



DREWEATTS

EST. 1759

FINE CLOCKS,  
BAROMETERS  
& SCIENTIFIC  
INSTRUMENTS

To include the Collection  
of the Late Leonard Fuller

THURSDAY 12 SEPTEMBER 2024 | NEWBURY

# A GUIDE FOR BUYERS

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We advise bidders to register at least 48 hours in advance of the auction as we will need to complete Know Your Client checks on all registrants. We allow commission (or absentee bids), telephone bids, live online bidding, and in person bidding. More information is available in our Terms of Sale at the back of this catalogue, and on our website.

## BUYER'S PREMIUM

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

25% of hammer price from £20,001 up to £500,000 (30% including VAT), plus

20% of hammer price from £500,001 up to £1,000,000 (24% including VAT), plus

12.5% of hammer price in excess of £1,000,000 (15% including VAT)

## ADDITIONAL CHARGES AND SYMBOLS

λ - Indicates that this lot may be subject to Artist's Resale Right (Droit de Suite) royalty charges.

Y - Indicates that this lot may be subject to CITES regulations when exported.

t - Indicates that VAT is payable by the purchaser at the standard rate of 20% on the hammer price as well as being charged on the buyer's premium.

θ - Indicates that the lot is a zero rated item and therefore subject to buyer's premium of 26% exclusive of VAT (0% VAT).

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Note, the import VAT charged for lots with symbols ‡ or Ω can be refunded if Dreweatts is instructed to re-export the property or if the VAT liability is transferred to another Temporary Admission authorisation.

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If you are successful, you will receive an invoice to your registered email address, which will include detailed payment and collection information. If you wish to see this in advance, please visit our website. Items must be paid for in full and

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## COLLECTIONS, SHIPPING AND STORAGE

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Due to a busy schedule of sales, we are unable to store sold items at the salerooms; any items not collected after 4 working days of the sale (by 4pm) are removed to commercial storage and subject to a storage charge of £20 (plus VAT) per lot as well as a further storage charge of £3 (plus VAT) per lot per day thereafter. Please note for large consignments there may be additional charges. These charges will be the sole liability of the purchaser and will be billed directly to them by Sackville-West Moving & Storing. On payment of all sales and storage costs, items will be available for collection by appointment from Sackville-West Moving & Storing (Andover SP10 3SA).

## CONDITIONS OF SALE

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## CONDITION OF ITEMS

Buyers must satisfy themselves to the condition of any item prior to bidding. Detailed condition reports and additional images are available upon request.

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## GLOSSARY OF TERMS

Where relevant, for example Picture auctions or Clocks auctions, a glossary of cataloguing terms will be available in the printed catalogues as well as on our website.

# FINE CLOCKS, BAROMETERS & SCIENTIFIC INSTRUMENTS

To include the Collection of the Late Leonard Fuller

THURSDAY 12 SEPTEMBER 2024 | NEWBURY

LOTS 1001-1263 | 10.30AM

## VIEWING

Friday 6 September: 10am–4pm  
Saturday 7 September: 10am–3pm  
Sunday 8 September: 10am–3pm  
Monday 9 September: 10am–4pm  
Tuesday 10 September: 9am–4pm  
Wednesday 11 September: 9am–4pm  
Thursday 12 September: 9am–12 noon

## SPECIALIST

Leighton Gillibrand

## ENQUIRIES & CONDITION REPORTS

clocks@dreweatts.com

Front and back cover: Lot 1246

Back cover: Lots 1245, 1246

Catalogues £15 (£20 by post)

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# DREWEATTS

EST. 1759

# THE COLLECTION OF THE LATE LEONARD FULLER



## 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.

Leonard Arthur Colston Fuller was born in Andover, Hampshire 3rd September 1936. He was the first child of his parents, Arthur Biddulph Fuller and Vida Christian Fuller, and was a few years later followed by his sister Margaret Dorothy Fuller. His family were avid collectors of antiques including fine ceramics, silverware and books which they latterly housed at the family country estate at St. Mary Bourne, Hampshire.

Leonard studied mechanical engineering gaining his degree from Imperial College. This was his true passion, and following in his father's footsteps, he joined the family business 'Taskers' who made many engineering items but excelled in the production of bespoke high specification road trailers. Indeed, in his very early years, Leonard assisted his father filing MOD papers during WWII. At this time Leonard's father, Arthur, designed and built (at his own cost) a special trailer called the Queen Mary trailer to transport spitfires and other aircraft back to the factories to be repaired. This design was comprehensively adopted with the Queen Mary trailer being subsequently put to use across the globe. Sadly Taskers suffered many pressures after the war requiring the location of the firm to be moved from the Anna Valley site to a lower cost base further north. This was devastating for Leonard and many of the other highly skilled staff, so he and a few colleagues set up a new company in 1984 called Andover Trailers which is still in business today. He sold the firm to another passionate mechanical engineer in 1992 but continued as a director. Leonard was also a director of the trade body SMMT (society of motor manufacturers and traders) where he became a driving force for change and standardisation in the UK, and also worked with Europe to set new standards.

Leonard was a true English gentleman, he was always courteous, very polite and always well turned out. He had great knowledge of the motor industry but was also very knowledgeable about horology, the arts and nature. He lived from the age of thirteen in the picturesque private family estate in St Mary Bourne surrounded by nature, tranquility and his beloved ancient wood.

He continued to work full-time right up until his late 70's, and then decided to go part-time and then fully retired at the age of about 82. He still kept in contact with

Andover Trailers but this now allowed a little more time to focus on the things he wanted to do. He loved travelling with his friends to Greece, Italy and beyond exploring historical sites and was fascinated by the engineering skills of the Romans and Greeks. Leonard also followed in the Fuller family's passion for collecting, and established his own particular interest in horology putting together a carefully considered collection with the clocks placed throughout the house and kept in working condition. He also continued to work with machinery, making his own clocks from basic metal and using his lathes and other engineering tools whilst still entrusting the maintenance of his valued timepieces to highly experienced antiquarian horologists.

Leonard acquired most of his clock and watch collection during the late 1960's into the 1970's but was still buying in 2004. This is when he acquired the Vallier, Lyon, pre-hairspring watch (lot 1102) together with movements by George Graham, John Knibb and Thomas Tompion as a group for £14,000 from Gerald E. Marsh, Winchester. It would appear that his preferred source was G.H. Bell of Winchester, from whom he acquired many fine pieces including the highlight of his collection, a Charles II month duration longcase clock by Thomas Tompion, numbered 136, in September 1966 (lot 1246). Other items in the collection were acquired from Malcolm Gardner of Sevenoaks, as well Aubrey Brocklehurst, Camerer-Cuss, Charles Frodsham and Even Liberty and Company of London.

Leonard passed away on the 23rd of April 2024 in St Mary Bourne. Neither Leonard nor his sister Margaret married so the direct family tree stopped with them. They were both passionate about their careers and enjoyed their lives following their passions.

Leonard's wishes that his collection is to be sold to benefit charitable causes is testament to his gentlemanly character.

*Lots belonging to the estate of the Late Leonard Arthur Colston Fuller are included throughout the sale, with the provenance including purchase details (where known) provided alongside the descriptions.*



1001

**1001**  
**A FINE REGENCY LACQUERED BRASS AND MAHOGANY 'PORTABLE ORRERY' AND TELLURIAN**  
**WILLIAM JONES, LONDON, CIRCA 1815**

The tellurian assembly with removable brass sphere representing the sun forming the central fixed axis of an arrangement of gears set between slender shaped plates engraved *Monthly Preceptor No. 2* above *To Miss Eliz<sup>th</sup> Parker, Aged 14, of Mettingham, near Bungay, Suffolk, as the Reward of distinguished merit* to the upper surface, terminating with a tiered arrangement of paper scale annotated with the age of the moon including eight images showing progression of the phases beneath central ring showing signed of the Zodiac and upper included ring forming the track of moon which rises and falls as it processes around a central bone terrestrial sphere, the train operated by rotating the assembly clockwise around the central pivot over a 7.75 inch disc base applied with printed paper scale annotated with calendar divided for the months and signs of the Zodiac to circumference, the middle concentric band annotated for the seasons and equinoxes, and the centre illustrated with planets of the solar system drawn to show their relative sizes along with inscription *A NEW PORTABLE ORRERY, Invented and Made by W.*

*JONES, and Sold by him in Holborn, LONDON;* with original mahogany box containing a small oil can lamp can to allow the solar sphere to be substituted for a light source; together with separately cased orrery or planetarium attachment, with central post applied with brass solar sphere issuing pivoted graduated radial arms applied with bone and ivory spheres depicting Mercury, Venus, Earth, Mars, Jupiter and Saturn together with respective moons.

The principal box 12cm (4.75ins) high, 22cm (8.5ins) square; the planetarium box 3.2cm (1.25ins) high, 20cm (8ins) wide, 9.5cm (3.75ins) deep.

**Provenance:**

The Leonard Fuller Collection. Purchased from Harriet Wynter Limited Arts and Sciences, London, 26th June 1975. Exhibited at Asprey and Company *The Clockwork of the Heavens - An exhibition of astronomical clocks, watches and allied scientific instruments presented by Asprey & Company with the special help of Harriet Wynter and the collaboration of various museums and private collections London, November 1973, exhibit number 74.*

William Jones is recorded in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1660-1900* as apprenticed to the highly regarded maker Benjamin Martin. He went into partnership with his brother, Samuel Jones (apprenticed to George Adams Junior, instrument maker to George II) in 1791. The partnership worked from several addresses in Holborn 1791-1859 (including 135 Holborn 1792-1800 and 30 Holborn 1800-1859) and became one of the most important firms of scientific instrument makers of the late Georgian/Regency period.

The design of present lot was developed by William Jones in 1812 primarily as an education aid based upon the principles of 'James Ferguson's construction'. The Tellurian was intended demonstrate astronomical phenomena such as the reasons for day and night, seasons, and eclipses, related to the diurnal rotation of the earth, the annual revolution of the earth around the sun, and monthly revolution of the moon around the earth. Whilst the 'planetarium' was a much simpler model intended to illustrate the basic construction of the solar system.

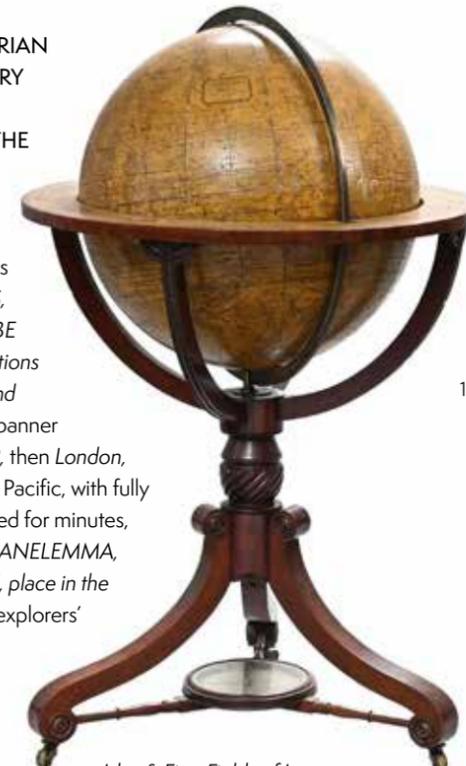
£3,000-5,000



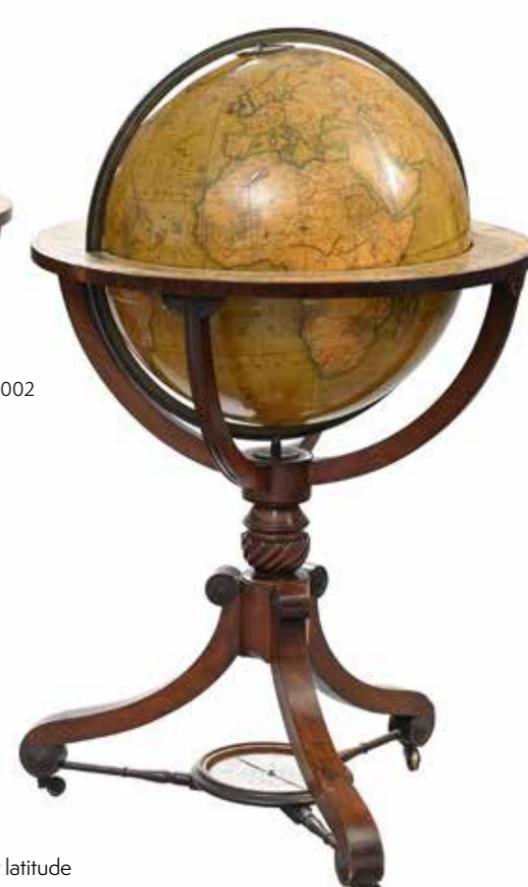
1001 (details)

**1002**  
**A FINE PAIR OF VERY EARLY VICTORIAN 20 INCH FLOOR-STANDING LIBRARY GLOBES**  
**NEWTON AND SONS, LONDON, THE TERRESTRIAL PUBLISHED 1832, THE CELESTIAL 1841**

The terrestrial applied with twelve hand-coloured engraved split half-gores incorporating printed label *NEWTON'S, New and Improved TERRESTRIAL GLOBE Accurately delineated, from the observations of the most esteemed, NAVIGATORS and TRAVELLERS, To the present time, over banner printed Sold by Grundy. MANCHESTER, then London, Published 1st February 1832* to the north Pacific, with fully graduated equatorial, and ecliptic divided for minutes, the Pacific ocean with *AN IMPROVED, ANELEMMA, SHEWING, THE SUN'S Declination and, place in the Zodiac, for every Day in the Year,* many explorers' tracks and numerous notes and dates including all three of Captain Cook's voyages, Antarctica with no land shown but with most southerly point annotated for Cook *Jan 17. 1773, Many* the continents with nation states faintly depicted by a small building, towns, rivers, mountains in pictorial relief, marshland, caravan routes, with numerous notes, Canada with northern coastline completed with the uppermost latitude annotated *Explored by Capt'n W. Parry in 1819 & 1820;* the celestial with printed panel inscribed *NEWTON'S, New and, Improved, CELESTIAL GLOBE, on which all the Stars, Nebulae and Clusters contained in, the extensive Catalogue of the late, F. WOLLASTON. FRS., are accurately laid down their Right Ascensions & Declinations, having been recalculated for the Year 1830 by W. Newton, Manufactured by NEWTON & SON, 66 Chancery Lane, LONDON, over further indistinct text annotations London,... 2nd Feb 1841, ENGRAVED BY T. STARLN...,* also made up of two sets of twelve hand-coloured engraved split half-gores laid to the ecliptic poles, the axis through the celestial poles, with fully graduated equatorial and ecliptic, the constellations depicted by mythical beasts, figures and scientific instruments, with delineated boundaries, the stars shown to eight orders of magnitude with doubles, clusters and nebulae and labelled with Greek and Roman characters and Arabic numerals denoting their source; each sphere pivoted via the polar axis within brass meridian circle divided for degrees and with brass hour circle to North pole, set within hand-coloured engraved paper horizon ring (one a photographic facsimile) with compass points and degrees in both directions, Zodiac and calendar scales, equinoxes, and wind directions, the centre band annotated with the *SUN'S APPARENT PATH* including pictorial representation of the celestial track, the stands each with four down-curved quadrant supports cradling the globe over squat spiral-turned upright and three S-scroll outswept supports with compass stretcher between, incorporating printed paper rose inscribed *NEWTON & SON, Chancery Lane, London* to centre, the legs also applied with disc rosettes to returns and terminating with brass castors. 112cm (44ins) high, 69cm (27ins) diameter overall.



*Isles & Firm Fields of Ice,* colour-outlined, showing cities



1002



1002 (details)

The highly regarded Newton family of globe makers was established by John Newton who initially trained under Thomas Bateman before setting-up business at 128 Chancery Lane, London in 1783. He moved to 97 Chancery Lane in 1803 and then again to number 66 in 1817, where he entered into partnership with his son, William, the following year. The engineer Miles Berry joined the business in 1831 forming the partnership 'Newton, Son and Berry' which lasted until 1841, when the firm passed to the ownership of William Newton's eldest son, William Edward Newton (1818-1879).

John Clowes Grundy is recorded in Clifton, *Gloria Directory of British Scientific Instrument Makers 1550-1851* as a Mathematical instrument, barometer and looking glass maker working from 4 Exchange Street, Manchester 1834-48.

£10,000-15,000



**1003**  
**A 12 INCH TERRESTRIAL LIBRARY TABLE GLOBE**  
**THE GLOBE BY GEORGE PHILIP AND SONS LIMITED, EARLY 20th CENTURY, THE STAND EARLY 19th CENTURY**  
 The sphere applied with twelve printed gores incorporating oval trade label inscribed *PHILIPS; 12 INCH, LIBRARY GLOBE..., GEORGE PHILIP & SONS LTD, 32 FLEET STREET, EC.* to the north Pacific, now pivoted via the polar axis within brass meridian circle divided for degrees and with brass hour circle to North pole, set within hand-coloured engraved paper horizon ring with compass points and degrees in both directions, Zodiac and calendar scales, and wind direction, the stand with four down-curved quadrant supports cradling the globe, over squat reeded baluster-turned upright issuing three cabriole supports with compass stretcher between incorporating printed paper rose set within circular glazed casing.  
 43cm (17ins) diameter, 62cm (24.5ins) high.

£200-400

1003

**1004**  
**AN ENGLISH 5.5 INCH CELESTIAL NAVIGATIONAL 'STAR' GLOBE**  
**CARY AND COMPANY, LONDON, CIRCA 1925**  
 The sphere applied with twelve gores printed with stars and principal constellations labelled, the solstitial colure divided for the annual calendar, the equinoctial graduated in degrees, the northern hemisphere with key for star *MAGNITUDES* above panel inscribed *CARY & Co., Makers to the Admiralty, 7 PALL MALL, LONDON*, pivoted between the poles within a lacquered brass meridian circle divided for degrees and resting via similarly divided horizon ring, annotated

with sixteen compass cardinal points and inscribed *CARY LONDON PAT'N No. 21540*, with four-arm domed restraint with each sector again divided for degrees, the mahogany box with *TO ADJUST THE INSTRUMENT...* instruction label pasted to inside of lid, the exterior now painted blue and with replaced vacant inset shaped plate to lid and conforming original brass key escutcheon to front. The box 21.5cm (8.5ins) high, 20.5cm (8.125ins) square.

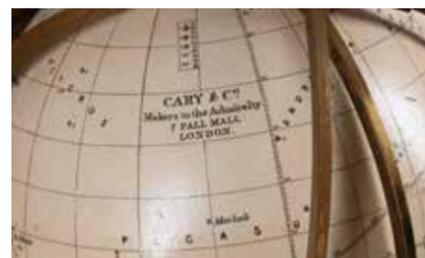
The celebrated Cary family business of scientific instrument and globe makers was established by John Cary at Johnson's Court, Fleet Street, London in 1782 moving to a new address at 'Corner of Arundel Square', Strand the following year. He was primarily an engraver of maps, charts and globes who moved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

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

£800-1,200



1004



1004 (detail)

**1005**  
**A GEORGE III BRASS 3 INCH GREGORIAN REFLECTING TELESCOPE**  
**JOSHUA SPRINGER, BRISTOL, LATE 18th CENTURY**  
 The 19 inch body tube with external screw focus adjustment for the secondary mirror and signed *J. Springer, Bristol* to the eyepiece end plate, mounted via an universal knuckle joint onto a column-turned upright, over an ogee moulded disc issuing three hinged cabriole supports incorporating decorated knees and terminating with pad feet.  
 39.5cm (15.5ins) high standing with the tube horizontal, 56.5cm (22.25ins) long including eyepiece tube.

Joshua Springer is recorded in Clifton, *Gloria Directory of British Scientific Instrument Makers 1550-1850* as a mathematical, optical and philosophical instrument maker first working from 'Hadley's Quadrant' in St. Stephen's Lane, Bristol 1759-1809 and 2 Clare Street 1775-1809 before moving (possibly retiring) to 'Kings Down'.

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.

£700-1,000

**1006**  
**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.

£200-300

**1007**  
**A REGENCY CARY/GOULD-TYPE LACQUERED BRASS PORTABLE COMPOUND MICROSCOPE**  
**CARY, LONDON, CIRCA 1825**  
 The part-tapered tube screw-fitting at the objective end into a threaded collar positioned at the top of a square section upright cut with teeth for the rack and pinion up/down adjustment of the stage and engraved *Cary, LONDON*, the platform fitted with sprung brass object retaining plate with pivoted plano-concave mirror applied beneath, the whole mounted via a threaded recessed collar into the clasp area of the open velvet-lined mahogany box containing accessories comprising a bone slider, pin holder, additional objective and specimen well.  
 The case 10cm (4ins) wide, 8cm (3.5ins) deep, 3.5cm (1.375ins) high; the instrument assembled 17cm (6.75ins) high.

The current lot was probably made by William Cary who is recorded in Clifton, *Gloria Directory of British Scientific Instrument Makers 1550-1851* as born circa 1759 and apprenticed to Jesse Ramsden. Cary worked from 272 Strand, London 1789-90 then 182 Strand 1794-1822, he died in 1825. The firm was continued by his successors trading from 181 Strand until 1891.

The design of the current lot was devised by Cary during the early 1820's and was subsequently published by his former apprentice, Charles Gould, in his 1827 publication *THE COMPANION TO THE MICROSCOPE*. A very similar instrument to the current lot, also by Cary, was sold in these rooms on 15th September 2015 (lot 8) for £320 hammer; and another 20th February 2019 (lot 7) for £420 hammer.

£250-350



1005



1006



1007



1008

**1008**  
**A VICTORIAN LACQUERED BRASS BINOCULAR CHEST MICROSCOPE**  
**BAKER, LONDON, THIRD QUARTER OF THE 19th CENTURY**

The bifurcated tube with dual eyepiece adjustment and fine micrometer screw focus over the arm with prism/filter slider above the objective beneath, the limb incorporating rack and pinion triangular section telescopic focus adjustment and stage with X and Y screw subject positioning, the underside fitted with condenser over post applied with a pivoted plano-concave mirror, the whole pivoted at the waist between two shaped uprights over a Y-shaped platform base engraved *BAKER, 244 High Holborn, LONDON* to rear edge; with original mahogany 'chest' type box with recessed brass side and top handles, and fitted interior with accessories including pair of additional eyepieces, a half-inch objective lens in cannister, an sub-stage oculus attachment, a pivoted light condenser on stand, two fitted slide boxes with slides, forceps and other items; with a small wooden slide box, 19th century, containing mainly home-prepared slides, (2).  
 The instrument 44cm (17.75ins) high with focus down, 18cm (7ins wide) 20cm (8ins) deep; the chest 33cm (13ins) high, 31cm (12.25ins) wide, 25.5cm (10ins) deep.

**Provenance:**  
 The Leonard Fuller Collection.  
 Charles Baker is recorded in Clifton, *Gloria Directory of British Scientific Instrument Makers 1550-1851* as working from 244 High Holborn, London 1851-1909.

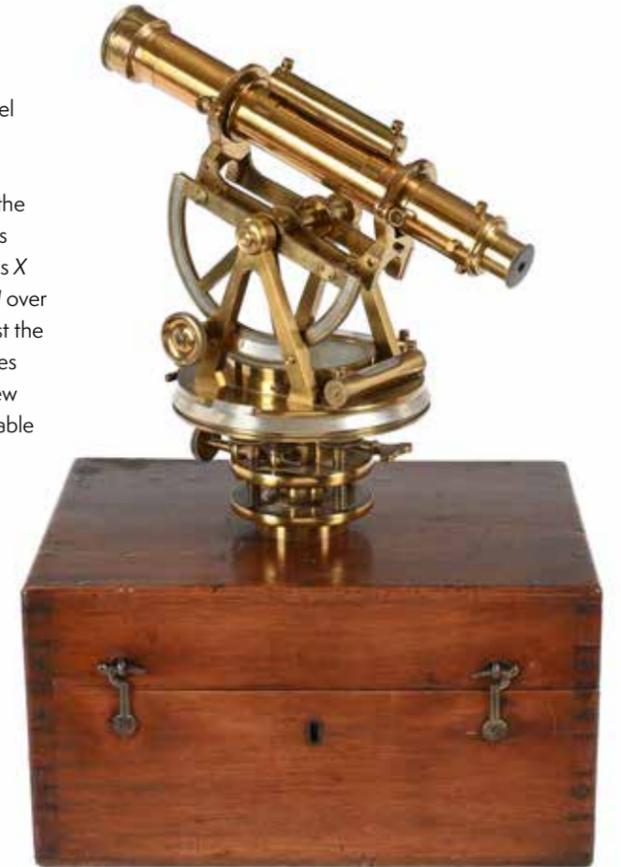
£400-600

**1010**  
**AN EARLY VICTORIAN LACQUERED BRASS THEODOLITE**  
**TROUGHTON AND SIMMS, LONDON, CIRCA 1840**

The telescope with rack and pinion focus adjustment and fitted with spirit level to top, mounted within a frame positioned between two A-frame uprights incorporating a half circle adjusted for inclination via a rack and pinion and inset with silvered scale reading against a Vernier fixed at the base of one of the uprights, set on a circular brass revolving table applied with a glazed compass divided for degrees and labelled with eight cardinal points to centre as well as X and Y orientated spirit levels, the table signed *Troughton & Simms, LONDON* over a silvered Vernier sector with another to the opposing side for reading against the fixed canted silver ring to the circumference of the base calibrated for degrees of rotation divided for half degree increments, fitted with clamp and fine screw rotation adjustment over a column upright with elaborate triple-screw adjustable mount with threaded socket to underside, in original mahogany box with an additional eyepiece tube and a brass plumb weight.  
 The instrument 22.5cm (8.75ins) high minimum, the tube 26cm (10.25ins) long with focus closed; the box 15cm (6ins) high, 29cm (11.5ins) wide, 22.5cm (8.75ins) deep.

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

£400-600



1010

**1009**  
**A MAHOGANY CASED 'STATHAM'S PANOPTICON' COMBINED MICROSCOPE AND TELESCOPE APPERATUS**  
**WILLIAM E. STATHAM, LONDON, CIRCA 1875**

Composed of a 1.125 inch lacquered brass three-draw telescope with shuttered eyepiece, leather-lined grip and a lens cap, together with a cylindrical portable microscope attachment with concave threaded collar to top over open sides enclosing a simple stage and a pivoted plano-concave mirror, on cavetto moulded foot, the velvet-lined box with compartment enclosing accessories comprising eyepiece filter, a cluster of microscope objectives and a specimen capsule, the inside of the lid with pasted paper label inscribed *STATHAM'S PANOPTICON, Combining a Telescope and Microscope in one Instrument, SUITABLE FOR HOME, SEASIDE, OR COUNTRY USE, W.M.E. STATHAM, OPTICIAN, & Co. 111, STRAND, LONDON, W.C.*  
 The telescope 40.5cm (16ins) fully extended, the box 18cm (7ins) wide, 10.5cm (4.25ins) deep, 5.5cm (2.25ins) high.

William Edward Statham is recorded in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1660-1900* as first working from 302 Regent Street, London 1858-60 then 16 Berners Street, Oxford Street from 1860. He was at 111 Strand from 1861 where he remained until at least 1871.

The present instrument utilises the first draw of the telescope to be used as the microscope sighting tube by simply transferring it across to the microscope attachment and swapping the lenses.

£200-300



1009



1011

**1011**  
**A BELGIUM LACQUERED BRASS SURVEYOR'S SIGHTING CROSS**  
**VICTOR DRATZ, BRUSSELS, CIRCA 1900**

Of octagonal prism form with the sides pierced with alternating slits and apertures incorporating threaded line 'hairs' mounted on a column-turned upright which unscrews and re-attaches inside the instrument for transit, with original hardwood box applied with pasted paper label inscribed *VICTOR DRATZ, OPTICIEN DU ROI, RUE DE L'HOPITAL 21, BRUXELLES* to the inside of the lid.  
 Instrument with post fitted 16.5cm (6.5ins) high, 6.5cm (2.5ins) wide; the box 7.5cm (3ins) high, 11.5cm (4.5ins) wide, 9cm (3.5ins) deep.

£100-150



1012

**1012**  
**AN AUSTRIAN OXIDISED BRASS THEODOLITE**  
**NEUHOFER AND SOHN, VIENNA, EARLY 20th**  
**CENTURY**

The telescope with rack and pinion focus adjustment and fitted with a spirit level to top, mounted via a horizontal pivot terminating with a spoked vertical circle incorporating fine silver Vernier scale to circumference with pivoted scale magnification glass to one end opposing fine screw angle adjustment bar to the other, onto a pierced U-shaped frame and rotating table incorporating X and Y orientated spirit levels, Vernier sector with pivoted magnifier, and rotation locking clamp with fine thread adjustment and signed **NEUHOFER & SOHN, VIENNA** beneath serial number 7135 to the arm, the fixed base with silvered ring calibrated in degrees of rotation divided for half degree increments to the circumference, the whole raised on squat column upright issuing triform radial supports with screw feet, in

original wooden box with some accessories and pasted factory calibration label to the inside of the door.

The instrument 20.25cm (8ins) high, the tube 16.5cm (6.5ins) long with focus closed; the box 30cm (11.75ins) high, 20.25cm (8ins) wide, 22cm (8.75ins) deep.

The firm of Neuhofer and Sohn was established when Carl Neuhofer joined his father, Joseph, as a partner in the business previously known as 'Optisches Institut Carl Cross and Comp.' trading from 8 Kohlmarkt, Vienna. The business became particularly well known for their optical and surveying instruments and continued trading up until around 1940.

