

DREWEATTS

EST. 1759



FINE CLOCKS,  
BAROMETERS  
& SCIENTIFIC  
INSTRUMENTS

TUESDAY 27 FEBRUARY 2024 | NEWBURY

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26% of hammer price up to £20,000 (31.2% including VAT), plus

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# FINE CLOCKS, BAROMETERS & SCIENTIFIC INSTRUMENTS

TUESDAY 27 FEBRUARY 2024 | NEWBURY

LOTS 1-195 | 10.30AM

## VIEWING

Friday 23 February: 10am–4pm

Sunday 25 February: 10am–3pm

Monday 26 February: 10am–4pm

Day of sale: from 8.30am

## SPECIALIST

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## ENQUIRIES & CONDITION REPORTS

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# DREWEATTS

EST. 1759



## IMPORTANT NOTES REGARDING THE CATALOGUING OF CLOCKS

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

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

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

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

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

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

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

### Measurements:

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

1

### A RARE GEORGE III CASED SET OF GLASS HYDROMETER BULBS A. LOVI, EDINBURGH, CIRCA 1790

The circular solid satinwood box enclosing sixteen (out of an original compliment of nineteen) small counterweighted glass bulbs each annotated with scripted numbers to upper surface and supported within a pierced red felt lined bed, the interior of the lid with printed paper providing a numbered key for gauging the alcohol content of various spirits indistinctly inscribed *Hydrostatic Balls for Proving Spirits, (The Beads will sink to the bottom of the Glass, according to the direction.)* to the upper margin and *Made and Sold by A. LOVI, Niddery's Street, EDINBURGH* to the lower.

The box 8.5cm (3.375ins) diameter, 3.3cm (1.25ins) approx. cm high.

Angelo Lovi is recorded in Banfield, Edwin *BAROMETER MAKERS & RETAILERS 1660-1900* as a 'specific gravity bead maker' working from Niddery Street, Edinburgh from 1772 before moving to 83 South Bridge by 1804 and then 16 South Bridge.

This type of alcohol spirit hydrometer, which are sometimes called philosophical bubbles or gravity beads, appear to have mostly been made by Scottish makers with other examples by the likes of J. Heron of Greenock and Telfer and Affleck of Glasgow known. The present lot is notable in that it originally contained a high number of beads (nineteen) whilst most other sets appeared to comprise of around a dozen or less.

£100-150



1

2 Y

### A RARE GEORGE III CASED SET OF PORTABLE DENTAL TOOLS UNSIGNED, CIRCA 1800

Comprising a selection of six screw-fitting steel tips formed as dental picks, probes and a file together an universal turned ivory baluster-shaped handle with threaded steel socket to the ferrule, contained within a green velvet-lined folding red Morocco leather covered case incorporating mirror to the inside of the lid and vacant silver plate to the lid; with a cased surgical scalpel, late 19th century, with rosewood handle and contained in leather sleeve case embossed *MAPPIN & WEBB, SHEFFIELD & LONDON* to exterior (2).

The dental tool case 6cm (2.375ins) wide, 5cm (2ins) deep, 1.5cm (0.625ins) high; the scalpel case 17.5cm (6.875ins) long.

£120-180



2



3



3 (back)

**3**  
**AN ISLAMIC ENGRAVED BRASS**  
**QUADRANT**  
**NORTH AFRICAN, PROBABLY LATE**  
**19th OR EARLY 20th CENTURY**

The six-inch radius plate engraved with a sexagesimal trigonometric grid within twelve annotated panels corresponding to five grid divisions to the radius margins over eighteen conforming panels to the curved margin, the obverse with central pivoted arm fitted with a pair of opposing pinhole sights within circle incorporating quadrant divided for degrees numbered in tens to upper right, beneath single additional pinhole sight to left shoulder and suspension ring to the apex. 21cm (8ins) wide, 15cm (6ins) high excluding suspension ring.

Quadrants incorporating trigonometric grids were the most popular astronomical instrument used in the central regions of the Islamic world (Egypt, Syria and Turkey) from the 15th century onwards. The grid comprises orthogonal lines for calculations with trigonometric functions to the base of 60. This was first devised in the 9/10th centuries and became standard in the Middle Ages.

£120-180

**4**  
**A DECORATIVE ISLAMIC BRASS**  
**ASTROLABE**  
**NORTH AFRICAN OR EASTERN**  
**MEDITERRANEAN, FIRST HALF OF 20th**  
**CENTURY**

The mater with scroll pierced crown and suspension ring over womb containing five 'tympan' discs and pierced rete with ecliptic ring and twenty-eight star pointers, the rear with alidade incorporating opposing pin-hole sights rotating against divided concentric scales.

17cm (6.75ins) diameter, 24cm (9.5ins) high excluding suspension ring.

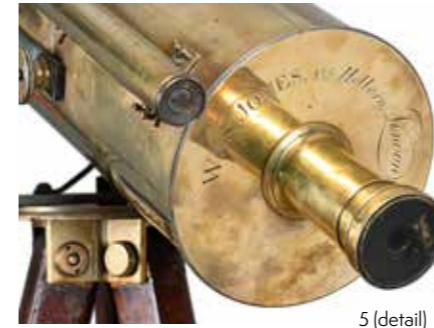
£200-300



4



4 (back)



5 (detail)

**5**  
**A RARE GEORGE III BRASS 6**  
**INCH GREGORIAN REFLECTING**  
**TELESCOPE**  
**W. AND S. JONES, LONDON,**  
**CIRCA 1795**

The 33 inch body tube with star-finder sight, external screw focus adjustment for the secondary mirror and signed W. & S. JONES, 135 Holborn, London to the eyepiece end plate, with two original eyepieces including

solar filters, now mounted via twin iron bar side fixings secured by the original paired knurled screw discs onto a conforming iron yoke, attached via a central swivel fixing to the brass top plate of a tripod floor stand incorporating square section supports terminating with pointed metal caps.

The telescope on stand approximately 164cm (64.5ins) high when set-up, 94cm (37ins) long with the larger eyepiece fitted.

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 Gregorian telescope is named after the Scottish mathematician and astronomer, James Gregory (1638-75), who first published his design for a reflecting telescope in his 1663 work *Optica Promota*. Technical limitations with regards to the productions of the mirrors required meant that Gregory was not able to construct his design until the mid 1670's in collaboration with Robert Hooke.

The current lot is a scarce, larger model, as most examples produced during latter part of the 18th century tended to be less than four inches in diameter.

£1,500-2,000

**6**  
**AN EARLY VICTORIAN LACQUERED BRASS**  
**TWO-INCH**  
**REFRACTING TELESCOPE**  
**W. MERFIELD, LONDON, CIRCA 1845**

The 29 inch tube with objective dust cover, rack-and-pinion focus adjustment and telescopic eyepiece assembly threaded into the tube end piece engraved W. Merfield, 20 Change Alley, Cornhill, London to circumference, mounted via an universal pivot joint onto a rotating column turned upright fitted with a steady bar incorporating rack-and-pinion length adjustment spanning between the base of the column and the eyepiece end of the tube, over folding tripod supports cast as cabriole legs with pad feet. Minimum length 98cm (38.5ins), minimum standing height 52cm (20.5ins).

William Merfield is recorded in Clifton, *Gloria Directory of British Scientific Instrument Makers 1550-1851* as a cutler and optician working from several addresses in London 1820-57, including 20 Change Alley 1846-47.

£300-500



5



6



7

**7 Y**  
**A FRENCH WALNUT-CASED PART SET OF NAVAL ARCHITECT OR CARTOGRAPHERS DRAWING INSTRUMENTS**  
**E. LORIEUX, PARIS, MID 19th CENTURY**  
 Comprising a heavy 16.5 inch hinged brass sector engraved with two opposing angled scales each marked for single units annotated in tens 10-600, the left upper margin inscribed *(Les parties egales)* and signed *E. Lorieux, A Paris, No. 5* and the lower inscribed *Depot des cartes et plans de la marine*, the right-hand side engraved with initials *E.F.* over *N. 5* and

*P.B.*, contained in a hinged polished mahogany case; a brass and steel draughtsman's protractor with radius divided for degrees and annotated in tens in both directions, with hinged arm pivoted at the centre incorporating Vernier scale and also engraved *Depot des Cartes et Plans, de la Marine (10), E. Lorieux, A Paris* and initialled *P.B. E.F.*, both the arm and the base of the arc fitted with steel extension rules; two compass radius arms, the first with 42 inch boxwood beam fitted with steel sharp point set in a T-shaped mount engraved *Depot de la Marine, 22* and *P.B.* over *E.F.* to verso, opposing a conforming sliding mount fitted with a loop for a pencil and engraved *E. Lorieux a Paris*, the second of similar design but smaller with 23.75 inch steel beam and signed *...Hurlimann a Paris* over initials *E.F.* to mount; four ebony square-section straight edges; three various boxwood rulers; two steel rulers; and a boxwood set square, all contained in a solid walnut box inset with brass plate engraved *E. Fichol* to lid and with substantial hinged cast brass carrying handles to each end.

The box 120cm (47.25ins) long including handles, 13cm (5ins) high, 26cm (10.25ins) deep.

The firm Lorieux was one of the most important Parisien manufacturers of sextants and other maritime instruments during the second half of the 19th century. The business was established in 1845 by two pupils of the renowned instrument maker Henri Gambey; in around 1902 the firm moved from 43, Passage Dauphine, Paris, to 6 rue Victor Considerant. It was then taken over by Albert Lepetit, in about 1914, and moved to Montrouge at 204 avenue Marx Dormoy, before passing into the hands of Roger Poulin in around 1950.

£400-600

**8**  
**A FINE GEORGE III ENGRAVED PATINATED BRASS GARDEN SUNDIAL**  
**J. SAUNDERS, LONDON, CIRCA 1775**

The 15 inch circular plate fitted with angled brass gnomon set at 51 degrees over fine engraved sixteen-point central compass rose, within concentric ribbon banner engraved with two bands providing noon for sixteen global locations including *Mexico, Barbados, New York, Ispahan* and *Pekin in China*, the outer *IIII-XII-VIII* Roman numeral hour scale divided into eights, quarters and halves to inner track and minutes annotated for every ten to outer track, with cruciform beneath fleur-de-lys half hour markers and engraved signature *J. Saunders LONDINI FECIT* above twelve o'clock, the space between *IIII* and *VIII* engraved with an elaborate family crest incorporating shield inhabited by three Talbot dog heads surmounted by a close helmet and another talbot within fine scrolling foliate.

The plate 38cm (15ins) diameter, 22.5cm (9ins) approx. high to tip of gnomon.

A James Saunders is recorded in Clifton, *Gloria Directory of British Scientific Instrument Makers 1550-1851* as a mathematical instrument maker working from Haberdashers Square in Grub Street, London, 1765-93.

A cursory online search has suggested that the crest engraved on the present dial may relate to a French branch of the Talbot family.

£600-800



8



8 (detail)

**9**  
**AN EDWARDIAN PATINATED BRASS GARDEN SUNDIAL**  
**FRANCIS BARKER, LONDON, CIRCA 1900**

The 8 inch circular plate fitted with angled pierced brass gnomon set at approximately 53 degrees over simple compass orientation engraved at the base of the incline issuing radial lines corresponding to the hours passing a banner indistinctly engraved with a motto in pseudo-archaic British dialect *Amyddst ye Flowes I till ye houres*, the concentric *4-12-8* engraved Arabic numeral hour scale divided into quarters to inner track and five minutes to outer track, with arrow half hour markers and signed *Francis Barker, Dialist, London, FECIT* to the space between the *4* and *8* numerals. The plate 20cm (8ins) diameter, 11cm (4.25ins) high to tip of gnomon.

Francis Baker was primarily an engraver who previously worked for G. Simms and set up on his own in Clerkenwell, London in 1848. He took his son of the same name into partnership forming the firm Francis Barker and Son and traded from 12 Clerkenwell Road from at least 1868. By 1932 the business was in the hands of familial successors who ran into trouble hence it was taken over. Francis Baker and Sons were primarily makers of compasses as well being specialist engravers supplying many other makers such as Negretti and Zambra. The present lot belongs to a small group of garden sundials produced by the firm during the early 20th century with each bearing the same motto.

£100-150

**10**  
**A SWISS TULIPWOOD BANDED BURR WALNUT 'BELLS IN SIGHT' MUSIC BOX**  
**FABRIQUE DE GENEVE FOR RETAIL BY J.R. LAFLEUR AND SON, LONDON, CIRCA 1880**

Playing a choice of eight airs including *Le Talisman* and *Giroffe, Giroffe* via a 12.5 inch pinned cylinder on an 84 tooth comb, accompanied by a line of 9 engine-turned graduated bells set behind the gilt painted steel bed incorporating large ratchet-crank wound going barrel to the left opposing governor, start/stop and tune selection mechanisms to the right, set beneath hinged glazed cover with start/stop and change/repeat selection lever to the right and crank wind handle stamped with serial number 22520 to the left, the lid with tune sheet listing the eight-airs in ink within decorative foliate scroll printed surround incorporating text *FABRIQUE DE GENEVE* to upper margin and applied with pasted retailers label *FROM J. R. LAFLEUR & SON, Music Publishers and Instrument Makers, No. 15 GREEN STREET, LEICESTER SQUARE, W.C., LONDON* to lower margin, the exterior of the box veneered with book-matched burr walnut veneers within tulip wood banded borders to the ebonised ogee-edged lid, the front and sides with conforming veneers and the rear also finished in walnut but without the banding, on ebonised squab feet. 26cm (10ins) high, 58cm (22.75ins) wide, 30.5cm (12ins) deep.

J.R. Lafleur and Son were founded in 1861 as musical instruments makers and publishers of music. They were based at Green Street, Leicester Square, London 1862-1911 before moving to 147 Wardour Street in 1912. Lafleur and Son were bought-out by Boosey and Hawkes in 1917 but still continued trading in their name until at least 1931.

£800-1,200



10 (detail)



9



10



11



12

**11**  
 A FINE WILLIAM IV/EARLY VICTORIAN MAHOGANY BOWFRONTED MERCURY STICK BAROMETER  
 FRANKHAM, LONDON, CIRCA 1830-40  
 With concave-sided upstand and cavetto cornice over rectangular bow-glazed silvered Vernier scale calibrated in barometric inches and with slider to the right-hand side opposing the usual observations to the left, the upper margin engraved *FRANKHAM, 12 Wilson St't, Grays Inn R'd, London*, the flame figured mahogany trunk of the same bowed profile incorporating bone Vernier setting key beneath the cavetto throat moulding over applied glazed mercury tube Fahrenheit scale thermometer with ogee moulded crests to the upper and lower rails, the base with turned ebonised half vase cistern cover flanked by canted angles over cavetto moulded underside incorporating level adjustment square.  
 97cm (38.25ins) high, 11cm (4.25ins) wide.

Richard and Henry Frankham are recorded in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1660-1900* as engravers working from 12 Wilson Street, Grays Inn Road, London, 1829-55.

£700-1,000

**12**  
 A REGENCY LINE INLAID MAHOGANY MERCURY STICK BAROMETER  
 JOHN GALLY, EXETER, CIRCA 1810  
 With open triangular pediment above rectangular silvered Vernier scale annotated in barometric inches and with the usual observations beneath signature *John Gally, EXETER* to right-hand side opposing Fahrenheit scale spirit barometer to the left, set behind hinged glazed triple-line edged door over conforming line decorated caddy moulded trunk with visible tube, the rounded base with ring turned domed cistern cover.  
 95cm (37.5ins) high, 13cm (5ins) wide.

John Gally is recorded in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1660-1900* as working in Exeter circa 1810-30.

£250-350

**13**  
 A GEORGE III MAHOGANY MERCURY STICK BAROMETER  
 FRASER, LONDON, CIRCA 1770  
 With open triangular pediment and cavetto cornice projecting at the sides over silvered Vernier scale calibrated in barometric inches and with the usual observations beneath engraved signature *Fraser, London* to the right hand side of the tube opposing Fahrenheit scale thermometer incorporating brass protective cover to the bulb to the left, over caddy moulded trunk with visible tube, the base with inverted baluster-vase shaped cistern cover.  
 98cm (38.5ins) high, 16.5cm (6.5ins) wide.

William Fraser is recorded in Banfield, Edwin *BAROMETER MAKERS & RETAILERS* as born circa 1720 and died 1815. He worked as 'Optician and Mathematical Instrument maker to the King and The Prince Wales' from 3 New Bond Street, London, and took his son into partnership in 1799.

£400-600

**14**  
 A GEORGE III MAHOGANY MERCURY STICK BAROMETER  
 FRASER, LONDON, CIRCA 1790  
 With swan neck pediment over glazed silvered Vernier scale calibrated in barometric inches and with the usual observations beneath signature *Fraser, London* to upper margin, over caddy moulded flame figured trunk with Vernier setting square flanked by cavetto sides to throat, the rounded base incorporating cavetto-capped part-cylindrical cistern cover with shallow ogee dome underside.  
 100cm (39.5ins) high, 16cm (6.25ins) wide.

William Fraser is recorded in Banfield, Edwin *BAROMETER MAKERS & RETAILERS* as born circa 1720 and died 1815. He worked as 'Optician and Mathematical Instrument maker to the King and The Prince Wales' from 3 New Bond Street, London, and took his son into partnership in 1799.

£500-700



13



14



15



16

**15 Y**  
**A GEORGE IV MAHOGANY MERCURY STICK BAROMETER**  
**W. HARRIS AND COMPANY, LONDON AND HAMBURG, CIRCA 1815**  
 With swan neck pediment over silvered Vernier scale calibrated in barometric inches and with the usual observations beneath signature *Wm Harris & Co., 50 Holb'n London, & at, Hamburg* to upper margin of the right-hand side of the tube, opposing mercury *Fahren't* and *Reau'r* scale thermometer to the left, set behind hinged brass framed glazed door over caddy moulded ebony line edged flame-figured trunk with Vernier setting square to throat, the rounded base applied with moulded domed cistern cover over level adjustment key to underside.  
 97cm (38.25ins) high, 14cm (5.5ins) wide.

The firm of William Harris and Company is recorded on the Science Museum Group website as trading from Bey dem Rathhause no.26, Hamburg, Germany in 1820; 50 Holborn, London 1816-39; 35 Crown St., Liverpool 1816-39, and 50 High Holborn, London 1816-35. The business was renamed William Harris and Son in 1840.

£300-500

**16 Y**  
**A REGENCY MAHOGANY MERCURY STICK BAROMETER**  
**BERRINGER, LONDON, CIRCA 1815**  
 With swan neck pediment over glazed silvered Vernier scale calibrated in barometric inches and with the usual observations beneath signature *Berringer, London* to upper margin, over caddy moulded ebony line edged trunk with Vernier setting square flanked by ogee side corbels to throat and arch glazed Fahrenheit alcohol thermometer to front, the rounded base applied with ring-turned domed cistern cover over level adjustment square to underside.  
 98.5cm (38.75ins) high, 14cm (5.5ins) wide.

Henry Berringer is recorded in Banfield, Edwin *BAROMETER MAKERS & RETAILERS* as working in London circa 1810-30.

£400-600

**17**  
**A SCOTTISH GEORGE III CHEVRON-EDGED MAHOGANY MERCURY STICK BAROMETER IN THE STYLE OF BALTHAZAR KNIE**  
**COUTTS, KINROSS, CIRCA 1800**  
 The onion-top chevron-edged case applied with arched silvered Vernier scale calibrated in barometric inches and with the usual observations beneath flowering urn motifs to upper margins and signed *Coutts, Kinross* to the lower, the trunk with visible tube and the base with oval lozenge-shaped cistern cover.  
 100cm (39.5ins) high 10cm (4ins) wide.

A Coutts of Kinross does not appear to be recorded in the usual sources however a James Coutts is recorded in Smith, John *Old Scottish Clockmakers, FROM 1453 to 1850* as working in Perth 1800-48 including an address in Barosa Street from 1837 onwards.

The design of the present lot is very much in the style of the renowned Edinburgh barometer maker, Balthazar Knie. An example of Knie's work of related design can be found in Goodison, Nicholas *ENGLISH BAROMETERS* on page 175 (plates 112 and 113).

£250-350



18

**18**  
**A RARE WILLIAM IV DOUBLE BULB CISTERN TUBE ANGLE BAROMETER**  
**ATTRIBUTED TO SAMUEL LAINTON, HALIFAX, CIRCA 1830**  
 With concentric arch pediment above right-handed angled arm incorporating vacant section originally applied with a paper scale, the D-shaped end applied with domed bosses to the terminals of each tube, the trunk with exposed tubes retained by conforming bosses at the angle of each, over rounded base applied with large diameter shallow dome cistern cover.  
 94cm (37ins) high, 69cm (27ins) wide.

An almost identical barometer, but complete with original paper scales signed 'SAMUEL LAINTON, MAKER, HALIFAX'; is illustrated in Banfield, Edwin *BAROMETERS Stick or Cistern Tube* on page 161. Samuel Lainton is recorded by Banfield as working in Halifax circa 1820-50. The original paper scale of the present instrument would have had a lower scale calibrated from 28 to 29.5 inches enabling the first mercury tube to give an amplified (hence theoretically more accurate) reading within this pressure range. The second scale would then be calibrated from 29.5 to 31 inches completing the range for the higher end of the scale. Several almost identical barometers of this type are known; another signed by Samuel Lainton can be seen in the Whipple Museum, Cambridge; whilst one signed Charles Howorth, Halifax is in the Museum of the History of Science, Oxford. A further example signed by John Whiteburst of Derby was sold at Bonhams, London sale of *FINE CLOCKS* 11th December 2007 (lot 17) for £3,360. It is probable that Lainton (or possibly Howorth) were supplying this particular type of barometer (amongst others) to other local makers for retail.

The instrument illustrated by Banfield, Edwin *BAROMETERS Stick or Cistern Tube* was sold in these rooms as part of *THE BANFIELD COLLECTION OF BAROMETERS* 4th September 2007 (lot 140) for £8,500 hammer.

£800-1,200



17



19

**A FINE FRENCH LOUIS XV STYLE ORMOLU MOUNTED KINGWOOD MERCURY WHEEL BAROMETER  
CAPPY, PARIS, CIRCA 1860**

The 8 inch circular slightly convex white enamel register calibrated in barometric inches 27 to 29 divided into sixteenths, within concentric weather observations in French to outer track interrupted by signature *CAPPY, PARIS* to lower margin, with blued steel hand and unusual engraved gilt brass serpentine recording pointer set behind a convex glass within rococo foliate scroll cast bezel, the baluster-outline upright veneered with opposing canted-grain book-matched veneers and inset with an enamelled *ECHELLE* and *CENTIGRADE* scale spirit thermometer, also signed *CAPPY, PARIS* to upper margin and set within fine rococo scroll cast gilt surround, the case bordered with further richly cast rococo scroll mounts incorporating pierced crest and openwork waist.  
114cm (45ins) high, 32cm (12.5ins) wide.

**Provenance:**

Previously sold at Wilkinsons Auctioneers Limited, Doncaster, 29th February 2004, for £4,500 hammer.

£500-800

20

**A RARE VICTORIAN BRASS MERCURY PORTABLE 'MOUNTAIN' BAROMETER  
H. NEGRETTI AND ZAMBRA, LONDON, THIRD QUARTER OF THE  
19th CENTURY**

The slender cylindrical brass case enclosing tube with restriction to the bore and visible through vertical slot edged with inset extended silver scale calibrated in barometric inches 19-32 divided into tenths and with sliding collar Vernier, the lower edge of the slot inscribed *408* over a moulded ring and vertical engraved signature *H, Negretti & Zambra, No. 1 Hatton Garden & Cornhill, London*, the lower section applied with canted silvered Fahrenheit scale mercury thermometer and enclosed bulb over cylindrical oxidised brass cistern incorporating glazed

collar secured by three threaded rods to exterior enclosing visible mercury level reading against an inverted cone pointer, the underside with mercury level adjustment screw and the top with suspension ring to allow the instrument to be hung within the tripod stand formed from three slender rod supports, each constructed from two lengths with the lower terminating in points and sliding into sleeves fitted to the bottom edges of the upper lengths; with original slightly tapered cylindrical leather covered carrying case with strap handle (case with wear and losses).

The instrument 96.5cm (38ins) high, 5cm (2ins) diameter at the cistern; the tripod legs 172cm (67.75ins) long when constructed.

The firm of Negretti & Zambra are recorded in Banfield, *BAROMETER MAKERS AND RETAILERS 1660-1900* as being established in 1850 when a partnership between Enrico Negretti and Joseph Warren Zambra was formed. The firm became one of the most prolific makers of scientific instruments and continued trading well into the 20th century. Nicholas Goodison in *ENGLISH BAROMETERS* notes that Negretti was working from 9 Hatton Garden when the partnership with Zambra was formed. The business subsequently operated from 1 Hatton Garden from 1859 and had branches at Cornhill from 1857.

The current lot is made to the principles laid down by Nicholas Fortin (1750-1831) and incorporates a glazed cistern so that the level can be calibrated via the adjustment screw to the base against an inverted conical cone in the cistern in order to obtain consistency in the readings. This particular type of barometer provides an accurate reading hence was generally adopted for laboratory use throughout the 19th and early 20th centuries. The present instrument has an extended scale to allow barometric pressure to be ascertained at either high or low altitudes. This combined with the portable nature of the instrument indicates that it was made essentially for surveying purposes hence why this type of barometer is often termed a 'mountain barometer'.

£1,200-1,800



20 (detail)

20

21

**A LATE VICTORIAN WATKIN PATENT EXTENDED SCALE ANEROID SURVEYING/MINING  
BAROMETER  
J. HICKS, LONDON, CIRCA 1880**

The 3.5 inch circular silvered register with three concentric scales calibrated in millimetres of mercury divided into half millimetre increments and annotated every ten millimetres from 63 - 69 for the inner scale, 69 - 74 for the middle and 74 - 79 for the outer, and reverse altimeter scale divided into 2.5 foot increments annotated every one hundred feet from 1900 - 1200 for the inner track, 1200 - 600 for the middle and 600 - 0 for the outer, with aperture at six o'clock revealing white line on a black ground for indicating which of the three tracks is currently providing the correct reading, and the centre inscribed *WATKIN PATENT, Compensated, No. 64, J. HICKS. MAKER, LONDON*, in glazed cylindrical lacquered brass case with suspension loop.  
10cm (4ins) diameter, 4.5cm (1.75ins) deep.

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

The design of the scale together with rotary indicator of the present lot was patented by Major Henry Samuel Spiller Watkin of the Royal Artillery on 11th March 1886 (No. 3425). Watkins design incorporates gearing to enable the pointer to rotate three times throughout the range of the instrument. This allows the scale to be amplified hence small changes in air pressure can be detected. In order for the user to know which of the three concentric scales are providing the correct reading an indicator is provided. This takes the form of a white line on a black background visible through an aperture which, through mechanical connection to the motionwork, the white line will appear to move left-to-right depending on the revolution of the pointer.

£200-300

22

**A VICTORIAN GILT BRASS ANEROID POCKET BAROMETER COMPENDIUM WITH ALTIMETER,  
THERMOMETER AND COMPASS  
UNSIGNED, LATE 19th CENTURY**

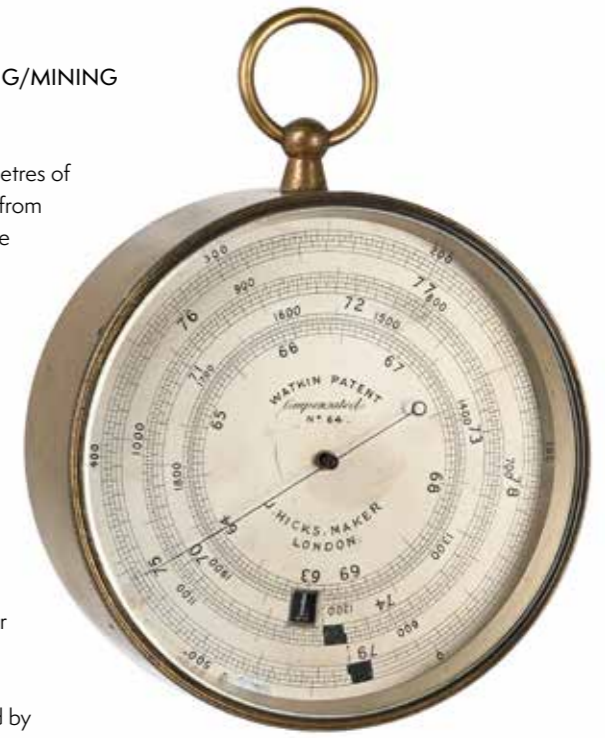
The circular silvered register with steel pointer for reading against the rotating outer scale calibrated 0 to 8000 for altitude in feet divided into twentieths, and inner scale similarly divided and calibrated for barometric inches annotated *RAIN, CHANGE, FAIR*, in cylindrical frosted gilt brass case with knurled collar for the rotating altimeter scale, suspension post and bow to top and small glazed floating mother of pearl compass within curved mercury tube Fahrenheit and Centigrade thermometer to verso; with original leather travelling case with hinged cover to each side.  
The instrument 5cm (2ins) diameter, 2.3cm (0.875ins) deep; the case 6.5cm (2.5ins) diameter overall.

£200-300



22 (detail)

22



21





23

**23**  
**AN EDWARDIAN CASED ANEROID BAROMETER, COMPASS AND THERMOMETER COMPENDIUM**  
**RETAILED BY J.C. VICKERY, LONDON, CIRCA 1905**  
 The rectangular gilt plate measuring 2.5 by 4 inches fitted with glazed Bourdon pattern aneroid barometer with open centre within 1.5inch inner concentric barometric scale annotated 21 - 31 and inscribed *RAIN, CHANGE, FAIR* and outer rotating altimeter scale divided in 100 foot increments, annotated 0 - 10000 and stamped *MADE IN FRANCE*, with convex glass and engine-milled bezel, set beside a conforming compass with recessed gilt on blue metal rose within scale calibrated for degrees, the upper edge of the plate applied with a silvered *FAHRENHEIT* and *CENTIGRADE* scale mercury tube thermometer, the folding gilt-tooled Morocco leather covered case indistinctly stamped with gilt trademark for *J.C. VICKERY, 179, 181 & 183 REGENT ST...* to the inside of the lid.  
 The compendium 11cm (4.375ins) wide, 7.5cm (3ins) deep, 2.5cm (1ins) high.

The firm of J.C. Vickery was established in 1890 when John Collard Vickery and Arthur Thomas Hobbes acquired the Regent Street premises of William Griggs, bookseller and stationer. Thomas Hobbes left the business the following year leaving Vickery to establish himself as one of the premier retailers of silver, jewellery and luxury goods. John Collard Vickery died in 1930 leaving the business to be taken-over by James Walker Limited.

£100-150

**24**  
**A GILT BRASS ANEROID POCKET WEATHER FORETELLER BAROMETER OR 'WEATHER WATCH'**  
**NEGRETTI AND ZAMBRA, LONDON, EARLY 20th CENTURY**  
 The 2 inch circular silvered register calibrated in barometric inches to the circumference around an inner ring adjustable for *DIRECTION OF WIND* via the knurled bezel against annotations provided as compass bearings as well as *DEAD CALM*, the central disc rotated via a knurled crown within the suspension loop for lining-up the blue steel pointer against a scale with corrections for altitude, pierced with three sectors annotated *FALL, STEADY* and *RISE* revealing letter codes to the fixed plate behind, inscribed *PATENT 6276/15* and signed *NEGRETTI & ZAMBRA*, the cylindrical case with altimeter scale to circumference to allow calibration of the instrument for a given altitude by turning the rear bezel align a pointer engraved into the rim, the rear cover is annotated with twenty-six sectors describing a weather forecast beside a letter of the alphabet which appear within the relevant sector to the centre of the register; with green-velvet lined maroon Morocco leather covered protective case fitted with ivory repeat sector scale to the inside of the lid.  
 The instrument 5.4cm (2.125ins) diameter, 2.3cm (0.625ins) deep; the outer case 6.5cm (2.25ins) diameter.



24



24 (details)

25 (details)

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

This design of pocket barometer incorporates Negretti & Zambra's Weather Forecaster (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 against the steel pointer on the dial, as well as allowing the correction for altitude (by rotating the rear cover so that the arrow lines up with the correct level on the scale engraved on the side of the case), the weather can be forecast by reading the letter that appears within the appropriate sector in the centre of the dial taking into account whether the pressure has been rising, falling or remaining steady and the season (summer or winter). Another example is illustrated in Banfield, Edwin *BAROMETERS Aneroid and Barographs* on page 87, with a full description of its operation on page 89.

£500-700

**25**  
**A GILT BRASS ANEROID POCKET WEATHER FORETELLER BAROMETER OR 'WEATHER WATCH'**  
**NEGRETTI AND ZAMBRA, LONDON, EARLY 20th CENTURY**  
 The 2 inch circular silvered register calibrated in barometric inches to the circumference around an inner ring adjustable for *DIRECTION OF WIND* via the knurled bezel against annotations provided as compass bearings as well as *DEAD CALM*, the central disc rotated via a knurled crown within the suspension loop for lining-up the blue steel pointer against a scale with corrections for altitude, pierced with three sectors annotated *FALL, STEADY* and *RISE* revealing letter codes to the fixed plate behind, inscribed *PATENT 6276/15* and signed *NEGRETTI & ZAMBRA*, the cylindrical case with altimeter scale to circumference to allow calibration of the instrument for a given altitude by turning the rear bezel align a pointer engraved into the rim, the rear cover is annotated with twenty-six sectors describing a weather forecast beside a letter of the alphabet which appear within the relevant sector to the centre of the register; with a maroon painted wood protective case fitted with a repeat sector scale to the inside of the lid.  
 The instrument 5.4cm (2.125ins) diameter, 2.3cm (0.625ins) deep; the outer case 6cm (2.375ins) diameter.

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

This design of pocket barometer incorporates Negretti & Zambra's Weather Forecaster (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 against the steel pointer on the dial, as well as allowing the correction for altitude (by rotating the rear cover so that the arrow lines up with the correct level on the scale engraved on the side of the case), the weather can be forecast by reading the letter that appears within the appropriate sector in the centre of the dial taking into account whether the pressure has been rising, falling or remaining steady and the season (summer or winter). Another example is illustrated in Banfield, Edwin *BAROMETERS Aneroid and Barographs* on page 87, with a full description of its operation on page 89.

£300-500



25



26

The forecasting calculator was patented by Negretti and Zambra in 1915 using observations of actual weather conditions over a ten year period and was said to be 80% accurate by the manufacturers. An identical example to that included in the current lot is illustrated in Banfield, Edwin *BAROMETERS Aneroid and Barographs* on page 81 and is fully described on page 82.

£300-500

**26**  
**A CASED SET OF ANEROID FORECASTING BAROMETER AND LACQUERED BRASS WEATHER FORECASTING CALCULATOR**  
**NEGRETTI AND ZAMBRA, LONDON, EARLY 20th CENTURY**  
 The barometer with 3.5 inch circular silvered register calibrated 28 - 31 divided into twentieths and inscribed *FORECASTING ANEROID, COMPENSATED, NEGRETTI & ZAMBRA, LONDON, No. 9091* to centre, with blued steel pointer set behind bevel glass, the circumference of the frosted gilt brass case calibrated with altitude scale 0 - 3000 feet with the rear cover rotating to calibrate the pointer for altitude error by referencing an arrow mark engraved to the rim against the scale, with post incorporating knurled nut for locking the rear cover positioned at twelve o'clock; the weather forecasting calculator formed as three discs, the outer calibrated in inches for the barometer reading to the top edge and for the wind direction to the lower edge, the middle ring annotated for *STEADY, RISING* and *FALLING* incorporating selections for *SUMMER* or *WINTER* for lining up with the wind direction scale, the centre with instructions for use, sector revealing appropriate weather forecast and inscribed *NEGRETTI & ZAMBRA, LONDON, PATENT 6276, 1915*, with hinged strut to rear and suspension post; both contained in two-part hinged green velvet lined Morocco leather covered case.  
 The barometer 9.8cm (3.875ins) diameter, 3cm (1.25ins) deep; the calculator 12cm (4.75ins) diameter; the box 14.5cm (5.75ins) wide, 15cm (6ins) deep, 7cm (2.75ins) high.

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



26 (details)



28 (detail)

An example this type of weather forecasting calculator is illustrated in Banfield, Edwin *BAROMETERS Aneroid and Barographs* on page 81 and is fully described on page 82. The design was patented by Negretti and Zambra in 1915 using actual weather observations over a ten year period and was said to be 80% accurate by the manufacturers. The present example utilises knurled discs set beneath a bridge to the rear to adjust the scales rather than the usual simple tab thumb pieces seen on other examples. This detail, together with the stamped number 25

to the rim, would suggest that it particularly early example (number 25) utilising a relatively complicated system for adjustment (from a production point of view) which was subsequently simplified for later models.

£120-180

**28**  
**A RARE LACQUERED BRASS TABLE WEATHER FORECASTING CALCULATOR**  
**NEGRETTI AND ZAMBRA, LONDON, CIRCA 1915**

Formed as three discs, the outer calibrated in inches for the barometer reading to the top edge and for wind direction to the lower edge, the middle ring is inscribed *STEADY, RISING* and *FALLING* incorporating selections for *SUMMER* or *WINTER* for lining up with the wind direction scale, the centre with instructions for use, sector revealing appropriate weather forecast and inscribed *NEGRETTI & ZAMBRA, LONDON, PATENT, 6276, 1915*, the rear a graduated pair of twin knurled discs for adjusting the scales set beneath a bridge to centre and stamped 25 twice to rim; in original velvet lined canvas wallet type case with folded instruction pamphlet.  
 The instrument 12cm (4.5ins) diameter.

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



28

**27**  
**A GILT BRASS ANEROID FORECASTING BAROMETER**  
**NEGRETTI AND ZAMBRA, LONDON, EARLY 20th CENTURY**

The barometer with 3.5 inch circular silvered register calibrated 28 - 31 divided into twentieths and inscribed *FORECASTING ANEROID, COMPENSATED, NEGRETTI & ZAMBRA, LONDON, No. 9437* to centre, with blued steel pointer set behind bevel glass, the circumference of the frosted gilt brass case calibrated with altitude scale 0 - 3000 feet with the rear cover rotating to calibrate the pointer for altitude error by referencing an arrow mark engraved to the rim against the scale, with post incorporating knurled nut for locking the rear cover positioned at twelve o'clock; in original circular hinged maroon Morocco leather covered protective case.  
 The barometer 9.8cm (3.875ins) diameter, 3cm (1.25ins) deep; the case 11.5cm diameter, 4.5cm (1.75ins) deep.

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

£200-300



27



27 (details)



29

**29**  
**A RARE PRINTED CARD 'WEATHER FORECASTER' CALCULATOR**  
**PILKINTON'S COPYRIGHT, BUXTON, CIRCA 1930**  
 The rectangular card applied with three graduated rotating discs, the upper inscribed *HANDICAP VALUES ARE SHOWN IN THE SLOTS* with aperture revealing a number opposing an arrow indicator for printed settings to the upper margin the middle disc beneath annotated *STEADY HIGH, STEADY LOW, RAPID FALL, SLOW FALL, RAPID RISE* and *SLOW RISE* over inscription *BEHAVIOUR OF THE BAROMETER*, this second disc also with an aperture revealing a number opposing a pointer for the lower disc titled *WIND DIRECTION, WHENCE COMING* annotated in a similar manner *N., NE., S., CALM, SE., SW., E. and W.*, this last disc again with further conforming aperture revealing a number opposing a pointer to read against a scale calibrated in barometric inches annotated *IN INCHES, BAROMETER, REDUCED TO SEA LEVEL* printed on the card back panel, the upper margin titled *WEATHER FORECASTER* over inscription *PILKINTON'S COPYRIGHT, BOROUGH METEOROLOGISTS FOR A THIRD OF A CENTURY* beneath the discs, the lower margin with instructions for use and *GRADED FORECAST TABLE* providing weather forecasts from the numbers revealed within the apertures; together with an **ivoryne pocket weather forecaster**, Negretti and Zambra, early 20th century formed as three discs, the outer for setting *DIRECTION OF WIND* and signed *NEGRETTI & ZAMBRA, LONDON*, the middle for *BAROMETER AT SEA LEVEL* and the centre pierced with three sectors annotated *FALLING, STEADY* and *RISING* and inscribed *PAT. NO. 6276/15*, the rear is annotated with 26 sectors describing a weather forecast beside a letter of the alphabet, in original card box with instructions titled *WEATHER FORECASTER*, (2).  
 The panel 32.5cm (12.75ins) high, 18.5cm (7.25ins) wide; the pocket forecaster 5.5cm (2.25ins) diameter.

The design of the first item in the present lot was almost certainly devised by Miss E.W. Pilkington who was the Borough Meteorologist for the area around Buxton 1923-62, and appears to be based on the principals first incorporated by Negretti and Zambra into their 'weather forecaster' patented in 1915, an example of which is also included in the lot. Negretti and Zambra's design used actual weather conditions over a ten-year period and was said to be 80% accurate by the Manufacturers. By setting the wind direction and barometer reading on the outer two scales, the weather can be forecast by reading the letter that appears within the appropriate sector in the centre of the dial taking into account whether the pressure has been rising, falling or remaining steady and the season (summer or winter).

