris and invented lamp clocks with turning globes marked with hour figures in 1863. Tardy in *Dictionnaire des Horlogers Francais* notes that he was born in Bucy-les-Pierrepont and apprenticed at age 13 to a maker named Rolin, stayed there 5 years, then moved to Paris. He exhibited at the London Exposition in 1851 where he presented 'une pendule planetaire' (an orrery), he also published a volume titled *Horlogerie, outillage et mecanique* in 1885.

£400-600



88

89 Y

A FRENCH CHARLES X INLAID SATINWOOD MANTEL CLOCK WITH THERMOMETER

PONS, PARIS, CIRCA 1830

The circular eight-day countwheel bell striking movement with anchor escapement regulated by disc bob pendulum with silk suspension, the backplate stamped with oval Pons, *MEDAILLE D'ARGENT 1823* trademark to centre over serial number 625, the circular Roman numeral dial with engine-turned rosette decorated centre and steel moon hands within elaborate repeating acanthus scroll cast gilt bezel, the case modelled as a rectangular section Ionic pilaster incorporating leafy scroll inlaid volutes over cavetto collar and rectangular engraved brass mercury tube *Reaumur* scale *Thermometre* annotated in French and inscribed *Paris, 1740, 1830* to lower section, within line inlaid surround over architectural cavetto moulded base incorporating further stylised leafy scroll marquetry panel to skirt fascia; mounted on a D-ended foliate inlaid rosewood plinth incorporating shaped bracket feet.

The clock 41cm (16.25ins) high, 13cm (5.25ins) wide, 9cm (3.5ins) deep; the clock and base 48cm (18.75ins) high, 23cm (9ins) wide, 15cm (6ins) deep overall.

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.



89

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.

£250-350

90 Y

A FRENCH EBONISED AND BOULLE-WORK MANTEL CLOCK BOLVILLER, PARIS, MID 19th CENTURY

The circular countwheel striking eight-day back-wound movement with visible anchor escapement planted on the backplate regulated by 'gridiron' pendulum modelled as a lyre over sunburst mask centred bob, the circular blue on white enamel Roman numeral dial with unusual wavy concentric line decoration to centre and signed *BOLVILLER A PARIS* to the lower edge of the conforming outer minute ring, with blued steel moon hands set behind hinged convex glazed brass bezel decorated with faux pearls, the case with elaborate shaped superstructure fronted with engraved brass, tortoiseshell, faux abalone and simulated ivory with elaborate scrollwork enveloping the dial incorporating grotesque lion's heads to lower margin of the upper section, raised on four scroll-outline supports faced with conforming 17th century style marquetry and with pendulum swinging between, on ogee-shaped plinth base with further foliate scroll panel decoration incorporating bracket supports.

53.5cm (21ins) high, 30.5cm (12ins) wide, 16cm (6.25ins) deep.

Bolviller is recorded in Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS, Their history and development* (page 432) as working from several addresses in Paris from 1830 until after 1870. Bolviller are known for being relatively early and inventive makers of fine French carriage clocks. Bolviller appears to have entered into partnership with C.P. Gontard in the 1840's as a Brevet was granted to both makers for a lever chronometer escapement in 1848. Gontard went on to show carriage clocks in London 1851 and patent two further related escapements and produce carriage clocks under his name alone.

£250-350

91

A FRENCH BRASS INLAID EBONISED FOUR-GLASS MANTEL CLOCK WITH ETCHED-GLASS PANELS

STAMPED FOR PERT BALLY, PARIS, LATE 19th CENTURY

The circular eight-day countwheel bell striking movement with Brocot type escapement regulated by 'gridiron' pendulum with enamelled disc to the bob inscribed *R* and *A* for regulation, the backplate numbered 2548 to upper left hand margin over *PERT BALLY, A PARIS* and *S, Marti et Cie, MEDAILLE DE BRONZE* to centre, the 4.75 inch circular white enamel Roman numeral dial with blued steel moon hands and ogee moulded brass surround, the case with shaped pediment upstand, ogee cornice and brass double-line edged frieze to lintel, over rectangular glazed door decorated with etched stylised scrollwork borders to the glass panel flanked by line inlaid uprights to the frame, the sides with further break-arch outline scrollwork etched borders to the glass panels and the rear door decorated with lozenge lattice work, on stepped ogee moulded plinth base with conforming panel inlay to fascia and squab feet.

51cm (20ins) high, 27cm (10.75ins) wide, 16.5cm (6.5ins) deep.

Provenance:

Property removed from 8 Great Pulteney Street, Bath

£200-300



91 (detail)



90



91



92

92
A FRENCH GILT, PATINATED AND SILVERED BRASS NOVELTY 'QUARTERDECK' MANTEL CLOCK
GUILMET, PARIS, LATE 19th CENTURY

The eight-day gong striking movement with anchor escapement regulated by compound pendulum with upper crossed spring suspension for the figural bob and stamped *GLT, BREVETTE, S.G.D.G.* trademark over serial number 1653 to backplate, the circular gilt Roman numeral dial with steel spade hands and canted bezel set into the cabin elevation of the case modelled as the stern of a ship with upper poop deck applied with binnacle compass before a figure cast as a sailor at the helm rocking from side-to-side with the motion of the pendulum, with curved balustrading behind terminating with lantern posts to sides over lower deck accessed via a ladder to the left and with another figure of a mariner gathering rope from a coil to the right, on moulded gilt base applied onto black marble plinth with gilt block feet. 30cm (11.5ins) high, 29cm (11.5ins) wide, 22cm (8.75ins) deep.

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 impelled by the mechanism underneath her that moves the figure imperceptibly from side to side.

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. A Guilmet 'quarterdeck' clock is illustrated in Roberts, Derek Mystery Novelty and Fantasy Clocks on page 225 (figs. 22-2 a-d); and another (number 1313) was sold in these rooms on 15th September 2015 (lot 43) for £6,500 hammer.

£3,500-4,500



92 (details)



93 Y

A FRENCH LOUIS XIV STYLE BRASS MOUNTED TORTOISESHELL SMALL BOUDOIR TIMEPIECE

PLANCHON, PARIS, LATE 19th CENTURY

The circular eight-day single train movement with platform lever escapement regulated by sprung split metallic balance applied to the backplate stamped with serial number 3427 over *PLANCHON, PALAIS-ROYAL* towards the left hand margin, the circular convex white enamel Roman numeral dial inscribed *Planchon, AU PALAIS-ROYAL* to centre and with Arabic five minutes to outer track, with decorative steel hands set behind convex glazed hinged cast brass bezel, the case with brass carrying handle to the brass fillet moulded domed caddy superstructure flanked by vase finials, over egg-and-dart cast top moulding and rectangular side windows set within raised bead-cast surrounds, the rear with moulded brass-framed rectangular door, on gadroon-decorated brass skirt base with toupe feet. 18.5cm (7.25ins) high, 11.5cm (4.5ins) wide, 9cm (3.5ins) deep.

Matieu Planchon was apprenticed to his father and subsequently worked for several of the leading French makers including Robert Houdin prior to setting up business at Palais Royal, Paris in 1890. He specialised in high-end novelty clocks such as floating turtle timepieces, and imaginative recreations of Renaissance and other historic models.

£250-350



93 (detail)



93

94

A FINE FRENCH MID-SIZED CHAMPLEVE ENAMELLED GILT BRASS BAMBOO CASED REPEATING ALARM CARRIAGE CLOCK

RETAILED BY CHAUDE, PARIS, CIRCA 1900

The rectangular eight-day two train gong striking movement with silvered platform lever escapement regulated by sprung split bimetallic balance, The backplate numbered 864 to lower left and the front plate stamped *F V, 64* to lower inside margin, the rectangular frosted gilt dial plate with blue-ground polychrome floral rosette champlévé enamel decorated centre within recessed chapter ring with vertical Arabic hour numerals and inscribed *CHAUDE, 36 PAILAI-ROYAL 36, PARIS,* with pierced blued steel hands over subsidiary alarm setting dial to lower margin, the bevel-gazed case with frame modelled to resemble sections of bamboo overlapping at the corners and with each segment champlévé enamelled with further polychrome floral sprays on a mid-blue ground, with conforming hinged carrying handle to the gilt panel-glazed top incorporating repeat button to leading edge, hinged bevel-glazed door to rear and on angled bamboo T-shaped feet. 11.5cm (4.5ins) high with handle down, 8cm (3.125ins) wide, 7cm (2.75ins) deep.

Provenance:
 Private collection, East Midlands.

Although *bamboo*-framed carriage clocks do appear at auction relatively frequently, those with champlévé enamelled decoration to the frame itself are particularly rare. A full-sized clock with very similar frame is illustrated in Roberts, Derek *CARRIAGE and other Travelling Clocks* on page 202 (Figure 12.9).



94 (details)



94

£1,500-2,000



95

95
A FINE AND RARE FRENCH ENGRAVED GILT BRASS PORCELAIN PANEL INSET MINIATURE OVAL CARRIAGE TIMEPIECE
UNSIGNED, PARIS, CIRCA 1880

The rectangular eight-day single train movement with silvered platform lever escapement regulated by sprung split bimetallic balance, the rectangular porcelain dial panel polychrome painted with landscape scene with two courtesans in 18th century dress seated beneath hour disc incorporating iron red Roman numerals and blued steel *spade* hands, the engraved gilt oval case of *Mignonnette No. 1* size with hinged engraved shaped carrying handle and glass set within rococo scroll engraved matted surround to top, over cushion-capped caddy moulded cornice and leafy trail decorated frames enclosing porcelain side panels each again finely painted with two 18th century courtesans, the rear with hinged door incorporating further additional conforming figural panel, on ogee-outline skirt base engraved with bands of foliate scrollwork, the underside stamped with number 2432.

The clock 8cm (3.125ins) high with handle down, 6cm (2.375ins) wide, 5cm (2ins) deep.

Provenance:
 Private collection, East Midlands.

Miniature carriage clocks are called *Mignonnettes* or 'little darlings' and come in three graded sizes with *No. 1* being the smallest. Miniature oval carriage clocks are notably rare and the current lot is notable in having an engraved case with three finely painted curved porcelain panels; a very similar example is illustrated in Roberts, Derek *CARRIAGE and other Travelling Clocks* on page 163 (Figure 9.41).

£1,200-1,800



95 (details)

96
A FINE FRENCH GILT BRASS PORCELAIN PANEL INSET MINIATURE CARRIAGE TIMEPIECE
UNSIGNED, PARIS, CIRCA 1880

The rectangular eight-day single train movement with silvered platform lever escapement regulated by sprung split bimetallic balance and stamped with number 3309 to the lower left hand corner of the backplate, the rectangular porcelain dial panel with Roman numeral hour disc and blued steel *spade* hands over a polychrome painted landscape scene populated by a courting couple in 18th century dress framed by a gilt border and with blue-ground scroll infill to upper spandrel areas, the satin gilt *corniche* case of *Mignonnette No. 1* size with hinged carrying handle over bevelled top glass and caddy moulded uprights, the sides with porcelain panels painted with standing female figures within gilt edged blue borders, and the rear door with further conforming panel landscape-decorated with a windmill, on cavetto moulded skirt base.

The clock 8cm (3.125ins) high with handle down, 5cm (2ins) wide, 4.5cm (1.75ins) deep.

Provenance:
 Private collection, East Midlands.

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

£700-1,000



96



96 (details)



97

A FINE FRENCH ENGRAVED GILT BRASS PORCELAIN PANEL INSET MINIATURE CARRIAGE TIMEPIECE

UNSIGNED, PARIS, CIRCA 1880

The rectangular eight-day single train movement with silvered platform lever escapement regulated by sprung split bimetallic balance and stamped with number 656 to the lower left hand corner of the backplate, the rectangular porcelain dial panel polychrome painted with landscape scene populated by a courting couple in 18th century dress seated beneath Roman numeral hour chapters with blued steel *spade* hands and framed within a gilt border, the engraved satin gilt *corniche* case of *Mignonnette* No. 1 size with hinged carrying handle over bevelled top glass within geometric banded floral engraved surround and leafy trail decorated caddy moulded uprights, the sides with porcelain panels painted with standing female figures within gilt edged blue borders, with bevel-glazed rear door and floral panel engraved cavetto moulded skirt base.

The clock 8cm (3.125ins) high with handle down, 5cm (2ins) wide, 4.5cm (1.75ins) deep.

Provenance:

Private collection, East Midlands.

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

£1,000-1,500



97 (details)

98

A FINE FRENCH GILT BRASS ANGLAISE RICHE CASED PORCELAIN PANEL INSET MINIATURE CARRIAGE TIMEPIECE THE PANELS BY LUCIEN SIMONNET, PARIS, LATE 19th CENTURY

The rectangular eight-day single train movement with silvered platform lever escapement and stamped with number 1782 to the lower left-hand corner of the backplate, the rectangular porcelain dial with musical trophy decorated centre to the white Roman numeral chapter ring and blued steel hands set within a polychrome painted Middle-Eastern landscape depicting a Mosque and minarets beside a lake, the *anglaise riche* case of *Mignonnette* No. 3 size with hinged reeded-baton centred carrying handle and bevelled top glass over moulded cornice with fluted frieze and Corinthian three-quarter columns with plain shafts to angles, the sides with finely painted porcelain panels depicting three-quarter length portraits of women in romanticised Middle-Eastern dress before buildings and incorporating monogram LS to lower right hand corners, the rear with bevel-glazed door, on ogee-outline base with pad feet. The clock 9cm (3.5ins) high handle down, 5.3cm (2.125ins) wide, 4.5cm (1.75ins) deep.

Provenance:

Private collection, East Midlands.

The work of Lucien Simonnet (1849-1926) is discussed by Larry L. Fabian in his *article Carriage Clock Porcelain. Artistic pedigrees hiding in plain view* published in *ANTIQUARIAN HOROLOGY* December 2019 (pages 501-13). Simonnet was a Sevres trained painter of porcelain who appeared to specialise in producing the finest figural panels often based on works by well-known artists of the period. Fabian highlights three examples with three-quarter portrait panels after Emile Verne-Lecomte and Charles Louis Muller executed in the romantic historic Middle-Eastern 'Orientalist' style. A fine grande-sonnerie striking carriage clock with push-button repeat and alarm also incorporating painted porcelain panels by Louis Simonnet was sold in these rooms on 24th June 2020 (lot 131) for £4,500 hammer. Miniature carriage clocks are called *Mignonnettes* or 'little darlings' and come in three graded sizes with No. 1 being the smallest.

£800-1,200



98



98 (details)



99

99
A FINE FRENCH GILT BRASS, CHAMPLEVE ENAMEL AND PAINTED PANEL INSET MINIATURE CARRIAGE TIMEPIECE
UNSIGNED, PARIS, LATE 19th CENTURY

The rectangular eight-day single train movement with platform cylinder escapement, the circular blue on white enamel Roman numeral dial with gilt star half hour markers, blued steel *spade* hands and gilt bezel set within a rectangular painted enamel panel decorated with a Watteauesque scene of 18th century courting couple within a garden landscape, the *corniche* type frosted gilt brass case of *Mignonnette* No. 2 size with polychrome enamel decorated hinged scroll handle over bevel-glazed top bordered with fine conforming coloured enamelled scrollwork, cavetto cornice and caddy-moulded corner uprights, the sides with further panels finely painted with further couples conversing within naturalistic settings, the rear with rectangular gilt door, on moulded skirt base also polychrome enamel decorated with fine leafy scrollwork. 8cm (3.125ins) high handle down, 5cm (2ins) wide, 4.5cm (1.75ins) deep.

Provenance:
 Private collection, East Midlands.

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

£800-1,200



99 (details)



100

100
A FRENCH BRASS MINIATURE CARRIAGE TIMEPIECE

HENRI JACOT, PARIS, CIRCA 1900

The rectangular eight-day single train movement with silvered platform lever escapement regulated by sprung split bimetallic balance, the backplate stamped with perched parrot *H.J.* trademark for Henri Jacot to centre and numbered 15188 to the lower left corner, the rectangular white enamel Roman numeral dial with blued steel *spade* hands, the bevel-glazed *corniche* type case of *Mignonnette* No. 1 size with hinged carrying handle over rectangular top glass and caddy moulded uprights, on cavetto moulded skirt base. 7.5cm (3ins) high with handle down, 5cm (2ins) wide, 4.5cm (1.75ins) wide.

Provenance:
 Private collection, East Midlands.

Henri Jacot is recorded Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS, Their history and development* as working from 31 Rue de Montmorency, Paris as well as possibly having a factory in Saint-Nicolas-d'Aliermont. 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. Miniature carriage clocks are called *Mignonnettes* or 'little darlings' and come in three sizes with No. 1 being the smallest.

£200-300



100 (details)



101



101 (details)



101

A FINE SWISS GILT BRASS MINUTE-REPEATING MINIATURE CARRIAGE TIMEPIECE

RETAILED BY J.W. BENSON LIMITED, LONDON, CIRCA 1900

The rectangular frosted silvered eight-day two-in-one single going barrel movement with platform lever escapement regulated by sprung bimetallic balance, the repeat train sounding the hour on the larger of two gongs before ting-tang quarters and finally the minutes passed after the last quarter on the smaller gong, the backplate with visible winding clicks and take-off work for driving the repeat mechanism, with circular trademark RTP monogram to left hand margin opposing stamped BREV (Swiss cross) DER and number 14007 to right hand margin, the rectangular cream enamel Roman numeral dial with gilt spade hands over retailer's signature J.W. BENSON LTD, LUDGATE HILL, LONDON, and SWISS MADE, the frosted gilt anglaise variant bevel-glazed bowfronted case of Mignonette No. 2 size with hinged looped carrying handle over rectangular top glass and curved-front caddy-moulded cornice inset with a reeded band, with fluted Corinthian columns to corners and glazed rear door, on caddy moulded skirt base, the underside stamped 963; in original gilt-tooled green leather travelling/display case with winding key.

The timepiece 9cm (3.5ins) high with handle down, 5.5cm (2.125ins) wide, 5cm (2ins) deep.

Provenance:

Private collection, East Midlands.

The firm of J.W. Benson has its roots in the partnership between brothers James William and Samuel Suckley Benson which traded as watchmakers, goldsmiths and silversmiths in Cornhill, London from 1847 until 1855. James William Benson continued the business alone and opened a premises at 33 Ludgate Hill which quickly expanded to absorb number 34 as well. By the 1860's Benson was advertising his large and richly stocked shop with adjoining workshop specialising in the manufacture of clocks and watches as well as their repair. J.W. Benson exhibited at numerous international exhibitions including London 1862, Paris 1867 and subsequently at the 1885 'Invention Exhibition' where the firm unveiled its 'Patent Dust and Damp Excluding Band for Watches'. In 1872 J.W. Benson opened a shop on Bond Street; he died in 1878 however the business continued to expand under the management of his sons, Alfred and Arthur, with another shop on Ludgate Hill and steam powered factory in La Belle Sauvage yard opening in 1890. In 1879 the firm of J.W. Benson was awarded a Royal Warrant by Queen Victoria and in 1889 they acquired the business of the celebrated silversmiths and goldsmiths Hunt and Roskell. The business continued well into the 20th century however their factory was lost in a bombing raid during WWII; the Bond Street store continued trading until it was taken over by Mappin and Webb during the 1980's.

Miniature carriage clocks are called *Mignonnettes* or 'little darlings' and come in three graded sizes with No. 1 being the smallest. Miniature minute-repeating carriage timepieces were developed by Swiss makers during the last decade of the 19th century, who utilised their skills as watchmakers to produce high-quality movements such as that used in the present lot.

£1,500-2,000

102

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

HENRI JACOT, PARIS, LATE 19th CENTURY

The eight-day two train movement configured with ting-tang striking for the quarters on a graduated pair of coiled gongs and the hour sounding at every quarter hour on the larger of the two, the going train regulated by silvered platform lever escapement with sprung split bimetallic, the backplate stamped with perched parrot H.J. trademark for Henri Jacot to centre and numbered 8800 to the lower left corner, the frontplate also with numbers 800 and 5075 stamped to the inside lower margin and the gong block with oval F.D. trademark, the rectangular white enamel Roman numeral dial with Arabic five minutes beyond the minute track and blued steel spade hands, the gilt brass gorge case with hinged carrying handle over rectangular top glass, trip-repeat button to front rail and channel-moulded uprights, the ogee-outline base with three-position selection lever annotated Full Striking/Silent/Quarters to underside.

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

Provenance:

Private collection, East Midlands.

Henri Jacot is recorded Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS, Their history and development* as working from 31 Rue de Montmorency, Paris as well as possibly having a factory in Saint-Nicolas-d'Aliermont. 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.

£1,500-2,000



102



102 (details)



103

103

**A FINE FRENCH GILT BRASS GRANDE SONNERIE STRIKING CARRIAGE CLOCK WITH ALARM
DROCOURT, PARIS, LATE 19th CENTURY**

The eight-day two train movement configured with ting-tang striking for the quarters on a graduated pair of coiled gongs and the hour sounding at every quarter hour on the larger of the two, the going train regulated by silvered platform lever escapement with sprung split bimetallic balance and the alarm sounding on the smaller gong, the backplate stamped with oval *D.C.* trademark for Drocourt beneath the gong block and numbered 25317 to the lower left corner, the frontplate also with number 1175 to the inside lower edge, the rectangular white enamel Roman numeral dial with blued steel *spade* hands over Arabic alarm setting dial to the lower margin, the gilt brass *cannelee* type case with hinged carrying handle over rectangular top glass, trip-repeat button to front rail and channel-moulded uprights, the ogee-outline base with three-position selection lever annotated *Full STRIKING/SILENT/FULL STRIKING* to underside.

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

Provenance:

Private collection, East Midlands.

Pierre Drocourt is recorded in Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS, Their history and development* with further additions and corrections from research undertaken by Leigh Extence (available online) as born in 1819 and setting up in business as a clockmaker in Paris in 1853. He initially worked from Rue Limoges (later called 28 Rue Debelleye after the rationalisation and merger of Streets in 1865), Paris and was succeeded by his son, Alfred (born 1847), in 1872. The blancs roulants, rough movements, were made in Saint-Nicolas-d'Alhiermont, a town outside Dieppe, where Drocourt had workshops until their sale in 1904, being premises purchased from Hologue frères in 1875 who had previously supplied Drocourt. The firm was awarded numerous international exhibition medals and mentions including Silver in Paris 1878 and Gold in 1889.



103 (details)



104 Y

**A FINE FRENCH GILT FRETWORK AND PORTRAIT MINIATURE INSET GRANDE-SONNERIE ALARM CARRIAGE CLOCK
UNSIGNED, 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 sprung split bimetallic balance and alarm sounding on the smaller gong, the backplate stamped with serial number 342 to the lower left hand corner, the dial with circular white enamel Roman numeral disc decorated with concentric repeating polychrome floral swags to centre and with Arabic five minutes to outer track, with gilt *trefoil* hands set within a fine bright-cut engraved and pierced foliate scrollwork rectangular mask incorporating conforming subsidiary enamel Arabic alarm setting dial to lower margin, the gilt brass bevel-glazed *anglaise riche* variant case with spiral reeded baton to the hinged carrying handle over thick top glass, complex moulded inverted breakfront cornice and fluted frieze, the angles with twist-reeved three-quarter columns with Corinthian capitals and the sides with fine foliate pierced and engraved frets incorporating oval line delineated panel enclosing fine portrait miniatures of Marie Antionette opposing Madame Elizabeth each executed on ivory set behind a convex glass, the rear with bevel-glazed door, on generous cavetto over ogee moulded inverted breakfront skirt base incorporating shallow block feet, the underside with *G'de Sonnerie/Pte Sonnerie/Silence* selection switch; with a Morocco covered outer travelling case including winding key. The clock 17.5cm (7ins) high with handle down, 11cm (4.25ins) wide, 9cm (3.5ins) deep.