£300-400

**1013**  
**A FINE VIENNESE LACQUERED BRASS CAMPAIGN THEODOLITE**  
**CHR. AND G. STARKE, VIENNA, MID 19th CENTURY**

The single short draw focusing telescope inscribed *K. K. polytechn. Institut in Wien. Chr. & G. Starke* to one side held within oxidised brass frame supporting a spirit level to top and with micrometer screw elevation adjustment to eyepiece end, fitted via a rotating joint onto a horizontal degree circle with fine silver scale and Vernier applied to an arm screwed to the telescope frame, the base with ball and socket sleeve joint for mounting on a tripod, in unusual tooled and textured paper covered 'admiral's hat' shaped carrying case finished to resemble leather and with moulded fabric lined interior incorporating a small selection of accessories; with a wooden tripod, 19th century, incorporating oxidised brass knuckles and threaded instrument mounting socket, (2).

The case 12cm (4.75ins) high, case 18.5cm (7.25ins) wide; 11.5cm (4.5ins) deep; the tripod 84cm (33ins) long closed.

The current lot was presumably made by Georg Christoph Starke (1794-1865) in partnership with his son, Gustave (1832-1917) suggesting that it was made in around 1850.

£250-350



1013

**1014**  
**AN INTERESTING VICTORIAN COLONIAL INDIA 'MILITARY**  
**INTELLIGENCE DEPARTMENT' SIGHTING COMPASS**  
**UNSIGNED, MARKED FOR THE INDIAN COLONIAL**  
**GOVERNMENT AND M.I.D., CALCUTTA, CIRCA 1880**

The 3 inch circular silvered plate marked with eight cardinal points annotated with East/West reversed and engraved with government arrow device over *I* then *M.I.D. E.P.T., CALCUTTA* to centre, within scale divided for every ten degrees deviating from 0 at North and South up to 90 at East and West, within a second raised concentric scale calibrated for every degree and annotated anticlockwise in tens 0-360, the steel pointer with locking lever set behind glass secured by a brass ring bezel, the rectangular mahogany case with hinged top section opening to reveal the compass and pair of hinged brass sights positioned at North and South and set on substantial brass straps, the lid with further recessed brass strap further engraved with the government arrow device over *I* then *M.I.D., CALCUTTA, 13*. 14.5cm (5.75ins) wide, 11cm (4.25ins) deep, 3.2cm (1.25ins) high closed; 9cm (3.5ins) high open.

The initials 'M.I.D.' inscribed on the present lot stands for the Calcutta-based 'Military Intelligence Department' which was originally set up by the East India Company prior to the 'India Mutiny' which led to the formation of the English government controlled Indian Colonial Government in 1858. The M.I.D. had responsibility for the security of Greater India, borders and coasts (including what in now known as Bangladesh, Burma and Pakistan). The department continued operations under the Indian Colonial Government reporting directly to the Governor General then later the Viceroy. With regards to dating the present lot The Indian Colonial Government instituted the 'government arrow' over 'I' mark on their instruments and other property from around 1877.

The reversed East and West annotations ensure that the correct direction of sight is displayed on the scale when the instrument is in use. In other words when sighting North and then subsequently looking to observe to the West, the compass will need to be rotated anticlockwise. The needle will then move clockwise in relation to North thus the scale will correctly provide a 'sight' reading in the Westerly direction.

£250-350



1015

**1015**  
**A VICTORIAN SCOTTISH OXIDISED BRASS SEXTANT**  
**ROBERT YOUNG AND SON, GLASGOW, SECOND HALF OF THE**  
**19th CENTURY**

The pierced 7 inch frame with pivoted arm mounted with mirror opposing hinged magnification lens over aperture for reading the fine silver inset brass Vernier scale signed *Robert Young & Son, Glasgow*, with two sets of hinged filters, brass telescopic sighting tube and wooden grip to rear of frame, the fitted mahogany box with two additional eyepiece sections for the sighting tube and a solar filter. The box 12.5cm (5ins) high, 28cm (11ins) wide, 25cm (9.75ins) deep.

**Provenance:**

The personal collection of the former owners of Marine Instruments Limited, Falmouth, Cornwall.

£200-300



1014



1014 (detail)



1016

**1016**  
**A PORTUGUESE OXIDISED BRASS SEXTANT**  
**J.J. RIBEIRO, LISBON, SECOND HALF OF THE 19th CENTURY**  
 The pierced 7 inch triple-circle frame with pivoted arm mounted with mirror opposing hinged magnification lens over aperture for reading the fine silver inset brass Vernier scale signed *J.J. Ribeiro Lisboa*, with two sets of hinged filters, brass telescopic sighting tube and wooden grip to rear of frame, the fitted mahogany box with two additional eyepiece sections for the sighting tube.  
 The box 12.5cm (5ins) high, 25.5cm (10ins) wide, 23cm (9ins) deep.

**Provenance:**  
 The personal collection of the former owners of Marine Instruments Limited, Falmouth, Cornwall.

£200-300

1017  
**A LATE VICTORIAN OXIDISED BRASS ANEROID SURVEYOR'S BAROMETER**  
**J. CASARTELLI AND SON, MANCHESTER, CIRCA 1900**  
 The 3.75 inch circular silvered register signed *J. CASARTELLI & SON, MANCHESTER* beneath *COMPENSATED* to the recessed centre, within scale calibrated in barometric inches divided into fiftieths and concentric outer scale calibrated in feet in both directions for *ASCENT* and *DESCENT* from 0 to 3000 divided into ten-foot increments, with slender blued steel pointer and revolving canted inner bezel adjusted via the crown incorporating a small scale annotated and divided 0-5-10 in both directions and also labelled *ASCENT* and *DESCENT*, the outer bezel with thick bevelled glass and applied scale magnification lens also revolving manually; with a *Stuart's Patent* distance meter, retailed by *G. Lee and Son, Portsea*, late 19th century, with fixed shallow-angled glass prism set next to a section of concave lens whose relative position can be adjusted via a rack and pinion until the split image viewed through the telescope attachment lines-up, the upper surface of the slide applied with radial scale of alternating dotted and dashed lines annotated *TENTHS OF MILES* to upper margin, overlaid with a slider attached to the frame of the instrument moving against scale annotated in feet 0-100-200 and with locking screw. Stamped *G. LEE & SON., THE HARD, PORTSEA.* to lower left, the right-hand brass side panel inscribed *STUART'S, DISTANCE METER, (PATENT)* and *No. 125*, the rear with delineated table with columns titled *SHIP, MAST H'D TO W L, MAST H'D TO LOWER TOP* and *UPPER SPEED TO STERN L'T*, in original mahogany box with black japanned sighting telescope and instruction sheet (torn), (2).  
 The barometer 14.5cm (5.75ins) high to top of crown, 7cm (2.75ins) approx. deep; the distance meter box 4.5cm (1.75ins) high, 19cm (7.5ins) wide, 10cm (4ins) deep.

J. Casartelli and Son are recorded in Banfield, Edwin *BAROMETER MAKERS & RETAILERS 1660-1900* as opticians and mathematical instrument makers working from 43 Market Street, Manchester, from 1896-1925.



1017

George Lee and Son are recorded by Banfield as working from Ordnance Row, The Hard Portsea and 3 Palmerston Road, Southsea circa 1880-1900.

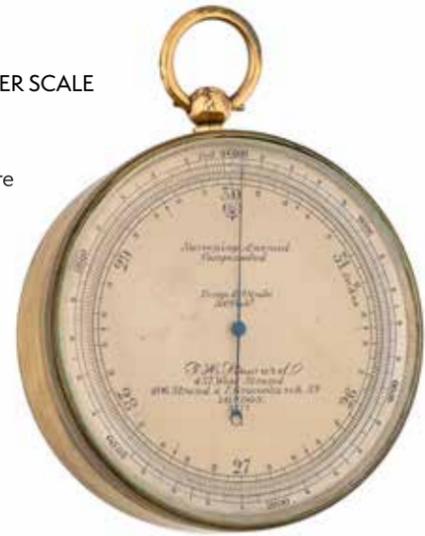
Stuart's Patent distance meter is a form of optical rangefinder which requires the height of the object viewed (ship) to be known. By setting the height (in feet) on the central slider and then lining-up the split image viewed through the telescope, after adjustment of the rack and pinion assembly, the distance of the object from the viewer can then be read-off the radial 'Tenths of Miles' scale.

£120-180

**1018**  
**A LATE VICTORIAN LACQUERED BRASS ANEROID SURVEYOR'S BAROMETER WITH ALTIMETER SCALE**  
**J. H. STEWARD, LONDON, LATE 19th CENTURY**  
 The 2.25 inch circular silvered register inscribed *Surveying Aneroid, Compensated; Temp All Scale, 50 (degrees) Fah't; J. H. Steward, 457. West Strand, 406. Strand & 7. Gracechurch St., London, 3877* to centre within scale calibrated in barometric inches divided into hundredths, within rotating outer scale calibrated for *Feet, 0-6,000* also divided into hundredths and incorporating a second staggered scale to allow readings to be taken to two-hundredths, the glazed cylindrical case with knurled circumference to bezel and suspension loop.  
 7.5cm (3ins) diameter, 2.8cm (3.125ins) deep.

James Henry Steward is recorded in Banfield *BAROMETER MAKERS AND RETAILERS 1660-1900* as working from various addresses in London from 1857 until after 1900. He advertised as 'maker of the celebrated Lord Bury telescope and maker of Fitzroy barometers, as in use in all railway termini and principal hotels in London'.

£120-180



1018

**1019**  
**A FINE AND RARE ENGLISH WILLIAM III/QUEEN ANNE SILVER BUTTERFIELD PATTERN SUNDIAL**  
**JOHN ROWLEY, LONDON, CIRCA 1700**  
 The plate with three hour scales for 45, 51 and 55 degrees annotated 4-12-8, *IIII-XII-VIII, 4-12-8* with the centre Roman scale divided into half and quarter hours as well as ten-minute increments, the centre with foliate engraved infill incorporating stylised interloping scrolls possibly forming an elaborate monogram, overlaid with a hinged bird engraved adjustable gnomon calibrated in degrees for elevation to the outer edge, opposing a glazed compass divided for *N, E, S* and *W* only and with gold inlaid *N, S* annotations to the blued steel pointer, the underside engraved with latitudes for twelve cities in two panels, the left-hand *Rome 41.04, Hague 52.1, Amsterdam 52.03, Venice 45.18* and *Vienna 48.22* opposing *London 51.30, York 53.50, Cambridg 52.17, Bristol 51.30, Exeter 50.40* and *Chester 53.17* to the right, the lower edge signed in a curve *John Rowley Fecit*; in original silk velvet lined ray skin protective case.  
 The instrument 8.5cm (3.625ins) long, 6.7cm (2.625ins) wide, 4cm (1.625ins) approx. high with gnomon raised; the case 9cm (3.5ins) wide, 7.5cm (3ins) deep, 2cm (0.75ins) high closed.

**Provenance:**  
 The Leonard Fuller Collection.

John Rowley is recorded in Clifton, *Gloria Directory of British Scientific Instrument Makers 1550-1851* as a mathematical instrument maker and book engraver working from 'Behind the Exchange' Threadneedle Street, London in 1691, then from 'The Globe under St.



1019 (details)

Dunstan's Church' Fleet Street 1702-15 and at Johnson's Court, Fleet Street 1710-27; Clifton noted that the latter address may well have been his living residence. Amongst Rowley's apprentices was Thomas Wright (in 1707) who then went on to become his successor and one of the most important makers of scientific instrument makers of the eighteenth century. Another apprentice was John Coggs who went on to become particularly well known for his sundials, most notably his universal ring dials.

This design of portable pocket sundial was devised by Michael Butterfield, an English Instrument maker who settled in Paris around 1685. Although this type of dial became popular with other French makers (most notably those who worked nearby to Butterfield's workshop on 'Le Quay de L'Horloge') very few appear to have been made by English makers in London; hence the present lot is a particularly rare example.

£1,500-2,000



1019



1020

**1020**  
**A RARE LACQUERED BRASS AND MAHOGANY HAWKSBEE-TYPE DOUBLE-ACTION DEMONSTRATION VACUUM PUMP**  
**UNSIGNED, PROBABLY LONDON, EARLY TO MID 19th CENTURY**

With twin vertical cylinders formed as squat Doric columns set between further slender column uprights beneath break-arch shaped laminated mahogany superstructure secured with substantial brass screws, enclosing twin racks for the pistons operated via a single pinion mounted on the crank handle arbor, brass ball finials and the front with recessed silvered plate aperture, the base with valve for the take-off pipe running backwards beneath a square stage raised on four Doric column supports centred with a circular brass platform incorporating central fitting fed to the pipe, the rear edge with additional lower smaller platform carrying a part mercury-filled manometer set within a glass cover also connected to the same pipework, on moulded platform base.

The pump 40.5cm (16ins) high, 40.5cm (16ins) wide excluding crank handle, 26.5cm (10.5ins) deep; the glass bell jar 37cm (14.5ins) high, 20cm (8ins) diameter at the base.

The design of the present lot was developed by Francis Hawksbee (1660-1713) in around 1705 with the twin cylinder arrangement based upon a pump by Denis Papin (1642-1712) who first devised this arrangement (albeit operated by pulleys and foot treadles) in 1674. A very closely related instrument signed for W. Ladd of Walworth (with original box and accessories but no bell jar) was sold in these rooms 7th March 2023 (lot 19) for £1,700 hammer.

£400-600

**1021 Y**  
**A GEORGE IV BRASS MOUNTED ROSEWOOD APOTHECARY/MEDICINE BOX**  
**TERRY AND DUTTON, BATH, CIRCA 1825**

With two-part opening front to reveal and interior fitted with red velvet-lined gallery of four glass bottles over a graduated pair of drawers, containing glass mortar and pestle, three small bottles and two lidded containers to the lower, beneath balance scales, glass measure and patting/crushing tool to the upper, the rail between the two drawers applied with printed paper label *TERRY & DUTTON, 25 Milsom, Street, BATH, CHEMISTS, AND, DRUGGISTS* to inside top surface, the two hinged front sections each fitted with two tiers of three bottles (one bottle lacking),



1021

the exterior with recessed brass carrying handle and capped corners to top over inset escutcheon plates and strap-reinforced angles to front, the rear with sliding panel revealing four further bottles over conforming brass bands to angles.  
 27cm (10.5ins) high,  
 22cm (8.75ins) wide,  
 18cm (7ins) deep closed.

£500-800

**1022 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.



1022

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

**1023 Y**  
**A VICTORIAN BRASS BOUND MAHOGANY CASED COMPOSITE SET OF SURGEON'S INSTRUMENTS**  
**VARIOUS MAKERS, THIRD QUARTER OF THE 19th CENTURY**

The lid with a fine amputation hacksaw stamped *S. MAW & SON, LONDON* with ebony pistol grip, another saw, three assorted forceps and a small bone saw, over lift-out upper tray containing four large surgical knives with blades ranging from 10.5 inches to 4.5 inches and ebony handles variously marked for *AITKEN, YORK* and *EVANS & Co. LONDON*, seven scalpels again with ebony handles and variously signed for *WEISS, LONDON; WALTER LAWLEY, LONDON; YOUNG, EDIN'R* and *MAW, LONDON*, together with three picks including one inscribed *MATTHEWS*, a selection of broaches, two tracheotomy breathing tubes and other implements, the lower section with two trepanning core drills, a syringe, a scoop inscribed *GARDNER*, chain ligatures and a small quantity of other instruments, the exterior of the box with brass strap reinforcements including bound angles and the lid centred with a shield-shaped cartouche engraved *Dr. Hoad*; together with a cased optical instrument, Keeler Optical Instruments, London, mid 20th century, (2). The surgical instrument case 46cm (18ins) wide, 25cm (10ins) deep, 11.5cm (4.5ins) high.



1023

Solomon Maw is recorded in Clifton, *Gloria Directory of British Scientific Instrument Makers 1551-1851* as a surgical instrument and medical glassware maker working from 11 Aldersgate, London 1839-60 and was succeeded by Maw and Son. John Weiss is recorded by Clifton as working 62 Strand and 287 Oxford Street, London 1831-51.

£300-500



1024



1025



1026

**1025**  
A GEORGE IV BOWFRONTED MAHOGANY MERCURY WALL THERMOMETER  
CETTI AND COMPANY, LONDON, CIRCA 1825

The rectangular silvered Reaumur and Fahrenheit scale annotated *Freezing; Temperature; Summer; Heat; Blood, Heat and Fever, Heat* beneath signature *CETTI & Co., 25 Red Lion Street Holborn*, the case with waisted upstand over cavetto cornice, bow-glazed front and concave base moulding.  
34.5cm (13.5ins) high, 7cm (2.75ins) wide.

Joseph Cetti and Company are recorded in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1660-1900* as working from several addresses in London 1802-39 including 25 Red Lion Street, Holborn, 1816-39.

£180-250

**1024**  
A RARE GEORGE IV MAHOGANY CASED  
JAMES SIX PATTERN MAXIMUM AND  
MINIMUM RECORDING THERMOMETER  
J. SOMALVICO AND COMPANY, LONDON,  
CIRCA 1825

The glazed rectangular case enclosing a tight U-shaped tube incorporating a downward return column to the centre connected at the top to the left, the U-bend filled with mercury and the remainder with spirit incorporating a part filled bulb to the top of the left-hand column, the right-hand column with *FAHRENHEIT* and *REAUMUR* scales opposing conforming but inverted scales to the left, with the column itself also including a metal rod 'float' for recording the minimum temperature of exposure, the upper margin inscribed *R.J. EATON* and signed *J. SOMALVICO, MAKERS, LONDON*, ('maximum' float not visible).  
49cm (19.25ins) high, 6.5cm (2.5ins) wide, 3.8cm (1.5ins) deep.

The firm of Joseph Somalvico and Company are listed with numerous entries in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1660-1900* as working from several addresses including 81 Holborn, circa 1795-25; 37 Charles Street, Hatton Garden, circa 1820-40; 2 Hatton Garden 1840-67 and 16 Charles Street 1868-99.

The design of the present lot was invented by the British Scientist, James Six, in around 1780. The inscription for 'R.J. Eaton' probably relates to the original owner.

£200-300

**1026**  
A VICTORIAN MAHOGANY MERCURY STICK  
BAROMETER  
JACKSON, DERBY, THIRD QUARTER OF THE  
19th CENTURY

The arch top case with hinged cushion-moulded glazed door for the brass Vernier scale calibrated in Barometric Inches and with the usual observations to the right-hand side opposing a Fahrenheit scale spirit tube thermometer to the left, the upper margin signed *Jackson, Derby*, above slender trunk with visible tube over domed cistern cover to the rounded base.  
90cm (35.5ins) high, 11cm (4.375ins) wide.

£150-200

**1027 Y**  
A REGENCY MAHOGANY MERCURY STICK  
BAROMETER  
THOMAS BLUNT, LONDON, EARLY 19th CENTURY  
The caddy moulded case with swan neck pediment over rectangular glazed silvered Vernier scale calibrated in barometric inches and signed *T. Blunt, 22 Cornhill, LONDON* to upper margin, the ebony-edged trunk with Vernier adjustment square to throat and flame-figured veneers, over ogee-moulded domed cistern cover to the rounded base incorporating level adjustment square to underside.  
98.5cm (38.75ins) high, 12.5cm (5ins) wide.

**Provenance:**  
The Leonard Fuller Collection.

Thomas Blunt is recorded in Goodison, Nicholas *ENGLISH BAROMETERS 1680-1860* as apprenticed to the celebrated scientific Instrument maker Edward Nairne in 1760, with whom he subsequently formed a partnership after gaining his freedom of the Spectaclemakers' Company in 1771. Edward Nairne died in 1806 although some instruments signed for 'Nairne and Blunt' are believed to have been made after that time. Thomas Blunt was a distinguished instrument maker who was credited with assisting J.H. Magellan with some of the features of his 'New Barometer' devised in 1779. Blunt is believed to have continued alone from his Cornhill address until his death in 1822; he was succeeded by T. Harris.

£600-1,000



1027

**1028**  
A REGENCY INLAID MAHOGANY MERCURY WHEEL BAROMETER  
A. GATTY, READING, EARLY 19th CENTURY

The 8 inch rosette centred circular silvered register signed *A. Gatty, Reading* within concentric scale divided in barometric inches and annotated with the usual observations, with steel pointer set behind glazed cavetto moulded brass bezel with a brass recording pointer applied to the glass, the chevron edged case with circular fan rosette to the open triangular pediment over arched glazed silvered Fahrenheit scale spirit thermometer and twin oval conch shell motifs to the baluster-shaped trunk, the rounded base further inlaid with conforming fan rosette.  
100cm (39.5ins) high, 25.5cm (10ins) wide.

**Provenance:**  
The Leonard Fuller Collection.

Anthony Gatty is recorded in Banfield, Edwin *BAROMETER MAKERS & RETAILERS 1660-1900* as working from Royal Oak, Fisher Row, Reading circa 1810-40.

£100-150



1028

1029

**1029 Y**  
A REGENCY INLAID MAHOGANY MERCURY WHEEL BAROMETER  
G. MOROITAL, GLOUCESTER, EARLY 19th CENTURY  
The 8 inch rosette centred circular silvered register signed *G. Maroital, Gloucester* within concentric scale divided in barometric inches and annotated with the usual observations, with steel pointer set behind cavetto glazed cavetto moulded brass bezel with a brass recording pointer applied to the glass, the ebony edged case with oval conch shell motif to the open triangular pediment over arched glazed silvered Fahrenheit scale spirit thermometer and twin further oval conch shell motifs to the baluster-shaped trunk, the rounded base inlaid with a rosette.  
100cm (39.5ins) high, 25.5cm (10ins) wide.

**Provenance:**  
The Leonard Fuller Collection.

£100-150



1030

**1030 Y**  
**A VICTORIAN ROSEWOOD MERCURY WHEEL BAROMETER**  
**LONG AND SANDERSON, WIGTON, THIRD QUARTER OF THE 19th CENTURY**  
 The 9.5 inch circular basket of flowers a rococo cartouche centred circular silvered register divided for barometric inches and with the usual observations, with pierced steel pointer and recording hand set behind convex glazed brass bezel, the case with hygrometer to swan neck pediment over applied bowfronted Fahrenheit scale mercury thermometer to the tapered trunk, the squared-off base with recording hand setting square over rectangular spirit level signed *LONG & SANDERSON, WIGTON*.  
 105cm (41.5ins) high, 29cm (11.5ins) wide.

**Provenance:**  
 The Leonard Fuller Collection.

£70-100



1031

**1031**  
**AN INLAID MAHOGANY AND SATINWOOD CROSSBANDED ANEROID WHEEL BAROMETER**  
**UNSIGNED, SECOND QUARTER OF THE 20th CENTURY**  
 The 7.5 inch circular silvered calibrated for barometric inches and with the usual observations, with blued steel pointer set behind bevel glazed brass bezel incorporating further recording pointer to the glass, the satinwood banded case with triangular pediment over scallop shell roundel and inset *FAHRENHEIT* and *CEMTIGRADE* scale glazed spirit thermometer to the tapered trunk, the rounded base with conforming roundel.  
 91cm (36ins) high, 30cm (11.75ins) wide.

**Provenance:**  
 From a Private Collection

£300-500



1032

**1032**  
**AN EDWARDIAN INLAID MAHOGANY MINIATURE ANEROID WHEEL BAROMETER**  
**UNSIGNED, EARLY 20th CENTURY**  
 The 1.75 inch circular silvered register with concentric scale divided in millimetres of mercury and annotated with the usual observations in French, with blued steel pointer set behind rotating gilt bezel with a steel recording needle applied to the interior, the fine boxwood edged case with circular fan rosette to the open triangular pediment over arched glazed silvered Centigrade scale mercury thermometer and twin oval conch shell motifs to the baluster-shaped trunk, the rounded base further inlaid with conforming fan rosette.  
 24cm (9.5ins) high, 6.5cm (2.5ins) wide, 2cm (0.75ins) deep.

£120-180



1033 (detail)



1033

**1033 Y**  
**A SWISS TORTOISESHELL AND ENAMEL SINGING BIRD BOX OR OISEAUX**  
**CHATANT**  
**UNSIGNED BUT PROBABLY BY BONTEMS, RETAILED BY SEARLE HOARE AND COMPANY, LONDON, CIRCA 1900**

The five pillar single going barrel movement with transverse multiblade fly and mechanism to drive the automaton, bellows and tune mechanism for the bird with natural plumage and bone beak, concealed within scroll engraved and pierced gilt brass fretwork infill beneath a hinged oval enamel panel painted with a Rhineland river landscape with a castle to exterior and rose blooms on a French blue ground to interior, on activation via a gilt brass slide to the front of the box the cover hinges open and the bird pops-up to flap its wings, open and close its beak, and pirouette whilst accompanied by a multi-note call emulating from within the box, the exterior with hinged flap for snuff/key storage to rear and winding square to underside, in blue velvet and silk lined gilt tooled Morocco presentation case inscribed in gilt *SEARLE, HOARE & Co., 87, KING WILLIAM STREET, LONDON. E.C.* to the inside of the lid.  
 The music box 4cm (1.5ins) high, 10cm (4ins) long, 6.5cm (2.5ins) deep; the presentation case 5.5cm (2.75ins) high, 12.5cm (5ins) wide, 9.5cm (3.75ins) deep.

**Provenance:**  
 The property of a gentleman; single family ownership since new.

Very little appears to be known about Searle Hoare and Company except that that they were listed as 'Trophy Cup Jewellers and Silversmiths' based in King William Street, London when their silver maker's mark was registered in 1910/11.

£2,500-3,500

**1034**  
**A CONTINENTAL SILVERED METAL AND ENAMEL FIGURAL MUSICAL AUTOMATON TABLE VESTA GROUP**  
**UNSIGNED, FRENCH OR SWISS, CIRCA 1900**

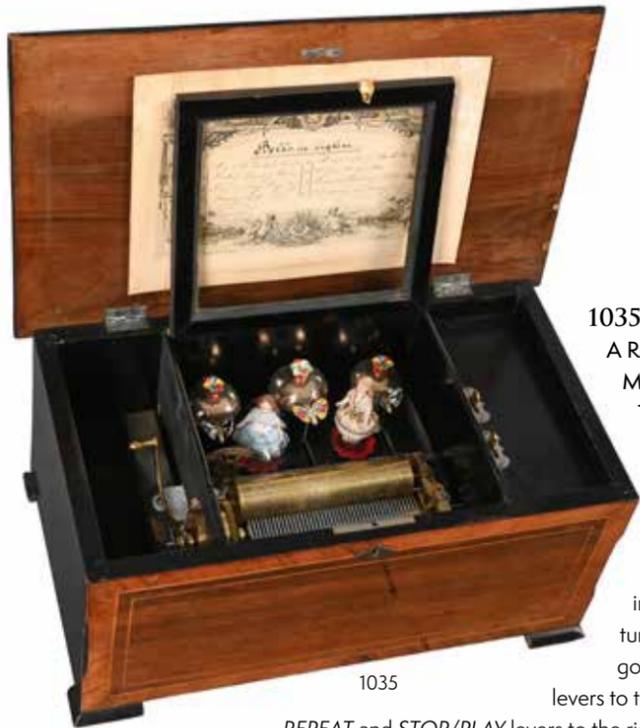
With musical movement playing two melodies in succession via a 1.25 inch pinned cylinder on a 30 tooth comb, set on a brass bed stamped *1128* and with wooden pulley line take-off to drive the automaton together with a wire start/stop plunger, set within a circular moulded ebonised plinth surmounted by a silvered white metal figure of a clown holding a stick perched with two lovebirds over a barrel, together with a drum and a figure of a dancing dog holding a ring with two further lovebirds in his mouth who rotates whilst the music is playing, in the foreground is an enamel-lidded vesta box decorated with a portrait of an 18th century style female, opening the lid activates the plunger for the music and automata, the underside of the base with indistinct oval paper label, on brass ball feet.  
 21cm (8.25ins) high, 16.5cm (6.5ins) diameter.

**Provenance:**  
 From a Private Collection.

£300-500



1034



1035

**1035 Y**  
**A RARE SWISS TULIP WOOD BANDED ROSEWOOD 'BELLS-IN-SIGHT' MUSIC BOX WITH DANCING FIGURES**  
**THE TUNE SHEET INSCRIBED FOR PICARD-LION, GENEVA, CIRCA 1890**

Playing a choice of eight tunes via a 6 inch pinned cylinder on a 43 tooth comb, with additional accompaniment on three bells with 'butterfly' hammers and with pair of small bisque-headed dolls in elaborate dress bobbing and spinning whilst the mechanism is in play, the cylinder mounted into a silver-painted steel bed with ratchet-crank wound going barrel and tune number notification scale to the left opposing wheel train incorporating governor and activation of the various functions controlled by the selection

levers to the right hand side, beneath a hinged glazed dust cover flanked by *CHANGE/REPEAT* and *STOP/PLAY* levers to the right opposing an integral crank winder, the inside of the lid pasted with a large

tune sheet titled *Bells in Sight* over a list of eight tunes including *Ting-a-ling-ting-tay*, *Daisy Bell* and *Marguerite of Monte Carlo*, the lower edge of the sheet inscribed *Lith. Picard-Lion. Geneve, DEPOSE*, the exterior with musical trophy transfer within boxwood line-strung borders, angled tulipwood banding and ogee edge mouldings to top, over conforming veneers to front and grained sides and back, on block feet. 23cm (9ins) high, 49cm (19.25ins) wide, 28cm (11ins) wide.