£50-100

**30**  
**TWO PAIRS OF FAHRENHEIT SCALE MERCURY TUBE THERMOMETERS FOR USE IN WEATHER FORCASTING**  
**J. HICKS, LONDON, CIRCA 1900**

The first pair with glazed ceramic scales labelled *DRY* and *WET* respectively, both inscribed *J. HICKS, 8., 9, & 10, HATTON GARDEN, LONDON* to upper margin, the former numbered 359012 and the latter 359013, mounted together on an arched moulded mahogany panel incorporating glass reservoir supported within a brass loop to provide moisture via gauze wrapping to the bulb of the 'wet' barometer, the upper margin with applied brass plaque engraved *PRESENTED TO, MR. A.T. KIMBERLEY, BY THE EMPLOYEES, on the occasion of his Marriage*; the second pair individually mounted with similarly signed horizontal ceramic scales, the first labelled *MAX'M* and numbered 6219 and the second *MIN'M* and 6167, each applied to chamfered walnut panels applied with blocks to secure the tubes at each end and incorporating pierced brass arched cage protection for each of the bulbs, (3).

The first panel 46cm (18ins) high, 12.5cm (5ins) wide; the second pair each 35cm (13.75ins) long, 6.5cm (2.5ins) high excluding fixings.

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

£100-200

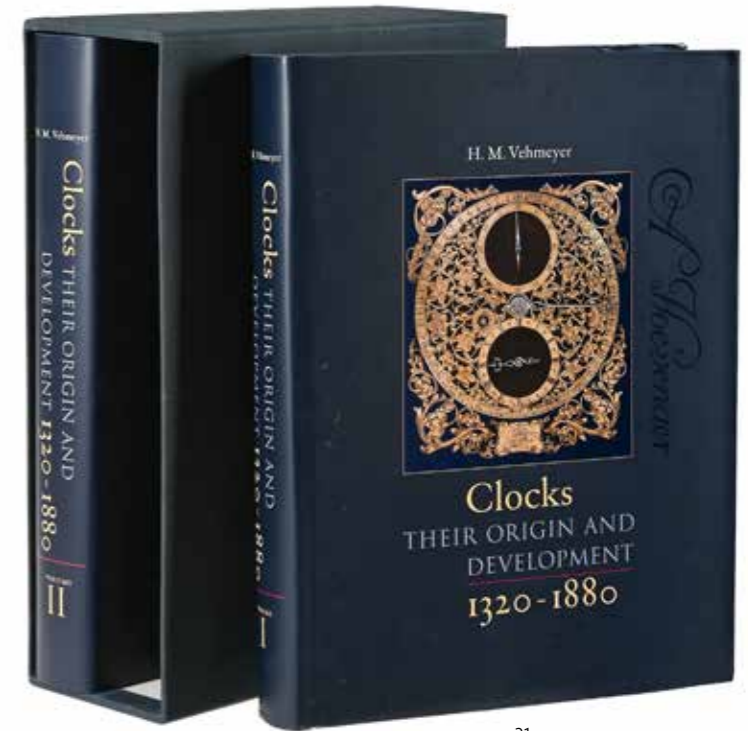


30

**31**  
**VEHMEYER, H.M.**  
**CLOCKS, THEIR ORIGIN AND DEVELOPMENT**  
**1320-1880**

Snoeck-Ducaju and Zoom, Gent, Belgium 2004, translated by Felix Swart assisted by Wim van Klaveren, two volume set each bound in gilt titled blue cloth with dust jackets and card slip case, (2).

£150-250



31



32

**32**  
**TARDY**  
**LA PENDULE FRANCAIS..**

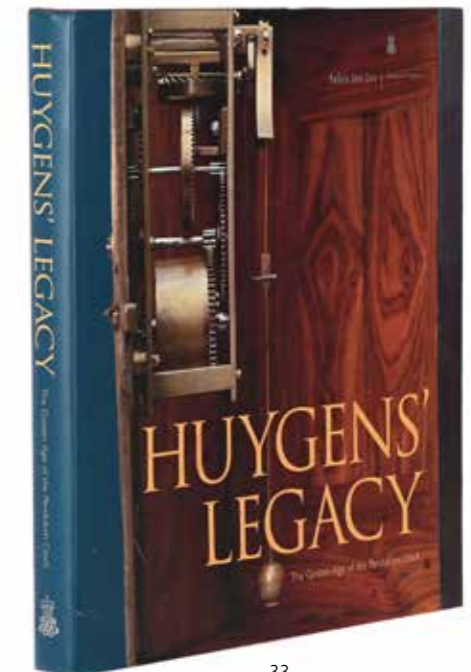
*l're Partie - De l'Horloge Gothique a la Pendule Louis XV; 2'eme Partie - Du Louis XVI a nos jours and 3'eme Partie - L es Provinces francaises Horloges et pendules etrangeres, Paris* published by the author, Paris various dates post 1949, all three volumes now bound as one in a fine tooled leather quarter binding with red backed gilt title to spine, the rear stamped with gilt binder's signature *BOEKB, F.H. DANNER, 2014* to lower right corner.

£120-180

**33**  
**VAN DEN ENDE; VAN KERSEN-HALBERTSMA; TAYLOR, DR. JOHN C. AND TAYLOR, NEIL**  
**HUYGENS' LEGACY, THE GOLDEN AGE OF THE PENDULUM CLOCK**

Catalogue for exhibition held at Paleis Het Loo, Apeldoorn, 12th September-28th November 2004, Fromanteel Ltd, Castletown, Isle of Man 2004, (rare hardback issue) dj.

£80-120



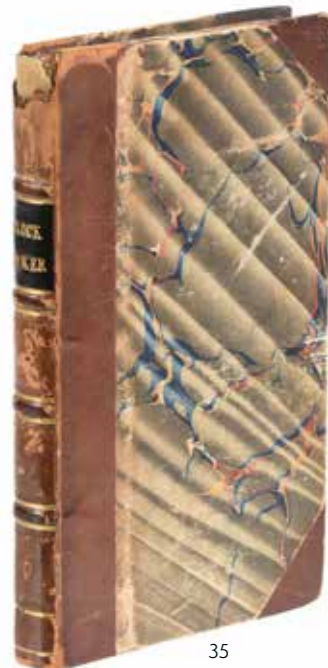
33



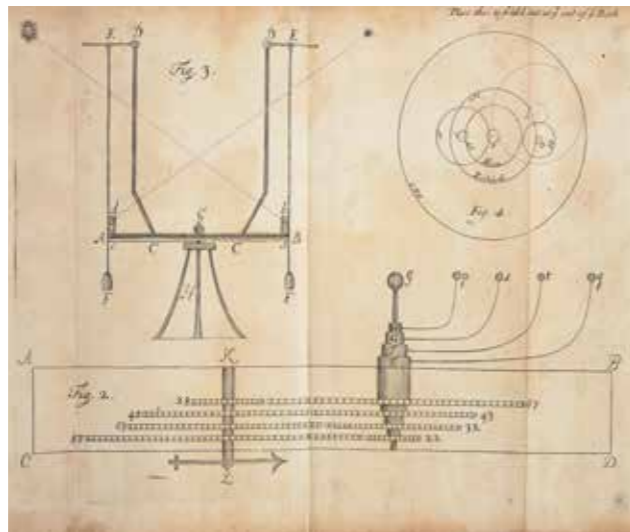
34

**34 θ**  
**HOROLOGICAL REFERENCE BOOKS MAINLY ON 17th TO 19th CENTURY ENGLISH CLOCKS**  
**SEVENTEEN VOLUMES:**  
 Symonds, R.W. *THOMAS TOMPION, his life and work* Spring Books, London 1969, quarter calf; Dawson, Percy G. *THE IDEN CLOCK COLLECTION* unnumbered copy from limited edition of 1,000 Antique Collectors' Club, Woodbridge 1987, dj; Bruton, Eric *The Wetherfield Collection of Clocks* N.A.G. Press, London 1981; Barder, Richard C. *The Georgian Bracket Clock 1714-1830* Antique Collectors' Club, Woodbridge 2001, dj; Dawson, Percy G., Drover, C.B. and Parkes, D.W. *Early English Clocks* Antique Collectors' Club, Woodbridge 1982, (dj); Cescinsky, Herbert and Webster, Malcolm R. *ENGLISH DOMESTIC CLOCKS* facsimile reprint of the 1913 edition, Chancery House Publishing Company Limited, Woodbridge 1976, d; Edwardes, Ernest L. *The Grandfather Clock* John Sherratt and Son Limited, London 1971, dj; Edwardes, Ernest L. *The Story of the Pendulum Clock* John Sherratt and Son Limited, London 1977, dj; Nicholls, Andrew *English Bracket and Mantel Clocks* Blandford Press, Poole 1981, dj; Hana, W.F.J. *English Lantern Clocks* Blandford Press, Poole 1979, dj; Darken, Jeff and Hooper, John *English 30 Hour Clocks, Origin & Development 1600-1800* Penita Books, Woking 1997, dj; Loomes, Brian *BRITISH CLOCKS ILLUSTRATED* Robert Hale, London 1992, (ex. public Library), dj; Lloyd, H. Alan *THE ENGLISH DOMESTIC CLOCK, ITS EVOLUTION AND HISTORY* published by the author, London 1938, embossed card; Bird, Anthony *ENGLISH HOUSE CLOCKS 1600-1850* David and Charles Limited, Newton Abbot 1973, dj; Neale, J.A. *JOSEPH AND THOMAS WINDMILLS* Reprinted excerpt from the June 1987 issue of 'Antiquarian Horology', The Antiquarian Horological Society, Ticehurst 1987, softbound with stapled spine; Loomes, Brian *The Early CLOCKMAKERS of Great Britain* N.A.G. Press Limited, London 1981, dj; Clutton, C., Baillie, G.H. and Ilbert, C.A. *BRITTEN'S OLD CLOCKS & WATCHES AND THEIR MAKERS* Bloomsbury Books, London 1986, dj, (17).

£70-100



35



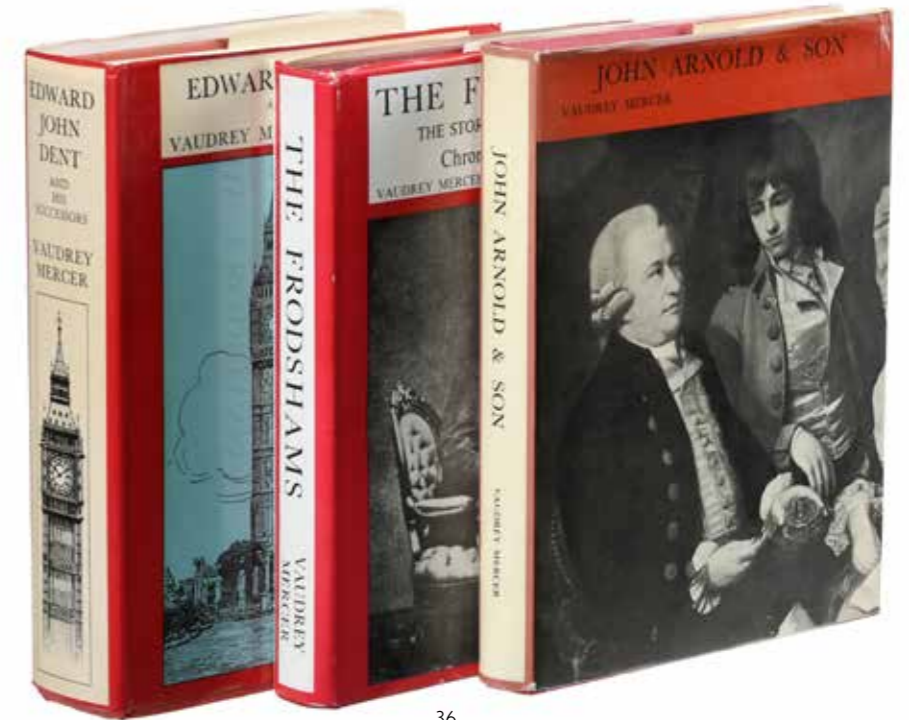
35 (detail)

**35 θ**  
**DERHAM, WILLIAM**  
**THE ARTIFICIAL CLOCK-MAKER. A TREATISE OF WATCH, AND CLOCK-WORK**  
 Printed for James Knapton, at the Crown in St. Paul's Church-Yard, third edition, London 1714, pasted facsimile title page, with one of two fold-out equation tables (other lacking), music plate, and one of two horological plates (other also lacking), 8vo, 19th century quarter leather with marbled boards and gilt title to spine.

£180-250

**36 θ**  
**HOROLOGICAL REFERENCE BOOKS MONOGRAPHS ON NINETEENTH CENTURY CLOCK AND CHRONOMETER MAKERS**  
**THREE VOLUMES:**  
 Mercer, Vaudrey *THE FRODSHAMS, THE STORY OF A FAMILY OF, Chronometer Makers* The Antiquarian Horological Society, Ramsgate 1981, dj; Mercer, Vaudrey *JOHN ARNOLD & SON, CHRONOMETER MAKERS*, with ink presentation inscription from the author dated 4th Sept. 1974, The Antiquarian Horological Society, Ramsgate 1972, dj; Mercer, Vaudrey *THE LIFE AND LETTERS OF EDWARD JOHN DENT, Chronometer Maker, and some account of his SUCCESSORS*, signed by the author, The Antiquarian Horological Society, Ramsgate 1977, dj, (3).

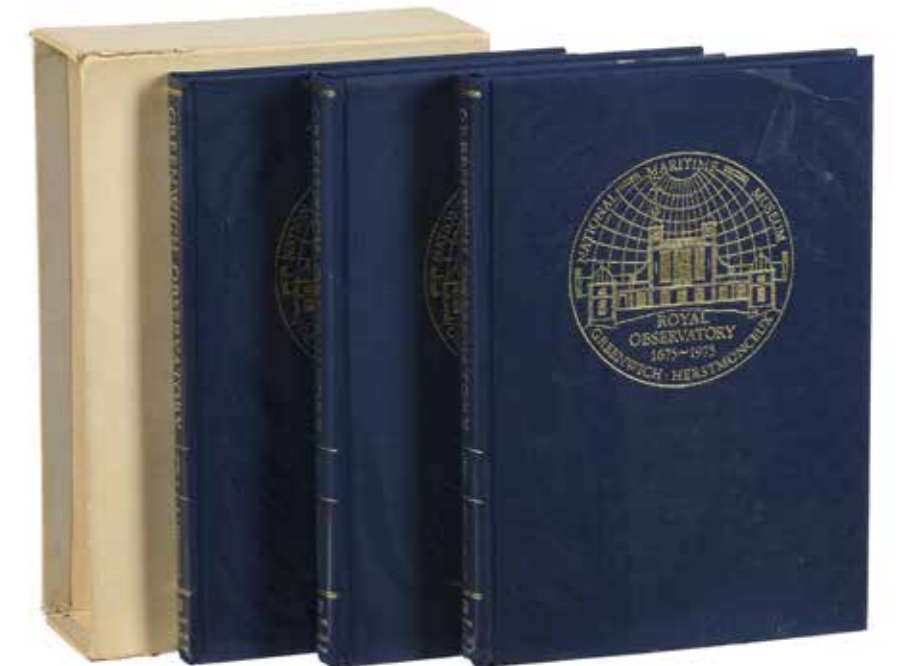
£300-400



36

**37 θ**  
**FORBES, ERIC G.; MEADOWS, A.J. AND HOWSE, DEREK**  
**GREENWICH OBSERVATORY**  
 three volumes by each author respectively ...telling the story of Britain's oldest scientific institution, *THE ROYAL OBSERVATORY AT GREENWICH AND HERSTMONCEAUX 1675-1975*; Volume 1: *Origins and Early History (1675-1835)*; Volume 2: *Recent History (1836-1975)* and Volume 3: *The Buildings and Instruments*, Taylor and Francis for The National Maritime Museum, London 1975, each bound in blue cloth with gilt pictorial panel to front and title to spine; with card slipcase.

£100-150



37



38



**38 θ**  
**HOROLOGICAL REFERENCE BOOKS  
 MAINLY ON BRITISH CLOCKMAKERS  
 THIRTY-FIVE VOLUMES:**

Mason, Bernard *Clock and Watchmaking in Colchester Country Life* Limited, London 1969, dj and with card slipcase; Bird, Clifford and Yvonne (editors) *NORFOLK & NORWICH Clocks & Clockmakers* Phillimore, Chichester 1996, dj; Marshall, Tim *Buckinghamshire CLOCK & WATCHMAKERS* published by the author, Padbury 2019, dj; Pickford, Chris *Bedfordshire Clock & Watchmakers 1352-1880* Bedfordshire Historical Record Society, Bedford 1991, softbound; Beeson C.F.C. *CLOCKMAKERS IN OXFORDSHIRE 1400-1850* Museum of the History of Science, Oxford 1067, softbound; Tyler, E.J. *The Clockmakers of Sussex* The Watch and Clock Book Society Limited, Ashford undated, softbound with stapled spine; Branston, Tony and Eisel, John C. *HEREFORDSHIRE Clockmakers & Watchmakers* Mayfield Books, Ashbourne 2005, dj; Peate, Iorwerth C. *CLOCK AND WATCH MAKERS IN WALES* National Museum of Wales Welsh Folk Museum, Cardiff 1960, dj; Ponsford, C.N. *TIME IN EXETER* Headwell Vale Books, Exeter 1978, (ex. public library) dj; Ponsford, Clive N. *DEVON CLOCKS AND CLOCKMAKERS* David and Charles, Newton Abbot 1985, dj; Bellchambers, J.K. *Somerset Clockmakers* S.A. Kellow, Bridgewater 1978, softbound; Beney, David R. *Beaminsters Clocks & THEIR MAKERS* published by the author, Beaminsters

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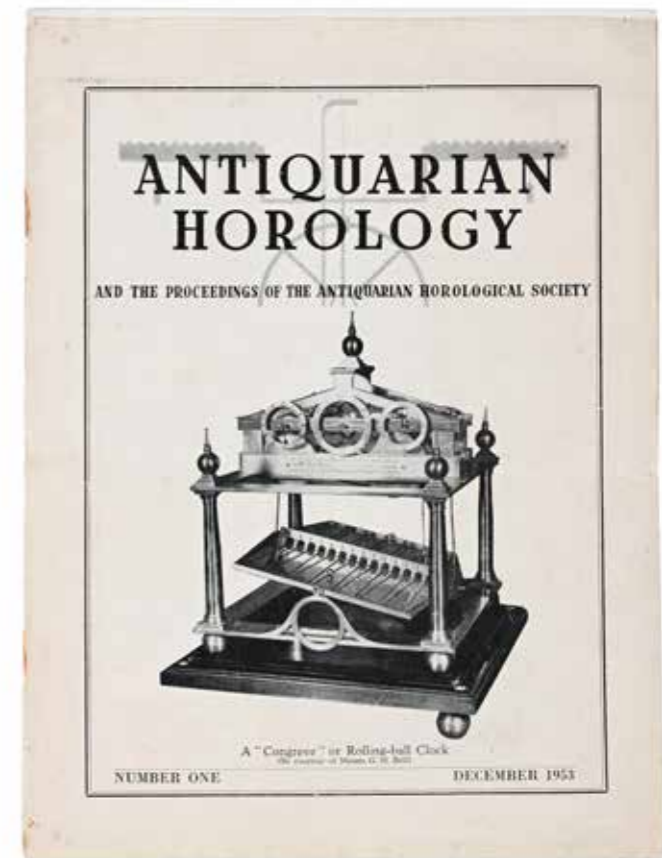
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£200-300

**39 θ**  
**HOROLOGICAL PERIODICAL PUBLICATIONS  
 ANTIQUARIAN HOROLOGY**

A long run complete with indices from volume 1 (December 1953) to XXVII (December 2003), all issues are original print runs and are in original separate soft bindings as issued, (qty).

£120-180



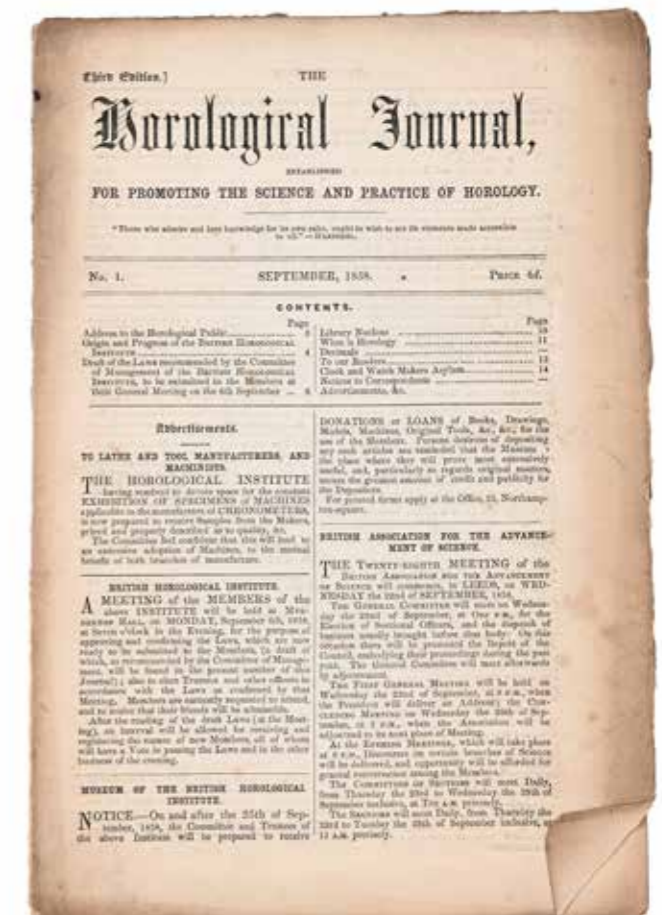
39 (detail showing the first issue in the lot)

**40 θ**  
**HOROLOGICAL PERIODICAL PUBLICATIONS  
 HOROLOGICAL JOURNAL**

An extensive collection of issues including the first from volume 1 (September 1858) and ending with the December 1939 issue from volume 81, including complete runs (mostly bound) for volumes 15 (September 1872 to August 1873); 18 (September 1875 to August 1876); 20-22 inclusive (September 1877 to August 1880); 24 (September 1881 to August 1882); 35-39 inclusive (September 1892 to August 1897); 41 (September 1898 to August 1899); 43 (September 1900 to August 1901); 55-58 inclusive (September 1912 to August 1916); 70 (September 1927 to August 1928); 74 (September 1931 to August 1932) and 77-79 inclusive (September 1934 to September 1937), (qty).

For a full list see images included in the online listing for this lot.

£120-180



40 (detail showing the first issue in the lot)



41



41 (details)



**41**  
A RARE PROVINCIAL  
SILVER LARGER  
PAIR-CASED VERGE  
POCKET WATCH WITH  
CHAMPLEVE DIAL  
JAMES WHITFIELD,  
LIVERPOOL, LATE 17th  
CENTURY

The tall gilt full plate single fusee movement with four Egyptian pillars incorporating fine scroll-pierced galleries pinned through the backplate, conforming pierced stop-iron block and verge escapement regulated by sprung three-arm steel balance with Tompion type regulation, the backplate with fine symmetrical tight foliate scroll and strapwork pierced and engraved balance cock incorporating classical profile bust to centre and grotesque mask at the junction with the conforming pierced and engraved foot, flanked by silvered regulation disc set within adjacent conforming applied scroll engraved panel infill opposing signature *IAMES*

*WHITFIELD*, the silver champleve dial with fine blued-steel backed symmetrical foliate scroll pierced and engraved centre incorporating oval cartouche engraved *WHITFIELD* to upper margin and with small banner engraved *LIVERPOOL* within the lower decoration, the Roman numeral chapter ring with diamond lozenge half hour markers and incorporating a calendar aperture at twelve o'clock, within Arabic cartouche five minute numerals to outer track, the inner case applied with suspension post at twelve o'clock and the outer case with moulded rim, both cases unmarked, (lacking contrate wheel, hands and suspension bow).

The pillar plate 4.1cm (1.625ins) diameter; the inner case 5cm (2ins) diameter; the outer case 6cm (2.375ins) diameter.

A James Whitfield is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as a watchmaker who died in Liverpool in 1674. Loomes also records a watchmaker named John Whitfield as born in Liverpool in 1677 and married in 1688.

Details such as the style of the finely pieced and engraved balance cock, pierced Egyptian pillars, Tompion-type regulation and squared-off shouldered to the case hinges would suggest a date in the mid 1690's for the present watch. From this it is probable appropriate to suggest that the maker was possibly an unrecorded son of the watchmaker with the same name recorded by Loomes as dying in 1674.

£1,000-1,500

**42**  
A GEORGE II SILVER PAIR-VAISED VERGE POCKET WATCH WITH CHAMPLEVE DIAL  
WILLIAM SHAW, LONDON, 1740

The gilt full plate single fusee movement with four square section baluster pillars pinned through the backplate, scroll-pierced stop-iron block and verge escapement regulated by sprung three-arm brass balance with Tompion type regulation, the backplate with fine symmetrical foliate scroll pierced and engraved balance cock with grotesque mask at the junction with the conforming pierced and engraved foot, flanked by silvered regulation disc set within adjacent applied scroll engraved panel infill opposing signature *Wm Shaw, LONDON* and numbered 3691, the silver champleve dial with relief-chased arched banner engraved *SHAW* over foliate motifs to the finely matted centre, within Roman numeral chapter ring with Arabic cartouche five minute numerals to outer track, with blued steel *spade* hands, the inner case applied with suspension post and bow at twelve o'clock and the outer case with fine moulded rim and bezel surround, both cases indistinctly marked for London 1740 maker *IR*.

The pillar plate 3.5cm (1.375ins) diameter; the inner case 4.1cm (1.625ins) diameter; the outer case 4.8cm (1.875ins) diameter.

A watchmaker with the William Shaw does not appear to be recorded in the usual sources as working in London at this time, however several makers with the same surname are noted working from the second half of the 17th century onwards. From this it may be appropriate to suggest that the maker of the present watch was related to one or more of these other makers but did not normally produce watches in his name.

£800-1,200



42 (detail)



42

**43**  
A FRENCH LOUIS XV/XVI GOLD REPOUSSE AND  
TORTOISESHELL DUMB-REPEATING PAIR-CASED VERGE  
POCKET WATCH  
CLOUZIER, PARIS, THIRD QUARTER OF THE 18th CENTURY

The gilt full plate single fusee movement with four columnar fronted pillars pinned through the backplate, stop-iron block and verge escapement regulated by sprung three-arm steel balance with Tompion type regulation, the quarter repeat-work operated via plunger to the suspension post sounding the hours followed by the quarters with a single pivoted hammer engaging with a stop applied to the inner rim of the case, the backplate with asymmetric flowering scroll pierced and chased balance bridge incorporating faceted ruby endstone next to silvered *Advance/Retard* regulation dial flanked by engraved signature *Couzier, A Paris*, the slightly convex circular white enamel Roman numeral dial with winding square to centre, generous Arabic five minutes to outer track and fine scroll pierced and engraved gilt hands, the case relief decorated with scrolling rose blooms to rear and continuous floral trail to bezel, with plunging suspension post and small opal cabochon thumb pieces to clasp, the outer case gilt brass lined covered in red-stained shell. The pillar plate 3.5cm (1.375ins) diameter; the inner case 4.5cm (1.75ins) diameter; the outer case 5cm (2ins) diameter.



43 (detail)



43

A Jaques Clouzier is recorded in Tardy *Dictionnaire des Horlogers Francais* as becoming Maitre in 1692 and working from several addresses in Paris until his death in May 1754.

£1,200-1,800

**44**  
A GEORGE III SILVER PAIR-CASED VERGE QUARTER-REPEATING POCKET WATCH WITH SWEEP CALENDAR  
EARDLEY NORTON, LONDON, LATE 18th CENTURY

The gilt full plate single fusee movement with four cylindrical pillars pinned through the backplate, stop-iron block and verge escapement regulated by brass three-arm balance with Tompion type regulation, the quarter repeat-work operated by a plunger to the suspension post sounding the hours via a pivoted hammer striking on a bell set which the rear of the inner case, followed by two rapid blows for each quarter via a second hammer sounding on the same bell, the backplate with fine symmetric foliate scroll pierced and engraved balance cock with wedge-shaped matted-ground relief engraved foot, flanked by silvered regulation disc set within adjacent conforming applied scroll engraved panel infill opposing signature *Eardley Norton, London* and serial number 28847, the slightly convex circular white enamel Roman numeral dial signed *EARDLEY NORTON, LONDON* to centre within concentric inner date-of-the-month track and with Arabic five minutes to outer track, with gold *spade* hour and minute hands a wavy calendar indication hand, the inner case with continuous engraved and pierced geometric bordered leafy band to circumference and plunging suspension post fitted with a bow at twelve o'clock, the outer case with finely moulded rim and bezel surround, (both cases unmarked, the inner with conforming serial number 28847).

The pillar plate 3.8cm (1.5ins) diameter; the inner case 5cm (2ins) diameter; the outer case 6cm (2.375ins) diameter.

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.

£700-1,000



44 (detail)



44



45



45 (details)



**45  
A RARE GEORGE III GOLD POCKET WATCH WITH CYLINDER ESCAPEMENT AND  
CENTRE SECONDS**

**JOHN PYKE, LONDON, LATE 18th CENTURY**

The gilt full plate single fusee movement with four square section baluster pillars pinned through the backplate, scroll-pierced stop-iron block, stop/start lever near nine o'clock and cylinder escapement regulated by sprung three-arm steel balance with Tompion type regulation, the backplate with fine symmetric foliate scroll pierced and engraved balance cock with faceted diamond endstone and oriental male mask at the junction with wedge-shaped matted-ground relief engraved foot, flanked by silvered regulation disc set within adjacent conforming applied scroll engraved panel infill opposing signature *Jn'o Pyke, London* and serial number *2114*, with gilt brass dust cover signed *Jn'o Pyke, Watch-Maker, to his, ROY'L-HIGHNESS, the, PR of Wales* along with the serial number, the slightly convex white enamel Roman numeral dial with winding square to centre, Arabic five minutes to outer track and sculpted steel beetle-and-poker minute and hour hands and conforming centre seconds hand, the gold consular case applied with suspension post and bow at twelve o'clock and with slot for the stop/start lever near nine o'clock, hallmarks indistinct, makers possibly *R.P.*

The pillar plate 3.5cm (1.375ins approx.) diameter; the inner case 5cm (2ins) diameter.

John Pyke is recorded in Baillie G.H. *Watchmakers & Clockmakers of the World* as 'clock and watchmaker to the Prince of Wales' working from Grays Inn, London circa 1747-80. It is not known as to whether he was related to the earlier maker of the same name who completed Charles Clay's musical clock at Kensington Palace and died in 1762.

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

£1,000-1,500

**46  
A GEORGE III GOLD REPOUSSE AND TORTOISESHELL TRIPLE-CASED VERGE POCKET WATCH  
THE MOVEMENT WITH A SIGNATURE FOR JOHN CURTIS, LONDON, BUT PROBABLY OF  
DUTCH MANUFACTURE, CIRCA 1777**

The gilt full plate single fusee movement with four unusual scroll pierced and chased panel fronted pillars pinned through the backplate, conforming scroll-pierced stop-iron block and verge escapement regulated by sprung three-arm steel balance with Tompion type regulation, the backplate with asymmetric scroll pierced and chased balance bridge over text *J'no Curtis, London* engraved to a banner along with serial number *2435* within an applied fretwork scroll plate enveloping the blued regulation dial, the slightly convex circular white enamel Roman numeral dial with arcaded minute ring, Arabic five minutes to outer track and fine scroll pierced and engraved gilt hands, the inner case applied with suspension post and bow and with hallmarks for London 1777 maker *I W*, the second case repousse decorated in high relief with scene of Joseph being sold into slavery within generous scroll borders, the outer case gilt brass covered in red stained shell secured by asterisk head gilt pins; with a rococo chased gold winding key.

The pillar plate 3.4cm (1.375ins approx.) diameter; the second case 4.5cm (1.75ins approx.) diameter; the third 5cm (2ins) diameter.



46

The movement of the present watch is a typical example from a group of Dutch timepieces produced during the mid to late 18th century signed with 'spurious' London signatures. One diagnostic feature is that on such examples the layout of the regulation tends to vary slightly from typical English practice resulting in the regulation disc being positioned on the opposite side of the movement (to the left rather than the right when viewed with balance bridge uppermost). The use of a balance bridge (rather than a cock) incorporating bright-cut scrolling decoration, and arcaded minute ring to the dial are also indicative of Dutch manufacture. The possibility of the movement being Dutch is perhaps also supported by the fact that there is no maker with the name John Curtis recorded in the usual sources as working in London in around 1777. Unusually for a movement of this type it is cased in a fully hallmarked English case.

£800-1,200

**47  
A GEORGE III SILVER CASED VERGE POCKET WATCH WITH ENGINE-  
TURNED DECORATION**  
**BENJAMIN WOOD, LONDON, 1760**

The gilt full plate single fusee movement with four square section baluster pillars pinned through the backplate, scroll-pierced stop-iron block and verge escapement regulated by sprung three-arm steel balance with Tompion type regulation, the backplate with fine symmetrical foliate scroll pierced and engraved balance cock with grotesque mask at the junction with the conforming pierced and engraved foot, flanked by silvered regulation disc set within adjacent applied scroll engraved panel infill opposing signature *Ben, Wood, London* and numbered *12143*, the slightly convex white enamel Roman numeral dial with winding square to centre, Arabic five minutes to outer track and gilt spade hands, the silver case with unusual deeply cut star-centred spiral engine-turned decoration to rear and conforming hatched decoration to bezel, fitted with suspension post and bow at twelve o'clock and a convex glass to bezel, the interior with hallmarks for London 1760 maker *HT*. The pillar plate 3.3cm (1.25ins) diameter, the case 4.5cm (1.75ins) diameter.

Benjamin Wood is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working before 1769.

The case of the present watch is notable in that it is a relatively early example of English engine-turned decoration which was becoming increasingly fashionable at this time. Indeed three years after the current watch was made Josiah Wedgwood acquired a rose engine in order to execute similar engine-turned decoration onto his ceramics.

£200-300



47 (details)



47 (details)





48



48 (details)



**48**  
A RARE GEORGE III  
GOLD PAIR-CASED  
POCKET WATCH WITH  
CYLINDER ESCAPEMENT  
AND CENTRE SECONDS  
EDMUND PRIDEAUX,  
LONDON, 1774

The gilt full plate single fusee movement with four square section baluster pillars pinned through the backplate, scroll-pierced stop-iron block, stop/start lever near nine o'clock and cylinder escapement regulated by sprung three-arm steel balance with Tompion type regulation, the backplate with fine asymmetric foliate scroll pierced and engraved

balance cock with faceted diamond endstone, canted zig-zag bordered rim and Ho-Ho bird at the junction with wedge-shaped matted-ground relief engraved foot, flanked by silvered regulation disc set within adjacent conforming applied scroll engraved panel infill opposing signature *Edm'd Prideaux, London* and numbered *No. 8236*, with gilt brass dust cover similarly signed *Edm'd Prideaux, London* along with the serial number, the slightly convex white enamel Roman numeral dial with Arabic five minutes to outer track and sculpted gold beetle-and-poker minute and hour hands and a fine steel centre seconds hand, the gold inner case applied with suspension post and bow at twelve o'clock and engraved with *G/S* for the stop/start lever near nine o'clock (lacking glass), the outer case with fine moulded rim and bezel surround, both cases marked for London 1774 maker *IP*. The pillar plate 3.5cm (1.375ins approx.) diameter; the inner case 4.1cm (1.625ins) diameter; the outer case 5cm (2ins) diameter.

Edmund Prideaux is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as a maker of 'fine cylinder watches' working in London 1743-90.

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

£1,500-2,000

**49**  
A REGENCY SILVER AND TORTOISESHELL TRIPLE-CASED VERGE POCKET WATCH FOR THE MIDDLE EASTERN MARKET  
EDWARD PRIOR, LONDON, 1816

The gilt full plate single fusee movement with four Egyptian pillars incorporating fine foliate scroll pierced galleries pinned through the backplate, conforming shaped stop-iron block and verge escapement regulated by sprung three-arm balance with Tompion type regulation adjustment, the backplate with fine asymmetric foliate scroll pierced and engraved balance cock with Classical urn at the junction of the conforming pierced foot flanked by silvered regulation disc with adjacent applied scroll pierced infill opposing signature *Edw'd Prior, London, 42010*, the circular slightly convex white enamel Arabic dial with repeat signature *EDWARD PRIOR, LONDON* to centre within Islamic numeral hour chapter ring and conforming five minute numerals to outer track and blued steel spade hands, the plain inner case fitted with convex glass and suspension post and marked for London 1816, maker *IR* probably for James Richards,



49

the second case with conforming date marks, push-button clasp, crisply moulded rim and bezel surround, the third case covered in mottled shell with studded borders and secured with conforming push-button clasp; in a further outer case carved from wood and covered in leather with domed gadroon cover.

The pillar plate 2.2cm (1.625ins approx.) diameter, the third case 7.8mm (2.775ins approx.) diameter, the outer 8.7cm (3.5ins) diameter overall.

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

The case makers mark 'I R' is probably for James Richards who registered various marks from 1793 to 1816.

£800-1,200

**50**  
AN REGENCY SILVER PAIR-CASED VERGE POCKET WATCH WITH DIAL UNUSUALLY INSCRIBED FOR THE ORIGINAL OWNER  
JAMES WINDSOR, LONDON, 1823

The single fusee movement with four columnar pillars pinned through the backplate and verge escapement regulated by sprung three-arm steel balance set beneath a squirrel inhabited scroll pierced and chased gilt balance cock, the backplate with *Slow/Fast* regulation lever, signed *Ja's Windsor, London* to the mainspring barrel plate and numbered *No. 1405* next to the regulation scale, the slightly convex circular white enamel dial with upper-case lettering for the hour numerals spelling the name *THOMAS, WATTS* and incorporating a painted image of a standing chestnut horse at twelve o'clock, with pierced gilt spade hands, the inner case applied with oval section suspension post and fitted with convex glazed bezel, both cases marked for London 1823 makers *S C* possibly for Sarah Clerke (registered 1812/13); together with a silver cased pedometer, *Dixey, Brighton, 1887*, with frosted gilt mechanism engraved *DIXEY, BRIGHTON* to pendulum cock and white enamel Roman numeral watch-type dial with each beat of the pendulum equating to one second, the engine-turned case with suspension post and marked for London 1887, makers *J.O* for James Oliver (registered 1873); and a set of ten watch keys, circa 1900, sized 1-10, (12). The watch pillar plate 4.5cm (1.75ins) diameter, the outer case 5.8cm (2.25ins) diameter; the pedometer 4.2cm (1.125ins) diameter.

James Windsor is recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as apprenticed in 1781 and working in London until 1844.

A watch paper enclosed in the rear of the case (for J. Murfitt of Cottenham) is inscribed in ink *Mr. Watts, Cottenham* to verso. This would suggest that the present watch was almost certainly made for the Cottenham-resident Thomas Watts who was born in 1793 and died in 1874; his grave can be found in the Cottenham Dissenters Cemetery, South Cottenham, Cambridgeshire.

Dixey of Brighton are recorded in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1660-1900* as working from 21 King's Road, Brighton, circa 1850-70.

£300-400



49 (details)



50 (detail)



50







51



51 (detail)

**51**  
**A SWISS OR FRENCH GILT METAL VERGE**  
**CENTRE-SECONDS POCKET WATCH**  
**UNSIGNED, EARLY 19th CENTURY**

The slim gilt full-plate single fusee movement with four columnar pillars pinned through the backplate, plain stop iron block, and verge escapement regulated by sprung three-arm brass balance with tompion-type regulation, the backplate with fine pierced and sculpted scroll decorated balance bridge with herringbone

decorated rim over silvered regulation disc engraved *A/R*, the slightly convex white enamel dial with subsidiary Roman numeral dial to lower margin incorporating Arabic five minutes beyond the subsidiaries outer minute track and with fine scroll-pierced gilt hands, the outer edge with seconds track annotated with Arabic five seconds for the centre sweeping gilt hand, the gilt brass case with crisply moulded bezel and waist beneath suspension post with bow at twelve o'clock.

The pillar plate 4.8cm (1.875ins) diameter; the case 6cm (2.125ins) diameter.

£250-350

**52**  
**A SWISS SILVER VERGE CENTRE-SECONDS POCKET WATCH WITH FIGURAL ENAMEL DIAL AND ECCENTRIC CALENDAR**  
**COURVOISIER FRERES, LA CHAUX-DE-FONDS, EARLY 19th CENTURY**

The slim gilt full-plate single fusee movement with four columnar pillars pinned through the backplate, plain stop iron block, and verge escapement regulated by sprung three-arm steel balance with tompion-type regulation, the backplate with fine pierced and sculpted radial scroll decorated balance bridge with herringbone decorated rim over silvered regulation disc engraved *Advance/Retard* flanked by engraved signature *Courvoisier Freres* and serial number *N. 12576* to outer margin, the circular enamel dial finely polychrome painted with scene of Aeneus rescuing his father from the burning city of Troy incorporating small dial with vertically aligned Arabic numerals, signed *Courvoisier, Freres* and with gilt moon hands to lower margin, beneath subsidiary month-of-the-year annotated in French and with appropriate zodiacal symbols, and date-of-the-month dials eccentrically positioned within the scene to the right hand side, the outer track divided for seconds incorporating Arabic fifteen-second annotations, the case with cavetto moulded bezel, conforming border to rear and suspension post with bow at twelve o'clock, the inside of the case with repeat serial number *12576*, another number *1.3.6.8.*, initials *IsIG* and a crowned letter *F*.