Provenance:

Private collection, East Midlands; previously the property of Lord and Lady Swaythling.

Although this rather impressive high-quality current clock appears to be unsigned it does share some strong similarities with the work of LeRoy and Fils, and can be compared to less ornamental example sold in these rooms on Wednesday 24th June 2020 (lot 98).

£3,000-4,000



104 (details)



104



105

105
A FRENCH ENGRAVED GILT BRASS CENTRE-SECONDS REPEATING ALARM CARRIAGE CLOCK WITH DECORATED PLATFORM

JAPY FRERES, PARIS, MID 19th CENTURY

The rectangular eight-day two train centre-seconds movement with unusual fine scroll engraved gilt platform lever escapement incorporating shaped cocks and jewelled pivots for the pallet and escape wheel arbors and regulated by a sprung three-arm steel balance applied with three blued steel crescent-shaped 'flukes' to the rim, the backplate stamped with central oval trademark inscribed *JAPY FRERES & CIE, EXPOSITION, 1855, GRANDE MED. D'HONNEUR* and numbered 901 to the bottom left-hand corner and to the inside lower edge of the frontplate, the rectangular white enamel Roman numeral dial with sweep seconds and blued steel *moon* hands above Arabic alarm setting dial to the lower margin, the bevel-glazed *corniche* case with hinged carrying handle over oval top glass set into a surround finely engraved with foliate scrollwork, with cavetto cornice mouldings, panel-decorated caddy moulded uprights and hinged glazed door to rear, on cavetto moulded skirt base further engraved with fine floral scrollwork.

15,5cm (6.125ins) high with handle down, 9cm (3.5ins) wide, 8cm (3.125ins) deep.

Provenance:
 Private collection, East Midlands.

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

The unusual finely engraved platform lever escapement fitted to the current lot can be directly compared to that on a Swiss petit-sonnerie striking giant calendar carriage clocks sold in these rooms on Thursday 22nd March 2022 (lot 168). From this it would be reasonable to suggest that the escapement on the present clock was probably sourced from a specialist supplier working over the border from Mentbeliard in Switzerland.

£700-1,000



105 (details)

106
A SWISS ENGRAVED GILT BRASS CENTRE-SECONDS REPEATING ALARM CARRIAGE CLOCK
UNSIGNED, MID 19th CENTURY

The rectangular eight-day two train centre-seconds movement with frosted gilt platform lever escapement regulated by sprung bimetallic balance, the backplate applied with visible striework and numbered 685 to lower edge, the octagonal white enamel Roman numeral dial with sweep centre seconds, Arabic quarter numerals beyond the minute track and blued steel *trefoil* hands, set into a rectangular gilt mask decorated with 'button' turnings within dot-line trellis designs and incorporating subsidiary Arabic alarm setting dial to lower margin, the bevel-glazed *obis* type case with hinged carrying handle over rectangular top glass set into a surround engraved with foliate scrollwork incorporating repeat plunger to the rear, with wavy dotted-line decorated cavetto cornice mouldings and conforming caddy moulded uprights, hinged glazed door to rear and on cavetto moulded skirt base further engraved with floral scrollwork.

14,5cm (5.75ins) high with handle down, 10cm (4ins) wide, 8cm (3.125ins) deep.

Provenance:
 Private collection, East Midlands.

£500-700



106 (details)



106



107

107
A FRENCH GILT BRASS CARRIAGE TIMEPIECE WITH DELFT STYLE PORCELAIN PANELS
UNSIGNED, PROBABLY PARIS, CIRCA 1900

The rectangular eight-day single train movement now with platform cylinder escapement regulated by sprung monometallic balance, the rectangular porcelain dial painted in underglaze blue with a Dutch landscape including a windmill beneath vertical Arabic numeral hour chapters within circular gilt cartouches, with gilt dot outer minute markers and blued steel *spade* hands, the satin-gilt case with hinged reeded baton and oval bevelled glass over cushion top mouldings and rounded angles, the sides with further blue and white landscape painted porcelain panels and the rear with bevel-glazed door, on conforming cushion moulded base with turned bun feet.

13,5cm (5.25) ins high with handle down, 8cm (3.125ins) wide, 7cm (2.75ins) deep.

£250-350



107 (details)



108

108
TWO FRENCH BRASS CARRIAGE CLOCKS AND A TIMEPIECE INCLUDING AN EXAMPLE BY DROCOURT, PARIS, LATE 19th CENTURY

The first a gilt alarm repeater with two train eight-day movement incorporating silvered platform lever escapement regulated by sprung bimetallic balance, the backplate with oval D.C. trademark for Drocourt and numbered 7396 to the lower left, the inside lower edge of the frontplate also numbered 4805, the rectangular white enamel Roman numeral dial with moon hands and alarm setting dial to lower margin, in a bevel glazed frosted gilt cornice type case; the second two-train sounding the hours on gong only and with silvered platform lever escapement regulated by sprung bimetallic balance, the backplate numbered 7623, with white enamel Roman numeral dial and in an obis type bevel-glazed case; the third an unsigned timepiece with replaced platform, numbered 148 to backplate and with white enamel Roman numeral dial in bevel-glazed case incorporating double-cavetto top mouldings and channelled canted angles, (3).

The Drocourt 14,5cm (5,75ins) high with handle down, 9,5cm (3,75ins) wide, 8cm (3,25ins) deep.

Pierre Drocourt is recorded in Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS, Their history and development* with further additions and corrections from research undertaken by Leigh Extence (available online) as born in 1819 and setting up in business as a clockmaker in Paris in 1853. He initially worked from Rue Limoges (later called 28 Rue Debelleye after the rationalisation and merger of Streets in 1865), Paris and was succeeded by his son, Alfred (born 1847), in 1872. The blancs roulants, rough movements, were made in Saint-Nicolas-d'Aliermont, a town outside Dieppe, where Drocourt had workshops until their sale in 1904, being premises purchased from Holingue frères in 1875 who had previously supplied Drocourt. The firm was awarded numerous international exhibition medals and mentions including Silver in Paris 1878 and Gold in 1889.

£250-350

109

A SWISS LACQUERED BRASS CALENDAR CARRIAGE CLOCK WITH PUSH-BUTTON REPEAT MOONPHASE AND ALARM L'EEPE, DELEMONT, FOR RETAIL BY MATTHEW NORMAN, LONDON, LATE 20th CENTURY

The eight-day two train gilt eleven-jewel movement striking the hours on a coiled gong and with alarm sounding on the same gong, the going train with gilt platform lever escapement regulated by sprung monometallic balance, the backplate inscribed 11 Eleven Jewels, Unadjusted, Swiss Made over Matthew Norman, London, 1781 to centre, the rectangular white Roman numeral dial with rolling moonphase annotated for the lunar month to upper margin and retail signature MATTHEW NORMAN to the textured centre, with blued steel moon hands over central subsidiary alarm dial flanked by day-of-the-week and date-of-the-month calendar dials, the corniche type case with hinged carrying handle over rectangular top glass, cavetto cornice and caddy-moulded uprights, on conforming skirt base with rounded angles.

14,5cm (5,75ins) high with handle down, 10cm (4ins) wide, 8,5cm (3,375ins) deep.

The Swiss clockmaking firm L'Epee was established in 1839 by Auguste L'Epee as a manufacturer of musical boxes and horological products. During the 1850's L'Epee specialised in the production of platform escapements and obtained many patents for refinements such as 'anti-knocking' and 'auto-starting' as well as for a design of constant force escapement. In 1889 the firm had expanded to the extent that 200,000 escapements were sold that year they were also awarded numerous gold medals at various international exhibitions for their work including Paris 1889 and 1900, Vienna 1892 and Hanoi 1902.

During the 20th century L'Epee diversified to supply precision timing instruments for industry. L'Epee re-entered the 'luxury' market in the mid 1970's launching a range of carriage and other small timepieces as well as supplying Concorde with cabin clocks. In 1994 they revealed the 'Giant Regulator' which, measuring 2.2 metres high and weighing 1.2 tons, entered the Guinness Book of Records as the largest timepiece in the world. In 2008 L'Epee was became part of Swiza SA and continues to produce high quality classic carriage clocks and contemporary timepieces (many of which contain complications such as Perpetual calendars and tourbillons) to this day.

£600-800



109



109 (details)



110

110
A VICTORIAN ENGRAVED GILT BRASS REPEATING CARRIAGE CLOCK SIGNED FOR HARDING, SMITH AND COMPANY, LONDON, CIRCA 1860

The French rectangular eight-day bell striking movement with unusual oval engine-turned silvered platform lever escapement regulated by split bimetallic balance, the circular silvered Roman numeral dial with blued steel arrow hands set into a rectangular gilt mask engraved with rococo scroll decoration set behind thick beveled glass, the case with fixed double-baluster turned handle to the Dent type sunken top centred with a rectangular beveled glass panel within scroll engraved surround behind complex architectural cornice over rounded herringbone engraved uprights to angles, the sides panels engraved with further generous rococo foliate scrolls and the rear with fixed panel incorporating regulation adjustment slot, *n/s* strike silent selection switch, shuttered winding and hand adjustment squares and signed *Harding Smith & Co., Pall Mall, LONDON* to centre, on cavetto moulded skirt base further engraved with scrollwork and with rounded angles.

15cm (6ins) high, 9,5cm (3,75ins) wide, 7,5cm (3ins) deep.

Provenance:
 Private collection, East Midlands.

The firm Harding, Smith and Company of Pall Mall, London do not appear to be recorded in the usual sources however, judging from the high profile address, it would be reasonable to suggest that they were most likely high-end retailers of jewelry, silverwares, watches and clocks.

The sunken top section to the case of the current lot is reminiscent of examples made by Edward John Dent both alone and in partnership with John Roger Arnold during the 1830/40's (see Roberts, Derek *CARRIAGE and other Travelling Clocks* pages 304-05).

£600-800



110 (details)

111
A GILT BRASS REPEATING CARRIAGE CLOCK WITH FINE ENGRAVED LONDON VIEWS UNSIGNED, LATE 19TH CENTURY

The French eight-day two train gong striking movement with unusual scroll engraved silvered platform lever escapement regulated by sprung split bimetallic balance, the dial now brushed light gilt with vertical Arabic numerals to the chapter ring and blued steel *spade* hands, the frosted gilt case with scroll engraved faceted baton centred hinged carrying handle and bevelled rectangular glass to the foliate scroll engraved cavetto-edged top over conforming slender cornice and faceted corner uprights decorated with geometric bands and hatched panels to caps and bases, the sides finely engraved with the Tower of London opposing the Palace of Westminster and the rear with door further decorated with a scene of Tower Bridge being approached by a paddle-steamer, on scroll border decorated cavetto moulded skirt base with squab feet.

12cm (4,75ins) high with handle down, 9cm (3,5ins) wide, 8cm (3,125ins) deep.

Provenance:
 Private collection, East Midlands.

£600-800



111 (details)



111

112
A FRENCH LACQUERED BRASS GIANT CARRIAGE CLOCK WITH PUSH-BUTTON REPEAT UNSIGNED, LATE 19th CENTURY

The rectangular eight-day two train gong-striking movement with silvered platform lever escapement regulated by sprung bimetallic balance, the backplate stamped with serial number 8973 to lower left hand corner and the inside of the frontplate numbered 712 and 3633, the circular white enamel Roman numeral dial with Arabic five minutes beyond the outer minute track and blued steel *spade* hands set within a rectangular silvered engine-turned mask bordered by a canted brass insert, the bevel-glazed case with reeded hinged carrying handle over thick rectangular top glass, repeat plunger to front edge and double-cavetto top mouldings incorporating canted angles, the uprights with channelled angles and the rear with hinged glazed door, on ogee-profile skirt base also with canted angles.

18,5cm (7,25ins) high with handle down, 22,5cm (8,75ins) high with handle up, 12,5cm (5ins) wide, 11cm (4,25ins) deep.

The sizing of French carriage clock is discussed in Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS, Their history and development* on pages 184-86 where it is noted that standard French 'giant' carriage clocks measure 9 inches high with handle up.

£500-800



112 (details)



112



113

113
A FRENCH ENGRAVED GILT BRASS GORGE CASED CARRIAGE CLOCK WITH PUSH-BUTTON REPEAT AND ALARM
PONS, PARIS FOR RETAIL BY WILSON & GANDER, LONDON, MID 19th century

The two-train eight-day frosted gilt movement striking the hours on a bell and with alarm sounding on the same bell, the going train with gilt platform lever escapement regulated by sprung monometallic balance, the backplate numbered 648 over stamped Pons, *MEDAILLE D'OR* roundel to centre and the frontplate with further number 76 stamped to the inside lower edge, the rectangular white enamel Roman numeral dial inscribed *FABRIQUE DE PARIS, WILSON & GANDAR, 392 STRAND* to centre, with blued steel moon hands over subsidiary alarm setting dial to lower margin, the gilt gorge case with leafy trail decorated hinged lobed carrying handle over full-width top glass and repeating lappet-leaf and foliate trail engraved complex upper mouldings, with rosette divided matted panel-decorated channelled corner uprights and generous ogee-shaped base further engraved with a band of repeating leaves over rococo scrollwork; with original tooled Morocco covered carrying case.

The clock 15cm (6ins) high with handle down, 10cm (4ins) wide, 9cm (3.5ins) 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'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 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.

£800-1,200



113 (details)



114

114
A FRENCH GORGE CASED REPEATING CARRIAGE CLOCK WITH ALARM
RETAILED BY JOHNSON, LONDON, CIRCA 1865

The eight-day two train gong striking movement with silvered platform lever escapement regulated by sprung split bimetallic balance and with alarm sounding on the gong, the inside of both plates stamped 8 and the backplate further stamped 6828 to centre, the rectangular white enamel Roman numeral dial inscribed *JOHNSON, 54 THREADNEEDLE ST., LONDON* to centre and with blued steel moon hands over subsidiary alarm setting dial to lower margin, the gilt brass gorge case with hinged carrying handle over rectangular top glass, trip-repeat button to front rail and channel-moulded uprights, on ogee-shaped skirt base; with original Morocco covered protective travelling case and a winding key.

13.5cm (5.375ins) high with handle down, 9cm (3.5ins) wide, 8cm (3.175ins) deep.

Provenance:
 Private collection, East Midlands.

The clock and chronometer making business Johnson of Threadneedle Street, London is recorded in Clutton, C., Baillie, G.H. and Ilbert, C.A. *BRITTEN'S OLD CLOCKS & WATCHES AND THEIR MAKERS* as established by William Johnson (of Grimalde and Johnson fame) at 4 Hercules Passage in 1849 before moving to 54 Threadneedle Street by 1864. He is then thought to have relocated to 334 Kennington Park Road by 1867 where he remained until 1871.

£350-450



114 (details)





115



115 (details)

115
A FRENCH GILT MID-SIZED GORGE CASED REPEATING ALARM CARRIAGE CLOCK PROBABLY BY JACOT, PARIS, FOR RETAIL BY AUBERT AND KLAFTENBERGER, GENEVA, CIRCA 1870

The eight-day two-train bell striking movement regulated by frosted gilt platform lever escapement incorporating sprung bimetallic balance and alarm sounding on the hour bell, the backplate further stamped 629 to lower left-hand corner, the rectangular white enamel Roman numeral dial signed *AUBERT & KLAFTENBERGER, GENEVE* to centre and with with blued steel *moon* hands over subsidiary alarm setting dial to lower margin, the gilt brass gorge case with hinged carrying handle over rectangular top glass and channel-moulded uprights, the rear with glazed door, on ogee-outline base. 11.5cm (4.5ins) high with handle down, 7.5cm (3ins) wide, 6.5cm (2.5ins) deep.

Provenance:
 Private collection, East Midlands.

Details such as the straight uprights of the handle and full-width rectangular top glass can be compared to an engraved example by Henri Jacot illustrated in Roberts, Derek *CARRIAGE and other TRAVELLING CLOCKS* on 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'Aliermont. 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 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.

£600-800



116



116 (details)

116
A FRENCH BRASS CARRIAGE CLOCK WITH PUSH-BUTTON REPEAT AND FOLIATE CAST ONE-PIECE CASE HENRY ET CIE, PARIS, CIRCA 1840

The two-train eight-day bell striking movement with Jules-type three-tier platform lever escapement regulated by helical sprung bimetallic balance, the backplate inscribed *HENRY, PARIS* to lower margin, the rectangular white enamel Roman numeral dial inscribed *HENRY & CIE, PARIS* to lower margin, with fine blued steel *trefoil* hands and set within rectangular brass surround, the one-piece caddy moulded bevel-glazed case with hinged double baluster-turned carrying handle over full-width top glass drilled for the repeat button and frame cast in relief with trails of flowering ivy, on cavetto moulded skirt base with inset rounded angles and further cast with conforming foliate decoration. 14cm (5.5ins) high with handle down, 10cm (4ins) wide, 8.5cm (3.375ins) deep.

Although a handful of clocks dating to around 1840 signed by Henry et Cie are known there appears to be no known records of the maker. Indeed, in Allix Charles and Bonnert, Peter *CARRIAGE CLOCKS, Their history and development* it is noted only that this name appears on the back plate of a typical 'Bolwillier-type' early carriage clock (page 441). The escapement fitted to the present clock is of 'sub-lift divided plate' type most often seen in clocks by Jules, Paris (see *CARRIAGE CLOCKS, Their history and development* page 73, plate II/47).

£800-1,200



117

117
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 rectangular 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 Lawrance 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.

£200-300



117 (details)

118

A SCOTTISH GILT BRASS MOUNTED MAHOGANY TRAVELLING CLOCK

THE DIAL SIGNED FOR ROBERT BRYSON, EDINBURGH, MID 19th CENTURY AND LATER

The circular four pillar twin chain fusee eight-day bell-striking movement now with platform lever escapement regulated by sprung split bimetallic balance vertically planted to the upper margin of the backplate, the 3.125 inch circular engraved brass Roman numeral dial signed *Rob't Bryson, Edinburgh* to centre and with blued steel hands set within a square gilt brass matted mask behind substantial cast gilt caddy-moulded bevel-glazed front door, now in a rectangular case with shaped foliate scroll engraved hinged carrying handle to top and conforming glazed door to rear, on stepped canted skirt base incorporating gilt pad feed with shaped apron between.

15.5cm (6.125ins) high, 14cm (5.5ins) wide, 11.5cm (4.5ins) deep.

Provenance:

Private collection, East Midlands.

The movement and dial of the current lot are by Robert Bryson who is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as a 'very fine maker' born in 1778 and working up until his death in 1852. He was a Fellow of the Royal Society of Edinburgh and made a sidereal clock for Edinburgh Observatory, he also held the Royal Warrant for clocks and watches supplied to the Royal household of Queen Victoria. Bryson was also a co-founder of what would become Herriot Watt University in Edinburgh and was succeeded by his sons Alexander and Robert who both became esteemed horologists in their own right.

£500-700



118



118 (detail)

119

A FRENCH GILT BRASS NOVELTY DESK TIMEPIECE AND BAROMETER COMPENDIUM

UNSIGNED, CIRCA 1900

The circular eight-day back-wound movement with platform cylinder escapement regulated by sprung monometallic balance vertically planted on the backplate, the 2.75 inch circular dial with gilt relief armorial lion motif to centre within cream vertical Arabic numeral chapter ring, with blued steel spade hands set behind bevel-glazed bezel fitted into a surround cast as an inverted horseshoe with blue enamel studs, the case with another adjacent horseshoe fitted with a glazed aneroid barometer calibrated in barometric inches with the usual observations around an open centre revealing the mechanism behind, the centre with upright terminating with a hook suspending leather covered yokes.

20cm (8ins) high, 21.5cm (8.5ins) wide, 5cm (2ins) deep.

£150-200



119



120

120 Y
 A VIENNESE ROSEWOOD GRANDE-SONNERIE STIKING 'DACHLUHR' REGULATOR WALL CLOCK
 UNSIGNED, PROBABLY VIENNA, CIRCA 1825
 The four pillar triple train movement with rectangular plates and deadbeat escapement incorporating tall inverted Y-shaped pallets regulated by brass lenticular bob pendulum with ebonised wooden shaft to the weight-driven going train, the quarter train driven by standing spring barrel and sounding on the smaller of the pair of graduated gongs positioned behind the movement followed by the hour train again powered by a standing spring barrel and sounding the last hour on the larger of the two, the 6.5 inch circular two-piece white enamel Roman numeral dial with pierced blue steel hands and moulded brass bezel, the six-light case with canted cornice over box-edged glazed square dial aperture and further larger glazed panel to the hinged front, the sides with conforming glass panels and the base with deep cavetto moulded foot.
 91cm (35.75ins) high, 33cm (13ins) wide, 15cm (6ins) deep.

£1,200-1,800



120 (details)

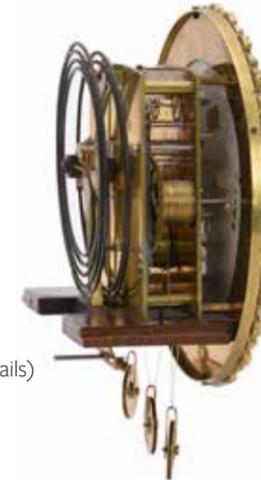


121 Y
 A VIENNESE ROSEWOOD GRANDE-SONNERIE STRIKING 'DACHLUHR' REGULATOR WALL CLOCK
 THE DIAL INSCRIBED FOR NED BARWITZIUS, VIENNA, CIRCA 1830
 The four pillar triple train eight-day movement with shallow-arch plates, deadbeat escapement incorporating tall inverted T-shaped pallets, fine beat adjustment to crutch and regulated by brass lenticular bob pendulum with ebonised wooden shaft, the quarter train sounding on the smaller of the pair of graduated gongs positioned behind the movement on a Y-shaped brass stand indistinctly stamped ..MILLER & SONN followed by the hour train sounding the last hour on the larger of the two, the 6.5 inch circular white enamel Roman numeral dial inscribed *Ned Barwitzius, IN WIEN* to centre with pierced steel hands within alternating cartouche cast brass bezel, in a rosewood five-light case with box-line edged canted shallow break-arch cornice over conforming arch-glazed front door incorporating architectural line details to the upper section, the sides with short over long rectangular windows and the ogee-shaped base with canted waist moulding edged in boxwood.
 92cm (40.25ins) high, 29.5cm (11.5ins) wide, 13cm (5ins) deep.

£1,500-2,000



121 (details)



121



122

122
AN EARLY VICTORIAN WALNUT CASED WALL-MOUNTED REGULATOR
UNSIGNED, CIRCA 1840

The four pillar eight-day single train weight-driven movement with stepped ogee shouldered plates, Harrison's maintaining power, six-spoke wheel crossings and deadbeat escapement regulated by wood-rod seconds pendulum with silvered cylindrical bob, the thirteen inch circular silvered brass dial with subsidiary seconds over Roman numeral hour dials to centre within outer minute ring with Arabic five minutes and engraved *Regulator* to the upper margin, with blued steel hands and silvered canted bezel surround, the movement suspended from the backboard of the case on four substantial brackets secured by thumbscrews, the case with tablet upstand and cavetto cornice over full-height arch-glazed hinged front incorporating quarter-round fillet mouldings to the aperture flanked by rounded angles, the base with stepped ogee moulding over scroll-shaped bracket support fronting concave sided tapered pendant back panel.