Provenance:  
 The Leonard Fuller Collection.

£400-600



1035 (detail)



1035 (detail)



1036

**1036 Y**  
**A SWISS INLAID ROSEWOOD MUSIC BOX**  
**NICOLE FRERES, GENEVA, CIRCA 1865**

Playing a choice of eight tunes via a 13 inch pinned cylinder on a 97 tooth comb, set within a cast brass bed with key-wound going barrel incorporating stopwork, and start/stop, change/repeat and end of tune continue/stop selection levers accessed via the hinged left hand case side panel, opposing wheel train incorporating governor and activation of the various functions controlled by the selection levers to the right hand side, the bed stamped *NICOLE FRERES, A GENEVE* next to the spring barrel and with serial number 37399 to the opposing end, the hinged lid applied with printed paper sheet inscribed *8 AIRS, Gamme No. 1305* to upper margin over hand written tune including *The White Concorde* and *The Campbells are coming*, the lower margin with No. 37399

over text *Fabrique par NICOLE FRERES*, the exterior of the box with marquetry musical motif within

multi-line borders to lid over grained front and sides incorporating double line borders to fascia, complete with original ratchet crank winding handle. 13.5cm (5.25ins) high, 50cm (19.25ins) wide, 18cm (7ins) deep.

Provenance:  
 The Leonard Fuller Collection.

£300-500



1036 (detail)



**1037 Y**  
**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

**1038 Y**  
**A SWISS INLAID ROSEWOOD 'SUBLIME PICCOLO' MUSIC BOX WITH ZITHER ATTACHMENT**  
**PAILLARD, SAINT-CROIX, CIRCA 1880**

Playing a choice of twelve tunes via a 16.25 inch pinned cylinder on a 78 tooth comb, set within a silver-painted steel bed with nickel finish ratchet-crank wound twin going barrel and tune number notification scale to the left, opposing wheel train incorporating governor and activation of the various functions controlled by the selection levers to the right hand side as well as a lever for manual tune selection, the comb applied with a zither attachment operated via a lever within a lyre-shaped panel, set beneath hinged glazed dust cover flanked by *CHANGE/REPEAT* and *PLAY/STOP* operating levers to the right-hand side opposing ratchet crank winder to the left, the hinged lid applied with polychrome lithograph tune sheet inscribed *12 AIRES, 16 1/4 CYL* to upper margin over manuscript tune list including *Yeomen if the Guard*, *William Tell*, *Blue Danube* and *Beggar Student*, the lower margin with cartouche containing hand-written serial number 45217, the exterior of the box with marquetry basket of flowers within multi-line borders and angled tulipwood banding to the ebonised ogee-edged lid over transfer decorated front with conforming borders, and grained sides and rear, on ebonised ogee moulded skirt base with squab feet; complete with a separate card instruction sheet, together with copies of Ord-Hume *THE MUSICAL BOX, A Guide for Collectors* Schiffer Publishing Limited, Atglen PA 1995, dj, and Bullied, H.A.V. *Musical Box TUNE SHEETS* The Musical Box Society of Great Britain, Cambridge undated, softbound, (3). 23cm (9ins) high, 77.5cm (30.5ins) wide, 29cm (11.5ins) deep.

Provenance:  
 From the private collection of a professional sportsman and commentator.

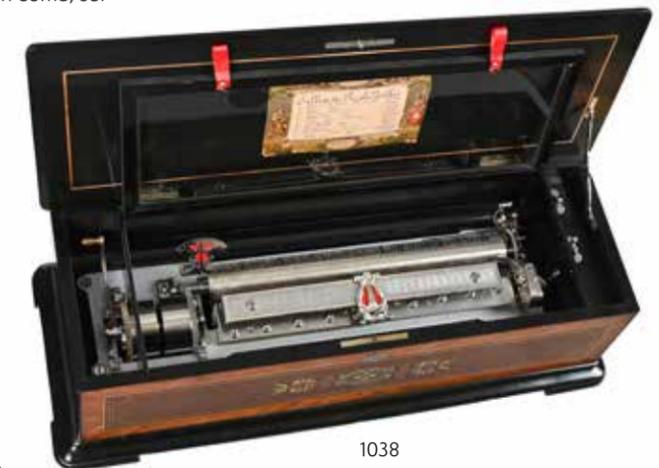
£1,200-1,800



1037



1037 (detail)



1038



1038 (detail)



1039

**1039**  
**A FINE SWISS FIGURED WALNUT**  
**INTERCHANGEABLE CYLINDER MUSIC**  
**BOX WITH ZITHER ATTACHMENT**  
**RETAILED BY J.R. LOSADA, LONDON,**  
**CIRCA 1870**

Each of the nine 7 inch pinned cylinders playing a choice of six tunes on a 66 tooth comb, set within a gilt painted steel bed with large ratchet-crank wound going barrel, governor and start/stop mechanism to the left hand end opposing tune selection shunt mechanism to the right, with pivoted latch clamps for the cylinder arbor pivots (to allow removal/changing of the cylinders) and hinged zither attachment for the comb operated via a lever within a lyre-shaped panel, set beneath hinged glazed dust cover flanked by REPEAT/CHANGE and PLAY/STOP operating levers to the right-hand side opposing ratchet crank winder to the left, the hinged lid applied with card tune sheet listing each of the six tunes per cylinder including *Guilamme Tell* and *Rigoletto* to cylinder no. 1; *Rip van Winkle* and *See Saw* to no. 3; and *The Blue Bells of Scotland*, *God Save the Queen* and *Auld Lang Syne* to no. 6, the upper margin of the card inscribed FABRIQUE DE GENEVE and the lower with ink stamp J.R. LOSADA, 105 REGENT ST.

LONDON, the box with angled tulip-wood and box

line-strung border to the ogee-edge top over conforming front, veneered sides with generous gilt brass carrying handles, and grained rear, on ebonised ogee moulded skirt base; now with a purpose made figured walnut two-drawer table stand, executed in the George III style with ogee edge top and cockbeaded drawers with the upper fitted to take the additional cylinders, the detachable base with ogee moulded skirt over four square section channel-moulded supports, (originally with ten cylinders, tune sheet original but redacted).

The box 23cm (9ins) high, 66.5cm (26.5ins) wide, 32.5cm (12.7ins) deep; the box on table 104cm (41ins) high, 74cm (29.25ins) wide, 49cm (19.25ins) deep.

Jose Rodriguez Losada is recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as working in London 1839-75. Losada was a Spanish émigré apparently exiled to London due to his liberal military past during the Liberal Triennium. He worked for James Moore French, initially as a cleaner (employment secured through the The Committee for Aid to Emigrants in London), but he soon learnt the trade and eventually inherited the business operating from the 105 Regent Street premises from 1835. Losada specialised in complex precision clocks and marine chronometers for export to Spanish speaking countries. In 1864 he supplied 36 marine chronometers to the Spanish Government through the Royal Observatory at Cadiz; and In 1866 he donated the Casa de Correos clock in Madrid's Puerta Del Sol to the Madrid City Council free of charge (this clock still takes centre stage for Madrid residents and visitors at midnight on New Year's Eve). Jose Rodriguez Losada died in 1875 leaving the business in the hands of his nephews, José and Miguel Rodriguez, who continued up until around 1890.

£2,000-3,000



1039 (detail)

**1040**  
**A FINE AND RARE FRENCH QUARTER STRIKING**  
**MUSICAL PICTURE CLOCK WITH ANGELUS**  
**MAISON WURTEL, PARIS,**  
**CIRCA 1860**

With oil on canvas after David Teniers the younger (1610-90) 'two men playing cards in the kitchen of an Inn' with the composition adapted to incorporate a longcase clock, hinging upwards along with the floral relief moulded gilt composition frame to reveal the internal mechanism comprising four elements; the first a four pillar two train gong striking clock movement of duration of around two weeks with anchor escapement regulated by lenticular bob pendulum and outside countwheel strike on a gong, the frontplate stamped with oval M'ON WURTEL, HORLOGERIE... trademark beneath numbers 743, 9 2, fitted with 1.625 inch circular white enamel Roman numeral dial signed M'ON WURTEL, A PARIS to centre and with steel hands; the second mechanism comprising a separate conforming hour striking train to repeat the hour shortly after the principal movement released via a pivoted detent from the under dial motionwork; the third mechanism released in a similar manner shortly after six o'clock with single barrel and vertical fly driving a pinned wheel to operate the Angelus sequence on a graduated pair of gongs; the fourth a musical mechanism released on the hour and playing a choice of twelve tunes via a 16.5 inch pinned cylinder on a 74 tooth comb, the cylinder mounted on a steel bed stamped with serial number 43418 with indirect chain winding for the large spring barrel opposing fly and controls for tune change/repeat, start/stop and continuous play/hour activation only connected via steel rods to brass pulls positioned to the underside edge of the case, all mounted on the backboard of a shallow box case alongside tune sheet inscribed No. 43418, 12 AIRES to upper margin over manuscript tune list including *La fille de Madame Angot*, *Souvenie de Cock* and *Mandolinata*, the lower margin inscribed *Maison WURTEL, Passage Vivienne, 38 et 40, PARIS*, the back panel also applied with two additional labels for *MAISON WURTEL, E. PIERFORT Suc'r...*, and *GATTOLLAIT* along with a modern brass plaque explaining the function of the plungers for the music mechanism. The image 63.5cm (25ins) by 79.5cm (31.25ins); the case 83cm (32.75ins) high, 99cm (39ins) wide, 19cm (7.5ins) deep.

**Provenance:**  
 From the private collection of a professional sportsman and commentator.

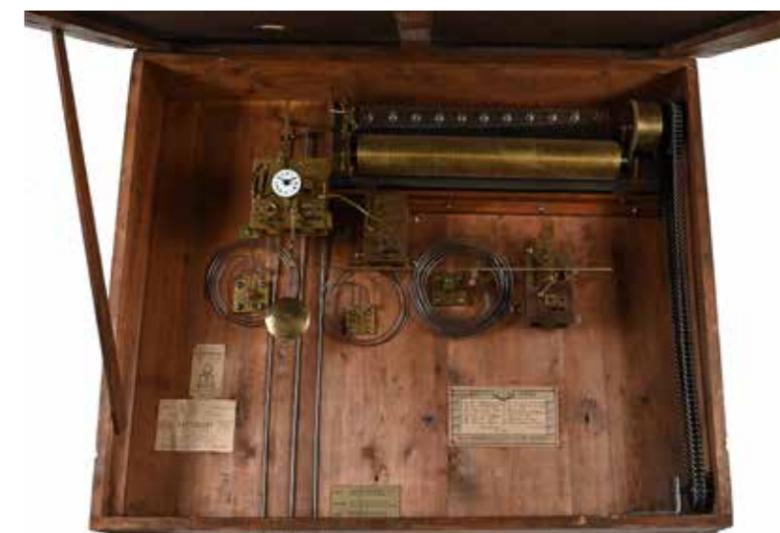
Maison Wurtel was founded by Guillaume-Ferdinand Wurtel in around 1837 when he advertised as working from 38-40 Passage Vivienne, Paris. Three years later he was listed in a trade directory as a horological maker and seller offering picture clocks as well as a supplier of concave glasses. In 1841 a magazine, 'La Presse', recommended 'La Maison Wurtel' to their readers informing them that they can buy watches, table clocks, picture clocks, music boxes, alarm clocks and 'objects of fantasy'. In 1856 they exhibited at the 'Exposition of Delepine of Paris' but unfortunately were positioned within the scientific instrument section to the bafflement of visitors.

Maison Wurtel were known to have sourced their clock movements from Japy Freres and the musical mechanism within the present lot can be attributed to Auguste L'Epee of Saint-Suzanne, Doubs, France (who worked from 1839 until the end of the century). The Angelus mechanism is a particularly rare feature which traditionally served to accompany the recital of the Angelus prayer in Roman Catholicism.

£1,500-2,500

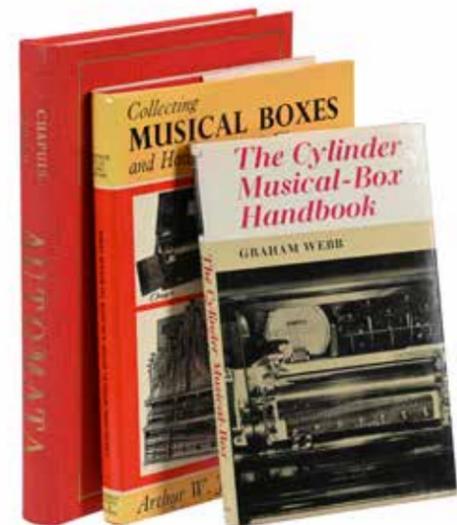


1040



1040 (detail)

**HOROLOGICAL BOOKS: LOTS 1041-1068**  
**LOTS 1041-1059 AND LOTS 1063, 1065, 1066 & 1068 ARE FROM THE LIBRARY OF THE LATE LEONARD FULLER**



1041

**1041 θ**  
**REFERENCE BOOKS RELATING TO MECHANICAL MUSIC AND AUTOMATA**  
**THREE VOLUMES:**  
 Chapius, Alfred and Droz, Edmond *AUTOMATA, A HISTORICAL AND TECHNOLOGICAL STUDY* translated by Alec Reid, Editions Du Griffon, Neuchatel 1958, pictorial gilt embossed red cloth; Webb, Graham *The Cylinder Musical-Box Handbook* Faber and Faber, London 1968, dj, and Ord-Hume, Arthur W.G.J. *Collecting MUSICAL BOXES and How To Repair Them* George Allen and Unwin, London 1967, dj, (3).

£70-100

**1042 θ**  
**REFERENCE WORKS RELATING TO SCIENTIFIC INSTRUMENTS AND SUNDIALS**  
**SIXTEEN PUBLICATIONS:**

Including Rohr, Rene R.J. *Sundials, HISTORY, THEORY, AND PRACTICE* University of Toronto Press, Toronto 1965, dj; Turner, A.J. *The Clockwork of the Heavens..* Exhibition catalogue, Asprey and Company Limited, London 1973, softbound; Bennett, J.A. *THE DIVIDED CIRCLE* Phaiden and Christie's Limited, London 1987, dj; Waterman, Trevor and Saf *Globes and the Mechanical Universe* Trevor Philip and Sons Limited, London 2010, dj; Michel, Henri *SCIENTIFIC INSTRUMENTS in art and history* Barrie and Rockcliff, London 1967, dj; Texien, Patrick and Bailly, Laure *17 Cadrans solaires a decuper a plier* Edition du Lezard, St. Jean-Pied-du-Pont undated, softbound; King, Henry C. *Geared to the Stars, THE EVOLUTION OF PLANETARIUMS, ORRERIES AND ASTRONOMICAL CLOCKS* Adam Hillger Limited, Bristol 1978, dj; Horne, Dom Ethelbert *PRIMITIVE SUN DIALS OR SCRATCH DIALS, Containing a list of those in Somerset* Barnicott and Pearce, The Wessex Press, Taunton 1917; Dumas, Maurice *SCIENTIFIC INSTRUMENTS of the 17th & 18th Centuries and their Makers* B.T. Batsford Limited, London 1972, dj... PLEASE SEE ONLINE LISTING FOR COMPLETE LIST OF TITLES, (16).

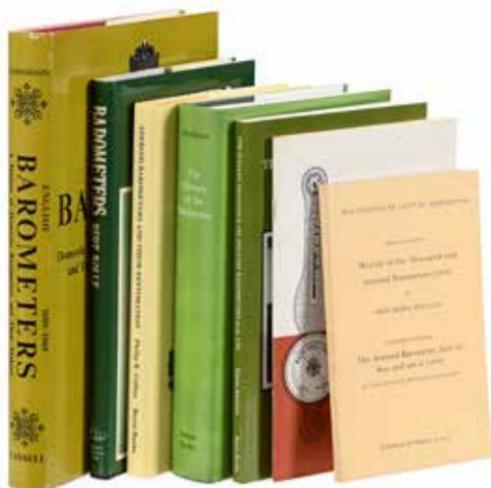


1042

£80-120

**1043 θ**  
**REFERENCE BOOKS RELATING TO BAROMETERS**  
**EIGHT VOLUMES:**  
 Goodison, Nicholas *ENGLISH BAROMETERS 1680-1860, A History of Domestic Barometers and Their Makers* Cassell and Company Limited, London 1969, dj; Collins, Philip R. *ANEROID BAROMETERS AND THEIR RESTORATION* Baros Books, Trowbridge 1998, dj; Knowles Middleton *The History of the Barometer* Baros Books, Trowbridge 1968, dj; Bole, Bert *BAROMETERS* Antique Collectors' Club, Woodbridge 1984, dj; Banfield, Edwin *THE ITALIAN INFLUENCE ON ENGLISH BAROMETERS from 1789* Baros Books, Trowbridge 1993, softbound; Banfield, Edwin *Antique Barometers, an illustrated survey* Wayland Publications, Bristol undated, softbound with stapled spine, and a copy of Belville, John Henry *Manual of the Mercurial and Aneroid Barometers (1858), BY JOHN HENRY BELVILLE, TO WHICH IS APPENDED, The Aneroid Barometer, How to buy and use it, BY A FELLOW OF THE METEOROLOGICAL SOCIETY* facsimile reprint of the original 1858 edition, Turner and Devereux, London 1975, softbound, (8).

£40-60



1043

**1044 θ**  
**HOROLOGICAL REFERENCE BOOKS**  
**MONOGRAPHS ON NINETEENTH CENTURY 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*, The Antiquarian Horological Society, Ramsgate 1972, dj, (plus supplement dated 1975); Mercer, Vaudrey *THE LIFE AND LETTERS OF EDWARD JOHN DENT, Chronometer Maker, and some account of his SUCCESSORS*, The Antiquarian Horological Society, Ramsgate 1977, dj, (3).

£250-350

**1045 θ**  
**HOROLOGICAL REFERENCE BOOKS RELATING TO WATCHES**  
**FIFTEEN VOLUMES:**

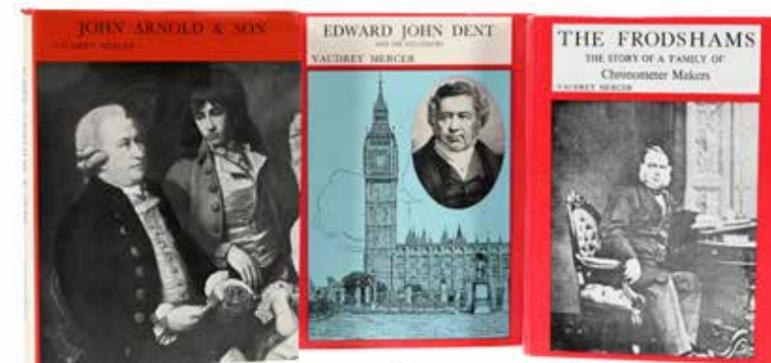
Including Daniels, George *The Art of Breguet* Sotheby Parke Bernet, London and New York 1974, dj; Clutton, Cecil and Daniels, George *WATCHES* B.T. Batsford Limited, London 1965, dj; Clutton, Cecil and Daniels, George *WATCHES* enlarged edition Sotheby Parke Bernet, London and New York 1975, dj; Camerer Cuss, Terence *THE ENGLISH WATCH 1585-1970* Antique Collectors' Club, Woodbridge 2009, dj; Camerer Cuss, T.P. *The Camerer Cuss Book of ANTIQUE WATCHES* Antique Collectors' Club, Woodbridge 1976, dj; Daniels, George *WATCHMAKING* Sotheby Publications London 1981, dj; Kemp, Robert *The Englishman's Watch* John Sherratt and Son Limited, London 1979, dj; Thompson, David *Watches* The British Museum Press, London 2008, dj; Clutton, Cecil *Collector's Collection* The Antiquarian Horological Society, London 1974, dj; Daniels, George *English & American Watches* Abelard-Schuman, London, New York and Toronto 1967, dj; Camerer Cuss, T.P. *The Country Life Book of WATCHES* Country Life Limited, London 1967, dj; Cutmore, M. *The Watch Collector's Handbook* David and Charles, Newton Abbot 1976, dj... PLEASE SEE ONLINE LISTING FOR COMPLETE LIST OF TITLES, (19).

£120-180

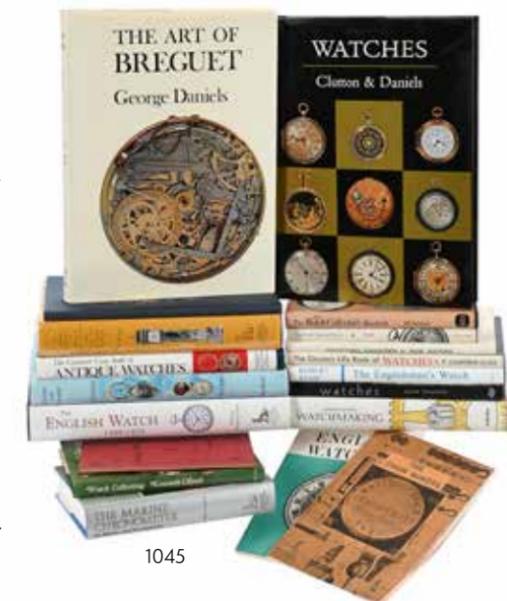
**1046 θ**  
**HOROLOGICAL REFERENCE BOOKS MAINLY ON MARINE CHRONOMETERS AND LONGITUDE**  
**TEN PUBLICATIONS:**

Mercer, Tony Mercer *CHRONOMETERS* first limited edition numbered 184 and signed by the author, Brant Wright Associates, Ashford 1978, dj; Gould, Rupert T. *THE MARINE CHRONOMETER, IT'S HISTORY AND DEVELOPMENT* Holland Press, London 1960, dj; Good, R., Amis P. and others *PIONEERS OF PRECISION TIMEKEEPING* The Antiquarian Horological Society, Ramsgate, undated but circa 1960; Jagger, Cedric *PAUL PHILIP BARRAUD... 1750-1929* The Antiquarian Horological Society, London 1968, gilt tooled grey cloth, together with supplement, 1978, softbound; Laycock, William *The Lost Science of John 'Longitude' Harrison* first limited edition numbered 184 and signed by the author, Brant Wright Associates, Ashford 1976, dj; Howse, Derek *GREENWICH OBSERVATORY, THE BUILDINGS AND INSTRUMENTS* Taylor and Francis, London 1975, dj; Howse, Derek Francis Place *AND THE EARLY HISTORY OF* The Greenwich Observatory Science History Publications, New York 1975, dj; Ronan, Colin A. *Greenwich Observatory, 300 years of astronomy* Times Books Limited, London 1975, softbound; Gould, Rupert T. *John Harrison and his Timekeepers* National Maritime Museum, Greenwich 1958, softbound with stapled spine; Quill, Colonel H. *JOHN HARRISON, COPLEY MEDALLIST and the £20,000 LONGITUDE PRIZE* The Antiquarian Horological Society, Ticehurst 1976, softbound with stapled spine, together with four further related sundry publications (15).

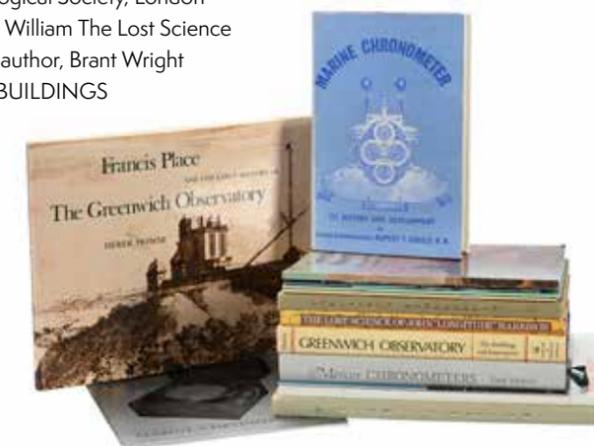
£70-100



1044



1045



1046



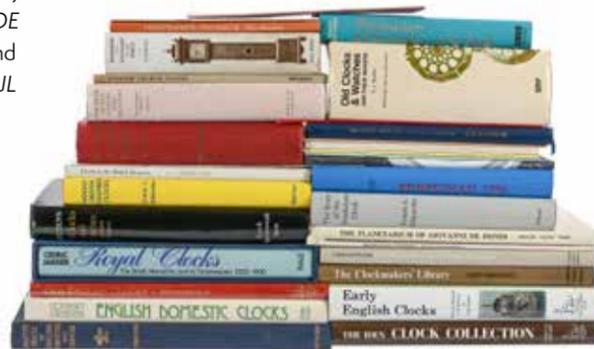
1047

**1047 θ**  
**HOROLOGICAL REFERENCE BOOKS MAINLY ON 19th CENTURY ENGLISH CLOCKS**  
**SEVEN PUBLICATIONS:**  
 Hawkins, J.B. *THOMAS COLE AND VICTORIAN CLOCKMAKING* privately printed by the author, Sydney 1975, dj; Roberts, Derek *BRITISH SKELETON CLOCKS* The Antique Collectors' Club, Woodbridge 1987, dj; Royer-Collard, F.B. *SKELETON CLOCKS N.A.G. Press*, London 1977, dj; Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS, Their history and development* The Antique Collectors' Club, Woodbridge 1974, dj; Vulliamy, David G. *THE VULLIAMY CLOCKMAKERS* The Antiquarian Horological Society, Ticehurst 2002, dj; Rose, Ronald E. *ENGLISH DIAL CLOCKS* The Antique Collectors' Club, Woodbridge 1978, dj; Aked, Charles K. *A CONSPECTUS OF ELECTRICAL TIMEKEEPING* The Antiquarian Horological Society, Ticehurst 1977, softbound with staple spine, together with four further related sundry publications (13).

£70-90

**1048 θ**  
**GENERAL HOROLOGICAL REFERENCE BOOKS MAINLY RELATING TO EARLY CLOCKMAKING**  
**TWENTY PUBLICATIONS:**

Including Dawson, P.G., Drover, C.B. and Parkes D.W. *Early English Clocks* Antique Collectors Club, Woodbridge 1982, dj; Dawson, Percy G. *THE IDEN CLOCK COLLECTION* limited edition numbered 298 out of 1,000 copies, Antique Collectors Club, Woodbridge 1987, dj; Bromley, John *The Clockmakers' Library* Sotheby Parke Bernet Publications, London 1977, dj; Baillie, G.H., Lloyd, H. A. and Ward F.A.B. *THE PLANETARIUM OF GIOVANNI DE DONDI* The Antiquarian Horological Society, London 1974, dj; Clutton, Cecil and Daniels, George *Clocks & Watches IN THE COLLECTION OF THE WORSHIPFUL COMPANY OF CLOCKMAKERS* Sotheby Parke Bernet Publications, London; Edwardes, Ernest L. *The Story of the Pendulum Clock* John Sherratt and Son Limited, London 1977, dj; Beeson, C.F.C. *PERPIGNAN 1356, The Making of a Clock and Bell for the King's Castle* The Antiquarian Horological Society, London 1977, dj; Beeson, C.F.C. *ENGLISH CHURCH CLOCKS 1280-1850* Limited first edition numbered 81, Bright Wright Associates Limited, Ashford 1977, gilt embossed blue cloth; Basserman-Jordan, Ernst Von and Bertele, Hans Von *THE BOOK OF OLD CLOCKS AND WATCHES* translated from German by H. Alan Lloyd, George Allen and Unwin Limited, London 1964, dj; Edwardes, Ernest L. *Weight-driven Chamber Clocks* John Sherratt and Son Limited, London 1976, dj; Shenton, Rita *CHRISTOPHER PINCHBECK and his Family* limited first edition numbered 93 and signed by the author, Brant Wright Associates Limited, Ashford 1976... *PLEASE SEE ONLINE LISTING FOR COMPLETE LIST OF TITLES.* (qty).



1048

£100-150



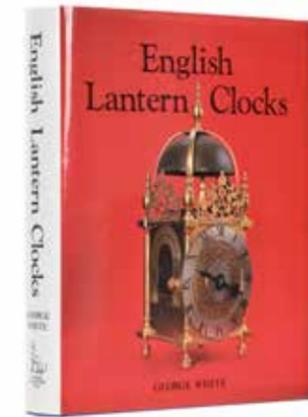
1049

**1049 θ**  
**HOROLOGICAL REFERENCE BOOKS MAINLY RELATING TO ENGLISH DOMESTIC CLOCKS**  
**NINE VOLUMES:**  
 Robey, John *The LONGCASE CLOCK Reference Book* volumes 1 and 2, second fully revised and enlarged edition, Mayfield Books, Ashbourne 2013, both with dj; Robinson, Tom *THE LONGCASE CLOCK* The Antique Collectors' Club, Woodbridge 1981, dj; Edwardes, Ernest L. *The Grandfather Clock* John Sherratt and Son Limited, Altrincham 1970, dj; Loomes, Brian *The White Dial Clock* David and Charles, Newton Abbot 1974, dj; Loomes, Brian *COMPLETE BRITISH CLOCKS* David and Charles, Newton Abbot 1978, dj; Barder, Richard C.R. *The Georgian Bracket Clock 1714-1830* The Antique Collectors' Club, Woodbridge 2001, dj; Rose, Ronald E. *ENGLISH DIAL CLOCKS* The Antique Collectors' Club, Woodbridge 1978, dj; Roberts, Deryck *THE BRACKET CLOCK* David and Charles, Newton Abbot 1982, dj, and Royer-Collard, F.B. *SKELETON CLOCKS N.A.G. Press*, London 1969, dj, (9).