The pillar plate 4.8cm (1.875ins) diameter; the case 6cm (2.125ins) diameter.

The Courvoisier family of clockmakers was established with the formation of a partnership between Louis Courvoisier (1758-1832) and his father-in-law Captain Louis-Benjamin Robert (1732-1781) in 1781. In 1787 Robert died leaving his share of the business in control of his widow, Charlotte. This arrangement continued until 1811 when Louis Courvoisier took his son, Frederic Alexander into partnership to form 'Courvoisier et Cie'. In 1825 Louis handed over the control of the family business to Frederic Alexander which also employed his two brothers, Henry Louis and Philippe Auguste Courvoisier. In around 1842 Frederic Alexander left to work alone leaving the business in the hands of the two remaining brothers trading as 'Courvoisier Freres'. The business was then succeeded by Henry Louis's three sons in 1852.

The enamel dial of the current lot is finely painted and depicts Aeneus rescuing his father from the burning city of Troy. Watches with fine figural painted enamel dials incorporating subsidiaries were particularly fashionable in France and Switzerland in around 1800 with many makers such as Meuron and Company, Mermillon and even Abraham Louis Breguet incorporating dials in this style. Indeed this type of dial may, in part, have been influenced by the Napoleon administration's attempt to adopt the 'Revolutionary' decimal calendar as a few watches survive with subsidiaries annotated with this short lived alternative.

£500-700



52 (detail)



52

**53**  
**A FINE REGENCY ENGINE-TURNED**  
**18CT GOLD FULL-HUNTER POCKET**  
**CHRONOMETER**  
**BARWISE, LONDON, 1812**

The four-columnar pillar frosted gilt single fusee movement with Harrison's maintaining power and jewelled pivots for Earnshaw-type spring detent escapement regulated by heavy compensated helical free-sprung two-arm split bimetallic balance with screw-timing weights, the backplate with plain balance cock fitted with faceted diamond endstone beside signature *Barwise, LONDON* opposing mainspring plate inscribed *No. 5333*, the fine engine-tuned dial with radial-centred subsidiary seconds dial at six o'clock interrupting the matted ground Roman numeral chapter ring with dot minute markers to outer track, with gold spade hands, the gold full hunter case with engraved armorial crest to a small medallion within the fine guilloche engine turned front cover opened via a push-button to the top of the suspension post fitted with a bow, the interior with convex glass and bezel, the circumference with engine-turned waist and the rear cover with decoration to matching the front opening to reveal and internal cuvette engraved *Barwise, LONDON, No 5333*, Hallmarks for London 1812 makers *TH*, (balance staff broken). The movement backplate 4.5cm (1.75ins) diameter; the case 5.7cm (2.25ins) diameter.

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.



53



53 (detail)



53 (details)

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

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

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

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

£2,000-3,000



54

**A COLLECTION OF FIFTY ENGLISH GILT BRASS AND FIVE SILVER POCKET WATCH BACK COCKS**  
ANONYMOUS, MID TO LATE 18th CENTURY

All but one chased and pierced with foliate, neo-classical or radial designs over a single foot with some incorporating a grotesque mask at the junction and four retaining faceted diamond endstones, mounted on black velvet panel with humped-top black leather covered frame. The panel 51cm (21ins) by 39cm (15.375ins) overall.

£250-350



54

55

**A VERY RARE ENGLISH PIERCED AND ENGRAVED GILT BRASS TABLE CLOCK WINDING KEY**  
ANONYMOUS, LATE 17th CENTURY

The disc-shaped thumb piece pierced and engraved with symmetrical foliate scrolls around a central floral bud within line-scribed ring surround, fitted with a columnar pipe pierced with a square. 4.8cm (1.875ins) wide, 7.6cm (3ins) long; the square 5mm.

The weight and feel of symmetrical pierced and engraved decoration of the current lot can be broadly compared with the work of Thomas Tompion's engraved 'G-195' as described in Dzik, Sunny *ENGRAVING ON ENGLISH TABLE CLOCKS, Art on a Canvas of Brass 1660-1800*, Appendix 1 'Another look at Tompion's Graver 195: Cluster Analysis' (pages 379-93).

£250-350



55

56

**A PAIR BROWN PATINATED BRASS-CASED EIGHT-DAY CLOCK WEIGHTS**  
ANONYMOUS, 18th CENTURY

Both with rounded bases, conforming caps and drilled post for suspension. Each 6.5cm (2.625ins) diameter, 18m approx. long excluding suspension post.

£180-250



56

57

57

**A PAIR OF DARK BROWN PATINATED BRASS-CASED EIGHT-DAY CLOCK WEIGHTS**  
ANONYMOUS, PROBABLY LONDON, EARLY 18th CENTURY

Both with rounded bases, flat caps and drilled post for suspension. Each 6cm (2.375ins) diameter, 22cm (8.25ins) approx. long excluding suspension post.

£180-250



58

**58**  
**A COLLECTION OF EIGHT-DAY LONGCASE CLOCK PULLEYS**  
**ANONYMOUS, LATE 17th CENTURY AND LATER**

Comprising fourteen pairs including a pair with crossed-out centres, two sets of three, and twenty-seven un-matched single pulleys, (one pair and a single lacking pivots and loops), together with thirty-nine thirty-hour longcase/lantern clock pulleys; seven lead counterweights; an English drop dial wall clock pendulum, 19th century, with brass-faced lenticular bob and effective length of 12 inches; an English mantel clock pendulum, 19th century; another French example and a small selection of sundry items, (qty).

£120-180

**59**  
**A GEORGE III MAHOGANY LONGCASE CLOCK CASE**  
**ANONYMOUS, PROBABLY LONDON, CIRCA 1780**

The cavetto moulded break-arch cornice applied with a wavy crest and three reeded finial plinths over hinged glazed dial aperture for a 12 inch break-arch dial flanked by free-standing reeded columns with brass caps and bases, the sides with rectangular brass fish scale sound frets and quarter columns set against bargeboards at the rear, the trunk with concave throat moulding over flame-figured break-arch door applied with complex edge mouldings and flanked by fluted canted angles, on plinth base applied with mouldings to form a shaped panel over double skirt incorporating bracket feet with shaped apron between.

222cm (87.5ins) high excluding finials, 52cm (20.5ins) wide, 25cm (9.75ins) deep.

£300-400



59



**60**  
**A GEORGE II/III EIGHT-DAY LONGCASE CLOCK**  
**MOVEMENT AND DIAL**  
**THE ARCH WITH A SIGNATURE BOSS ENGRAVED FOR**  
**THOMAS PEIRCE, BRISTOL, MID 18th CENTURY**

The five pillar rack and bell striking movement with anchor escapement for regulation by seconds pendulum, the 12 inch brass break-arch dial with subsidiary seconds dial and herringbone border engraved calendar aperture to the matted centre within applied silvered Roman numeral chapter ring with fleur-de-lys half hour markers and Arabic five minutes beyond the minute track, with scroll-pierced blued-steel hands and twin bird and urn cast spandrels to angles, the arch centred with a silvered boss engraved *Thomas, Peirce, Bristol* within a concentric foliate band and moulded brass bezel flanked by dolphin and foliate scroll cast mounts, (no lines or pulleys). 43cm (17ins) high, 30.5cm (12ins) wide excluding the loose seatboard, 15cm (6ins) deep including crutch.

Thomas Pierce is recorded in Moore, A.J. *CLOCKMAKERS OF BRISTOL 1650-1900* as the second clockmaker with this name who worked in Bristol 1732-93. He was apprenticed to Joseph Smith in 1732 and first worked from 48 Wine Street 1739-45 and then 57 Corn Street from 1761.

The arch of the dial of the present lot shows evidence of originally been designed with apertures for a 'rocking-eye' automaton; these are now mostly filled and concealed behind the signature boss signed for Thomas Pierce. Whether this was executed as a 'rethink' by Pierce at the time of making, or a modification undertaken at a later date, is not known.

£180-250

**61**  
**AN EIGHT-DAY LONGCASE CLOCK**  
**MOVEMENT AND DIAL**  
**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 brass 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 (no weights); together with a thirty-hour longcase clock movement, circa 1700, with four finned pillars, anchor escapement and outside countwheel, (no motionwork centre post, dial, bell, pendulum or weight), (2). The Kirton movement and dial 42cm (16.5ins) high, 30.5cm (12ins) wide, 15cm (6ins) deep.

£150-200



60 (detail)

60



61 (detail)

61



62



62 (details)

**62**  
**TWO GEORGE III SCOTTISH THIRTY-HOUR LONGCASE CLOCK MOVEMENTS AND DIALS**  
**W. REYNOLDS, KIRKBRIDE, AND GRINDALL, DUMFRIES, MID 18th CENTURY**  
 Each four pillar countwheel bell striking

movement with endless chain winding and anchor escapement regulated by seconds pendulum, the first with 11.5inch square brass dial with penny moon, calendar aperture and ring-turned medallions to the finely matted centre within applied silvered Roman numeral chapter ring with Arabic five minutes beyond the outer minute track and signed *W. Reynolds, Kirkbride* to lower margin, with scroll pierced steel hands and rococo scroll cast spandrels to angles, the second with arched calendar aperture to the rococo scroll engraved centre within similar applied silvered chapter ring signed *Grindall, Dumfries* to lower margin, with scroll pierced steel hands and female mask and scroll cast spandrels to angles; with a pine longcase clock hood, late 18th century, with 11 inch square dial aperture, (3).  
 The first movement 29cm (11.5cm) high, 37cm (14.5ins) wide to ends of seatboard, 15cm (6ins) deep; the second 29cm (11.5cm) high, 33cm (13ins) wide to ends of seatboard, 16cm (6.25ins) deep.

W. Reynolds of Kirkbride does not appear to be recorded in the usual sources; a John Grindall junior is recorded in Loomes, *Brian Watchmakers & Clockmakers of the world, Volume 2* as working in Dumfries in 1789.

£180-250



63



63 (detail)

**63**  
**A GEORGE III THIRTY-HOUR LONGCASE CLOCK MOVEMENT AND DIAL**  
**PETER FEARNLEY, WIGAN, CIRCA 1775**  
 The four-pillar countwheel bell striking two-handed movement with anchor escapement regulated by seconds pendulum and Huygens's endless rope winding, the 13 inch square brass dial with dummy winding squares, subsidiary seconds dial and shaped silvered plaque signed *FEARNLEY, WIGAN* to the unusual diamond lozenge hatched matted centre, within applied Roman numeral chapter ring with calendar scale to inside track and Arabic five minutes beyond the dot minute track, with scroll pierced steel hands and applied gilt brass rococo scroll cast spandrels to angles, (calendar work incomplete); now with an oak wall bracket and simple box hood cover of recent construction.  
 The movement 33cm (13ins) square, 15cm (6ins) deep including crutch.

Peter Fearnley is recorded in Loomes, *Brian Watchmakers & Clockmakers of the World, Volume 2* as born circa 1749, he married Ann Lawson (from a fellow Wigan clockmaking family) in 1776 and died 1826.

£80-120

**64**  
**A QUEEN ANNE POSTED THIRTY-HOUR LONGCASE CLOCK MOVEMENT WITH TEN-INCH DIAL UNSIGNED, PROBABLY LANCASHIRE, EARLY 18th CENTURY**  
 The countwheel bell-striking movement with separately wound trains, anchor escapement for regulation by seconds pendulum and well detailed column-turned corner posts, the 10 inch square brass dial engraved with stylised urn and tulip blooms within applied Roman numeral chapter ring with large sword-hilt half hour markers, with scroll-pierced brass hand and cast figural spandrels emblematic of the four seasons to angles, (no pendulum or weights).  
 33cm (13ins) high, 18cm (7ins) deep overall.



64 (detail)



64

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

£250-350

**65**  
**AN AMERICAN SHIPS BRASS BULKHEAD ROLL OR SWAY TILT GAUGE**  
**MOELLER INSTRUMENT COMPANY, RICHMOND HILL, NEW YORK, FIRST HALF OF THE 20th CENTURY**  
 With internal pendulum connected to a black arrow-shaped pointed reading against a downward curved arc to the 8.5 inch circular silvered register calibrated in degrees and labelled in tens 70-0-70, with twin brass opposing maximum angle recording arms and inscribed *MOELLER INST. CO, RICHMOND HILL, N.Y. MADE IN U.S.A.* over *SERIAL NO., 442665* to lower margin, set behind generous glazed bezel attached to the heavy cast brass cylindrical case incorporating locking screw to lower edge and drilled flange for wall mounting at the rear; with a ship's brass aneroid bulkhead barometer, Lufft, Stuttgart, mid 20th century, with 6 inch circular white painted scale annotated in Millibars and Millimetres hg and inscribed *compens, Observer, Rotterdam, Lufft* to centre, with blued steel arrow pointer set behind fixed glass incorporating a brass recording hand, in cylindrical bulkhead case incorporating drilled flange for wall mounting at the rear, (2).  
 The tilt gauge 26cm (10.25ins) diameter, 6.5cm (2.5ins) deep; the barometer 22cm (8.75ins) diameter, 6.5cm (2.5ins) deep.

The Moeller Instrument Company was established in Richmond Hill, Queens, New York by Peter Moeller in the 1920's; he died at Jamaica Hospital (Queens) in 1967 aged 75.

£100-150



65



**66**  
**A REGENCY INLAID MAHOGANY MANTEL TIMEPIECE CASE AND A SEDAN TIMEPIECE CASE**  
**BOTH UNSIGNED, EARLY 19th CENTURY**

The mantel timepiece case now with quartz movement, with hinged brass carrying handle and ball finials to the break-arch top over 3.75 inch circular cream painted Roman numeral dial set behind hinged engine-turned convex glazed cast bezel, the fascia decorated with geometric designs within a parquetry border flanked by inset brass Doric columns to angles, the rear with break-arch door, on ogee moulded skirt base with brass ball feet; the sedan case also now with quartz movement, with 3.75 inch circular fired white enamel Roman numeral dial set behind hinged cavetto and bead moulded convex glazed cast bezel, within cavetto and ogee moulded ebonised surround bordered with a moulded brass band to circumference, the rear with hinged circular brass cover and suspension loop.

The mantel case 29cm (11.5ins) high with handle down, 20.5cm (8ins) wide, 7.5cm (3ins) deep; the sedan case 16cm (6.25ins) diameter, 4.5cm (1.75ins) deep.



66

£60-80



68 (detail)

**68**  
**AN EDWARDIAN 'EMPIRE' TERRESTRIAL GLOBE TIMEPIECE**  
**UNSIGNED, CIRCA 1906**

The 5.5 inch sphere applied with twelve coloured printed gores annotated with warm and cold currents to oceans, countries, major cities, rivers and other topographical features to land masses, the equator divided for degrees around the Greenwich Meridian and annotated with Roman hour numerals against a scale divided into four-minute increments, the North Pacific applied with oval label inscribed *THE EMPIRE CLOCK, PATENT 19460* and with key for sub-oceanic cable routes, the sphere mounted on its axis within a curved cradle geared to the timepiece movement in the base to allow rotation of the globe against a fixed engraved brass Roman numeral twenty-four hour chapter ring positioned around the equator, with adjustable hour pointer issuing from the top pivot and sphere representing the position of the sun set on a curved arm fixed the lower, with tapered fluted upright over cylindrical plinth containing French circular eight-day single train timepiece movement with inverted platform cylinder escapement regulated by sprung monometallic balance applied to the backplate, the underside with apertures for winding, regulation and time adjustment, and stamped *MADE IN FRANCE* over serial number 562.

30.5cm (12ins) high, 18.5cm (7.75ins) wide including the moon.



68

The design of the present lot was produced for retail by Smith and Sons, London from around 1906. The globe can be set to allow world time to be read against the twenty-four hour chapter ring around the equator via the adjustable hour hand. The sphere representing the moon is set on a threaded rod to allow it to be adjusted up or down depending on its relative altitude for any given date between the solstices.

£1,200-1,800



**69**  
**AN UNUSUAL CAST LEAD AND BRASS TABLE TIMEPIECE IN THE FORM OF A GARDEN SUNDIAL**  
**UNSIGNED, CIRCA 1900**

The French eight-day single train going barrel movement with tic-tac escapement regulated by short bob pendulum and vertical take-off for the single hour hand, the 4.25 inch horizontal circular brass dial plate engraved with Roman numeral hour chapters and inner dot minute ring, the centre with decorative solar and lunar masks and hour hand formed as a gnomon with pillar upright and decorated with a sphere within the angle, the cast lead case formed as an architectural octagonal plinth with moulded edge top over conforming stepped skirt base.

17cm (6.75ins) high, 15cm (6ins) wide.

£250-350



**67**  
**AN AMERICAN POLYCHROME PAINTED CAST IRON FIGURAL BLINKING EYE NOVELTY MANTEL TIMEPIECE**  
**THE MOVEMENT ATTRIBUTED TO THE WATERBURY CLOCK COMPANY, THE CASE BY BRADLEY AND HUBBARD, CONNECTICUT, CIRCA 1860**

The thirty-hour single-train movement with skeletonised plates and oversized lever escapement regulated by sprung monometallic brass balance with wire armature connected from the lever to the pivoted eyes of the figure, with circular white laminated paper Roman numeral dial incorporating slot for the regulating lever at twelve-o'clock, set with hinged brass bezel into the belly of the case modelled as a portly gentleman in 18th century dress wearing bicorn hat, tailed green coat, red waistcoat, black breeches and boots, with eyes 'blinking' to the motion of the escapement, mounted on serpentine outline moulded oblong base with shaped apron painted with stylised foliate scrolls and incorporating feet to angles, the underside with cast inscription *BRADLEY & HUBBARD, PATENT APPLIED, FOR, 1887, PCF*, (lacking hands, hour wheel and pipe, and glass for the bezel).

42cm (16.5ins) high, 26cm (10.25ins) wide, 18.5cm (7.25ins) deep.

This design of 'blinking eye' novelty timepiece was Patented by The Bradley and Hubbard Manufacturing Company of Meriden, Connecticut on 14th July 1857. The present lot appears to be a variant of 'The Admiral' model but without rosette to the hat and epaulettes to the shoulders. A closely related timepiece was sold in these rooms on 15th September 2015 (lot 27 for £1,300 hammer), although this other example was in a 'The Admiral' variant case, it was fitted with a near identical movement to that of the present timepiece albeit stamped for The Waterbury Clock Company, Connecticut, to the frontplate. From this it would be reasonable to suggest that the movement of the present timepiece was also made by Waterbury.

£100-150

67



70

**70**  
**A GILT BRASS ANNULAR ARMILLARY SPHERE**  
**ORRERY TIMEPIECE**  
**DEVON CLOCKS, EXMOUTH, CIRCA 1985**

The horizontal eight-day movement with tandem barrel drive and inverted platform lever escapement regulated by sprung bimetallic balance applied to the underside of the top plate, set beneath silvered annular Roman numeral hour and subsidiary minutes ring reading against a single blued steel arrow-shaped hand, the superstructure modelled with an armillary sphere enclosing a heliocentric orrery simulating the relative orbits of six planets around the sun against a meridian scale calibrated in degrees to interior and with the months of the year to exterior, the orrery motionwork contained between circular plates incorporating a shaped subplate and driven by an external pinion arbor engaging with

one of the barrel greatwheels of the timepiece movement beneath, The top plate engraved *Devon Clocks, ENGLAND, No. 1022/1500*, the whole raised on a concave lacquered brass pedestal foot with turned wooden plinth incorporating integral winding key to underside; with original glass dome cover set on a separate turned mahogany base.

The timepiece 44cm (17.25ins) high, 19cm (7.5ins) diameter; the dome and stand 47cm (18.5ins) high, 23cm (9ins) diameter at the base.

Devon Clocks is the trade name for timepieces produced by Deven Instruments Ltd which was initially formed in 1946 as a commercial outlet for products and services emanating from the horological workshop at St. Loye's College, Exeter. Comprising mostly of individuals with a disability, over 85 people were employed in their heyday. In 1976 Devon Instruments acquired the business of Charles Frodsham Limited and continued in their tradition of producing mechanical clocks made to traditional designs. The present timepiece was designed by John Mercer of Exeter and was produced in a limited run of 1500 examples from around 1980.

£400-600

**71**  
**A CONTEMPORARY ENGINEER BUILT STAINLESS STEEL AND BURR AMBOYNA**  
**CONGREVE-TYPE ROLLING BALL TIMEPIECE**  
**RON WEBB, BRISBANE, DATED 2014**

Based on a design by John Wilding, the four-pillar single fusee movement with ball-bearing race pivots and skeletonised pediment-shaped pierced plates applied with central minutes ring annotated with Arabic five minutes, flanked by conforming Roman numeral hour ring to the left and seconds to the right, over rectangular frame with pierced horizontal top and bottom plates enclosing a large pivoted table balance with zig-zag track for the rolling ball, with trip-release lever to enable the table to be tipped via motive power applied by crank drive from the movement at the end of each run of the ball down the track, the angles with fluted amboyna wood Doric type columns beneath ball and spike finials, on screw adjusting disc feet set on a wooden platform base, the leading edge of the upper plate stamped *Ron Webb, 2014* and the lower plate applied with further brush-finished plate inscribed *Ron Webb, Brisbane, Australia*.

The clock 39.5cm (15.5ins) high, 32cm (12.5ins) wide, 30cm (11.75ins) deep.

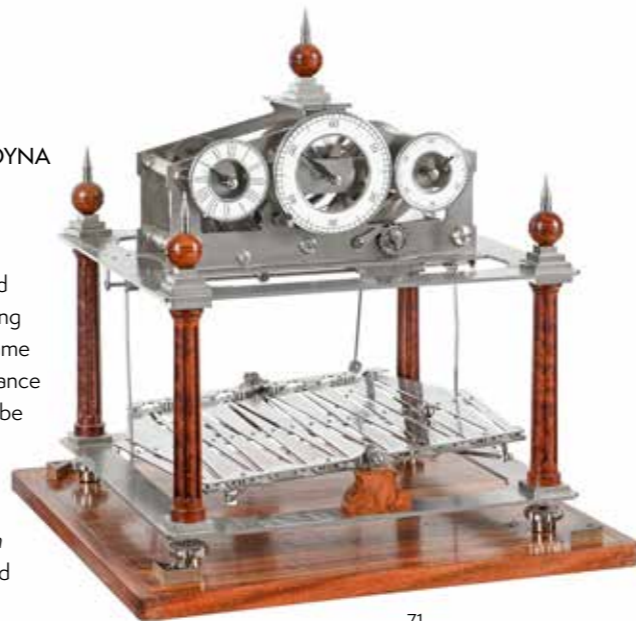
Provenance:

Purchased in these rooms *TRANSPORT SALE TO INCLUDE THE HEWELL & TARDEBIGGE RAILWAY COLLECTION (PART 2)* 1st March 2022 (lot 11) for £1,700 hammer.

£1,200-1,800



70 (details)



71



71 (detail)

72

**A CONTEMPORARY BACCARAT CRYSTAL AND GILT METAL DESK TIMEPIECE IN THE FORM OF A**  
**SCENT BOTTLE**

**CORUM, LA CHAUX-DE-FONDS, CIRCA 1995**

The movement with gilt wheel train and motionwork incorporating jewelled pivots set between scroll engraved slender vertical strips, applied with rotating seconds ring reading against a pointer beneath plate inscribed *CORUM* to upper margin over gilt hands, the base with cylindrical drum over engraved number *9026* to front opposing *SWISS* to rear, the case with rectangular canted angle stopper over stepped moulded shoulder and faceted oval-section sleeve upright inscribed in gilt *Baccarat* to front and with small medallion trademark beneath hand setting disc to verso, on conforming stepped skirt base engraved *No 29* to rear, the underside with start/stop switch, button cell battery cover and engraved *QUARTZ, SWISS, 895029*.

18cm (7ins) high, 7.5cm (3ins) wide, 6cm (2.25ins).

Provenance:

From the Private Collection of a titled family.

£400-600



72



73

**73**  
**A GILT BRASS 'ATMOS' TIMEPIECE**  
**JAEGER-LE-COULTRE, MODEL 540, LATE 20<sup>th</sup> CENTURY**

The single train movement wound via the expansion and contraction of an aneroid chamber mounted to the rear of the mechanism and regulated by torsion escapement with rotating balance suspended at the base of the movement and numbered *619448* to the suspension platform, the teardrop shaped plates inscribed *ATMOS, JAEGER LECOULTRE, THIRTEEN JEWELS, SWISS, 540* to centre within circular Roman numeral chapter ring, with blued steel moon hands, the rectangular five-glass case with rounded angles and lift-out front glass incorporating repeat signature to lower right corner, over plinth base also with rounded angles incorporating bubble level to interior and three screw adjusting feet to underside.

£300-500

74

**TWO EDWARDIAN INLAID MAHOGANY MANTEL TIMEPIECES**  
**BOTH UNSIGNED, EARLY 20<sup>th</sup> CENTURY**

Each with French circular single train eight-day movement; the first with replaced platform lever escapement regulated by sprung monometallic balance vertically plated on the backplate, the 3.25 inch circular slightly convex enamel dial with vertically aligned Arabic hour numerals to chapter ring and fifteen-minute annotations to the outer track, with steel spade hands set behind convex glazed cast brass bezel, the lyre-shaped case with brass surmount cast as a young winged figure with a lyre seated on a wheel issuing wings from the hub, over front inlaid with brass 'strings' passing above and below the dial within leafy scroll decorated border tied with a foliate band to top and terminating with rosettes, the rear flush with friction fitting brass cover for the movement, on stepped ogee moulded plinth base with brass bun feet; the second timepiece with cylinder escapement and Roman numeral dial set within Art Nouveau style waisted case inlaid with brass highlighted butterfly motif beneath the dial over brass bun feet, (2).

The first 40.5cm (16ins) high, 16.5cm (6.5ins) wide, 9cm (3.5ins) deep; the second 23cm (9ins) high, 14cm (5.5ins) wide, 9ins (3.5ins) deep.

£150-200



74



75



75 (detail)

**75**  
**AN EDWARDIAN INLAID MAHOGANY ELECTROMAGNETIC BALANCE MANTEL TIMEPIECE**  
**EUREKA CLOCK COMPANY LIMITED, EARLY 20<sup>th</sup> CENTURY**

The movement with large diameter sprung split bimetallic balance applied with timing weights to circumference and with transverse electromagnetic impulse coil to centre oscillating against a sprung detent contact breaker and

cam operating a lever and ratchet shunt for the motionwork, the rear with glazed ball bearing pivot, the front with conforming pivot and visible motionwork over FAST/SLOW adjustment scale inscribed *EUREKA, CLOCK Co. LTD. LONDON, PAT. No. 14614-1906, No. 4544 over MADE IN ENGLAND*, the dial with 4.5 inch cream enamel chapter ring with vertically orientated numerals and steel spade hands, set behind hinged convex bevel glazed cast brass moulded bezel, the 'Sheraton' balloon-shaped case with oval conch-shell inlaid patera to the outswept front beneath the dial within double-line edged crossbanded borders to fascia, the rear with circular brass friction-fitting cover for the movement over rectangular door revealing a battery cell compartment, on line bordered out swept skirt base with integral splayed bracket feet.

37cm (14.5ins) high, 21cm (8.25ins) wide, 15cm (6ins) deep.

The Eureka mantel timepiece was invented by Timothy Bernard Powers of New York shortly after 1900 and Patented in 1906. It is thought that around 10,000 were made by the Eureka Clock Company, London before their demise in 1914. The design of the balance is such that a constant voltage (of 1.5 volts) is required to ensure consistency in the amplitude of oscillation. Unfortunately early 20th century battery

technology struggled to deliver a suitably stable output hence such timepieces acquired a reputation for poor timekeeping. Nowadays, once correctly set-up, good timekeeping can be achieved through use of modern cells which provide a much more consistent voltage output.

£700-900



76

**76**  
**AN EDWARDIAN INLAID MAHOGANY SMALL FUSEE MANTEL/BACKET TIMEPIECE**

**JAYS, LONDON, FIRST QUARTER OF THE 20<sup>th</sup> CENTURY**

The four columnar pillar single chain fusee movement with arched plates and anchor escapement regulated by lenticular bob pendulum with holdfast to backplate, the 4.25 inch slightly convex white painted circular Roman numeral dial signed *JAYS, 142-144 Oxford St., LONDON* to centre and with steel spade hands within canted silvered surround set behind a heavy hinged cast brass bezel with bevelled convex glass, the break-arch case with cushion moulded cavetto cornice over chevron-banded lozenge decorated line-bordered panel beneath the dial flanked by boxwood lined angles, the sides plain and the rear flush with arched brass grille inset door set within the frame of the case, on stepped ogee moulded skirt base applied with brass presentation plate engraved *J.R. WESTMACOTT. M.B.E., FROM, D.I.P. AND STAFF, 1910-1921* to front over block feet.

28.5cm (11.25ins) high, 19cm (7.5ins) wide, 12.5cm (5ins) deep.

The London-based silversmith, jeweller and retailer of Luxury goods, James Jay, first operated from premises at 366 Essex Road from 1867 before acquiring the business of Richard Attenborough and Company at 142-144 Oxford Street in 1887. The business became James Jay Limited in 1897, then Jay, Ricard Attenborough and Company in 1904 and continued trading until circa 1950.

£300-500

**77**

**A GEORGE IV STYLE INLAID MAHOGANY MANTEL CLOCK**  
**THE MOVEMENT SIGNED FOR ROUDIL, PARIS, 19<sup>th</sup> CENTURY**

The French eight-day circular countwheel bell striking movement with anchor escapement regulated by disc bob pendulum incorporating silk suspension, the backplate engraved *Roudil, a Paris* beneath punch stamped number 8, the 5 inch circular silvered brass Roman numeral dial with steel moon hands within ogee moulded surround set behind a hinged bevel-glazed cast brass bezel, in a brass inlaid figured mahogany case with triangular pediment decorated with stylised leafy spray to tympanum over slender cavetto cornice and conforming foliate motif decorated shaped-panel infill around dial, flanked by brass inset canted angles over further line-bordered leafy scroll inlaid apron panel, the sides with foliate ring handles and the rear flush with rectangular glazed door, on moulded skirt base with ball feet.

37cm (14.5ins) high, 25cm (9.75ins) wide, 14cm (5.5ins) deep.

£250-350



77

**78**

**AN EDWARDIAN RED CHINOISERIE JAPANNED SMALL MANTEL/BACKET CLOCK**  
**THE DIAL SIGNED FOR THE RETAILER CALLOWS OF MAYFAIR, LONDON, CIRCA 1900**

The circular eight-day two train gong striking movement with Brocot escapement regulated by disc bob pendulum incorporating Brocot type regulation to suspension, the backplate stamped with *Samuel Marti, MEDAILLE D'OR, PARIS 1900* roundel to centre over numbers 6655, 3 9 to lower margin, the 4.25 inch circular slightly convex silvered Roman numeral dial indistinctly inscribed *Callow, of, Mount St., Mayfair* to centre and with blued steel moon hands set behind hinged engine-milled patinated brass convex bevel-glazed bezel, the case with hinged cast brass carrying handle to a cavetto moulded upstand over the domed caddy superstructure decorated in raised gilt, black and varying tones of silver with chinoiserie garden views over stepped double cavetto top mouldings picked-out with gilt fleck, the front with a pavilion, trellis and rocky outcrop bordering the dial and the sides with extensive garden landscapes complete with fish pools, the rear flush incorporating leafy trail decorated rectangular glazed door set within the frame of the case, on complex stepped ogee moulded skirt base also picked out with gilt fleck over squab feet.

23cm (9ins) high with handle down, 16.5cm (6.5ins) wide, 12cm (4.75ins) deep.

£250-350



78 (detail)

78



79



79 (detail)

**79**  
**A VICTORIAN WALNUT FIVE GLASS MANTEL TIMEPIECE**  
**THOMPSON, LONDON, CIRCA 1870**  
 The four columnar pillar single chain fusee movement with anchor escapement regulated by lenticular bob pendulum with holdfast to the backplate, the 4.5 inch square silvered brass Roman numeral dial signed *THOMPSON, 53 Southampton Row, Russell Square* to centre, with pierced blued steel hands and rococo scroll engraved decoration to spandrels areas, the case with bevel-glazed rectangular top panel

to the tablet upstand, above cavetto moulded cornice and brass canted fillet inset glazed dial aperture to the front door, the sides with conforming rectangular bevel glazed panels, the rear with rectangular glazed door set within the frame of the case, the base with ogee outline apron over generous moulded skirt and squab feet.  
 28cm (11ins) high, 20cm (8ins) wide, 16.5cm (6.5ins) deep.

Edward Thompson is recorded in Britten, F.J. *Old Clocks and Watches & Their Makers* as a watchmaker working from 53 Southampton Row, London, 1867-75.

£1,200-1,500

**80**  
**A VICTORIAN MAHOGANY SMALL FIVE GLASS MANTEL TIMEPIECE**  
**BENNETT, LONDON, THIRD QUARTER OF THE 19<sup>th</sup> CENTURY**  
 The four columnar pillar single chain fusee movement with five-spoke wheel crossings to all wheels below the escape wheel and anchor escapement regulated by lenticular bob pendulum with pendulum holdfast to the shouldered backplate, the 3.5 inch square silvered brass Roman numeral dial signed *BENNETT, 65 CHEAPSIDE, LONDON* to centre and with steel spade hands, the case with bevel-glazed top glass set within complex ogee-moulded surround over conforming cornice and silvered brass canted fillet inset glazed dial aperture to the front door, the sides with conforming rectangular bevel glazed panels and the rear with rectangular glazed door set within the frame of the case, the base with foliate scroll carved decoration to the shaped front apron flanked by ogee-profile side sections.  
 22cm (8.75ins) high, 18cm (7ins) wide, 11.5cm (4.5ins) deep.



80



80 (detail)

Sir John Bennett (1814-1897) FRAS was an eminent clockmaker and watchmaker. He was born on 15th October 1814 at Greenwich as a son of the watchmaker John Bennett. Bennett is recorded as working at 65 Cheapside in London from 1847 onwards until at least 1883. He was Sheriff of London and Middlesex in 1872 and was knighted to become Sir John Bennett. He also followed a career as a politician in London. Bennett died at St Leonards-on-Sea on 3rd July 1897.

£1,200-1,500

**81**  
**A FRENCH GILT BRASS CARRIAGE CLOCK WITH PUSH-BUTTON REPEAT AND ALARM**  
**GAY LAMAILLE AND COMPANY, PARIS, CIRCA 1890**  
 The eight-day two train gong striking movement with later frosted gilt platform lever escapement regulated by sprung monometallic balance, the backplate with alarm mechanism to upper left and stamped with oval panel inscribed *PATENT SURETY ROLLER* to centre over oval *G L* trademark and serial number 3847 to lower left-hand corner, the rectangular white enamel Roman numeral dial indistinctly inscribed *T. GAU..T, MELBOURNE* to centre, with blued steel moon hands over subsidiary alarm setting dial to lower margin, the gilt cornice case with hinged carrying handle over oval top glass, cavetto cornice and caddy-moulded corner uprights, the rear with pin-hinged door, on cavetto moulded skirt base with rounded angles; with a small brass carriage timepiece, Matthew Norman, recent, in a gilt tooled faux leather book-form presentation case with paperwork, (2).  
 The principal clock 14.5ins (5.75ins) high with handle down, 9.5cm (3.75ins) wide, 8cm (3.25ins) deep.



81

The firm of Gay, Lamaille and Company and their patent for the 'surety roller' is discussed by Thomas R. Wotruba in his article *The story behind 'PATENT SURETY ROLLER' stamped on carriage clocks* published in *ANTIQUARIAN HOROLOGY* June 2019 (pages 239-47). Wotruba describes how the Patent Surety Roller (a mechanism which prevents the strike star wheel from accidentally jumping out-of-sync whilst the clock is being transported) was invented by Moritz Immisch for which he received a brevet in 1879. The patent was subsequently secured by Messrs Gay, Lamaille and Company of Paris and London. One of the firm's founders, Emile Gay(e), is recorded as working at 20 Red Lion Square, London in 1861 before going into partnership with a clockmaker named Vicarino and setting up operations at 5 rue Beranger, Paris. In around 1877-78 George Lamaille replaced Vicarino forming Gay, Lamaille and Company who through their strong connections with London supplied many of the leading English retailers such as Dent, Frodsham and Lund & Blockley during the latter years of the 19th century.

£150-250

**82**  
**A FRENCH GILT BRASS OVAL CARRIAGE TIMEPIECE**  
**ATTRIBUTED TO THE COUAILLET FAMILY, SAINT-NICHOLAS-D' ALIERMONT, CIRCA 1900**  
 The eight-day single train movement with platform lever escapement regulated by sprung bimetallic balance, the backplate stamped with a direction of wind arrow only, The rectangular white enamel Roman numeral dial with blued steel spade hands, the curved bevel-glazed oval section case with hinged looped top handle and oval glass to top, over cushion-moulded frieze and reeded uprights, the rear with curved glazed pin-hinged door, on conforming skirt base with turned feet; with a tooled Morocco leather protective outer travelling case.  
 The clock 12.5cm (5ins) high with handle down, 9cm (3.5ins) wide, 7cm (2.75ins) deep.



82

The hand-setting arrow stamp to the movement backplate of the current lot conforms to that used by the Couaillet family as illustrated in Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS Their history and development* on page 435. Couaillet Freres are discussed by Leigh Extence in his article *The Carriage Clock Makers of Saint-Nicolas-d'Aliermont* published in *National Association of Watch & Clock Collectors Bulletin*, 2020; where they are described as being one of the most prolific of the carriage clock makers of carriage clocks operating from the horological town of Saint-Nicolas-d'Aliermont (near Dieppe) during the late 19th and early 20th centuries. In 1885 Armand Couaillet was employed by the prominent maker Albert Villon, but in 1892 he and his brothers Denis and Ernest set up their own workshops in the centre of the town as Couaillet freres. They increased the size of the concern when buying the house and workshops of Delépine-Barrois across the road in 1912.

£100-150





83



83 (detail)

**83**  
**A FRENCH/SWISS LAQUERED BRASS GORGE CASED CALENDAR CARRIAGE CLOCK WITH PUSH-BUTTON REPEAT AND ALARM**

L'ÉPÉE, DELEMONT, JURA, SWITZERLAND, LATE 20<sup>th</sup> CENTURY

The eight-day two train gong striking movement with platform lever escapement regulated by sprung monometallic balance, the inside of the frontplate stamped with serial number 00001169, the backplate with alarm to upper left and stamped with circular L'Épée, 1889 crossed swords trademark to centre over MADE IN FRANCE, 11 ELEVEN JEWELS UNADJ. to lower margin, the rectangular

white enamel Roman numeral dial with Arabic five minutes to outer track over subsidiary alarm setting dial flanked by further day-of-the-week and date-of-the-month dials, the bevel-glazed gorge case with hinged carrying handle over full-width top glass, trip-repeat button to front rail, channel-moulded uprights, and pin-hinged door to rear, on ogee-outline base.

15cm (6ins) high with handle down, 9.5cm (3.75ins) wide, 8.5cm (3.375ins) deep.

£700-1,000

**84**  
**A GILT BRASS ANGLAISE CASED CARRIAGE CLOCK WITH PUSH-BUTTON REPEAT**

RETAILED BY CHARLES FRODSHAM, LONDON, LATE 20<sup>th</sup> CENTURY

The eight-day two train bell striking movement with gilt platform lever escapement regulated by sprung monometallic balance stamped SWISS MADE, the backplate stamped with retailer's signature Charles Frodsham, London towards lower margin, the dial with circular white enamel Roman numeral hour disc and blued steel spade hands within foliate scroll decorated gilt brass rectangular mask, the gilt brass bevel-glazed anglaise case with reeded baton to the hinged carrying handle over top glass and push-repeat button to leading edge, complex moulded cornice and fluted frieze, the angles with three-quarter reeded columns and the rear with pin-hinged bevel-glazed door, on cavetto moulded skirt base incorporated a fluted band and integral squab feet; with original green card packing box.

17cm (7ins) high with handle down, 10.5cm (4.125ins) wide, 9.2cm (3.625ins) deep.