184cm (72.5ins) high, 53cm (21ins) wide, 29cm (11.5ins) deep.

£1,500-2,000



122 (details)

123 Y
A VICTORIAN BRASS INLAID ROSEWOOD DROP-DIAL FUSEE WALL
TIMEPIECE

J. KELLY, BRISTOL, MID 19th CENTURY

The four pillar single fusee movement with anchor escapement regulated by lenticular bob pendulum and tapered plates, the 10 inch cream painted convex Roman numeral dial inscribed *J. KELLY, BRISTOL* to centre and with blued steel hands, set behind hinged convex-glazed caddy-moulded cast brass bezel within an octagonal surround inlaid with segment panels decorated with brass foliate scrolls and secured with pegs to the case, the drop trunk with door to right hand side and fan-shaped ears over brass rosette and line bordered shaped lenticle and conforming surround to the quarter-round base centred with a downward-hinged curved pendulum access flap.

61cm (24ins) high, 37cm (14.5ins) wide, 18cm (7ins) deep.

A J. Kelly is recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as working in Bristol circa 1856.

£250-350



123

124
A VICTORIAN CARVED MAHOGANY BRACKET CLOCK
WIELAND, WALWORTH, CIRCA 1840

The twin chain fusee bell striking movement with anchor escapement regulated by lenticular bob pendulum, with holdfast to the shouldered backplate and the bell inscribed in ink *E. Wieland, Walworth, March 1844, Aug. '45* to interior, the 8 inch circular slightly convex Cream painted Roman numeral dial signed *WIELAND, Walworth* to centre and with gilt *moon* hands set behind hinged convex glazed cast gilt brass bezel, the shallow arch top case with draped leaf carved crest to top over applied stylised pineapple motifs beneath the dial, flanked by tapered ebonised uprights and canted sides fitted with brass repousse rosette ring handles over gilt gothic tracery rectangular sound frets, the rear with rectangular glazed door set within the frame of the case, on skirt base with canted upper edge and lobed bun feet.

Three makers with the surname Wieland are recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in the London area during the late 18th and early 19th centuries; Edward apprenticed 1775, John 1799-1820 and William 1817-24.

£300-500



124



125



125 (detail)



126 (detail)



126

125

**A VICTORIAN BRASS MOUNTED MAHOGANY QUARTER-CHIMING BRACKET CLOCK
UNSIGNED, CIRCA 1900**

The substantial four pillar triple chain fusee movement chiming a choice of two tunes at the quarters on a graduated nest of eight bells and sounding the hour on a coiled gong, the going train with anchor escapement regulated by heavy disc-bob pendulum incorporating pivoted beam rise-fall regulation to suspension and holdfast bracket to the movement backplate stamped 2995 to centre, the 8 inch gilt brass arch dial with matted centre within applied silvered Roman numeral chapter ring with fleur-de-lys half hour markers and Arabic five minutes beyond the outer minute track, with blued steel hands and foliate scroll and shell cast gilt spandrels with the upper continuing upwards to envelop the subsidiary CHIME/SILENT, FAST/SLOW and CHIME ON EIGHT BELLS/WESTMINSTER CHIME selection dials, the break-arch case with gilt pineapple finial to the stepped surmount over cavetto cornice and cast brass basket-of-fruit centred floral spray mount to tympanum, the front with rectangular bevel-glazed door incorporating canted silvered brass fillet moulding to the inside of the dial aperture and foliate scroll decorated upper quadrant frets, flanked by free-standing brass Corinthian columns to front angles and the sides with shaped scroll-pierced sound frets, the rear with brass grille panel inset rectangular door, on stepped fluted skirt base with gilt leaf decorated mouldings and floral swag apron mount to lower tier over lobed bun feet.

76cm (30ins) high, 44.5cm (17.5ins) wide, 28cm (11ins) deep.

£1,500-2,500

126

**A VICTORIAN BRASS MOUNTED EBONISED QUARTER-CHIMING BRACKET CLOCK
W.H. AND S. JACKSON, LONDON, CIRCA 1870**

The substantial six pillar triple chain fusee movement chiming the quarters on a graduated nest of eight bells and sounding the hour on a coiled gong, the going train with anchor escapement regulated by heavy disc-bob pendulum incorporating pivoted beam rise-fall regulation to suspension and holdfast bracket to the movement backplate, the 9 inch engraved silvered brass arch dial inscribed *W.H. & S. JACKSON, London, 242, F* to centre, with blued steel hands and fine foliate scroll engraved infill to spandrel areas with the upper continuing upwards to envelop the subsidiary FAST/SLOW regulation and STRIKE/SILENT selection dials, the break-arch case with generous gilt pineapple finial to the disc-turned surmount over cavetto cornice and cast brass mask-centred floral spray mount to tympanum, the front with rectangular glazed door incorporating brass fillet moulding to the aperture and winged cherub head and foliate scroll decorated upper quadrant frets, flanked by canted angles applied with ogee-shaped brass corbels to upper and lower margins, the sides with generous hinged cast brass carrying handles over gilt gothic rose window decorated arched sound frets, the rear with red-tinted rectangular panel-glazed door, on cushion moulded skirt base with leafy scroll cast bracket feet.

70cm (27.5ins) high, 44.5cm (17.5ins) wide, 28cm (11ins) deep.

The partnership between William Henry and Samuel Jackson is recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as trading in London 1851-81.

£1,200-1,800



127

127
A VICTORIAN BRASS SKELETON CLOCK
BROWN AND COMPANY, LONDON, THIRD QUARTER OF THE 19th CENTURY

The elaborate symmetrical scroll-pierced waisted plates united by five double-screwed baluster pillars and enclosing twin chain fusee trains, the going with anchor escapement regulated by half seconds lenticular bob pendulum swinging to the rear, and the strike train sounding the hours on a bell mounted above the plates, the pierced silvered brass dial formed as interloped engine-turned rings incorporating cartouche Roman numerals within floating wavy outer minute track, with blued steel *moon* hands over shaped delicate leafy spray engraved panel engraved *BROWN & Co*, 18 *QUEEN'S-HEAD STREET, ISLINGTON, LONDON* applied to movement frontplate beneath, mounted via four bell-shaped feet onto a stepped D-ended Carrara marble base with ogee moulded skirt and compressed bun feet; with glass dome cover. 45cm (17.75ins) high, 35.5cm (14ins) wide, 21cm (8.25ins) deep overall.

Brown and Company are recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as working in London circa 1881.

£1,200-1,800



127 (details)



128
A VICTORIAN GOTHIC REVIVAL CARVED OAK WALL CLOCK

W. DAVIS AND SONS, BIRMINGHAM, CIRCA 1860

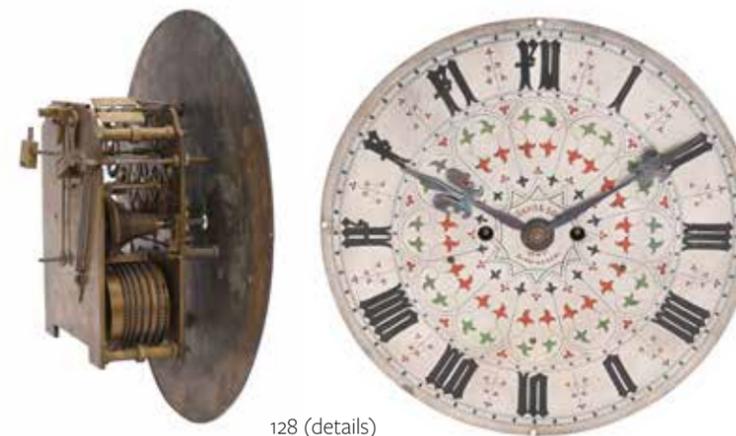
The five pillar twin chain fusee gong striking movement with shouldered plates and anchor escapement regulated by 21 inch wood-rod pendulum incorporating cylindrical brass bob, the 12 inch circular engraved silvered brass dial polychrome decorated to resemble a rose-window and signed *W. DAVIS & SONS, NEW ST., BIRMINGHAM* to centre within Gothic Roman numeral hour chapter ring with conforming stylised foliate half hour markers and outer minute track, with steel fleur-de-lys hands set behind hinged glazed moulded brass bezel, the case with foliate trefoil finial to the moulded ogee-arch pediment incorporating further crotchet finials to shoulders and leaf carved tracery to inside edge, with repeating gothic arch tracery hinged panel beneath the dial flanked by projecting canted architectural uprights each capped with spires and fronted with gothic arch recesses between shaped projections, the sides with hinged doors and the base with ogee moulded waist over canted underside further decorated with overlaid tracery to front and terminating with a foliate carved trefoil pendant. 165cm (65ins) high, 61cm (24ins) wide, 25.5cm (10ins) deep.

William Davis and Sons are recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as working in Birmingham 1854-80.

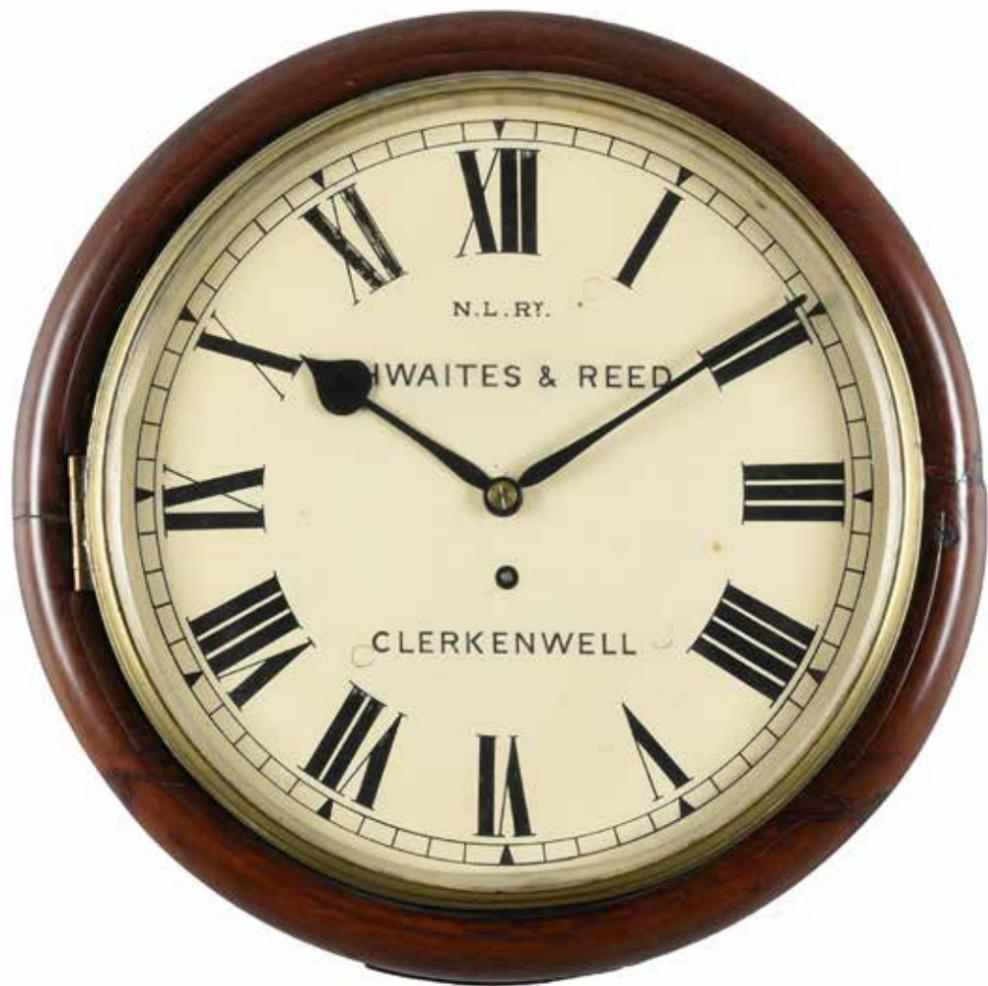
£1,000-1,500



128



128 (details)



129

129
A VICTORIAN MAHOGANY FUSEE DIAL TRAIN STATION WALL TIMEPIECE
THWAITES AND REED, LONDON, FOR THE NORTH LONDON RAILWAY, CIRCA 1879

The rectangular four columnar pillar single chain fusee movement with anchor escapement regulated by lenticular bob pendulum and stamped *TR* for Thwaites and Reed over serial number 14427 to front plate, the 12 inch cream painted Roman numeral dial signed *THWAITES & REED*, *CLERKENWELL* beneath inscription *N.L.R.Y.* to centre and with steel spade hands (the rear also inscribed in pencil *L.M.S.R.*, 13689), set behind hinged bevel-glazed caddy-moulded cast brass bezel incorporating canted insert to interior, with caddy-turned dial surround secured with pegs to the rear box case incorporating doors to both sides, the lower left hand side panel stamped *N.L.R.Y.* and the backboard 13689, the curved underside incorporating pendulum access flap. 37cm (14.5ins) diameter, 15cm (6ins) deep.

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 1879 is suggested for the current lot.

The North London Railway was established around 1850 with lines connecting the northern suburbs of London with the East and West India Docks using the route now utilised for much of the overground stretch of the London Overground's North London Line; other disused N.L.R. lines have also been revived as part of the Docklands Light Railway. In 1909 management of the line was merged with that of the London and North Western Railway with both subsequently becoming part of the L.M.S. network in 1923.

£500-800



129 (details)



130



130 (detail)

130

A GEORGE III STYLE CARVED MAHOGANY MINIATURE EIGHT-DAY LONGCASE TIMEPIECE
THE DIAL BEARING A SIGNATURE FOR THOMAS TOMPION, CIRCA 1900

The four pillar single fusee movement with tapered plates and anchor escapement regulated by 16.5 inch lenticular bob pendulum, the 6 inch brass break-arch dial with matted centre within silvered Roman numeral chapter ring, blued steel scroll hands and winged cherub mask spandrels to angles, beneath arch centred with a circular convex boss engraved *Tompion, London*, in a case well executed in the Chippendale style with rocaille shell centred scroll pediment over acanthus carved scooped angles to frieze, ogee break-arch cornice and hinged glazed dial aperture flanked by Corinthian pilasters to the canted front angles of the hood, the trunk with dentil cavetto throat moulding and Chinese lattice blind fretwork frieze over shaped-top caddy moulded door flanked by fluted canted angles, the tall plinth base with leaf-carved top mouldings and Gillows style applied panel mouldings to front, over generous ogee bracket feet with leaf carved apron between. 158cm (62.25ins) high, 30cm (11.75ins) wide, 19cm (7.5ins) deep.

£800-1,200



130 (detail)

131

A GEORGE III SCUMBLED PINE HOODED WALL TIMEPIECE
WITH ALARM

JOHN UFFINGHAM. LONDON, CIRCA 1770

The posted movement with verge escapement incorporating spru inserts to the pallets regulated by short bob pendulum, the alarm mechanism mounted on the inside of the brass backplate with ver crownwheel and vertically pivoted hammer sounding on the inside of a bell set above movement, the frame with square section corn posts riveted to both the top and bottom plates, the 7.25 inch brass break-arch dial with Arabic numeral alarm setting disc within engraved Roman numeral chapter ring with Arabic five minutes beyond the minute track, with pierced steel hands and rococo scroll cast spandrels to angles beneath arch signed *Jn'o: Uffingham LONDON* to centre flanked by conforming mounts, the case finish to resemble mahogany with concave sided 'pagoda' superstructure over break-arch cavetto moulded cornice and hinged glazed front with caddy moulded front angles, the sides with rectangular windows, over shaped front apron flanked by bracket supports incorporating concave over ogee-shaped profiles and with shaped break-arch aperture to the backboard between. 63.5cm (25ins) high, 32cm (12.5ins) wide, 18cm (7ins) deep.

Notes provided by the vendor lists John Uffingham as born in 1710 and apprenticed in 1727 gaining his freedom of the Clockmaker's Company in 1739. In 1790 he is listed as working from 53 Bunhill Row, Middlesex. John Uffingham died in 1797 and was buried in the Bunhill Fields Burial Ground; his two wives and grandchildren are also mentioned on his headstone. A photocopy of his will is included with the current lot.

The current lot is a particularly honest survivor which would have most likely been provided for 'backstairs' use in a larger house. The spring inserts to the pallets may have been intended to dampen the sound of the escapement so that it does not intrude on the sleep of the servant household, whilst the alarm would serve to wake them at the start of each working day.

£1,000-1,500



131



132



132 (detail)

132

**A RARE GEORGE III SMALL MAHOGANY HOODED WALL TIMEPIECE
LAWRENCE, BATH, CIRCA 1785**

The four pillar eight-day key-wound movement with anchor escapement regulated by seconds pendulum, the plates with extensions and united by an offset pillar to the lower right allowing space for the great-wheel which protrudes beneath the movement, the 4.375 inch silvered brass Roman numeral break-arch dial with Arabic five minutes beyond the minute track, with fine pierced blued steel hands and delicate foliate scroll engraved infill to spandrels with the upper continuing up into the arch to flank the signature *Lawrence, BATH*, the case with stepped ogee cornice and stylised leafy spray carved quadrant infill to frieze incorporating line-strung border to lower margin, over hinged glazed dial aperture decorated with further leafy sprays and flanked by free-standing columns, the sides also carved, the throat with line-strung complex cavetto and ogee mouldings over stepped ogee profile side bracket supports, decorated with carved leafy sprays to sides and to the cavetto break-arch pendant back panel between.
55cm (21.5ins) high, 28cm (11ins) wide, 22cm (8.5ins) deep.

Included with the current timepiece is a file relating to the life and work of its maker, Richard Lawrence, compiled by the vendor. Included is excerpts from White, Ian *WATCH AND CLOCKMAKERS IN THE CITY OF BATH* which records Richard Lawrence as born in Warminster in 1729 and apprenticed to John Taylor, in Bath in 1744. On completion of his apprenticeship Lawrence travelled to London before returning and setting-up as a clockmaker in his hometown of Warminster. He then moved to Bath and worked from a room over the passage between Orange Grove and Terrace Walk in 1753 before moving to Wade's Passage in Bath the following year. Richard Lawrence married Elizabeth French in 1754 and was elected a Common Council man in 1763. He became actively involved in the City Corporation's affairs which led to his election as one of the two Sheriff of the City in 1770. Richard Lawrence died on 23rd March 1773 and was buried at All Saints, Weston; his widow continued the business until 1781.

£1,000-1,500

133

**A GEORGE III FRUITWOOD VENEERED TABLE TIMEPIECE
DAVID LOCKWOOD, SWAFFHAM, CIRCA 1760**

The four pillar single fusee movement with verge escapement regulated by bob pendulum and incomplete pull-quarter repeat mechanism previously sounding the hours and quarters on a graduated nest of three bells now adapted to serve as passing strike on a single bell set above the plates, the 6.25 inch brass break-arch dial with matted centre within applied silvered Roman numeral chapter ring incorporating Arabic five minutes beyond the minute track, with pierced steel hands and unusual cast basket of fruit decorated scroll spandrels to angles, beneath arch centred with a silvered signature boss engraved *David, Lockwood, Swaffham* flanked by conforming grotesque mask and scroll cast spandrels, the fruitwood veneered inverted bell-top case with hinged cast brass carrying handle over double cavetto top mouldings and glazed dial aperture beneath brass fish-scale upper quadrant frets to the front door, the sides with shaped scroll-pierced upper frets over break-arch windows, the rear with break-arch glazed rectangular door incorporating further scroll-pierced frets to quadrants, on cavetto moulded skirt with brass claw-and-ball feet, (formerly ebonised, repeat work incomplete).
44cm (17.2ins) high with handle down, 26cm (10.25ins) wide, 18.5cm (7.25ins) deep.

David Lockwood is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in Swaffham circa 1752.

£1,200-1,800



133 (detail)



133

134

**A GEORGE III MAHOGANY EIGHT-DAY LONGCASE CLOCK WITH
MOONPHASE
THOMAS BULLOCK, BATH, CIRCA 1770**

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 unusual shaped arched calendar aperture to the coastal view engraved centre depicting a square-rigged ship passing a lighthouse, within applied silvered Roman numeral chapter ring with Arabic five minutes beyond the outer minute track and signed *Tho's, Bullock, BATH* to lower margin, with scroll pierced blued steel hands and rococo scroll cast spandrels to angles beneath arch with rolling moonphase incorporating terrestrial and celestial globe decorated lunettes beneath leafy scroll engraved curved scale calibrated for *THE, MOONS, AGE* to the upper margin, the case with ogee geometric key moulded cornice over break-arch glazed hinged front applied with three-quarter columns to front angles, the sides with small rectangular windows and quarter columns applied against bargeboards at the rear, the trunk with concave throat moulding over caddy moulded shaped-top door, on plinth base with ogee upper moulding and conforming skirt incorporating integral bracket feet.
216cm (85ins) high, 51cm (20ins) wide, 25.5cm (10ins) deep.

Thomas Bullock is recorded in Moore, A.J. *THE CLOCKMAKERS OF BRISTOL 1650-1900* as working in Bath 1764-1773.

£1,000-1,500



134 (details)



134



135

135

**A GEORGE II/III WALNUT EIGHT-DAY LONGCASE CLOCK
THOMAS CHAPMAN, BATH, CIRCA 1750**

The five pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 12 inch brass break-arch dial with subsidiary seconds dial and calendar aperture to the matted centre within applied silvered Roman numeral chapter ring with Arabic five minutes beyond the minute track, with pierced blued steel hands and twin bird-and-urn cast spandrels to angles beneath arch centred with a silvered signature boss engraved *Tho: Chapman, BATH* flanked by dolphin cast mounts, the case with architectural cross-grain moulded cornice and foliate pierced blind frets to the upper quadrants flanking the arch of the hinged glazed dial aperture applied with Doric three-quarter columns to front angles, the sides with rectangular windows and quarter columns set against bargeboards to rear, the trunk with rectangular quarter-veneered caddy moulded door decorated with a parquetry band border, the plinth base with ogee top moulding and conforming parquetry border to the book-match veneered front over later skirt incorporating shaped apron.
215.5cm (85ins) high, 48cm (19ins) wide, 25cm (9.75ins) deep at the cornice.

Thomas Chapman on Bath does not appear to be recorded in the usual sourced however he is likely that he is related to a William Chapman who is recorded on Moore, A.J. *THE CLOCKMAKERS OF SOMERSET 1650-1900* as working in Frome 1785-1811.

£800-1,200



135 (detail)



137

137

**A GEORGE II WALNUT EIGHT-DAY LONGCASE CLOCK
THOMAS JENKINSON, SANDWICH, CIRCA 1730**

The five-pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 12 inch square brass dial with subsidiary seconds dial and calendar aperture to the richly matted centre within applied silvered Roman numeral chapter ring with diamond lozenge half hour markers, Arabic five minutes beyond the outer minute track and signed *Thomas, Jenkinson, Sand,wich* to lower edge, with pierced steel hands and mask and scroll cast spandrels to angles, in a case with architectural moulded cornice and plain frieze over hinged glazed front applied with Solomonic twist-turned three-quarter columns to front angles, the sides with rectangular windows and plain quarter columns applied to bargeboards at the rear, the trunk with concave throat moulding over caddy moulded rectangular door fronted with quartered veneers within crossbanded borders, on conforming plinth base with concave upper moulding and plain skirt.
218cm (86ins) high, 49.5cm (19.5ins) wide, 26cm (10.25ins) deep at the cornice.