£70-100

**1050 θ**  
**WHITE, GEORGE**  
**ENGLISH LANTERN CLOCKS**  
 Antique Collectors' Club, Woodbridge 1989, 1st and only edition, gilt titled blue cloth, dj.

£180-250

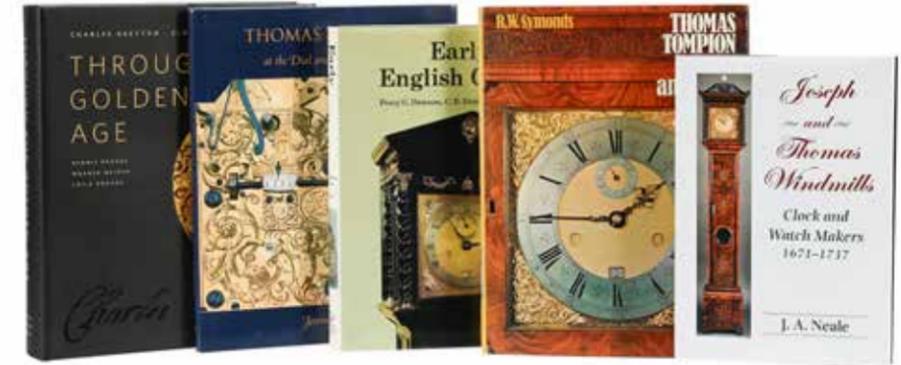


1050

**1051 θ**  
**HOROLOGICAL MONOGRAPHS RELATING TO ENGLISH CLOCKMAKERS FROM THE 'GOLDEN PERIOD'**  
**FOUR VOLUMES:**

Radage, Dennis; Meinen, Warner and Radage, Laila *THROUGH THE GOLDEN AGE, CHARLES GRETTON - CLOCK & WATCH MAKERS* limited edition with loose label numbered 343 out of 900 and signed by all three authors, Three O'clock Publishing, Vancouver 2016, dj; Evans, Jeremy *THOMAS TOMPION at the Dial and Three Crowns* The Antiquarian Horological Society, Ticehurst 2006, dj; Symonds, R.W. *THOMAS TOMPION, his life and work* Spring Books, London 1969, dj; Neale, J.A. *Joseph and Thomas Windmill, Clock and Watch Makers 1671-1737* The Antiquarian Horological Society, Ticehurst 1999, dj, together with a copy of Dawson, P.G., Drover, C.B. and Parkes D.W. *Early English Clocks* Antique Collectors Club, Woodbridge 1982, dj, (5).

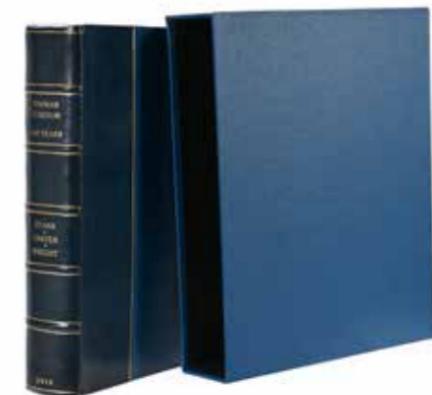
£80-120



1051

**1052 θ**  
**EVANS, JEREMY; CARTER, JONATHAN AND WRIGHT, BEN**  
**THOMAS TOMPION, 300 YEARS**  
 Water Lane Publishing, very rare limited edition numbered 60 out of 100 copies and signed by all three authors, Stroud 2013, two-tone gilt embossed calf with gilt-edged pages, marbled end papers and blue cloth slipcase.

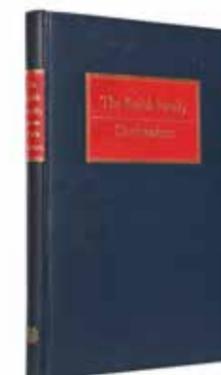
£400-600



1052

**1053 θ**  
**LEE, RONALD A.**  
**THE KNIBB FAMILY \* CLOCKMAKERS, OR AUTOMATOPAEI KNIBB FAMILIAEI**  
 Manor House Press, Byfleet, Surrey 1964, 1st limited edition numbered 848 out of 1,000 copies, titled blue cloth, no dj.

£250-350



1053



1054

**1054 0**  
 RADAGE, DENNIS; MEINER, WARNER AND RADAGE LAILA  
 THROUGH THE GOLDEN AGE, CHARLES GRETTON - CLOCK & WATCH MAKERS  
 Three O'clock Publishing, 'Deluxe' limited edition with loose label numbered 56 out of 150 and signed by all three authors, Vancouver 2016, gilt embossed faux calf with gilt edged pages and cloth slipcase.

£150-200



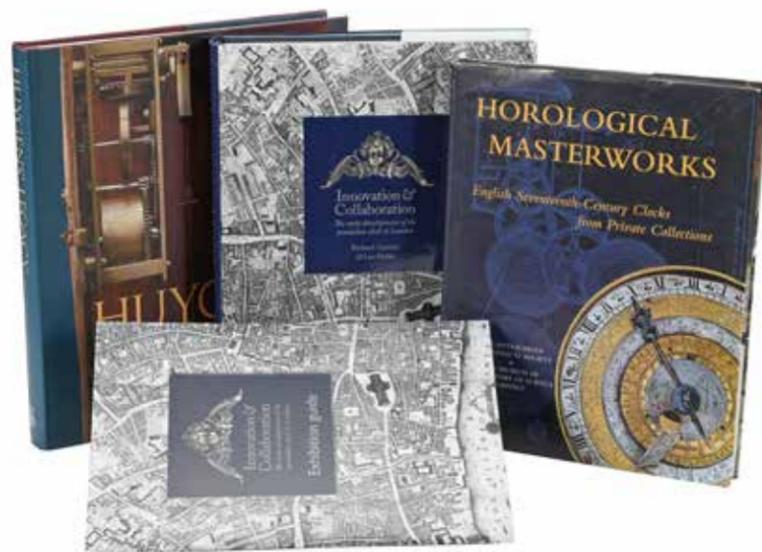
1055

**1055 0**  
 LEE, RONALD A.  
 THE FIRST TWELVE YEARS OF THE ENGLISH PENDULUM CLOCK  
 Or the Fromanteel Family and their Contemporaries 1658-1670 Exhibition catalogue printed by the author, London 1969, softbound with stapled spine; with a copy of Taylor, Dr. John C. *THE Salomon Coster John Fromanteel CONTRACT, 3rd SEPTEMBER 1657, Changes made during drafting* published by the author, Isle of Man 2018, softbound with stapled spine, (2).

£80-120

**1056 0**  
 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 Limited, Castletown, Isle of Man 2004, (rare hardback issue) dj; together with a copy of Darken, Jeff (editor) *TIME & PLACE* exhibition catalogue, The Antiquarian Horological Society, Ticehurst 2006, (rare hardback issue) dj; and a copy of Garnier, Richard and Hollis, Richard *Innovation & Collaboration, The early development of the pendulum clock in London* catalogue for the exhibition held at Bonhams, London 3-14th September 2018, Fromanteel Limited, Santon, Isle of Man 2018, dj, and a supplementary softbound exhibition guide, (4).

£120-180



1056

**1057 0**  
 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).

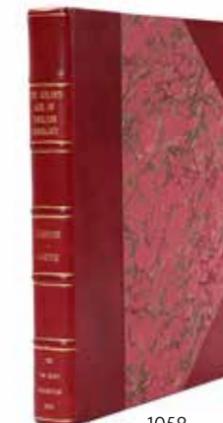
£150-200



1057

**1058 0**  
 GARNIER, RICHARD AND CARTER, JONATHAN  
 THE GOLDEN AGE OF ENGLISH HOROLOGY, MASTERPIECES FROM THE TOM SCOTT COLLECTION  
 Rare limited edition leather bound copy numbered 16 out of 85 and signed by the authors, The Square Press, Winchester 2015, red calf quarter bound with marbled boards and gilt title to spine.

£100-200



1058

**1059 0**  
 CARTER MARSH AND COMPANY  
 THE JOHN C. TAYLOR COLLECTION  
 Selling exhibition catalogues *Part I, Part II and Part III* Winchester June and November 2021 and June 2022 respectively, all with price lists; together with two other untitled catalogues, undated, one hardbound with dj, the other softbound, (5).

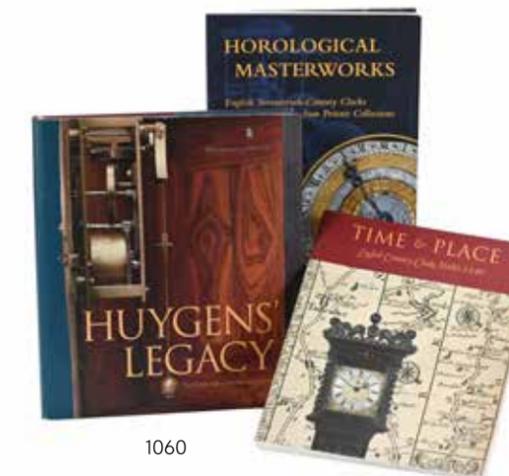
£100-150



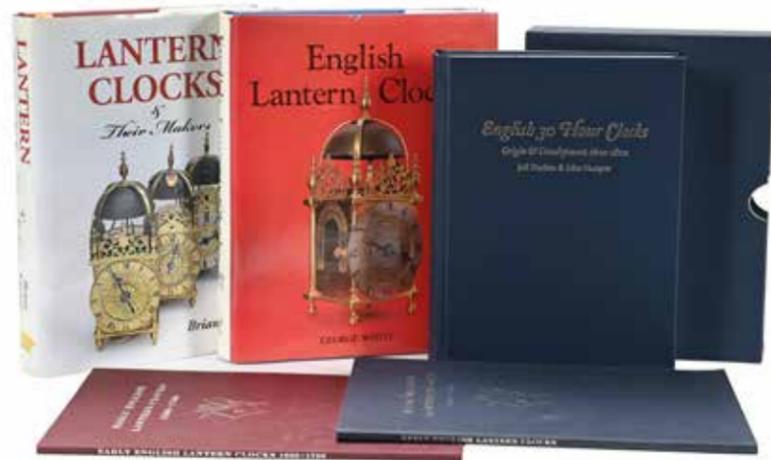
1059

**1060 0**  
 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 Limited, Castletown, Isle of Man 2004, (rare hardback issue) dj; together with a copies of Darken, Jeff (editor) *HOROLOGICAL MASTERWORKS* catalogue for an exhibition at The Museum of the History of Science, Oxford, 29th March-22nd June 2003, The Antiquarian Horological Society, Ticehurst 2003, softbound, and Darken, Jeff (editor) *TIME & PLACE* catalogue for an exhibition at The Museum of the History of Science, Oxford, 25th November-15th April 2007, signed by Jeff Darken, The Antiquarian Horological Society, Ticehurst 2006, softbound, (3).

£100-150



1060



1061

1061 0

WHITE, GEORGE

ENGLISH LANTERN CLOCKS

Antique Collectors' Club, Woodbridge 1989, 1st and only edition, gilt titled blue cloth, dj; together with copies of Loomes, Brian *LANTERN CLOCKS & Their Makers* Mayfield Books, Ashbourne 2008, gilt titled maroon cloth with dj; Darken, Jeff and Hooper, John *English 30 Hour Clocks, Origin & Development 1600-1800* limited edition signed by both authors and numbered 38/50, Penita Books, Woking 1997, gilt titled blue cloth with slipcase; Bruce, Bill *EARLY ENGLISH LANTERN CLOCKS 1615-1700* exhibition catalogue published by the author, with price list and signed by John Hooper, Lewes 2003, silver titled blue card soft binding; Bruce, Bill *EARLY ENGLISH LANTERN CLOCKS 1600-1700* exhibition catalogue published by the author, with price list, Lewes 2013, silver titled maroon card soft binding, (5).

£350-450

1062 0

HOROLOGICAL REFERENCE BOOKS ON LONGCASE CLOCKS

THREE PUBLICATIONS:

Roberts, Derek *British Longcase Clocks* Schiffer Publishing Limited, West Chester PA 1990, dj; Robey, John *THE LONGCASE CLOCK REFERENCE BOOK, VOLUME 1* and *VOLUME 2* 1st edition signed by the author, Mayfield Books, Ashbourne 2001, both with dj and in titled marbled card slipcase, and Loomes, Brian *GRANDFATHER CLOCKS and their cases* signed by the author, David and Charles, Newton Abbot 1985, dj, (3).

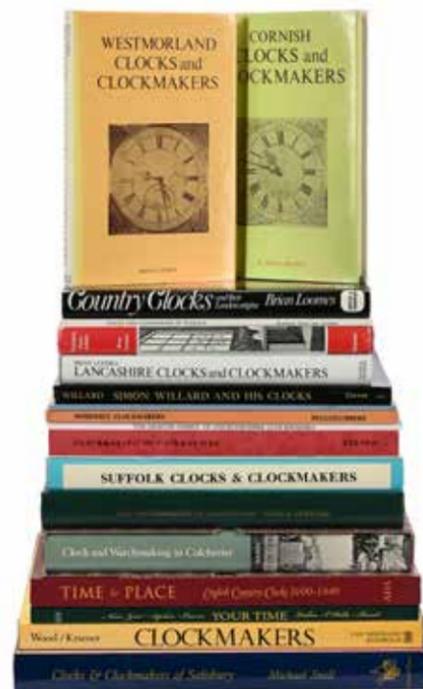
£100-150

1063 0

HOROLOGICAL REFERENCE BOOKS ON REGIONAL CLOCKMAKING FIFTEEN PUBLICATIONS:

Including Mason, Bernard *Clock and Watchmaking in Colchester* Country Life, London 1969, dj and with card slipcase; Penfold, John B. *THE CLOCKMAKERS OF CUMBERLAND* first limited edition signed by the author and numbered 55, Brant Wright Associates Limited, Ashford 1977, gilt tooled green faux calf; Snell, Michael *Clocks & Clockmakers of Salisbury* Hobnob Press, Salisbury 1986, dj; Loomes, Brian *WESTMORAND CLOCKS and CLOCKMAKERS* David and Charles, Newton Abbot 1974, dj; Brown, H. Miles *CORNISH CLOCKS and CLOCKMAKERS* David and Charles, Newton Abbot 1970, dj; Ponsford, C.N.; Scott J.G.M. and Authers, W.P. *CLOCKS AND CLOCKMAKERS OF TIVERTON* Published by the Authors, Tiverton 1977, softbound; Beeson C.F.C. *CLOCKMAKING IN OXFORDSHIRE 1400-1850* The Museum of the History of Science, Oxford 1967, softbound; Loomes, Brian *Yorkshire Clockmakers* Dalesman Books, Lancaster 1972, dj; Loomes, Brian *LANCASHIRE CLOCKS and CLOCKMAKERS* David and Charles, Newton Abbot 1975, dj; Haggart, Arthur L. and Miller, Leonard F. *SUFFOLK CLOCKS & CLOCKMAKERS* The Antiquarian Horological Society, London 1974, dj (with supplement); Bellchambers, J.K. *SOMERSET CLOCKMAKERS* The Antiquarian Horological Society, Ramsgate 1968, softbound; Moore, Nicholas *CHESTER CLOCKS AND CLOCKMAKERS* Grosvenor Museum, Chester undated but probably circa 1975, softbound with stapled spine... PLEASE SEE ONLINE LISTING FOR COMPLETE LIST OF TITLES, (18).

£80-120



1063

1064 0

WHITE, GEORGE

ENGLISH LANTERN CLOCKS

Antique Collectors' Club, Woodbridge 1989, 1st and only edition, gilt titled blue cloth, dj.

£200-300

1065 0

REFERENCE WORKS MOSTLY RELATING TO PRACTICAL CLOCK AND WATCH MAKING

THIRTY-EIGHT VOLUMES:

Including Wyke, John A *CATALOGUE OF TOOLS FOR WATCH AND CLOCK MAKERS* facsimile reprint of the late 18th century trade catalogue with technical commentary by Alan Smith, University Press of Virginia, Charlottesville 1978, dj; Heimann, Peter *Regulator Clock CONSTRUCTION* Special Interest Model Books Limited, Poole 2007, softbound; Harvey, Laurence and Allix, Charles *HABSON'S CHOICE, ENGLISH BRACKET CLOCK REPEATING WORK, THE WORKING SKETCHES MADE OVER MORE THAN SEVENTY YEARS BY CHARLES HOBSON* limited edition numbered 175 out of a 1,000 copies and signed by Charles Hobson, Malcolm Gardner, Sevenoaks 1982, softbound with stapled spine; Rees, Abraham *Rees's Clocks, Watches and Chronometers* facsimile reprint of excerpts from Rees's 'Cyclopaedia' of 1819-20, David and Charles, Newton Abbot 1970, dj; Jendritzki, H. and Matthey, J.P. *Repairing ANTIQUE Pendulum Clocks* Edition Scriptor S.A., Lausanne undated, softbound; Britten, F.W. *BRITTEN'S Watch & Clock Maker's Handbook, Dictionary and Guide* Sixteenth Edition revised and enlarged by Richard Good, Eyre Methuen, London 1978, dj; Harris, H.G. *WATCH AND CLOCK REPAIRS* Arco Publications, London 1961, softbound; Rawlings, A.L. *The Science of Clocks and Watches* E.P. Publishing Limited, Wakefield 1974, dj; with another copy 1978, dj; Crom, Theodore R. *HOROLOGICAL WHEEL CUTTING ENGINE 1700 to 1900* published by the author, Guinesville FL 1970, softbound... PLEASE SEE ONLINE LISTING FOR COMPLETE LIST OF TITLES, (40).

£100-200

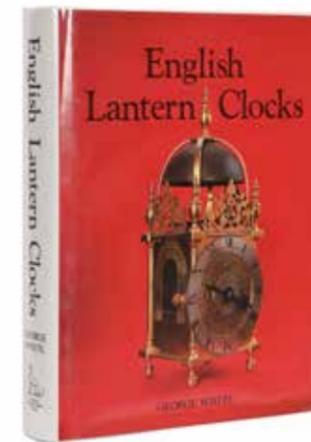
1066 0

GENERAL HOROLOGICAL REFERENCE BOOKS

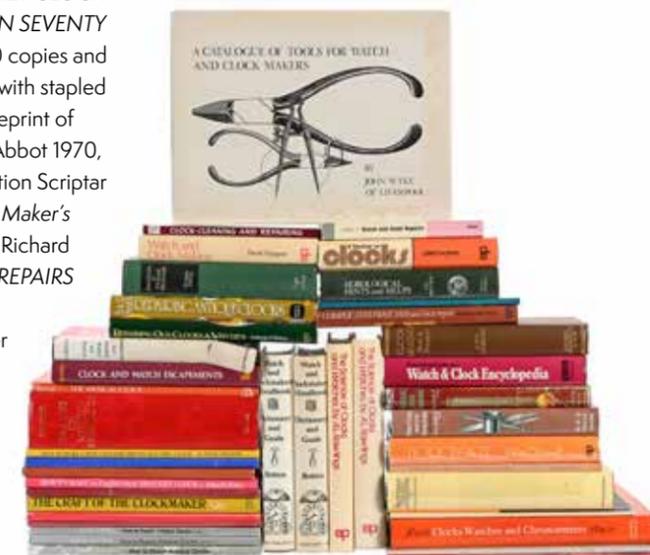
THIRTY-SEVEN VOLUMES:

Bruton, Eric *THE HISTORY OF CLOCKS AND WATCHES* Orbis Publishing Limited, London 1979, dj and with slipcase; Smith, Alan (editor) *The Country Life International Dictionary of CLOCK* Country Life Books Limited, London 1979, dj; Cumhail, P.W. *INVESTING IN CLOCKS & WATCHES* Barrie and Rockcliff, London 1967, dj; Jagger, Cedric *CLOCKS* Orbis Publishing Limited, London 1973, dj; Jagger, Cedric *The World's Great CLOCKS & WATCHES* Hamlyn Publishing Group Limited, London 1977, dj; Tyler, E.J. *Clocks & Watches* Sampson Low, London 1979, dj; Bruton, Eric *Antique Clocks and Clock Collecting* Hamlyn Publishing Group Limited, London 1974, dj; Bruton, Eric *THE HISTORY OF CLOCKS & WATCHES* Little, Brown and Company, London 1999, dj; Pearsall, Ronald *THE CONNOISSEUR'S GUIDE TO ANTIQUE CLOCKS & WATCHES* Tiger Books International, Twickenham 1997, dj; Lloyd, H. Alan *THE COLLECTOR'S DICTIONARY OF CLOCKS* Country Life Books Limited, London 1964, dj; Robertson, J. Drummond *The Evolution of Clockwork* S.R. Publishing Limited, Wakefield 1982, dj; Wenham, Edward *OLD CLOCKS* Spring Books, London 1964, dj; Lloyd, H. Alan *OLD CLOCKS, Practical Handbook for Collectors* Ernest Benn Limited, London 1964, dj; Smith, Alan *THE CONNOISSEUR ILLUSTRATED GUIDES, CLOCKS AND WATCHES* The Connoisseur, London 1975, dj; Chamberlain, Paul M. *IT'S ABOUT TIME* Holland Press Limited, London 1964, dj; Bruton Eric *Clocks & Watches 1400-1900* Arthur Barker Limited, London 1967, dj; Wright, Lawrence *CLOCKWORK MAN* Elek Books Limited, London 1968, dj... PLEASE SEE ONLINE LISTING FOR COMPLETE LIST OF TITLES, (39).

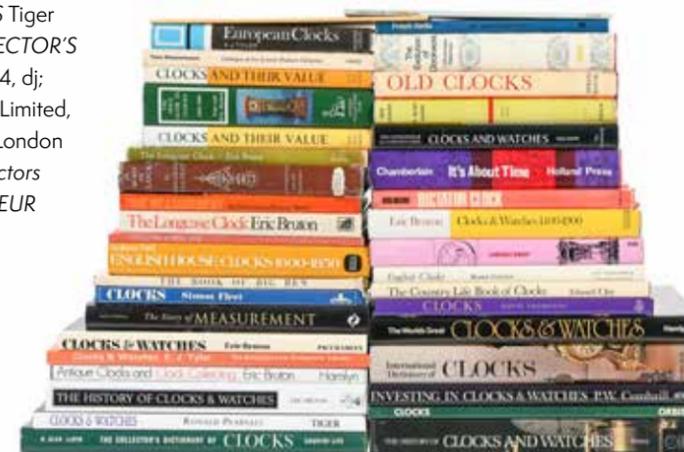
£80-120



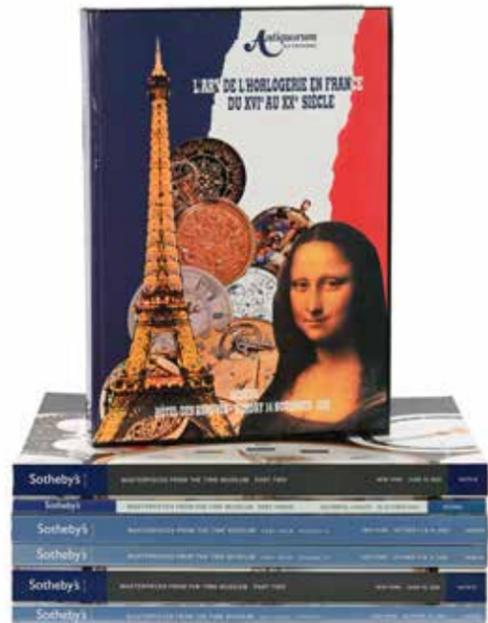
1064



1065



1066



1067

**1067 θ**  
**SOTHEBY'S HOROLOGICAL AUCTION CATALOGUES**  
**MASTERPIECES FROM THE TIME MUSEUM**  
 Comprising *PART TWO* New York 19th June 2002 (two copies); *PART THREE* Olympia, London 30th October 2002; *PART FOUR, VOLUMES I to III* New York 13th-15th October 2004, together with a copy of an Antiquorum catalogue *L'ART DE L'HORLOGERIE EN FRANCE DU XVIe AU XXe SIECLE* Geneva, 13th November 1993, all softbound, (7).

£80-120



1068 (part of lot)

**1068 θ**  
**HOROLOGICAL PERIODICAL PUBLICATIONS**  
**ANTIQUARIAN HOROLOGY**  
 A run of bound volumes from *I* (December 1953) to *XLII* (December 2021) inclusive except for volume *XIII* (December 1979 to June 1981), each bound together with indexes in varying shades of grey/brown cloth; together with continuation of loose issues up to *XLV* number one (March 2024), (qty).

£200-300



1069

**1069 θ**  
**A COLLECTION OF EXHIBITION POSTERS**  
**MOSTLY RELATING TO SCIENTIFIC INSTRUMENTS**  
**VARIOUS PUBLISHERS, MOSTLY LAST QUARTER OF THE 20th CENTURY**  
 Including *J. KRUGEL, SPHERES* depicting a magnificent group of armillary, globes and other spheres, and Christie's, South Kensington sale poster *TIME MEASURING INSTRUMENTS, From The Time Museum, Rockford, Illinois 14th April 1988*, (16). The largest 100cm (39.375ins) by 70cm (27.5ins).

£40-60

**1070**  
**A RARE ENGLISH IRON-FRAMED PINION CUTTING ENGINE**  
**UNSIGNED, PROBABLY LANCASHIRE, EARLY TO MID 19th CENTURY**

The substantial steel frame with runner opposing headstock fitted with an indexed locking plate and detent to rear applied to a steel slider beneath upper U-shaped hinged armature incorporating cutter pivot fitted with a driving pulley and depthing screw, the underside fitted with a drilled vice tongue to rear; with a selection of index plates and other accessories, (qty). Length of frame 23cm (9ins); 15cm (6ins) high overall, 25.5cm (10ins) wide overall, 28cm (11ins) long overall.

**Provenance:**  
 Purchased in these rooms 15th September 2015 (lot 72) for £800 hammer.

A similar engine is illustrated and discussed in Crom, Theodore R. *Early Lancashire Horological Tools and Their Makers* pages 249-50. Another related engine from the workshop of John Hooper was sold in these rooms on Tuesday 10th February 2009 (lot 36).

£300-500



1070



1071

**1071**  
**A SWISS WATCHMAKER'S TOPPING TOOL**  
**POSSIBLY BY HENRI PICARD ET FRERES, LA CHAUX FONDS, LATE 19th CENTURY**  
 Of standard form with work held vertically beneath a poppet over an X and Y axis adjustable stage next to a horizontal cutter driven via a sequence of pulleys by a four-spoke hand wheel with serpentine crossings, on tapered nickel-finish foot secured to a mahogany platform base. 24.5cm (9.75ins) high, 27.5cm (10.75ins) wide, 20cm (8ins) deep.

Related tools are illustrated in Crom, Theodore R. *Horological Shop Tools 1700-1900* on page 296 (fig. 561) which reproduces a plate from the circa 1885 Henri Picard et Freres trade catalogue.

£100-150



1072

**1072**  
**A GROUP OF THIRTEEN STEEL CLOCK HANDS**  
**ANONYMOUS, LATE 17th CENTURY AND LATER**  
 Including an early double-loop pierced and filed hour hand with hexagonal aperture to centre, 5cm (2ins) centre to tip; Another pierced twin loop lantern/wall clock hand with long tail, also 5cm (2ins) centre to tip; a finely worked early-to-mid 17th century pattern baluster-shaped hand with spade tip, 4.4cm (1.75ins) centre to tip; and a longcase clock subsidiary seconds hand with s-shaped tail, 2.2cm (0.875ins) centre to tip, (13).

£100-150



1073



1074



1075

**1073**  
A GROUP OF TWENTY-SIX CLOCK CRANK WINDING KEYS  
ANONYMOUS, EARLY 18th CENTURY AND LATER  
Comprising nine early 18th to mid 19th century with wooden-handles, five twentieth century also with wooden handles, and twelve steel handled.

£120-250

**1074**  
A PAIR OF BRASS-CASED EIGHT-DAY LONGCASE CLOCK WEIGHTS  
ANONYMOUS, PROBABLY LONDON, 18th CENTURY  
Both with flat bases and slightly domed caps fitted with drilled suspension posts. Each 20cm (8ins) long, 6.3cm (2.5ins) diameter.

£150-200

**1075**  
A PAIR OF BRASS-CASED EIGHT-DAY LONGCASE CLOCK WEIGHTS  
ANONYMOUS, PROBABLY LONDON, EARLY 18th CENTURY  
Both with slightly domed bases and caps fitted with drilled suspension posts. The going 22cm (8.375ins) long, 6.3cm (2.5ins) diameter; the strike 23.5cm (9.25ins) long, 7cm (2.75ins) diameter.

£150-200

**1076**  
A QUEEN-ANNE THIRTY-HOUR LONGCASE CLOCK MOVEMENT WITH TEN-INCH DIAL  
LUKE WISE, READING, CIRCA 1710

The four finned pillar external countwheel striking movement with anchor escapement for regulation by a seconds pendulum, the 10 inch square brass dial with matted centre within applied Roman numeral chapter ring with stylised sword hilt half hour markers and signed *Luke Wise, of Reading* to lower edge, with scroll pierced steel hand and rococo scroll cast spandrels to angles, (no pendulum, weight or seatboard; spandrels later); with a twelve inch eight-day longcase clock dial, signed for Richard Schofield, circa 1725, and three turned wood clock finials, (5).  
3.5cm (1.375ins) from bottom of dial to base of the movement, 13cm (5ins) deep including crutch, 35.5cm (14ins) high including the vertical bell.