£300-400



84 (detail)



84

**85**  
**A FRENCH BRASS CARRIAGE CLOCK ATTRIBUTED TO THE COUAILLET FAMILY, SAINT-NICHOLAS-D' ALIERMONT, CIRCA 1910**

The eight-day two train gong striking movement with silvered platform lever escapement regulated by sprung bimetallic balance, the backplate stamped with a direction of wind arrow to centre beneath MADE IN FRANCE to upper margin, the rectangular cream enamel dial with red Roman hour numerals to chapter ring, pierced blued steel hands and polychrome floral swag decoration to upper and lower margins, the bevel-glazed case with hinged filigree baton carrying handle and rectangular glass to top, over plain frieze and repeating honey bee relief decorated corner uprights, the rear with pin-hinged glazed door, on caddy moulded skirt base; with a French gilt brass obis cased carriage timepiece, unsigned, circa 1900, the eight-day single train movement with platform lever escapement regulated by sprung monometallic balance, the dial with cream Arabic numeral chapter ring within a foliate scroll 'filigree' overlaid gilt mask, the case with hinged handle over cavetto cornice mouldings and caddy moulded corner uprights, with conforming pierced gilt panels set behind the side glasses and pin-hinged door to rear, on cavetto moulded skirt base, (2). The first clock 14cm (5.5ins) high with handle down, 8.5cm (3.375ins) wide, 7.5cm (3ins) deep; the second 11.5cm (4.5ins) high with handle down, 7.5cm (3ins) wide, 6.3cm (2.5ins) deep.

The hand-setting arrow stamp to the movement backplate of the first item in the current lot conforms to that used by the Couaillet family as illustrated in Allix, Charles and Bonnert, Peter CARRIAGE CLOCKS *Their history and development* on page 435. Couaillet Freres are discussed by Leigh Extence in his article *The Carriage Clock Makers of Saint-Nicolas-d'Alhiermont* published in *National Association of Watch & Clock Collectors Bulletin*, 2020; where they are described as being one of the most prolific of the carriage clock makers of carriage clocks operating from the horological town of Saint-Nicolas-d'Alhiermont (near Dieppe) during the late 19th and early 20th centuries. In 1885 Armand Couaillet was employed by the prominent maker Albert Villon, but in 1892 he and his brothers Denis and Ernest set up their own workshops in the centre of the town as Couaillet freres. They increased the size of the concern when buying the house and workshops of Delépine-Barrois across the road in 1912.

£150-250

**86**  
**A FRENCH LACQUERED BRASS CORNICHE CASED CARRIAGE CLOCK UNSIGNED, THIRD QUARTER OF THE 19<sup>th</sup> CENTURY**

The eight-day two train bell striking movement with silvered platform lever escapement regulated by sprung bimetallic balance, the frontplate stamped with a cruciform motif next to number 687 and an inverted V to lower edge, the rectangular white enamel Roman numeral dial with blued spade hands, the bevel-glazed corniche case with hinged carrying handle over cavetto cornice with rounded angles and caddy moulded uprights incorporating bracket feet to angles. 14cm (5.5ins) high with handle down, 9cm (3.5ins) wide, 8cm (3.125ins) deep.

The case of the current clock is a little unusual in that the top cornice section is secured directly to the corner uprights essentially forming a 'one-piece' arrangement. The bosses supporting the carrying handle hinge knuckles are also more prominent than on other cases of related design. These details would suggest that the present case is a notably early version of the corniche design/variant.

£180-250



85



86 (detail)



86



87

**87**  
**AN UNUSUAL FRENCH RENAISSANCE STYLE CAST AND PATINATED BRASS REPEATING CARRIAGE/MANTEL CLOCK**  
 UNSIGNED, LATE 19<sup>th</sup> CENTURY

The rectangular eight-day two train gong striking movement with platform lever escapement regulated by sprung bimetallic balance, the backplate stamped with serial number 37540 to lower left hand corner, the circular white enamel Roman numeral dial with Arabic five minutes beyond the outer minute track, with blued steel *fleur-de-lys* hands and set within rectangular cast and pierced brass bezel decorated in the 16<sup>th</sup> century manner with stylised dolphins flanking a vacant enamel roundel to apron and strapwork scrolls to upper quadrants, the case with pierced dome surmount incorporating push-repeat button to the top of the vase-shaped finial, over four curved sections forming the cupola each decorated with an urn planted with flowering foliage, set on a platform enclosed by a baluster gallery with paired spire finials to angles, over architectural entablature decorated with grotesque masks and foliate scrolls to frieze incorporating projections positioned beneath each of the finials at the angles, the corner uprights cast with paired stylised Baroque female terms flanking glazed dial aperture panel to the front, the sides and rear each with copper-oxide patinated panels cast in relief with Renaissance style armoured warriors on horseback, the rear panel hinged with opening enabled via a push-button clasp to the underside of the case, on moulded skirt base with lions paw feet.

23.5cm (9.25ins) high, 13cm (5ins) square at the base.

**88**  
**A FRENCH LACQUERED BRASS FOUR-GLASS MANTEL CLOCK**  
 VINCENTI ET CIE, PARIS, CIRCA 1900

The circular eight-day two train gong striking movement with Brocot escapement regulated by twin capsule mercury compensated pendulum with Brocot type regulation to suspension, the backplate stamped *S.E., PARIS* to upper left over *VINCENTI & CIE, MEDAILLE D'ARGENT 1855* roundel to centre and numbers *1707, 7 11* to lower margin, the circular cream enamel dial with concentric polychrome floral garland decoration forming the inside border of the vertically aligned Arabic hour numeral chapter ring, with Arabic fifteen minutes within the outer minute ring and gilt brass hands set within an engine-milled bezel, the bevel-glazed gilt brass case with shallow concave sided upstand and canted top mouldings over cavetto cornice and channel moulded uprights, the front and rear incorporating pin-hinged doors, on generous cavetto moulded skirt base incorporating bracket feet to the angles.

30.5cm (12ins) high, 19.5cm (7.75ins) wide, 13cm (5ins) deep.

£150-250



87 (details)



88

**89**  
**A FRENCH LOUIS STYLE BRASS MOUNTED INLAID BURR WALNUT MINIATURE LONGCASE MANTEL CLOCK**  
 UNSIGNED, CIRCA 1900

The circular eight-day two train countwheel bell striking movement with platform lever escapement regulated by sprung bimetallic balance, the backplate stamped with serial number 655, the 3 inch circular cream enamel dial with simulated segmented Roman cartouche numerals and generous Arabic five minutes beyond the outer minute track, with scroll-shaped steel hands set behind a hinged moulded cast-brass convex bevel-glazed bezel, the case with cast cockerel surmount to the concave-sided upstand applied to the drum housing the movement, the front with rocaille scroll cast mount enveloping the dial over concave fronted ogee-shaped support decorated with marquetry foliate trail to fascia flanked by acanthus angle mounts, the trunk of slightly bombe-waisted form with brass concave throat moulding over stylised rococo urn and floral scroll inlaid decoration within a scroll-cast applied border to front, flanked by conforming acanthus angle mounts, the burr-veneered sides with further mounts to back edges, the flush rear also burr-veneered and incorporating hinged glazed bezel behind the movement, the serpentine-shaped skirt base with brass ogee top moulding over floral cast swag mount to front flanked by leaf cast decoration to the projecting canted angles, on rococo scroll cast bracket feet.

54cm (21.25ins) high, 17cm (6.75ins) wide, 11cm (4.25ins) deep.

£200-300

**90**  
**A FRENCH LOUIS PHILIPPE SEVRES-STYLE PORCELAIN INSET ENGRAVED GILT BRASS MANTEL CLOCK**  
 RETAILED BY CHARLES RAFFARD, PARIS, MID 19<sup>th</sup> ce

The circular eight-day bell striking movement with anchor escapement regulated by lenticular bob pendulum incorporating Brocot-type regulation to suspension, the backplate with oval stamp inscribed *Ch. RAFFARD, PARIS* to upper left over stamped roundel *JAPY FRERES, MEDAILLES D'OR, ANNEES, 1825, 27, 34, 39, 44, 49* and serial number 1578, the dial with open centre within blue-on-white Roman numeral chapter ring inscribed *CH'LES RAFFARD PARIS* to lower margin, with blued steel moon hands, the easel-type case with hatched and foliate scroll engraved decoration to the shaped fretwork dial surround incorporating three polychrome painted porcelain roundels decorated with an exotic bird and floral sprays within blue borders, set within the out swept pierced strapwork apron terminating with leaf engraved supports, the rear with twin slender scroll-shaped legs pinned to the edge of the movement backplate, mounted on blue velvet-lined turned ebonised base with glass dome cover.

The clock 18.5cm (7.25ins) high, 13cm (5.25ins) wide, 8.5cm (3.25ins) deep; the dome on stand 33.5cm (13.25ins) high, 23cm (9ins) diameter at the base.

£250-350



89 (detail)

89



90 (detail)



90



91



91 (detail)

**91**  
**A FRENCH GILT BRASS AND UNUSUAL SILVER-GROUND PORCELAIN INSET MANTEL CLOCK GARNITURE**  
**THE MOVEMENT BY H.P. AND COMPANY, PARIS, CIRCA 1880**  
 The circular eight-day bell striking movement with anchor escapement regulated by disc bob pendulum incorporating Brocot type regulation to suspension, the backplate with diamond lozenge trademark stamped *HP & Co.* over

serial number *21436* to left hand side and *8 7* to lower edge, the circular frosted silver painted porcelain dial polychrome decorated with musical instrument inhabited floral garland to centre, within gilt-bordered shield-shaped Roman numeral cartouche chapter ring, with blued steel moon hands within bead-bordered convex bezel, the break-arch case with foliate knopped gadroon-decorated pedestal urn surmount set on a plinth between acanthus top mounts, over further leaf-cast finials to angles and acanthus cast cavetto cornice, the front with concave-topped inset silver-ground porcelain panel painted with scene of two females in Classical dress engaging with a street vendor in pseudo oriental dress gaming with cards, with delicate leafy scrollwork issuing from shrubbery to the margins within repeating leaf cast surround, the sides inset with conforming panels painted with ribbon-tied floral musical trophies and the rear flush with aperture for the movement, on skirt base with foliate cast ogee top mouldings over a central generous acanthus rosette flanked by inset silver ground floral painted porcelain panels to front, on gadroon-cast disc feet; with a pair of urn sidepieces, each with foliate pineapple finial to the ogee-shaped cast covers over porcelain ovoid bodies polychrome painted with figural scenes opposing floral sprays onto a frosted silver ground, with leaf cast twin ring handles over decorative waisted feet set on ogee moulded plinths cast with repeating rosette and scroll panels over lobed disc feet, (3).  
 The clock 49.5cm (19.5ins) high, 27cm (10.5ins) wide, 17cm (6.75ins) deep; the urn side pieces 35cm (13.75ins) high, 16.5cm (6.5ins) wide, 11cm (4.25ins) deep.

£1,000-1,500



92

**92Y**  
**A FRENCH REGENCE STYLE SMALL BOULLE MANTEL CLOCK**  
**UNSIGNED, CIRCA 1880**

The circular eight-day two train countwheel bell striking movement anchor escapement regulated by disc-bob pendulum incorporating Brocot-type regulation to suspension, the backplate stamped with serial number *13042* to left hand margin over *4 4* to lower edge, the circular gilt brass twelve-piece Roman cartouche numeral dial with rosette cast centre within applied blue-on-white enamel numerals within outer minute track, with steel *trefoil* pierced hands set behind hinged repeating husk cast brass convex-glazed bezel, the premier parti cut and engraved brass and red shell marquetry veneered case with surmount cast as a tazza loaded with fruit over concave-sided upstand applied with symmetrical foliate panel decorated veneers, the front with grotesque mask centred foliate cast arched crest over symmetrical scroll marquetry decorated panel within a bead cast border and conforming veneered border to front flanked by pendant husk cast mounts to shoulders, the sides with projecting arch sections over flat panels each also veneered with scroll-pierced brass within a mottled red-shell veneered ground, the rear ebonised and with full-height blind panel door, the base with leaf cast mount to the front apron and swollen sections to sides, on scroll cast paw feet.  
 31cm (12.25ins) high, 15cm (6ins) wide, 10cm (4ins) deep.

£200-300

**93**  
**A FRENCH LOUIS XVI STYLE ORMOLU MOUNTED WHITE MARBLE MANTEL CLOCK**  
**RAINGO FRERES, PARIS, MID 19<sup>th</sup> CENTURY**

The circular eight-day two train countwheel bell striking movement with anchor escapement regulated by disc bob pendulum incorporating silk suspension, the backplate stamped with *RAINGO FRERES, Paris* roundel beneath serial number *1328*, the circular slightly convex blue-on white enamel Roman numeral dial signed *RAINGO F'RES, A PARIS* to centre and with Arabic five minutes beyond the outer minute track, with scroll pierced gilt hands set behind hinged convex bevel-glazed cavetto moulded cast brass bezel, the rectangular case with oval urn surmount issuing twin leafy scroll side handles over laurel cast top moulding, the front with basket-of-flowers centred scroll cast mount beneath the dial and leafy sprays to upper quadrants flanked by bead decorated angles, the sides with generous gilt acanthus draped scrolls and the rear with hinged glazed movement aperture, the breakfronted skirt base applied with interlaced foliate scroll cast mount flanked by rosettes to front and conforming mounts to sides, on bead cast disc feet.  
 30cm (11.75ins) high, 21cm (8.25ins) wide, 10cm (4ins) deep.



93 (detail)



93

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

£300-500

**94**  
**A FRENCH MINIATURE LOUIS XVI STYLE GILT BRASS MOUNTED CARARA MARBLE MANTEL CLOCK GARNITURE**  
**RETAILED BY SIR JOHN BENNETT LIMITED, LONDON, CIRCA 1900**

The circular eight-day single going barrel movement with platform lever escapement regulated by sprung monometallic balance vertically planted on the backplate numbered *1421* to upper left and stamped *MADE IN FRANCE* to lower margin, the 2.125 inch circular convex white enamel dial inscribed *SIR JOHN BENNETT LTD, LONDON* to centre within concentric repeating floral swags framing the vertically aligned Arabic hour numerals, with Arabic fifteen minutes to the outer minute track and scroll pierced gilt brass hands set behind a crisply moulded hinged cast gilt brass convex bevel-glazed bezel, the rectangular plinth-form case with central gilt foliate bud finial to the stepped cavetto moulded upstand over front applied with rosettes to upper angles over floral swag apron mount, the sides with oval leafy rosettes, on cavetto moulded skirt base applied with further gilt ribbon-tied mount to front; the side pieces formed as dwarf candlesticks with gilt brass spiral fluted leaf cast sconces over fluted column pedestals set on gilt bead decorated square bases, (3).  
 The clock 21cm (8.25ins) high, 11.5cm (4.5ins) wide, 6.5cm (2.5ins) deep; the candlesticks 11cm (4.25ins) high, 6cm (2.375ins) square.

The firm of watchmakers and retailers of luxury goods, Sir John Bennett Limited, was established by John Bennett at 65 Cheapside, London in 1846. Sir John Bennett was a colourful character who became involved in machinations of the City of London Corporation serving as 'Sheriff of London and Middlesex' in 1871 and 'Lord Lieutenant of London' in 1872. He died in 1897 leaving the business in the hands of his successors trading as 'Sir John Bennett Limited', which continued well into the 20<sup>th</sup> century.

£250-350



94



95



**95**  
**A SMALL BRASS SHIP'S BULKHEAD TIMEPIECE THE DIAL SIGNED FOR TURNER, LONDON, SECOND QUARTER OF THE 20<sup>th</sup> CENTURY**  
 The circular three pillar eight-day going barrel movement with replaced platform lever escapement and stamped *MADE BY, F.W. ELLIOTT LTD, ENGLAND* beneath serial number 1071, the 4 inch circular cream painted Roman numeral dial inscribed *TURNER, LONDON* to centre and with steel spade hands set behind hinged cast moulded brass bevel-glazed bezel, the heavy one-piece cast case of cylindrical form with drilled mounting flange to rear; together with an Art Deco mother of

pearl and brass travelling alarm timepiece, probably French, circa 1930, with square silvered Arabic numeral dial within case veneered in mother-of-pearl tiles applied with hinged brass top handle over brass bun feet, the rear silvered brass with integral winding and setting keys; with original leather covered silk-lined display case, (2).  
 The bulkhead timepiece 16.2cm (6.275ins) diameter, 7.5cm (3ins) deep; the alarm timepiece 6cm (2.375ins) high with handle down, 5.3cm (2.125ins) wide, 4cm (1.125ins) deep including fitted winding keys.

£200-300



96



96 (details)



**96**  
**A FRENCH LACQUERED BRASS OVAL CARRIAGE CLOCK UNSIGNED, LATE 19<sup>th</sup> CENTURY**  
 The eight-day two train gong striking movement with silvered platform lever escapement regulated by sprung split bimetallic balance and the backplate stamped with serial number 1669 to lower left hand corner, the rectangular white enamel Roman numeral dial with blued steel moon hands, the oval bevel-glazed case with scroll-shaped hinged carrying handle to the stepped ogee moulded top over cavetto moulded cornice and D-section decorated uprights, the rear with pin-hinged gazed door, on ogee moulded skirt base; with original tooled Morocco leather covered travelling case.  
 The clock 13.5cm (5.25ins) high with handle down, 11.5cm (4.5ins) wide, 9.5cm (3.75ins) deep.

£250-350

**97**  
**A MINIATURE BRASS CARRIAGE TIMEPIECE H. ACIER, PARIS, CIRCA 1900**

The rectangular eight-day single train movement with silvered platform cylinder escapement regulated by sprung monometallic balance, the backplate with stamped serial number 82555 to lower left-hand corner, the rectangular white enamel Roman numeral dial with pierced blued steel hands, the bevel-glazed *corniche* case of *Mignonette No. 1* size with hinged carrying handle over rectangular top glass and caddy moulded angles, with pin-hinged door to rear and on cavetto moulded skirt base with rounded angles, the underside stamped *H.A. BREVETTE S.G.D.G.*; now with a maroon Morocco covered protective outer travelling case.  
 The timepiece 8cm (3.125ins) high excluding handle, 5cm (2ins) wide, 4.5cm (1.75ins) deep.

The stamp to the base of the case conforms to the trademark of H. Acier described in Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS, Their history and development* on page 431.

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

£150-200



97



**98**  
**A FINE FRENCH ENGRAVED GILT AND CLOISSONNE ENAMEL PANEL MINIATURE GORGE CASED CARRIAGE TIMEPIECE DROCOURT, PARIS, CIRCA 1880**

The rectangular eight-day single train movement with silvered platform lever escapement regulated by sprung split bimetallic balance, the backplate with stamped oval *D.C.* trademark to left-hand margin and numbered 11738 to lower left-hand corner beneath, the rectangular gilt brass and champleve enamelled dial with powder-blue ground polychrome scroll infill to centre within gilt Roman numeral chapter ring, with gilt hands over conforming symmetrical foliate scrolls to lower apron and further motifs to upper spandrel areas also into a conforming blue ground, the gilt brass *gorge* case of *Mignonette No. 1* size with hinged faceted engraved carrying handle over bevelled oval glass to the floral spray and hatched ground spandrel panel engraved top panel, with geometric band and repeating leafy scroll decorated top mouldings and channelled uprights enclosing enamelled side panels also decorated with symmetrical polychrome floral designs onto a powder-blue ground, the rear with pin-hinged bevel-glazed door, on fine floral spray and horizontal hatch-line engraved ogee-shaped base with rounded angles; with a tooled deep green Morocco leather protective outer travelling case with purple-velvet lined interior.  
 The timepiece 8cm (3.125ins) high excluding handle, 5cm (2ins) wide, 4.5cm (1.75ins) deep; the outer case 9cm (3.5ins) high, 6.5cm (2.5ins) wide, 7cm (2.75ins) 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 Debelleyme 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 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.

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

£2,500-3,500



98



98 (detail)



98 (details)



99

**99**  
**A FRENCH GILT BRASS AND CLOISSONNE ENAMEL PANEL**  
**MINIATURE CARRIAGE TIMEPIECE**  
**THE BACKPLATE STAMPED WITH INITIALS J.D., PARIS, LATE 19<sup>th</sup>**  
**CENTURY**  
 The rectangular eight-day single train movement with silvered platform lever escapement regulated by sprung split bimetallic balance, the backplate with central hand setting arrow above stamped oval J.\*D. trademark to left-hand margin and numbered 783 to corner beneath, the circular dial with enamelled rosette decorated centre within blue-on-gilt Roman numeral chapter ring, with blued steel *spade* hands set behind circular glass applied flush to the case front panel, the gilt brass *cannelée* variant case of *Mignonette No. 1* size with reeded hinged carrying handle over large bevelled top glass, complex cornice mouldings and channelled canted uprights, the front with rectangular cloisonné enamel dial-mask panel polychrome decorated with pair of exotic birds within stylised butterfly inhabited flowering foliage onto a cream ground, the sides inset with conforming mirror-matching opposing panels decorated with birds in flight beneath stylised scrollwork, and the rear with pin-hinged bevel-glazed door, on ogee-outline skirt base with canted angles. 8cm (3.125ins) high excluding handle, 5cm (2ins) wide, 4.5cm (1.75ins) deep.

The makers mark stamped to the backplate of the current lot does not appear to be specifically recorded in the usual sources, however it may be for J. Dejardin who is noted in Allix, Charles and Bonnet, Peter *CARRIAGE CLOCKS, Their history and development* (page 436) as being described by Saunier in 1880 as 'one of our youngest but one of our cleverest of our good manufacturers of clocks...'

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

£1,500-2,000



99 (details)



100

**100**  
**A FRENCH GILT BRASS CARRIAGE CLOCK**  
**WITH PUSH-BUTTON REPEAT**  
**ATTRIBUTED TO THE COUAILLET FAMILY,**  
**SAINT-NICHOLAS-D' ALIERMONT, LATE**  
**19<sup>th</sup> CENTURY**  
 The eight-day two train gong striking movement with platform lever escapement regulated by sprung bimetallic balance, the backplate stamped with a direction of wind arrow only, The rectangular white enamel Roman numeral dial with blued steel *spade* hands, the gilt brass bevel-glazed *pillars* variant case with tied leafy bud-centred scroll handle over rectangular glass and push button for the repeat to the leading edge of the top, with complex moulded cornice over acanthus collar decorated three quarter column uprights to angles, the rear with pin-hinged glazed door over ogee-shaped skirt base; with original tooled Morocco leather protective outer travelling case. The clock 16.5cm (6.5ins) high with handle down, 10.5cm (4.125ins) wide, 9.2cm (2.625ins) deep.

The hand-setting arrow stamp to the movement backplate of the current lot conforms to that used by the Couaillet family as illustrated in Allix, Charles and Bonnet, Peter *CARRIAGE CLOCKS Their history and development* on page 435. Couaillet Freres are discussed by Leigh Extence in his article *The Carriage Clock Makers of Saint-Nicolas-d'Aliermont* published in *National Association of Watch & Clock Collectors Bulletin*, 2020; where they are described as being one of the most prolific of the carriage clock makers of carriage clocks operating from the horological town of Saint-Nicolas-d'Aliermont (near Dieppe) during the late 19th and early 20th centuries. In 1885 Armand Couaillet was employed by the prominent maker Albert Villon, but in 1892 he and his brothers Denis and Ernest set up their own workshops in the centre of the town as Couaillet freres. They increased the size of the concern when buying the house and workshops of Delépine-Barrois across the road in 1912.

£250-350



100 (details)



101

**101**  
**A FRENCH GILT BRASS REPEATING CARRIAGE CLOCK WITH PUSH-BUTTON REPEAT THE MOVEMENT BY GAY, LAMAILLE AND COMPANY, PARIS, CIRCA 1900**

The eight-day two train gong striking movement with silvered platform lever escapement regulated by sprung split bimetallic balance and stamped with oval *PATENT SURETY ROLLER* to the centre of the backplate over further oval *L.F.* trademark, *PARIS* and serial number *1836* to lower left, the dial with gilt rosette cast centre within dished silvered chapter ring incorporating vertically aligned Arabic cartouche numerals, with scroll-pierced steel hands set within gilt rectangular mask overlaid with pierced relief modelled rococo leafy scrollwork within a canted surround, the case with hinged ringed-baton carrying handle and rectangular glass to the egg-and-dart moulded top panel, over cavetto cornice and conforming ringed three quarter columns to angles, the rear with pin-hinged door, on conforming egg-and-dart and cavetto moulded skirt base with rounded angles; complete with original tooled Morocco leather covered protective travelling case with gilt retailer's stamp *TO THE LATE QUEEN, J.W. BENSON, 25 OLD BOND STREET, LONDON* to inside of lid and conforming numbered winding key.

The clock 16cm (6.25ins) high with handle down, 10cm (4ins) wide, 9cm (3.5ins) deep.

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

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

The oval stamp 'L.F.' is recorded in Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS, Their history and development* as being for Louis Fernier et Frere noted simply as a 'maker of carriage clocks'.

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.

£300-500



101 (details)



101 (details)



**102**  
**A FRENCH GILT ANGLAISE RICHE CASED GRANDE-SONNERIE ALARM CARRIAGE CLOCK WITH FINE FRETWORK PANELS UNSIGNED BUT WITH SIMILARITIES TO THE WORK OF HENRI JACOT, PARIS, CIRCA 1890**

The eight-day two train movement ting-tang striking the quarters on a graduated pair of gongs and sounding the hour every quarter hour on the larger of the two, with silvered platform lever escapement and alarm mechanism positioned to the top left sounding on the smaller gong, the dial with circular white enamel Roman numeral disc incorporating Arabic five minutes to outer track and with blued steel moon hands, set within a fine bright-cut engraved and pierced foliate scrollwork rectangular mask incorporating conforming subsidiary alarm setting dial to lower margin, the frosted gilt brass bevel-glazed variant of the *Anglaise riche* case with reeded baton to the hinged carrying handle over thick top glass, repeat button to front rail, complex moulded cornice and dentil frieze, the angles with fluted three-quarter columns with Corinthian capitals and the sides with fine foliate pierced and engraved frets each incorporating central urn issuing a floral spray set behind bevelled glasses, the rear with pin-hinged glazed door, on generous ogee moulded skirt base with conforming dentil frieze and stepped lower edge incorporating shallow block feet, the underside with *Grande Sonnerie/Petit Sonnerie/Silence* selection lever; with original tooled Morocco leather covered travelling case.

The clock 17.5cm (7.5ins) high with handle down, 11.5cm (4.5ins) wide, 9.5cm (3.75ins) deep.

**Provenance:**

Previously sold at Bonhams, London sale of *FINE CLOCKS* 20th June 2012 (lot 7) for £2,000.

Although unsigned, the present clock is of notably fine quality with distinctive silvered platform and engraved fretwork panels reminiscent of those sometimes seen on examples by LeRoy et Fils and E. Maurice and Company; indeed examples by each of these makers, incorporating similar panels, were sold in these rooms on 21<sup>st</sup> April 2021 (lot 106) and 2nd March 2022 (lot 166) respectively. The scroll-shaped handle and ogee over stepped moulded skirt base are distinctive features which set the present case aside from the standard 'anglaise riche' design which generally incorporate an angular scroll to the handle and plain plinth base. The castings for the base mouldings, however, mirror those on a 'cariatides' case by Henri Jacot illustrated in Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS, Their history and development* on page 172 (Plate VII/24). As this particular variant of 'cariatides' case was favoured by Jacot the presence of these castings on the case of the present clock would suggest a connection to the workshop of Henri Jacot. Interestingly a grande-sonnerie striking clock with an identical pattern of 'cariatides' case to that illustrated by Allix and Bonnert, but housing a movement exhibiting identical details, such as pattern of winding arrow and annotations to the backplate, to the present clock, was sold in these rooms (in partially dismantled condition) 6<sup>th</sup> October 2021 (lot 111).

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

£1,500-2,000



102



102 (detail)



102 (details)



102 (details)





103

**103**  
**A FINE ENGRAVED GILT BRASS GORGE CASED GRANDE SONNERIE ALARM CARRIAGE CLOCK WITH CALENDAR**  
**DROCOURT, PARIS, CIRCA 1880**

The eight-day two train movement ting-tang striking the quarters on a graduated pair of gongs and sounding the hour every quarter hour on the larger of the two, with silvered platform lever escapement and alarm mechanism positioned to the top left sounding on the smaller gong, the inside of the front plate stamped 1172 and the backplate with stamped oval DC trademark for Drocourt to centre left over serial number 15785 to the lower left corner, the dial with circular white enamel Roman numeral disc incorporating Arabic five minutes to outer track and with blued steel moon hands, set within a fine foliate scroll engraved matted ground rectangular mask incorporating conforming subsidiary alarm setting flanked by day-of-the-week and date-of-the-month calendar dials to lower margin, the frosted gilt bevel-glazed gorge case with leafy trail decorated hinged lobed carrying handle over oval top glass within symmetrical scroll engraved recessed panel and with repeat button to front rail, with geometric wavy band and foliate trail engraved complex upper mouldings over bright-cut decorated channelled corner uprights, the rear with pin-hinged glazed door, on generous ogee-shaped base further engraved with a wavy band of over rococo scrollwork onto a matted ground, the underside with STRIKING/SILENT/FULL STRIKING selection lever.

14.5cm (5.75ins) high with handle down, 10cm (4ins) wide, 8.5cm (3.375ins) deep.

**Provenance:**  
 Previously sold at Bonhams, London sale of FINE CLOCKS 12th December 2018 (lot 17) for £6,875.

Pierre Drocourt is recorded in Allix, Charles and Bonnet, Peter CARRIAGE CLOCKS, *Their history and development* with further additions and corrections from research undertaken by Leigh Extence (available online) as born in 1819 and setting up in business as a clockmaker in Paris in 1853. He

initially worked from Rue Limoges (later called 28 Rue Debelleyne after the rationalisation and merger of Streets in 1865), Paris and was succeeded by his son, Alfred (born 1847), in 1872. The blancs roulants, rough movements, were made in Saint-Nicolas-d'Aliermont, a town outside Dieppe, where Drocourt had workshops until their sale in 1904, being premises purchased from 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.

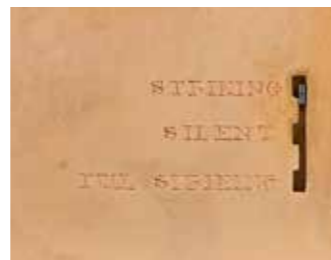
£4,000-6,000



103 (details)



103 (details)



**104**  
**A FINE AND RARE ENGRAVED GILT BRASS SHIELD-SHAPED REPEATING ALARM CARRIAGE CLOCK**  
**MARGAINE, PARIS, CIRCA 1875**

The mid-sized rectangular eight-day two train gong striking movement with silvered platform lever escapement regulated by sprung bimetallic balance, the lower margin of the frontplate with part-observed stamped number 20..., the backplate with alarm winding to top left over stamped A.M. beehive trademark for Francois Arsène Margaine and serial number 11820 to lower left, the dial with circular white enamel Roman numeral hour disc with Arabic five minutes beyond the outer minute track and blued steel spade hands, set within fine foliate scroll engraved matted shield-shaped mask incorporating subsidiary alarm setting dial to margin and with canted surround, the engraved and chiselled cast gilt brass shield-shaped case with floral scroll-shaped hinged carrying handle to the acanthus cast shallow-ogee domed rectangular top panel incorporating repeat button, over egg-and-dart cast cavetto top moulding and repeating leaf bordered glazed front panel following the shape of the case, the sides applied with mounts cast as pairs of inverted entwined dolphins continuing downwards so that their heads, with mouths open and rosettes for eyes, form the four supports on which the clock stands, the rear matching the front but with the glazed panel hinged to allow access to the movement.

14.5cm (5.75ins) high with handle down, 9.5cm (3.75ins) wide, 6.5cm (2.5ins) deep.

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

The extremely rare and attractive design of the case of the present clock no doubt draws inspiration from Swiss Pendules D'officier and Viennese carriage clocks produced during the Biedermeier period. Austrian examples following a similar trend are illustrated in Roberts, Derek CARRIAGE and other Travelling CLOCKS on page 154.

£2,500-3,500



104



104 (details)





105

**105**  
**A RARE FRENCH GILT BRASS QUARTER-REPEATING**  
**CALENDAR CARRIAGE TIMEPIECE WITH ALARM**  
**CHARLES OUDIN, PARIS, CIRCA 1830**

The going and push-plunger repeat trains laid-out in the manner of a pocket watch with duplex escapement regulated by sprung monometallic balance and sounding the hours and quarters on a graduated pair of coiled gongs on demand only, set within the frontplate of the four-pillar rectangular movement incorporating cocked going barrel to facilitate eight-day duration over alarm mechanism sounding on a bell mounted within the base of the case, the gilt backplate with winding squares for the going and alarm trains, regulation adjustment and signed *CH'S OUDIN, PALAIS ROYAL 52*, the rectangular white enamel Roman numeral dial also signed *CH'S OUDIN, PALAIS ROYAL 52* to centre and with blued steel hands over subsidiary date-of-the-month and alarm setting dials to lower margin, the case with hinged faceted scroll-shaped carrying handle over canted moulded edge top incorporating a push plunger for the quarter-repeat towards the leading edge, the front with bevel-glazed rectangular door flanked by canted angles, the sides with conforming glazed panels and the rear with gilt door, on cavetto moulded skirt base with canted angles.  
 12cm (4.75ins) high with handle down, 8.2cm (3.25ins) wide, 7cm (2.75ins) deep.

Charles Oudin was a highly notable watchmaker who initially worked, alongside his cousin Joseph, under Abraham-Louis Breguet who held them both in high esteem. In 1801 Oudin established himself at 65 Galerie de Pierre and is noted as working from various addresses nearby 1809-11 before settling at Palais Royal, 52 in 1812. He participated in the Exhibitions of the Products of French Industry in 1806 and 1819 and was awarded medals for 'a watch that was wound by the pendant' and 'a watch with moon phases and synodic months' at the former. At the 1819 exhibition, the firm also exhibited, among other things, an 'equation watch with an ingenious system'

which was also favourably received. Charles Oudin retained his connection with the Breguet workshop often inscribing 'élève de Breguet' alongside his signature. In June 1836 the business was passed onto his son, Charles Raymond, who continued producing fine-quality timepieces before selling the business to fellow watchmaker, Amédée Charpentier, in 1857. The firm then traded under the name Oudin-Charpentier into the 20<sup>th</sup> century.

£700-900



105 (details)

105 (details)

**106**  
**A VICTORIAN ENGRAVED GILT BRASS SMALL**  
**CARRIAGE TIMEPIECE**  
**MORTIMER AND HUNT, LONDON, CIRCA 1840**

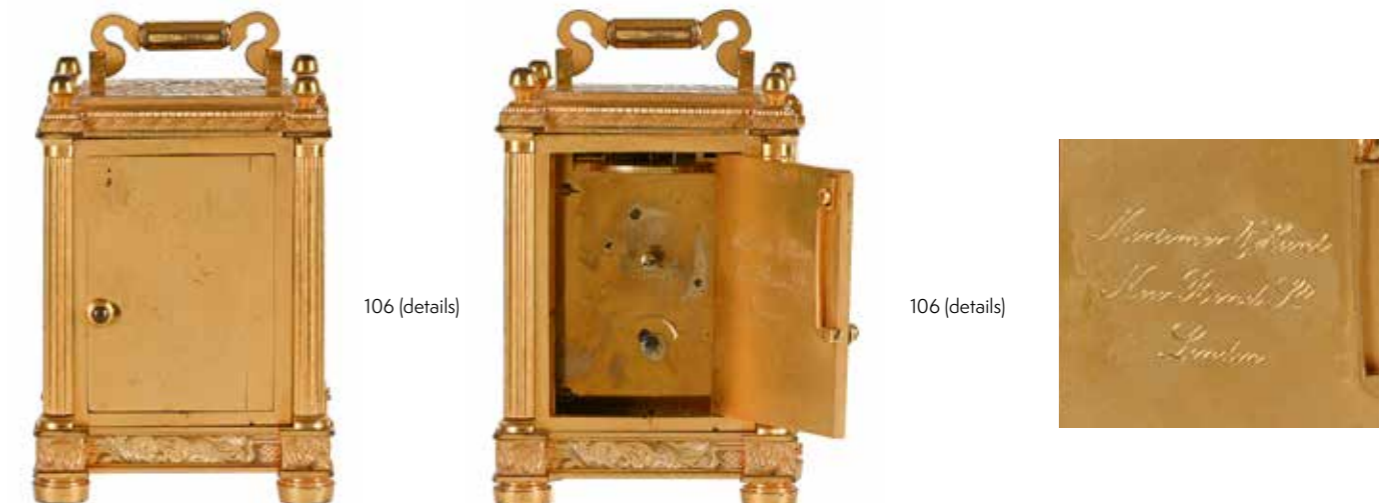
The four pillar eight-day single going barrel movement with frosted gilt platform lever escapement regulated by sprung monometallic balance, the backplate with hand setting, winding square and stamped with serial number *1156* to lower edge, the 2 inch circular silvered Roman numeral dial with engine-turned centre and blued steel spade hands set within a canted convex-glazed bezel, the case with hinged scroll-shaped faceted baton carrying handle to the hatched floral scroll engraved rectangular top panel, bordered by stepped canted moulding and slender fluted band incorporating projecting square platforms to the angles applied with turned knob finials, the rectangular front panel with conforming engraved decoration around the dial and flanked by three-quarter fluted Greek Doric columns to the angles, the sides further engraved with bold rococo scrolls within a horizontal line-hatched field and diamond lattice upper quadrant infill, the rear with latched door engraved *Mortimer & Hunt, New Bond St., London* to interior and conforming Doric columns to angles, on continuous foliate scroll engraved skirt base incorporating plinths for the corner columns at the angles and turned tapered feet.  
 11cm (4.375ins) high with handle down, 7.5cm (3ins) wide, 6cm (2.5ins) deep.

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

£1,500-2,000



106



106 (details)

106 (details)







107

**107**  
**A FINE VICTORIAN FILT BRASS GIANT CARRIAGE CLOCK WITH**  
**PUSH-BUTTON REPEAT**  
**CARTER, LONDON, CIRCA 1860**

The eight-day five columnar pillar twin chain fusee train bell striking movement with Harrison's maintaining power and frosted gilt platform underslung lever escapement regulated by sprung split bimetallic balance with jewelled pivots to the going train, the backplate with central aperture revealing the balance regulation scale to upper margin over winding and hand-setting squares and engraved signature *Carter, 61 Cornhill, LONDON* to centre, the dial with fine foliate scroll pierced and engraved fretwork overlaid centre within 3.125 inch Roman numeral enamel chapter ring, with blued steel moon hands and set within conforming scroll pierced fret overlaid rectangular gilt mask incorporating shield cartouche signed *CARTER, 61 CORNHILL* beneath the chapter ring and framed by a canted bezel surround, the heavy thickly bevel-glazed frosted gilt brass case with hinged scroll-shaped handle over rectangular top glass, inverted ogee cornice, and rounded uprights to angles, the right hand side glass with push-repeat button and the rear with lift-out panel secured via a slide-latch and with shuttered winding and hand setting square holes, on cavetto moulded skirt base with rounded angles.

21.5cm (8.5ins) high with handle down, 15cm (6ins) wide, 12.5cm (5ins) deep.

John Carter is recorded in Betts, Jonathan *MARINE CHRONOMETERS AT GREENWICH* as born in 1803 and apprenticed to Boys Err Burrill gaining his Freedom of the Clockmakers' Company in 1829. He is listed in directories as working from Tooley Street, London as a watch and chronometer maker with additional premises at 61 Cornhill from 1840. He submitted many chronometers for the trials at Greenwich coming first in 1834 with chronometer number 144, and again the following year with watch number 160. He also became involved with the City of London becoming an Alderman in 1851 and serving as Lord Mayor in 1859. He also served three times as Master of the Clockmakers' Company in 1856, 59 and 64. In 1873 John Carter took his son, John William, into partnership who then continued the business after John Carter's death in May 1878.

£10,000-15,000



107 (details)



107 (details)





108

108

**A FINE VICTORIAN GILT BRASS GIANT CHRONOMETER CARRIAGE TIMEPIECE WITH ORIGINAL TRAVELLING CASE  
EDWARD WHITE, LONDON, NO. 691, CIRCA 1875**

The four columnar pillar eight-day single chain fusee back-wound movement with Harrison's maintaining power and Earnshaw-type spring detent chronometer escapement regulated by helical sprung split bimetallic balance incorporating screw timing weights to rim, set on a spotted horizontal platform within the plates towards the upper margin incorporating diamond endstone to the balance cock, the backplate with central aperture revealing the balance to upper margin over winding and hand-setting squares and engraved signature *E. White, 20 Cockspur St., London, 691 to centre*, the 3 inch circular white enamel Roman numeral dial with subsidiary running seconds hand at twelve o'clock and signed *E. WHITE, 20 COCKSPUR ST., LONDON to centre*, with blued spade steel hands and set within a fine engine-turned gilt rectangular gilt mask framed by a canted bezel surround, the heavy thickly bevel-glazed frosted gilt brass case with hinged reeded baton-centred scroll-ended handle over rectangular top glass, inverted ogee cornice, and rounded uprights to angles, the rear with lift-out panel secured via a screw released via the winding key from beneath and with shuttered holes annotated with direction of wind arrow to the left and labelled *SET HANDS* to the right, on cavetto moulded skirt base with rounded angles, with original tooled black/green Morocco leather covered travelling case opening to reveal a deep green velvet lined interior incorporating dial aperture slide to the front.

The timepiece 19.5cm (7.75ins) high with handle down, 13.3cm (5.25ins) wide, 10.8cm (4.25ins) deep; the travelling case 23.5cm (9.25ins) high, 17cm (6.75ins) wide, 15cm (6ins) deep.