Thomas Jenkinson is listed in Loomes, Brian *Clockmakers of Britain 1286-1700* as being recorded by Michael Person as born around 1656 and apprenticed in 1711 to Joseph Booth of Sandwich, Kent. Jenkinson gained his freedom in 1719, was married to Sarah Bing in 1723 and worked in Sandwich until his death in 1755.

£500-800

136

**A WILLIAM III BRASS LANTERN CLOCK
JONATHAN GREENHILL, MAIDSTONE, CIRCA 1695**

The posted countwheel bell striking movement with Huygens's endless winding and later anchor escapement regulated by seconds pendulum swinging outside of the frame of the clock to the rear, the dial with leafy scroll engraved concentric band issuing from a rose bloom at six o'clock to centre within applied Roman numeral chapter ring with fleur-de-lys half hour markers, signed *Jn'o Greenhill, at Maidstone to lower margin* and with engraved leafy infill to angles, the frame with column-turned corner posts beneath dolphin inhabited foliate pierced frets, vase finials and domed bell bearer, the sides now with japanned metal doors and the rear with hanging hoop over conforming backplate, (originally with verge escapement regulated by pendulum swinging between the trains, alarm removed and lacking feet).
36cm (14.25ins) high, 17cm (6.75ins) wide, 19cm (7.5ins) deep.

John Greenhill is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* (noting research by Michael Person) as born in Maidstone in 1655 and gaining his freedom in 1674. As well as a clockmaker he was also a gunsmith, he married Alice Harris (sister of the clockmaker Walter Harris) in 1680 and died in 1712. Loomes notes several longcases are known and two lantern clocks including an example signed 'Johannes Grennell de Maidston fecit'.

£1,200-1,800



136 (details)



136



138



138 (detail)

138

A GEORGE III GREEN JAPANED TABLE TIMEPIECE

THE DIAL INSCRIBED FOR TIMOTHY PROSSER, MONMOUTH, LATE 18th CENTURY

The four finned pillar single fusee movement with verge escapement incorporating sprung 'silent' pallets regulated by short bob pendulum, the backplate engraved with generous asymmetric foliate scrolls around a basket of fruit within a repeating leaf border, the 7 inch white painted Roman numeral break-arch dial with false bob aperture to centre and with scroll pierced steel hands beneath arch inscribed *Timothy Profser, MONMOUTH*, The green japanned case with hinged brass carrying handle to the bell-top superstructure decorated in in raised gilt with pagoda pavilion within a garden landscape to front and with leafy sprays to angles, over double-cavetto top moulding painted with gilt bands with repeating leaf motifs, the opening front with glazed dial aperture within frame decorated with relief-work gilt floral sprays divided by trellis panels and incorporating scroll-cast brass fretwork inserts to upper quadrants, the sides with conforming painted infill around the glazed circular over concave-topped rectangular apertures, the rear also decorated and incorporating a break-arch window to the rectangular door set within the frame of the case, on ogee-shaped skirt base decorated with gilt leafy band to the cavetto top moulding and scrollwork to the cut-out shaped apron flanked by integral bracket feet, with a **gilt line painted black japanned wall bracket**, of tapered ogee form with projecting lip over gilt-line panels and conforming gilt repeating leaf decorated pendant, (2).

The clock 51cm (20ins) high with handle down, 30cm (29.75ins) wide, 18cm (8ins) deep; the clock and the wall bracket 69cm (27.25ins) high overall.

A Timothy Prosser is recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as working in Monmouth 1830-44. The current timepiece can be dated on stylistic grounds to around 1780 (from details such as the foliate engraved backplate and form of the green japanned case); hence the signature therefore must either relate to an earlier unrecorded maker of that name (perhaps father or uncle) or was added by the later maker prior to selling on.

£1,500-2,500

139

A QUEEN ANNE WALNUT EIGHT-DAY LONGCASE CLOCK
CHARLES GRETTON, LONDON, CIRCA 1705

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, ringed winding holes and border-engraved calendar aperture to the matted centre within applied Roman numeral chapter ring with foliate half hour markers, Arabic five minutes beyond the minute track and signed *Cha: Gretton, London* to lower margin, with fine sculpted steel scroll hands and twin cherub and crown cast spandrels to angles within a continuous wheatear engraved outer border, the walnut veneered case with ogee moulded cornice and line-bordered frieze over hinged glazed front applied with Solomonic twist three-quarter columns to the front angles, the sides with rectangular windows and conforming quarter columns set against bargeboards at the rear, the trunk with cavetto throat moulding over door with re-worked break-arch top and inlaid with floral sprays above and below the central lenticle, with triple-line inlaid crossbanded border and cross grain half-round edge mouldings, the base with ogee top moulding and conforming triple-line inlay to front, on moulded skirt base incorporating shaped apron and integral bracket feet.

126cm (85ins) high, 50cm (19.75ins) wide, 25.5cm (10ins) deep.

The life and work of Charles Gretton is thoroughly documented in Radage, Dennis; Warner, Meinen and Radage, Laila *CHARLES GRETTON, THROUGH THE GOLDEN AGE*. Charles Gretton was born in Claypole, Lincolnshire in 1648 and by 1662 he had moved to London entering into an eight year apprenticeship under Humphrey Downing on the 30th June of that year (turned over from Lionell Wythe). Humphrey Downing died in 1666 but it is thought that Gretton continued his apprenticeship under his widow, Cordelia, gaining his freedom of the Clockmakers Company in 1672 and se-up business in Fleet Street.

In 1677 Charles Gretton married Mary Phillips and established himself at the sign of the 'The Ship' in Fleet Street (either number 174 or 175 next to Fetter Lane). Gretton was appointed an Assistant of the Clockmaker's Company in 1689 and then Warden in 1697; the same year he signed the 'oath of allegiance'. In 1700 Charles Gretton served as Master as well marrying his second wife Lucy Uffman (his first wife Mary died in 1694). In 1701 he put £50 forward to the Clockmakers' Company in order to establish a trust to assist the orphans of deceased members and was nominated to serve again as Master in 1705/06. Lucy, his second wife died before 1711 as this is the year that Charles Gretton married his third wife, Dorothea Wilson shortly after which he moved to his newly acquired second premises at two Chancery Lane. At this time his premises at 'The Ship', Fleet Street was passed onto the management of his nephew, Thomas Moore who paid taxes on the building until 1723. In 1716 Charles and Dorothea moved again to Chancery Lane where they remained until Dorothea's death in 1727. By this time Charles Gretton had retired from active clockmaking and went to go and live with his daughter, Ann, in Milk Street where he remained until his death in 1731.

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

Despite the best efforts of the authors to track-down known examples of his work the current lot is not recorded in *CHARLES GRETTON, THROUGH THE GOLDEN AGE* however the dial can be closely compared to that of clock 'LC63' illustrated on pages 214-5.

£2,500-3,500



139



139 (details)





140 (detail)

140

140

**A GEORGE II 'HOOK-AND-SPIKE' WEIGHT-DRIVEN THIRTY-HOUR WALL CLOCK
GILKES, ADDERBURY, CIRCA 1745**

The posted countwheel bell striking movement with anchor escapement regulated by seconds pendulum, the frame with slender rectangular posts rivetted both at the top and bottom plates and incorporating integral forged spikes issuing from the bases of the two rear pillars, the 11.5 inch square brass dial with zig-zag decorated concentric band engraved infill to centre within applied silvered Roman numeral chapter ring with diamond lozenge half-hour markers and signed *Gilkes, Adderbury* to lower margin, with bold pierced sculpted steel hand and female mask and scroll rough-cast spandrels to angles. 31cm (12.25ins) high including bell, 15cm (6ins) deep.

Richard Gilkes is recorded in Beeson, C.F.C. *Clockmaking in Oxfordshire 1400-1850* as a Quaker, son of clockmaker Thomas Gilkes and his wife Anne, born 18th April 1715. Richard was apprenticed to his father and was married within the Quaker community to Grace Gilkes at the Sibford Gower Meeting House, 13rd March 1744. The couple had six children between 1746 and 1760 however his first two sons, both named Thomas, died before reaching adulthood. Grace Gilkes died in 1763, and Richard in 1787 aged 72, and was buried in the Friends cemetery at Adderbury West. Although Richard Gilkes was a fairly prolific maker of thirty-hour clocks earlier in his life he produced very few clocks during the last fifteen years or so. As there were no male heirs to whom he could bequeath his workshop the clockmaker, Thomas Fardon, continued the business for a year before Joseph Williams established himself as the resident Adderbury clockmaker.

The current lot can be described as a 'textbook' example of Richard Gilkes's work with features such as riveted iron frame incorporating integral spikes to the rear pillars, concentric zig-zag engraving to the dial centre, bold sculpted steel hand a rough-cast spandrels being highly typical of his clocks executed in the Oxfordshire Quaker tradition.

£1,000-1,500



141

**A GEORGE I POSTED THIRTY-HOUR LONGCASE OR WALL CLOCK MOVEMENT AND DIAL
JOHN SANDERSON, WIGTON, CIRCA 1715**

The two-handed posted countwheel bell striking movement with anchor escapement regulated by seconds pendulum, the frame with column turned corner posts and ball feet, the 11.5 inch square brass dial with calendar aperture and ring turned 'dummy winding hole' decoration to the matted centre within applied Roman numeral chapter ring with complex cruciform half hour markers, Arabic five minutes to outer track and signed *John Sanderson, WIGTON* to lower edge, with scroll pierced steel hands and the angles without applied spandrels. The movement and dial 29cm (11.5cm) square, 16.5cm (6.5ins) deep.

John Sanderson is recorded in Loomes, Brian *LANTERN CLOCKS & Their Makers* as born in Wigton, Cumberland in 1671, he was orphaned at the age of twelve and brought up by his uncle. He was thought to have been apprenticed to John Ogden of Bowbridge and by 1691 he had set up business in Wigton and married a local Quaker girl, Elizabeth Pearson. John Sanderson was a colourful character who apparently travelled to as far afield as Edinburgh to attend Quaker meetings perhaps with the ulterior motive of using such gatherings to peddle his clocks. He had one son, also named John, who followed his father into the clockmaking trade but subsequently left to set up business in Newcastle-on-Tyne after a quarrel. John senior continued working in Wigton presumably until his death in 1754.



142

The movement of the current lot is typical of Sanderson's work as it closely resembles that of a lantern clock including turned posts and feet which were probably cast in his own workshop. The dial lacks the biblical motto for which Sanderson is famed, however is nicely detailed and distinctive in character. Such movements are thought to have originally been made to sit on wall brackets rather than be housed in a case; a well-made bracket is included in the lot in order for the clock to be enjoyed as the maker intended.

£800-1,200

**142
A CONTINENTAL CARVED OAK LONGCASE CLOCK
FLEMISH AND FRENCH COMTOISE, LATE 18th CENTURY AND LATER**

The Comtoise-type posted movement with the trains set side-by-side, the going with inverted verge escapement regulated by seconds pendulum and the strike with vertical gravity rack sounding on a bell mounted above the frame, with incomplete/disconnected alarm mechanism, square section corner uprights and concentric ring decorated pressed japanned backplate, now fitted with a 10.25 inch brass break-arch dial with rococo scroll engraved centre within applied Roman numeral chapter ring, with scroll pierced brass hands and rococo cast spandrels to angles beneath arch centred with a rose engraved boss flanked by conforming mounts, now in a Flemish carved oak case with elaborate open-work rococo scroll crest to the generous cavetto moulded break-arch cornice incorporating further scroll motifs to the canted angles, over ogee-moulded hinged glazed dial aperture flanked by pendant leafy trails and with rectangular side apertures to hood, the slender trunk with conforming scroll-carved decoration to the concave throat flanked by bearded male masks to angles, over panelled shaped top trunk door carved with three further rococo motifs with the centre incorporating the lenticle, flanked by concave canted angles and with further panel mouldings to sides, on conforming plinth base with complex architectural top mouldings and plain skirt resting on a horizontal panel. 244cm (104ins) high, 58.5cm (23ins) wide, 29cm (11.5ins) deep.

£400-600



141 (detail)

141

143

**AN AUSTRIAN OAK CASED TABLE CLOCK WITH TRIP-HOUR REPEAT
KOTL, VIENNA, THIRD QUARTER OF THE 18th CENTURY**

The four baluster-pillar twin standing barrel bell-striking movement with verge escapement and silk pendulum suspension, the 6 inch brass break-arch dial with vestigial alarm disc, concentric band decorated winding holes and scroll-bordered shaped false bob aperture to the matted centre within applied Roman numeral chapter ring with fleur-de-lys half hour markers, Arabic five minutes beyond the arcaded minute ring and signed *Kotl, Wien* to lower margin, with pierced steel hands and winged cherub mask spandrels to angles beneath arch centred with a *Schlagt/Nicht Schlagt* selection dial flanked by leafy scroll engraved infill, the case with elaborate scroll cast hinged carrying handle to the inverted bell-top superstructure with brass flambeau urn finials to angles, over front door applied with repeating leaf decorated gilt gesso surround to the glazed dial aperture and with scroll pierced and engraved upper quadrant frets enclosing conforming gilt border to the dial mask behind, the sides with lozenge-shaped apertures over break-arch windows and the rear with rectangular glazed door set within the frame of the case, on cavetto moulded skirt base with disc feet, (alarm mechanism removed).
44cm (17.25ins) high with handle down, 28cm (11ins) wide, 16cm (6.25ins) deep.

Antoni Kotl (junior) is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in Vienna during the 18th century with a striking and repeating bracket clock by him residing in the Feill collection.

£250-350



143



145

145 Y

**A VICTORIAN IRISH MOTHER-OF-PEARL
INLAID ROSEWOOD FUSEE DROP-DIAL
WALL TIMEPIECE
THE DIAL INSCRIBED FOR HUG,
DUBLIN, MID 19th CENTURY**

The four columnar pillar single fusee movement with anchor escapement for regulation by lenticular bob pendulum and shouldered plates, the 12 inch circular cream painted Roman numeral dial inscribed *Hug, Dublin* to centre and with unusual pierced steel hands, set behind hinged bevel-glazed caddy-moulded cast brass bezel incorporating canted insert to interior, with rosewood veneered surround inlaid with eight mother-of-pearl foliate scroll decorated marquetry panels, secured with pegs to the rear box case incorporating door to right hand side and rectangular aperture to the rosewood veneered drop trunk inlaid with conforming mother-of-pearl panels and with pendulum access flap to the curved underside, the interior of the case with applied paper labels for *GANTER BROTHERS., 63 Sth, Great George's St., Dublin...*
50cm (19.75ins) high, 38cm (15ins) wide, 15cm (6ins) deep.

£200-300



146



144

144 Y

**A FRENCH LOUIS XV STYLE BOULLE BRACKET CLOCK WITH WALL BRACKET
THE MOVEMENT STAMPED FOR C. KUHLING, LATE 19th CENTURY**

The rectangular countwheel bell striking movement with anchor escapement regulated by sunburst mask cast pendulum and stamped 371, C, 9.10 over C. *KUHLING* to backplate, the 9.5 inch circular twelve-piece cartouche numeral dial with cockerel inhabited Berainesque foliate strapwork cast centre within applied blue-on-white enamel Roman numeral hour chapters and foliate cast borders within Arabic five minutes to the outer minute track, with sculpted blued steel hands, the engraved cut brass and brown shell marquetry decorated case with cast gilt standing figure of winged Fortuna to the domed concave-sided superstructure veneered with leafy scroll decoration and applied with martial trophy adorned foliate mounts to angles, the front with mask-centred leafy arched cast crest over brass-framed waisted-arch glazed door enclosing marquetry tile decorated floor and foliate back panel to interior and incorporating cast panel with twin cherubs and an hour glass to apron, the surround decorated with foliate scrollwork, the sides with recessed gilt brass framed glazed apertures within conforming marquetry borders out-swept at the base, on generous scroll-cast gilt brass feet with conforming apron mount around a lattice decorated cushion panel between, resting on a matching ogee-shaped wall bracket inlaid with Vitruvian scrollwork over foliate radial gadroons issuing leafy sprays flanked by mask terms to angles, the underside with an acanthus cast pendant mount terminating with a floral finial. The clock 87cm (34.25ins) high; including wall bracket 117.5cm (46.25ins) high overall, 47cm (18.5ins) wide, 25cm (9.75ins) deep.

£1,200-1,800

146

**A SCOTTISH REGENCY MAHOGANY EIGHT-DAY LONGCASE CLOCK
THE DIAL INSCRIBED FOR J. HOWDEN, EDINBURGH, CIRCA 1825**

The four pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 13 inch circular cream painted Roman numeral dial with subsidiary seconds over calendar dials and inscribed *J. HOWDEN, EDINBURGH* to centre, with Arabic five minutes beyond the outer dot minute track and generous sculpted steel *arrow* hands, the break-arch case with cavetto cornice over hinged glazed cavetto moulded cast brass bezel and line panel-inlaid lower quadrants to front flanked by reeded canted angles and small circular carved rosette panels to sides, the trunk with concave throat moulding over shaped-top line inlaid caddy moulded flame-figured door flanked by fluted quarter columns to the front angles, on plinth base with stepped ogee top moulding and crossbanded flame figured front over shallow skirt, (dial retouched).
204cm (80.25ins) high, 48.5cm (19.5ins) wide, 24cm (9.5ins) deep.

A James Howden is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in Edinburgh 1781-1842.

£1,500-2,000



146 (detail)



147



147 (detail)

147
A GEORGE III BRASS MOUNTED MAHOGANY BRACKET CLOCK WITH TRIP-HOUR REPEAT
PERIGAL AND DUTERRAU, LONDON, CIRCA 1800

The five pillar twin fusee bell striking movement with anchor escapement regulated by lenticular bob pendulum and signed *Perigal & Duterrau, London* within an elliptical reserve to the wheat ear border engraved backplate, the 7 inch circular cream painted convex Roman numeral dial with pierced brass hands, the break-arch case with hinged brass carrying handle applied to a curved brass fillet-edged pad and complex upper mouldings, over opening front fitted with circular convex-glazed ogee moulded cast brass bezel to the dial aperture and with brass fish scale sound frets to lower quadrants, the sides with conforming arched brass sound frets and the rear with arch glazed door set within the frame of the case, on cavetto moulded skirt base with brass ogee bracket feet.
 33cm (13ins) high with handle down, 28cm (11ins) wide, 19,5cm (7.75ins) deep.

The partnership between John Perigal (from the celebrated family dynasty of clockmakers founded in the 1720's by Claude Perigal) and John Duterrau was formed prior to 1799 as they were granted a Royal warrant as a 'Watchmaker in Ordinary' to George III on the 20th February of that year. The partnership is subsequently noted as working from 57 New Bond Street, London 1802-05 and then from 62 New Bond Street 1810-40.

£2,000-3,000



148

148
A RARE MAHOGANY FUSEE WALL DIAL TIMEPIECE WITH EIGHT-INCH PAINTED WOODEN DIAL
THE DIAL INSCRIBED FOR THOMAS BRYANT, LONDON, EARLY 19th CENTURY

The four columnar pillar single fusee movement with anchor escapement regulated by lenticular bob pendulum and slightly tapered plates, the 8 inch circular cream painted convex wooden dial inscribed *Tho. Bryant, LONDON* to centre and with scroll-pierced blued steel hands set behind hinged convex glazed cavetto-moulded bead-cast brass bezel, with caddy-turned dial surround secured with pegs to the rear box case incorporating door to both sides and pendulum access flap to the curved underside (dial finish restored).
 25cm (9.75ins) diameter, 16cm (6.25ins) deep.

Two makers with the name Thomas Bryant are recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in London during the early 19th century. The first gaining his freedom of the Clockmaker's Company in 1773 and dying in 1815; the second recorded as apprenticed in 1801.

£1,000-1,500



148 (detail)



149



149 (details)



149

A GEORGE III MAHOGANY EIGHT-DAY LONGCASE CLOCK WITH MOONPHASE HAWTHORN, LONDON, CIRCA 1770

The five pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 12 inch brass break-arch dial with recessed subsidiary seconds and calendar dials to the matted centre within applied silvered Roman numeral chapter ring with Arabic five minutes beyond the outer minute track, with pierced steel hands and cast rococo scroll cast spandrels to angles beneath arch with rolling moonphase incorporating terrestrial globe engraved lunettes and calibrated for the age of the moon to the outer edge of the disc beneath signature *HAWTHORN, LONDON* engraved in a curve to the upper margin, in a case with concave sided 'pagoda' upstand 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 plain quarter columns set against bargeboards at the rear, the trunk with concave throat moulding over flame figured mahogany veneered break-arch door applied with complex mouldings to edges, the base with concave top mouldings over rectangular raised panel incorporating angled corners and moulded double skirt with shaped apron. 244cm (96ins) high excluding finials, 53.5cm (21ins) wide, 27cm (10.5ins) deep.

The current lot is probably by Edward Hawthorn who is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in London during the late 18th century.

£1,800-2,500

150

A GEORGE III MAHOGANY TABLE CLOCK JOHN GREEN, LONDON, CIRCA 1775

The five pillar twin chain fusee bell-striking movement now with anchor escapement regulated by lenticular bob pendulum, the 7 inch gilt brass break-arch dial with calendar and false bob apertures and applied with shaped silvered plate signed *John Green, LONDON* to the finely matted centre within applied silvered Roman numeral chapter ring with Arabic five minutes beyond the minute track, with pierced steel hands and rococo scroll cast spandrels to angles beneath arch centred with a subsidiary *Strike/Silent* selection dial flanked by conforming mounts, the mahogany bell-top case with hinged brass carrying handle to superstructure over double cavetto top mouldings and hinged front with raised mouldings around the glazed dial aperture and etched glass panel infill to the upper quadrants, the sides with circular over concave-topped rectangular apertures and the rear with break-arch glazed door incorporating conforming quadrant panels set within the frame of the case, on cavetto moulded skirt base incorporating shaped apron and integral bracket feet. 47cm (18.5ins) high with handle down, 28cm (11ins) wide, 18cm (7ins) deep.

Several makes with the name John Green are recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in London during the latter half of the 18th century, however the most likely maker of the current lot is one of that name listed as working from Goswell Street in 1799.

£1,000-1,500



150 (detail)



150



151 (details)

151

A GEORGE III MAHOGANY EIGHT-DAY LONGCASE CLOCK THOMAS HUNTER JUNIOR, LONDON, CIRCA 1775

The five pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 12 inch brass break-arch dial with recessed silvered 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 steel hands and cast rococo scroll cast spandrels to angles beneath arch with circular silvered signature boss engraved *Tho's Hunter Junr. London* flanked by conforming scroll cast mounts, the case with concave sided 'pagoda' upstand incorporating 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 flame-figured mahogany break-arch door applied with complex mouldings to edges, the base with concave top mouldings over rectangular raised panel, moulded double skirt and block feet. 244cm (96ins) 56cm (22ins) wide, 28cm (11ins) deep.

Thomas Hunter junior is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as apprenticed 1734 gaining his freedom in 1742, he worked from New Broad Street Buildings, was appointed Warden in 1762 then served as Master in 1765, he died in 1785.