1076

Luke Wise is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as son of the important early London clockmaker John Wise I who gained his freedom of the Clockmakers' Company by Patrimony after his father's death in 1694. He did not sign the oath of allegiance in 1697 and by 1720 he was recorded as being at Minster Street, Reading. Loomes notes that Luke Wise's will was proved on 4th November 1735.

£200-300

**1077**  
A QUEEN ANNE EIGHT-DAY LONGCASE CLOCK MOVEMENT AND DIAL  
WILLIAM STEPHENS, GODALMING, CIRCA 1705

The five finned pillar inside countwheel bell-striking movement with anchor escapement for regulation by seconds pendulum, the 12 inch square brass dial with ringed winding holes, basket-of-flowers inhabited foliate scroll engraved decoration around the calendar aperture and subsidiary seconds to the matted centre, within applied Roman numeral ring with stylised Fleur-de-lys half hour markers, Arabic five minutes beyond the minute track and signed *Wm Stephens, Godalming* to lower edge, with scroll pierced steel hands and twin cherub and crown cast spandrels to angles within a herringbone engraved outer border, (no pendulum, weights or seatboard)  
7cm (2.75ins) from bottom of dial to base of the movement, 14cm (5.5cm) deep including crutch.

William Stephens of Godalming is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as probably born in 1637 and married to Mary Gad in 1656. The marriage bore six children between 1661 and 1676; William Stevens is thought to have died in 1735.

£300-500



1077



1078

**1078**  
 A GEORGE II THIRTY-HOUR LONGCASE CLOCK MOVEMENT WITH EIGHT-INCH DIAL  
 JOHN LAWSON, KEIGHLEY, MID 18th CENTURY  
 The four pillar (lower two steel) external countwheel striking movement with anchor escapement for regulation by a seconds pendulum, the 8 inch square brass dial with calendar aperture and four concentric ring-turned medallions to the matted centre, within applied Roman numeral chapter ring with leaf-engraved half hour markers and signed *John Lawson* to lower edge, with scroll pierced steel hand and mask-centred scroll cast spandrels to angles, (no pendulum, weight or seatboard). 3.2cm (1.25ins) from bottom of dial to base of the movement, 14cm (5.5ins) deep including crutch, 17.5cm (10.75ins) high including the bell.

John Lawson is recorded in Loomes, *Brian Yorkshire Clockmakers* as working in Keighley before moving to Bradford in 1760 where he remained until at least 1777.

£180-220

**1079**  
 A MAHOGANY HOODED WALL ALARM CLOCK CASE  
 ANONYMOUS, PROBABLY DERBYSHIRE, FIRST HALF OF THE 19th CENTURY  
 The hood with platform top and stepped ogee cornice over 6.75 inch circular open dial aperture, the bracket with ogee chin moulding over twin scroll-shaped panel side supports flanking the rectangular back drop panel. 43cm (17ins) high, 28cm (11ins) wide, 18cm (7ins) deep.

The present case was probably made to house a 'pantry' type alarm timepiece of the type produced by Whitehurst of Derby during the early to mid 19th century.

£80-120



1080



1079

**1080**  
 A FIGURED WALNUT CLOCK WALL BRACKET IN THE GEORGE III STYLE  
 ANONYMOUS, EARLY 20th CENTURY  
 Of stepped ogee profile with cavetto moulded edge to the table and terminating with an ogee moulded pendant at the base. The platform 30cm (11.75ins) wide, 21.5cm (8.5ins) deep; 19cm (7.5ins) high.

£120-180

**1081**  
 A FINE WILLIAM AND MARY FIGURED WALNUT LONGCASE CLOCK CASE WITH 10.25 INCH SQUARE DIAL APERTURE  
 ANONYMOUS, PROBABLY LONDON, CIRCA 1690-95  
 The formerly rising hood with generous architectural ogee cornice and foliate scroll inlaid frieze to front over fixed glazed dial aperture applied with Solomonic twist three-quarter columns to the leading angles, the sides with rectangular windows and conforming quarter columns set against bargeboards at the rear rising up past the frieze to meet the underside of the cornice above, the trunk with convex throat moulding over 42 inch rectangular door faced with figured quartered veneers and applied with half-round cross-grain mouldings to outer edge, the sides crossbanded, on plinth base with stepped ogee top moulding over book-matched veneers within a crossbanded border to fascia, (the hood formerly rising - now withdrawn forwards). 204.5cm (80.5ins) high; 51.5cm (20.25ins) wide, 29cm (11.5ins) deep at the cornice.

Features such as the bargeboards applied to the rear edges of the hood continuing up past the frieze to meet the underside of the cornice, and chamfered internal angles to the stiles flanking the trunk door, are features generally only found in cases made for some of the leading London makers such as Tompion, Knibb and Jonathan Puller.

£3,000-4,000



1082

**1082**  
 A GEORGE III BRASS BOUND FIGURED MAHOGANY CLOCK WALL BRACKET  
 ANONYMOUS, CIRCA 1770  
 With complex moulded edge to the table over quarter round section bordered by a generous brass fillet to lower edge, stepped cavetto waist terminating with another brass band bordered by further complex mouldings, and with stepped ogee profile pendant at the base, the moulded sections beneath the table fitted on runners to allow removal by sliding forwards leaving the platform and braced shaped back panel behind. The platform 33.5cm (13.5ins) wide, 23cm (9ins) deep; 28cm (11ins) high.

£300-500



1081



1083

**1083**

A WILLIAM IV/EARLY VICTORIAN SILVER PLATED 'GOSSAGE'S PATENT' REMOTE WATCH ALARM WILLIAM GOSSAGE, WARWICKSHIRE, SECOND QUARTER OF THE 19th CENTURY

The circular three pillar movement with single spring barrel driving a gear train incorporating a pin-wheel for a single steel hammer to sound on a bell mounted within the inside of the case, the mechanism released via a spring pivoted detent engaging with a slot cut into a hoop-wheel at a pre-set time, the backplate stamped 296, the top with curved aperture revealing revolving white enamel Roman hour numeral setting dial over adjustment square and centre spring winding square, the lower margin applied

with die-stamped relief oval plate inscribed *W. GOSSAGE, PATENT* around a Royal coat of arms, housed in a drum-shaped case with pierced and engraved repeating leaf design to the moulded circumference, the rear stamped with repeat serial number 296, with original black japanned drum-shaped travelling case applied with paper label titled *DIRECTIONS FOR SETTING, Gossage's Patent Alarurum...* to the interior of the lid. The case 8.2cm (3.25ins) diameter, 4.5cm (1.75ins) deep.

William Gossage patented the design of the present lot in 1823 at the age of 24. He went onto to become a chemical engineer and founder of a soap-making business in Widnes Lancashire. He died in 1877 and his factory was subsequently acquired by Lever Brothers.

The present alarm mechanism is operated by setting the alarm dial at the desired time calculated in hours ahead of the time on a watch. The winding arbor of the watch is then connected to the alarm dial setting square (via a squared pipe), and the watch is then left in position resting on top of the alarum. As the watch unwinds (as it runs) it turns the setting dial until the slot in the hoop wheel (within the mechanism connected directly to the setting dial) lines-up with the hammer release detent causing the alarm to sound.

£120-180

**1084**

A WILLIAM IV OR EARLY VICTORIAN 18CT GOLD LEVER POCKET WATCH FRODSHAM, LONDON, CIRCA 1830-40

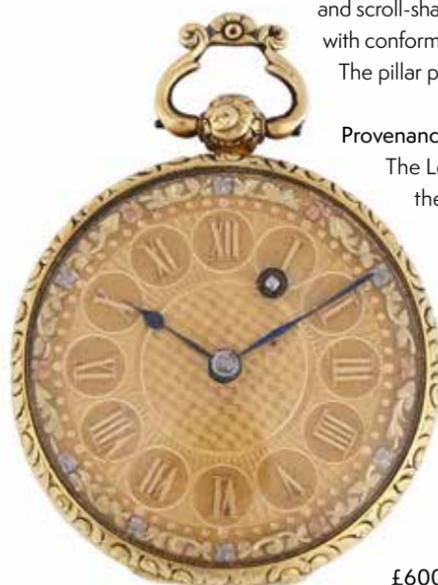
The gilt single fusee movement with four columnar pillars pinned through the backplate and English lever escapement regulated by sprung three-arm flat-rim steel balance, the backplate with balance cock engraved with grotesque mask and floral blooms and incorporating faceted diamond endstone, with wedge-shaped foot set beside raised plate for the mainspring barrel pivot signed *FRODSHAM, Gracechurch St.* and numbered 350, opposing *Slow/Fast* regulation lever, The gold dial with engine-turned centre within chaptering with Raised Roman numerals set in circular reserves, with blued steel *spade* hands within a multicolour relief decorated floral trail border to circumference, the case with suspension post and scroll-shaped bow at twelve o'clock, the engine-turned rear bordered by scroll chased outer band, the bezel with conforming chased decoration and with engine-turned band to circumference, indistinct marks.

The pillar plate 3.5cm (1.375ins) diameter; the case 4.2cm (1.625ins) diameter.

**Provenance:**

The Leonard Fuller Collection. A paper label applied to the inside of the rear of the case suggests that the present lot was originally the property of a Jane Mulliner (born 6th September 1795; died 11th October 1875).

John Frodsham is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working 1822-49. He was son to William junior and father of Henry John and George Edward and moved to 31 Gracechurch Street in 1837. After his death in 1849 he was succeeded by his son George Edward Frodsham (born in 1831) firstly in partnership with Edward Baker and then alone (possibly from 1864). In 1882 the business became G. E. Frodsham and Company and then a Limited Company in 1888. The following year (1889) the business advertised as being clockmakers to the Queen, Prince of Wales, The Royal Observatory and The Lords of the Admiralty and continued under George Edward Frodsham until 1901 when he presumably retired.



£600-800

1084

**1085**

A FINE WILLIAM IV 18CT GOLD QUARTER-REPEATING POCKET WATCH WITH CYLINDER ESCAPEMENT ARNOLD AND DENT, LONDON, 1832

The gilt single fusee movement with four columnar pillars pinned through the backplate and cylinder escapement regulated by sprung three-arm flat-rim steel balance, the quarter repeat-work operated via plunger to the suspension post sounding the hours on a gong followed by ting-tang quarters on the same and a second smaller gong set within the circumference of the case, the backplate with plain balance cock incorporating faceted ruby endstone and with wedge-shaped foot, set beside raised plate for the mainspring barrel applied with spring set-up ratchet opposing *Slow/Fast* regulation lever and engraved signature *Jn'o. R. Arnold, London* with serial number 3882 and further text & *Dent* to the spring barrel pivot plate, the circular white enamel Roman numeral dial signed *ARNOLD & DENT, LONDON, 3882* and with gold/gilt moon hands, the engine-turned silvered case with suspension post and loop at twelve o'clock, crest engraved as stag to the centre of the rear cover and inscribed *Guy Lenox Prendergast* to the inner cover, marks for London 1832 maker *HH*.

The pillar plate 3.5cm (1.375ins) diameter, the case 4.8cm (1.875ins) diameter.

**Provenance:**

The Leonard Fuller Collection. Purchased from Aubrey Brocklehurst, London, 29th August 1967 for £95.

The inscription to the inside cover indicates that the present watch was formerly the property of Guy Lenox Prendergast (1773-1845). Prendergast was of Irish descent and held many positions in the East India Company, mostly in Madras and Bombay, from 1793 (including chief Judge, Bombay 1816) until 1826. He was then elected as M.P. for Lymington 1827.

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

John Roger Arnold was born in 1769, the son of the famous watch and chronometer maker John Arnold. He initially trained under his father and then Abraham Louis Breguet before, in 1787, going into partnership with his father. The firm of Arnold and Son subsequently became principal suppliers of early marine chronometers to the Royal Navy and lasted until the death of John Arnold senior in 1799. John Roger Arnold continued the business, in 1817 he was appointed Master of the Clockmakers' Company and in 1821 he was credited with the invention of the 'U' shaped compensated chronometer balance. In 1830 Arnold took Edward John Dent into partnership (after the unfortunate demise of his adopted son and likely successor); the partnership lasted ten years before being dissolved leaving Arnold to work alone until his death in 1843.

The present lot would appear to be a particularly early product of the Arnold and Dent partnership as the '& Dent' text engraved to the mainspring pivot plate would appear to be an addition executed after John Roger Arnold's signature. This would suggest that the movement had already been finished by Arnold and was awaiting dialling/casing before the creation of the partnership in 1831.

£1,200-1,800



1085



**1086**  
A GEORGE III 18CT GOLD PAIR-CASED PATENT RACK-LEVER POCKET WATCH  
ROBERT ROSKELL, LIVERPOOL, 1802

The gilt full plate fusee movement with four columnar pillars pinned through the backplate, plain stop-iron block and rack lever escapement regulated by sprung three-arm steel balance, the backplate with floral bright-cut chased and engraved balance cock with diamond endstone, the foot engraved with further foliage over oval cartouche inscribed *PATENT*, flanked by *S/F* regulation lever opposing applied barrel pivot plate signed *R't Roskell, LIVERPOOL* over serial number *3611*, with gilt brass dust cover, with cream enamel Roman numeral dial and fine pierced gold *spade* hands, the inner case with oval section suspension post with bow and the outer with moulded rim to circumference and bezel aperture, both cases marked for Sheffield 1802 makers *S.B.*

The pillar plate 4cm (1.1ins) diameter, the outer case 5.3cm (2.125ins) diameter.

Robert Roskell is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in Liverpool and London 1798-1830; prior to that he was in partnership with O'Niell.

1086

The rack lever escapement was first devised by the Abbe de Hautefeuille in 1722 as an attempt to incorporate a clock style deadbeat escapement into a watch. The invention was apparently neglected until Ferdinand Berthoud experimented with a variation in his marine timekeepers. Peter Litherland subsequently took out a Patent (no. 1830) in 1791. His design became popular with Liverpool and other makers up until around 1815-20 when Edward Massey introduced his design of detached lever escapement. Massey's design was subsequently developed into the standard form known as the English lever escapement.

£1,500-2,500



**1087**  
A GEORGE III 18CT GOLD PAIR-CASED POCKET WATCH WITH DUPLEX ESCAPEMENT  
JOHNSON, LONDON, 1800

The gilt full plate fusee movement with four columnar pillars pinned through the backplate, scroll-shaped stop-iron block, five-spoke wheel crossings and duplex escapement regulated by sprung three-arm steel balance with Tompion type regulation, the backplate with fine asymmetrical rococo foliate scroll pierced and engraved balance cock with faceted diamond endstone and grotesque mask at the junction with the conforming engraved foot, flanked by silvered regulation disc set within adjacent applied scroll engraved panel infill opposing signature *Johnson, London*, and No. *1584*, the circular white enamel Arabic numeral dial with vertically aligned numerals and gilt *spade* hands, the inner case applied with suspension post and bow at twelve o'clock and the outer with slender moulding to the circumference, both cases with marks for London 1800, makers *IM* for either James Marson (registered June 1775) or James Macklin (registered August 1777). The pillar plate 4cm (1.0625ins) diameter, the outer case 5.5cm (2.125ins) diameter.

Numerous watchmakers with the surname Johnson are recorded working in London around 1800 hence a likely candidate for the maker of the present lot cannot be ascertained with any degree of certainty. The single-wheel duplex watch escapement employed in the current lot is to a design developed in its final form by Thomas Tyrer, who patented it in 1782. The duplex escapement is a form of frictional rest escapement which when properly set-up can achieve a very good rate, however it can be temperamental due to its tight tolerances and susceptibility to shock. The duplex escapement was subsequently generally superseded by the more reliable lever escapement which was further developed and refined during the first decades of the 19th century.

1087

£1,200-1,800



1086 (detail)



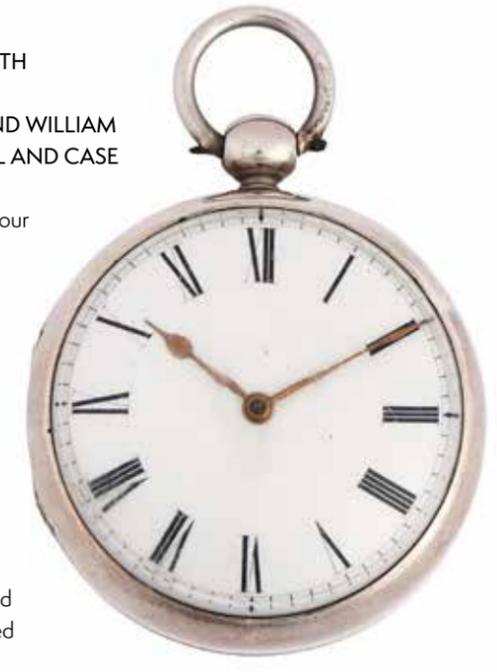
1088 (detail)

**1088**  
A SILVER PAIR-CASED POCKET WATCH WITH CYLINDER ESCAPEMENT  
THE MOVEMENT BY THOMAS MUDGE AND WILLIAM DUTTON, LONDON, CIRCA 1775, THE DIAL AND CASE CIRCA 1828

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

and engraved balance cock with faceted diamond endstone, herringbone bordered rim and grotesque mask at the junction with wedge-shaped relief engraved foot flanked by silvered regulation disc set within adjacent applied scroll engraved panel infill opposing signature *Tho's Mudge, W. Dutton, London* and numbered *1056*, with gilt brass dust cover similarly signed *Tho's Mudge, W. Dutton, London*, with later circular white enamel Roman numeral dial with gilt *spade* hands and silver three-part consular case with suspension post and loop at twelve o'clock, case marked for London 1828 makers *EW* for Edward Walker (registered July 1826).

The pillar plate 4.1cm (1.125ins) diameter, the case 5cm (2ins) diameter.



1088

FOR BIOGRAPHICAL AND TECHNICAL FOOTNOTES PLEASE SEE FOLLOWING LOT 1089.

An essentially identical movement to the present lot, also by Mudge and Dutton (number 1207 dated to 1781) but retaining original dial and gold pair-cases and benefitting from single family ownership since new, was sold in these rooms on 6th October 2021 (lot 225) for £9,000 hammer.

£800-1,200



1087 (detail)

**1089**  
A FINE GEORGE III ENGRAVED GOLD AND BASSE-TAILLE ENAMEL PAIR-CASED CYLINDER POCKET WATCH  
THOMAS MUDGE AND WILLIAM DUTTON, LONDON, 1773

The gilt full plate single fusee movement with four square section baluster pillars pinned through the backplate, scroll-pierced stop-iron block and cylinder escapement regulated by sprung three-arm steel balance with Tompion type regulation, the backplate with fine asymmetric foliate scroll pierced and engraved balance cock with faceted diamond endstone, herringbone bordered rim and grotesque mask at the junction with wedge-shaped leafy scroll engraved foot flanked by silvered regulation disc set within adjacent applied scroll engraved panel infill opposing signature *Tho: Mudge, W. Dutton, London* and numbered *979*, with gilt brass dust cover similarly signed *Tho: Mudge, W. Dutton, London*, with slightly later circular white enamel Arabic numeral dial with vertically aligned numerals and gold *arrow* hands, the inner case with suspension post with bow at twelve o'clock, the outer case engraved and parcel cobalt blue enamel decorated with floral spray within oval panel and tied-ribbon and leafy-spray inhabited surround within white heightened repeating lozenge outer border, with conforming border to bezel and bright-cut mouldings to circumference, marks for London 1773, maker *PM* possibly for Peter Mounier. The pillar plate 3.6cm (1.375ins) diameter; the outer case 4.8cm (1.875ins) diameter.



1089

**Provenance:**

The Leonard Fuller Collection. Purchased from Malcolm Gardner, Sevenoaks, 29th August 1967 for £265.



1089 (detail)

Thomas Mudge was born in Exeter, Devon in 1717 and was apprenticed to George Graham before setting himself up in business at 151 Fleet Street, London in 1748. At around the time of the death of his former Master in 1751, Mudge was joined in partnership by a fellow former apprentice of Graham, William Dutton, who is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as apprenticed in 1738 and gaining his freedom of the Clockmakers' Company in 1746. The business subsequently traded from 148 Fleet Street and Mudge, whilst in partnership with Dutton, rapidly acquired a reputation as one of England's outstanding watchmakers. In around 1755, if not earlier, Mudge invented the detached lever escapement, which he first applied to a clock, but when incorporated into a watch became the greatest single improvement ever applied to them. In 1765 Mudge published

the book, *Thoughts on the Means of Improving Watches, Particularly those for Use at Sea*, and the following year, alongside Dutton, was elevated to Liveryman. In around 1771 Thomas Mudge retired to Plymouth in order to spend more time to pursue his development of a marine timekeeper. The first of these went on trial in 1774 where it performed superbly leading to an award of 500 guineas. Mudge went on to complete two others in 1779 in the continuing attempt to satisfy the increasingly difficult requirements set by the Board of Longitude. They were tested by the Astronomer Royal, Nevil Maskelyne, and declared as being unsatisfactory. There followed a controversy in which it was claimed that Maskelyne had not given them a fair trial. A similar controversy had arisen when John Harrison had been denied the full amount of the 1714 prize by the Board of Longitude. Eventually, in 1792, two years before his death, Mudge was awarded £2,500 by a Committee of the House of Commons who decided for Mudge and against the Board of Longitude, then headed by Sir Joseph Banks. In around 1775 Dutton took both his sons (Thomas and Matthew) into the business forming a second partnership of William Dutton and Sons however the name Mudge and Dutton was often still used (mainly for watches) up to around 1790. William Dutton died in 1794 leaving the business to be continued very much in his tradition by his sons Thomas and Matthew.

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

An essentially identical movement to the present lot, also by Mudge and Dutton (number 1207 dated to 1781) but retaining original dial and gold pair-cases and benefitting from single family ownership since new, was sold in these rooms on 6th October 2021 (lot 225) for £9,000 hammer.

Peter Mounier was a specialist maker of engraved and enamelled watch cases who is believed to have worked from circa 1761.

£2,500-3,500



1089 (detail)



1090 (detail)

**1090 Y**  
A GEORGE III GILT PAIR-CASED VERGE POCKET WATCH  
FRODSHAM AND SON, LONDON, CIRCA 1795  
The gilt full plate fusee movement with four columnar 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 neoclassical foliate scroll pierced

and engraved balance cock with faceted diamond endstone and musical trophy at the junction with the conforming engraved foot, flanked by silvered regulation disc set within adjacent applied scroll engraved panel infill opposing signature *Frodsham & Son, London*, and numbered 2125, the circular white enamel Arabic numeral dial with Arabic quarters to outer track and gilt brass *beetle-and-poker* hands, the inner case applied with suspension post and bow at twelve o'clock and the outer applied with tortoiseshell pinned near the conforming rim mouldings. The pillar plate 3.6cm (1.375ins) diameter, the inner case 4.2cm (1.675ins) diameter; the outer case 4.8cm (4.875ins) diameter.

William Frodsham senior is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as born 1728, free of the Clockmakers' Company in 1781 and died 1807. He worked from 12 Kingsgate Street, Red Lion Square, London and was appointed as one of the 'Experts' to assess Harrison's and Earnshaw's marine chronometers. He is thought to have probably been a journeyman to Justin Vulliamy and worked with his son, William junior (1755-1805), from circa 1779-1805 who is believed to have been taught the art of watch jewellery by his friend Thomas Earnshaw. This friendship led to a conflict of interest when, in 1804, Frodsham was asked by the Board of Longitude to give evidence relating to a claim for a reward by Earnshaw subsequent to the latter's development of an improved design of detached escapement.

£400-600



1091 (detail)

**1091**  
A PAIR-CASED VERGE POCKET WATCH  
THE MOVEMENT BY PETER CHAPEAU, LONDON, CIRCA 1730,  
THE DIAL AND CASES LATER

The gilt full plate 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 silver symmetrical foliate strapwork scroll pierced and engraved balance cock incorporating grotesque mask at the junction with the conforming pierced and engraved foot, flanked by

silvered regulation disc set within adjacent applied scroll pierced and engraved brass panel infill opposing signature *PE'R CHAPEAU, LONDON*, and numbered 831, the later circular white enamel Roman numeral dial with fine scroll pierced gilt brass hands, the later Continental silver coloured metal consular case with geometric engraved decoration to bezel and circumference and stamped *ROST* to the inside of the rear cover, the base metal outer case with conforming geometric border to bezel and simulated pinned tortoiseshell finish to the rear. The pillar plate 3.5cm (1.375ins) diameter, the outer case 6cm (2.375ins) diameter.

Peter Chapeau is recorded in Baillie G.H. *Watchmakers & Clockmakers of the World* as working from before 1726 until 1746.

£300-500



1090



1091



**1092Y**  
A GEORGE III SILVER TRIPLE-CASED VERGE POCKET WATCH

JONATHAN ROBSON, LONDON, 1762

The gilt full plate 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 *Jn'o, Robson, London*, and numbered 15337, the circular white enamel Roman numeral dial with Arabic five minutes to outer track and fine sculpted blued steel *beetle and poker* hands, the first case applied with suspension post and bow at twelve o'clock, the second case with moulded rim to circumference and engraved with initials *GRJ* to rear and the outer base metal applied with tortoiseshell pinned near the conforming silver rim mouldings, the inner marked for London 1762 makers *HB*.

1092

The pillar plate 3.6cm (1.375ins) diameter, the inner case 4.2cm (1.675ins) diameter; the outer case 5.7cm (2.25ins) diameter.

Although numerous watch and clock makers with the surname Robson are recorded working in London during the second half of the 18th century none with Christian name Jonathan or John are noted.

£400-600

**1093**

A RARE GEORGE II PROVINCIAL SILVER PAIR-CASED VERGE POCKET WATCH WITH CHAMPLEVE 'NAME' DIAL

JONATHAN STRIPE, CHICHESTER, FOR JOHN HAMMOND, HAVANT, DATED 1752

The gilt full plate 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 asymmetrical foliate scroll pierced and engraved balance cock with grotesque mask at the junction with the conforming

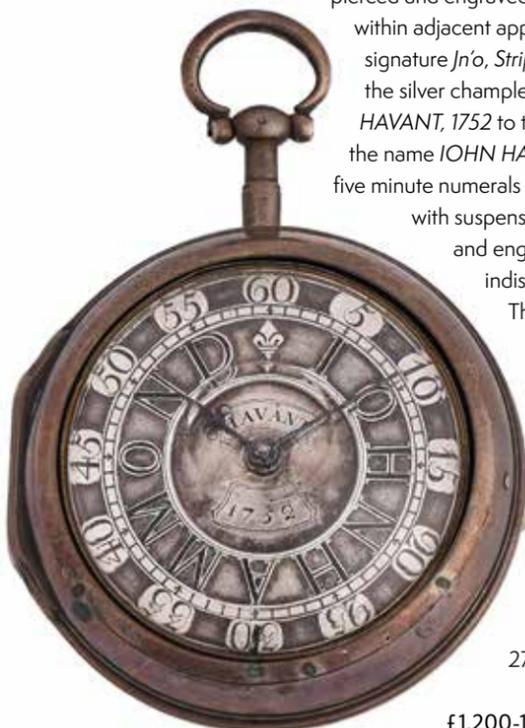
pierced and engraved foot, flanked by silvered regulation disc set within adjacent applied scroll engraved panel infill opposing signature *Jn'o, Stripe, CHICHESTER*, and numbered 1694, the silver champleve dial with two curved panels engraved *HAVANT, 1752* to the centre, within chapter ring composed of the name *JOHN HAMMOND* incorporating a fleur-de-lys motif at twelve o'clock and with cartouche Arabic five minute numerals to outer track, with sculpted blued steel *beetle and poker* hands, the inner case applied with suspension post and bow at twelve o'clock and the outer case with moulded rim to circumference and engraved with monogram *I\*H* over date 1767 to rear cover, the inner case marked with indistinct makers mark only.

The pillar plate 3.6cm (1.375ins) diameter, the inner case 4.2cm (1.675ins) diameter; the outer case 5cm (2ins) diameter.

Jonathan Stripe is recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as working in Chichester circa 1742.

The substitution of the original owner's name instead of Roman numerals for the chapter ring is very unusual for a watch of this date and particular for a champleve dial. Such 'name' dial watches became more popular during the latter years of the 18th century with enamel dial examples infrequently appearing such as an example by James Windsor of London with dial inscribed for 'Thomas Watts' sold in these rooms on Tuesday 27th February 2024 (lot 50).

£1,200-1,800



1093



1092 (detail)



1094 (detail)

**1094**

A GEORGE II SILVER PAIR-CASED VERGE POCKET WATCH WITH CHAMPLEVE DIAL CHARLESON, LONDON, 1735

The gilt full plate 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 strapwork 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 *CHARLESON, LONDON* and number 3158, the silver champleve dial with pair of relief chased curved panels engraved *CHARLESON, LONDON* to the finely matted centre, within Roman numeral chapter ring incorporating relief-chased fleur-de-lys half hour markers and cartouche Arabic five minute numerals to outer track, with gilt rococo scroll chased brass hands, the inner case applied with suspension post and bow at twelve o'clock and the outer case with moulded rim to circumference, the inner marked for London 1735 maker *PG*.

1094

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

Two watchmakers with the surname Charleson are recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in London around this time. The first, C. Charleson, is noted from a repeating watch movement in the Buckley collection as working circa 1720; and the second, J.G. Charleson, is recorded as operating during the first half of the 18th century.