**Provenance:**

The present lot was sold at Christies King Street, London, sale of *IMPORTANT CLOCKS AND MARINE CHRONOMETERS* 6th December 2006 (lot 39) for £12,000 hammer where it was noted that the timepiece had been acquired from Garrards, London, in 1996. Subsequently purchased by the vendor from Anthony Woodburn.

Edward White was a chronometer and carriage clock maker who operated from premises at 20 Cockspur Street, Pall Mall London from 1861 to 1890. He was a former workman for Dent and exhibited at the 1862 Exhibition taking a four-page advertisement in the catalogue.

An essentially identical timepiece to the present lot (number 837) is illustrated in Roberts, Derek *CARRIAGE and Other Travelling CLOCKS* pages 320-21 (Figures 21-23 a., b., c.). A chronometer carriage clock by Dent, housed in a near-identical case, is also illustrated on page 319 (Figure 21-22 a). Roberts notes that the similarities between the examples signed by both E. White and Dent are such that 'it would seem more than a little likely that they were made by the same hand'.

£12,000-18,0000



108 (detail)



108 (details)



108 (details)





109

109

**A FINE VICTORIAN GILT BRASS GIANT CARRIAGE CLOCK WITH PUSH-BUTTON REPEAT  
PAYNE AND COMPANY, LONDON, LATE 19<sup>th</sup> CENTURY**

The eight-day two train four pillar gong striking movement with substantial frosted gilt platform lever escapement regulated by sprung split bimetallic balance and with jewelled pivots, the platform table engraved No. 69683 and Fast/Slow regulation adjustment indication, the backplate signed Payne & Co. 163 New Bond St., LONDON to centre and numbered 48, 62864 to lower edge, the 2.75 inch circular engine turned silvered Roman numeral dial with small concentric arched panel inscribed PAYNE & Co. 163 New Bond St. LONDON to the upper margin of the fine diamond hatched centre, the outer track with dot minute markers interrupted by Arabic five minutes, with blued steel moon hands and set into a fine rococo foliate scroll engraved shallow arch mask, the heavy frosted gilt bevel-glazed case with hinged stylised reed tied carrying handle over large thick glass and bead bordered cavetto moulding to top the front with shallow arch glazed dial aperture incorporating angled brass fillet to interior flanked by canted angle uprights with applied reeded decoration to lower sections and outswept bases, the sides with fine scroll engraved rectangular panels set behind bevelled glasses, the rear with lift-out panel incorporating shuttered winding and hand adjustment square apertures, on stepped skirt base with reeded squab feet.

21.5cm (8.5ins) high with handle down, 15.5cm (6.125ins) wide, 12.5cm (5ins) deep.

**Literature:**

The current lot is illustrated in Roberts, Derek *CARRIAGE and Other Travelling CLOCKS* on page 344 (Figs. 23-24).

William Payne recorded in Roberts, Derek *CARRIAGE and Other Travelling CLOCKS* as first working from at 62 South Moulton Street London in 1816. By 1825 he had moved to 163 New Bond Street where the company remained until the 20th century. William Payne & Company, watch, clock and pedometer makers appear in trade directories from 1852 specialising in finely finished carriage and small mantel clocks as well as watches and pedometers, and were one of only five English makers to exhibit carriage clocks in the 1862 London Exhibition. Their clocks often feature rich engraving, and it thought that through their close associations with Thomas Cole that they may well have employed the same engravers for some of their work.

The case of the current lot is of a pattern also used by Dent (see Allix, Charles and Bonnett, Peter *CARRIAGE CLOCKS Their History and development* page 262; Plate IX/38 and Roberts page 318; Fig 21) and is particularly pleasing in the way that its bold, robust and confident design (almost appearing Art Deco in its form) provides the perfect enclosure for the fine jewel-like engraved panels set behind thick protective glasses.



109 (detail)

£7,000-10,000



109 (details)



109 (details)





**110 Y**  
**A VICTORIAN ROSEWOOD CASED TWO-DAY MARINE CHRONOMETER**  
**GEORGE EDWARD FRODSHAM, LONDON, CIRCA 1875**

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, helical balance spring and diamond endstone, the spotted backplate with spring set-up ratchet and blued-steel pillar and backcock securing screws, the 4 inch circular silvered Roman numeral dial with subsidiary seconds dial to above six o'clock beneath engraved signature *G. E. FRODSHAM, 31 Gracechurch St., London 6506* across the centre and *DOWN/UP* power reserve dial to upper section, with gold/gilt 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 brass-bound rosewood three-tier box with shaped brass vacant plate to the brass corner-capped top tier over second tier with glazed panel to interior, inset ivory panel engraved *G. E. Frodsham, 31 Gracechurch Street, London* to front and brass reinforcements to angles, the bottom tier with conforming reinforcements, hinged brass side handles and ivory disc numbered *6506* to front.

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

George Edward Frodsham was born in 1831 and succeeded John Frodsham - first working as Frodsham, Son and Company in 1849, then in the Partnership of Frodsham and Baker the following year. George Frodsham then worked alone from 31 Gracechurch Street, London from 1864; the business became G. E. Frodsham and Company in 1882 and then a Limited Company in 1888. The following year (1889) the business advertised as being clockmakers to the Queen, Prince of Wales, The Royal Observatory and The Lords of the Admiralty and continued under George Edward Frodsham until 1901 when he presumably retired; he died two years later.

110

£1,500-2,000



110 (details)



**111**

**A GEORGE V MAHOGANY CASED TWO-DAY MARINE CHRONOMETER**  
**THOMAS MERCER, ST. ALBANS, RETAILED BY LILLEY AND SON, LONDON,**  
**CIRCA 1906**

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, helical balance spring and diamond endstone, the spotted backplate with spring set-up ratchet and blued-steel pillar and backcock securing screws, the reverse of the dial mounting plate stamped *7358*, the 4 inch circular silvered Roman numeral dial with subsidiary seconds dial engraved with retailer's serial number *1660* beneath signature *LILLEY & SON, 10, LONDON ST., LONDON. E.C.* across the centre and *DOWN/UP* power reserve dial flanked by engraved red banners inscribed *MAKERS TO THE, ADMIRALTY* to upper section, with gold spade hands and secured by a screw-down bezel into a lacquered brass bowl with shuttered winding hole and engraved *H.S.1* along with the M.O.D. arrow device to rear, mounted via gimbals into a brass-bound mahogany three-tier box with shaped brass vacant plate to the brass corner-capped top tier over second tier with glazed panel to interior, inset brass panel engraved *TO R.C. MOORE ESQ., WITH THE APPRECIATION OF, HIS STAFF, 25th DECEMBER 1945* to front and brass reinforcements to angles, the bottom tier with conforming reinforcements and recessed side handles.

19cm (7.5ins) high, 18.5cm (7.35ins) square.

**Provenance:**

Purchased at Bonhams, Knightsbridge, London sale of *Clocks, Watches & Barometers* 24th November 2009 (lot 276) for £2,340.

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 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 firm of Lilley and Sons is recorded in Betts, Jonathan *MARINE CHRONOMETERS AT GREENWICH* as being traced back to the scientific and nautical instrument maker, John Lilley, who was apprenticed to Michael Dancer in 1801. By 1811 Lilley had established his own business in Hatton Garden and then from various successive addresses. He was joined by his son of the same name in around 1845, at that time the firm was based at Jamaica Terrace, Commercial Road, London. On his father's death in 1859 John Junior took-over the business who was subsequently succeeded by his second son, George Charles Lilley, by 1881. From 1865 the business was trading from London Street, Fenchurch Street, London and in 1903/4 to 1906/7 they took part in chronometer trials with the best result being for no. 1590 which came fourth in 1905/6. In 1911 John Wilson Gillie joined as a partner and the business became John Lilley & Son Ltd and, despite several changes in ownership, was still trading at the start of the 21<sup>st</sup> century as Lillie and Gillie based in North Shields.

The present lot (serial number 7358) is noted in Mercer, *Tony Mercer Chronometers - Radical Tom Mercer and the House he Founded* as supplied by the firm direct to Lilley & Son. The M.O.D. HS1 stamps indicate the current chronometer was classified as 'a chronometer with spring detent escapement' by the Ministry and records show that it was loaned to the Royal Navy during World War II, before being returned to its owner towards the end of 1944.

£1,200-1,800



111



111 (details)



112

112 (detail)

**112**  
**A VICTORIAN BRASS SHIP'S BULKHEAD TIMEPIECE**  
**UNSIGNED, THIRD QUARTER OF THE 19<sup>th</sup> CENTURY**  
 The four columnar pillar single chain fusee movement with rounded angles to the plates, Harrison's maintaining power and English lever escapement regulated by sprung three-arm monometallic balance vertically planted on the frontplate behind the dial, the 7 inch circular cream painted Roman numeral dial with subsidiary seconds dial to centre, S/F regulation lever to upper margin and steel spade hands, set behind hinged cast moulded brass bevel-glazed bezel incorporating canted fillet insert to interior fitted to the heavy cast case of cylindrical form with drilled mounting flange to rear. 25cm (11.75ins) diameter, 11cm (4.25ins) deep.

£250-350



113

**113**  
**A VICTORIAN BRASS SKELETON TIMEPIECE WITH PASSING STRIKE**  
**UNSIGNED, CIRCA 1860**

The pierced triple spire and scroll outline plates united by four columnar pillars enclosing single fusee and half-dead-beat escapement regulated by half-seconds lenticular bob pendulum suspended behind the backplate, the passing strike sounding a single blow at the hour on a bell mounted between the spires with an axe-shaped hammer, the dial with silvered skeletonised Roman numeral chapter ring and steel spade hands, mounted via stepped cavetto moulded tapered brass feet onto a stepped grey-veined white marble D-ended plinth to take the glass dome cover over three disc-tuned feet. The timepiece including base and dome 44.5cm (17.5ins) high, 28cm (11ins) wide, 16.5cm (6.5ins) deep overall.

£250-350



114

**114**  
**A LATE VICTORIAN OAK FUSEE DIAL TIMEPIECE**  
**THE DIAL SIGNED FOR HAWKES, ASTON, LATE 19<sup>th</sup> CENTURY**  
 The four cylindrical pillar single chain fusee back-wound movement with anchor escapement regulated by half-seconds lenticular bob pendulum, the backplate with subsidiary hand setting dial incorporating minute ring and Arabic five-minute annotations, the 12 inch cream painted circular Roman numeral dial inscribed HAWKES, ASTON to centre and with steel spade hands, set behind a hinged glazed brass bezel within turned cushion-moulded wooden surround, secured via pegs onto to a box drop-trunk type case with door to rear and shaped apron over moulded platform base with bun feet (dial refinished).

Although the dial has been refinished it most likely replicates the original signature; two makers with the surname Hawkes are recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as working in Birmingham at the end of the 19<sup>th</sup> century; William 1868-1880 and Alfred circa 1880. The presence of the subsidiary setting dial and to the backplate and rear winding would suggest that the present timepiece was probably used in a semi-public environment possibly a bank or factory perhaps set on screen or partition.

£200-300

**115 Y**  
**A LATE VICTORIAN BRASS INLAID ROSEWOOD BRACKET CLOCK ON PEDESTAL**  
**SHARMAN D. NEILL, BELFAST, CIRCA 1893**  
 The substantial four pillar triple chain fusee movement with anchor escapement regulated by lenticular bob pendulum with pivoted rise/fall beam regulation to suspension, chiming a choice of two tunes for the quarters either on a graduated nest of eight bells or four gongs and sounding the hour on a further larger coiled gong, the 8 inch arched gilt brass dial with matted centre within applied silvered Roman numeral chapter ring with stylised trident half hour markers, Arabic five minutes beyond the outer minute track and signed SHARMAN D. NEILL, BELFAST to lower margin, with scroll pierced blued steel hands and applied gilt scroll cast spandrels to angles, the arch with central FAST/SLOW subsidiary regulation dial flanked by further CHIME/SILENT and CHIME ON EIGHT BELLS/WESTMINSTER selection dials set within conforming mounts, the shallow break-arch top case with stepped surmount and stylised urn flanked by foliate scroll inlay to tympanum over silvered brass angled fillet inset dial aperture to the arch-glazed front door with line inlaid border and further foliate scroll infill to upper angles flanked by recesses to take columns at the angles, the sides with arched cherub mask and sunburst centred cast scroll-pierced sound frets, and the rear with rectangular brass grille inset door, the inverted breakfront base with fluted vertical band infill over cushion moulded skirt inlaid with a stylised foliate motif flanked by lines to front, on gilt brass lobed bun feet; the pedestal with complex double ogee edge mouldings to top over cavetto throat and rosette-centred fluted frieze, the trunk with raised demi-lune panel applied with engraved brass presentation plaque Presented to, Robert Garrett Campbell, AND, Alicia Anna Ferguson, ON THE OCCASION OF THEIR MARRIAGE, BY THE EMPLOYE'S OF, Mess'rs Henry Campbell & Co., Mossley, Belfast, DEC'R 1893, over further rectangular panel and fluted apron frieze, the plinth base with stepped ogee top mouldings and conforming ogee capped skirt. The clock 68.5cm (27ins) high, 45cm (17.75ins) wide, 30cm (11.75ins) deep; the clock on pedestal 204cm (80.25ins) high overall.

**Provenance:**  
 Consigned by a direct descendant of Robert Garrett Campbell. Henry Campbell and Company were a firm of flax and tow spinners who bought Mossley Mill, Co. Antrim in 1859 (built in 1839). On his retirement Henry Campbell built a mansion, 'Lorne', at Craigavad, Co. Down. A benefactor during his life to the Belfast Royal Hospital and the Presbyterian Orphanage Society, he bequeathed approximately £200,000 for the founding of a hospital bearing his name, or a college (or both) in or near Belfast, which would provide a 'superior liberal protestant education'. Although a presbyterian, he chose trustees from differing protestant churches to administer his will, which led to the opening (3 September 1894) of Campbell College at Belmont, Belfast.

A clockmaker with the name Sharman D. Neill does not appear to be specifically recorded in the usual sources however he is recorded in the 1902 *Directory of Belfast and Province of Ulster* as a 'watch and clock manufacturer' working by appointment to 'His Majesty the King Res: Martello Terrace' from 12 Donegall place, Belfast.

£2,500-3,500



115 (details)



115



116



116 (detail)

**116**  
 A VICTORIAN BRASS MOUNTED EBONISED QUARTER-CHIMING 'BASKET-TOP' BRACKET CLOCK  
 RETAILED BY NOBLE AND CHIVERS, BATH, LATE 19<sup>th</sup> CENTURY

The substantial four columnar pillar tripe chain fusee movement with anchor escapement regulated by lenticular bob pendulum, chiming a choice of two tunes on a graduated nest of eight bells and sounding the hours on a gong, the backplate with pendulum holdfast, the 6.75 inch wide rectangular dial with shaped silvered plate engraved *NABLE & CHIVERS, BATH* to the matted centre within applied silvered Roman numeral chapter ring with stylised fleur-de-lys half

hour markers and Arabic five minutes beyond the minute track, witch scroll pierced steel hands and unusual oak leaf cast gilt spandrels to angles with the upper interrupted by twin subsidiary *CHIME/SILENT* and *CHIME ON 8 BELLS/CAMBRIDGE CHIMES* selection dials with winged mask ornament between, the 17<sup>th</sup> century style case with twin putto term cast hinged carrying handle to the pierced 'basket' caddy superstructure decorated with seated putti and baskets of flowers within foliate strapwork, flanked by brass flambeau urn finials to angles over double cavetto top mouldings and brass-fillet bordered glazed aperture to the front door applied with scroll pierced mounts to the frame, the sides with rectangular cast brass frets further decorated with a central classical term and seated putti within foliate strapwork, the rear flush with rectangular brass grille inset door set within the frame of the case, on cavetto moulded skirt

base applied with ribbon-tied floral cast mounts to angles over brass paw feet.  
 42cm (16.5ins) high with handle down, 28.5cm (11.25ins) wide, 21cm (8.25ins) deep.

Noble and Chivers were retailers of silver, jewellery and luxury goods based at 2 New Bond Street Buildings, Bond Street, Bath. They succeeded the business established by Thomas Noble in circa 1770 and were in business from prior to 1875 until after 1900.

£1,200-1,800

**117**  
 A LATE VICTORIAN GEORGE III STYLE SMALL GILT BRASS MOUNTED QUARTER-CHIMING BRACKET CLOCK  
 J. DURDEN, LONDON, CIRCA 1880

The four pillar tripe chain fusee gong striking movement with anchor escapement for regulation by a lenticular bob pendulum and chiming a choice of two melodies on a graduated nest of eight bells, the backplate with pendulum holdfast bracket and signed *J. DURDEN, 21 FENCHURCH ST., LONDON* to centre, the 5.5 inch ogee-arch top gilt brass dial with matted centre within applied Roman numeral chapter ring with fleur-de-lys half hour markers, Arabic five minutes beyond the outer minute track and signed *J. DURDEN, 21 FENCHURCH ST. LONDON* to lower margin, with delicate scroll pierced blued steel hands and chased gilt brass foliate cast spandrels to angles, the arch with twin silvered subsidiary *CHIME/SILENT* and *CHIME ON EIGHT BELLS/WESTMINSTER CHIMES* selection dials flanked by conforming mounts, the George III style bell-top case with hinged brass carrying handle and brass string moulding over ball finials and complex top mouldings, the front door with brass fillet edged glazed dial aperture beneath scroll pierced and engraved upper quadrant and rail frets set within conforming fillet-edged recesses, with brass stop-fluted canted angles and conforming scroll pierced and engraved brass ogee-arch shaped frets to sides, the rear with canted angles matching the front, on brass-faced cavetto moulded skirt base with cast splayed bracket feet, (pendulum, rear door and left side upper moulding lacking).  
 38cm (15ins) high with handle down, 24.5cm (9.75ins) wide, 19.5cm (7.75ins) deep.

A John Durden is recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as working in London 1869-81.

£800-1,200



117 (detail)



117

**118**  
 A VICTORIAN GILT BRASS MOUNTED GEORGE III STYLE EBONISED MINIATURE TABLE/BRACKET CLOCK  
 PAYNE AND COMPANY, LONDON, CIRCA 1875

The five columnar pillar twin chain fusee gong striking movement with anchor escapement for regulation by a lenticular bob pendulum, the backplate with pendulum holdfast over engraved signature *PAYNE & Co., 163 NEW BOND STR., LONDON, 2418*, the 4.5 inch single sheet silvered brass arched Roman numeral dial further signed *PAYNE & Co., 163 NEW BOND STREET, LONDON, No. 2418* to centre, with blued steel spade hands beneath subsidiary *STRIKE/SILENT* selection dial to arch, the George III style bell-top case with brass flambeau vase finial set on a scroll-sided block over festoon mounts to superstructure flanked by four further flambeau finials over cavetto moulded cornice, the hinged front with brass-fillet bordered glazed dial aperture and chased rocaille scroll pierced and cast upper quadrant frets flanked by male caryatid applied canted angles, the sides with symmetrical scroll cast and pierced gilt brass break-arch sound frets and the rear matching the front, on cavetto moulded skirt base with leafy scroll cast bracket feet.

40.5cm (16ins) high, 22cm (8.75ins) wide, 20cm (8ins) deep.

William Payne recorded in Roberts, Derek *CARRIAGE and Other Travelling CLOCKS* as first working from at 62 South Moulton Street London in 1816. By 1825 he had moved to 163 New Bond Street where the company remained until the 20th century. William Payne & Company, watch, clock and pedometer makers appear in trade directories from 1852 specialising in finely finished carriage and small mantel clocks as well as watches and pedometers, and were one of only five English makers to exhibit carriage clocks in the 1862 London Exhibition. Their carriage clocks often feature rich engraving, and it thought that through their close associations with Thomas Cole that they may well have employed the same engravers for some of their work.

£1,000-1,500

**119**  
 A REGENCY ORMOLU AND WHITE MARBLE FIGURAL LIBRARY MANTEL TIMEPIECE  
 UNSIGNED BUT PROBABLY BY THOMAS WEEKS, LONDON, CIRCA 1815

The circular three columnar pillar single fusee movement with anchor escapement regulated by disc bob pendulum, the 3.5 inch circular white Roman numeral enamel dial with steel hands within an engine-milled gilt bezel, the case surmounted with a figure of an eagle with outstretched wings over drum supported on foliate scroll volutes set on a block fronted with and inset gilt foliate cast frieze, flanked by opposing gilt seated Classical females each reading a book, the marble plinth base applied with central gilt rosette flanked by recessed gilt leafy scroll inset panels over extended toupe feet.  
 31cm (12.25ins) high, 35cm (13.75ins) wide, 7.5cm (3ins) deep.

The castings used for the foliate decoration to the frieze beneath the dial and for the figures can be directly compared to those on a timepiece with centre-seconds signed 'Semaine' for Thomas Weeks sold at Christies, London sale of *IMPORTANT CLOCKS AND BAROMETERS* 2nd July 2004 (lot 67) for £8,365. Thomas Weeks was renowned for the mechanical curiosities exhibited at the eponymous Museum and adjoining shop he established in about 1797 at 3 and 4 Titchbourne Street, London. His collection was sold at auction after his death in 1834.

£400-600



118 (detail)



118



119 (detail)



119



120



120 (detail)

**120**  
A REGENCY ORMOLU AND WHITE MARBLE FIGURAL LIBRARY MANTEL TIMEPIECE  
UNSIGNED, IN THE MANNER OF THOMAS WEEKS,  
LONDON, CIRCA 1815

The circular three columnar pillar single fusee movement with anchor escapement regulated by disc bob pendulum, the 3.5 inch circular white Roman numeral enamel dial with steel hands set behind a push-fit convex glazed engine-milled gilt bezel, the case surmounted with a finial cast as a tied bunch of flowers over gilt drum supported on the backs of a pair of patinated standing figures each cast as cupid clutching a gilt arrow

and holding up a finger towards the mouth, the stepped rectangular marble plinth base applied with four gilt pine cone finials to the cavetto moulded top over gilt disc feet.

32cm (12.5ins) high, 19cm (7.5ins) wide, 9cm (3.5ins) deep.

£600-800

**121**  
A WILLIAM IV LOUIS XV STYLE ORMOLU MANTEL TIMEPIECE  
UNSIGNED, CIRCA 1825

The circular four columnar pillar chain fusee movement with anchor escapement for regulation by a lenticular or disc bob pendulum, the 4 inch circular gilt brass dial with engine-turned centre within Roman chapter ring and outer minute track, with steel moon hands set within a gilt engine-milled bezel, the rococo scroll-cast waisted case cast with foliate bud finial above scallop crest and rocaille-work enveloping the dial flanked by open leafy scrolls, the sides with shaped floral lattice-pierced frets beneath generous leaf motifs, the rear matching the front but without the leafy scroll-pierce fret to apron, on generous inward-curved scroll feet with scallop shell pendant between.

31cm (12.25ins) high, 19.5cm (7.75ins) wide, 11.5cm (4.5ins) deep.

The detailing of the movement and dial of the current timepiece can be closely compared with the work of William Payne who worked from New Bond Street, London 1825-51 specialising in small mantel clocks/timepieces and carriage clocks.

£300-400

**122**  
A FRENCH EMPIRE ORMOLU MOUNTED ROSSO FRANCIA MARBLE PORTICO MANTEL CLOCK  
UNSIGNED, EARLY 19<sup>th</sup> CENTURY

The circular eight-day two train countwheel bell striking movement with anchor escapement regulated by half-seconds disc bob pendulum incorporating silk suspension, the 4.5 inch circular slightly convex white enamel Roman numeral dial with gilt Arabic fifteen minutes within the outer minute track and fine sculpted scroll pierced gilt hands within an engine-milled bezel, the architectural break-arch case with gilt surmount cast as two lovebirds perched on billowing clouds flanked by crisp engine-turned shouldered urn finials, over stepped cavetto cornice incorporating a band of gilt lozenge and bead stringing and with pierced draped cast lambrequin apron mount beneath the dial, raised on two pairs of turned marble columns each with entasis and gilt engine-turned caps and bases, the rectangular plinth base with brass bead bordered upper edges and engine-turned gilt feet.

50cm (19.75ins) high, 27cm (10.5ins) wide, 12.5cm (5ins) deep.

£500-700



122 (detail)



122



121

**123**  
A FRENCH EMPIRE PERIOD ORMOLU MOUNTED WHITE MARBLE FIGURAL MANTEL CLOCK  
HERMANT, PARIS, CIRCA 1815

The circular eight-day countwheel bell striking movement with anchor escapement regulated by anchor escapement now with Brocot type regulation to suspension, the 4.25 inch circular convex white enamel dial signed *Hermant a Paris* to centre within vertically aligned Arabic numeral chapter ring and fifteen-minute annotations to the outer minute track, with fine interlaced lozenge and star pierced and engraved gilt brass hands set behind hinged engine-milled convex glazed bezel, the case formed as an oval section pedestal housing the movement, decorated with a floral wreath and laurel sprays over the dial and surmounted by a cherub attending a female standing to the left of the dial, the right hand side with another cherub stood with bow and quiver at his feet, the base of the pedestal with fine acanthus-leaf cast and engine-milled mouldings, set on a break-fronted platform inset with panel relief cast with further cherubs flanked by further curved engine-milled panels and rosettes to fascia, on gilt reeded bun feet; with a D-ended green velvet covered stand.

The clock 32cm (12.5ins) high, 28cm (11ins) wide, 13cm (5ins) deep.

**Provenance:**

Previously at the Château Le Bois Murat Estate, Fribourg, Switzerland.

A.J. Hermant is recorded in Britten, F.J. *Old Clocks and Watches and Their Makers* as working in Paris 1809-25.

£1,000-1,500



123 (detail)



123

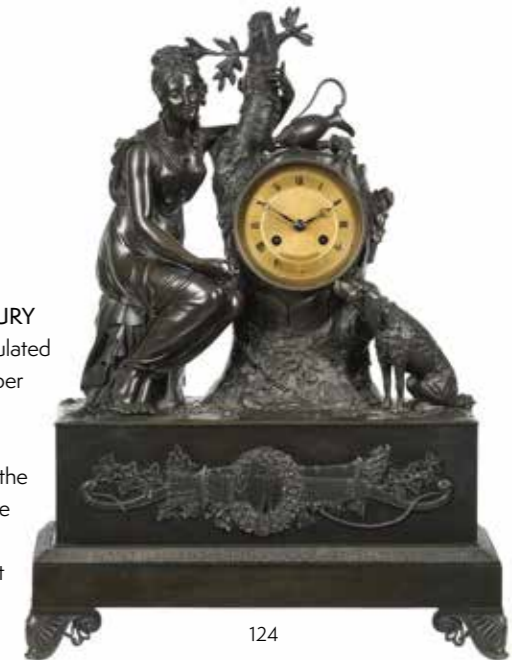
**124**  
A FRENCH CHARLES X PATINATED BRONZE FIGURAL MANTEL CLOCK  
THE DIAL SIGNED FOR J.F. BAUTTES, GENEVA, SECOND QUARTER OF THE 19<sup>th</sup> CENTURY

The circular eight-day outside countwheel bell striking movement with anchor escapement regulated by disc bob pendulum with silk suspension and the backplate stamped *CLERET* over serial number 4258, the 3.25 inch circular gilt brass dial with radial engine-turned centre incorporating curved signature *J'n F's BAUTTE & CIE, A GENEVE* to lower margin within Roman numeral chapter ring, with blued steel spade hands set behind a friction-fit milled patinated brass bevel-glazed bezel, the case modelled as a female in period Classical dress seated, opposing an attentive spaniel, beside a vine encrusted rocky outcrop housing the movement surmounted by an ewer and a flaming torch beside a tree stump inscribed *Je meurs, ou, le mattahes*, the plinth base applied with mount finely cast with vine entwined quiver and bow passing through a floral wreath, on skirt base with repeating anthemion motif decorated top moulding and inverted acrotorian-shaped feet.

47.5cm (18.75ins) high, 35.5cm (14ins) wide, 16cm (6.25ins) deep.

Jean-Francois Bautte is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as an 'Eminent' maker specialising in very thin watches as well as form watches (modelled as a mandolin for example), born in 1772 and working until his death in 1837. He was succeeded by his son, Jaques, and son-in-law, Jean-Samuel Rossell, who continued the business under the name 'Jean-Francois Bautte et Cie'. Cleret is recorded by Baillie as working in Paris 1812-15, however a maker of this name, who described himself as an 'Eleve de Robin' (pupil of Robin), is known to have been working in 1829.

£400-600



124



124 (detail)



125

**125**  
**A FINE BRONZE AND ORMOLU MOUNTED MARBLE FIGURAL CERCLE TOURNANTS 'PENDULE AUX TROIS GRACES' THE CASE CAST IN THE MANNER OF ETIENNE-MAURICE FALCONNET, PARIS, LATE 19<sup>th</sup> CENTURY**

The horizontal circular eight-day two train bell striking movement with platform lever escapement regulated by sprung split bimetallic balance mounted on the movement frontplate, the 7.75 inch rotating annular chapter ring applied with twelve rectangular Roman numeral cartouche panels with gilt fleur-de-lys half hour markers beneath Arabic five minute annotations and dot minute markers to upper margin, reading against a single steel arrow-shaped hand fixed to the lower rim of the annular ring aperture, the sculptural case with stylised gilt pineapple cast finial to the circular stepped ogee superstructure supported above the chapter ring via four slender uprights, over hemispherical basin decorated with cast drapery supported on a generous patinated bronze sculptural upright cast as three semi clad Classical female figures standing on a disc inscribed *FALCONNET*, the circular base formed as a squat fluted white marble pedestal set on a gilt band cast with Vitruvian bands supported by four rectangular rosette panel decorated projecting panel feet with cavetto skirts, the front applied with an engraved brass plaque inscribed *A Monsieur Louis GODCHAUX, SOC. A'ME BELGICA, SOC. A'ME LEONARD BIERMANS, SOC. A'ME ETABLISSEMENTS BREPOLS, MESSIEURS MESMAEKERS FRERES, SOC. A'ME LA TURNHOUTOISE, SOC. A'ME ETABLISSEMENT ANTOINE VAN GENECHETEN, RECONNAISSANTS.*

103cm (40.5ins) high, 37cm (14.5ins) diameter at the base.

**Provenance:**

Louis Godchaux, Belgium, thence by direct family descent to the present owner.

The form of the current lot was inspired by models created by Etienne-Maurice Falconnet (1716-91) which included a large white marble group created for the Comte Isaac de Comondo in around 1770, now housed at the Louvre. An anonymous small timepiece of closely related design and dated to around 1780 is illustrated in Brusa, Guiseppe *L'ARTE DELL. OROLOGERIA IN EUROPA* plates 614-15; whilst an essentially identical timepiece was sold at Rossini, Rue Drouot, Paris, 24th June 2021 (Lot 265) for £12,855.

£4,000-6,000



125 (details)

**126**  
**FRENCH LOUIS XV STYLE PATINATED AND GILT BRONZE MANTEL TIMEPIECE 'PENDULE A L'ELEPHANT' UNSIGNED, CIRCA 1900**

The eight-day back-wound single going barrel movement with platform cylinder escapement regulated by sprung brass three-arm monometallic balance vertically planted on the backplate, with alarm mechanism also set between the plates sounding on a bell mounted within the right-hand margin, the circular cream Roman numeral dial with subsidiary alarm setting dial to centre and blued steel spade hands, set within a gilt ogee moulded surround fitted with a hinged bevel-glazed bezel, the case modelled in the manner of Jean-Joseph de Saint Germain or Jacques Caffieri with a gilt figure of a monkey wearing a tricorne hat surmounting the patinated bronze drum housing the movement incorporating a friction-fit rear cover and gilt foliage to sides, over support modelled as a stylised elephant with its trunk aloft fitted with a rococo scroll cradle for the movement on its back and incorporating a gilt saddle strap around its waist, standing on a naturalistically cast gilt base incorporating generous rocaille scrollwork. 36cm (14ins) high, 27cm (10.5ins) wide, 19cm (7.5ins) deep.

The distinctive and particularly attractive design of the current lot is based upon mid 18th century models by the Bronziers Jean-Joseph de Saint Germain (1719-87) and Jacques Caffieri (1678-1755).

£300-500



126



127

**127**  
**A FRENCH EBONISED PORTICO MANTEL CLOCK UNSIGNED, SECOND QUARTER OF THE 19<sup>th</sup> CENTURY**

The eight-day circular countwheel bell striking movement with anchor escapement regulated by decorative 'gridiron' pendulum with lyre-shaped yoke over concentric moulded disc bob, the backplate numbered 764 to left hand side and 8-1 to lower margin, the 4.5 inch engine-turned silvered brass Roman numeral dial with steel moon hands set within a bead-bordered gilt engine-milled bezel, the case with caddy moulded cornice and laurel cast mount to frieze over two pairs of columns with engine milled gilt caps and bases flanking the dial, on a plinth base with conforming moulded skirt and disc feet, (case with alterations to pediment and base). 45cm (17.75ins) high, 25.5cm (10ins) wide, 15cm (6ins) deep.

£70-100

**128**  
**A VICTORIAN GOTHIC REVIVAL INLAID MAHOGANY BRACKET CLOCK THE DIAL SIGNED FOR JOHNSON, LONDON, MID 19<sup>th</sup> CENTURY**

The twin fuse gong striking movement with anchor escapement regulated by lenticular bob pendulum with holdfast to the shouldered backplate, the 7 inch cream painted Arabic numeral shaped-top dial inscribed *Johnson, London* to centre, with steel moon hands and subsidiary *Strike/Silent* dial to arch, the gable-top case with stylised leafy scroll carved decoration over slender cavetto cornice and hinged front with shaped arch glazed dial aperture inset with canted brass fillet bordering the dial within line inlaid surround, the sides with lancet-shaped glazed apertures beneath brass rosette ring side handles and the rear with gable-shaped glazed door set within the frame of the case, on line edged cavetto moulded skirt base with squab feet, (dial re-touched). 48cm (19ins) high, 29cm (11.5ins) wide, 19cm (7.5ins) deep.

£700-900



128 (detail)

128





129



129 (detail)

**129**  
A WILLIAM IV/EARLY VICTORIAN PATINATED BRONZE GOTHIC REVIVAL BRACKET CLOCK CHARLES STRANGE, HIGH WYCOMBE, SECOND QUARTER OF THE 19<sup>th</sup> CENTURY

The five pillar twin fusee bell striking movement with shouldered plates and anchor escapement regulated by lenticular bob pendulum, the 6 inch circular convex silvered brass Roman numeral dial signed *Cha's Strange, High Wycombe* to centre and with

steel *moon* hands set behind hinged convex glazed cast brass bezel, the case with generous stylised foliate cast finial to the apex of the ogee Gothic-arch front panel incorporating further foliate trails to shoulders and with a medieval style female mask opposing a companion male mask flanking the dial, the apron panel cast as an elaborate Gothic archway with pierced tracery quadrants and rosette pendants fronting a blind ground, the angles cast with buttresses capped with spire finials and the sides with further ogee arch panels incorporating rose tracery over cluster column arcade between further buttress uprights, the rear with gable-shaped grille-inset door, on skirt base with generous leaf cast scroll feet.

51cm (20ins) high, 34.5cm (13.5ins) wide, 23cm (9ins) deep.

Charles strange is recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as working in High Wycombe, Buckinghamshire 1829-76.

£800-1,200



130

**130**  
A VICTORIAN CARVED BURR WALNUT BRACKET TIMEPIECE C. BALES, BURY ST. EDMUNDS, MID 19<sup>th</sup> 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 signed *C. BALES, BURY ST. EDMUNDS* to centre, with blued steel *moon* hands set behind hinged thick bevel-glazed moulded cast brass bezel incorporating canted fillet insert to inner edge, the drum-head case with burr-veneered surround to the dial over ogee-sided cradle applied with opposing floral carved scrolls to fascia, the rear flush with rectangular glazed door, on moulded skirt with pad feet.

40.5cm (16ins) high, 34cm (13.5ins) wide, 17cm (6.75ins) deep.

A C. Bales of Bury St, Edmunds does not appear to be recorded in the usual sources however there may be a connection to a John Bales who is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in nearby Bungay (Suffolk) in 1791.

£300-400

**131**  
A VICTORIAN CARVED OAK HOUR-STRIKING FUSEE DIAL WALL CLOCK WITH FOURTEEN-INCH DIAL THE DIAL SIGNED FOR WILLIAM PATON, LONDON, THIRD QUARTER OF THE 19<sup>th</sup> CENTURY

The five columnar pillar twin fusee bell striking movement with anchor escapement regulated by lenticular bob pendulum, the 12 inch cream painted Roman numeral dial inscribed *W<sup>m</sup> PATON, LONDON* to centre, the blued steel hands with unusual heart-pierced tip to the hour set behind hinged bevel-glazed moulded cast brass bezel incorporating canted fillet insert to inner edge, the surround carved in the 17<sup>th</sup> century baroque manner with pierced scrolling strapwork, secured with pegs to the rear box case incorporating shallow arch top, pair of brass grille inset side doors and pendulum access flap to the underside, (dial finish refreshed).

53.5cm (21ins) wide, 70cm (27.5ins) high, 18cm (7ins) deep.

£600-900



131 (detail)



131



132



132 (detail)

**132**  
A VICTORIAN OAK WEIGHT-DROP TRUNK WALL REGULATOR TIMEPIECE UNSIGNED, THIRD QUARTER OF THE 19<sup>th</sup> CENTURY

The four columnar pillar single train movement with tapered plates, Harrison's maintaining power and deadbeat escapement regulated by wood rod seconds pendulum with large diameter brass-faced lenticular bob suspended from the case backboard, the 13 inch cream painted Roman numeral dial with subsidiary seconds to centre and blued steel *spade* hands set behind hinged glazed cast brass bezel, the case with box-shaped hood fronted with generous concentric ring-turned dial surround over carved fan ear infill, the trunk with slender cavetto throat mouldings, plain frieze and bevel glazed rectangular door over a canted panelled 'chisel' base.

154cm (60.5ins) high, 56cm (22ins) wide, 20cm (8ins) deep.

£200-300



133

**133 Y**

**A BIEDERMEIER VIENNA MAHOGANY 'DACHLUHR' WALL TIMEPIECE OF ONE MONTH DURATION, UNSIGNED, VIENNA, CIRCA 1840**

The four pillar single-weight driven movement with five-wheel train and deadbeat escapement incorporating fine-beat adjustment to crutch regulated by long 'gridiron' rod pendulum with large diameter brass-faced lenticular bob, the 7.5 inch circular frosted glass Roman numeral dial with blued steel moon hands within fine engine-milled brass bezel, the movement and dial fitted to the case via seatboard sliding into a pair of brackets applied to the ivory-line bordered flame veneered backboard, the exterior with triangular pediment incorporating giltwood egg-and-dart insert to tympanum over ivory line-edged canted cornice and full-height rectangular glazed front door applied with giltwood ionic capitals and bases to the slender ivory edged uprights, the sides with narrow glazed apertures, the base with canted chin moulding over inverted ivory-line panel inlaid and edged cavetto-shaped base terminating with a conforming demi-lune pendant.

127cm (50ins) high, 37cm (14.5ins) wide, 15cm (6ins) deep.

£1,500-2,000



133 (detail)

**134**

**AN UNUSUAL DUTCH GILT BRASS SPRING-DRIVEN HOODED WALL CLOCK T. THOMSEN, AMSTERDAM, THIRD QUARTER OF THE 18<sup>th</sup> CENTURY**

The rectangular four baluster pillar twin going barrel outside countwheel bell striking movement with five-wheel trains and anchor escapement for regulation by a disc-bob pendulum, the 12 inch brass break-arch dial with matted centre within applied silvered Roman numeral chapter ring with scroll engraved half hour markers and Arabic five minutes beyond the arcaded minute track, the lower margin signed *T'S THOMSEN, AMSTERDAM*, within further generous outer ring engraved with compass rose cardinal points annotated in Dutch *N, NO, O, ZO, Z, ZW, W* and *NW* and divided into thirty-two increments, with scroll pierced steel hour and minute hands and pictorial panel-centred scroll pierced cast gilt brass spandrels to angles, the shallow arch with pierced oval silvered monogram panel *RWR* flanked by conforming rococo scroll mounts, the movement and dial supported via four substantial horizontal posts secured to the backplate via latches onto a brass break-arch panel forming the rear of the case, with lift-off break-arch hood incorporating shallow cavetto cornice and slender rounded angles to the hinged glazed front panel, the right hand side with small pendulum access door, the inverted ogee-shaped base forming a moulded-edge rectangular table for the hood over shaped panels within slender corner mouldings and terminating with a concave-sided pendant, (pendulum lacking).

59cm (23.25ins) high excluding hanging eye, 33cm (13ins) wide, 12.5cm (5ins) deep.



134

Thomas Thomsen is recorded in Morpurgo, Enrico *Nederlands Klokken - en Horlogemakers Vanaf 1300* as a prominent clockmaker working in Amsterdam circa 1760. He was probably the father of T. Thomson who later lived and worked from 177 Achterburgwal, Amsterdam. A fine walnut quarter-striking astronomical longcase clock by Thomas Thomsen was sold at Christies, London sale of *MAGNIFICENT CLOCKS* 15th September 2004 (lot 36) for £94,850.