£1,000-1,500



151



152

152
A GEORGE III BRASS MOUNTED MAHOGANY QUARTER-CHIMING TABLE CLOCK WITH FIRED ENAMEL DIAL INSERTS
JOHN TAYLOR, LONDON, CIRCA 1780

The six pillar triple chain fusee movement with verge escapement regulated by short bob pendulum, striking the hour on a bell and chiming the quarters on a graduated nest of eight bells, the rococo scroll engraved backplate centred with an obelisk set on a pedestal within double-line border, the 8 inch brass break-arch dial plate applied with circular enamel Roman numeral circular centre with Arabic five minutes to outer track, with pierced and engraved brass hands set within rococo scroll engraved surround continuing up into the arch to envelop the subsidiary enamel *Strike/Silent* dial inscribed *John Taylor, London* to centre, the brass mounted bell top case capped with urn finials to the flame veneered superstructure and double cavetto top mouldings, over front door with inset gilt brass fillet moulding to the glazed dial aperture, rococo scroll cast upper quadrant frets flanked by canted angles adorned with fine female caryatid and tied rose drapery cast mounts, the sides with hinged handles over break-arch sunburst cherub mask and rococo scroll cast sound frets, the rear with rectangular glazed door set within the frame of the case, on cavetto moulded shallow skirt base with generous leafy scroll cast feet. 56cm (22ins) high overall, 35cm (13.75ins) wide, 24cm (9.5ins) deep.

Several makers with the name John Taylor are recorded working in London during the late 18th and early 19th centuries, however the most likely maker of the current lot is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as being admitted to the Clockmaker's Company in 1796 and may be the same maker who is subsequently listed as working from Clerkenwell 1805-24.

£4,000-6,000



152 (detail)



153

153
A QUEEN ANNE BURR WALNUT EIGHT-DAY LONGCASE CLOCK
THE DIAL SIGNED FOR JOHN KIRTON, EARLY 18th CENTURY

The five finned pillar inside countwheel bell striking movement with anchor escapement regulated by seconds pendulum, the 12 inch square bras dial with ringed winding holes elaborate herringbone, foliate scroll and basket of flowers border-engraved calendar aperture and subsidiary seconds dial to the matted centre within applied silvered Roman numeral chapter ring with stylised basket-hilt half hour markers and Arabic five minutes beyond the minute track, with pierced steel hands and cast gilt brass twin cherub and crown pattern spandrels to angles beneath and added arch centred with a herringbone border engraved silvered boss inscribed *John Kirton, London* flanked by dolphin cast mounts, in a case with generous architectural cornice over hinged glazed dial aperture applied with three-quarter columns to front angles, the sides with rectangular brass grille sound frets and conforming quarter columns applied against bargeboards to the rear, the trunk with concave throat over 42 inch rectangular door fronted with fine book-matched burr veneers within a herringbone border, the sides with twin herringbone panels within crossbanded borders, the base with ogee top mouldings over conforming burr-veneered fascia and moulded skirt. 225cm (88.5ins) high, 53cm (21ins) wide, 29cm (11.5ins) deep.

A John Kirton is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as apprenticed in 1696 and gaining his freedom of the Clockmaker's Company in 1706.

£1,200-1,800

154
A GEORGE II EBONISED TABLE CLOCK
TIMOTHY VERNIER, LONDON, CIRCA 1740

The five pillar twin chain fusee bell striking movement with verge escapement regulated by short bob pendulum incorporating scroll engraved apron to the backcock, the backplate with pendulum holdfast hook and boldly signed *Tim:y Vernier, LONDON* within a generous herringbone engraved border, the 6 inch gilt brass dial with calendar and shaped false-bob apertures to the matted centre within applied silvered Roman numeral chapter ring with fleur-de-lys half hour markers and Arabic five minutes beyond the minute track, with scroll pierced steel hands and applied lambrequin decorated mask and scroll spandrels to angles beneath arch centred with a silvered boss engraved *Tim:y Vernier, LONDON* within turned surround flanked by conforming Indian mask and scroll cast mounts, the inverted bell-top case with hinged bras carrying handle over ogee and cavetto top mouldings, the front with break-arch glazed door bordered with raised mouldings to the aperture and with scroll-pierced frets to the upper quadrants flanking the arch, the sides with stall break-arch windows edged with conforming raised mouldings and the rear with full-width door matching the front, on ogee moulded skirt base with block feet. 40cm (15.75ins) high with handle down, 24cm (9.5ins) wide, 16.5cm (6.5ins) deep.

Timothy Vernier is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working during the middle of the 18th century.

£1,800-2,500



154



154 (detail)



155

155

**A GEORGE II WALNUT EIGHT-DAY LONGCASE CLOCK
WILLIAM CREAK, LONDON, CIRCA 1740**

The five pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 12 inch brass break-arch dial with calendar aperture and subsidiary seconds dial to the matted centre within applied Roman numeral chapter ring with Arabic five minutes beyond the minute track, with pierced steel hands and brass twin bird and urn cast spandrels to angles, the arch with circular herringbone border engraved silver signature boss inscribed *William Creak, LONDON* flanked by dolphin cast mounts, in a break-arch case with generous arched cavetto cornice and fretwork frieze over hinged glazed dial aperture with applied with three-quarter columns to front angles, the sides with break-arch windows and conforming quarter columns set against bargeboards at the rear, the trunk with concave throat moulding over book-matched burr-veneered and herringbone banded break-arch door with complex edge mouldings, the sides with twin crossbanded panels, the plinth base with cavetto top mouldings over burr panel veneered herringbone and crossbanded fascia and a moulded skirt.

229cm (90ins) high, 54cm (21.25ins) wide, 26cm (10.25ins) deep.

William Creak is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as a 'fine maker' who worked in London from 1754-63. Other sources indicate that he was working from 1740-75 and his workshop was located in the Royal exchange from 1754. Creak supplied musical and automaton clocks for export to the Middle East and China and often incorporated similar complications into examples made for the domestic market.

£2,000-3,000



155 (details)

156

**AN EBONISED TABLE TIMEPIECE WITH SILENT
PULL-QUARTER REPEAT AND MOONPHASE
UNSIGNED, PROBABLY DUTCH, THIRD QUARTER
OF THE 18th CENTURY**

The four pillar single fusee movement with verge escapement regulated by bob pendulum and pull-quarter repeat sounding the hours and quarters on a graduated pair of bells positioned vertically above the plates, the 6.5 inch brass break-arch dial with calendar aperture to the matted centre within applied silvered Roman numeral chapter ring with Arabic five minutes beyond the minute track, with pierced steel hands and cast mask and scroll spandrels to angles beneath arch centred with a 'penny moon' providing a visual indication for the age of the moon within outer silvered ring calibrated for the lunar month flanked by conforming grotesque mask and scroll cast spandrels, the ebonised inverted bell-top case with generous hinged cast brass carrying handle over double cavetto top mouldings and brass fillet inset glazed dial aperture and upper quadrant panels to the front door, the sides with circular over concave-topped glazed apertures, the rear with brass fillet inset break-arch glazed rectangular door, on cavetto moulded skirt with squab feet.

43cm (17ins) high with handle down 26cm (10.25ins) wide, 17cm (6.75ins) deep.

The current lot will sound the hours and quarters on demand only hence is of a type traditionally described as a 'silent' pull quarter repeating clock. It is thought that such clocks were made for use exclusively in the bed chamber to allow the owner to establish the time during hours of darkness (by pulling the repeat cord) without having to go to the trouble of striking a light. Due to clocks and timepieces being very expensive at that time the original owner would have been a particularly wealthy individual to be able to afford a clock for use just in the bed chamber. Indeed many full hour-striking bracket/table clocks fitted with repeat-work have a facility to silence the strike train so that they can be 'taken upstairs' at night (thus negating the need to own more than one spring clock) this is why such clocks were traditionally made with a carrying handle.

The design/layout of the repeat mechanism in the current lot is based upon the system first devised by Edward Barlow and/or Daniel Quare in around 1676 which, in practice, seems to have been first put to use by Joseph Knibb (see Dawson, Percy G., Drover, C.B., and Parkes D.W. *Early English Clocks* pages 343-4).

£1,200-1,800



156



156 (detail)



157

157
A WALNUT EIGHT-DAY LONGCASE CLOCK
THE DIAL SIGNED JAMES GAMBLE, LEEDS, LATE 17th CENTURY AND LATER

The five finned pillar inside countwheel bell striking movement with anchor escapement regulated by seconds pendulum, the 11 inch square brass dial with ringed winding holes, elaborate sculpted border decorated calendar aperture and subsidiary seconds dial to the rose engraved matted centre, within applied silvered Roman numeral chapter ring with sword hilt half hour markers and Arabic five minutes beyond the minute track, with fine generous sculpted steel hands and cherub mask and scroll cast spandrels to angles with foliate scroll engraved infill between and signed *James Gamble at Leeds* to lower edge, now in a case with complex moulded cornice over hinged glazed dial aperture applied with Doric columns to angles, rectangular side windows and conforming quarter columns set against bargeboards at the rear, the trunk with concave throat moulding over rectangular caddy moulded quarter veneered and crossbanded door flanked by reeded canted angles, the plinth base with stepped cavetto top mouldings and conforming herringbone banded panel to fascia over double skirt.

214cm (84.25ins) high, 46cm (18ins) wide, 27.5cm (10.75ins) deep.

James Gamble of Leeds does not appear to be recorded in the usual sources however the overall feel of the movement and the style/design of the engraving to the design would suggest that he was a London-trained clock maker.

£1,200-1,800



157 (details)



158



158 (detail)

158
A GEORGE III EBONISED BRACKET CLOCK WITH TRIP-HOUR REPEAT
J. DUMBELL, PRESCOT, CIRCA 1800

The five pillar twin chain fusee bell striking movement with anchor escapement regulated by lenticular bob pendulum, the 6 inch break-arch cream painted Roman numeral dial signed *J. DUMBELL, PRESCOT* to centre and with Arabic quarters beyond the dot minute track, with pierced steel hands and raised gilt leafy floral spray panel decorated spandrels beneath subsidiary *STRIKE/SILENT* selection dial flanked by conforming decoration to arch, the ebonised break-arch case with hinged brass carrying handle over complex top mouldings and hinged glazed front incorporating brass fillet insert to the glazed dial aperture, the sides with arched brass fish scale sound frets and the flush rear with arch glazed door set within the frame of the case, on cavetto moulded skirt base with brass ogee bracket feet. 35.5cm (14ins) high with handle down, 24cm (9.5ins) wide, 18cm (7ins) deep.

The present clock was probably made by Joseph Dumbell who is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in Liverpool 1800-29.

£400-600

159
A QUEEN ANNE WALNUT AND ARABESQUE MARQUETRY EIGHT-DAY LONGCASE CLOCK CASE
ANONYMOUS, PROBABLY LONDON, CIRCA 1710

With box upstand over ebonised ogee-moulded break-arch cornice fronted with a scroll-pierced sound fret over hinged break-arch glazed aperture for a dial measuring 12 inches wide by 15.5 inches high, within foliate Arabesque engraved border and applied with ebonised three-quarter columns to front angles, the sides with tall rectangular windows and conforming quarter columns set against bargeboards at the rear, the trunk with repeating leaf decorated arcade to the concave throat over 41 inch rectangular door veneered with marquetry foliate strapwork executed in the Barianesque manner centred with a brass oval lenticle and with ebonised half-round moulded edge, with conforming repeating leaf decoration to surround and the sides with twin burr-veneered panels within crossbanded borders, the plinth base with conforming marquetry veneers both to the concave top moulding and panel-outline fascia over cavetto moulded burr veneered double skirt, (unrestored with some losses mainly to the banded borders).

226cm (89ins) high, 51cm (20ins) wide, 27cm (10.5ins) deep.

£1,500-2,500



159



160

160
A WILLIAM AND MARY STYLE OLIVEWOOD TABLE TIMEPIECE
UNSIGNED, 20th CENTURY INCORPORATING A LATE 17th/EARLY 18th CENTURY MOVEMENT

The four finned pillar single fusee movement with verge escapement regulated by short bob pendulum with holdfast hook to the foliate engraved backplate, now with a 6.375 inch square brass dial with calendar aperture to the richly matted centre within applied narrow silvered Roman numeral chapter ring with fleur-de-lys half hour markers and Arabic five minutes within the outer minute track, with pierced blued steel hands and winged cherub mask spandrels to angles, in a case with cast brass carrying handle to the domed caddy superstructure over cross-grain quarter-round and ogee top mouldings and hinged glazed front door, the sides with rectangular windows and the rear with glazed door set within the frame of the case, on stepped ogee moulded skirt base with compressed bun feet. 31cm (12.25ins) high with handle down, 25cm (9.75ins) wide, 18.5cm (7.25ins) deep.

£1,500-2,000



160 (details)



161

A WILLIAM III WALNUT AND FLORAL MARQUETRY LONGCASE CLOCK OF ONE MONTH DURATION

FABIAN ROBIN, LONDON, CIRCA 1700

The five finned pillar outside countwheel bell striking movement with anchor escapement regulated by seconds pendulum, the 12 inch square brass dial with ringed winding holes, foliate border engraved calendar aperture and subsidiary seconds dial to the matted centre within applied silvered Roman numeral chapter ring with stylised sword hilt half hour markers, Arabic five minutes beyond the minute track and signed *Fab:n Robin, Moorefields*, with pierced steel hands and twin cherub and crown cast spandrels to angles, in a case with domed caddy superstructure fronted with marquetry floral blooms into an ebonised ground over generous architectural cornice, fretwork frieze and visible dial mask, the sides with rectangular glazed panels and turned half columns set towards the rear edge, the trunk with floral trail decorated convex throat moulding over 43 inch rectangular door centred with a circular lenticle and with three shaped marquetry panels decorated with bird inhabited floral sprays and scrolling foliage into an ebonised ground within a walnut field, the surround further decorated with delicate Arabesques into a black ground, the sides veneered with twin box-strung panels within crossbanded borders, the base with ogee top moulding and conforming rectangular marquetry panel within an Arabesque border, on bun feet, (lacking hood door).

231cm (91ins) high, 51cm (20.25ins) wide, 28cm (11ins) deep.

Fabian Robin is noted in Loomes, Brian *Clockmakers of Britain 1286-1700* as an elusive maker with no formal records known other than the burial of a Fabian Robins in Stepney in 1723. Several good longcase and table clocks stylistically dating to the end of the 17th century are known suggesting that he was a competent maker.

£4,500-5,500



161 (details)



161



162

162
A WILLIAM III STYLE WALNUT TABLE CLOCK CASE
ANONYMOUS, 20th CENTURY

With hinged foliate bud cast brass carrying handle to the domed caddy superstructure over cross-grain double cavetto top mouldings, the hinged glazed front incorporating mask-centred foliate scroll pierced gilt brass lozenge-shaped sound fret to the upper rail and applied with elaborate leaf cast escutcheon mounts to both uprights, the interior with masked aperture for an eight-inch square brass dial, the sides with rectangular windows and the rear with glazed door set within the frame of the case, on ogee moulded skirt base with compressed bun feet.

38cm (15ins) high with handle down, 29cm (11.5ins) wide, 17cm (6.75ins) deep.

£500-800

163
A REGENCY MAHOGANY FUSEE DIAL WALL TIMEPIECE
S. HARRIS, WORTHING, CIRCA 1825

The four pillar single fusee movement with ogee-shouldered plates and anchor escapement regulated by lenticular bob pendulum, the 12 inch convex cream painted Roman numeral dial inscribed *S. Harris, Worthing* and with blued steel *spade* hands set behind hinged convex-glazed caddy-moulded cast brass bezel, with caddy moulded wooden surround secured with to the rear box case incorporating door to right hand side and pendulum access flap to the curved underside.

36cm (14ins) diameter, 18cm (7ins) deep.

A S. Harris of Worthing does not appear to be recorded in the usual sources however a Lipman Harris is recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as working in Worthing circa 1839.

£600-800



163 (detail)



163



164 (details)



164

164
A MAHOGANY EIGHT-DAY LONGCASE CLOCK
THE MOVEMENT AND DIAL BY JOHN BUSHMAN, LONDON, CIRCA 1720, THE CASE LATER

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 fleur-de-lys half hour markers and Arabic five minutes beyond the outer minute track, with pierced steel hands and female mask centred scroll-pierced spandrels to angles, beneath arch centred with a silvered boss engraved *John, Bushman, London* flanked by dolphin cast mounts, now in a Victorian flame figured mahogany case with swan neck pediment over hinged break-arch glazed front flanked by free-standing baluster turned uprights, the trunk with concave throat moulding over short rectangular caddy moulded door, on plinth base with cavetto top moulding and shallow moulded skirt. 211cm (83ins) high excluding finial; 54.5cm (21.5ins) wide, 26.5cm (10.5ins) deep.

John Bushman (Buschmann) is recorded in Loomes, Brian *The Early CLOCKMAKERS of Great Britain* as a 'High German' watchmaker born circa 1661 and made brother of the Clockmaker's Company in September 1692. He married Mary Wyatt in the Parish of St. Margaret, Westminster in December 1690, was made an Assistant of the Clockmaker's Company in 1720 and was believed to be working until 1722. Baillie records that he was born in Hagen, Germany. From this is possible that he was related to the Buschmann dynasty of clockmakers who worked from Augsburg throughout the 16th and 17th centuries.

£350-450

165
AN UNUSUAL WILLIAM IV BRASS INLAID MAHOGANY HOUR-STRIKING WALL CLOCK
THE DIAL INSCRIBED FOR LITHERLAND, DAVIES AND COMPANY, LIVERPOOL, CIRCA 1830

The five pillar twin fusee bell striking movement with anchor escapement regulated by lenticular bob pendulum and cavetto-shouldered plates, the 12 inch convex cream painted Roman numeral dial inscribed *LITHERLAND, DAVIES & Co, Church Street, LIVERPOOL* to centre and with blued steel *spade* hands, set behind hinged convex-glazed caddy-moulded cast brass bezel applied to a mahogany surround continuing down to form a balloon-shaped panel incorporating concave-sided glazed lenticle beneath the dial and secured to the drop-trunk type case with pegs, the sides with lozenge-pierced doors and the base with frieze inlaid with brass scroll motif flanked by rosettes over canted underside incorporating down-hinged pendulum access flap to front. 58.5cm (23ins) high, 35.5cm (14ins) wide, 18cm (7ins) deep.

The firm of Litherland, Davies and Company is recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as 'Inventors, patentees and Manufacturers of the lever Watch' also suppliers of chronometers and imported clocks trading in Liverpool 1814-51.

£1,200-1,800



165 (details)



165



166

166

**A WILLIAM IV MAHOGANY EIGHT-DAY LONGCASE CLOCK
GRAYHURST, HARVEY, DENTON AND COMPANY, CIRCA 1830**

The five pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 12 inch circular brass Roman numeral dial with subsidiary seconds dial and signed *Grayhurst, Harvey, Denton & Co., STRAND, London* to centre and with steel *moon* hands, the case with stepped gabled 'chamfer-top' upstand over cavetto cornice, fluted frieze and square front door centred with a convex glazed cast brass bezel, with cock-bead moulded quadrant panels to spandrel areas, flanked by canted angles and with rectangular scroll pierced frets to sides, the trunk with concave throat over shallow-arch top caddy moulded door fronted with fine flame figured veneer and flanked by conforming canted angles, the plinth base with generous cavetto top moulding and inset flame figured panel to fascia over moulded skirt.
200cm (78.75ins) high, 49cm (19.25ins) wide, 24cm (9.5ins) deep.

Michael Grayhurst is recorded by Britten, F.J. *Old Clocks and Watches and Their Makers* as working in partnership with James Harvey as gold/silversmiths, watchmakers and jewellers from 65, Strand from circa 1810. By 1834, they had grown to become Grayhurst, Harvey, Denton and Company at 64, Strand and by 1840, they had a second shop at 128 Regent Street.

£2,000-3,000



166 (details)



167

167

**A REGENCY MAHOGANY FUSEE
WALL DIAL TIMEPIECE
BARWISE, LONDON, CIRCA
1820**

The four generous knopped pillar single fusee movement with anchor escapement regulated by lenticular bob pendulum and ogee-shouldered rectangular plates stamped 5586 to the lower edge of the frontplate, the 12 inch circular silvered brass dial signed *Barwise, LONDON* to centre and with blued steel *spade* hands set behind hinged glazed cavetto-moulded cast brass bezel, with caddy-turned dial surround secured with pegs to the rear box case incorporating doors to both sides and pendulum access flap to the curved underside.

36cm (14.25ins) diameter, 15cm (6ins) deep.

The life of John Barwise and his family are outlined by A.D. Stewart in his article *Barwise & Sons: Watchmakers to the King: A brief history of family and firm* published in the March 2014 issue of *ANTIQUARIAN HOROLOGY* (Vol IIIIV No. 1 pages 621-34). Stewart notes that John Barwise was born into a clockmaking family in Cockermouth, Cumberland in around 1756. By 1780 he had moved to London where he opened a watch retailing business. Ten years later he married Elizabeth Weston with his address being recorded as 29 St. Martin's Lane where he remained until his death in 1820. Of their eleven children two (possibly three) died in infancy and two, John II (born 1795) and Weston (born 1793), subsequently joined their father in the family business. In 1800, such was his success, John Barwise I purchased a second house in Dulwich.

In 1805 John Barwise I was one of the fifteen watchmakers appointed by The Board of Longitude to adjudicate in the dispute between John Arnold and Thomas Earnshaw regarding 'the respective merits of their chronometers'. On the 14th February 1811 Barwise was the victim of five highwayman who relieved him of a 'gold watch, greatcoat, and a guinea-and-a-half in cash' whilst en-route from Camberwell to Dulwich. This unfortunate occurrence may well have tempered Barwise's enthusiasm for his house in Dulwich as records

indicate it was rented out to tenants by 1813. In around 1816 his sons, John II (who had just turned 21) and Weston, joined him in partnership with the business then becoming 'Barwise & Sons'. Shortly afterwards (probably in 1820) the firm obtained the Royal Warrant as watchmakers to King George IV. John Barwise senior died in 1820; by this time he was a wealthy man leaving two properties and substantial investments to his widow and children.

£1,000-1,500



167 (detail)

168

AN EARLY VICTORIAN SILVERED BRASS MOUNTED EBONISED BRACKET CLOCK WITH TRIP-HOUR REPEAT JAMES MCCABE, LONDON, CIRCA 1845

The five baluster pillar twin chain fusee bell striking movement with anchor escapement regulated by lenticular bob pendulum, the backplate signed *James McCabe, Royal Exchange, London* over pendulum holdfast bracket, the 8 inch circular silvered Roman numeral dial further signed *James McCabe, ROYAL EXCHANGE, London*, and numbered 2515 to centre, with STRIKE/SILENT selection switch at twelve o'clock and steel trefoil hands set behind hinged cast silvered brass glazed bezel incorporating canted fillet to interior, the case with generous cast pineapple finial to the stepped radially reeded hipped 'chamfer-top' superstructure over slender ogee cornice, fluted frieze and brass fillet bordered quadrant panels around the dial each decorated with stylised foliate motifs, the sides with foliate decorated silvered brass rosette ring handles over pierced rectangular sound frets, the rear with rectangular glazed door stamped with further serial number 2515 to the lower edge of the aperture, on moulded skirt base with conforming fluted band to upper margin and brass ball feet. 50cm (19.75ins) high, 20.5cm (12ins) wide, 17cm (6.75ins) deep.