£800-1,200

**1095**

A RARE GEORGE II PROVINCIAL SILVER PAIR-CASED VERGE POCKET WATCH WITH CHAMPLEVE DIAL

JONATHAN JOHNSTONE, BERWICK, 1740

The gilt full plate 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 *Jn'o, Johnstone, BERWICK*, and numbered 147, the silver champleve dial with

a relief chased curved over strait panels engraved *JOHNSTONE, BERWICK* to the finely matted centre, within Roman numeral chapter ring and cartouche Arabic five minute numerals to outer track, with sculpted blued steel *beetle and poker* hands, the inner case applied with suspension post and bow at twelve o'clock and the outer case with moulded rim to circumference and engraved with an indistinct monogram within delicate floral trails incorporating date 1788 to rear cover, the inner case marked for London 1740, the outer London 1758 makers *I.W.* possibly for Thomas Whipham (1746-65).

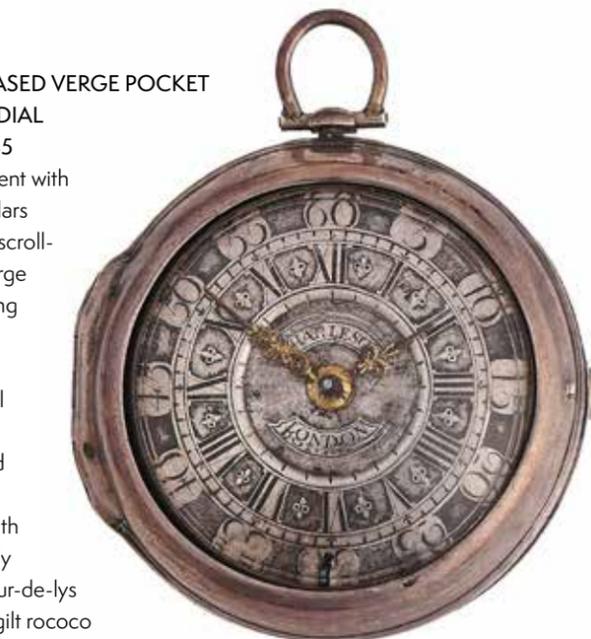
The pillar plate 3.5cm (1.375ins) diameter, the inner case 4.2cm (1.675ins) diameter; the outer case 4.8cm (1.875ins) diameter.

Jonathan Johnstone of Berwick does not appear to be recorded in the usual sources.

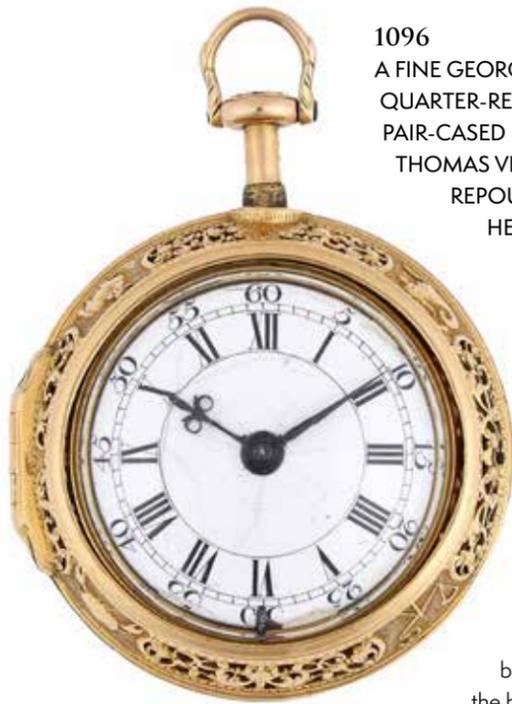
£1,000-1,500



1095 (detail)



1095



**1096**  
A FINE GEORGE I/II GOLD VERGE  
QUARTER-REPEATING REPOUSSE  
PAIR-CASED POCKET WATCH  
THOMAS VERNON, LONDON, THE  
REPOUSSE OUTER CASE BY AUGUSTIN  
HECKEL, CIRCA 1725-30

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 brass 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 bell fitted to the interior of the case, the backplate with fine symmetric foliate scroll pierced, chased and engraved balance cock with faceted diamond endstone and grotesque mask at the junction with conforming pierced broad wedge-shaped scroll engraved foot, flanked by silvered regulation disc set within adjacent applied scroll engraved panel infill opposing signature *Tho. Vernon, LONDON* and numbered 280, with gilt brass dust cover similarly signed *T. Vernon, LONDON* and numbered 280, the slightly convex white enamel Roman numeral dial with Arabic five minutes to outer track and finely worked *beetle and poker* hands, the inner case with fine leafy strapwork pierced and engraved deep fretwork band interrupted by a grotesque mask at six o'clock opposing suspension post and bow at engraved with repeat serial number 280 at the base at twelve o'clock, the outer case repousse decorated with a Classical scene possibly depicting Aeneas Departing from Dido within repeating S-scroll surround adorned with figures emblematic of the four seasons at the quadrants with fine pieced foliate scroll fretwork panels between, the bezel with circumference pierced and engraved with four conforming into a matted ground adorned with symbols emblematic of the signs of the zodiac Libra, Sagittarius, Aries and Cancer, and with moulded collar to outer edge, the inner case makers mark WS only.



1096 (detail)

**Provenance:**  
The Leonard Fuller Collection. Purchased from Camerer Cuss and Company, London, 7th August 1974 for £1,400.

Thomas Vernon is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as born in 1684, apprenticed to Charles Halstead in 1701 and gaining his freedom of the Clockmakers' Company in 1708. Vernon was made a Company Assistant in 1726 when he was noted as trading at the sign of the Ship in Fleet Street (believed to have been Charles Gretton's former premises); he died in 1731 and was buried at St. Dunstan's in the West on 14th October of that year.

The repousse decoration to the outer case is signed for Augustin Heckel who was of born in Augsburg before coming to London sometime between 1715 and 1720. He set-up business as a watch case engraver, painter and draughtsman; considered one of the finest casemakers of the period he worked until circa 1770.

£2,000-3,000



1096 (details)



**1097**  
A GEORGE II GOLD PAIR-CASED VERGE POCKET WATCH  
HUNTER, LONDON, 1734

The gilt full plate 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 *Hunter, LONDON*, and numbered 226, the later circular white enamel Roman numeral dial with Arabic quarters to outer track and fine pierced gilt brass hands, the inner case applied with suspension post and bow at twelve o'clock, the second case later with geometric bright-cut bordered moulded rim to circumference and engraved with a monogram within shaped cartouche and foliate scroll quadrant infill to rear, the inner case marked for London 1734 (indistinct makers); the outer probably London 1789 (marks rubbed). The pillar plate 3.6cm (1.375ins) diameter, the inner case 4.2cm (1.675ins) diameter; the outer case 5cm (2ins) diameter.

The most likely maker of the current lot is William Hunter who is recorded in Baillie, G.H. *Watchmakers and Clockmakers of the World* as working in London in 1727. Stylistically the dial can be dated to the end of the 18th century hence it was probably updated at the same time the present outer case was made for the watch.

£1,200-1,800



1097 (detail)

**1098**  
A GEORGE I GILT POCKET WATCH WITH  
GOLD CHAMPLEVE DIAL IN 'EXCAVATED'  
CONDITION  
WILLIAM THELKELD, LONDON, CIRCA 1725

The gilt full plate fusee movement with four square section baluster pillars pinned through the backplate, scroll-pierced stop-iron block, verge escapement and 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 *W. Thelkeld, LONDON*, and numbered 775, the gold champleve dial with a relief chased curved panels engraved *THELKELD, LONDON* to the finely matted centre, within Roman numeral chapter ring and cartouche Arabic five minute numerals to outer track, the gilt brass consular case with radial pique studs to rear and adjacent to the moulded rim at the circumference, (movement rusted and seized, lacking balance and staff, hands, glass and suspension bow).

William Threlkeld (II) is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as born in Brancepath, County Durham in 1674. He was a trained watchmaker and goldsmith who by 1695 had moved to London and had set up business in the Parish of St. Michael, Cornhill. By 1726 Threlkeld had moved to St. Martin in the Fields where he took Thomas Hudson as an apprentice. In 1728 he is listed as working 'In ye Strand near ye new Exchange', and is believed to have died in around 1750.

The condition of the current lot is commensurate with being buried for a substantial period of time hence it is likely that it was lost and some point and found many years later.

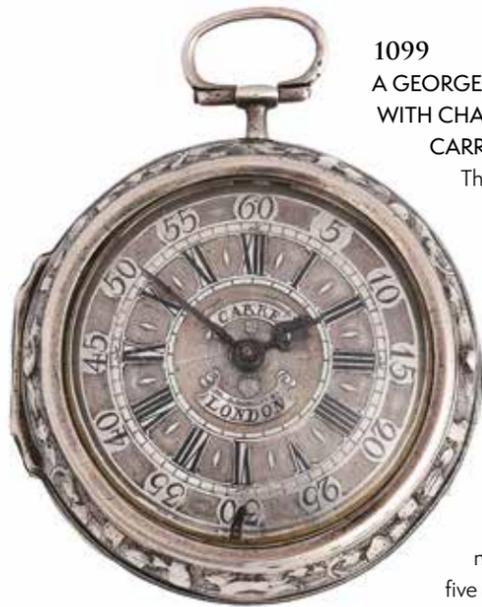
£400-600



1098



1098



1099

**1099**  
**A GEORGE I SILVER PAIR-CASED VERGE POCKET WATCH WITH CHAMPLEVE DIAL**  
**CARRE, LONDON, CIRCA 1725**

The gilt full plate 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 strapwork scroll pierced and engraved balance cock with scallop shell 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 *Carre, London*, the silver champleve dial with pair of relief chased curved banners engraved *CARRE, LONDON* together with lions mask and scallop-shell motifs to the finely matted centre, within Roman numeral chapter ring incorporating relief diamond lozenge half hour markers and cartouche Arabic five minute numerals to outer track, with sculpted blued steel hands, the inner case applied with suspension post and bow at twelve o'clock and the outer case with repousse decoration incorporating a Maltese cross within repeating Baroque strapwork borders inhabited with alternating lovebird and basket of fruit motifs, and with moulded rim to circumference, the cases unmarked.

The pillar plate 3.5cm (1.375ins) diameter, the inner case 4.2cm (1.675ins) diameter; the outer case 4.8cm (1.875ins) diameter.

No makers with the surname Carre are recorded in the usual sources as working in London during the early 18th century. From this it is probably appropriate to suggest that the maker of the present watch was most likely a Huguenot immigrant who did not gain freedom of the Clockmakers' Company.

£800-1,200

**1100**  
**A FINE GEORGE I GOLD VERGE POCKET WATCH WITH CHAMPLEVE DIAL**  
**RICHARD VICK, LONDON, CIRCA 1721**

The gilt full plate fusee movement with four unusual turned 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 silver symmetrical foliate strapwork scroll pierced and engraved balance cock with faceted diamond endstone and incorporating grotesque mask at the junction with the scroll engraved foot, flanked by silvered regulation disc set within adjacent applied scroll engraved brass panel infill opposing signature *Rich'd*

*Vick, LONDON*, and indistinct number ...71, with gilt brass dust cover similarly signed *Rich'd Vick, LONDON*, the gold champleve dial with pair of relief chased curved panels engraved *VICK, LONDON* to the finely matted centre within Roman numeral chapter ring incorporating relief diamond lozenge half hour markers and cartouche Arabic five minute numerals to outer track, with fine sculpted blued steel *beetle and poker* hands, the gold consular case with suspension post and bow at twelve o'clock and slender moulded collar to circumference, indistinct marks for London 1721 makers *IB*.

The pillar plate 3.5cm (1.375ins) diameter, the case 4.5cm (1.75ins) diameter.

**Provenance:**

The Leonard Fuller Collection. Purchased from G.H. Bell, Winchester, 23rd June 1966 for £90.

Richard Vick is recorded on the Royal Collection Trust website as being bound to Richard Speakman on 31st January 1692 but was 'turned over' to Francis Asseline, a Freeman of the Haberdashers' Company until 1699. He was later turned over to Daniel Quare and admitted to the Clockmakers Company in April 1702. He received the Royal Warrant on 8th December 1722, in which he is described as 'Watchmaker and Clockmaker in Ordinary, in the room of Joseph Antram'. In 1729 he became the Master of the Clockmakers Company and had business premises in The Strand.

£1,500-2,000

1100



1099 (detail)



1101 (detail)

**1101**  
**A FINE AND RARE QUEEN ANNE VERGE HOUR STRIKING CLOCK-WATCH WITH CHAMPLEVE DIAL**  
**CHARLES GRETTON, LONDON, CIRCA 1707**

The front-winding gilt full plate movement with three pierced Egyptian and two baluster pillars pinned through the backplate, the fusee going train with tulip-shaped stop-iron block and verge escapement regulated by sprung three-arm steel balance with Tompion type regulation, the locking plate controlled strike train with foliate band engraved standing barrel, foliate sculpted steel detent gates and sounding the hours and once again at the half hour via a hammer positioned beneath the spring barrel on a bell fitted to the interior of the case, the backplate with fine symmetrical foliate strapwork scroll pierced and chased cock inhabited by eagles and decorated with a male mask at the junction with the conforming pierced foot, flanked by silvered regulation disc set within further applied engraved fretwork opposing silvered countwheel with numbered divisions, next to signature *Char. Gretton, London* partially obscured by the strike stopwork spring with indistinct number *1718* beneath, the champleve dial with matted centre within Roman numeral chapter ring incorporating relief diamond lozenge half hour markers and cartouche Arabic five minute numerals to outer track, with fine sculpted blued steel hands with the minute cranked to clear the winding holes, the silver consular case with fine foliate strapwork scroll pierced and engraved bands to both the internal and external bezels and to the circumference of the main body of the case incorporating mask and scallop shell motifs, with moulded rim and short suspension post with bow at twelve o'clock, unmarked; with a later silver fancy-link albert with T-bar marked for London 1866 terminating with a rock crystal fob seal intaglio cut with Masonic symbols.

The pillar plate 3.8cm (1.5ins) diameter, the case 5.3cm (2.125ins) diameter.

**Provenance:**

The Leonard Fuller Collection. Purchased from Evans and Evans, Arlesford, 12th August 1970 for £330.

**Literature:**

The present lot is extensively illustrated and described in Radage, Dennis; Warner, Meinen and Radage, Laila *CHARLES GRETTON, THROUGH THE GOLDEN AGE* as 'GW22' pages 696-99.

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



1101



1101 (detail)



1101 (detail)

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

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

The present lot sounds both the hours and a single blow for the half hour. This form of striking is traditionally termed 'French striking' hence it is possible that this watch was made either for export to France or for a French client. Clockwatches are a notably rare. For example, when considering Thomas Tompion's output, the highest serial number for his sequence of clockwatches is 130 versus circa 4500 for his timepiece watches and 990 for his repeating watches (excluding continuation numbering by George Graham). This would suggest that less than two percent of Tompion's watch output were clockwatches. The present lot, as well as being particularly rare, has also survived in fine original condition throughout.

£5,000-7,000

1102

**A RARE FRENCH RENAISSANCE PRE-HAIRSPRING GILT BRASS AND ROCK CRYSTAL OVAL PENDANT WATCH**

J. VALLIER, LYON, CIRCA 1625

The oval gilt single fusee movement with four shouldered baluster pillars pinned through the backplate and verge escapement regulated by steel flat-rimmed two arm balance, the backplate with asymmetric stylised tulip scrollwork pierced and engraved balance cock with pinned at the junction with the conforming asymmetric foot, the mainspring with blued steel set-up ratchet set behind conforming pierced and engraved single-footed guard for the click spring, opposing engraved signature J. Vallier, ALyon the gilt oval dial finely engraved with a scene of a Bacchante holding aloft a goblet before a building and with blued steel hand within applied silver Roman numeral chapter ring, the outer margins engraved with reclining angels to upper section and a term with outstretched wings issuing symmetrical scrollwork infill to the lower, the movement and dial secured via sprung latches into the oval section three-piece case applied with twin hinged covers inset with gadroon-carved rock crystal panels within leavy scroll engraved bezels, the centre section with gadroon engraved outer bands, tulip cast suspension post and ring-knopped pendant finial to the underside. The movement and dial 4cm (1.55ins approx.) high, 3cm (1.2ins approx.) wide; the case 6.6cm (2.5ins) high excluding later ring, 3.5cm (1.325ins) wide, 3cm (1.2ins approx.) deep overall.

**Provenance:**

The Leonard Fuller Collection. Purchased from Gerald E. Marsh, Winchester, 11th December 2004 as part of a package deal watch movements by George Graham, John Knibb and Thomas Tompion for a total of £14,000.



1102



1102 (details)



Jean Vallier is recorded in Tardy Dictionnaire des Horlogers Français as apprenticed 1590-96 and became Master in 1602. He married Madeleine Noytolon in 1605 and died in 1649.

The work of Jean Vallier of Lyon is mentioned in Britten, F.J. Old Clocks and Watches and Their Makers pages 67, 95 and 97; a clock-watch with astronomical calendar dial is illustrated in plate XI (in the collection of the British Museum, object number 1888, 120.177). He is considered as one of the premier makers of his time with thirteen watches noted by Baillie including examples in the 'South Kensington Museum, the Fitzwilliam, Cambridge and three in the Louvre.

£2,500-3,500



1103

**1103 Y**

A FINE VICTORIAN BRASS  
INLAID ROSEWOOD  
CASED TWO-DAY MARINE  
CHRONOMETER  
CHARLES FRODSHAM,  
LONDON, CIRCA 1880

The circular four pillar single chain reversed fusee movement with six-spoke wheel crossings, Harrison's maintaining power, jewelled pivots for the escape wheel, Earnshaw type spring detent escapement regulated by split bimetallic balance with keystone-shaped compensation weights, helical balance spring and faceted endstone, the spotted backplate with spring set-up ratchet, blued steel movement pillar and backcock securing screws, and signed *Charles Frodsham, London* to outer margin, the 4 inch circular silvered Roman numeral dial with subsidiary seconds dial beneath signature *CHARLES FRODSHAM, 84 STRAND, LONDON, No., 3521* across the centre and *Up/Down, 0-56* power reserve dial flanked by *BY APPOINTMENT TO THE QUEEN* and *GOLD MEDAL OF HONOUR, PARIS EX'N, 1855* medallions set beneath the *X* and *II* numerals respectively, with gold spade hands and secured by a screw-down



1103 (details)



bezel into a lacquered brass bowl with shuttered winding hole to underside, mounted via gimbals into a brass strung and edged three tier box with typsy winding key beneath the hinged glazed middle tier applied with mother-of-pearl roundel engraved *CHA'S FRODSHAM, 85 Strand, LONDON, No. 3521* to front, the top surface of the second tier with vacant brass shield

cartouche within double line borders and brass capped edges, over conforming front and recessed carrying handles to sides. 18.5cm (7.25ins) high, 18cm (7ins) wide, 18cm (7ins) deep.

**Provenance:**

The Leonard Fuller Collection. Purchased From Charles Frodsham, London, 14th November 1967 for £185.

Charles Frodsham was born in 1810 into a family of clockmakers with his grandfather, William originating from Cheshire before moving to London prior to 1781 where he was admitted to the Clockmaker's Company. His son, William James, had six sons, four of whom joined the firm of Parkinson and Frodsham in London; whilst Charles, the third born son set-up on his own at Barnes Place, Islington in 1834. He moved to 12 Finsbury Pavement in 1836 then to number 7 in 1838. On the death of the renowned chronometer maker John Roger Arnold in 1843 Charles Frodsham acquired the business and began trading as 'Arnold, Charles Frodsham' from 84 Strand, London. Unusually Frodsham was not admitted to the Clockmaker's Company until 1845 but went on to serve as master twice in 1855 and 1862; he was also a founder member of the British horological Institute in 1858. Charles Frodsham became one of the most eminent chronometer makers of his generation who served as a juror in the 1852 International Exhibition held at South Kensington where he also showed a month duration marine chronometer with experimental 'Duo-in-uno' balance springs and three different forms of compound balance. In 1854 he purchased the 'goodwill' of the late Benjamin Lewis Vulliamy's business which led to his appointment as Superintendent and Keeper of Her Majesty's clocks at Buckingham Palace. Charles Frodsham died of liver disease in January 1871 and was succeeded by his son, Harrison Mill Frodsham. The business became Charles Frodsham and Company and in 1884 and then was incorporated as a limited Company in 1893 before relocating to 115 New Bond Street, London two years later where they remained well into the Twentieth Century. The firm is still trading today (from 32 Bury Street, London) as specialist in chronometer, watch and clock makers.

£1,500-2,000



1104 (detail)

**1104**

AN EARLY VICTORIAN  
SMALL TWO-DAY MARINE  
CHRONOMETER  
HENRY FRODSHAM, LIVERPOOL,  
CIRCA 1850

The circular four pillar single chain fusee movement with spotted plates, Harrison's maintaining power, Earnshaw type spring detent

escapement, split bimetallic balance with keystone-shaped compensation weights, helical balance spring and faceted diamond endstone, set behind brass bayonet fitting movement dust cover, the 3.25 inch circular silvered Roman numeral dial with subsidiary seconds beneath power reserve dial, and inscribed *H. Frodsham, LIVERPOOL 1956* to centre, with blued steel moon hands, set in a lacquered brass bowl with screw-down bezel mounted within pivoted gimbals with locking screw, now in a later mahogany two-tier case with glazed top and brass carrying handles to sides.

The box 15cm (6ins) high, 15.5cm (6.125ins) square.

**Provenance:**

The personal collection of the former owners of Marine Instruments Limited, Falmouth, Cornwall.

Henry Frodsham is recorded in Mercer, Tony *Chronometer makers of the World* as working from 17 South Castle Street, Liverpool 1856-78 then 9 St. George's Crescent 1878-93 and 31 South Castle Street 1894-1935. The firm became part of W.F. Stanley in around 1934. Other sources also record Henry Frodsham as initially working from 40 Castle Street Liverpool 1839-44; he was the older brother of Charles Frodsham who was succeeded in the business by his widow, Frances Louisa, in 1858.

The movement of the current lot can be closely compared to that of the following lot - a marine chronometer by Henry's younger brother, Charles Frodsham of 7 Pavement, Finsbury Square, London (number 1800).

£700-900

**1105 Y**

AN EARLY VICTORIAN MAHOGANY CASED SMALL TWO-DAY MARINE CHRONOMETER  
CHARLES FRODSHAM, LONDON, CIRCA 1840

The circular four pillar single chain fusee movement with Harrison's maintaining power, Earnshaw type spring detent escapement, split bimetallic balance with keystone-shaped compensation weights, helical balance spring and faceted diamond endstone, set behind brass bayonet fitting movement dust cover, the 3.25 inch circular silvered Roman numeral dial with subsidiary seconds beneath power reserve dial, and inscribed *CHARLES FRODSHAM, 7 Pavement, Finsbury Sq'e, London, No. 1800* to centre, with blued steel moon hands, set in a lacquered brass bowl with screw-down bezel mounted within pivoted gimbals with locking screw, the mahogany two-tier case with glazed top and vacant brass plate applied to the front of the upper tier over brass key escutcheon and ivory roundel to the lower tier, the sides with brass carrying handles, (balance staff and escape wheel pivots damaged, the case originally fitted with a third top tier). The box 15cm (6ins) high, 15.5cm (6.125ins) square.



1105 (detail)

FOR BIOGRAPHICAL FOOTNOTE PLEASE SEE LOT 1103.

A comparable chronometer (number 2012) was sold in these rooms 2nd October 2019 (lot 113) for £3,200 hammer.

£600-800



1104



1105

1106

**A VICTORIAN MAHOGANY CASED TWO-DAY MARINE CHRONOMETER  
CHARLES FRODSHAM, LONDON, CIRCA 1880**

The circular four pillar single chain reversed fusee movement with six-spoke wheel crossings, Harrison's maintaining power, jewelled pivots for the escape wheel, Earnshaw type spring detent escapement regulated by split bimetallic balance with keystone-shaped compensation weights, helical balance spring and faceted endstone, the spotted backplate with spring set-up ratchet, blued steel movement pillar and backcock securing screws, and signed *Charles Frodsham, London* to outer margin,



1106 (detail)

the 4 inch circular silvered Roman numeral dial with subsidiary seconds dial beneath signature *CHARLES FRODSHAM, 84 STRAND, LONDON, No., 3479* across the centre and *Up/Down, 0-56* power reserve dial flanked by *BY APPOINTMENT TO THE QUEEN* and *GOLD MEDAL OF HONOUR, PARIS EX'N, 1855* medallions set beneath the *X* and *II* numerals respectively, with gold *spade* hands and secured by a screw-down bezel into a lacquered brass bowl with shuttered winding hole to underside, mounted via gimbals along with a typsy winding key into a brass reinforced mahogany box with the middle tier applied with a vacant ivory roundel to front, the inside of the upper tier with pasted paper trade label for *W. BROCKING, CHRONOMETER & UHRMACHER, MAMBURG...*, the top surface of the second tier with vacant shaped brass cartouche and capped corners, over conforming inset strap reinforced angles and carrying handles to sides; with a baize lined wooden guard box.

The chronometer box 18.5cm (7.25ins) high, 18cm (7ins) square; the guard box 24.5cm (9.75ins) high, 33cm (13ins) wide, 25.5cm (10ins) deep.

FOR BIOGRAPHICAL FOOTNOTE PLEASE SEE LOT 1103.

£1,200-1,800



1106



1106 (detail)



1108

**1107  
AN ELIZABETH II COMMEMORATIVE SILVER CASED MINIATURE  
'HUMP-BACK' CARRIAGE TIMEPIECE  
CHARLES FRODSHAM, LONDON 1978**

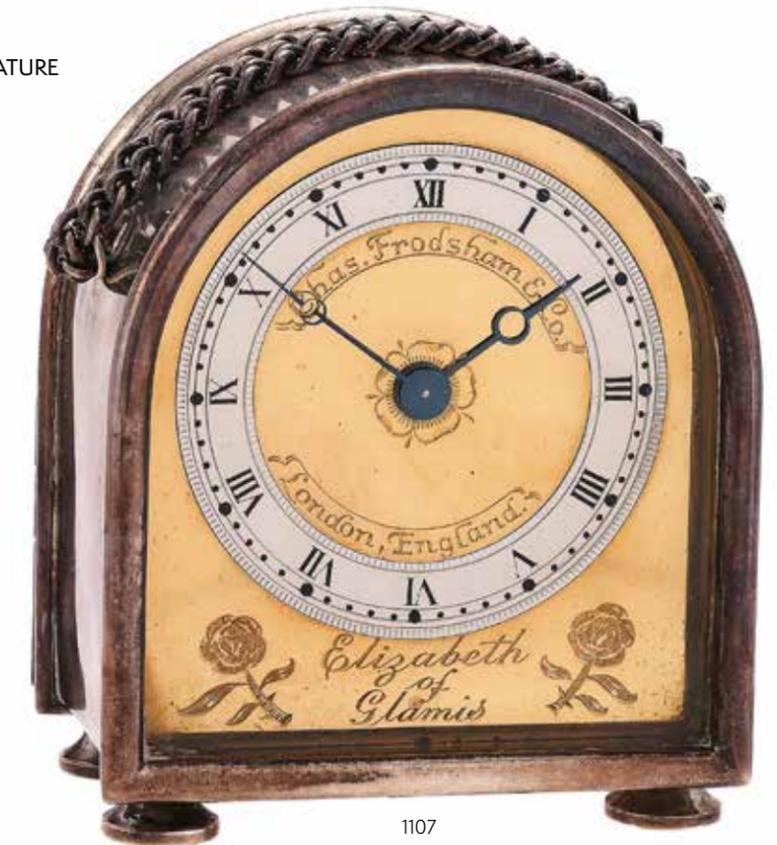
The eight-day four pillar going barrel movement with Swiss gilt platform lever escapement regulated by spring monometallic balance, the 2.350 inch arched gilt brass dial with two banners inscribed *Chas. Frodsham & Co., London, England* to centre within applied silver Roman numeral chapter ring, with blued steel *moon* hands over inscription *Elizabeth of Glamis* flanked by a pair of rose blooms, the arched case with curb link carrying chain to the top over half-round mouldings bordering the glazed dial aperture and hinged rear door engraved with a banner inscribed *SERIAL No. 212/800*, on four conical feet, marks for London 1980 maker *TC*.

8cm (3.125ins) high, 7cm (2.25ins) wide, 4.5cm (1.75ins) deep.

FOR BIOGRAPHICAL FOOTNOTE PLEASE SEE LOT 1103.

The present timepiece was produced as a part of a limited edition run of 800 examples to commemorate the life of Queen Elizabeth the Queen Mother.

£200-300



1107

1108

**AN ELIZABETH II SILVER CASED MINIATURE CARRIAGE TIMEPIECE  
CHARLES FRODSHAM, LONDON 1978**

The eight-day four pillar going barrel movement with Swiss gilt platform lever escapement regulated by spring monometallic balance, the rectangular white enamel Roman numeral dial with diamond lozenge pierced blued steel hands over signature *Chas. Frodsham, London* to lower margin, the heavy cast silver *caryatides* variant bevel-glazed case with crown-centred hinged scroll handle over acanthus cast surround to the rectangular top glass over lappet leaf cast cornice and angled female term supports to angles, the rear with pin-hinged door and on conforming leaf cast canted base with shallow squab feet, the rear lower rail of the case with marks for London 1978 maker *TC*.