The provision of compass rose cardinal points within the outer margin of the chapter ring of the present clock is an unusual and enigmatic feature. The purpose of this is unknown but would suggest that the timepiece was possibly originally conceived to provide an indication of wind direction through to mechanical connection to an external weathervane driving a third hand. Although there is no obvious direct evidence of such a mechanism being incorporated there are a few small spare holes to the both the movement and case which may support this theory.

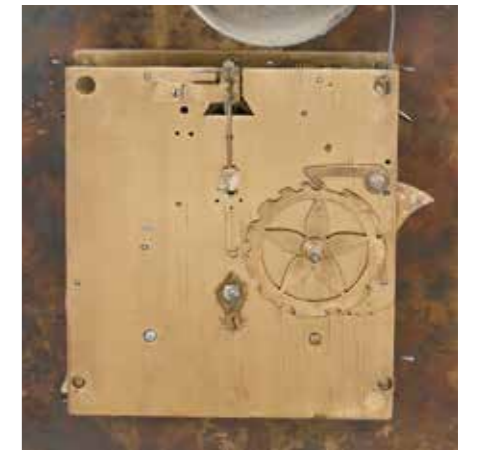
£1,500-2,000



134 (details)



134 (details)



**135 Y**

**A FRENCH LOUIS XV BOULLE BRACKET CLOCK JEAN GODDE, PARIS, CIRCA 1745**

The rectangular four knopped pillar twin going barrel outside countwheel bell striking movement with verge escapement regulated by disc bob pendulum, the backplate signed *Jean Godde A Paris* to lower margin, the 8.5 inch circular twenty-five piece cartouche numeral dial with convex white enamel centre inscribed *JEAN GODDE, A PARIS* within chapter ring with blue-on-white Roman hour numerals within rococo borders and conforming Arabic five minutes to outer track, with pierced steel hands, the engraved cut brass and multi-coloured shell contra-parti marquetry veneered shouldered waisted case with surmount cast as a Classical goddess with star headdress amongst billowing clouds, applied to a ogee-sided superstructure decorated with foliate strapwork scrolls into a cut brass ground foliate flanked by leaf cast mounts to the angles, the front with rococo scroll cast crest over arched alternating mother-of-pearl and stained shell rosette decorated trellis marquetry panel and gilt brass-framed moulded waisted arch-glazed door decorated with a putti seated within rococo scrollwork to lower margin, enclosing marquetry veneered decoration to the inside surface of the rear door over a tiled floor, the surround decorated with leafy scrolls within line border and applied with generous scroll-cast gilt mounts to angles, the sides with tall recessed arch windows between marquetry panel veneered upper and lower margins and the rear ebonised and with single panel door, on generous scroll cast feet with integral apron between.

76cm (30ins) high, 36cm (14ins) wide, 18cm (7ins) deep.



135 (detail)

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

£800-1,200



135



136



136 (details)



**136 Y**  
**A FRENCH LOUIS XV BOULLE BRACKET CLOCK WITH WALL BRACKET**  
**ARSANDEAUX, PARIS, MID 19<sup>th</sup> CENTURY**

The rectangular five shouldered baluster pillar twin going barrel outside countwheel bell striking movement with verge escapement regulated by disc bob pendulum with silk suspension, the backplate signed *Arsandaux A Paris* to lower margin, the 10 inch circular thirteen piece cartouche numeral dial with convex white enamel centre inscribed *ARSANDEAUX, A PARIS* within chapter ring with blue-on-white Roman hour numerals within rococo borders and every minute numbered to outer track, with sculpted steel hands, the engraved cut brass and brown shell contra-parti marquetry veneered shouldered waisted case with surmount cast as with Zeus as an eagle with lo, applied on a gadroon cast dome set on the outswept superstructure decorated with brass foliate strapwork scrolls into a cut shell ground flanked by leaf cast mounts to the angles, the front with rococo scroll cast scallop-shell centred crest over gilt brass-framed moulded arch-glazed door decorated with a Classical female seated within rococo scrollwork to lower margin, enclosing marquetry veneered decoration to the inside surface of the rear door over a radial-lozenge tiled floor, the surround decorated with leafy scrolls within line-edged border, the sides with tall recessed arch windows between marquetry panel veneered upper and lower margins and the rear ebonised and with single panel door, on generous scroll cast feet incorporating female busts with shaped foliate apron between; the conforming ogee-shaped wall bracket with gilt-edged cavetto upstand to the rectangular table over repeating leaf cast moulded edge and generous cherub mask angle mounts flanking contra-parti marquetry decoration to front and sides, the base terminating with a lattice panel decorated rococo scroll cast pendant mount.

The clock and wall bracket 118cm (46.5ins) high, 47cm (18.5ins) wide, 24cm (9.5ins) deep overall.

The Arsandaux family are listed in Tardy *DICTIONNAIRE DES HORLOGERS FRANCAIS* as sometimes recorded with the spelling 'A.R. Sandeaux' and working in Paris from 1743. Other sources note a Jean Arsandaux becoming a 'maitre horloger' in 1727.

£2,000-3,000



137 (details)



**137 Y**  
**A FRENCH REGENCE BOULLE BRACKET CLOCK WITH WALL BRACKET**  
**ANDRE HORY, PARIS, CIRCA 1725**

The rectangular five shouldered baluster pillar twin going barrel outside countwheel bell striking movement with verge escapement for regulated by pendulum with silk suspension, the backplate signed *Andre Hory A Paris* to lower margin, the 10 inch circular twelve piece cartouche numeral dial cast in relief with vases of flowers with Berianesque strapwork inhabited by a pair of opposing portrait bust medallions to centre, within chapter ring with blue-on-white Roman hour numerals within rococo borders and every minute numbered to outer track, with sculpted steel hands and enamel cartouche signed *A HORY, A PARIS* set within scroll cast apron beneath, the engraved cut brass and brown shell marquetry veneered case with cast ormolu surmount modelled as winged Fortuna set on the outswept superstructure decorated with brass foliate strapwork scrolls into a cut shell ground, the front with palmette-centred arched gilt crest terminating with acanthus scrolls issuing leafy pendants at the shoulders, over gilt brass-framed moulded arch-glazed door cast with scene of Amphitrite aboard a chariot holding a trident, enclosing marquetry veneered decoration to the inside surface of the rear door over a radial-lozenge tiled floor, the surround decorated with leafy scrolls within line-edged border, the sides with tall shaped-arch brass-fillet edged windows capped with scallop shell mounts set between marquetry panel veneered upper and lower margins, the rear ebonised and with single panel door, on generous scroll cast feet incorporating with shaped foliate scroll decorated apron between; the conforming ogee-shaped wall bracket with gilt-edged marquetry veneered cavetto upstand to the rectangular table over repeating leaf edge mounts and arcade decorated cavetto moulding forming the lip, and generous cherub mask angle mounts flanking premier-parti marquetry decoration to front and sides, the base terminating with inverted acanthus caddy with conforming pendant finial, (movement part dismantled).

The clock and wall bracket 134cm (52.75ins) high, 50cm (19.75ins) wide, 26cm (10ins) deep overall.

Andre Hory is recorded in Britten, FJ. *Old Clocks & Watches AND THEIR MAKERS* as working in Paris circa 1700-50. Britten notes a fine boulle-work bracket clock at the Pal de Pau, Paris; also a watch with six hour dial in the Gelis Collection and a repeating watch in the Ilbert Collection.

£1,500-2,000



137



138 £300-500



138 (detail)

**138**  
**A FRENCH LOUIS XV STYLE GILT BRASS CARTEL CLOCK**  
**RETAILED BY BENNETT, LONDON, THIRD QUARTER OF THE 19<sup>th</sup> CENTURY**  
 The circular eight-day two train bell striking movement with anchor escapement regulated by disc bob pendulum incorporating Brocot type regulation to suspension, the backplate stamped 6-9 over oval **BENNETT, CHEAPSIDE**

trademark and *Vincenti & Cie, MEDAILLE D'ARGENT* roundel, the 5.5 inch slightly convex white enamel blue on white Roman numeral dial also inscribed **BENNETT, CHEAPSIDE** to centre and with Arabic five minutes beyond the minute track, with fine scroll pierced and engraved gilt brass hands set behind hinged convex glazed cavetto moulded cast gilt brass bezel, the case richly cast with generous stylised foliate scrolls with pierced rococo surmount over a series of full-height open leafy floral sprays issuing from the base and rising to envelop the sides, incorporating scroll pierced fret infill to the sides and further lattice fret beneath the dial, the rear flush-finished incorporating hinged circular panel to access the movement. 46cm (18ins) high, 30cm (11.75ins) wide, 10cm (4ins) deep.

The firm of watchmakers and retailers of luxury goods, Sir John Bennett Limited, was established by John Bennett at 65 Cheapside, London in 1846. Sir John Bennett was a colourful character who became involved in machinations of the City of London Corporation serving as 'Sheriff of London and Middlesex' in 1871 and 'Lord Lieutenant of London' in 1872. He died in 1897 leaving the business in the hands of his successors trading as 'Sir John Bennett Limited', which continued well into the 20<sup>th</sup> century.

**139**  
**A WILLIAM IV BRASS INLAID MAHOGANY FUSEE DIAL WALL TIMEPIECE WITH OCTAGONAL SURROUND**  
**THE DIAL SIGNED FOR W. THOMAS, LINCOLN, CIRCA 1830**

The four columnar pillar single fusee movement with bottle-shaped plates and anchor escapement regulated by lenticular bob pendulum, the 12 inch convex cream painted Roman numeral dial inscribed *W. THOMAS, Lincoln* to centre, with unusual trefoil pierced steel hands set behind hinged convex-glazed moulded cast brass bezel, the octagonal surround with foliate scroll pierced marquetry infill to each of the segments within tight gadroon outer moulding, secured with pegs to the rear box case incorporating door to right hand side over pendulum access flap to the curved underside, (dial finish refreshed). 42cm (16.5ins) wide, 16.5cm (6.5ins) deep.



139 (detail)



139

£300-500

**140**  
**A REGENCY BRASS MOUNTED MAHOGANY BRACKET CLOCK**  
**TUPLING, LONDON, CIRCA 1820**  
 The five pillar twin fusee bell striking movement with shouldered plates and anchor escapement regulated by half-seconds heavy lenticular bob pendulum, the backplate signed *Tupling, London* above the pendulum holdfast clamp, the circular convex cream painted Roman numeral dial also signed *Tupling, LONDON* to centre and with repeating loop pierced steel *spade* hands set behind a hinged convex glazed cast brass bezel, the break-arch case with hinged carrying handle over moulded cornice, the front with raised brass strung lozenge decoration within conforming line-edged panel flanked by further vertical stringing to the angles, the sides with rectangular brass fish scale sound frets and the rear with break-arch glazed door set within the frame of the case, on cavetto moulded skirt base with raised brass string to the fascia over generous ball feet. 45cm (17.75ins) high, 28cm (11ins) wide, 16cm (6.25ins) deep.



140 (detail)



140

A. B. Tupling is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in London circa 1820.

£300-400

**141**  
**A REGENCY MAHOGANY FUSEE DIAL WALL TIMEPIECE**  
**THE DIAL SIGNED FOR DWERRIHOUSE AND COMPANY, LONDON, CIRCA 1820**  
 The four columnar pillar single fusee movement with arched plates and anchor escapement regulated by lenticular bob pendulum, the 12 inch convex cream painted Roman numeral dial inscribed *Dwerrihouse & Co., LONDON* to centre, with steel *spade* hands set behind hinged convex-glazed moulded cast brass bezel, with conforming narrow turned wood dial surround secured with pegs to the rear box case incorporating door to right hand side over pendulum access flap to the curved underside, (dial finish refreshed). 34.5cm (13.5ins) diameter, 16.5cm (6.5ins) deep.



141 (detail)



141

John Dwerrihouse was a noted maker who is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as gaining his Freedom of the Clockmakers' Company in 1781 and working from Charles Street, London until 1805. The business was continued by his successors forming the partnerships 'Dwerrihouse and Carter' (1802-23); 'Dwerrihouse, Carter and Son' (1805-15); 'Dwerrihouse, Carter and Company' (1825); 'Dwerrihouse and Ogston' (1836) and 'Dwerrihouse Ogston and Bell' (circa 1840).

£250-350

**142**  
**A REGENCY LINE INLAID FIGURED MAHOGANY BRACKET CLOCK**  
**UNSIGNED, CIRCA 1815**  
 The five pillar twin fusee bell striking movement anchor escapement regulated by half seconds lenticular bob pendulum and Neoclassical star motif over draped husk swag engraved decoration to backplate, the 7 inch circular convex cream painted Roman numeral dial with pierced blued steel hands set behind hinged cavetto moulded convex glazed cast brass bezel, the arched case with concave-topped line-edged panel enclosing flame figured veneers centred with an oval, the sides with arched brass fish scale sound frets and the rear with arch glazed door set within the frame of the case, on line-edged cavetto moulded skirt base with brass ball feet. 44cm (17.25ins) high, 29cm (11.5ins) wide, 16.5cm (6.5ins) deep.



142

£500-700



143

**143**  
A VICTORIAN BRASS INLAID DROP-DIAL FUSEE WALL TIMEPIECE WITH TEN-INCH DIAL THE DIAL INSCRIBED FOR W.H. INGHAM, EAST DULWICH, SECOND HALF OF THE 19<sup>th</sup> CENTURY

The four columnar pillar single fusee movement with anchor escapement regulated by half-seconds lenticular bob pendulum, the 10 inch cream painted Roman numeral dial inscribed *W.H. INGHAM, EAST DULWICH* to centre, with steel *spade* hands behind hinged glazed moulded cast brass bezel, the conforming moulded wooden surround secured via pegs to the rear box case with door to right hand side and the lower section visible beneath the dial fronted with a brass fillet edged shaped glazed aperture for the pendulum within a brass rosette and brass line inlaid fascia flanked by scroll-carved ears over curved base incorporating pendulum access flap to underside.

43cm (17ins) high, 31cm (12.25ins) wide, 14.5cm (5.75ins) deep.

£300-400

**144**  
A REGENCY MAHOGANY FUSEE DROP-DIAL WALL TIMEPIECE UNSIGNED, CIRCA 1820

The four knopped pillar single fusee movement with bottle-shaped plates and anchor escapement regulated by lenticular bob pendulum, the 12 inch cream painted circular convex Roman numeral dial with steel *moon* hands set behind hinged convex-glazed moulded cast brass bezel, with conforming turned dial surround secured via pegs to the rear box case with door to right hand side and the lower section visible beneath the dial fronted with a brass fillet edged shaped glazed aperture for the pendulum, flanked by fan-carved ears over curved base incorporating pendulum access flap to underside.

50cm (19.75ins) high, 37cm (14.5cm) wide, 16.5cm (6.5cm) deep.

£300-500



144



144 (detail)

**145**  
A WILLIAM IV BRASS INLAID CARVED MAHOGANY BRACKET TIMEPIECE UNSIGNED, CIRCA 1830

The five pillar single fusee movement with anchor escapement regulated by half-seconds lenticular bob pendulum with holdfast bracket to the shouldered backplate, the 8 inch circular cream painted convex Roman numeral dial with blued steel *moon* hands set behind a hinged cast brass convex glazed bezel, the shallow-arch top case with leafy scroll carved crest over arched brass border above the dial and recessed scroll decorated brass-fillet edged shaped beneath, flanked by rosette and line inlaid pilasters with scroll outline lower sections, the sides with brass rosette ring handles over rectangular brass Gothic tracery pierced frets, the rear flush with rectangular glazed door, on line inlaid skirt base with brass ball feet.

£300-400



145

**146**  
A GEORGE IV MAHOGANY FUSEE DIAL WALL TIMEPIECE WITH FOURTEEN-INCH DIAL THE DIAL SIGNED FOR W. GOULDER AND SONS, GLOUCESTER, CIRCA 1825

The four columnar pillar single fusee movement with bottle-shaped plates and anchor escapement regulated by lenticular bob pendulum, the 14 inch slightly convex cream painted Roman numeral dial inscribed *W. Goulder & Sons, Gloster* to centre, with blued steel *spade* hands set behind hinged convex-glazed moulded cast brass bezel, with conforming turned wood dial surround secured with pegs to the rear box case incorporating door to right hand side over pendulum access flap to the curved underside, (dial finish refreshed).

£300-500

**147**  
A REGENCY BRASS MOUNTED MAHOGANY TABLE/BRACKET TIMEPIECE WITH AN UNUSUAL INSCRIBED DIAL R.T. WALLER, LONDON, DATED 1827

The four pillar single fusee movement with verge escapement regulated by bob pendulum and geometric border engraved backplate applied with a pendulum holdfast hook, the 7 inch cream painted convex dial inscribed *BY, R.T. WALLER, Aug: 16<sup>th</sup> 1827* to centre, within chapter ring with the hour numerals incorporating lettering to read *TO JOHN GRAHAM*, and blued steel *spade* hands, The break-arch case with hinged brass carrying handle to the curved top applied with central raised pad bordered with brass fillet mouldings, over complex top mouldings and hinged front applied with cast convex-glazed cavetto moulded circular brass bezel over pair of brass fish scale lower quadrant frets flanked by moulded brass inset front angles, the sides with arched brass fish scale sound frets and the rear with arch glazed door set within the frame of the case, on generous cavetto moulded skirt base with brass ogee bracket feet.

A Richard Waller is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working from Covent Garden, London, during the early 19<sup>th</sup> century. The inscription within the chapter ring annotations indicates that the present lot was most likely presented as a gift to a Mr. John Graham.

£400-600



146 (detail)



146



147 (detail)



147



148



148 (details)



James McCabe, Royal Exchange, London, fitted to the 13.5 inch circular cream painted Roman numeral dial inscribed JAMES McCABE, Royal Exchange, LONDON to centre, with steel spade hands set behind hinged glazed caddy-moulded cast brass bezel incorporating canted silvered insert to interior, the drum-type case with curved hinged access flap to right hand side and base. 44cm (17.25ins) diameter, 16cm (6.25ins) deep.

**148**  
A REGENCY MAHOGANY FUSEE DIAL WALL TIMEPIECE THE DIAL SIGNED FOR JAMES McCABE, LONDON, CIRCA 1825 With a four knopped pillar single chain fusee movement incorporating bottle-shaped plates and anchor escapement for regulated by lenticular bob pendulum, the backplate signed

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. It was at this time (1825-43) that Thomas Cole worked for McCabe before setting up his own to produce distinctive and highly decorative timepieces in his own unmistakable style. The business was subsequently continued by Robert Jeremy until his retirement in 1883.

Evidence to the back of the dial of the present timepiece suggests that a different movement was originally intended. The present movement, however, would otherwise appear to have been fitted to the dial at a very early date hence is probably more likely to be a 'rethink' by the maker rather than a later replacement. Indeed the dial retains old original surface with 'witness marks' within the finish corresponding to the present dial feet being in use throughout the clock's life.

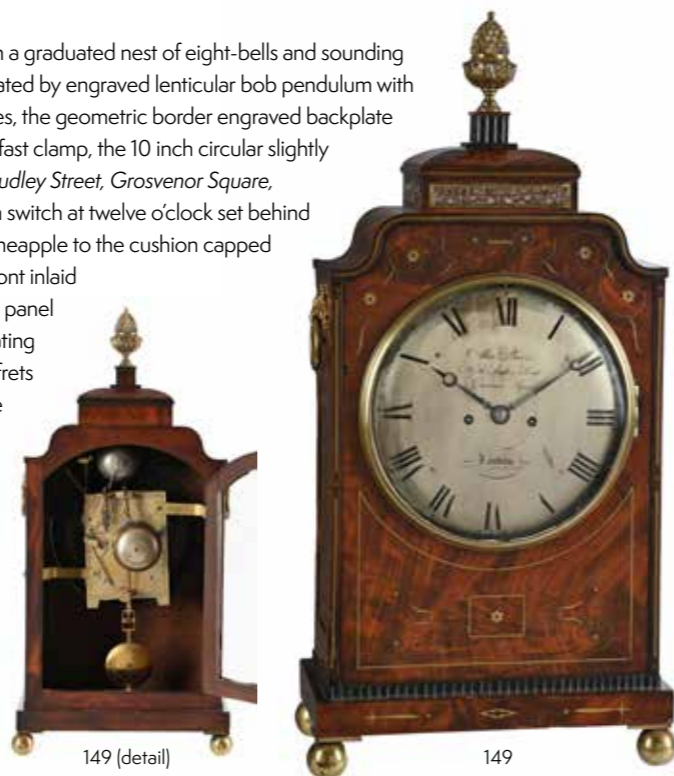
£300-500

**149**  
A GEORGE IV BRASS INLAID MAHOGANY QUARTER-CHIMING BRACKET CLOCK ALEXANDER PURVIS, LONDON, CIRCA 1825

The five pillar twin chain fusee movement with three-in-two quarter chiming on a graduated nest of eight-bells and sounding the hour on a further larger bell, the going train with anchor escapement regulated by engraved lenticular bob pendulum with 'stirrup' type regulation adjustment and an effective length of around 12.5 inches, the geometric border engraved backplate signed *Alex'r Purvis, North Audley St, LONDON* to centre over pendulum holdfast clamp, the 10 inch circular slightly convex circular silvered brass Roman numeral dial signed *Alex'r Purvis, North Audley Street, Grosvenor Square, London* to centre, with pieced steel moon hands and CHIME/SILENT selection switch at twelve o'clock set behind a hinged convex glazed cast brass bezel, the ogee-top case with large brass pineapple to the cushion capped upstand incorporating scroll-pierced brass sound frets to front and sides, the front inlaid with delicate brass scrollwork populated by rosettes above the dial and shaped panel enclosing stylised symmetrical motifs beneath, within brass line and dot decorating raised outer edge mouldings, the sides with rectangular brass fish scale sound frets beneath foliate ring handles, the rear flush with shallow arch door set within the frame of the case, on skirt base with ebonised fluted band to upper margin, lozenge-centred brass inlaid decoration to front and generous brass ball feet, (lacking rear door glass). 70cm (27.5ins) high, 35.5cm (14ins) wide, 19cm (7.5ins) deep.

Alexander Purvis is recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Complete 21st Century Edition* as working from North Audley Street, Grosvenor Square, circa 1820. Loomes also notes a maker with the same name working in Cheapside 1828-44.

£1,200-1,500



149 (detail)

149



151

**151**  
AN EDWARDIAN OAK FUSEE DIAL WALL TIMEPIECE J. ROGERS, OXFORD, EARLY 20th CENTURY

The four columnar pillar single fusee movement with bottle-shaped plates and anchor escapement regulated by lenticular bob pendulum, the 11.75 inch cream painted Roman numeral dial inscribed *J. ROGERS, OXFORD* to centre, with steel spade hands set behind hinged bevel-glazed moulded brass bezel with silvered canted insert to inner edge, with cushion-turned dial surround secured with pegs to the rear box case incorporating door to right hand side over pendulum access flap to the curved underside. 39cm (15.25ins) diameter, 16.5cm (6.5ins) deep.

£120-180

**152**  
A VICTORIAN MAHOGANY FUSEE DIAL WALL TIMEPIECE THE DIAL SIGNED FOR CHARLES LOCKYER, SANDHURST, MID 19th CENTURY

The four columnar pillar single fusee movement with anchor escapement regulated by lenticular bob pendulum, the 11.75 inch cream painted Roman numeral dial inscribed *CHA'S LOCKYER, SANDHURST* to centre, with steel spade hands set behind hinged glazed moulded cast brass bezel with silvered canted insert to inner edge, with conforming turned dial surround secured with pegs to the rear box case incorporating door to right hand side over pendulum access flap to the curved underside, (dial finish refreshed). 36cm (14ins) diameter, 14cm (5.5ins) deep.

Charles Lockyer is recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as working in Sandhurst, Berkshire 1847-74.

£180-250



152

**150**  
A REGENCY MAHOGANY FUSEE DIAL WALL CLOCK WITH PASSING STRIKE AND FOURTEEN-INCH DIAL THE DIAL SIGNED FOR T. GOLDSMITH, ISLE-OF-MAN, EARLY 19th CENTURY

The four pillar single fusee movement with bottle-shaped plates, anchor escapement regulated by lenticular bob pendulum and passing strike sounding a single blow every hour on a bell mounted on the backplate, the 14 inch convex cream painted Roman numeral dial inscribed *T-Goldsmith, DOUGLAS* to centre, with blued steel spade hands behind hinged convex glazed moulded cast brass bezel, the unusual ten-sided surround applied with split baluster turnings to the segments alternating with roundels at the apexes, secured with pegs to the rear box case incorporating doors to both sides over pendulum access flap to the curved underside, (dial finish refreshed). 43cm (17ins) wide, 18.5cm (7.25ins) deep.

A T. Goldsmith is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in Douglas, Isle of Man, during the early 19th century.

£400-600



150 (detail)



150



153



153 (detail)

**153**  
A REGENCY BRASS INLAID MAHOGANY  
BRACKET CLOCK  
UNSIGNED, CIRCA 1820

The five pillar twin fusee bell striking movement with anchor escapement regulated by lenticular bob pendulum, the shouldered backplate engraved with geometric border decoration, the 8 inch slightly convex cream painted Roman numeral dial with steel moon hands set behind hinged convex glazed cast brass bezel, the case with brass pineapple finial to the elevated gadroon-carved surmount over cavetto cornice and fluted band to frieze, the front with brass fillet-edged recessed quadrant

panels decorated with brass foliate motifs around the dial flanked by brass line decorated slender strip pilasters, the sides with brass rosette ring handles over rectangular fish-scale frets, the rear with rectangular glazed door set within the frame of the case, on skirt base incorporating fluted band to upper edge and brass roundel and line inlaid decoration to front over brass ball feet.

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

**Provenance:**

The Late William Keith Neal, Antique firearms collector, formerly of Bishopstrow House, Warminster, Wiltshire.

£600-800

**154**  
A REGENCY MAHOGANY FUSEE DROP-DIAL WALL TIMEPIECE  
KALTENBACH, BATH, CIRCA 1810

The four knopped pillar single fusee movement with tapered ogee-shouldered bottle-shaped plates and anchor escapement regulated by lenticular bob pendulum with an effective length of 12.5 inches, the 12 inch cream painted circular convex Roman numeral dial signed *KALTENBACH, BATH* to centre and with steel spade hands set behind hinged convex-glazed moulded cast brass bezel, with conforming crisply-turned dial surround secured via pegs to the rear box case incorporating rare 'pencil case' upwards sliding access panels to sides, the lower section visible beneath the dial with shaped ears over curved base incorporating cock-beaded pendulum access flap.

53.5cm (19.75ins) high, 38cm (15cm) wide, 19cm (7.5cm) deep.



154



154 (details)

A maker with the surname Kaltenbach is noted in Moore, A.J. *THE CLOCKMAKERS OF BRISTOL 1650-1900* as recorded in the *Bath Journal*, 31<sup>st</sup> March, 1794 as 'a German maker of musical clocks' temporarily located in a shop on Broad Street.

£700-900



**155**  
A REGENCY MAHOGANY FUSEE DIAL  
WALL TIMEPIECE  
JOHN EDGECUMBE, BRISTOL,  
CIRCA 1820

The four pillar single fusee movement with bottle-shaped plates and anchor escapement regulated by lenticular bob pendulum, the 12 inch convex cream painted Roman numeral dial inscribed *Jno's Edgcumbe, Bristol* to centre, with steel spade hands set behind hinged convex-glazed moulded cast brass bezel, with conforming turned wood dial surround secured with pegs to the rear box case incorporating door to right hand side over pendulum access flap to the curved underside.

36cm (14ins) diameter, 16cm (6.25ins) deep.



155 (detail)



155

John Edgcumbe is recorded in Moore, A.J. *THE CLOCKMAKERS OF BRISTOL 1650-1900* as possibly born in 1784, becoming a 'Burgess of Bristol' on 8<sup>th</sup> October 1812, and working from 15 Old Market, Bristol, until 1834.

£500-700

**156**  
A GEORGE III MAHOGANY FUSEE DIAL TIMEPIECE WITH SIXTEEN-INCH WOODEN DIAL  
THE DIAL INSCRIBED FOR J. AND T. FARR, BRISTOL, LATE 18<sup>th</sup> CENTURY

The four knopped pillar single fusee movement with tapered cavetto-shouldered bottle-shaped plates and anchor escapement regulated by lenticular bob pendulum, the backplate engraved with a letter *B*, the 16 inch slightly convex circular wooden cream painted Roman numeral dial inscribed *J & T FARR, BRISTOL* to centre, with generous brass spade hands set behind heavy hinged convex-glazed cavetto moulded bezel, with narrow caddy moulded dial surround secured via pegs to the rear box case incorporating door to right hand side and pendulum access flap over decorative shaped pendant back panel to base, (dial finish retouched).

53.5cm (21ins) high, 46cm (18ins) wide, 20cm (8ins) deep.

**Provenance:**

The inside of the backboard has an indistinct ink stamp for *STRIKE ONE, ...Camden Walk London N1*.

J. and T. Farr are recorded in Moore, A.J. *THE CLOCKMAKERS OF BRISTOL 1650-1900* as working in Bristol in 1822. It is most likely that this records a working arrangement between John Farr, who worked as a goldsmith and watchmaker from Claire Street, Bristol, 1771 until at least 1801; and Thomas Farr who was apprenticed to John in 1784.

£1,200-1,800



156 (detail)



156



157



157 (details)



**157**  
A GEORGE III PARQUETRY DECORATED OAK EIGHT-DAY LONGCASE CLOCK  
EDWARD BILBIE, CHEWSTOKE, CIRCA 1760

The four pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum. The 12 inch square brass dial with arched calendar aperture to the centre engraved with scene of a square-rigged ship passing a building over signature *EDWARD, BILBIE, CHEW STOKE* beneath a delicate scroll border to lower margin, within applied silvered Roman numeral chapter ring with generous Arabic five minutes beyond the minute track, with scroll pierced blued steel hands and rococo scroll and shell cast spandrels to angles, in a case with swan neck pediment over cavetto cornice, blind fret fronted frieze and hinged glazed dial surround flanked by free-standing columns with brass caps and bases, the sides with rectangular windows and bargeboards to the rear edges, the trunk with concave throat over caddy moulded rectangular door centred with a parquetry star within mahogany crossbanded surround, the plinth base with ogee top moulding over plain fascia and caddy moulded skirt.  
219cm (86.25ins) high, 49cm (19.25ins) wide, 26.5cm (10.5ins) deep.

Edward Bilbie senior is recorded in Moore, A.J *THE CLOCKMAKERS OF SOMERSET 1650-1900* (Appendix vii) as born 1666 and probably working from circa 1695 as he is thought to have learnt the clockmaking trade from Edward Webb who died in 1694; by 1698 he had certainly become established in Chew Stoke as a bellfounder. Edward Bilbie had two sons, Edward II (born 1694) who assisted his father but unfortunately died within six months of his father in 1725, and Thomas (born 1702) who inherited his father's business in 1725 and worked until 1768. Edward II had a son who he also named Edward (III - born circa 1715), who is thought to have been brought up by his uncle Thomas, and worked alongside him until around 1768.

The present lot would have been made by Edward Bilbie III most likely whilst working alongside his uncle, Thomas. The marine landscape engraved decoration to the centre of the dial of is a textbook example of the style adopted by Bristol and Chew Valley clockmakers during the third quarter of the 18<sup>th</sup> century, and no doubt reflects the pride of the original owner in the region's maritime mercantile economy.

£800-1,200



158 (details)



**158**  
A GEORGE III MAHOGANY EIGHT-DAY LONGCASE CLOCK  
WILLIAM UPJOHN, EXETER, CIRCA 1765

The four pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum. The 12 inch brass break-arch dial with bright-cut bordered recessed subsidiary silvered seconds ring and arched calendar aperture to the foliate rococo scroll engraved centre within applied silvered Roman numeral chapter ring with Arabic five minute beyond the minute track and signed *William, Upjohn, EX, ON* to lower margin, with scroll pierced steel hands and 'twin-bird-and-urn' scroll cast spandrels to angles, beneath arch centred with a silvered boss engraved with a Ho-Ho bird over banner inscribed *TEMPUS FUGIT* flanked by conforming dolphin cast mounts, the case with box upstand over break-arch architectural cavetto moulded cornice, scroll-pierced arched fret and hinged glazed dial aperture applied with three-quarter columns with cast brass Corinthian capitals to front angles, the sides with small rectangular windows and quarter columns to the rear edge, the trunk with concave throat moulding over wavy-top caddy moulded rectangular door flanked by rounded angles, on plinth base with ogee top mouldings over raised caddy moulded panel to fascia and bracket feet.  
227cm (89.5ins) high, 52cm (20.5ins) wide, 28cm (11ins) deep.

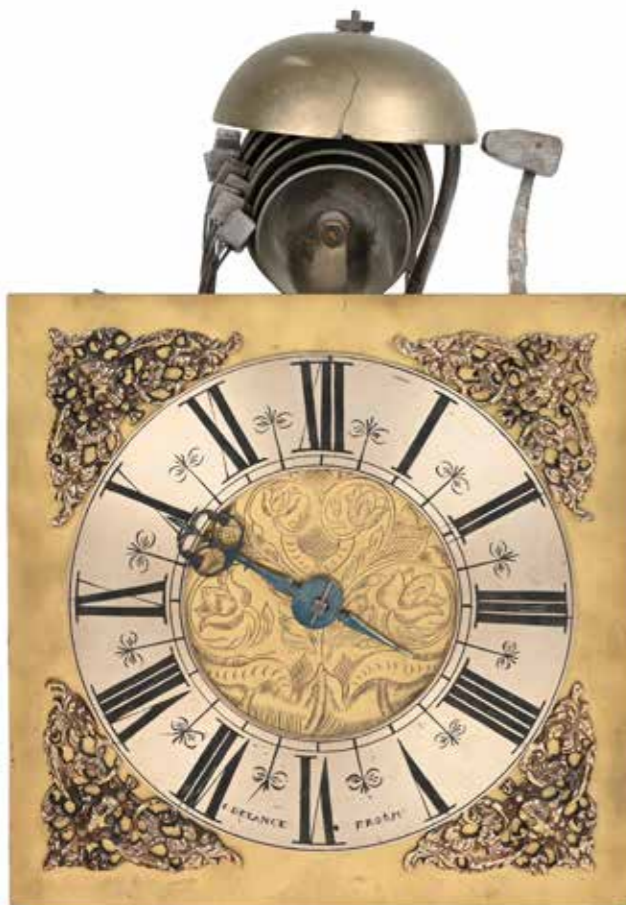
William Upjohn senior is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in Exeter 1741-87. Clive Ponsford in *TIME IN EXETER* adds that he lived in a house on South Hill Street and married an Anna Reeve at Holy Trinity Church on 11<sup>th</sup> September 1736. The marriage produced thirteen children of which at least four sadly died. Their eldest son, Thomas, together with another son, William junior, subsequently followed their father into the clockmaking trade. Ponsford records his death and burial in St Mary Major churchyard on 14<sup>th</sup> December 1768.

£500-800



158





159

**159**  
**AN UNUSUAL MUSICAL THIRTY-HOUR LONGCASE CLOCK**  
**MOVEMENT IN A CARVED OAK HOODED WALL CASE**  
**THE CHAPTER RING SIGNED FOR JAMES DELANCE, FROME, CIRCA**  
**1695 AND LATER**

The posted outside countwheel bell striking movement with anchor escapement regulated by seconds pendulum and incorporating a musical train playing a tune every four hours via a 4 inch pinned cylinder operating 14 hammers on a graduated nest of seven bells, the corner posts turned as Doric columns but with square-section shafts to allow screw pivot inserts for the various strike and music work detent pivots, the later 10 inch square brass dial plate with symmetrical stylised foliate scroll engraved centre within applied period silvered Roman numeral chapter ring with stylised sword-hilt half hour markers and engraved *I DELANCE, FROME* to lower margin, with scroll-pierced steel hand and winged cherub mask and foliate scroll pierced spandrels to angles, now in a carved oak hooded wall case with crest carved as an architectural arcade enclosing figures of armed medieval nobles, over ogee and cavetto moulded cornice and alternating rosette decorated frieze, the hinged glazed dial aperture with foliate trail carved surround flanked by spiral floral trail decorated columns and glazed panels to sides, the bracket with concave throat moulding over frieze applied with panels carved with masks and twin scroll apron, the sides formed as shaped floral decorated brackets and the back panel carved with repeating fan-shaped motifs over shaped pendant.

James Delance is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as born in Downton, Wiltshire in 1655, he is believed to have learnt the clockmaking trade from Lawrence Debnam in Frome prior to moving

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

Although the present lot has a replaced dial plate and evidence suggesting re-working or possibly the addition of the music train, there are many features which are commensurate with the work of Delance and other Frome-area makers of the late 17th century.

£800-1,200



159 (details)



159 (details)



160

**160**  
**AN ENGLISH BRASS LANTERN CLOCK**  
**THE DIAL BEARING A SIGNATURE FOR PETER CLOSON,**  
**SECOND HALF OF THE 17<sup>TH</sup> CENTURY AND LATER**

The posted countwheel bell-striking movement with Huygens endless rope winding and anchor escapement regulated by seconds pendulum swinging beyond the frame to the rear, now with dial plate engraved with a band of scrolling tulip blooms to centre, with iron hand within applied narrow 5.75 inch Roman numeral chapter ring with stylised cruciform hour markers, the angles engraved with leafy infill and the lower margin with text *Peter Closon Nere Holborn Bridge*, the frame with column turned corner posts beneath twin dolphin and scroll pierced frets, shouldered vase turned finials and domed bell bearer, on turned tapered feet; with an oak wall bracket constructed with a table supported with two ogee-outline brackets mounted onto a shaped pendant back panel.

The clock 38.5cm (15.25ins) high, 14.5cm (5.75ins) wide, 18cm (7ins) deep including crutch; the clock on bracket 60cm (23.5ins) high overall.

The core of the present clock appears to date to around 1675 with unusual decorative turnings to the arbors. Evidence in the top plate suggests that the movement was originally made with verge escapement regulated by short bob pendulum swinging behind the frame to the rear. This coupled with Huygens' endless rope winding would suggest a date of around 1675-85 for the movement. The dial is engraved in the mid 17th century style and is commensurate with Closon's work however it is most likely mid 20th century and purpose-made for the current lot.

£300-500



160 (detail)



160

**161**  
**AN ENGLISH BRASS MINIATURE LANTERN CLOCK**  
**UNSIGNED, MID 17<sup>TH</sup> CENTURY AND LATER**

The posted countwheel bell-striking movement now with Huygens endless chain winding and anchor escapement regulated by seconds pendulum swinging beyond the frame to the rear, the replaced dial plate engraved with scrolling radial leafy blooms to centre, with iron hand within original applied 4 inch Roman numeral chapter ring with stylised fleur-de-lys half hour markers and engraved leafy infill to angles, the frame with column turned corner posts beneath twin dolphin and scroll pierced frets, shouldered vase turned finials and domed bell bearer, the sides with hinged brass doors and the rear with brass backplate, on ball-turned feet; with an oak wall bracket constructed with a table supported with two ogee-outline brackets mounted onto a shaped back panel.

The clock 23cm (9ins) high, 10cm (4ins) deep, 11.5cm (4.5ins) deep excluding crutch; the bracket 40cm (15.75ins) high, 14cm (5.5ins) wide.

Spare holes to the top plate along with the position of the hour hammer to the right of the movement suggest that the present clock was originally made with balance wheel regulation and separately-would trains. Although the dial plate, frets, finials and bell structure are later replacements the clock still retains original mid 17th century core elements in the frame and the going train.

£2,000-3,000



161 (detail)



162

**162**  
**A RARE WILLIAM III/QUEEN ANNE QUARTER CHIMING HOOK-AND-SPIKE/LANTERN WALL CLOCK**  
**THE DIAL SIGNED FOR JOHN BUSHMAN, LONDON, CIRCA 1700**

The triple-train posted two-handed movement with anchor escapement regulated by seconds pendulum to the going train, set in front of the central quarter chiming train incorporating pinned extended flange/barrel to the greatwheel cut with count-locking slots to the outer rim, beneath hammer assembly for sounding peels on a graduated nest of four bells set above the top plate, the hour strike train positioned behind with countwheel set between the rear bar and the backplate and sounding on an additional large bell suspended within a domed bearer above the frame, the 12.5 inch square brass dial with radial-motif decorated matted centre within applied silvered Roman numeral chapter ring with foliate half hour markers and Arabic five minutes beyond the minute track, with scroll-pierced steel hands and twin cherub and crown cast spandrels to angles within a herringbone engraved border interrupted by an applied signature plate engraved *IOHN, BUSHMAN, LONDON* to lower margin, the frame with column-turned posts beneath finials supporting the domed bell bearer, the rear with hanging hoop over iron backplate and spurs fitted to the rear pair of the four ball-turned feet, (one weight present, lacking pulleys and counterweights).

37cm (14.5ins) high, 32cm (12.5ins) wide, 20cm (8ins) deep including spurs.