Provenance:

The inside of the base of the case with pasted paper label inscribed in ink *This clock was presented to my father by Mr. E.C. Jones, Political Agent Angria's Kolaba at Olibagh on the 25th December 1847. Signed E.U. Hearn.*

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 a 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.

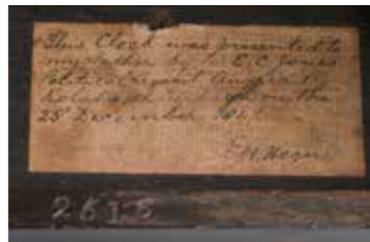


168

£2,000-3,000



168 (details)



The pasted paper label applied to the inside of the present clock indicates that it would have most likely been supplied by McCabe to either the East India Company or the Government India Office. This suggestion is further supported by the silver on black appearance of the case which would seem to follow Indian rather than European fashion. Contemporary records also support the presence of a 'Political Agent' serving to administer Justice in the Bombay district of Kolaba around this time; indeed the Indian Maharashtra Gazetteer online records note that:

'Between 1819 and 1830, for purposes of civil and criminal justice, the three sub-divisions of Sankshi, Rajpuri, and Raygad were under Ratnagiri. In 1830 Ratnagiri was reduced to a sub-collectorate, and these three sub-divisions passed from Ratnagiri to Thana. Till 1840, when they lapsed to the British Government, the two sub-divisions of Underi and Revdanda were under the Angria chiefs. Under Act XVII. of 1844, these two sub-divisions

were embodied in British territory and brought under British laws. Justice was administered by a Political Agent till, in 1853, the agency was abolished and the judicial administration of the two sub-divisions transferred to Thana. Since 1853 the Kolaba district has formed part of the charge of the Thana District Judge.'

169

A WILLIAM IV CARVED AND BRASS INLAID MAHOGANY BRACKET CLOCK WITH WALL BRACKET TURNER, LONDON, CIRCA 1830

The five pillar twin fusee bell striking movement with shouldered plates and anchor escapement regulated by lenticular bob half-seconds pendulum with holdfast to the centre of the backplate, over engraved signature *Turner, LONDON* and serial number 591 to lower left hand corner, the 8 inch circular convex cream painted Roman numeral dial inscribed *TURNER, Fenchurch St., London* to centre and with blued steel moon hands set behind a hinged convex-glazed moulded cast brass bezel, the case with trefoil-shaped pediment upstand set on a horizontal tablet and fronted with stylised foliate relief-carved decoration within a moulded surround, over cavetto cornice and applied leafy sprays to the upper quadrants above the dial and conforming scrollwork beneath the dial, the front angles canted and inset with brass slips and the sides with brass cornucopiae ring handles over repeating gothic arch cast rectangular sound frets, the rear with rectangular glazed door, on cavetto moulded skirt base incorporating brass panel inlay to front; with original wall bracket with conforming line inlay to the front of the table over down-curved support further inlaid with a rosette over a tapered lozenge. The clock 49.5cm (19.5ins) high; the clock and wall bracket 69.5cm (27.25ins) high, 31cm (12.25ins) wide, 18.5cm (7.25ins) deep overall.

Provenance:

Property removed from 8 Great Pulteney Street, Bath.

William Turner is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as a watch and chronometer maker working from Fenchurch Street 1825-40.

£700-1,000



169



169 (detail)



170



170 (detail)

170 Y

**A GEORGE IV BRASS INLAID ROSEWOOD BRACKET CLOCK WITH TRIP-HOUR REPEAT
GRANT, LONDON, CIRCA 1825**

The eight-day five pillar twin fusee bell striking movement with shouldered plates and anchor escapement regulated by lenticular bob pendulum, the backplate with pendulum holdfast beneath signature *GRANT, Fleet Street, London*, the 8 inch circular convex cream painted Roman numeral dial further signed *GRANT, FLEET STREET, LONDON* to centre and with steel *moon* hands set behind a hinged convex glazed cast brass bezel, the case with brass pineapple finial to the stepped hipped 'chamfer-top' superstructure and cavetto top moulding incorporating fluted frieze, over recessed brass fillet edged quadrant panels to the fascia around the dial flanked by brass inset canted angles, the sides with foliate ring handles over rectangular brass fish scale sound frets, the rear with rectangular glazed door set within the frame of the case, the skirt base with fluted band above the cushion top moulding over line inlaid front panel and brass ball feet. 48cm (19ins) high including finial, 28.5cm (11.25ins) wide, 17cm (6.75ins) deep.

Provenance:

Property removed from 8 Great Pulteney Street, Bath.

John Grant junior is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working from Fleet Street 1817-67. His father of the same name (1781-1810) was an exceptional clockmaker, described by Cedric Jagger as 'one of the finest of the London clockmakers at the end of the 18th Century' (see Jagger, *Cedric Royal Clocks*, pages. 101-103.); he was apprenticed to his uncle, Alexander Cumming (1733-1814), and it is possible they may have been in business together at some point.

£1,200-1,800

171 Y

**A FINE GEORGE IV BRASS INLAID ROSEWOOD SMALL LIBRARY MANTEL TIMEPIECE WITH FIRED ENAMEL DIAL
GRANT, LONDON, CIRCA 1825**

The eight-day four pillar single chain fusee movement with bottle-shaped plates and anchor escapement regulated by lenticular bob pendulum, the backplate with pendulum holdfast beneath signature *GRANT, Fleet Street, LONDON*, the 4 inch circular convex white enamel Roman numeral dial further signed *GRANT, FLEET STREET, LONDON* to centre and with fine looped blued steel *spade* hands set behind a hinged convex glazed cast brass bezel, the case with stepped hipped 'chamfer-top' superstructure and cavetto moulded cushion top moulding incorporating fluted frieze, over recessed brass fillet edged quadrant panels to the fascia around the dial flanked by brass canted angles, the sides with twin cornucopia ring handles over rectangular brass fish scale sound frets, the rear with rectangular glazed door set within the frame of the case, the skirt base with brass bordered fluted upper moulding over line inlaid front panel and brass ball feet. 24cm (9.5ins) high, 16cm (6.25ins) wide, 9.5cm (3.75ins) deep.

Provenance:

Property removed from 8 Great Pulteney Street, Bath.

John Grant junior is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working from Fleet Street 1817-67. His father of the same name (1781-1810) was an exceptional clockmaker, described by Cedric Jagger as 'one of the finest of the London clockmakers at the end of the 18th Century' (see Jagger, *Cedric Royal Clocks*, pages. 101-103.); he was apprenticed to his uncle, Alexander Cumming (1733-1814), and it is possible they may have been in business together at some point.

£1,500-2,500



171



171 (detail)



172



172 (detail)

172 Y

A VICTORIAN BRASS INLAID ROSEWOOD SMALL BRACKET TIMEPIECE
UNSIGNED, MID 19th CENTURY

The four baluster pillar single fusee movement with anchor escapement regulated by lenticular bob pendulum, the 4 inch wide silvered brass Roman numeral dial of concave topped gabled form and with steel *spade* hands, the case with pagoda-shaped pediment fronted with leaf carved detail for the canopy above canted silvered brass fillet inset glazed front door, the sides with conforming fillet-edged rectangular windows and the rear with triangular topped glazed door set within the frame of the case, on stepped skirt base incorporating brass alternating lozenge and rosette inlaid band to upper tier over compressed bun feet.

25cm (9.75ins) high, 16cm (6.25ins) wide, 12cm (4.75ins) deep.

£1,000-1,500

173

AN UNUSUAL GEORGE III MAHOGANY LONGCASE CLOCK OF SMALL PROPORTIONS
J. WHITHAM, SHEFFIELD, LATE 18th CENTURY

The four pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 10 inch white painted Roman numeral break-arch dial signed *J. Whitham, SHEFFIELD* to centre, with scroll pierced steel hands and gilt-bordered polychrome rose spray painted decoration to spandrels, the arch centred with a painted roundel depicting Chronos within gilt bead surround and flanked by gilt leafy scroll decoration, the case with central concave upstand to the open swan neck pediment flanked by finial platforms and inset with gilt on black decorated verre eglomise panels, over complex moulded break-arch cornice centred with a keystone and ogee moulded glazed hinged dial aperture flanked by free-standing fluted Corinthian columns, the sides with bold baluster outline bargeboards applied to the rear edge, the tapered trunk with plain frieze over inswept throat and rectangular reeded door decorated with oval line panel to centre, the lower section swept outwards and resting on architectural mouldings onto a stepped plinth base with further moulded skirt.

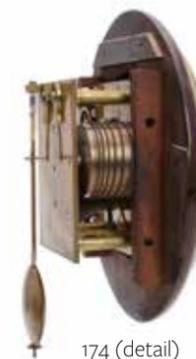
193cm (76 ins) high excluding finial, 48cm (19ins) wide, 25cm (9.75ins) deep.

Jonathan Whitham is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in Sheffield 1770-90.

£800-1,200



174



174 (detail)

174

A VICTORIAN MAHOGANY FUSEE DROP-DIAL WALL TIMEPIECE WITH EIGHT-INCH DIAL
THE DIAL INSCRIBED FOR FRENCH, LONDON, MID 19th CENTURY

The four columnar pillar single fusee movement with anchor escapement regulated by lenticular bob pendulum, the 8 inch circular cream painted Roman numeral dial inscribed *FRENCH, Royal Exchange, LONDON* to centre and with steel *fleur-de-lys* hands, set behind hinged glazed moulded cast brass bezel incorporating canted insert to interior, with caddy-turned dial surround secured with pegs to the rear box case incorporating door to right hand side and flame veneered fascia to the drop-trunk fitted with pendulum access flap to the curved underside.

33cm (13ins) high, 26cm (10.25ins) wide, 15cm (6ins) deep.

Santiago James Moore French is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working from Royal Exchange and Sweetings Alley, London circa 1810-40 whilst a William French is recorded in Britten F.J. *Old Clocks and Watches and their Makers* as working from 9 Royal Exchange circa 1850.

£700-1,000



173 (detail)



173



175

175 Y
AN IMPRESSIVE GEORGE IV BRASS INLAID MAHOGANY QUARTER-CHIMING BRACKET CLOCK WITH WALL BRACKET FRENCH, LONDON, CIRCA 1825

The substantial six pillar triple chain fusee movement chiming the quarters on a graduated nest of eight bells and sounding the hour on a further larger bell, with anchor escapement regulated by lenticular bob pendulum with holdfast to the movement backplate beneath bold engraved signature *French, Royal Exchange, London* to centre, the 9 inch slightly convex cream painted Roman numeral dial signed *French, Royal Exchange, LONDON* to centre, with minute track to outer margin and steel spade hands set behind a hinged convex-glazed caddy-moulded cast brass bezel, the case with large gilt brass pineapple finial to the transverse scroll-shaped crest surmounting the ogee gothic-arch outline superstructure applied with brass strung ebony band to upper edges, flanked by obelisk finials capped with further pineapple finials over front decorated with stylised foliate trails to pediment and lower quadrants, flanked by inset gilt brass free-standing Corinthian columns to front angles over apron panel inlaid with opposing lyre motifs, the sides with brass repousse cornucopiae ring handles over rectangular brass gothic tracery sound frets, the rear with demi-lune over rectangular glazed arched door set within the frame of the case, on skirt base inlaid with stylised leaf decorated panel to fascia over ball feet; the wall bracket with conforming inlaid decoration to the front of the table and to the down-curved square-section tapered support. The clock 79cm (31ins) high; the clock and wall bracket 105cm (39.5ins) high, 39cm (15.5ins) wide, 23cm (9ins) deep overall.

Santiago James Moore French is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working from Royal Exchange and Sweetings Alley, London circa 1810-40.

£3,000-5,000



175 (detail)

176
A FINE GEORGE III INLAID SATINWOOD QUARTER-CHIMING EIGHT-DAY LONGCASE CLOCK IN THE SHERATON MANNER JAMES WILSON, LONDON, CIRCA 1800

The five pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum and chiming the quarters on a graduated nest of eight bells, the 12 inch circular single-sheet silvered brass Roman numeral dial with subsidiary seconds dial, calendar aperture and signed *James Wilson, London* to centre, with pierced steel hands, Arabic five minutes to outer track and *N/S* strike selection lever at three o'clock, the case modelled on a design by Thomas Sheraton with gadrooned-carved ebonised cushion-shaped pad to the concave-sided pediment incorporating a basket-of-flowers decorated oval marquetry cartouche to fascia, over satinwood panel frieze and square hood door with brass bezel-edged circular glazed dial aperture bordered by oak-leaf inlaid quadrant panels within chevron edged crossbanded surround, flanked by slender reeded inverted baluster carved ebonised free-standing columns with leafy caps and bases continuing up past the frieze to support giltwood stylised pineapple finials, the sides with scroll-pierced rectangular sound frets and conforming ebonised half columns applied against bargeboards to the rear, the trunk with concave moulding over satinwood panel to throat and slender break-arch door veneered in satinwood centred with inlaid concentric circles within complex ebonised edge mouldings and flanked by inset ebonised slender baluster columns matching those of the hood to front angles, the plinth base with cavetto top mouldings over banded frieze and fascia centred with a shaped satinwood panel incorporating oval cartouche inlaid with floral still life, flanked by projecting reeded pilasters terminating with squat tapered feet with conforming banded frieze to lower edge of the panel between. 227cm (89.5ins) high, 48cm (19ins) wide, 25.5cm (10ins) deep.

James Wilson is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as gaining his freedom of the Clockmaker's Company in 1781 and working in Westminster, London until 1824.

The case of the present clock is particularly interesting in that it clearly follows a design by Thomas Sheraton published in his 1802 publication the *Cabinet-Maker and Upholsterer's Drawing Book*.

£3,500-4,500



176 (details)



176

**A IMPRESSIVE GEORGE III GILT MOUNTED MAHOGANY TWELVE-TUNE MUSICAL TABLE CLOCK OF LARGE PROPORTIONS
EARDLEY NORTON, LONDON, CIRCA 1780**

The massive eleven pillar triple chain fusee movement playing a choice of twelve tunes via a 14 inch pinned cylinder on thirteen bells with sixteen hammers transversely mounted across the top of the mechanism, before sounding the hour on a further larger bell vertically mounted between the T-shaped plates each measuring 11 inches high by 18.75 inches wide at the projections, the going train with deadbeat escapement incorporating pallets visible through an arched slot cut into the backplate and regulated by 11.75 inch lenticular bob pendulum with holdfast applied just below the signature *Eardley Norton London*, scribed within a rococo scroll-bordered cartouche within fine rococo scroll engraving covering the entire backplate and incorporating number 1022 stamped to the right hand projection, the 12 inch brass break-arch dial applied with circular slightly convex fired white enamel Roman numeral hour disc signed *EARDLEY NORTON, LONDON* to centre within inner concentric calendar and with Arabic five minutes beyond the outer minute track, with fine scroll-pierced steel hands and generous rococo scroll cast spandrels to angles, beneath arch applied with a further enamel plate incorporating subsidiary *STRIKE/SILENT* and *CHIME/NOT CHIME* selection dials set within fine gilt painted stylised neo-classical scrollwork infill and the upper margin with tune selection panels inscribed *MINUET* five times, *MARCH* three times, *GAVOT*, *AIR*, *DANCE* and *HORNPIPE*, the substantial gilt brass mounted mahogany case with generous pineapple finial over concave-sided platform fronted with a fine scroll-pierced and engraved gilt brass fret over drapery swag decorated upstand, with slender cushion-capped cavetto cornice and break-arch glazed front door bordered with brass fillet mouldings to the dial aperture and with conforming engraved gilt brass sound frets to the upper quadrants, the front angles with substantial brass stop-fluted Ionic columns with gilt caps and bases and the sides with large hinged carrying handles over rectangular panels bordered with complex mouldings and inset with brass fillet-edged arch-glazed apertures (the right hand side opening to access the movement), the rear with matching frets to the concave sided upstand and upper quadrants of the break-arch glazed door flanked by caddy moulded angles, on substantial ogee moulded skirt base applied with musical trophy centred gilt drapery swag mount to front over generous acanthus decorated bracket feet.

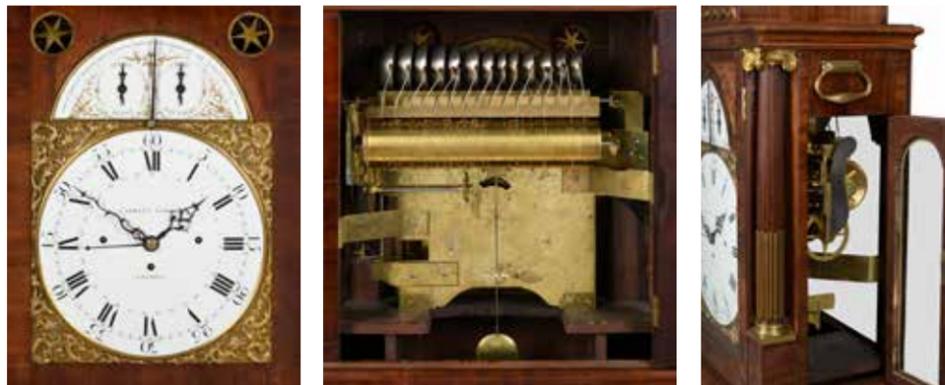
96.5 (38ins) high, 66.5cm (26.25ins) wide, 37.5cm (14.75ins) deep.

Eardley Norton was thought to have been born into a farming family from Rigsby, Lincolnshire, however he was apprenticed as a clockmaker 25 May 1743 to Robert Dawson of Alford. Latterly he moved to London where he is listed as working at 49 St. John's Street, Clerkenwell between 1760 and 1794. He was member of the Clockmakers' Company being freed in 1770 and remained a member until his death in 1792. He applied for a patent for a new type of striking mechanism for both clocks and watches on 31 August 1771. Norton enjoyed Royal patronage being perhaps best known for his silver mounted four-dial astronomical clock (made in collaboration with James Ferguson F.R.S.) commissioned by George III for Buckingham House (later Palace) which still remains in the Royal Collection (RCIN 30432). He married Mary Swinnerton of Oswestry and later retired to Stonegrove House (no longer existing), Little Stanmore, Middlesex, in the parish of Whitchurch. On his death, his business was taken over by the partnership of Gravell and Tolkien. He is buried at St. Lawrence's church in Little Stanmore.

A related (albeit smaller) musical movement is illustrated and discussed in Ord-Hume, Arthur W.J.G. *The MUSICAL CLOCK* on pages 250-51 (plate XII/10) where it is noted that Eardley Norton was one of a small number of makers who utilised the 'carriage-change system' to select tunes whereby the entire bell and hammer assembly is moved along the barrel by a leaf spring, rather than the usual arrangement where the barrel being is shunted along beneath the hammers. The 'carriage-change system' was perhaps first used by Roger Dunster and then by John Ellicott junior and provincial makers such as John Taylor of Ashton.

The impressive size and quality of the current lot would suggest that it was a one-off commission no doubt for a very wealthy client as a centrepiece for an important interior.

£10,000-15,000



177 (details)



177

178

**A FINE GEORGE III BRASS MOUNTED EBONISED QUARTER-CHIMING TABLE CLOCK
THOMAS GRIGNION, LONDON, CIRCA 1760**

The substantial six pillar triple chain fusee movement with thick plates measuring 8 by 6.25 inches, chiming the quarters on a graduated nest of eight bells with eight hammers and sounding the hours on a further larger bell, the going train with verge escapement regulated by engraved lenticular bob pendulum incorporating pivoted rise/fall regulation arm to suspension and pendulum holdfast hook to the backplate, finely engraved with a basket of fruit and symmetrical foliate strapwork around a central panel signed *Tho's Grignion, Covent Garden, London*, the 7 inch brass break-arch dial with calendar and shaped false-bob apertures to the finely mated centre within applied silvered Roman numeral chapter ring with Arabic five minutes beyond the outer track, with fine pierced steel hands and rococo scroll cast spandrels to angles beneath arch with twin subsidiary dials for regulation and *Strike/Silent* selection within foliate engraved infill and applied with a silvered shaped nameplate *Tho's Grignion, Covent Garden, London* to upper margin between, the bell-top case with generous hinged brass carrying handle and brass fillet mouldings to superstructure flanked by cast pineapple finials over double cavetto top mouldings, the hinged glazed front with brass fillet mouldings to the dial aperture and fine foliate engraved upper quadrant frets, the front angles inset with moulded brass slips and the sides with circular over concave topped glazed apertures incorporating conforming brass mouldings, the rear with break-arch glazed door with mouldings and frets matching those to the front but set within the frame of the case, on cavetto moulded skirt base faced in brass over cast ogee bracket feet.

47cm (18.5ins) high with handle down, 28.5cm (11.25ins) wide, 20.5cm (8ins) deep.

Thomas Grignion was born in 1713 the son of the Huguenot clockmaker Daniel Grignion (born 1684). Thomas presumably trained under his father but neither gained their freedom of the Clockmaker's Company. Daniel Grignion was based close to the eminent Quaker clockmaker Daniel Quare and worked for him in some capacity (most likely some form of informal journeyman) hence after Quare's death in 1724 he made use of the goodwill associated with Quare's name. Thomas joined in partnership with his father in around 1730 and then worked alone in the business from around 1750. Daniel Grignion died in 1763 and Thomas in 1784.

Although relatively little is known about the Grignion family surviving examples of their work is generally of unusually high quality.

£4,000-6,000



178 (details)

179

**A GEORGE II SILVER PAIR-CASED
POCKET WATCH
DANIEL AND THOMAS GRIGNION,
LONDON, CIRCA 1740**

The gilt full plate single fusee verge movement with four square baluster pinned through the backplate, scroll-pierced stop-iron block and sprung three-arm steel balance with Tompion-type regulation, the backplate with fine symmetrical foliate scroll pierced and engraved balance cock centred with a faceted diamond endstone and decorated with a grotesque male mask at the junction with the keystone shaped foot, flanked by a further plate with engraved infill around the silvered regulation dial opposing engraved signature *Dan. & Tho's Grignion, London* and serial number 1306, the pillar plate now fitted with a slightly convex white enamel Roman numeral dial with slender outer minute track and gilt spade hands, in a plain silver inner case with suspension post at twelve o'clock and conforming outer case, the inner case with indistinct hallmarks and maker *E.B.* under a crown, the outer case apparently unmarked.

The dial 3.5cm (1.375ins) diameter, the outer case 4.8cm (1.875ins) diameter, the watch in both cases 2.2cm (0.875ins) deep.

The Huguenot clockmaker Daniel Grignion was born in 1684 and his son, Thomas, in 1713. Thomas presumably trained under his father but neither gained their freedom of the Clockmaker's Company. Daniel Grignion was based close to the eminent Quaker clockmaker Daniel Quare and worked for him in some capacity (most likely some form of informal journeyman) hence after Quare's death in 1724 he made use of the goodwill associated with Quare's name. Thomas joined in partnership with his father in around 1730 and then worked alone in the business from around 1750. Daniel Grignion died in 1763 and Thomas in 1784.

Although relatively little is known about the Grignion family surviving examples of their work is generally of unusually high quality.