8.5cm (3.675ins) high with handle down, 6cm (2.375ins) wide, 5cm (2ins) deep.

FOR BIOGRAPHICAL FOOTNOTE PLEASE SEE LOT 1103.

The present timepiece was produced as a part of a limited edition run of less than 1,000 examples to commemorate the Silver Jubilee of Queen Elizabeth II. The present example however is apparently unnumbered so may have been held in stock and retailed later.

£200-300



1109

**1109**  
**A FINE VICTORIAN BRASS GIANT CARRIAGE CLOCK WITH**  
**PUSH-BUTTON REPEAT**  
**EDWARD WHITE, LONDON, NUMBER 795 CIRCA 1865**

The eight-day five columnar pillar twin chain fusee train gong striking movement with Harrison's maintaining power and frosted gilt platform underslung lever escapement regulated by sprung split bimetallic balance with jewelled endstone to the going train, the backplate with central aperture revealing the balance regulation lever to upper margin over winding and hand-setting squares and engraved signature *E. White, 20 Cockspur St., London, 795* to centre, the 3.5 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 silvered rectangular gilt mask framed by a canted bezel surround, the heavy thickly bevel-glazed brass case with hinged reeded baton-centred scroll-ended handle over rectangular top glass, inverted ogee cornice, and rounded uprights to angles, the right-hand glass with repeat plunger towards upper leading corner, the rear with lift-out panel secured via a sliding tab to the lower edge and incorporating regulation and *STRIKE/SILENT* selection slides over shuttered *SET HANDS* square and winding holes, on cavetto moulded skirt base with rounded angles; with original brass winding key stamped *795*.  
 The timepiece 21.5cm (8.5ins) high with handle down, 15cm (6ins) wide, 12.5cm (5ins) deep.



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. Subsequent exhibitions included Dublin 1865 and Paris 1867, at the former White was awarded a medal for 'great taste and excellence of workmanship'.

A closely related 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'.

£8,000-12,000



1109 (details)

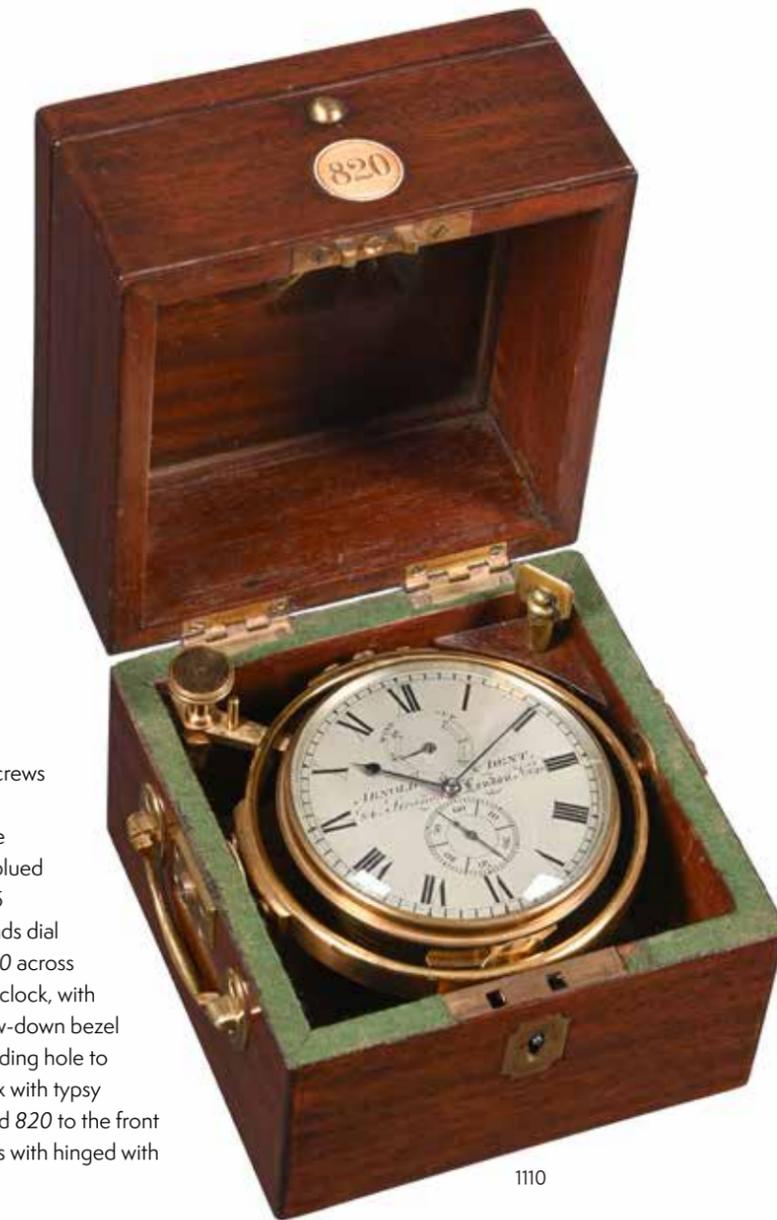


1110 (detail)

**1110**  
**A FINE WILLIAM IV MAHOGANY SMALL TWO-DAY**  
**MARINE CHRONOMETER WITH ARNOLD'S 'U + I'**  
**SHAPED BALANCE**

**ARNOLD AND DENT, LONDON, CIRCA 1835**

The circular four pillar single chain fusee movement with five-spoke wheel crossings, Harrison's maintaining power, jewelled pivots for the escape wheel and Earnshaw type spring detent escapement regulated by helical-sprung Arnold 'U + I' shaped balance incorporating tapered weights with opposing timing screws and perpendicular poising bar, the backplate with tall balance cock centred with a ruby cabochon endstone, applied separate plate for the mainspring pivot fitted with a set-up ratchet, and blued steel movement pillar and backcock securing screws, the 3.325 inch circular silvered Roman numeral dial with subsidiary seconds dial beneath signature *ARNOLD & DENT, 84, Strand, London, N: 820* across the centre and *WIND/UP, 0-48* power reserve dial at twelve o'clock, with blued steel *spade* hands and secured by a convex-glazed screw-down bezel into a lacquered brass bowl with pivoted dust-cap covered winding hole to underside, mounted via gimbals into a mahogany three tier box with typsy winding key, the middle tier applied with ivory roundel inscribed *820* to the front over lock with brass rectangular escutcheon plate and the sides with hinged with carrying handles.  
 15cm (6ins) high, 14.5cm (5.75ins) wide, 14.5cm (5.75ins) deep.



1110

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

John Roger Arnold was born in 1769, the son of the famous watch and chronometer maker John Arnold. He initially trained under his father and then Abraham Louis Breguet before, in 1787, going into partnership with his father. The firm of Arnold and Son subsequently became principal suppliers of early marine chronometers to the Royal Navy and lasted until the death of John Arnold senior in 1799. John Roger Arnold continued the business, in 1817 he was appointed Master of the Clockmakers' Company and in 1821 he was credited with the invention of the 'U' shaped compensated chronometer balance. In 1830 Arnold took Edward John Dent into partnership (after the unfortunate demise of his adopted son and likely successor); the partnership lasted ten years before being dissolved leaving Arnold to work alone until his death in 1843.

The design of the balance used in the present chronometer conforms to the 'third type' of Arnold's 'U' design (designated 'U + I') as described in Mercer, Vaudrey *JOHN ARNOLD & SON* on page 156 (with an example illustrated plate 175).

£3,000-5,000



1111

**A VICTORIAN MAHOGANY CASED SMALL TWO-DAY MARINE CHRONOMETER  
BROCKBANK AND ATKINS,  
LONDON, CIRCA 1860**

The circular four pillar single chain fusee movement with six-spoke wheel crossings, Harrison's maintaining power, jewelled pivots for the escape wheel, Earnshaw type spring detent escapement regulated by split bimetallic balance with circular compensation weights, helical balance spring and faceted endstone, the spotted backplate with spring set-up ratchet, blued steel movement pillar and backcock securing screws, and signed *Brockbank & Atkins, No. 1538, London* to outer margin, the 3.325 inch circular silvered Roman numeral dial with subsidiary seconds dial beneath signature *Brockbank & Atkins, London, No., 1538* across the centre and *UP/DOWN, 0-56* power reserve dial, with gold spade hands and secured by a screw-down bezel into a lacquered brass bowl with shuttered winding hole to underside, mounted via gimbals into a mahogany three tier box with typsy winding key beneath middle tier applied with ceramic roundel inscribed *BROCKBANK & ATKINS, 1538* to the front, the upper tier applied with original paper *General Directions for use of Chronometers...* label to inside surface, the exterior with brass carrying handles to sides.  
17cm (6.75ins) high, 16.5cm (6.5ins) wide, 16.5cm (6.5ins) deep.

The firm Brockbanks was established when the two brothers John and Myles Brockbank went into partnership in the early 1790's. The business was continued by various members of the family until becoming Brockbanks & Grove when George Grove was taken into partnership in 1812, later becoming Brockbank and Atkins when George Atkins was taken into partnership after Grove's death in 1814.

1111

George Atkins ran the company until 1835 when his son,

Samuel Elliot Atkins, became a partner in the firm; from 1840 to 1842 the company was re-named Brockbank, Atkins and Son but after this date the title 'Son' was removed. From 1885-1898 the renowned watchmaker George John Moore became a partner in the firm hence watches were signed 'Brockbank, Atkins & Moore during this period. Sometime before the Moore's departure in 1898 Samuel Elliot Atkins' son, Charles Edward, joined the firm. The business subsequently continued trading under his stewardship until 1933.

£800-1,200

**1112  
AN EDWARDIAN/GEORGE V MAHOGANY CASED TWO-DAY MARINE CHRONOMETER  
VICTOR KULLBERG, LONDON, CIRCA 1910**

The circular four pillar single chain reversed fusee movement with Harrison's maintaining power, jewelled pivots for the escape wheel, Earnshaw type spring detent escapement and split bimetallic balance incorporating Kullberg's early form of middle-error temperature compensation with cylindrical weights and helical invar or palladium balance spring, the spotted backplate with spring set-up ratchet, jewelled endstone, blued steel movement pillar and backcock securing screws, and the frontplate stamped 8327 to inside edge, the 4 inch circular silvered Roman numeral dial with subsidiary seconds dial incorporating concentric engraved text *11 GOLD MEDALS AWARDED \* DIPLOMA OF HONOUR SOLE & HIGHEST AWARD VIENNA 1873* around the centre inscribed with serial number 8327, beneath signature *VICTOR KULLBERG, Maker to the Admiralty, THE INDIAN & ITALIAN GOVERNMENTS, 105 Liverpool Rd., London N.* and *WIND DOWN/UP, 0-56* power reserve dial flanked by *To H.M.*



1112



1111 (detail)



1112 (detail)

**Provenance:**

The personal collection of the former owners of Marine Instruments Limited, Falmouth, Cornwall.

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

A closely related chronometer by Kullberg (number 8074 dated 1910) which was supplied to the India Office for use at Colaba Observatory, Bombay, was sold in these rooms on 6th September 2022 (lot 62) for £1,900 hammer.

£1,000-1,500

**1113  
A RARE SWEDISH MAHOGANY CASED TWO-DAY MARINE CHRONOMETER  
VICTOR SODERBERG, STOCKHOLM, CIRCA 1840-50**

The circular eight-day single chain fusee movement with four substantial turned tapered pillars, Harrison's maintaining power, five-spoke wheel crossings and Earnshaw type spring detent escapement mounted on the backplate regulated by split bimetallic balance with six circular weights, helical balance spring and cabochon endstone, the spotted backplate with brass pillar screws and decorative shaped shoulder to the balance cock, the 4 inch circular silvered Roman numeral dial with subsidiary seconds dial inscribed *PATENT*, beneath signature *Victor Soderberg, Stockholm., No. 407.* to the centre and *NED/UPP, 0-56* state of wind dial at twelve o'clock, with gilt spade hands, secured by a screw-down bezel into a lacquered brass bowl and mounted via gimbals into a brass reinforced figured mahogany three tier box inset with shaped brass vacant nameplate and with rounded brass capped top corners to top, over conforming vacant bone plaque flanked by inset brass strap reinforced rounded edges to front and hinged carrying handles to sides.  
20cm (8ins) high, 18.5cm (7.25ins) wide, 19cm (7.5ins) deep.



1113 (detail)

*KING, SWEDEN* and *GRAND PRIX, PARIS, 1900* medallions set beneath the *X* and *II* numerals respectively, with blued steel spade hands and secured by a screw-down bezel into a lacquered brass bowl with shuttered winding hole to underside, mounted via gimbals into a mahogany two-tier box, with ivory plate engraved *VICTOR KULLBERG, TWO DAYS, 8327* to front and with recessed lacquered brass carrying handles to sides, the inside of the second tier applied with printed paper repairers label for *J. SEWILL..., LIVERPOOL* inscribed in ink *Cleaned..., Jan 1941*, (the box originally fitted with a third top tier); with a later baize lined wooden guard box.  
The box 17cm (6.75ins) high, 18.5cm (7.25ins) square; the guard box 21.5cm (8.5ins) high, 29cm (11.5ins) wide, 24.5cm (10.25ins) deep.

Victor Soderberg is recorded in Britten, F.J. *Old Clocks and Watches and their Makers* as working in Visby, Sweden circa 1825-40, after which he is believed to have relocated to Stockholm.

£1,200-1,800



1113



1114

**1114**  
**A RARE AMERICAN WWII MAHOGANY  
 CASED TWO-DAY MARINE  
 CHRONOMETER**  
**ROTH BROTHERS CHRONOMETER  
 COMPANY, NEW YORK, CIRCA 1944**

The circular four pillar single chain fusee movement with five-spoke wheel crossings, Harrison's maintaining power and Earnshaw type spring detent escapement regulated by monometallic balance incorporating twelve timing screws, with palladium alloy helical balance spring and faceted diamond endstone, the spotted backplate with polished pillar screws and separate mainspring pivot plate applied with spring set-up ratchet, the outer margin inscribed *Roth Bros. Chronometer Co., New York U.S.A. No. 7* and *U.S. Maritime Commission 1944* the 4 inch circular silvered Arabic numeral dial with subsidiary seconds dial inscribed *M* within a circle, beneath signature *ROTH BROTHERS CHRONOMETER CO., NEW YORK U.S.A.* to the centre and *DOWN/UP 0-56* state of wind dial at twelve o'clock, secured by a screw-down bezel into a lacquered brass bowl and mounted via gimbals alongside the brass typsy winding key into a brass reinforced stained mahogany three tier box with glazed top to middle tier, brass capped top corners, inset strap reinforced angles, and hinged carrying handles to sides.  
 19cm (7.5ins) high, 19cm (7.5ins) wide, 19.5cm (7.75ins) deep.

Roth Brothers of New York were initially contracted (from circa 1942) by the U.S. Maritime Commission to source pre-owned chronometers, pocket chronometer movements and other accurate watch movements (such as rail watches and even automobile timepieces - mostly by makers such as Waltham) for re-casing and use on naval vessels. By 1944 Roth Brothers had started production of their own marine chronometers to satisfy demand from the war effort. However, mostly due to competition from Hamilton - who ramped-up production of chronometers from around 1942 (most notably their model 21), Roth Brothers production run was very small hence very few Chronometers by them survive.

£1,200-1,800



1115 (detail)

**1115**  
**A RUSSIAN SOVIET ERA  
 MAHOGANY CASED TWO-DAY  
 MARINE CHRONOMETER**  
**KIROV CLOCK FACTORY,  
 MOSCOW, MODEL MX-6 THIRD  
 QUARTER OF THE 20th CENTURY**

The circular four pillar engine turned gilt single chain reverse fusee movement with five-spoke

wheel crossings, Harrison's maintaining power and Earnshaw type spring detent escapement regulated by Guillaume type split bimetallic 'integral' balance with cylindrical compensating weights, palladium alloy helical balance spring and faceted diamond endstone, the backplate with polished pillar screws and separate mainspring pivot plate applied with spring set-up ratchet and stamped with a crown trademark over number *01782*, the 3.75 inch circular silvered Arabic numeral dial with subsidiary seconds dial inscribed with serial number *01782* in red and inscription in Cyrillic followed by *СССР*, beneath signature also in Cyrillic to the centre and *0-56* state of wind dial at twelve o'clock, secured by a screw-down bezel into a lacquered brass bowl and mounted via gimbals alongside the brass typsy winding key into a stained mahogany two tier box with glazed top, the front applied with rectangular brass trade plate with number *8916-77* flanked by brass strap reinforced edges and hinged carrying handles to sides, (box top tier lacking).  
 17cm (6.75ins) high, 19cm (7.5ins) wide, 19cm (7.5ins) deep.



1115



1116 (detail)

**Provenance:**

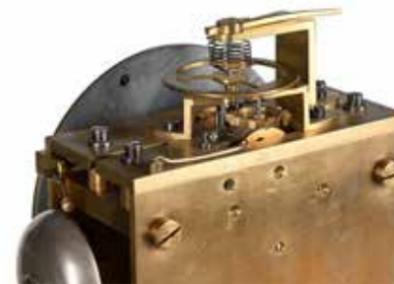
The personal collection of the former owners of Marine Instruments Limited, Falmouth, Cornwall.

The First State Watch Factory was founded in 1930 under the instructions of Stalin using machinery imported from the then defunct Ansonia Clock Company of Brooklyn and the Dueber-Hampden Watch Factory of Canton, Ohio, U.S.A. In 1935 the factory was named after the murdered Soviet official Sergei Kirov. After a short period of evacuation, due to the threat on Moscow by Germany, the factory was re-established in 1941 with the name revised to 'First Moscow Watch Factory, Kirov'. From 1952 the factory produced marine chronometers (based on the A. Lange and Son, Glashutte M4568 chronometer in use during WWII) of which the current lot is a good example. In 1961 the factory's products were branded Poljot (flight) in honour of Yuri Gagarin succeeding as the first man in space on 2nd April of that year. The manufacturing of watches still continues on the same site today - mainly producing watches for the Volmax brand.

£500-700

**1116**  
**AN UNUSUAL ITALIAN INTERVAL TIMER WITH CHRONOMETER-TYPE SPRING DETENT ESCAPEMENT**  
**OFFICIANA GALILEO, FLORENCE, CIRCA 1900**

The substantial rectangular four double-screwed square section pillar movement with plates measuring 5 by 4.5 inches, enclosing a large diameter going barrel fitted with stopwork to the rear of the greatwheel driving a three-wheel train pivoted between the plates, the third wheel rotating once a minute fitted with a pin-wheel with alternating lengths of pins set at five-second intervals, presumably to allow stop/release of the movement for either five or ten second increments as well as continuous running governed by a sprung pump detent operated via a shaped cam by a lever positioned to the right of the movement, the opposite end of the third wheel arbor fitted with a contrate wheel for the horizontal spring



1116 (detail)

detent 'chronometer-type' escapement planted on top of the movement and regulated by a helical sprung three-arm brass balance, the backplate stamped with oval *OFFICINA GALILEO, FIRENZE* trademark over *No. 202* towards the lower margin, the 3 inch circular slightly convex white enamel Roman numeral dial inscribed *OFFICINA GALILEO, FIRENZE* to centre and with subsidiary seconds interrupting the XII numeral, with blued moon hands within plain brass bezel incorporating winding square with direction of wind arrow to lower margin, the lower edge of the frontplate stamped *5008* and right hand side of the mechanism fitted with a small bell (purpose unknown), the movement set on a circular brass plate raised on four cylindrical supports over a conforming larger plate secured at the centre to allow rotation of the

timepiece on a circular ebonised wood plinth, cut with a channel to take the glass dome towards the outer edge and with small bun feet to underside.

The timepiece 23.5cm (9.25ins) high, 15cm (6ins) round at the base; the dome cover and stand 20cm (8ins) diameter, 34cm (13.5ins) high.

Officina Galileo was established in 1863/4 by the astronomer Giovanni Battista Donati, the instrument maker Giuseppe Poggiali and the engineer/entrepreneur Angelo Vegni. The business was established to manufacture and supply optical and physics instruments. During the late 1860's the firm was based at the mechanical workshop of the Regio Istituto Tecnico, in Via San Gallo, Florence, before moving to the suburban quarter of the Cure in around 1870 coming under the management of Innocenzo Golarelli shortly after. During this time the business branched into telegraphic apparatus and electrical horology with the items stamped 'Officina Gallileo'. Although recognition for the quality of their products was forthcoming the business struggled commercially, requiring repeated subsidies from the Istituto Agrario Vegni who eventually acquired the firm in 1883. At the end of the 19th century expansion and modernisation of the factory took place under the direction of Giulio Martinez, but due to technical and financial difficulties the business was liquidated in 1906 - only to be reborn as with new owners and strong financial backers as 'Officine Gallileo' later the following year. The business continued under this new guise but through successive owners well into the 20th century, before becoming part of the Finmeccanica Group by the 1980's.

£1,000-1,500



1116



1117

**1117**  
**A VICTORIAN GILT BRASS CARRIAGE TIMEPIECE**  
**ROSS, EXETER, MID 19th CENTURY**

The rectangular single train four columnar pillar movement with frosted plates and platform lever escapement regulated by sprung monometallic balance with jewelled endstone set within a foliate scroll engraved cock, the backplate signed *Ross, EXETER* over hand setting disk and winding square incorporating visible ratchet and pawl retained by a foliate scroll engraved cock, the 1.75 inch wide rectangular white enamel Roman numeral dial with gilt spade hands, set within a gilt mast decorated with twin Gothic gabled towers over panelled apron, the gilt brass electrotype case with hinged rams head and leafy scroll cast handle over pierced tracery amber glazed rose-window top panel incorporating 'engine-turned' borders and relief floral sprays to spandrels, within fine geometric tracery surround applied with oval finials to angles, with cavetto moulded cornice over three-quarter columns to angles incorporating stylised rococo scroll decoration to shafts, the sides and relief decorated with 'Strawberry Hill Gothic' style facades of five bays with the central ogee-gabled and with rose window, the rear hinged revealing a relief modelled panel with the Royal coat of arms over *PATENT*, on skirt base decorated with a Gothic arcade incorporating floral swags over ball feet. 15.5cm (6.125ins) high with handle down, 10cm (4ins) square.



1117 (detail)

The timepiece 12.5cm (4.875ins) high with handle down, 9cm (3.5ins) wide, 2cm (0.75ins) deep; the leather case 17cm (6.75ins) high, 12.5cm (4.875ins) wide, 3.5cm (1.375ins) deep.

Although not apparently listed in the usual sources W. Vasel was known as a fine maker who worked from several addresses in London from 1881-1907. Vasel appeared to specialise in continuing the production of high-quality decorative timepieces made popular by Thomas Cole who submitted several examples both under his name and on the stand of Hunt and Roskell at the Great Exhibition in 1851. Thomas Cole died abruptly of typhoid fever in 1864 no doubt leaving a 'gap' in the market for others to continue with the production of finely made timepieces in his style.

The firm of retail Jewellers and silversmiths, Carrington and Company, was founded by John Bodman Carrington in 1873. They traded from 130 Regent Street, London, and in 1880 were incorporated as a Limited Company. The business became one of the leading silversmiths in London with John Bodman Carrington being appointed Prime Warden of the Goldsmith's Company in 1902. The firm continued trading throughout the 20th century until being acquired by Collingwood and Company in 1970.

The present lot would appear to be the smaller variant of two timepieces made by William Vasel to this design. An example of the slightly larger model (with dial measuring 3.5 inches across), this time made by Vasel for retail by Hamilton and Inches of Edinburgh, was sold in these rooms 7th March 2023 (lot 114) for £3,200 hammer.

£1,200-1,800

**1119**  
**AN AUSTRIAN ENGRAVED GILT BRASS GRANDE-SONNERIE STRIKING AND REPEATING ALARM CARRIAGE CLOCK**  
**JOSEPH JESSNER, VIENNA, CIRCA 1840**

The rectangular thirty-hour quadruple going barrel movement striking the quarters on a coiled and sounding and sounding the hour every quarter on a second large gong, the going train with duplex escapement incorporating two escape wheels mounted next to each on the same arbor positioned between the plates, regulated by sprung monometallic balance set behind a pierced balance bridge with jewelled endstone applied to the upper margin of the backplate, the alarm with hammer pivoted towards the lower margin sounding on the smaller gong, the 2.5 inch wide rectangular white enamel Roman numeral dial with blued steel moon hands and plain alarm setting hand over signature *J. Jessner, in Wien* to lower margin, the rectangular gilt brass case with repeat button and concealed hinged carrying handle to the fine rococo scroll engraved top surface, over slender canted upper mouldings incorporating rounded angles and repeating leaf bordered bevel-glazing hinge front panel, the sides engraved with further rococo scrollwork and the rear with shuttered winding holes, A/R regulation sector to centre and engraved *Jos, Jessner in Wien* to lower margin, on skirt base with floral trail decorated canted upper mouldings and rococo scroll engraved panels flanked by curved angles to each side over disc feet. 13cm (5.125ins) high with handle down, 8.5cm (3.375ins) wide, 6cm (2.375ins) deep.



1119

Joseph Jessner is believed to have been working in Graz (Austria) in around 1806 before moving to Vienna becoming a Master clockmaker in 1814/15. In 1835 he became clockmaker to the Royal Austrian Court, a position which he held until 1848 (when he presumably died). Jessner was a fine maker with two high-precision regulators housed in the Wien Museum, Vienna.

£1,000-1,500



1119 (detail)

£800-1,200

**1118**  
**A FINE ENGRAVED GILT BRASS STRUT TIMEPIECE IN THE MANNER OF THOMAS COLE**  
**W. VASEL FOR RETAIL BY CARRINGTON AND COMPANY, LONDON, CIRCA 1880**

The Swiss-made circular eight-day three-quarter plate movement with lever escapement regulated by sprung bimetallic balance, the 2.75 inch wide silvered brass Roman numeral dial with fine symmetrical repeating Baroque cartouche and strapwork engraved horizontal line hatched centre within narrow Roman numeral chapter ring and with fine blued steel fleur-de-lys hands, the upper and lower margins engraved with foliate scrolls and floral motifs incorporating central raised shaped extensions of the gilt canted bezel further engraved with fan motifs to upper surfaces set behind bevelled oval front glass, the frosted gilt case with hinged lancet-shaped pendant applied to a leafy scroll panel engraved crest over repeating oval cartouche and leafy spray line-hatched decorated dial surround, the periphery with strapwork panel decoration, and the rear panel profiled to match the front and fitted with regulation shutter, hand setting screw, integral winding key, pivoted looped strut and engraved with the initials *W.V.* to upper margin; in original velvet lined gilt tooled Morocco protective easel case inscribed with *CARRINGTON & CO., BY APPOINTMENT, 130 REGENT STREET, W.* around the Royal crown to the cream silk-lined interior of each of the opening front panels.



1118



1118 (detail)



1120

**1120**  
**A FRENCH LOUIS PHILIPPE GILT BRASS ALARM CARRIAGE CLOCK WITH CALENDAR**  
**BOURDIN, PARIS, CIRCA 1845**

The two train eight-day bell striking movement with gilt platform lever escapement regulated by sprung monometallic balance, the rectangular silvered brass Roman numeral dials with blued steel arrow hands over twin subsidiary Arabic numeral dials for date-of-the-month and alarm setting, the early multipiece bevel-glazed case with hinged baton carrying handle over large rectangular glass, ogee top mouldings and rounded uprights to angles, the rear with gilt brass panel incorporating graduated regulation slide to upper margin over signature *Bourdin H'r du Roi, 24 R. de la Paix, PARIS* and shuttered winding, hand setting and alarm adjustment holes, on cavetto moulded skirt base also with rounded angles, (calendar and alarm currently inoperative).

14cm (5.5ins) high with handle down, 9cm (3.5ins) wide, 7cm (2.75ins) deep.

A.E. Bourdin is recorded in Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS, Their history and development* as being awarded medals for carriage clocks in the Paris Expositions; Bronze 1844, Silver 1855 and Bronze again in 1866. A very fine complex four-train grande-sonnerie striking chronometer carriage clock with calendar by Bourdin is illustrated by Allix and Bonnert on page 110 (Plates V/7-8).

£1,000-1,500



1120 (detail)

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.

£300-400

**1122**  
**A FINE ENGRAVED GILT BRASS GORGE CASED REPEATING ALARM CARRIAGE CLOCK**  
**THE MOVEMENT STAMPED FOR LOUIS-ALFRED BAVEAUX POSSIBLY FOR HENRI JACOT, PARIS, CIRCA 1875-80**

The eight-day two train gong striking movement with frosted silvered platform lever escapement regulated by sprung split bimetallic balance and alarm mechanism planted between the plates at eleven o'clock sounding on the same gong, the backplate stamped with serial number 3028 to lower left-hand corner and the inside stamped with AB trademark over further indistinct number to lower margin, the circular white enamel Roman numeral dial with Arabic five minutes beyond the outer minute track and blued steel spade hands set within fine foliate scroll engraved rectangular mask enclosing circular conforming subsidiary alarm setting dial to lower margin, the engraved gilt brass gorge case with hinged lobed carrying handle over rectangular top glass within trailing scroll spandrel swag surround over foliate panel engraved bands to top mouldings and channel-moulded uprights, the rear with pin-hinged door over ogee-outline base further engraved with palmettes issuing foliate scrolls within a matted ground.

13cm (5.125ins) high with handle down, 8.5cm (3.375ins) wide, 7cm (2.75ins) deep.