John Bushman (Buschmann) is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as a 'High German' watchmaker born in Hagen (Augsburg) circa 1661 and was made brother of the Clockmakers' Company in September 1692. He first married Mary Wyatt in the Parish of St. Margaret, Westminster in December 1690 with whom he had four children; and then Elizabeth Hill at All Hallows, Staining in 1695 with whom he had eight children (most dying in infancy). In 1697 John Buschmann signed the Clockmakers' Company the oath of allegiance; he was subsequently made an Assistant in 1720 and died in 1722. John Buschmann was descended from a celebrated dynasty of clockmakers who worked from Augsburg throughout the 16th and 17th centuries. These roots allowed relatively easy access to the lucrative German market, consequently many of his clocks were made for export. His work tends to be of fine quality and fairly diverse in specification with miniature and month duration table clocks known. Indeed the relatively diverse nature of his output probably reflected the need for him to be flexible in order to satisfy the individual requirements of his wealthy European clients. It is probable that John Bushman also 'bought-in' clocks from other makers (most likely Huguenot workshops) to sell on to clients both home and abroad. The fact that the present clock is signed onto a separate plate affixed to the dial would suggest that it could well have been supplied to Bushman by another maker.

The configuration of the quarter-chiming mechanism in the current lot can be compared to that in a lantern clock illustrated in White, George *English Lantern Clocks* on page 198 (Figure IV/85).

£1,800-2,500



162 (details)



**163**

**A FINE AND RARE CHARLES I BRASS 'FIRST PERIOD' LANTERN CLOCK**  
**OF LARGER PROPORTIONS**

**ATTRIBUTED TO THE WORKSHOP OF WILLIAM BOWYER, THE DIAL**  
**SIGNED FOR CLAUDIUS MALBRANCK, LONDON, CIRCA 1630**

The trains now with endless-rope winding on chains and anchor escapement regulated by seconds pendulum, the strike train sounding the hours on a bell mounted above the frame via an iron countwheel with overlift provided by a hoop wheel cut with a single slot, the dial finely engraved with stylised hatched foliate scrollwork laid out in a quartered design to centre, within applied 6.375 inch narrow silvered Roman numeral chapter ring incorporating slender cruciform half hour markers, with fine substantial sculpted steel hand and foliate engraved infill matching that of the centre occupying the quadrants with the lower flanking signature *Claudius Malbranck* engraved to the bottom margin, the frame with finely turned generous Doric column corner posts beneath distinctive shouldered vase 'cup and cover' finials with cavetto waists, the front and sides applied with symmetrical scroll pierced cast brass armorial frets with the front incorporating foliate engraved detail including grotesque dolphin masks, beneath domed bell bearer capped with a conforming slightly larger vase finial, with brass side doors and the rear with iron backplate, on turned tapered 'acorn' feet.

40cm (15.75ins) high, 15cm (6ins) wide, 18.5cm (7.25ins) deep.

**Literature:**

Illustrated and described in Bruce, W.F. *EARLY ENGLISH LANTERN CLOCKS 1600-1700*, Lewes 2013, pages 16-17 with a detail of the dial on page 6.

Claudius Malbranck is noted in Loomes, Brian *Clockmakers of Britain 1286-1700* as most probably the original owner of the present clock with the surname Malbranck (sometimes Malbranq) being that of French Huguenot (Walloon) family who lived in London at least 1628-35. Bill Bruce and John Hooper in *EARLY ENGLISH LANTERN CLOCKS 1600-1700* also note that Malbranck was most likely the original owner and, suggest that the current clock was almost certainly made by William Bowyer.

Perhaps the most obvious single piece of evidence to support attribution to Bowyer is the design of the frets used. Although they appear to be outwardly similar to those used on other, smaller, clocks they are almost unique with the only other known example to have matching castings being a clock made by Bowyer for the Brewers' Company clock of 1632 which was sold at Bonhams, London, sale of *FINE CLOCKS* 16th December 2020 (lot 77) for £56,500. In addition to the frets used, the dial engraving of the Brewers' clock also exhibits notable similarities with that of the current lot with foliate designs executed in quartered segments. Another clock by Bowyer, this time made for the Earl of Rothes, (see White, George *English Lantern Clocks* page 44, Figure 11/5) also has very closely related engraving by the same hand. George White likens this rare style of engraving to that seen on contemporary silverwork and provides an image of a lid of a silver casket attributed to Jan Gerritsz in support of this observation (page 68, Figure 11/58). Incidentally the Earl of Rothes clock was also sold by Bonhams, London, in their sale of *FINE CLOCKS* 11th December 2019 (lot 68) for £43,812.50.



163



163 (details)



In addition to the frets and dial engraving the movement has many features typical of Bowyer's work, most notably the 'hump' cast into the rear movement bar left hand arm to allow for the locking detent arbor pivots, finely executed wheelwork with tapered arbors, decorative blade hammer spring opposing a very substantial stop and iron countwheel. The frame utilises the same casting as the Earl of Rothes clock and is very finely finished with precise turnings and canted filed edges to the bell support straps.

William Bowyer is recorded in Loomes, *Brian Clockmakers of Britain 1286-1700* as the son of Ralph Bowyer (yeoman of Warfield Berkshire) who is believed to have been married to Alice Mansworth in 1590. William was probably born around this time and by 1616 was a member of the Pewterers' Company when he took-in Thomas Taylor (son of Ralph Taylor, a milliner from Halesowen, Shropshire) as an apprentice. Bowyer took-in no less than five further apprentices prior to the formation of the Clockmakers' Company in 1631, including John Pennock (son of William Pennock of Guisborough, Yorkshire) in 1620. Although he subscribed £5 towards its charter and was made free of the City in 1630, William Bowyer did not apparently join the Worshipful Company on its establishment the following year. Bowyer is thought to have been first married to Margery Barlow of Litchfield, Staffordshire, however, by 1631 he was married to Prudence with whom he had five children (three of which sadly died in infancy). By 1638 Bowyer was living in the parish of St. Andrew Undershaft, he took-in Joseph Jackson (through Thomas Dawson) as apprentice that year and during the following decade took-on at least four more, this time through the Clockmakers' Company. One of these apprentices was Nathaniel Allen (probably around 1641/2); Allen subsequently married a Phillipa Bowyer in 1646 hence became related to William through marriage.

In 1640 William Bowyer was invited to become an Assistant of the Clockmakers' Company, however it appears that he was reluctant to serve the Company as in July 1642 he gave 'a great chamber clock' in return for excusal from any further duties. Nevertheless he became an Assistant in 1651 and a Warden in 1653 the year of his death.

The present clock is particularly notable in that it has survived in fine, original untouched condition. At some point the original verge escapement and balance has been substituted for anchor escapement regulated by seconds pendulum and the winding converted to Huygens's design with an endless chain. Most importantly the latter has not resulted in the strike train being reversed, this has been achieved by adding a very discreet small intermediate wheel to the going train front movement bar, between the pinion of report and the hour wheel. Otherwise the clock is very much the same as when it would have left the Leadenhall Street workshop of William Bowyer but with light wear and the build-up of patination resulting in very pleasing mellow colouring that can only come with age.

£18,000-25,000



163 (detail)





**164**  
 A WILLIAM III BRASS LANTERN CLOCK NOW WITH LATER  
 SPRING-DRIVEN MOVEMENT  
 THE FRAME AND DIAL BY JOHN KNIBB, OXFORD, CIRCA 1695,  
 THE MOVEMENT CIRCA 1900  
 The rectangular four pillar eight-day twin going barrel movement with anchor  
 escapement regulated by short lenticular bob pendulum, the backplate with external  
 hammer pin-wheel and potances for the vertical hour hammer arbor over stamped  
 trademark *W & H, Sch* for Winterhalder and Hoffmeier, Schwaerzenbach to lower  
 margin, fitted behind the earlier dial engraved with symmetrical foliate scrollwork  
 issuing from a three-petal tulip-bloom at six o'clock and interrupted by engraved  
 signature *John Knibb, Oxon* to upper margin, within applied Roman numeral chapter  
 ring with stylised fleur-de-lys half hour markers, now with two steel hands, the  
 angles engraved with leafy infill, the 'third period' frame with column turned  
 corner posts beneath foliate scroll pierced frets incorporating engraved  
 decoration to the front, knopped vase turned finials and domed bearer  
 enclosing a cast bell and incorporating curved pierced pendants between the arms,  
 with brass side panels and rear door incorporating circular filled aperture

(originally for the alarm crownwheel assembly) indistinctly scratch engraved ...*June 1903, new movement* to inside surface, on ball-turned feet.  
 39.5cm (15.5ins) high, 16cm (6.5ins) wide, 15cm (6ins) deep.

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

Although the present clock has had the common later conversion to spring driven movement it is unusual for the date of this work (in this case 1903) to be inscribed on the clock. An essentially identical lantern clock by John Knibb (with additional holes to the dial and significant losses/alterations to the movement), was sold a Gardiner Houlgate, Corsham *The Clock Auction...* 27<sup>th</sup> October 2022 (lot 1405).

£800-1,200



164 (details)



165 (details)

**165**  
 A GERMANIC RENAISSANCE FORGED IRON WEIGHT-DRIVEN  
 CHAMBER CLOCK  
 PROBABLY SOUTH GERMANY OR SWITZERLAND, CIRCA 1600

The frame with substantial square section corner posts riveted to the square top and bottom plates enclosing separately-would three-wheel trains with two-pieced forged wheels with rims jointed to the crossings, the going train with verge escapement regulated by tall-rim balance wheel oscillating above the top plate beneath the bell, and the strike train with twin-arbor warned lifting, locking enabled via a slotted cam applied to the second wheel arbor, and countwheel driven by pinion of report to the greatwheel arbor engaging with teeth cut to the inside wheel rim, sounding the hours via a vertically pivoted hammer on a bell mounted above the top plate, the ogee-arched rectangular painted iron dial secured to the frame via hooks, painted with star-centred Roman numeral chapter ring over subsidiary minute dial annotated with Roman numeral quarters, with iron hands and decorated with rose blooms over scroll borders onto a deep maroon/brown ground, the frame surmounted with bell supported within four-legged bearer applied with flowerehead motifs; with a later oak wall bracket incorporating a platform on slender bracket supports applied to an ogee-top back panel, (alarm mechanism no longer present).  
 The clock 28cm (11ins) high, 11cm (3.375ins) wide, 14cm (5.5cm) deep; the clock on bracket 33cm (13ins) high overall.

A clock of related design is described and illustrated in Robey, *John Gothic Clocks to Lantern Clocks, Short-Duration Clocks & Rural Clocks 1480-1800* pages 69-72. The provision of warning to the strike train was slowly adopted during the closing years of the 16<sup>th</sup> century hence the present lot probably most likely dates to the early years of the 17<sup>th</sup> century (although it is possible that the second warning detent assembly was added early in the clocks life). The fact that the frame posts are rivetted to the top and bottom plates has necessitated the strike detent front pivots to incorporate removable dovetail inserts to allow full disassembly of the movement without breaking the frame apart.

£2,500-3,500



165



166



166 (detail)

**166**  
A GEORGE III BRASS MOUNTED EBONISED TRIPLE PAD-TOP TABLE/BRACKET CLOCK WITH FIRED ENAMEL DIAL THOMAS BEST, LONDON, CIRCA 1790

The five pillar twin fusee bell striking movement with verge escapement regulated by short bob pendulum and trip-hour repeat, the rococo scroll engraved backplate signed *Tho's Best, London*

within a shaped cartouche to centre, the 6.75 inch circular slightly convex fired white enamel Roman numeral dial with Arabic five minutes beyond the outer minute track and scroll pierced blued steel hands, the shallow break-arch top case with hinged brass carrying handle over three brass-edged raised panels and double cavetto top mouldings, the opening front applied with a convex glazed moulded brass bezel over scroll cast lower quadrant frets flanked by brass edged angles, the door opening to reveal *S/N* strike selection switch to the mask above the dial, the sides with rectangular brass fish scale frets and the rear with brass-edged full-width break-arch glazed door, on cavetto moulded skirt base with block feet.  
33.5cm (13.25ins) high with handle down, 27cm (10.5ins) wide, 16.5cm (6.5ins) deep.

Thomas Best is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in London 1761-90. The British Museum online records lists him as working from 3 Red Lion Square, London, 1770-94 and also Plum Tree Street 1790-94; he is also recorded as being declared bankrupt in 1789.

£2,000-3,000

**167**  
A GEORGE III MAHOGANY FUSEE DIAL WALL TIMEPIECE WITH SUBSIDIARY SECONDS AND CALENDAR DIALS ROBERT BEST, LONDON, CIRCA 1800

The four pillar single fusee movement with anchor escapement regulated by half seconds pendulum, the 14 inch single-sheet silvered brass Roman numeral dial with subsidiary seconds over calendar dial and signed *Robert Best, LONDON* to centre, with fine pierced blued steel hands and Arabic five minutes beyond the outer minute track, set behind a heavy hinged glazed cavetto moulded cast brass bezel, applied to a stepped ogee moulded surround secured with pegs to the rear box case incorporating door to right-hand side and with pendulum access flap to the curved underside.  
46cm (18ins) diameter, 16cm (6.25ins) deep.



167

**Provenance:**

The Late William Keith Neal, Antique firearms collector, formerly of Bishopstrow House, Warminster, Wiltshire.

Robert Best is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as gaining his Freedom of the Clockmakers' Company in 1783. He was declared bankrupt in 1796 however continued to work until circa 1828 when he was recorded as being in Knightrider Street.

£1,000-1,500



167 (detail)

**168**

A GEORGE III GILT BRASS MOUNTED EBONISED TABLE/BRACKET CLOCK MADE FOR THE IBERIAN MARKET ROBERT HIGGS AND DIEGO EVANS, LONDON, CIRCA 1780

The five pillar twin fusee bell striking movement with trip-hour repeat and later anchor escapement regulated by lenticular bob pendulum, the symmetrical foliate scroll engraved backplate signed *Higgs y, DIEGO EVANS, Bolsa Real, LONDRES* to a central reserve beneath a basket of flowers, the 7 inch brass break-arch dial with calendar aperture and shaped recessed silvered plate further signed *Higgs y, DIEGO EVANS, Bolsa Real, LONDRES* to the matted centre within applied silvered Roman numeral chapter ring incorporating Arabic five minutes beyond the minute ring, with scroll pierced steel hands and applied rococo scroll cast spandrels to angles beneath arch with *TOCAR/SILENCIO* selection dial flanked by conforming cast mounts, the bell-top case with hinged brass carrying handle over rococo scroll cast mount to superstructure and brass pineapple finials over double cavetto top mouldings, the hinged front with giltwood fillet mouldings to the glazed dial aperture and foliate cast and pierced upper quadrant frets, the sides with break-arch windows and the rear with break-arch glazed door set within the frame of the case, on cavetto moulded skirt base with gilt brass ogee bracket feet.  
48cm (19ins) high with handle down, 28cm (11ins) wide, 18cm (7ins) deep.

**Provenance:**

The Late William Keith Neal, Antique firearms collector, formerly of Bishopstrow House, Warminster, Wiltshire.

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

£1,200-1,800



168 (detail)



168



169

**169**  
**AN IMPRESSIVE GEORGE III GILT BRASS MOUNTED MAHOGANY EIGHT-DAY PRECISION LONGCASE CLOCK**  
**WILLIAM POULTON AND SON, LONDON, CIRCA 1785**  
 The substantial five pillar rack and bell striking movement with shouldered plates, the going train with Harrison's maintaining power and deadbeat escapement regulated by seconds pendulum with steel rod and wide jaw 'T-bar' suspension, the 13 inch brass break-arch dial with subsidiary seconds dial and applied shaped silvered plate signed *Will'm Poulton & Son, Watchmaker to his Majesty, the King of Spain, London* to the finely matted centre, within applied silvered Roman numeral chapter ring with Arabic five minutes beyond the minute track, with scroll-pierced blued steel hands and rococo scroll cast spandrels to angles beneath arch centred with a subsidiary *Strike/Silent* selection dial flanked by conforming mounts, the figured mahogany case with concave-sided 'pagoda' superstructure fronted with a shaped rococo scroll cast gilt sound fret over break-arch cavetto cornice, conforming gilt arched fret infill and brass stop-fluted columns with Corinthian capitals flanking the hinged glazed dial aperture, the sides with rectangular brass fish scale sound frets and conforming quarter columns set against bargeboards at the rear, the trunk with geometric 'block top' arched door fronted with flame figured veneers within complex mouldings flanked by brass stop-fluted Corinthian quarter columns, the plinth base with concave top moulding over raised shaped panel to fascia, on moulded double skirt.  
 253cm (99.5ins) high excluding top finial, 57cm (22.5ins) wide, 27cm (10.5ins) deep.

William Poulton is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in London before 1773. He is known for producing high quality table clocks including a grande-sonnerie striking example. A silent-pull quarter repeating table timepiece signed for William and Alfred Poulton, again inscribed 'Watchmakers to the King of Spain', is also known.

£1,500-2,500



169 (details)



169 (detail)

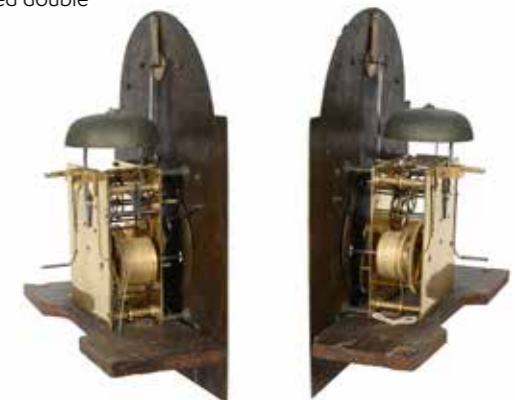


171

**171**  
**A GEORGE III MAHOGANY EIGHT-DAY LONGCASE CLOCK MADE FOR THE IBERIAN MARKET**  
**THOMAS LOZANO, LONDON, CIRCA 1775**  
 The five pillar two train rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 12 inch brass break-arch dial with calendar aperture, rosette decorated recessed silvered subsidiary seconds dial and silvered arched nameplate engraved *THOMAS LOZANO EN LONDRES* to the matted centre, within applied silvered Roman numeral chapter ring with Arabic five minutes to outer track, with scroll-pierced steel hands and applied rococo scroll cast spandrels to angles, the arch with subsidiary *Strike/Silent* selection dial flanked by conforming rococo cast mounts, the figured mahogany case with concave-sided 'pagoda' superstructure fronted with a shaped foliate pierced fret over break-arch cavetto cornice and brass stop-fluted columns flanking the hinged glazed dial aperture, the sides with rectangular windows and plain quarter columns set against bargeboards at the rear, the trunk with break-arch door fronted with flame figured veneers within complex mouldings, the plinth base with concave top moulding over raised panel to fascia, on moulded double skirt incorporating shaped apron to lower margin.  
 244cm (96ins) high excluding finials, 53cm (21ins) wide, 26.5cm (10.5ins) deep.

Thomas Lozano was Spanish by birth and is known to have worked in both London and Spain. Whilst working in London it seems that he primarily produced timepieces for export to his native Spain; he is also known to have successfully repaired damaged marine chronometers for the Spanish Navy in 1786.

£1,000-1,500



171 (details)

**170**  
**A GEORGE III BRASS MOUNTED FIGURED MAHOGANY TABLE/BRACKET CLOCK**  
**JOHN COWELL, LONDON, CIRCA 1785**

The five pillar twin fusee bell striking movement with verge escapement regulated by rosette-engraved lenticular bob pendulum incorporating transverse pivoted rise/fall regulation beam to suspension, the symmetrical delicate foliate scroll engraved backplate with narrow geometric border and pendulum holdfast hook, the 7.25 inch brass break-arch dial with bright-cut bordered calendar and false-bob apertures and applied shaped silvered signature plate engraved *John Cowell, Cornhill, London* to the centre, within applied silvered Roman numeral chapter ring incorporating Arabic five minutes beyond the minute ring, with scroll pierced steel hands and applied rococo scroll cast spandrels to angles beneath arch with twin subsidiary *STRIKE/SILENT* selection and regulation dials within floral spray engraved infill, the bell-top case with hinged brass carrying handle over brass pineapple finials and double cavetto top mouldings, the hinged front with brass fillet mouldings to the glazed dial aperture and foliate cast upper quadrant panels flanked by brass husk mounts applied to the canted angles, the sides with circular scroll-pierced fretwork panels over concave-topped rectangular windows, the rear with break-arch glazed door set within the frame of the case, on cavetto moulded skirt base with gilt brass ogee bracket feet.  
 46cm (18ins) high with handle down, 27.5cm (10.75ins) wide, 18cm (7ins) deep.

John Cowell is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as apprenticed in 1752 and gaining his Freedom of the Clockmakers' Company in 1759. He worked from Pope's Head Alley, Cornhill, London until 1799.

£1,800-2,500



170 (detail)



170



172

**A GEORGE III BRASS MOUNTED FIGURED MAHOGANY TABLE/BRACKET CLOCK WITH TRIP-HOUR REPEAT**

**ELLICOTT, LONDON, THE MOVEMENT AND DIAL CIRCA 1765, THE CASE CIRCA 1800**

The five pillar twin fusee movement with thick plates, leaf-sprung trip-hour repeat and verge escapement regulated by short bob pendulum, the backplate engraved with naturalistic scrolling foliage around a central reserve signed *Ellicott, London* surmounted by a break-arch strap supported basket of fruit beneath shaped backcock apron decorated with conforming stylised floral motifs, the 7.5 inch square single sheet silvered brass dial engraved with Roman numeral chapter ring and Arabic five minutes beyond the minute track, with fine scroll pierced blued steel hands and signed *Ellicott, London* to the extremities of the lower margin, the upper left hand-hand upper corner with *Strike/Silent* selection switch, in a case with brass ball finial to the concave-sided pyramidal superstructure applied to the break-arch top with complex cornice mouldings, the opening front with scroll-pierced brass crescent-shaped fret over 6.5 inch circular convex glazed dial aperture fitted with a generous cast brass bezel, the lower corners with matching quadrant frets and with canted fluted angles, the sides with hinged brass carrying handles over arched apertures with geometric pierced brass fret inserts, the rear with full-width arch-glazed door incorporating fluted canted angles matching the front, on generous cavetto moulded skirt base.

52cm (20.5ins) high, 31cm (12.25ins) wide, 20.5cm (8ins) deep.

John Ellicott F.R.S. is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as born 1706 to John Ellicott senior, a Cornish clockmaker who had gained his Freedom of the Clockmakers' Company in 1696 and died 1733.

John junior worked from Swithin's Alley, Royal Exchange, London and was elected member of the Royal Society in 1738. He published works on horology in 1739 and 1753

and is particularly noted for the development of the cylinder escapement and a form of compensated pendulum; he also maintained a private observatory at his home in Hackney. John Ellicott was later appointed as Clockmaker to George III, and took his son, Edward into partnership in 1760 which lasted until his death in 1772.

The movement and dial of the present lot are a 'textbook' example of a type produced by the Ellicott workshop from around 1755, wherein the single-sheet silvered brass dial was set behind a front door incorporating a glazed dial aperture. There are at least a dozen clocks by Ellicott known with near identical movements and dials housed in cases following an earlier style with bell-top superstructure surmounted with a brass carrying handle akin to standard table clocks of the period (see Bruton, Eric *The Wetherfield Collection of Clocks* for one such example). The signature being just for 'Ellicott, London' would indicate that the movement and dial were made after John Ellicott (F.R.S.) took his son, Edward, into partnership circa 1758. This partnership lasted until John Ellicott's death in 1772. In addition to this, the style of the engraving to the backplate conforms to the earlier type of 'vine

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172 (details)



172 (details)



engraving' as discussed in Dzik, Sunny *ENGRAVING ON ENGLISH TABLE CLOCKS* with two closely related backplates for clocks by David Hulbert and Robert Higgs illustrated on page 352 (Figure 19.5). This type of engraving was phased-out by around 1770 to be replaced by a lighter style of neo-classical influenced scroll design (see *ENGRAVING ON ENGLISH TABLE CLOCKS*, page 362, Figure 20.6, for a backplate signed by Ellicott with this slightly later style of engraving). From this evidence the movement and dial can therefore be fairly accurately dated to the 1760's.

Conversely the case exhibits elements in its design more indicative of those produced in around 1800. Most notably the detail of a concave sided 'pyramid' superstructure applied onto a break-arch top - a feature which was first introduced in around 1785 (alongside the introduction of 'balloon-shaped cases'). This detail was first mostly used in cases with traditional dial formats (e.g. break-arch or full-arch), by makers such as James McCabe senior and Eardley Norton. The crescent-shaped fret over the dial was then subsequently introduced around the turn of the century primarily for use in cases with circular dial apertures. A good example of a case sharing all these features, albeit housing a rare oval dial for clock by Thomas Bannister, London, is illustrated in Cescinsky, Herbert and Webster, Malcolm *English Domestic Clocks* on page 309 (Figure 348). This example is notable in that it is dated 1801.

When all the above is considered it is very unlikely that the movement and dial were made after 1772 and the case is no earlier than 1795. Notwithstanding this the clock is not a 'marriage' as such - as the case was clearly made for the movement and dial but at a slightly later date. This is most likely due to the original owner wanting to update the look of his clock to follow change in fashion.

£3,000-5,000

173

**A GEORGE III FIGURED MAHOGANY EIGHT-DAY PRECISION LONGCASE CLOCK**

**RICHARD WEBSTER, LONDON, CIRCA 1780**

The five pillar rack and bell striking movement with Harrison's maintaining power and deadbeat escapement regulated by heavy steel-rod seconds pendulum, the 12 inch brass break-arch dial with recessed subsidiary seconds disc and applied shaped silvered plate signed *Rich'd Webster, Exchange Alley, London* 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 rococo scroll cast spandrels to angles beneath arch centred with a subsidiary *Strike/Silent* selection dial flanked by conforming mounts, in a mahogany case with concave-sided 'pagoda' superstructure centred with a shaped scroll-pierced fret over break-arch cavetto cornice and fluted free-standing columns flanking the hinged glazed dial aperture, the sides with rectangular windows and quarter columns set against bargeboards at the rear, the trunk with fine break-arch flame-figured veneered door applied with complex edge mouldings, the plinth base with concave top moulding over raised rectangular panel to fascia and moulded skirt incorporating shaped apron to lower margin.

231cm (91ins) high, 49cm (19.25ins) wide, 24cm (9.5ins) deep.

Richard Webster is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as becoming a Liveryman of the Clockmakers' Company in 1787 and working until 1808. Other sources note him as being the son of the eminent clockmaker, William Webster Junior, who gained his Freedom in 1779. The Webster dynasty of clockmakers was established William Webster senior who is recorded by Baillie as apprenticed to Thomas Tompion and gaining his Freedom from The Clockmakers' Company in 1710; he initially worked as journeyman to Tompion later setting up business in Exchange Alley, London in 1711. Four days after Tompion's death on 20 November 1713 Webster placed a newspaper advertisement stating that he had worked for Tompion and was now working on his own at the Dial and Three Crowns in Exchange Alley. William Webster was elected to the position of Junior Warden in the Clockmakers Company in 1734 but died during his year in office on 13 August 1735. William Webster junior was apprenticed to his father in 1727 gaining his Freedom in 1734, he was appointed Master of the Clockmakers' Company in 1755.

£1,200-1,800



173 (details)



173

107



174



174 (detail)

**174**  
**A GEORGE III BRASS MOUNTED FIGURED MAHOGANY TABLE/BRACKET CLOCK WITH TRIP-HOUR REPEAT**  
**THOMAS PACE, LONDON, CIRCA 1785**

The five pillar twin fusee bell striking movement with verge escapement regulated by short bob pendulum and trip-hour pull repeat, the backplate engraved with a central circular cartouche containing leafy sprays within asymmetric foliate scrollwork, the 8 inch brass break-arch dial with calendar aperture and recessed fan-shaped panel signed *Tho's Pace, London* to the basket-of-flowers engraved silvered centre, within applied silvered Roman numeral chapter ring incorporating Arabic five minutes beyond the minute ring, with scroll pierced steel hands and applied rococo scroll cast spandrels to angles beneath arch

with conforming leafy trail centred subsidiary *STRIKE/SILENT* selection dial flanked by conforming mounts, the bell-top case surmounted with a central brass pineapple finial over four other smaller conforming finials to angles and double cavetto top mouldings, the hinged front with brass fillet mouldings to the glazed dial aperture and folate cast and pierced upper

quadrant frets flanked by brass floral drapery mounts applied to the canted angles, the sides with generous brass carrying handles over cherub-mask centred sunburst and foliate cast break-arch fretwork panels, the rear with break-arch glazed door set within the frame of the case, on cavetto moulded skirt base with foliate scroll cast brass bracket feet.

54.5cm (21.5ins) high, 34.5cm (13.5ins) wide, 23cm (9ins) deep.

Thomas Pace is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in Whitechapel, London 1784-1825.

£1,800-2,500

**175**  
**A GEORGE III MAHOGANY EIGHT-DAY LONGCASE CLOCK WITH MOONPHASE**  
**JAMES DE LASALLE, LONDON, CIRCA 1775**

The five pillar two train rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 12 inch brass break-arch dial with calendar aperture and recessed bright-cut bordered silvered subsidiary seconds dial to the matted centre within applied silvered Roman numeral chapter ring with Arabic five minutes to outer track, with scroll-pierced steel hands and applied rococo scroll cast spandrels to angles, the arch with rolling moonphase incorporating engraved age-of-the-moon scale to the circumference of the lunar disc, over lunettes engraved with sunburst mask and terrestrial globes beneath signature *Ja's De Lasalle, London* to upper margin, the figured mahogany case with concave-sided 'pagoda' superstructure fronted with a shaped foliate pierced fret over break-arch cavetto cornice and brass stop-fluted columns flanking the hinged glazed dial aperture, the sides with rectangular windows and conforming quarter columns set against bargeboards at the rear, the trunk with break-arch door fronted with flame figured veneers within complex mouldings flanked by brass stop-fluted quarter columns, the plinth base with concave top moulding over raised shaped panel to fascia, on moulded double skirt incorporating shaped apron to lower margin.

James De Lasalle is recorded in Britten, F.J. *OLD CLOCKS AND WATCHES AND THEIR MAKERS* as working from Brookers Row, Moorfields, London in 1780 and then 42 St. Catherine's, Tower Hill 1800-18.

£1,200-1,800



175 (details)



175

**176**  
**A GEORGE III OAK EIGHT-DAY LONGCASE CLOCK WITH 'ROCKING SHIP' AUTOMATON**  
**DE LASALLE, LONDON, CIRCA 1785**

The five pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 12 inch single sheet silvered brass break-arch Roman numeral dial with subsidiary seconds and calendar dials and signed *De Lasalle, LONDON* to centre, within Roman numeral hour chapters and Arabic five minutes beyond the minute track, with blued steel hand beneath recessed demi-lune scene to arch finely painted with a rocky coastal landscape and incorporating a square-rigged armed Indiaman rocking back and forth with the motion of the pendulum, set beneath silvered upper margin engraved with leafy trails, the oak case with concave-sided 'pagoda' superstructure over break-arch cavetto cornice and fluted three quarter columns applied to the angles of the hinged glazed dial aperture, the sides with rectangular windows and conforming quarter columns set against bargeboards at the rear, the trunk with break-arch door applied with complex edge mouldings, the plinth base with concave top moulding over moulded skirt incorporating shaped apron to lower margin.

Provenance:

Previously from the estate of the late Roy Carter.

James De Lasalle is recorded in Britten, F.J. *OLD CLOCKS AND WATCHES AND THEIR MAKERS* as working from Brookers Row, Moorfields, London in 1780 and then 42 St. Catherine's, Tower Hill 1800-18.

£400-600

**177**  
**A GEORGE III BRASS MOUNTED FIGURED MAHOGANY TABLE/BRACKET CLOCK WITH TRIP-HOUR REPEAT**  
**JOHN GALE, LONDON, CIRCA 1790**

The five pillar twin fusee bell striking movement with verge escapement regulated by short bob pendulum, the symmetrical foliate scroll engraved backplate with geometric arcade border and pendulum holdfast hook, the 8 inch brass break-arch dial with circular applied silvered disc incorporating calendar aperture and signed *John Gale, London* to centre within Roman numeral hour chapters and Arabic five minutes beyond the minute ring, with scroll pierced steel hands and applied rococo scroll cast spandrels to angles beneath arch with subsidiary *STRIKE/SILENT* selection disc flanked by conforming mounts, the bell-top case with hinged brass carrying handle over brass pineapple finials and double cavetto top mouldings, the hinged front with brass fillet mouldings to the glazed dial aperture and folate cast and pierced upper quadrant frets flanked by brass spiral-ribbon cast mounts applied to the canted angles, the sides with break-arch windows and the rear with break-arch glazed door set within the frame of the case, on cavetto moulded skirt base with gilt brass ogee bracket feet.

John Gale is recorded in Baillie, G.H. *Watchmakers and Clockmakers of the World* as working in London 1790-1840.

£1,800-2,500



177



177 (detail)



176 (details)



176





**178**  
**A GEORGE III/REGENCY FIGURED MAHOGANY 'NORWICH' TYPE WEIGHT-DRIVEN DROP-TRUNK OR TAVERN WALL CLOCK**  
**W. HOLLAND, CHESTER, CIRCA 1805**  
 The four pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 16 inch circular white painted dial indistinctly signed *W. HOLLAND, CHESTER* to centre and with vertically aligned Arabic hour numerals, with pierced steel hands set behind hinged glazed ogee moulded bezel, the case with concave-topped rectangular caddy moulded door over moulded collar and down-curved quarter-round base, the sides with hinged doors set behind the dial, (lacking weights).  
 128cm (50.5ins) high, 47cm (18.5ins) wide, 19cm (7.5ins) deep.

William Holland is recorded in Loomes, *Brian Watchmakers and Clockmakers of the World, Complete 21st Century Edition* as working from King Street, Chester 1795-1829.

£500-700

**179**  
**A GEORGE II MAHOGANY TABLE/BRACKET CLOCK**  
**STEPHEN HARDIE, LONDON, CIRCA 1750**  
 The five pillar twin fusee bell striking movement with verge escapement regulated by short bob

pendulum, the 7 inch brass break-arch dial with shaped false bob and calendar apertures to the matted centre within applied silvered Roman numeral chapter ring incorporating Arabic five minutes beyond the minute ring, with scroll pierced blued steel hands and rococo scroll cast spandrels to angles beneath arch centred with a herringbone border engraved circular boss signed *Step'n Hardie, LONDON* flanked by conforming mounts, the mahogany inverted bell-top case with hinged brass carrying handle and shouldered vase finials to angles, over double cavetto top mouldings and hinged front with glazed dial aperture and scroll pierced and engraved brass upper quadrant frets, the sides with concave-topped rectangular glazed apertures and the rear with rectangular glazed door set within the frame of the case, on cavetto moulded skirt base with squab feet.

45cm (7.75ins) high with handle down, 27.5cm (10.75ins) wide, 17cm (6.75ins) deep.

Stephen Hardie does not appear to be recorded in the usual sources however his possible origins are discussed by Brian Loomes in the September 2019 issue of 'Clocks' magazine which also includes the present clock as an example of his work.

£1,200-1,800



179 (detail)



179

**180**  
**AN IRISH GEORGE III MAHOGANY EIGHT-DAY LONGCASE CLOCK**  
**ALEXANDER CHRISTIE, DUBLIN, CIRCA 1770**

The four pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 13.5 inch square brass dial with vestigial arched calendar aperture and leafy rosette centred subsidiary seconds dial to the rococo scroll engraved centre signed *ALEX'R CHRISTIE, DUBLIN* to lower margin, within applied Roman numeral chapter ring with Arabic five minutes beyond the outer dot minute track, with scroll pierced steel hands and generous winged cherub mask and scroll cast gilt brass spandrels to angles, the case with swan neck pediment applied with carved rosettes to the scroll terminals over cushion-shaped frieze relief carved with rococo scrolls centred with a grotesque 'green man' mask, the hinged glazed dial aperture applied with carved fluted Corinthian three-quarter columns to angles and the sides with reeded bargeboards to the rear edges, the trunk with blind geometric fret to the lip of the cavetto throat moulding over shallow caddy-moulded break-arch top door flanked by fluted Doric quarter columns to the angles, the plinth with stepped ogee top mouldings over shaped raised panel to fascia flanked by canted angles, on bracket feet.  
 244cm (96ins) high, 53.5cm (21ins) wide, 34.5cm (13.5ins) deep.



180 (details)



Moydrum Castle, near Athlone, Ireland



180

**Provenance:**  
 Evelyn Gairdner-nee Hancock, only daughter of Lord Castlemaine (1897-1984) thence by family descent the current vendor. This clock was rescued from Moydrum Castle near Athlone, Ireland before the castle was burned down in July 1921.

Alexander Christie is recorded in Loomes, *Brian Watchmakers & Clockmakers of the World, Volume 2* as working in Dublin 1758 until his death in 1801.

£1,500-2,000

**181**  
**A GEORGE III EBONISED TABLE/BRACKET CLOCK WITH TRIP-HOUR REPEAT**  
**INDISTINCTLY SIGNED FOR WALEY, LONDON, CIRCA 1800**

The five pillar twin fusee bell striking movement with verge escapement regulated by lenticular bob pendulum incorporating pivoted rise/fall regulation to suspension, the backplate engraved with a stylised basket of flowers within symmetrical rococo scrollwork and fitted with a pendulum holdfast to centre, the 7 inch brass break-arch dial applied with a cream painted Roman numeral hour disc, with pierced blued steel hands and fine foliate scroll engraved applied spandrels panels to angles beneath arch with recessed shaped cream plate indistinctly inscribed *WALEY, LONDON* over a pair of subsidiary dials for regulation and *STRIKE/SILENT* selection within conforming foliate engraved infill, the break-arch case with hinged brass carrying handle above double cavetto top mouldings and hinged front incorporating brass fillet mouldings to the glazed dial aperture and vertical beading to front angles, the sides with rectangular glazed windows backed with brass fish-scale frets and the rear matching the front, on cavetto moulded skirt base.  
 39.5cm (15.25ins) high with handle down, 27cm (10.5ins) wide, 18cm (7ins) deep.



181



181 (detail)

Although heavily faded the signature within the arch of the dial can be made out for *WALEY, LONDON*. A John Waley is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as apprenticed in 1791.

£1,200-1,800



182



182 (detail)

**182**  
A GEORGE I EBONISED TABLE/BRACKET CLOCK OF SMALLER PROPORTIONS WITH PULL-QUARTER REPEAT ON SIX BELLS  
PETER BACOT, LONDON, CIRCA 1720

The five pillar twin fusee bell striking movement with pull-quarter repeat on a graduated nest of six bells and verge escapement regulated by lenticular bob pendulum incorporating pivoted rise/fall regulation to suspension, the backplate engraved with symmetrical foliate scrolls around a central reserve enclosing a winged cherub mask, the 6 inch brass break-arch dial with calendar and false-bob apertures to the matted centre within applied silvered Roman numeral chapter ring with diamond lozenge half hour markers and Arabic five minutes beyond the outer minute track, with scroll-pierced steel hands and Indian mask and scroll cast spandrels to angles beneath subsidiary rosette-centre engraved regulation dial flanked by conforming mounts to arch, the inverted bell top case with scroll cast gilt brass hinged brass carrying handle to the superstructure over double cavetto top mouldings and opening front inset with glazed dial aperture and to the scroll pierced upper quadrant frets, the sides shaped scroll-pierced sound frets over break-arch windows, and the rear with rectangular door set within the frame of the case with conforming upper quadrant panels, on cavetto moulded skirt base with moulded squab feet; now with a later ebonised wall bracket of moulded profile mirroring the case superstructure.

The clock 38.5cm (15.25ins) high with handle down, 23cm (9ins approx.) wide, 16.5cm (6.5ins) deep; the clock on wall bracket 50cm (19.75ins) high with handle down.

Peter Bacot is recorded in Looms, Brian *Clockmakers of Britain 1286-1700* as working in London around 1700; a Pierre Bacot and his with Susanne had a child (also called Pierre) baptised at the French Huguenot church in Westminster. Bacot worked in the Parish of St. Giles in the Fields, Westminster and took-in several apprentices (mostly also of French Huguenot heritage) up until 1757.

The engraving to the backplate of the present timepiece can be compared to decoration discussed in Dzik, Sunny *ENGRAVING ON ENGLISH TABLE CLOCKS, Art on a Canvas of Brass* pages 262-71; with perhaps the strongest similarities being with a backplate for a clock signed by Robert Player illustrated on page 264 (Figure 15.4); this style of engraving has roots in French Huguenot immigrant work. The design of the repeat work can also be broadly compared to mechanisms employed in table clocks by John Wady and Richard Peckover described in Dzik, Sunny *BENEATH THE DIAL, English Pull-Repeat Striking 1675-1725* pages 440-41 and 455-56 respectively.