£300-500



178



179 (detail)

179

**A FINE ENGRAVED GILT BRASS TRIPOD TABLE REGULATOR WITH BAROMETER AND THERMOMETER
ATTRIBUTED TO THOMAS COLE FOR RETAIL BY C.F. HANCOCK,
LONDON, MID 19th CENTURY**

The tapered movement comprising two sub plates each with four cylindrical pillars secured with blued screws through the backplate, the lower enclosing spring barrel and the first two wheels of the going train terminating at the centre wheel incorporating rear pivot within the apex of the humped top edge of the lower backplate, the upper section of narrower depth between the plates enclosing the upper three wheels of the train and with arched lower edge to clear the centre wheel pivot, with deadbeat escapement incorporating diamond inserts to the A-shaped pallets pivoted within a separate bridge and regulated by a heavy spherical bob pendulum suspended from the centre of the frame above, the 6 inch silvered brass Roman numeral dial engraved with four circular cartouches with the upper containing the subsidiary seconds dial and the lower three decorated with floral sprays within line-hatched foliate scroll panel infill to centre, with slender outer minute track and geometric engraved border interrupted by retailers signature *C.F. HANCOCK LONDON* to the upper margin, with blued steel *spade* hands set behind bevelled glass within moulded gilt bezel, the rear with hand setting screw to the upper sub plate and the lower margin with remote winding square set within a small shaped apron panel, the three-legged case with slender cupola-shaped upstand capped with a ball and spire finial over five downcurved supports enclosing a pendent plumb bob to assist in the levelling of the timepiece set on a swept geometric band engraved stepped cavetto moulded foot, the frame with three down-curved arms forming the dome each of tapered rectangular section engraved with foliate scrolls and terminating with blocks decorated with a large foliate bud to the outer faces and rectangular rosettes to the sides, raised on three corresponding shouldered square section baluster uprights each with line-hatched panel and waisted shoulder over tapered upright engraved with shaped pendant panels enclosing fine symmetrical foliate strapwork into a hatched ground, the bases

formed as stepped blocks with conforming leaf-decorated panels and panel-hatched skirts, the circular platform base enclosing an aneroid barometer mechanism to front edge incorporating horizontal demi-lune silvered register calibrated in barometric inches and with the usual observations to margin around a symmetrical scroll engraved panel, with blued steel arrow pointer set beneath a bevelled glass within geometric engraved surround incorporating pivoted gilt recording pointer, with canted horizontal Fahrenheit scale mercury thermometer fronting sprung adjustable bridge holdfast for the pendulum to centre, and engraved cartouche to the surface behind, the caddy moulded edge with indents flanking the bases of each upright and bordered with a band engraved with continuous interlocking loops, on canted moulded skirt with projections beneath the supports and set onto a black velvet covered plinth incorporating ebonised cavetto moulded skirt channelled to take the glass dome cover over three adjustable brass disc feet.

The timepiece 52cm (20.5ins) high, 24cm (9.5ins) diameter; the clock, stand and dome cover 65cm (25.5ins) high; 35cm (13.75ins) diameter overall.

Provenance:

The Kingshott Collection.

The high-end jewellers, goldsmiths, silversmiths and retailers of luxury goods, C.F. Hancock was founded by Charles Frederick Hancock in 1849. Born in Birmingham in 1807 Hancock worked for (and became a partner of) Hunt and Roskell before leaving to set up on his own at 39 Bruton Street, London advertising as 'successors of Storr and Mortimer'. Soon after C.F. Hancock after obtained the Royal Warrant of Appointment from Queen Victoria and operated a manufacturing workshop adjoining their premises in Little Bruton Street which remained open until 1897. Charles Hancock took his son, Horatio Stewart, into the business in 1866 to form C.F. Hancock, Son and Company; he subsequently retired in 1869/70 after which the firm was known as just C.F. Hancock and Company.

The business was continued by Hancock's successors and relocated to 25 Sackville Street in 1917 and still trades today as Hancocks London from 52/53 Burlington Arcade.



180 (detail)



180



Although the present timepiece does not carry any visible signature stamp for Thomas Cole firm attribution can be made to his workshop through comparison with a very closely related example illustrated and described in Hawkins, J.B. *Thomas Cole & Victorian Clockmaking* on page 112 (and also the rear cover). This other example was retailed by Boxell of Brighton and has basically an identical case/frame but without the barometer. The dial also has simpler engraving and the pendulum bob is of dumb-bell form rather than spherical. The current lot can therefore be described as the slightly more exotic of the two.

The life and work of Thomas Cole is extensively documented by J.B. Hawkins. Born in Nether Stowey, Somerset in 1800, his father, Thomas senior, was a local clockmaker who is now known to have moved his family to Taunton in around 1815. Thomas senior was a talented maker who probably taught both Thomas and his older brother, James Ferguson, the clockmaking trade. By 1821 James Ferguson had moved to London and filed a Patent for a pivoted detent escapement, by 1823 he was working from New Bond Street where he was joined by his younger brother, Thomas.

Over the next twelve years the two brothers worked alongside each other and produced a series of highly complicated silver 'humpback' carriage clocks very much in the manner of Abraham Louis Breguet (leading some to speculate a connection between Breguet and the Cole brothers). The brothers then went their separate ways with James Ferguson going on to explore his technical abilities later developing a series of escapement designs including a 'resilient' lever escapement (1830), a 'double rotary' escapement (1840), a detached escapement calliper (1849) and an escapement with negative diameter (1859).

Thomas Cole sought to specialise in small decorative timepieces of the highest quality. By 1845 he was advertising himself as a 'designer and maker of ornamental clocks' and in 1851 submitted examples for display at the Great Exhibition, both under his name, and on the stands of other leading retailers such as Hunt & Roskel and C.F Hancock. He then went on to exhibit at the Paris Exhibition of 1855 where his entry warranted an 'Honourable Mention', and again at the British International Exhibition in 1862 where he was awarded a medal for 'Excellence of taste and design'. Thomas Cole was elected to the Royal Society of Arts in June 1861; he died three years later of typhoid fever, at his home at 1 Westbourne Park Road, Paddington, leaving his second wife Charlotte and their three children (two boys and one girl). The originality and inventiveness of design coupled with the exceptional quality of finish ensured an enduring popularity for Thomas Cole's work, mainly from the rising Nouveau Riche class of Victorians made wealthy from the Industrial Revolution.

Thomas Cole's tripod series is believed to have amounted to around 75 examples encompassing seven or eight differing styles. The most common of these have simple frames based on tripod instrument stands incorporating simple cylindrical rods supporting a triform cap. Other designs include an unusual variant modelled as a rustic kettle stand, and another with balloon-shaped outline. The case/frame present example represents the most 'deluxe' model having beautifully styled and engraved dome section and baluster supports. The plinth is also a complex casting (most are simply circular without the indents) and is fitted with the full complement of accessories comprising barometer and a thermometer.

£20,000-30,000



180 (details)

181

**A FINE REGENCY BRASS MOUNTED EBONISED QUARTER-CHIMING BRACKET CLOCK WITH INTEGRAL WALL BRACKET
JOHN THWAITES AND COMPANY, CIRCA 1813**

The substantial six pillar triple chain fusee movement chiming the quarters on a graduated nest of eight bells and sounding the hour on a further larger bell, with anchor escapement regulated by lenticular bob pendulum swinging within the wall bracket beneath and scroll border engraved backplate boldly signed *John Thwaites & Co, Clerkenwell, London* to centre, the frontplate stamped with serial number 5097 to lower right hand corner, the 8 inch slightly convex cream painted Roman numeral dial signed *John Thwaites & Co. Clerkenwell, LONDON* to centre, with minute track to outer margin and pierced steel hands, the ebonised break-arch case with hinged carrying handle to the brass fillet edged single pad top over slender complex cornice moulding and opening front incorporating crescent-shaped scroll pieced brass fret above convex glazed cast circular bezel to the dial aperture and conforming lower quadrant frets with raised half-round moulded surrounds, the sides with arched brass fish scale frets, the rear with arch glazed panel door set within the frame of the case, on cavetto moulded skirt base resting on original wall bracket with complex moulded border to the table over brass bound frieze incorporating a lock to secure the removable inverted concave section beneath terminating with an ogee moulded foot. The clock 40.5cm (16ins) high with handle down; the clock and wall bracket together 64cm (25.25ins) high, 30.5cm (12ins) wide, 20.5cm (8ins) deep overall.

John Thwaites was the son of Ainsworth Thwaites who was apprenticed in 1735 and worked from Rosoman Row, Clerkenwell, London 1751-80. Ainsworth Thwaites was an accomplished maker who supplied the clock for the tower at the Horse Guards Parade; John was born in 1757 and took over the business presumably on the death of his father in 1780 before moving to Bowling Green Lane. He entered into partnership with Jeremiah Reed in 1808 and the firm subsequently 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.

Ronald E. Rose in his book *English DIAL CLOCKS* provides data allowing clocks by Thwaites to be dated from their serial number (Appendix III page 239); from this list the serial number of the current lot suggests that it was made around 1813. A very closely related example, albeit a timepiece only, signed for Thwaites and Reed, and with provenance indicating that it was supplied to the 'H.M. Government Committee of Transport's Navy Office' Whitehall, was sold in these rooms on 20th September 2016 for (lot 80) for £5,000 hammer.

£4,000-6,000



181



181 (detail)



182

182

A REGENCY BRASS MOUNTED MAHOGANY BRACKET CLOCK IN THE MANNER OF THOMAS HOPE

UPJOHN, THE CASE POSSIBLY BY BANTING AND FRANCE, LONDON, CIRCA 1825

The five pillar twin fusee bell striking movement with trip-hour repeat and anchor escapement regulated by lenticular bob pendulum with holdfast to backplate, the pendulum with calibrated slider for regulation and conforming concentric engraved decoration to the bob, the 7 inch circular convex cream painted Roman numeral dial signed *UPJOHN, 15 King William St., STRAND* to centre and with steel *spade* hands set behind hinged convex-glazed cast brass bezel milled with continuous repeating husk design, the case in the Romano-Egyptian taste with brass pineapple finial to the radial gadroon-carved hipped 'chamfer top' upstand incorporating ogee moulded collar and flanked by honeysuckle carved acroteria finials, above geometric brass-inlaid ebonised moulded panel outline tapered front with crisply cut horizontal fluted infill and canted cast gilt brass mummiform mounts to angles, the apron with shaped brass fillet inset panel flanked by canted acanthus scrolls supporting the figures, the sides with obelisk outline repeating Gothic arch tracery pierced brass frets and the rear with rectangular glazed door set within the frame of the case, on fluted panel inset skirt base with stylised fan carved feet.

52.5cm (21.75ins) high, 33cm (13ins) wide, 19.5cm (7.75ins) deep.

The movement of the current lot is most likely by John and Thomas Upjohn who are recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as makers 'To His Majesty' working in London 1828-32.

The case of the current lot belongs to a series which share the same basic form and many core details. A slightly simpler variant (without the mummiform figures to the front angles) was offered in these rooms on 28th August 2014 (lot 116) which was stamped with the initials *B.F.* to the interior of the case. Another further example (perhaps the earliest from this series), this time with a movement by Atkins and Son and formerly in the possession of the Marquesses of Bristol, was sold by Christie's, King Street, London at their 'Elliott House' sale, 24th May 2001 (lot 65). The first Marquis of Bristol employed the firm of Banting, France and Company to supply furniture for Ickworth, Suffolk including the state bed which shares similar details such as the 'acroteria' finials with the 'Atkins & Son' clock and the current lot.

This presence of the other example stamped 'B.F.' and another provenanced as most likely being from an interior furnished by Banting and France would suggest that this series of cases were probably made by them perhaps to special order. Indeed the design, with its robust fusion of Ancient Greek, Roman and Egyptian styles demonstrates the strong influence of Thomas Hope who, in his 1807 book *Household Furniture* published designs considered to be the height of fashion at the time. When considering his designs for smaller pieces of furniture such as for 'Recesses in the shape of ancient hypogea' (see Hope, Thomas *Household Furniture* plate XXVII no. 1) the inspiration for the current lot can clearly be seen.

£2,500-3,500



182 (detail)

183

A GEORGE III MAHOGANY EIGHT-DAY LONGCASE CLOCK WITH CONCENTRIC CALENDAR AND MOONPHASE

HARRISON, LIVERPOOL, CIRCA 1775

The four pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 12.5 inch brass break-arch dial with subsidiary seconds dial and rococo scroll bordered signature plaque engraved *Harrison, LIVERPOOL* to the repeating foliate motif decorated trellis engraved centre within applied silvered Roman numeral chapter ring annotated with concentric calendar to inner edge and Arabic five minutes to outer track, with fine pierced steel hands and mask and scroll cast spandrels to angles beneath arch with rolling moonphase incorporating delineated lunettes and annotations for age of the moon to outer edge of the disc, beneath curved silvered plate engraved with the motto *On TIME'S uncertain date ETERNAL Hours depend* applied to the apex of the arch, the case with central leaf-pierced finial platform and swan neck pediment fronted with gilt leafy scroll-painted verre-egломise panel infill, over hinged glazed dial aperture flanked by free-standing fluted Doric columns with conforming half columns set to the rear, the trunk with ogee-shaped moulding and blind fretwork panel to throat over shaped-top caddy moulded door flanked by quarter columns, the raised panel fronted plinth base with stepped ogee top mouldings and canted angles, on shallow moulded skirt with squat ogee bracket feet.

251cm (99ins) high overall, 54cm (21.25ins) wide, 26.5cm (10.5ins) deep.

The present clock would have almost certainly been made by Thomas Harrison who is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in Liverpool 1770-1803. He later went into partnership with a member of the eminent Finney family of Liverpool clock and watch makers.

£2,500-3,500



183 (details)



183

A FINE AND RARE GEORGE II GILT BRASS MOUNTED EBONISED QUARTER-STRIKING TABLE CLOCK

HENRY HINDLEY, YORK, MID 18th CENTURY

The six distinctive double-baluster turned pillar twin chain fusee movement with arched plates measuring 10.25 by 6 inches enclosing greatwheels fitted to the narrow ends of the fusee cones, the going train incorporating perpendicular contrate drive from the centre-wheel to the escapement positioned at the apex of the plates, now with deadbeat escapement incorporating Brocot-type pallets positioned between the dial and the front plate (behind a shaped bridge) and regulated by half-seconds lenticular bob pendulum swinging to the rear, the two-in-one quarter-striking train incorporating single rack for both hours and the quarters utilising a standard snail arrangement to set the count for the former, and a second three-tooth rack stop lever (acting on a pin set in the hour rack arm) to control the latter, sounding on a graduated pair of bells with the hour on the larger and the quarters on both via dedicated hammers (incorporating Hindley's distinctive 'L' shaped springs) driven by the same pin wheel with automatic positioning via lateral pump action facilitating disengagement of the quarter hammers and engagement of third single hour hammer leading up to the hour, the backplate applied with an additional second plate finely engraved with asymmetric scrolling foliage around a central circular cartouche signed *Hen. Hindley, of YORK* flanked by Ho-Ho bird, lion and grotesque mask inhabited strapwork, the 7 inch arched brass dial with richly matted centre within applied silvered Roman numeral dial with Arabic five minutes to outer track and signed *H. Hindley, York* to lower edge, with scroll-pierced steel hands and lambrequin mask centred scroll cast spandrels, the upper margin with *Strike Quar's/Hr/Silent* selection beneath arch centred with a subsidiary seconds dial flanked by female sphinx inhabited scroll cast mounts, the plate further applied with raised ogee border mouldings incorporating architectural cavetto 'capitals' and keystone details, the ebonised bell-top case with hinged brass carrying handle and pineapple finials over complex top mouldings and arch-glazed hinged front incorporating generous gilt fillet moulding to dial aperture, foliate scroll cast gilt upper quadrant frets and applied with female term mounts to uprights, the sides with arched brass fish scale sound frets and the rear with rectangular glazed door set within the frame of the case, on stepped ogee moulded skirt base.

48cm (19ins) high with handle down, 27.5cm (10.75ins) wide, 18.5cm (7.25ins) deep.

Henry Hindley was born in Great Harwood, near Blackburn, Lancashire 1699, little is known about his early life, however by the mid 1720's he was making clocks in Wigan where he repaired the church clock in 1726. Hindley moved with his young family (including his son, Joseph born 1728) to the prosperous city of York where, after making clocks for the Mansion House and Guildhall, he gained his Freedom of the city in 1732. Hindley's talents were such that he equipped his workshop with tools of his own design including an important dividing and wheel cutting engine, a screw cutting lathe and a fusee engine. As well as domestic clocks Hindley received commissions for several turret clocks including York Minster and supplied a range of scientific instruments including two important equatorial telescopes for the Duke of Norfolk and William Constable. By the 1760s Hindley's health had deteriorated to the extent that an ever-increasing proportion of the business was handled by his son Joseph. Henry died in 1771 with his son and successor Joseph unfortunately dying just three years later in 1774, before he had had the opportunity to stamp his own mark on the family firm.

According to the late Rodney Law, of Hindley's work only around 15 'spring clocks' are known versus around 40 longcases (see Law, R.J. *HENRY HINDLEY OF YORK 1701-1771, PART II* - published as an excerpt by The Antiquarian Horological Society). Law writes that of the examples seen by him all except one have half-seconds pendulums, all but three seconds hands and the majority have maintaining power. All also have the same distinctive design of double baluster pillar following those possibly first seen on Hindley's longcase clock of 1742 suggesting that he did not start making spring clocks until after that date. The use of fusees with the large ends positioned frontwards was to reduce the degree of friction at the larger front pivot which, with the standard design, was most apparent after winding. Further refinements include 'kneed' springs (of right-angled 'L' form), and two-in-one quarter-striking using the same rack for both the quarters and the hours. Indeed it is noted by Rodney Law that the latter detail has similarities with French work suggesting that Hindley was either well-read, having studied the works of makers such as Thiout, or was kept abreast of French work by his 'ingenious Jesuit friend'

The positioning of the escapement behind a bridge towards the apex of the arch of the frontplate (driven via a vertically pivoted arbor with contrate wheels), is again typical of Hindley's work and allows space for a half-second pendulum to be installed in a standard-sized table clock as well as the provision of subsidiary seconds to the arch of the dial. Indeed when fitted with his form of deadbeat escapement Hindley's table clocks would have been very good timekeepers, hence the provision of a seconds dial will be very worthwhile. In addition to these refinements the wheel train of the current clock is very finely executed with pinion counts of eight or above which, again, ensures fine accurate running. A clock by Hindley with very similar design and layout to the current movement is illustrated and described in Darken, Jeff (editor) *TIME & PLACE, English Country Clocks 1600-1840* on pages 150-53.

The separately engraved backplate fitted to the present clock is highly unusual. The decoration is finely executed by an accomplished engraver and can be firmly placed within the category of 'vine engraving 1740-1770' discussed in Dzik, Sunny *ENGRAVING ON ENGLISH TABLE CLOCKS, Art on a Canvas of Brass 1660-1800* on pages 337-358. Indeed the quality of the engraving, both in its up-to-date sophisticated design and highly accomplished execution, would suggest that it was executed in London. It is therefore most probable that Hindley sent the plate to London to be engraved as a separate entity from the movement and fitted it over the plain backplate on completion of the mechanism. This probability is further supported by the engraving of the signature and text to the dial which has an element of naiveness indicating that it was most likely executed by Hindley himself. Of the very few table clocks by Hindley known the present clock is one of possibly two (one was mentioned by Rodney Law in the above referenced article) that sports an engraved backplate, this would suggest that the original owner specified a decorated backplate perhaps after having seen other examples by London makers.

Finally another highly unusual (if not unique) feature of the present clock is the applied architecturally inspired 'arch' mouldings to the edges of the dial plate. The presence of this detail together would suggest that the locally made case (executed in the London style) was originally made without a dial mask (the present mask is a replacement).

£7,000-10,000



184 (details)



184



185

185
A GEORGE III MAHOGANY AND SATINWOOD EIGHT-DAY LONGCASE CLOCK WITH TIDAL INDICATION AND MOONPHASE

WILLIAM TARLETON, LIVERPOOL, CIRCA 1775

The four pillar rack and bell striking movement with break-arch plates and escapement offset to the right fitted with cranked crutch to provide impulse to the seconds pendulum suspended at the centre, the 14 inch brass break-arch dial with subsidiary calendar and seconds dials set beside each other to the upper part of the foliate scroll engraved silvered centre with further dial annotated *HIGH/LOW* and with curved sector revealing painted scenes of changing coastal views, within applied silvered Roman numeral chapter ring with Arabic five minutes to outer track and geometric border to outer edge, with pierced steel hands and applied cast rococo scroll spandrels to angles beneath arch with rolling moonphase incorporating sunburst and delineated terrestrial globe engraved lunettes beneath disc annotated for the age of the moon and times of high water to outer edge, the upper margin of the arch boldly engraved with simulated scroll signed *WILLM TARLETON LIVERPOOL*, the case with swan neck pediment joined by an arch at the centre and with satinwood panel infill over hinged break-arch glazed dial aperture applied with fluted half columns to stiles flanked by free-standing Doric columns to front angles and with further conforming half columns set to the sides at the rear, the trunk with unusual satinwood 'rocaille' overlay to the lip of the cavetto throat moulding over inlaid arcaded frieze and shaped-top caddy moulded door flanked by quarter columns, the plinth base with stepped ogee top mouldings and geometric panel border inlay to fascia flanked by canted angles, on shallow moulded skirt with squat ogee bracket feet.
 237,5cm (93,5ins) high excluding finial, 58cm (22,75ins) wide, 26cm (10,25ins) deep.

William Tarleton is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as a 'watch-maker of repute' working in Liverpool 1763-1807. In 1798 Tarleton's business was taken-on by his son-in-law Robert Roskell, who went on to establish one of the most important watchmaking workshops of the 19th century.

The dial of the current lot is unusual in that it incorporates a subsidiary which indicates high or low tide (both with a hand as well as a sector revealing ever changing coastal views) in addition to having tidal indications to the rolling moonphase. In order to provide space for the tidal dial (as well as a calendar dial to the centre) the maker moved the seconds dial to the right of its normal central position. Tarleton achieved this by offsetting the escapement and fitting a Hindley type cranked link to the crutch to allow the pendulum to be suspended from the centre of the back plate. In addition to the slightly unusual layout the dial is particularly well finished with fine geometric engraved border to the chapter ring and nicely detailed scroll terminals to the signature banner.

The attention given to the tidal indications and the high quality finish to the dial would suggest that the present clock would have most likely been supplied to a wealthy merchant or ship owner to whom knowledge of the tides would have been important.

£3,000-4,000



185 (details)



186

186
A REGENCY MAHOGANY FUSEE WALL DIAL TIMEPIECE WITH PAINTED WOODEN DIAL
J. BUTLER, READING, EARLY 19th CENTURY

The four knopped pillar single fusee movement with anchor escapement regulated by lenticular bob pendulum and tapered plates, the 12 inch circular cream painted convex wooden dial retaining its original surface indistinctly signed *J. BUTLER, READING* to centre and with steel spade hands set behind hinged convex-glazed cavetto-moulded cast brass bezel, with caddy-turned dial surround secured with pegs to the rear box case incorporating door to right hand side and pendulum access flap to the curved underside.
 37cm (14,5ins) diameter, 16cm (6,25ins) deep.

John Butler is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in Reading during the early 19th century.