£3,000-5,000

**183**  
A RARE GEORGE III OAK EIGHT-DAY LONGCASE CLOCK WITH 'BATTERSEA-TYPE' FIRED ENAMEL DIAL  
THOMAS ANDREWS, SHEFFIELD, CIRCA 1775

The four pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 12 inch break-arch dial comprising separate square and arched fired vitreous enamel panels applied to a pierced brass backing plate, with subsidiary seconds dial to the slightly convex centre finely painted in shades of puce with rococo scrollwork, within shallow cushion relief Roman numeral chapter ring with Arabic five minutes beyond the minute track and raised concentric bands to margins, with unusual asymmetric foliate scroll pierced steel hands and conforming puce scroll painted infill to the spandrel areas within further raised border, the arch with convex roundel signed *Thomas Andrews, SHEFFIELD* flanked by conforming shallow cushion-relief panels painted with further puce rococo scrollwork within raised surrounds, the break-arch top case with cavetto cornice to the open pediment applied with balls to frieze, over hinged glazed dial aperture with repeating lozenge carved decoration to frame and flanked by free standing columns, the sides plain with barge boards to the rear edges, the trunk with cavetto throat moulding over rectangular caddy moulded door carved with a central circular profile portrait panel of a gentleman in 17<sup>th</sup> century dress within strapwork scroll infill, with chip-carved surround flanked by fluted quarter columns to angles, the plinth base with stepped ogee top moulding over geometric carved decoration to fascia flanked by canted angles, on moulded skirt incorporating shaped apron. 225cm (88.5ins) high, 54cm (21.25ins) wide, 28.5cm (11.25ins) deep.

Thomas Andrews is recorded in Loomes, Brian *Yorkshire Clockmakers* as a watchmaker with a shop on High Street, Sheffield, 1774.

The fired vitreous enamel dial of the current lot belongs to a rare group described in Theelke, Anthony *Faces of Mystery, English Decorated Enamel Clock Dials of the 19<sup>th</sup> Century*, where an attribution to Anthony Tregent (brother of clock and watchmaker to the Prince of Wales, James Tregent) is suggested. Anthony Tregent initially worked at the Battersea enamel factory but left to set up his own business in Denmark Street, London in 1754. Indeed the puce palette used on the current dial can be compared to decoration often seen on larger pieces of Battersea enamel pieces of the period, which further supports attribution to an enameller previously employed at the Battersea factory. Difficulties in firing enamel dials of this size is the reason why it is made in two parts, the relief shaping also adds rigidity as any flexing would result in enamel loss. The overall fragility of the enamelled sections is also the reason why they are applied pieced a pierced brass backing plate.

Other examples of clocks with enamel dials almost certainly in the same workshop (probably that of Anthony Tregent) are illustrated in Robey, John *The Longcase Clock Reference Book, Volume 2* pages 532-34 and Roberts, Derek *British Longcase Clocks* on page 220 (Figure 320).

£800-1,200



183



183 (details)





184



184 (detail)

**184**  
**A GEORGE III BRASS MOUNTED FIGURED MAHOGANY TABLE/BRACKET CLOCK**  
**THOMAS BRETT, LONDON, CIRCA 1770**  
 The five pillar twin fusee bell striking movement with verge escapement regulated by short bob pendulum, the backplate engraved with symmetrical delicate rococo scrolls around an urn with flowers positioned towards the lower margin, with line-scribed edge and pendulum holdfast hook, the 7 inch brass break-arch dial with recessed shaped silvered signature plate engraved *Tho's Brett, London* to the finely matted centre, within applied silvered Roman numeral chapter ring incorporating Arabic five minutes beyond the minute track, with scroll pierced steel hands and applied rococo scroll cast spandrels to angles beneath arch centred with subsidiary calendar dial flanked by conforming scroll cast mounts, the bell-top case with hinged brass carrying handle over brass pineapple finials and double cavetto top mouldings, the hinged front with brass fillet mouldings to the glazed dial aperture and foliate cast and pierced upper quadrant frets, the sides with circular over concave-topped rectangular glazed panels, the rear with break-arch glazed door set within the frame of the case, on cavetto moulded skirt base with gilt brass ogee bracket feet; with a later mahogany wall bracket with generous cavetto moulded table over ogee-shaped underside.

handle over brass pineapple finials and double cavetto top mouldings, the hinged front with brass fillet mouldings to the glazed dial aperture and foliate cast and pierced upper quadrant frets, the sides with circular over concave-topped rectangular glazed panels, the rear with break-arch glazed door set within the frame of the case, on cavetto moulded skirt base with gilt brass ogee bracket feet; with a later mahogany wall bracket with generous cavetto moulded table over ogee-shaped underside.

48cm (18ins) high with handle down, 28.5cm (11.25ins) wide, 18.5cm (7.25ins) deep; the clock on wall bracket 65cm (25.5ins) high overall with handle down.

Thomas Brett is recorded in Loomes, Brian *Watch and clockmakers of the World, Volume 2* as working in London circa 1760.

£2,000-3,000

**185**  
**A GEORGE III BLACK CHINOISERIE JAPANNED EIGHT-DAY LONGCASE CLOCK**  
**ROBERT POLL, HARLESTON, CIRCA 1760**

The four pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 12 inch brass break-arch dial with calendar aperture and bright-cut bordered recessed silvered subsidiary seconds disc to the matted centre, within applied silvered Roman numeral chapter ring with Arabic five minute beyond the minute track, with scroll pierced steel hands and rococo scroll cast spandrels to angles beneath arch centred with a silvered boss engraved *Rob't Poll, HARLESTON* within herringbone border flanked by conforming mounts, in a black japanned case with gilt repeating scroll decorated box upstand over architectural moulded cornice, stylised torch motif painted upper quadrant panels and break-arch glazed door decorated with gilt foliate scroll to frame and applied with three-quarter columns to front angles, the sides with rectangular windows within leafy spray decorated surrounds and with conforming quarter columns set against bargeboards at the rear, the trunk with concave throat moulding painted with foliate scrollwork panel, over break-arch door decorated in raised polychrome and gilt with Oriental figures and pavilions within an Arcadian garden landscape and complex edge mouldings, within scroll painted surround incorporating upper quadrant panels matching those of the hood, the sides painted with large leafy sprays, the plinth base with decorated cavetto top moulding over conforming landscape panel to fascia, on moulded skirt base incorporating bracket feet with gilt decorated shaped apron between.

234cm (92ins) high, 54cm (21.25ins) wide, 28cm (11ins) deep.

Robert Poll is recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as working in Wissett, Suffolk and Harleston, Norfolk up until 1771.

£700-1,000



185 (details)



185

**186 Y**  
**AN INTERESTING QUEEN ANNE EBONY TABLE/BRACKET CLOCK**  
**RICHARD STREET, LONDON, CIRCA 1715**

The six finned pillar twin fusee inside rack bell striking movement now with anchor escapement for regulation by lenticular bob pendulum incorporating worm gear rise/fall regulation to suspension, the backplate finely engraved with leafy herringbone border enclosing symmetrical foliate scrollwork around a central classical bust resting on a shelf draped with a lambrequin signed *RICH. STREET, LONDON*, the 6.5 inch brass break-arch dial with false bob and calendar apertures and applied silvered oval plate engraved *Rich'd Street, London* to the finely matted centre within applied silvered Roman numeral chapter ring with cruciform half hour markers and Arabic five minutes beyond the outer minute track, with fine delicate scroll pierced steel hands and unusual winged cherub mask and scroll cast spandrel mounts to angles with the upper concealing engraved rosettes and spare holes indicating original provision of twin selection rings, the arch with rosette-centred subsidiary dial engraved with Arabic numeral hour chapters flanked by bird inhabited foliate scrollwork, the inverted bell-top case with substantial hinged bras carrying handle and crisp complex waist mouldings to the distinctive ogee-shaped superstructure, with ogee and cavetto top mouldings and hinged front applied with complex raised mouldings to the break-arch glazed dial aperture and upper quadrant panels, the sides with rectangular over break-arch glazed apertures and the rear with break-arch glazed door incorporating blind upper quadrant panels set within the frame of the case, on cavetto moulded skirt base with block feet.

44cm (17.25ins) high with handle down, 25.5cm (10ins) wide, 17cm (6.75ins) deep.

Richard Street is an important but relatively enigmatic maker who is recorded in Baillie G.H. *Watchmakers & Clockmakers of the World* as gaining his freedom of the Clockmakers' Company in 1687, made Assistant in 1713 and appointed Warden 1716. He was a fine maker who had close working connections with Thomas Tompion for whom it is thought he made repeating watch movements (see Evans, Jeremy *THOMAS TOMPION at the Dial and Three Crowns* page 114). Street is perhaps best known for his commission by Sir Isaac Newton to supply a monumental month duration longcase clock for presentation to Dr. Bentley for the Observatory at Trinity College Cambridge in 1708; he also, alongside William Wright, took over the maintenance of the turret clock at St. Pauls Cathedral from Langley Bradley in 1716. A year going clock in an Arabesque marquetry case by Street survives in the Collection of the National Trust at Melford Hall, Suffolk.

The engraving to the backplate of the current lot can be broadly compared to decoration discussed in Dzik, Sunny *ENGRAVING ON ENGLISH TABLE CLOCKS, Art on a Canvas of Brass* within the chapter titled 'Vine engraving 1700-1740' (pages 313-336). However, perhaps the strongest similarities are seen on backplates for clocks by George Graham illustrated earlier in the publication on pages 276-78 (figures 15.14-.16). From this it would be reasonable suggest that the backplate of the present clock was executed by the same engraver - Tompion/Graham's 'graver G.195'.

The case of the present clock also demonstrates a high-quality individual approach with regards to detailing. This is most noticeable within the design of the superstructure which, in addition to being fitted with a particularly generous cast brass handle, has bold waist mouldings over individual ogee-profile to the caddy itself. This departs from the usual stepped ogee profile seen on other cases made by Street's contemporaries, including Quare and Graham; and is suggestive of a maker looking to set himself aside from others.

Evidence in both the movement and dial of the present clock indicate that it was originally made with pull-quarter repeat and subsidiary selection dials (one most likely for strike/silent selection) to the upper spandrel areas. Although the mechanism has lost some of its original features, there has been minimal alteration to both the movement and dial. Hence the clock presents as a tantalising restoration project which would result in an example of fine specification and full of individual character reflective of one of the most interesting and enigmatic makers of the period.

£2,000-3,000



186 (details)



186



187 (details)



**187**  
A FINE GEORGE II GILT BRASS MOUNTED WALNUT TABLE/BRACKET CLOCK WITH PULL-QUARTER REPEAT ON SIX BELLS  
WILLIAM WEBSTER, LONDON, CIRCA 1730

The six finned pillar twin fusee bell striking movement with generous plates measuring 7.875 by 6.125 inches, verge escapement regulated by short bob pendulum and pull-quarter repeat sounding on a graduated nest of six bells, the symmetrical foliate strapwork scroll engraved backplate with twin Ho-Ho birds flanking a basket of fruit

towards the upper margin over central oval herringbone bordered reserve signed *Wm Webster, Exchange Alley, London*, the 7 inch gilt brass break-arch dial with curved false-bob and calendar apertures and applied shaped silvered plate signed *Wm Webster Exchange, Alley London* to the finely 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 fine scroll-pierced steel hands and gilt Indian mask and scroll cast spandrels to angles beneath subsidiary *Strike/Silent* selection dial flanked by conforming mounts to arch, in a gilt brass mounted figured walnut inverted bell-top case with generous hinged cast gilt brass carrying handle over double cavetto top mouldings, the opening front with brass-fillet edged glazed dial aperture and fine foliate scroll engraved gilt brass upper quadrant frets set within conforming moulded surrounds, the sides with break-arch ended lozenge-shaped engraved gilt brass upper frets decorated with basket-of-flowers within scroll-pierced infill and gilt fillet surrounds, over conforming large break-arch frets incorporating scallop shells over Ho-Ho birds, grotesque masks and baskets of fruit, the rear with rectangular break-arch glazed door set within the frame of the case also incorporating brass fillet mouldings to the apertures and with scroll-pierced and engraved upper quadrant frets, on cavetto moulded skirt base with squab feet. 44.5cm (17.5ins) high with handle down, 27.5cm (10.875ins) wide, 19cm (7.5ins) deep.

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

The design of the repeat work utilised in the current clock can be compared to systems used in clocks by Daniel Delander, Simon DeCharmes, John Purden and John Pyke discussed in Dzik, Sunny *BENEATH THE DIAL, English Clock Pull Repeat Striking 1675-1725* pages 445-454. The engraving to the backplate conforms to designs also discussed by Sunny Dzik in *ENGRAVING ON ENGLISH TABLE CLOCKS, Art on a Canvas of Brass 1660-1800* pages 300-302. Dzik identifies common elements within the engraved backplates for a fairly diverse group of clockmakers including David Hubert, John Wady, Richard Ellis Joseph Windmills and others. These include the distinctive basket of fruit flanked by birds supported on a narrow shelf, small vertical trellis supports, frequent use of flowerheads to decorate the principal pivot holes and paired bird heads at the base. These common elements, coupled with strong stylistic traits within the compositions as a whole, would suggest the work of a common engraver.

The case of the current lot is particularly notable both in the selection of the fine figured walnut veneers and the quality of the engraved gilt brass frets which are amongst the finest seen on clocks from this period.

£4,000-6,000

**188**  
A FINE GEORGE II EBONISED TABLE/BRACKET CLOCK WITH PULL QUARTER-REPEAT ON SIX BELLS  
CHRISTOPHER PINCHBECK, LONDON, CIRCA 1735

The five pillar twin fusee bell striking movement with verge escapement regulated by short bob pendulum and pull-quarter repeat sounding on a graduated nest of six bells, the backplate engraved with asymmetric foliate scrollwork within a line-scribed border, the 7 inch gilt brass break-arch dial with curved false-bob and calendar apertures and applied oval plate signed *C. Pinchbeck, London* to the finely matted centre, within applied Roman numeral chapter ring with diamond lozenge half hour markers and Arabic five minutes beyond the outer minute track, with scroll-pierced steel hands and Indian mask and scroll cast spandrels to angles beneath subsidiary *STRIKE/SILENT* selection dial flanked by conforming mounts to arch, the ebonised inverted bell-top case with generous hinged cast brass carrying handle and double cavetto top mouldings, over opening front with complex giltwood raised mouldings bordering the dial aperture and leafy scroll engraved brass infill to the upper quadrants, the sides with conforming asymmetric engraved brass panel infill to the shaped upper apertures over break-arch glazed windows, the rear with rectangular break-arch glazed door also with gilt raised mouldings bordering the aperture beneath scroll-pierced upper quadrant frets, on cavetto moulded skirt base with squab feet. 47cm (18.5ins) high, 26.5cm (10.5ins) wide, 18cm (7ins) deep.



188 (detail)



188

Christopher Pinchbeck senior is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as born in London in around 1670. He apparently did not become a Freeman of the Clockmakers' Company and, as such, did not sign the oath of allegiance in 1697. He was however known for his 'Astronomico-Musical' clocks as well as the invention of an alloy simulating gold which subsequently bore his name. Contemporary records indicate that he made a musical clock for Louis XIV and an organ clock for the 'Great Mogul'; he moved from premises in Clerkenwell to Fleet Street in 1721 where he worked until his death in 1732. Christopher Pinchbeck junior was born in 1710 and continued his father's business also producing complex astronomical and musical clocks. He worked from Cockspur Street and became clockmaker to King George III; he is perhaps best known for his four-dial astronomical clock housed in an ormolu mounted tortoiseshell case of a design attributed to George Chambers supplied to Buckingham Palace in 1768. Christopher Pinchbeck junior died in 1783.

The unusual asymmetric interlacing vine decoration to the backplate of the present clock can be compared to that of a clock by Benjamin Sidey illustrated in Dzik, Sunny *ENGRAVING ON ENGLISH TABLE CLOCKS, Art on a Canvas of Brass 1660-1800* page 342 (Figure 19.7). The design and layout of the repeat work can also be compared to systems used in clocks by Daniel Delander, Simon DeCharmes, John Purden and John Pyke discussed in Dzik, Sunny *BENEATH THE DIAL, English Clock Pull Repeat Striking 1675-1725* pages 445-454, but is perhaps closest to a that on a clock by Richard Peckover described on pages 455-56.

£3,000-5,000



189



189 (detail)

**189**  
**A WILLIAM III WALNUT AND FLORAL MARQUETRY EIGHT-DAY LONGCASE CLOCK**

**JOHN COTTON, LONDON, CIRCA 1695**

The five finned pillar inside countwheel bell striking movement with anchor escapement regulated by seconds pendulum, the 11 inch square brass dial with subsidiary seconds dial, ringed winding holes and scroll border engraved calendar aperture to the matted centre within applied silvered Roman numeral chapter ring with stylised sword hilt half hour markers and Arabic five minutes within the outer minute track, with scroll

pierced steel hands and winged cherub mask and foliate scroll cast spandrels to angles, the lower margin of the dial plate with engraved signature *John Cotton in ye Strande*, in a case with later domed caddy superstructure over architectural entablature and hinged glazed dial aperture incorporating floral marquetry decoration to surround and flanked by three-quarter columns to the front angles, the sides with rectangular windows and bargeboards at the rear, the trunk with ebonised ground grotesque mask-centred floral trail decorated convex throat moulding over 41.5 inch rectangular door inlaid with an architectural urn within bird inhabited flowering foliage into an ebonised ground, centred with an oval lenticle and with half-round edge mouldings set into a herringbone inlaid surround, over base with stepped ogee top moulding and conforming floral marquetry panel within herringbone border to fascia, on shallow moulded band and ogee bracket feet.

196cm (77ins) high excluding later superstructure and feet, 223cm (88ins) high overall, 48cm (19ins) wide, 25.5cm (10ins) deep.

John Cotton is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as born circa 1669, apprenticed to Charles Lowndes in 1683 and gaining his Freedom of the Clockmakers' Company in 1695. Loomes notes that Cotton paid quarterage until 1697 and is thought to have died the following year. His son of the same name was apprenticed to Edward Comins, a shipwright of Woolwich, London.

£2,000-3,000

**190 Y**  
**A FINE WILLIAM AND MARY EBONY TABLE CLOCK WITH SILENT PULL-QUARTER REPEAT ON TWO BELLS**

**SAMUEL WATSON, COVENTRY OR LONDON, CIRCA 1690**

The seven finned pillar single fusee movement with verge escapement regulated by short bob pendulum and 'silent' pull-quarter repeat on a graduated pair of bells, the backplate with external horizontal hour hammer spring towards the upper margin and engraved with symmetrical scrolling foliage incorporating tulip blooms around a central reserve signed *Samuel Watson*, the 6.125 inch square brass dial with vacant calendar aperture to the matted centre within applied Roman numeral chapter ring with squat fleur-de-lys half hour markers and Arabic five minutes within the outer minute track, with scroll pierced steel hands and winged cherub cast spandrel mounts to angles, the ebony veneered case with eagle head and dolphin cast hinged brass carrying handle to the domed caddy superstructure over Knibb-style ogee cornice mouldings and rectangular glazed front door, the sides with brass repousse scroll decorated lozenge sound frets over rectangular windows and the rear with glazed door set within the frame of the case, on conforming ogee moulded shallow skirt base with brass disc feet.

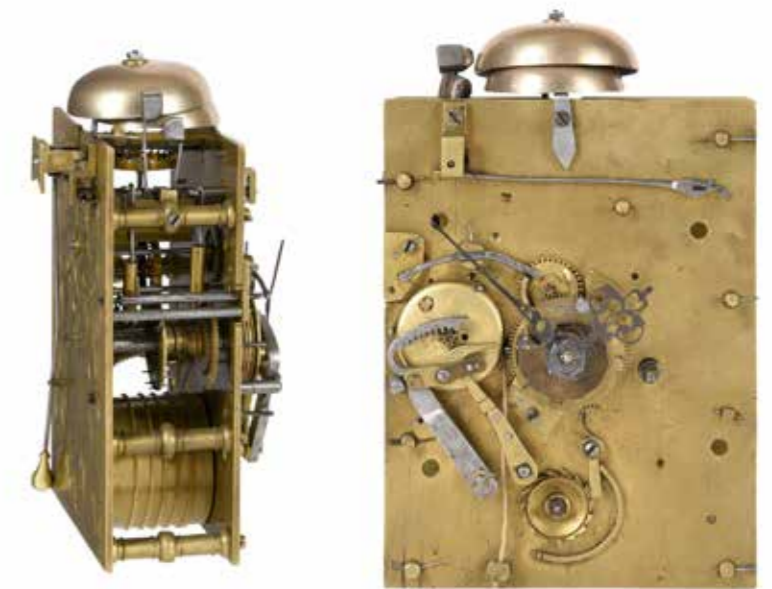
29cm (11.5ins) high with handle down, 22cm (8.75ins) wide, 15cm (6ins) deep.

Samuel Watson was an important clockmaker and mathematician who is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as initially working in Coventry from around 1680 where he was Sheriff in 1686 before moving to Long Acre ('next door to the Bagnio in the Parish'), London, in around 1691; he was admitted to the Clockmakers' Company as a free Brother in 1692. He was supposedly 'Mathematician ordinary' to Charles II for whom he made an astronomical clock in 1682 followed by another clock which he did not finish until after the King's death. This clock was eventually sold to Queen Mary on its completion in 1690 and is preserved at Windsor Castle albeit in a later case. He also made two further complex astronomical clocks for Isaac Newton and invented five minute repeating for watches. He worked with the Lichfield based physician, John Floyer, in developing a medical 'pulse watch' which was subsequently advertised in 1707. Latterly, in November 1712, Watson approached the Clockmaker's Company with an instrument to 'discover the hour of the day at sea and several other useful mathematical matters' but to no avail.

The current lot is designed to sound the hours and quarters on two bells only on demand. This form of quarter repeat mechanism is thought to have been devised for timepieces destined for night-time use in the bedroom; whilst striking clocks with quarter repeat facility were generally intended to be utilised downstairs during the day and upstairs at night. As a consequence silent-pull quarter repeating timepieces are rarer as the original owner would have to be very wealthy indeed to afford a timepiece reserved exclusively for use in the bed chamber. The design of the repeat mechanism used in the current lot is based to the system devised by Joseph Knibb (as described and illustrated in Allix, Charles and Harvey, Laurence *HOBSON'S CHOICE* pages 36-7) with the principal differences being the shape and positioning of the pivoted gear-toothed sector, and the use of cocked pivots and distinctive external horizontal springs for each of the bell hammers. These details, however, are almost identical to those on a clock by Henry Jones (ex, Vehmeyer Collection) illustrated in Dzik, Sunny *BENEATH THE DIAL, English Clock Pull Repeat Striking 1675-1725* page 71. Indeed the only discernible difference between the Henry Jones timepiece and the current lot is a the provision of a second brass lever acting as a spacer between the gear toothed sector and the hour snail.



190



190 (details)



190 (details)



191 (details)



191

In addition to the near-identical repeat system the present clock also shares other strong similarities with the movement Vehmeyer Henry Jones such as the chapter ring (in particular the squat fleur-de-lys half-hour markers) and the design of the backplate engraving - which can also be very closely compared to two backplates for clocks by Joseph Knibb illustrated in Dzik, Sunny *ENGRAVING ON ENGLISH TABLE CLOCKS, Art on a Canvas of Brass 1660-1800* page 134, Figure 8.8. The case also shares the same mouldings, design/format of the side apertures, and overall proportions of the Vehmeyer Jones although the present lot does not have a repousse caddy. Another very similar silent-pull repeating timepiece by Henry Jones, sharing almost all of the above details, was sold in these rooms on 17<sup>th</sup> May 2015; this further example is notable in that it also had the very generous allocation of seven movement pillars as per the present clock.

When all of the above observations are considered, it would be reasonable to suggest that the present timepiece could well have been made in the workshop of Henry Jones for retail by Samuel Watson. This possibility is perhaps further reinforced by the lack of place name within the signature which may suggest that the clock was supplied to Watson whilst he was still working in Coventry. If this was the case then the present lot would pre-date 1691, which is when Watson is believed to have moved to London.

As a final note it is interesting to compare the present timepiece with Samuel Watson's slightly later clocks of the same specification. One such example is illustrated and described by Sunny Dzik in *BENEATH THE DIAL...* pages 99-102. This timepiece incorporates repeat work of near identical design as that used on the present clock but with the exception of the external horizontal hammer springs being dispensed in favour of the more standard arrangement comprising springs attached to the insides of the plates. As noted by Sunny Dzik this slightly later clock also belongs to a small series of timepieces that originally had sweep seconds hand revolving once every two minutes. The production of these centre-seconds timepieces may have been connected to Watson's work with the physician John Floyer, who was the first to apply timing of the heart rate as an important diagnostic indicator. The strong similarities between these later timepieces and the current lot would suggest that Samuel Watson was heavily influenced by the Henry Jones at the height of his career.

£4,000-6,000



190 (detail)

#### 191

##### AN INTERESTING PROVINCIAL PARQUETRY DECORATED WALNUT SMALL THIRTY-HOUR LONGCASE CLOCK MAJOR SCHOFIELD, ROCHDALE, CIRCA 1750, THE CASE PROBABLY EARLIER

The four pillar two-handed countwheel bell striking movement with Huygens endless rope winding and anchor escapement regulated by seconds pendulum, the 10.25 inch square brass dial with calendar aperture and dummy winding holes to the rococo scroll and floral spray engraved centre signed *Major, Schofield, ROCH, DALE* to centre, within applied Roman numeral with foliate scroll half hour markers and large Arabic five minutes beyond the arcaded minute ring incorporating text *Tempus Fugit* to upper margin, with scroll pierced blued steel hands and applied figural cast 'four seasons' spandrels to angles, in a case with generous ogee cornice and plain frieze over hinged glazed dial surround applied with Solomonic twist three-quarter columns to front angles, the sides with small rectangular windows and conforming quarter columns set against bargeboards at the rear, the trunk with slender rectangular door centred with a 'bullseye' lenticle set a moulded surround between two parquetry star motifs within line-edged crossbanded surround and half-round cross grain mouldings, the plinth base with stepped ogee top moulding over conforming parquetry star-centred decoration to front and moulded skirt.

202cm (79.5ins) high, 49.5cm (19.5ins) wide, 27cm (10.27ins) deep.

Major Schofield senior is recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as born in 1707 and working in Manchester, Salford and Rochdale until his death in 1783. He was succeeded by his son of the same name.

The case of the current lot is notable in that the form and design echoes that of London work of around 1680, in particular details such as Solomonic twist columns and rear bargeboards rising up into the cornice to the hood, convex throat mouldings and large parquetry motifs around a lenticle to the trunk (see Robinson, Tom *THE LONGCASE CLOCK* page 92). This would suggest that either the case is either a late 17<sup>th</sup> century 'provincial' model following slightly earlier London practice or, if was made at the same time as the movement and dial, was executed in an 'archaic' style.

£400-600



192



192 (detail)

**192 Y**  
A GEORGE I/II GILT BRASS MOUNTED EBONY TABLE/  
BRACKET CLOCK WITH PULL-QUARTER REPEAT ON SIX BELLS  
LODINGTON, LONDON, CIRCA 1730

The five pillar twin fusee bell striking movement with pull-quarter repeat on a graduated nest of six bells and later anchor escapement

regulated by lenticular bob pendulum, the backplate engraved with Ho-Ho bird inhabited symmetrical foliate scrolls around a central twin-headed eagle, grotesque masks and a basket of fruit, the 7 inch brass break-arch dial applied with oval silvered brass signature plate engraved *Lodington, London* beneath later shaped plate inscribed *TEMPUS FUGIT* 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 scroll-pierced steel hands and Indian mask and scroll cast spandrels to angles beneath subsidiary calendar dial flanked by conforming mounts to arch, the inverted bell top case with generous hinged brass carrying handle and gilt brass fillet detail to the superstructure over double cavetto top mouldings and opening front inset with brass fillet mouldings to the glazed dial aperture and to the scroll pierced upper quadrant frets, the sides with brass fillet-edged break-arch windows and the rear with rectangular door set within the frame of the case also with brass fillet mouldings to the glazed break-arch aperture and conforming upper quadrant panels, on cavetto moulded skirt base with moulded squab feet.

42cm (16.5ins) high with handle down, 26.5cm (10.5ins) wide, 16.5cm (6.5ins) deep.

Isaac Loddington is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in London 1720-34.

The engraving to the backplate of the present timepiece can be compared to decoration discussed in Dzik, Sunny *ENGRAVING ON ENGLISH TABLE CLOCKS, Art on a Canvas of Brass* pages 262-71. This style of engraving has roots in French Huguenot immigrant work and of particular note is the inclusion of a 'Green Man' grotesque mask and a double-headed eagle, which may suggest that the clock may have been intended for a client based in central/eastern Europe. The design of the repeat work can be broadly compared to on a table clock by Richard Street described in Dzik, Sunny *BENEATH THE DIAL, English Pull-Repeat Striking 1675-1725* pages 417-19. The main differences between the two are that the present clock utilises an internal hour rack planted on the inside of the backplate (rather than on the frontplate) and employs a standard design of quarter rack hook (rather than the unique design incorporating blocking piece to check the strike train whilst the quarters are running).

£2,000-3,000



193 (details)



193

A GREEN CHINOISERIE JAPANNED EIGHT-DAY LONGCASE CLOCK  
THE MOVEMENT AND DIAL BY MANSELL BENNETT, LONDON, CIRCA 1695,  
THE CASE CIRCA 1760

The five finned and ringed pillar inside countwheel bell striking movement with outside locking detent to the backplate and anchor escapement regulated by 32 inch pendulum, the 11 inch square brass dial with ringed winding holes and calendar aperture to the matted centre within applied silvered Roman numeral chapter ring with stylised sword hilt half hour markers and Small Arabic five minutes beyond the narrow minute track, with scroll pierced steel hands and winged cherub mask and scroll cast spandrels to angles, now in a green japanned case with faint foliate scroll painted concave-sided pediment over ogee and cavetto cornice, blind fret frieze and hinged glazed dial aperture painted in gilt with floral trails to frame and applied with three-quarter Doric columns to front angles, the sides with rectangular windows and conforming quarter columns set against bargeboards at the rear, the trunk with cavetto throat mouldings gilt painted with generous scrollwork flanked by leaf motifs over rectangular door decorated in raised polychrome and gilt with Oriental Arcadian garden landscape with pavilions and figures within a break-arch surround, complex mouldings and gilt trail decorated surround, on plinth base with cavetto upper moulding over conforming faint decoration to fascia and cavetto moulded skirt, (case finish with wear and losses).

210cm (82.5ins) high, 46.5cm (18.25ins) wide, 24cm (9.5ins) deep.

Mansell Bennett is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as being made a 'Free Brother' of the Clockmakers' Company in 1688. He married Lydia Wise at St. James's, Duke Place, London in 1690 and lived at Powells Buildings, St. Martin in the Fields. In 1697 Mansell Bennett signed the Clockmakers' Company oath of allegiance. In 1707 a Richard Boyce was trialled for 'Feloniously Stealing' several items from Mansell Bennett including three pendulum watches and three clocks; he was acquitted due a total lack of evidence as to his crime. Bennett attended Court until at least 1711 but was excused of serving as a Steward in 1713 due to being 'out of town'. Notwithstanding this he received payment from the Crown 'for care of the Great Clock at Kensington, £11. 14s.' the same year. He died in 1721 in the Parish of St. Martin in the Fields, Middlesex; there was a subsequent lawsuit relating to his probate (Jones V. Read).

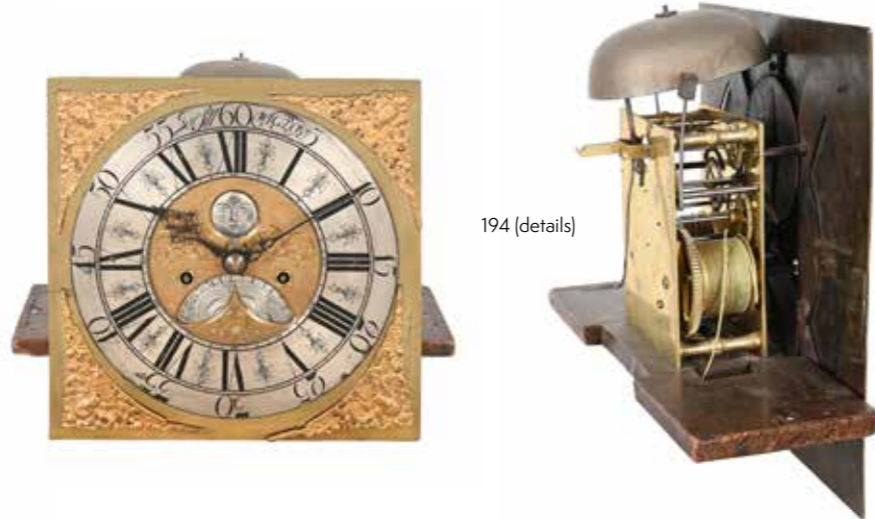
£400-600



193



194



194 (details)

**194**  
**A GEORGE III MAHOGANY CROSSBANDED EIGHT-DAY LONGCASE CLOCK WITH 'PENNY MOON' LUNAR CALENDAR**  
**JOSEPH SILL, WIGTON, CIRCA 1760**

The four finned and ringed pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 12 inch square gilt brass dial with penny moon lunar month indication over decorative arched calendar aperture to the foliate scroll engraved matted centre, within applied silvered Roman numeral chapter ring with foliate half hour markers and generous Arabic five minutes beyond the minute track incorporating engraved signature *Jo: Sill, WIGTON* to upper margin, with scroll pierced steel hands and Indian mask and scroll cast spandrels to angles, the case with generous cavetto cornice over hinged glazed dial aperture flanked by slender free-standing Doric columns with conforming half columns positioned to the rear of each side, the trunk with ogee throat moulding over ogee-arch top caddy moulded mahogany crossbanded door flanked by fluted quarter columns to front angles, on plinth base fronted with rectangular panel-outline mahogany band to fascia flanked by canted angles over moulded skirt incorporating bracket feet with shaped apron between.

208cm (82ins) high, 56cm (22ins) wide, 30.5cm (12ins) deep.

Joseph Sill worked in Wigton, Cumberland, as both a clockmaker and innkeeper from circa 1729 when he succeeded his father Richard Sill. He died in 1803.

£300-500



195 (details)

**195**  
**A GEORGE II OAK THIRTY-HOUR LONGCASE CLOCK**  
**T. DICKER, SILCHESTER, CIRCA 1745**

The single-handed posted countwheel bell striking movement with rectangular section steel corner posts rivetted to the brass top and bottom plates and anchor escapement regulated by seconds pendulum, the 10 inch square brass dial with matted centre within applied silvered Roman numeral chapter ring with fleur-de-lys half hour markets and signed *T. Dicker, Silchester* to lower margin, with scroll pierced steel hand and urn-centred scroll cast spandrels to angles, in an oak case with architectural cornice and plain frieze over hinged glazed dial aperture applied with Doric three-quarter columns to angles, the rear edge with matching quarter columns, the trunk with concave throat over rectangular caddy moulded door, on plinth base with cavetto top moulding over plain skirt.

202cm (79.5ins) high, 47cm (18.5ins) wide, 26.5cm (10.5ins) deep.

Thomas Dicker is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in Silchester, Hampshire, 1736-56 before moving to Reading where he worked until his death in 1774.

£200-300



195



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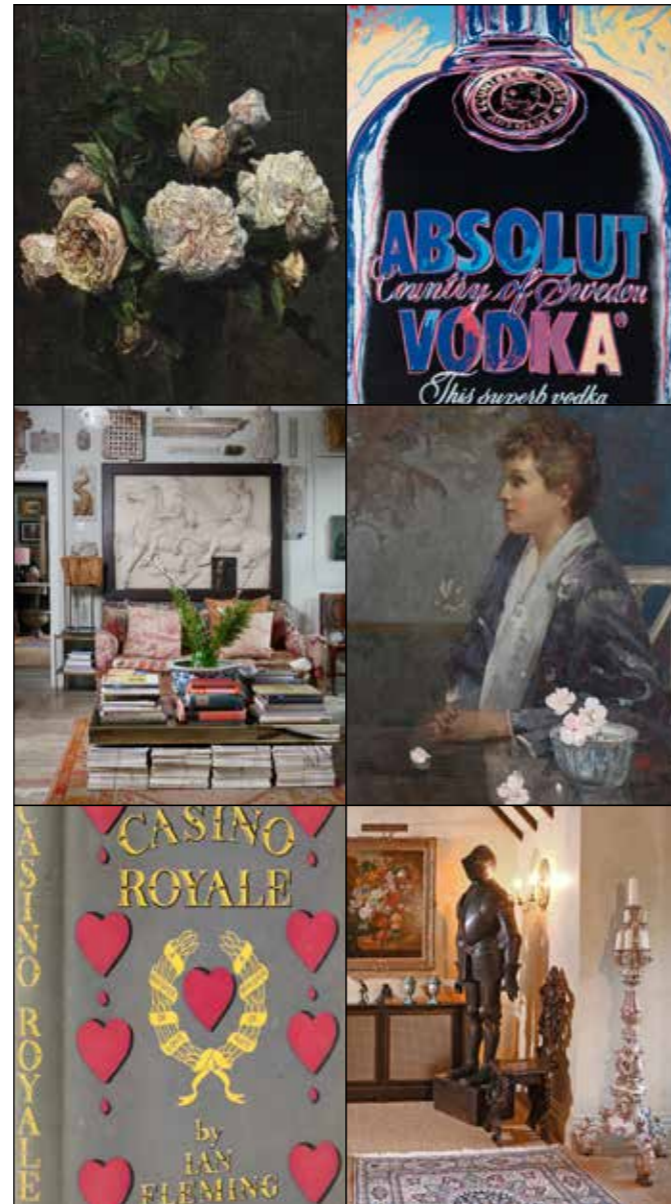
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Where the purchase has been made in the business or trading name, VAT refund will be available on proof of export provided within 3 months of the sale.

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

## TERMS OF CONSIGNMENT FOR SELLERS IN PUBLIC AUCTIONS

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

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

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

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

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

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

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

### 6. LOSS AND DAMAGE OF GOODS

(a) Loss and Damage Warranty - Dreweatts is not authorised by the FCA to provide insurance to its clients, and does not do so. However Dreweatts for its own protection assumes liability for property consigned to it at the lower pre-sale estimate until the hammer falls. To justify accepting liability, Dreweatts makes a charge of 1.5% of the hammer price plus VAT, subject to a minimum charge of £1.50, or if unsold 1.5% of our lower estimate. The liability assumed by Dreweatts shall be limited to the lower pre-sale estimate or the hammer price if the lot is sold. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so.

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

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

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

### 9. RESERVES

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

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

(c) Where a reserve has been set which we consider unreasonably high, an unsold charge will be payable in the event that the lots fails to sell, being the agreed selling terms calculated on the reserve, LDW at 1.5% and any photographic charges.

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

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

10. **ELECTRICAL ITEMS.** These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of

testing by external contractors. Goods not certified as safe by an electrician (unless antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.

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

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

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

14. **WITHDRAWN AND BOUGHT IN ITEMS.** These are liable to incur a charge of 15% commission, 1.5 % Loss and Damage Warranty and any other costs incurred including but not limited to illustration and restoration fees all of these charges being subject to VAT on being bought in or withdrawn after being catalogued.

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

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

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

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

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

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

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

# CONDITIONS OF SALE FOR PUBLIC AUCTIONS

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

## 1. DEFINITIONS

In these Conditions:

(a) "auctioneer" means the firm of Dreweatts or its authorised auctioneer, as appropriate;

(b) "deliberate forgery" means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;

(c) "hammer price" means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;

(d) "terms of consignment" means the stipulated terms and rates of commission on which Dreweatts accepts instructions from sellers or their agents;

(e) "total amount due" means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;

(f) "sale proceeds" means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and however arising;

(g) "You", "Your", etc. refer to the buyer as identified in Condition 2.

(h) The singular includes the plural and vice versa as appropriate.

## 2. BIDDING PROCEDURES AND THE BUYER

(a) Bidders are required to register their particulars before bidding by completing a sale registration form and to satisfy any security arrangements before entering the auction room to view or bid;

(b) Under the money laundering regulations in force we are required to verify the identity of all customers we transact with as well as any beneficiaries on behalf of whom they may transact. Customers who are unable to or refuse to supply required identification documents and proof of address will not be able to bid in Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility which for the avoidance of doubt may include storage solely in electronic form;

(c) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.

(d) Bidders shall be deemed to act as principals;

(e) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.

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

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

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

## 6. PAYMENT

(a) Immediately a Lot is sold you will:

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

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

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

(c) In order to comply with money laundering regulations we reserve the right to require proof of source of funds and/or confirmation of the nature and source of wealth for all receipts of monies from clients directly or from third parties for payments on behalf of clients. Lots will only be released once we have completed necessary checks under the current Money Laundering Regulations.

## 7. TITLE AND COLLECTION OF PURCHASES

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

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

(c) No purchase can be claimed or removed until it has been paid for and we have completed necessary checks under the current Money Laundering Regulations.

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

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

(i) to proceed against you for damages for breach of contract;

(ii) to rescind the sale of that Lot and/or any other Lots sold by you 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 1.5% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;

(vi) to retain that or any other Lot sold to you until you pay the total amount due;

(vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;

(viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of) any of your property in our possession for any purpose until the debt due is satisfied.

(b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions.

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

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

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

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

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

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

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

## 14. DESCRIPTIONS AND CONDITION

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

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

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

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

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

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

## GENERAL

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

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

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

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

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

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

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

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DREWEATTS

EST. 1759