£1,500-2,000



186 (details)





187

187

A WALNUT AND ARABESQUE MARQUETRY EIGHT-DAY LONGCASE CLOCK THE MOVEMENT AND DIAL BY JOSEPH JACKEMAN, LONDON, CIRCA 1700

The five finned and latched pillar inside countwheel bell striking movement with anchor escapement regulated by seconds pendulum, the 11.25 inch square brass dial with subsidiary seconds dial and bold ringed winding holes and calendar aperture to the finely matted centre within applied Roman numeral chapter ring with generous fleur-de-lys half hour markers, small Arabic five minutes beyond the minute track and signed *Jos: Jackeman, Londini fecit* to lower margin, with bold scroll-pierced blued steel hands and winged cherub mask scroll cast spandrels to angles incorporating foliate engraved infill decoration to the plate between, in a case with generous ogee moulded cornice and foliate scroll-pierced fret to frieze over hinged front with glazed dial aperture within foliate Arabesque veneered surround applied with Solomonian twist turned three-quarter columns to front angles, the sides with rectangular windows and conforming quarter columns set against bargeboards at the rear, the trunk with convex throat over 40.5 inch rectangular door veneered with marquetrie foliate strapwork executed in the Barianesque manner inhabited with Ho-Ho- birds and grotesques, centred with a brass lenticle and with complex moulded edge, with conforming repeating leafy scroll decoration to surround and the sides with twin shaped line-bordered panels, the plinth base with complex architectural top moulding over conforming marquetrie panel-decorated fascia within banded surround, on ogee moulded skirt, (the case probably Dutch).

205cm (80.5ins) high; 51cm (20ins) wide, 27cm (10.5ins) deep at the cornice.

Joseph Jack(e)man is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as apprenticed in the Clothworker's Company in 1669 for seven years, and was made free of that Company in 1681. He promised the Clockmaker's Company, in September 1682, that he would join at the next quarter court, but did not. This suggests that he working as a clockmaker outside the control of the Clockmaker's Company, hence would be liable to a fine/prosecution if he was seen to be trading. In 1695 he was living with his wife, Margaret, in the parish of St. Magnus the Martyr. His name does not appear on an oath of allegiance for any of the livery companies in 1697, however a possible second marriage to Ann Ashley is recorded as taking place at St Dunstan's Stepney that year. Loomes further notes that Baillie records him as working until 1716.

£3,000-4,000



187 (details)



188 Y

A FINE CHARLES II/JAMES II EBONY QUARTER-REPEATING TABLE CLOCK OF KNIBB 'PHASE III' TYPE SIGNED FOR HENRY MERRIMAN BUT ATTRIBUTED TO THE WORKSHOP OF JOSEPH KNIBB, LONDON, CIRCA 1985-90

The five finned baluster-pillar fully latched twin fusee movement with verge escapement regulated by short bob pendulum incorporating single-footed backcock and steel holdfast hook to the symmetrical scrolling tulip engraved backplate signed *Henry Merriman, London* in a shallow downward curve across the centre, the strike train and quarter repeat mechanism with both racks positioned against the inside of the backplate and with typical 'Knibb' scroll design sculpted steel feet to the two bell-stands, the 6.25 inch square brass dial with matted centre within applied Roman numeral chapter ring with fleur-de-lys half hour markers and Arabic five minutes within the narrow outer minute track, with fine scroll-pierced steel hands and gilt winged cherub mask spandrels to angles, the upper margin with *S/N* strike/silent selection and the lower margin further signed in fine tightly executed engraved script *Henry Merriman London*, the case with later hinged scroll cast brass carrying handle and fruiting vine spray mounts to the domed caddy superstructure now elevated on a later cavetto skirt over caddy top mouldings, the hinged front with glazed dial aperture beneath elongated lozenge aperture to the upper rail now backed with gilt brass panel and applied with vine cast mount matching those to the uprights and lower rail, the sides with conforming lozenge apertures over rectangular windows and vacant slots to the lower front corners, the rear with rectangular glazed door applied with further vine-cast mounts set within the frame of the case, on stepped ogee moulded shallow skirt base now fitted with block feet.

34cm (13.25ins) high with handle down, 24cm (9.5ins) wide, 15cm (6ins) deep.

Provenance:

The Wrangel Family, Sweden thence by descent.

Henry Merryman is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as born around 1655 and apprenticed in 1667 to Richard Bowen until 1676 although he was made free of the Clockmaker's Company in February 1674/5. He took-in eleven apprentices over the period between April 1676 and December 1703 and in 1695 he is recorded as a 'servant' in working in the parish of St. Catherine Coleman. Henry Merryman signed the Clockmaker's Company oath of allegiance in 1697 however he ceased paying quarterage in 1702. Loomes further notes (under the entry for Thomas Merriman) that a Mr. Merriman received the Clockmaker's Company Charity from 1715 until December 1717; it is not known whether this was Thomas or Henry Merryman.

The movement and dial of the current lot can be directly compared (in practically every respect) with an example by Joseph Knibb, London illustrated in Garnier, Richard and Carter, Jonathan *The Golden Age of English Horology, Masterpieces from The Tom Scott COLLECTION* pages 368-69. Both clocks have the same layout and specification as well as the same sized plates (6.75 by 4.75 inches). The location and design of the pillars match as do the latches and the decorated bell-stands. The strike and repeat mechanisms are to the same design utilising racks for each positioned inside the backplate. Both also show evidence (in the form of slots cut into the sides of the case near the front) of having push/pull bars for the quarter repeat mechanisms (a system often used by Knibb but few other makers). In addition to being of the same dimensions the backplates are also engraved with tulip designs that follow the same layout only differing in detail with regards to the alternation of the types of bloom used. It is very clear that both backplates are engraved by the same hand which is no doubt the same individual responsible for the backplate of another almost identical clock by Joseph Knibb illustrated in Dzik, Sunny *ENGRAVING ON ENGLISH TABLE CLOCKS, Art on a Canvas of Brass 1660-1800*.



188 (details)



Other typical 'Knibb' features present in the current lot include brass hammer stops terminating with scrolls worked to match those of the bell stands, and shaped stopwork irons with sculpted pivot blocks. The dial marches Knibb's work in that the centre is devoid of calendar or false-bob apertures and the chapter ring shares the same half-hour markers, the signature across the lower edge is beautifully executed and the upper edge is equipped with an aperture for a strike/silent selection switch which, again, follows Knibb practice. The case of the current clock has seen some very noticeable but relatively minor (ie. easily reversible) alterations, however the proportions and design of the details mirrors those of Joseph Knibb's casemaker.

From Brian Loomes's research there would appear to be very little known about Henry Merryman and there are hardly any clocks by him noted. The reason for this apparent lack of output probably lies in the fact that he is listed as a 'servant' in 1695. This suggests that he was working for someone else (as a journeyman) - with his workshop undertaking part of the clockmaking process, whether it be wheel-cutting, finishing etc., rather than producing complete clocks for clients. The presence of Merryman's signature on a table clock which clearly was made by Knibb would suggest that there was some form of business relationship between the two, however there is no known evidence to support this other than the existence of the present clock.

Alternatively it may be that the clock was 'bought-in' outright from Joseph Knibb by Merriman to satisfy a particular order from a client. This possibility is perhaps supported by fact that it has been consigned by a descendant of the ancient Aristocratic Baltic Wrangel family of Sweden whose roots stretch back to well before the clock was made; from this it may be appropriate to speculate that it could well have been supplied to a member of the family when new. This possibility certainly becomes more likely when the power and influence of various members of the family, such as Carl Gustave Wrangel (1613-76), is considered. If the clock was destined for an overseas client when first made it may well be that there was a short lead-in time. Therefore the acquisition of a nearly finished clock, already held in the stock of one of the most prolific makers of the time, may have been the most efficient way to complete the order (especially if the recipient of the commission normally only worked as a 'servant').

The Swedish aristocratic roots of the clock will almost certainly account for the slightly idiosyncratic design of the later mounts to the case which, being cast as fruiting vine sprigs, suggest Continental origins. The fact that the cosmetic alterations to the case haven't been reversed is testament to the clock's long-term family provenance. Indeed the fine state of preservation of the movement is indicative of the clock which perhaps quietly resided in the corner of a Swedish slott for most of its life.

The provenance of the present clock presents a good opportunity for further research as it may well reflect the extent and breadth of the healthy export trade enjoyed by London clockmakers during the last quarter of the 17th century. Investigation into the present clock's origins can therefore only serve to add to our knowledge of the complex nuances of the London clockmaking trade at that time.

£6,000-8,000



188 (details)



188

189 Y

**A WILLIAM III GILT BRASS MOUNTED EBONY 'BASKET-TOP' TABLE CLOCK
JOHN MONCREIFT, LONDON, CIRCA 1695**

The six finned pillar twin fusee bell striking movement with verge escapement regulated by short bob pendulum, the backplate finely engraved with husk swag decorated symmetrical foliate scrollwork around an oval herringbone bordered cartouche signed *Jn'o Moncreift, London*, the 7 inch square gilt brass dial with ringed winding holes and scroll-bordered false bob and calendar apertures to the matted centre, within applied silvered Roman numeral chapter ring with stylised sword hilt half hour markers, Arabic five minutes beyond the outer minute track and signed *Moncreift, London* to lower margin, with fine scroll-pierced blues steel hands, applied gilt winged cherub mask spandrels to angles and vestigial *N/S* strike/silent selection switch at twelve o'clock, the case with Quare-type hinged foliate bud tied scroll-shaped carrying handle over later pierced gilt brass 'basket' superstructure cast with winged cherub masks flanked by putti riding cornucopias above repeating leaf lower border and flanked by pineapple finials, with complex top mouldings over hinged glazed front, rectangular side windows and further glazed door set within the frame of the case to the rear, on conforming complex moulded skirt base with gilt brass squab feet, (formerly with pull-quarter repeat work - now removed).

39cm (15.25ins) high with handle down, 27cm (10.5ins) wide, 18cm (7ins) deep.

A John Moncrief is recorded in Loomes, *Brian Clockmakers of Britain 1286-1700* as born around 1674 and apprenticed to John Bellard through Amos Wynch in 1688, but apparently did not gain his freedom of the Clockmakers' Company. One of this name signed the oath of allegiance for the Merchant Taylors' Company in 1697 and a record of the baptism of a child is recorded to a John Moncrief and wife Rebecca as taking place at St. Christopher le Stocks in 1704. Loomes notes a longcase clock and a clock-watch signed 'John Moncrief, London'.

£5,000-7,000



189 (details)



189



190

190

A WALNUT AND FLORAL MARQUETRY EIGHT-DAY LONGCASE CLOCK

THE MOVEMENT AND DIAL BY LANGLEY BRADLEY, LONDON, 18TH CENTURY

The five finned pillar outside 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 scroll border engraved calendar aperture to the matted centre within applied silvered Roman numeral chapter ring with cruciform scroll half hour markers, Arabic five minutes beyond the minute track and signed *Lang. Bradley, London* to lower margin, with sculpted steel scroll hands and winged cherub mask and foliate scroll cast spandrels to angles within a foliate herringbone engraved border, now in a case with ebonised and floral trail inlaid concave cornice and scroll pierced frieze frieze over hinged glazed dial aperture incorporating conforming marquetry to surround and flanked by Solomonic three-quarter columns to the front angles, the sides with rectangular windows and conforming quarter columns set against bargeboards at the rear, the trunk with floral trail decorated concave throat moulding over 38.5 inch rectangular door inlaid with an architectural urn within bird inhabited flowering foliage into an ebonised ground, centred with a lenticle and with half round moulded surround set into a herringbone inlaid surround, the sides veneered with twin line-bordered panels over base with decorated concave ogee top moulding and conforming floral marquetry to fascia, on moulded skirt incorporating bracket feet with shaped apron between, (the case probably Dutch and includes a detached and dismantled caddy superstructure).

220cm (86.5ins) high, 54cm (21.25ins) wide, 27cm (10.5ins) deep at the cornice.

Langley Bradley is recorded in Loomes, Brian *The Early CLOCKMAKERS of Great Britain 1286-1700* as born circa 1663, apprenticed in February 1687/88 to Joseph Wise and freed 1694. He worked at the Minute Dial in Fenchurch Street and was appointed Assistant of the Clockmakers' Company in 1720 and served as Master in 1726. By 1748 he had moved to Mile End. Langley Bradley is perhaps best known as a turret clock maker who was commissioned by Sir Christopher Wren to supply the clock for St. Paul's Cathedral in 1707. The clock he supplied, complete with quarter jacks, was openly criticised for being costly and unreliable, although there was probably some truth behind these comments it seems that the resultant dispute may have been politically motivated. Indeed a Government commission was set up under the Chairmanship of Sir Isaac Newton which eventually resulted in the clock being replaced by one made by William Wright and Richard Street; the latter being a fine maker with connections to Tompion who was known to have supplied clocks for Sir Isaac Newton. Despite this embarrassment Sir Christopher Wren attempted to influence the Crown's potential appointment of Langley Bradley as official clockmaker to Queen Anne, describing him as 'a very able artist, very reasonable in his prices' in his correspondence to the Lord High Chamberlain in 1711. Unfortunately for Bradley the Lord Chamberlain's response indicated that under such circumstances a Royal Warrant could not be granted via the Office of Works. Wren clearly thought well of Langley Bradley as he persevered to facilitate the commission for a new clock at Hampton Court to be undertaken by Bradley.

£2,000-3,000



190 (details)



191 (detail)



191

191

A WILLIAM III BRASS MOUNTED EBONISED TABLE TIMEPIECE

WILLIAM HARRIS, LONDON, CIRCA 1695

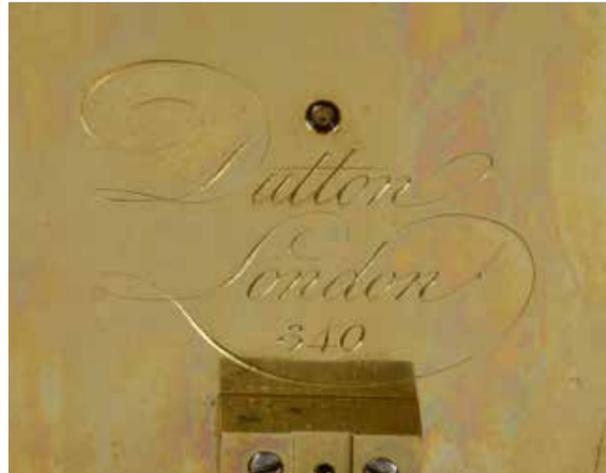
The five finned pillar single fusee movement now with Brocot type deadbeat escapement for regulation by a lenticular bob pendulum, the backplate finely engraved with intense symmetrical foliate scrollwork around a central herringbone bordered oval cartouche signed *Wm Harris, LONDON*, the 6.5 inch square brass dial with ringed winding hole, border-engraved calendar and shaped false-bob aperture backed by a silvered plate signed *W. Harris London* to the matted centre, within applied silvered Roman numeral chapter ring with stylised sword hilt half hour markers and Arabic numerals beyond the outer minute track, with scroll-pierced steel hands and gilt winged cherub mask cast spandrels to angles, in a case with dolphin and eagle-head cast hinged carrying handle and foliate scroll cast fretwork panel mounts to the domed caddy superstructure flanked by acorn finials, over double-ogee top mouldings and glazed dial aperture to the hinged front, the sides with rectangular windows and the rear with glazed door set within the frame of the case, on ogee moulded skirt base, (movement formerly with, and now lacking, 'silent-pull' quarter repeat mechanism).

33cm (13ins) high with handle down, 25.5cm (10ins) wide, 15cm (6ins) deep.

A William Harris is noted in Loomes, Brian *The Early CLOCKMAKERS of Great Britain 1286-1700* as working in London but no dates are given and only one (lantern) clock is mentioned.

The movement of the current timepiece has a particularly attractive foliate engraved backplate which can be directly compared to that of a table clock by Joseph Windmills illustrated in Dzik, Sunny *ENGRAVING ON ENGLISH TABLE CLOCKS, Art on a Canvas of Brass* on page 179 (Figure 10.9).

£3,000-4,000



192

**A FINE BRASS MOUNTED MAHOGANY QUARTER-CHIMING TABLE CLOCK WITH FIRED ENAMEL DIAL INSERTS
MATTHEW DUTTON, LONDON, CIRCA 1800**

The substantial five pillar triple chain fusee movement with thick plates measuring 8.25 by 6.75 inches, chiming the quarters on a graduated nest of six bells with six hammers and sounding the hours on a further larger bell, the going train with half-deadbeat escapement regulated by lenticular bob pendulum incorporating transverse pivoted rise/fall regulation beam to suspension and pendulum holdfast to the backplate signed *Dutton, London* and numbered 340 to centre, the 8 inch brass break-arch dial plate applied with circular slightly convex white enamel disc with Roman numeral hour chapters and Arabic five minutes beyond the minute ring, with fine scroll-pierced blued steel hands within slender moulded surround to the disc and foliate scroll cast spandrels to angles, with *S/N* strike silent selection switch at twelve o'clock beneath subsidiary circular enamel regulation dial signed *Matthew Dutton, London* to centre within slender moulded surround and flanked by conforming scroll cast mounts to arch, the break-arch case with hinged brass carrying handle to the triple brass-fillet bordered pad top with complex cornice mouldings, over hinged glazed front with further brass fillet mouldings to the dial aperture and moulded slip inserts to front angles, the sides with arched brass diamond lattice sound frets and the rear with break-arch glazed door set within the frame of the case, on cavetto moulded skirt base with brass squab feet.

44cm (17.25ins) high with handle down, 30cm (11.75ins) wide, 20cm (7.75ins) deep.

Provenance:

The Kingshott Collection.

Matthew Dutton is recorded in Baillie G.H. *Watchmakers & Clockmakers of the World* as succeeding his father, William Dutton in 1794. William Dutton was an important maker who went into partnership with the eminent chronometer maker, Thomas Mudge, in Fleet Street in 1755. Mudge retired from the business (to pursue further work on the development of the marine chronometer) leaving the workshop in the hands of William Dutton until he was succeeded by his sons, Matthew senior and Thomas in 1794. The brothers worked together until 1804 and Matthew alone until 1815 when he went into partnership with his son of the same name which continued until 1825.

The present clock is typical of the Dutton family's high-quality approach to clockmaking. The movement is particularly generous in its construction and finely finished. The restrained backplate, being engraved with only the finely executed signature, follows in the tradition of George Graham as does the beautifully balanced dial and well-proportioned but relatively restrained case.

£10,000-15,000



192 (details)

192



193

193
A GEORGE III MAHOGANY EIGHT-DAY QUARTER-CHIMING LONGCASE CLOCK WITH CENTRE SECONDS AND MOONPHASE
THOMAS RICHARDSON, WEVERHAM, CIRCA 1780

The substantial five pillar triple train movement chiming the quarters on a graduated nest of eight bells and sounding the hour on a further larger bell, the going train with anchor escapement planted low-down for the centre seconds and regulated by seconds pendulum, the 13.5 inch brass break-arch dial signed to an oval reserve *Thomas, Richardson, WEAVERHAM* to the recessed scroll engraved centre incorporating annotations for the concentric calendar to outer edge, within applied silvered Roman numeral chapter ring with scallop-shell half hour markers and Arabic five minutes beyond the outer minute track, with pierced blued steel hands and richly cast rococo scroll cast spandrels to angles, the arch with rolling moonphase incorporating mounts cast as putti riding eagles to lunettes and annotations for the age of the moon to the circumference of the lunar disc beneath curved silvered plate fitted with a central fixed pointer for the lunar calendar and engraved *That man is yet unborn, that duly weighs an Hour* to outer margin, the case executed in the manner of Gillows of Lancaster with architectural dentil moulded open swan neck pediment centred with a pierced upstand and fronted with gilt scroll decorated verre eglomise infill, over break-arch mouldings centred with a keystone and hinged glazed dial aperture flanked by free-standing Corinthian columns with brass caps and bases, the trunk with concave throat moulding and 'Chinese Chippendale' style blind fret frieze over shaped-top caddy moulded flame figured trunk door flanked by fluted quarter columns with further blind fret panels beneath, the plinth base with stepped ogee top mouldings over ogee-arch shaped raised caddy moulded panel flanked by canted angles applied with architectural quoin detailing, on ogee bracket feet. 221cm (87ins) high, 61cm (24ins) wide, 28cm (11ins) deep.

Thomas Richardson is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in Weaverham (Cheshire) circa 1795.

£3,500-4,500



193 (details)

194
A GEORGE III BRASS MOUNTED EBONISED BRACKET CLOCK WITH FIRED ENAMEL DIAL AND TRIP-HOUR REPEAT
UNSIGNED, CIRCA 1800

The five pillar twin chain fusee bell-striking movement with verge escapement regulated by bob pendulum with holdfast hook to the movement backplate, the 7 inch circular fired enamel convex dial with concentric inner track for date of the month within chapter ring with vertical Arabic numerals, with fine loop-pierced steel hands and brass pointer for the calendar set behind convex glazed cavetto moulded hinged cast brass bezel, the break-arch case with single brass fillet-edged pad and complex top mouldings over front with inverted crescent-shaped brass fish scale fret over the dial and conforming quadrant frets beneath, the sides with hinged cast brass carrying handles over further arched frets and the rear with arch-glazed door set within the frame of the case, on cavetto moulded skirt base with brass disc feet; with a later purpose-made ebonised wall bracket decorated with brass cock beaded panels to the front of the table and the curved tapered foot. The clock 41cm (16.25ins) high, 27cm (10.5ins) wide, 14cm (5.5ins) deep, the clock and wall bracket 64cm (25ins) high overall.

£1,800-2,500



194 (detail)



194

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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.

CITES REGULATIONS

Please note that lots marked with the symbol (Y) in this catalogue may be subject to CITES Regulations when exported. Relevant CITES Regulations may be found at www.gov.uk/guidance/cites-imports-and-exports.

COLLECTION OR DELIVERY

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

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

STORAGE CHARGES

All items not collected by 4pm, within four working days of the sale, will be automatically removed to commercial storage and subject to a minimum storage charge of £20 (plus VAT) per lot and to a further storage charge of £2 (plus VAT) per lot per part or full day thereafter. These charges will be the sole liability of the purchaser and will be billed directly to them by Vangaroo Ltd (Andover); Vangaroo may be willing to adjust their charges if they are instructed by the purchaser to deliver to them. On payment of all sales and storage costs, items will be available for collection by appointment from Vangaroo Ltd (Andover), tel: 01264 586566, email: office@vangaroo.co.uk. These charges are set by Vangaroo Ltd (Andover); we recommend that you contact them directly regarding queries relating to these charges and other questions relating to storage. Staff at the saleroom will be unable to answer questions relating to items that have been removed from the saleroom.

FURTHER INFORMATION

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

VALUATION SERVICES

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

For directions to Donnington Priory, please see our website: www.dreweatts.com.

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

Information for Buyers at Public Auctions

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

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

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

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

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

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

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

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

and which that examination ought to have revealed to the auctioneer but which would not have been revealed to the buyer had the buyer examined the goods. Additionally, in specified circumstances lots misdescribed because they are 'deliberate forgeries' may be returned and repayment made. There is a 3 week time limit. (The expression 'deliberate forgery' is defined in our Conditions of Sale).

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

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

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. Business buyers are not affected by this change where the purchase has been made in the business or trading name and a VAT refund will be available on proof of export.

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

Terms of Consignment for Sellers in Public Auctions

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

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

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

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

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

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

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

6. **LOSS AND DAMAGE OF GOODS**

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

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

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

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

9. **RESERVES**

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

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

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

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

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

10. **ELECTRICAL ITEMS.** These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of testing by external contractors. Goods not certified as safe by an electrician (unless

antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.

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

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

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

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

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

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

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/.

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.

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