Louis-Alfred Baveaux is recorded by Leigh Extence as born in 1846 to Claude-Louis Napoleon Baveaux (born in Dieppe 1806) who is thought to have probably worked alongside Henry Jacot in the Saint-Nicholas-d'Alhiermont workshops during the 1850's. Louis-Alfred Baveaux followed in his father's footsteps latterly supplying the Jacot family with blanc-roulant movements which mostly bore his initials 'AB' and a serial number to the inside of the frontplate. Baveaux no longer used the 'AB' stamp after 1883 presumably due to going into partnership with other members of his family; the business subsequently became 'Baveaux Freres' after Louis-Alfred's death in 1891.

Details such as the vertical uprights to the handle together with the overall feel and quality of the present timepiece very much echoes Henri Jacot's 'house style' suggesting that it may have been finished in his workshops for retail in Paris. Henri Jacot is recorded by in Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS, Their history and development*

as working from 31 Rue de Montmorency, Paris as well as possibly having a factory in Saint-Nicolas-d'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.

£1,200-1,800

**1121**  
**A FRENCH LACQUERED BRASS CARRIAGE CLOCK WITH PUSH-BUTTON REPEAT**  
**DROCOURT, PARIS, FOR RETAIL BY J. W. BENSON, LONDON, LATE 19th CENTURY**

The eight-day two train gong striking movement with silvered platform lever escapement regulated by sprung split bimetallic balance and stamped with DC trademark to the centre left of the backplate, over serial number 19526 to the bottom left corner and to the inside lower margin of the frontplate, the rectangular white enamel Roman numeral dial inscribed *J.W. BENSON, 25 Old Bond Street, LONDON* to lower margin and with blued steel moon hands, the bevel-glazed *corniche* case with hinged carrying handle over cavetto cornice and caddy moulded uprights to angles, the rear with hinged door, on cavetto moulded skirt base incorporating bracket feet to the rounded angles.

14.5cm (5.75ins) high, 10cm (4ins) wide, 3.5cm (9ins) deep.

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



1121



1121 (detail)



1122 (detail)



1122



1123

**1123**  
**A FINE FRENCH BRASS GORGE CASED SMALL REPEATING ALARM CARRIAGE CLOCK WITH LIMOGES ENAMEL PANELS**  
**UNSIGNED, PARIS, CIRCA 1875**

The eight-day two train gong striking movement with frosted silvered platform lever escapement regulated by sprung split bimetallic balance and alarm mechanism planted between the plates at eleven o'clock sounding on the same gong, the backplate stamped with serial number 7027 to lower left-hand corner, the rectangular deep maroon almost black enamel dial with gilt star rosette to centre, contrasting gilt and white Roman numerals to chapter ring and gilt brass hands, the upper spandrel areas decorated in translucent polychrome enamel with Renaissance inspired stylised foliate scroll strapwork and the lower margin centred with an Arabic numeral alarm setting dial flanked by bird inhabited conforming leafy scrollwork, the brass gorge case with hinged carrying handle over large bevelled top glass, trip-repeat button to front rail and channel-moulded uprights, the sides inset with fine enamel panels depicting winged clothed putti serenading lovebirds with a pan pipes and a flageolet, the rear with pin-hinged bevel glazed door, on ogee-outline base; with original tooled Morocco leather covered protective carrying case.

The clock 10cm (4ins) high with handle down, 7cm (2.75ins) wide, 6cm (2.375ins) deep.

The exquisite dial and side panels of the current lot are textbook examples of the finest enamel-work produced in the Limoges workshops during the second half of the 19th century. The Renaissance inspired subject matter along with the colour palette (in particular the dark ground) revives the style for which the region became particularly well-known for during the 16th Century. Indeed the popularity and re-establishment of the Limoges enamel workshops during the second half of the 19th century was born out of a deep appreciation for the Renaissance originals which had become highly prized by connoisseurs earlier in the century. As often the case with French

revivalist art the intention was to match (or even, if possible, exceed) the quality of the originals hence there was generally a 'no expense spared' approach to execution in order to achieve this objective.

£2,500-2,500



1123 (details)



1124 (details)

**1124**  
**A FINE FRENCH GILT BRASS ANGLAISE RICHE CASED REPEATING CARRIAGE CLOCK WITH PAINTED PORCELAIN PANELS**  
**RETAILED BY ROWELL AND HARRIS, OXFORD, CIRCA 1880**

The eight-day two train gong striking movement with silvered platform lever escapement regulated by sprung bimetallic balance, the backplate with stamped serial number 889 to lower left hand corner, the rectangular polychrome painted porcelain dial inscribed ROWELL & HARRIS, OXFORD to centre within fine gilt bordered Roman numeral cartouche chapters and with blued steel spade hands over painted scene of an arcadian garden terrace landscape, the satin gilt *anglaise riche* case with hinged reeded baton-centred geometric carrying handle and bevelled top glass over fluted frieze to cavetto moulded cornice and fluted three-quarter Corinthian columns to angles, the sides with standing full length portraits of an 18th century gentleman stood before a castle opposing a female companion gathering floral blooms, the rear with bevel-glazed door, on cavetto moulded waisted skirt base incorporating fluted band and integral shallow block feet.

17cm (6.75ins) high with handle down, 10.5cm (4.125ins) wide, 9cm (3.5ins) deep.

The retail jewellers, silversmiths, clock and watchmakers, Rowell of Oxford, were first established by the clockmaker Richard Rowell who moved down from Northumberland to set up business in Broad Street in 1792. He was succeeded by his son, Richard Rouse Rowell, who continued trading from the same address until 1884 when he was, in turn, succeeded by his son Richard Sydenham Rowell who relocated the business to 115 High Street, Oxford. Local directories note that they traded as Rowel and Harris 'watchmakers and opticians' 1887-92 before continuing in the hands of successive members of the Rowell family until being sold on to former employees in 1986; they finally moved out from the High Street address in 1991.

£600-900



1124



1125 (detail)

**1125**  
**A FRENCH LACQUERED BRASS GORGE CASED CARRIAGE CLOCK**  
**HENRI JACOT, PARIS, LATE 19th CENTURY**

The eight-day two train gong striking movement with silvered platform lever escapement regulated by sprung split bimetallic balance, the inside of the frontplate numbered 89 over 711 to lower edge, the backplate stamped F.D. within an oval to the gong block, over H.J. parrot trademark and PARIS to centre and 8889 to lower left hand corner, the rectangular white enamel Roman numeral dial with Arabic five minutes beyond the outer minute track and blued steel spade hands, the bevel-glazed brass gorge case with hinged carrying handle over large top glass and channel-moulded uprights, the rear with pin-hinged bevel glazed door, on ogee-outline base.

14cm (5.5ins) high with handle down, 9.5cm (3.75ins) wide, 8.5cm (3.375ins) deep.

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

£400-600



1125



1126

**1126**  
**A FRENCH BLUE CHAMPLEVE ENAMELLED CARRIAGE CLOCK ATTRIBUTED TO THE COUAILLIET FAMILY, SAINT-NICHOLAS-D'ALIERMONT, CIRCA 1900**

The eight-day two train gong striking movement with replaced platform lever escapement regulated by sprung bimetallic balance, stamped 177 to the lower inside edge of the frontplate and with Couaillet-pattern stamped hand-setting arrow to backplate, the dial with cobalt blue and gilt foliate scroll engraved centre within silvered chapter ring incorporating vertical Arabic numerals, with blued steel spade hands within rectangular mask further decorated with symmetrical bird inhabited gilt foliate scrollwork onto a blue enamel ground, the bevel-glazed case with enamelled square section hinged baton handle over conforming foliate scroll and cobalt blue decorated frieze and square section uprights, the rear with pin-hinged door, on conforming decorated skirt base with small squab-type feet; with original tooled red Morocco leather covered protective case with two-part opening front to reveal a silk-lined interior.

The clock 13cm (5ins) high with handle down, 8cm (3.125ins) wide, 7cm (2.75ins) deep; the case 16.5cm (6.5ins) high, 10.5cm (4.125ins) wide, 9.5cm (3.75ins) deep.



1126 (detail)

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'Aliermont* published in *National Association of Watch & Clock Collectors Bulletin*, 2020; where they are described as being one of the most prolific 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.

£500-700



1127

**1127**  
**EIGHT FRENCH TOOLED-MOROCCO COVERED CARRIAGE CLOCK TRAVELLING CASES ANONYMOUS, MID TO LATE 19th CENTURY**

To include a case to take a giant carriage clock measuring approximately 8.25 ins high with handle down, 5.75 ins wide and 4.75 ins deep, two cases for larger carriage clocks, four standard size cases and one slightly smaller (the last two in poor condition), (8).

The giant carriage clock case 25cm (9.75ins) high, 18cm (7ins) wide, 15cm (6ins) deep.

£150-250

**1128**  
**A SMALL BRASS SHIP'S BULKHEAD TIMEPIECE THE DIAL SIGNED FOR TURNER, LONDON, SECOND QUARTER OF THE 20th 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).

£100-150



1128



1129 (detail)

**1129**  
**A RARE EDWARDIAN CHROME PLATED SHIP'S BELL-STRIKING BULKHEAD CLOCK WITH ORIGINAL TRAVELLING CASE PASCALL ATKEY AND SON, COWES, ISLE OF WIGHT, EARLY 20th CENTURY**

The four columnar pillar twin chain fusee movement with circular spotted plates incorporating flat extension to the lower edge, the going train with Harrison's maintaining power and English lever escapement incorporating jewelled pallet arbor and regulated by a sprung split bimetallic balance, the strike train sounding ship's bell notation via two hammers on a single bell, the 8 inch circular silvered Roman numeral dial with recessed subsidiary seconds over signature *PASCALL, ATKEY & SON, COWES, I.W.* to centre and with steel spade hands, set behind hinged chrome-plated cast brass bevel-glazed hinged bezel, the cylindrical case also chrome plated incorporating rectangular fretwork apertures decorated with oval motifs to sides, and three bulkhead mounting lugs to rear edge; with original baize lined fitted mahogany travelling case with hinged top over drop front and with leather strap carrying handle.

The clock 24cm (9.5ins) diameter, 14cm (5.5ins) deep; the travelling case 30.5cm (12ins) square, 18cm (7ins) deep.

**Provenance:**

The personal collection of the former owners of Marine Instruments Limited, Falmouth, Cornwall.



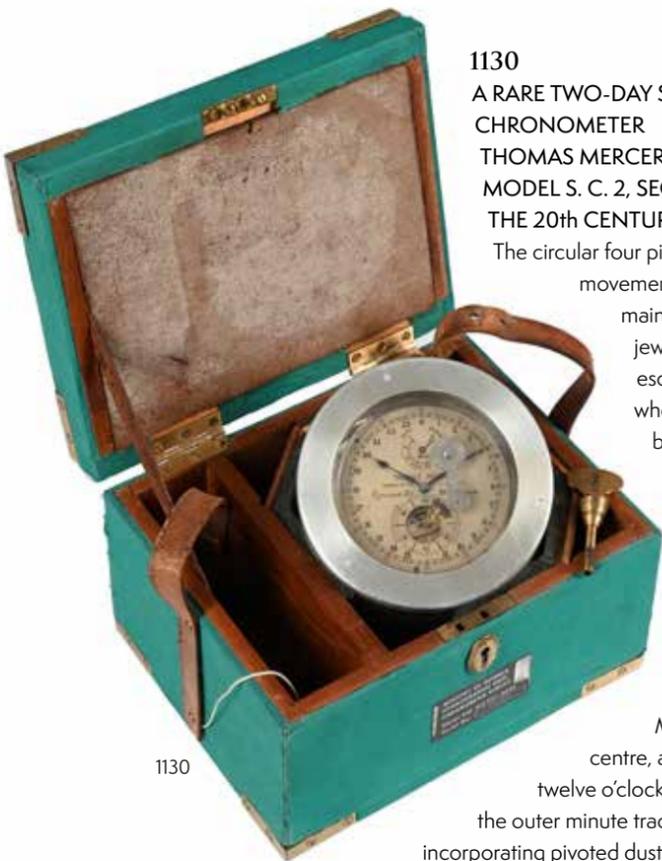
1129 (detail)

The marine chandlery firm and ironmongers Pascall Atkey and Son were first established by Joseph Atkey and Christian Pascal in West Cowes, Isle of Wight, in 1799. The business continued under successive generations of the family, acquiring premises at 29-30 High Street Cowes, until 1960 when the business passed to outside ownership. They specialised in supplying fixtures and fittings to the high-end yacht trade including galley equipment; the business is still trading today and is believed to be the oldest established firm of marine chandlers in the British Isles.

£500-800



1129



1130

**1130**  
**A RARE TWO-DAY SURVEY CHRONOMETER**  
**THOMAS MERCER, ST. ALBANS, MODEL S. C. 2, SECOND QUARTER OF THE 20th CENTURY**

The circular four pillar single chain fusee movement with Harrison's maintaining power, jewelled pivots for the escape and seconds wheels, Earnshaw type spring detent escapement regulated by split bimetallic balance with cylindrical compensating weights, helical palladium balance spring and jewelled endstone, the spotted backplate with spring set-up ratchet and blued-steel pillar and backcock securing screws, the 4 inch circular silvered Arabic numeral twenty-four hour 'sidereal' dial with subsidiary seconds dial incorporating open centre revealing ratchet-tooth wheel for opening and closing electrical contacts with the beat of the escapement at six o'clock, within annotation in red *CAUTION: HANDS, FORWARD ONLY* below signature *THOMAS MERCER, MAKER TO THE, ADMIRALTY, Eywood Rd., St. Albans* across the centre, and *DOWN/UP, 0-56* power reserve dial numbered *15420* beneath twelve o'clock, with blued steel spade hands and red Arabic five minutes beyond the outer minute track, set beneath a screw-down chrome-plated bevel-glazed bezel incorporating pivoted dust cap to the winding square aperture, mounted onto a disc collar incorporating *START/STOP* lever and insulated electrical contact screws engaging with sprung contact posts fitted to the exterior of the cylindrical aluminium case, complete with typsy winding key and



1130 (detail)

contained within an outer green canvas covered field case fitted with brass capped corners, leather carrying strap and applied printed metal label inscribed *MINISTRY OF DEFENCE, HYDROGRAPHIC DEPT., CHRONOMETER SURVEY, Stores Ref. H.S.527-3635, Serial No. 14240* to front; with a second spare field case and a canvas sheet.

The box 17cm (6.75ins) high, 28cm (11ins) wide, 21cm (8.25ins) deep.

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 current chronometer was developed by Mercer for surveying purposes. Fitted with electrical contacts and rated to sidereal time the timepiece is designed to be used in conjunction with a ticker-tape chronograph (see the following lot) and an Admiralty pattern 45 degree prismatic Astrolabe or theodolite (to allow accurate measurement of angular distance, or 'zenith distance' between a given star and the zenith). The very accurate timing of the zenith distance of a given star can provide precise 'local time' and, through comparison with Greenwich meantime, allow accurate longitude and latitude of the observer to be established.

£500-800

**1131**  
**A RARE TWO-DAY ORDINANCE SURVEY CHRONOMETER**  
**THOMAS MERCER, ST. ALBANS, MODEL S. C. 2, CIRCA 1949**

The circular four pillar single chain fusee movement with Harrison's maintaining power, jewelled pivots for the escape and seconds wheels, Earnshaw type spring detent escapement regulated by split bimetallic balance with cylindrical compensating weights, helical palladium balance spring and jewelled endstone, the spotted backplate with spring set-up ratchet and blued-steel pillar and backcock securing screws, the 4 inch circular silvered Arabic numeral twenty-four hour 'sidereal' dial with subsidiary seconds dial incorporating open centre revealing ratchet-tooth wheel for opening and closing electrical contacts with the beat of the escapement at six o'clock, within annotation in red *CAUTION: HANDS, FORWARD ONLY* below signature *THOMAS MERCER LTD, ST. ALBANS, ENGLAND* across the centre and *DOWN/UP, 0-56* power reserve dial numbered *18384* beneath twelve o'clock, with blued steel spade hands and red Arabic five minutes beyond the outer minute track, set beneath a screw-down chrome-plated bevel-glazed bezel incorporating dust-cap sealed winding square aperture to glass, mounted onto a disc collar stamped *18384* to underside incorporating *START/STOP* lever and insulated electrical contact screws engaging with sprung contact posts fitted to the exterior of the grey-speckle japanned cylindrical aluminium case, complete with typsy winding and hand setting keys, rating certificate dated *22nd March, 1949* and Mercer information sheet *C 6/61*, set in a metal angle reinforced baize-lined canvas covered field case hand-inscribed *O.S. 821 A* over *M.O.D.* arrow device to the lid and fitted with leather carry-strap; with a **ticker-tape recording chronograph, Thomas Mercer, model T. P. A., mid 20th century**, the rectangular thick-gauge brushed aluminium box-type frame incorporating brass bushed pivots for the single going barrel movement regulated by an adjustable centrifugal governor, driving a milled aluminium wheel positioned beneath a tensioned jockey wheel to pull through ticker tape fed via a large spool across the top plate, past a pair of solenoids each independently operating a pivoted armature fitted with sharp 'pricker' to mark the ticker tape as it passes beneath, the front with *WIND* square, *2 SPEEDS, IN FAST* and *OUT SLOW* selection plunger, *ON/OFF* lever and inscribed *MERCER, ST. ALBANS. ENGLAND* to centre over number *185* to lower right-hand corner, secured in its original mahogany-framed drop-front box with electrical feeds from paired external contact plugs labelled *BATTERY, KEY* and *CHRONOMETER* positioned on the right-hand end, the exterior lined in green painted canvas and with metal reinforced angles, the top indistinctly hand-inscribed *W10/W 0002* over *M.O.D.* arrow device, the front with printed metal plate *MERCER, MODEL T. P. A. / 2, MADE BY THOMAS MERCER LTD. ST. ALBANS. ENGLAND*, with chrome winding key, contact feed cables, and Mercer information sheet *C 7/61*.



1131

The chronometer case 17cm (6.75ins) high, 28cm (11ins) wide, 21cm (8.25ins) deep; the ticker-tape chronograph case 19.5cm (7.75ins) high, 49cm (19.25ins) wide, 17.5cm (7ins) deep.

FOR BIOGRAPHICAL FOOTNOTE PLEASE SEE LOT 1130.

The current chronometer was developed by Mercer for surveying purposes. Fitted with electrical contacts and rated to sidereal time the timepiece is designed to be used in conjunction with the ticker-tape chronograph and an Admiralty pattern 45 degree prismatic Astrolabe or theodolite (to allow accurate measurement of angular distance, or 'zenith distance' between a given star and the zenith). The very accurate timing of the zenith distance of a given star can provide precise 'local time' and, through comparison with Greenwich meantime, allow accurate longitude and latitude of the observer to be established.



1131 (details)



1133 (detail)

**1133**  
**A MAHOGANY CASED TWO-DAY MARINE CHRONOMETER INSCRIBED FOR THE CORONATION OF QUEEN ELIZABETH II**

THOMAS MERCER, ST. ALBANS, 1953

The circular four pillar single chain fusee movement with Harrison's maintaining power, jewelled pivots for the escape and seconds

wheels, Earnshaw type spring detent escapement regulated by split bimetallic balance with cylindrical compensating weights, helical palladium balance spring and jewelled endstone, the spotted backplate with spring set-up ratchet and blued-steel pillar and backcock securing screws, the inside of the backplate and reverse of the dial mounting plate both stamped 20350, the 4 inch circular silvered Roman numeral dial with subsidiary seconds dial engraved 20350 over monogram 19 ER 53 at six o'clock, below signature THOMAS MERCER LTD, ST. ALBANS, ENGLAND across the centre and DOWN/UP, 0-56 power reserve dial beneath twelve o'clock, the lower margin of the chapter ring further inscribed THOMAS MERCER LTD. St. ALBANS ENG., secured by a screw-down bezel into a lacquered brass bowl with shuttered winding hole to rear and stamped with matching serial number 20350 to interior, mounted via gimbals into a mahogany two tier box with typsy winding key beneath glazed lid and applied with brass plate inscribed SUPPLIED BY, ETABLISSEMENTS VIALLET, 8 RUE BEAUVAU 8, MARSEILLE FRANCE, No. 20350 to front; with original padded baize-lined wooden guard box.

The chronometer box 17cm (6.25ins) high, 19cm (7.5ins) square; the guard box 21.5cm (8.5ins) high, 29cm (11.5ins) wide, 24.5cm (10.25ins) deep.

**Provenance:**

The personal collection of the former owners of Marine Instruments Limited, Falmouth, Cornwall.

FOR BIOGRAPHICAL FOOTNOTE PLEASE SEE LOT 1130.

£700-1,000

**1134**  
**A MAHOGANY CASED TWO-DAY MARINE CHRONOMETER**  
 THOMAS MERCER, ST. ALBANS, CIRCA 1960

The circular four pillar single chain fusee movement with Harrison's maintaining power, jewelled pivots for the escape and seconds wheels, Earnshaw type spring detent escapement regulated by split bimetallic balance with cylindrical compensating weights, helical palladium balance spring and jewelled endstone, the spotted backplate with spring set-up ratchet and blued-steel pillar and backcock securing screws, the inside of the backplate and reverse of the dial mounting plate both stamped 23678, the 4 inch circular silvered Roman numeral dial with subsidiary seconds dial engraved 23678 at six o'clock, below signature Thomas Mercer across the centre and DOWN/UP, 0-56 power reserve dial beneath twelve o'clock, the lower margin of the chapter ring further inscribed THOMAS MERCER LTD., St. ALBANS ENG., secured by a screw-down bezel into a lacquered brass bowl with shuttered winding hole to rear mounted via gimbals into a mahogany two tier box with typsy winding key beneath glazed lid applied with brass plate inscribed MURAKI WATCH Co. LTD, NIHONBASHI, TOKYO, JAPAN, No. 23678 to front and a paper repairer's able dated 1968 to interior; with original padded baize-lined wooden guard box.

The chronometer box 17cm (6.25ins) high, 19cm (7.5ins) square; the guard box 21.5cm (8.5ins) high, 29cm (11.5ins) wide, 24.5cm (10.25ins) deep.

**Provenance:**

The personal collection of the former owners of Marine Instruments Limited, Falmouth, Cornwall.

FOR BIOGRAPHICAL FOOTNOTE PLEASE SEE LOT 1130.

£400-600



1134 (detail)



1133



1134

In practice, once the apparatus has been set-up, the seconds beats of the marine chronometer (synchronised with Greenwich meantime) will be recorded on the ticker tape at up to 1 inch intervals (depending-on the speed setting of the paper feed) through electrical connection to one of the solenoid-operated prickers. The second pricker is connected to a hand-switch (or key) operated by the surveyor observing the star through a theodolite (or prismatic Astrolabe). At the moment the given star reaches its maximum (or chosen) zenith angle the surveyor presses the switch which records this moment, alongside the regular marks of the chronometer, on the ticker tape. By knowing the time at which the chronometer feed was activated the respective time of the star reaching its zenith can be established by simply counting the pricks (for each second) up to the point of the mark created by the observation. Indeed, by taking a ruler and measuring the distance the observed mark occurs between two marks created by the chronometer feed, the time of the mark (in relation to Greenwich meantime) can be ascertained up to an accuracy of around one twentieth of a second.

In order to create accurate maps, a location within 50 feet would need to be obtained; this corresponds to a timed observation within 0.03 of a second. With this in mind several observations would need to be taken and any errors in the rate of the chronometer ascertained and corrections factored-in before suitably accurate readings for location can be established. In practice the rate chronometer was often independently checked in the field (both before and after the observations) through comparison with against radio Time Signals transmitted from Greenwich.

Markings to the lid of the chronometer box indicates that it was owned by the Ordnance Survey. As such it was likely to have been used alongside aerial photography for small scale maps, particularly in undeveloped or difficult locations, where the location data is governed by a series of points whose positions are fixed by radio Astro Observations.

£1,200-1,800

**1132**  
**A MAHOGANY CASED TWO-DAY MARINE CHRONOMETER INSCRIBED FOR THE CORONATION OF QUEEN ELIZABETH II**  
 THOMAS MERCER, ST. ALBANS, 1953

The circular four pillar single chain fusee movement with Harrison's maintaining power, jewelled pivots for the escape and seconds wheels, Earnshaw type spring detent escapement regulated by split bimetallic balance with cylindrical compensating weights, helical palladium balance spring and jewelled endstone, the spotted backplate with spring set-up ratchet and blued-steel pillar and backcock securing screws, the inside of the backplate and reverse of the dial mounting plate both stamped 20358, the 4 inch circular silvered Roman numeral dial with subsidiary seconds dial engraved 20358 over monogram 19 ER 53 at six o'clock, below signature THOMAS MERCER LTD, ST. ALBANS, ENGLAND across the centre and DOWN/UP, 0-56 power reserve dial beneath twelve o'clock, the lower margin of the chapter ring further inscribed THOMAS MERCER LTD. St. ALBANS ENG., secured by a screw-down bezel into a lacquered brass bowl with shuttered winding hole to rear and stamped with matching serial number 20358 to interior, mounted via gimbals into a mahogany two tier box with typsy winding key beneath glazed lid; with original padded baize-lined wooden guard box. The chronometer box 17cm (6.25ins) high, 19cm (7.5ins) square; the guard box 21.5cm (8.5ins) high, 29cm (11.5ins) wide, 24.5cm (10.25ins) deep.

**Provenance:**

The personal collection of the former owners of Marine Instruments Limited, Falmouth, Cornwall.

FOR BIOGRAPHICAL FOOTNOTE PLEASE SEE LOT 1130.

£600-900



1132 (details)



1132



1135

**1135**  
**AN OAK AND CAST BRASS OFFICE WALL TIMEPIECE**  
**THOMAS MERCER, St. ALBANS, MID 20th CENTURY**  
 The eight-day single going barrel movement with four cylindrical pillars screwed through the front and rear, and platform lever escapement regulated by sprung monometallic balance, the frosted backplate signed *MERCER, ST. ALBANS ENGLAND* and numbered 002519, the 9.5 inch square silvered brass Roman numeral dial also signed *MERCER, ST. ALBANS ENGLAND* and with blued steel spade hands, set behind heavy hinged glazed cast brass bezel with silvered canted insert to interior and locking screw clasp, the square case worked from one piece of oak.  
 The front 25.5cm (10ins) square, 8cm (3.25ins) deep.

**Provenance:**  
 Acquired by the vendor direct from Mercer where it was believed to have been used in their St. Albans offices.

FOR BIOGRAPHICAL FOOTNOTE PLEASE SEE LOT 1130.

£400-600

**1136**  
**A LEATHER CARRYING CASE FOR AN EIGHT-DAY CHRONOMETER CARRIAGE TIMEPIECE**  
**THOMAS MERCER, ST. ALBANS, CIRCA 1975**  
 Of rectangular form with hinged overlapping lid embossed in gilt *Thomas Mercer, Est. 1858* to front edge over sliding dial panel decorated with leaf motifs, the sides with brass locking clasps for the lid over mounting points for the tubular leather carrying handle, the interior with blue velvet top cushion and base lining.  
 20.5cm (8ins) high excluding strap handle, 18cm (7ins) wide, 13cm (5.125ins) deep.

FOR BIOGRAPHICAL FOOTNOTE PLEASE SEE LOT 1130.

The present lot was made to house a lacquered brass eight-day chronometer carriage clock of a design produced by Mercer during the 1970's. An example of this type (from the collection of Michael Hurst) was sold in these rooms on 22nd March 2022 (lot 155) for £3,500.

£100-150

**1137 Y**  
**A BURR WALNUT CASE FOR AN EIGHT-DAY MANTEL CHRONOMETER**  
**EX THOMAS MERCER, ST. ALBANS, SECOND HALF OF THE 20th CENTURY**  
 Of plinth form with rectangular apertures to top and sides and ebony strung edges, the front with unglazed hinged cast brass bezel for a 4.5 inch circular dial, on cavetto moulded skirt base ('new old stock', bevelled glass panels present but ebony fillet mouldings for apertures incomplete).  
 23cm (9ins) high, 20cm (7.75ins) wide, 11cm (4.25ins) deep.

£200-300



1137

**1138 Y**  
**TWO WOODEN CASES FOR EIGHT-DAY MANTEL CHRONOMETERS**  
**EX THOMAS MERCER, ST. ALBANS, SECOND HALF OF THE 20th CENTURY**  
 Both of plinth form, the first burr walnut with rectangular bevel-glazed apertures to top and sides and the front with 4.625 inch circular aperture, on cavetto moulded skirt base; the second of slightly tapered form also with bevel-glazed apertures to top and sides, with ebony strung edges and 6 inch circular aperture within triple-line border to front, the rear with hinged door, on stepped canted moulded skirt base, (2).

The first 23.5cm (9.25ins) high, 19.5cm (7.75ins) wide, 10.5cm (4.125ins) deep; the second 26.5cm (10.5ins) high, 26cm (10.25ins) wide, 15cm (6ins) deep.

£200-400



1138



1139

**1139**  
**FOUR MAHOGANY GUARD CASES FOR M.O.D. ISSUE DECK WATCHES**  
**ANONYMOUS, SECOND HALF OF THE 20th CENTURY**  
 Each with 2 inch circular porthole to the hinged top section opening to reveal leather-lined cradle for the watch and conforming lining around the glazed lid aperture, two with applied metal plates inscribed *MINISTRY OF DEFENCE, HYDROGRAPHIC DEPT., WATCH DECK, Stores Ref. H.S.-3637, Serial No...* set beneath paper issue cards contained within transparent pockets to the inside of the lid, (4).  
 Each 13cm (5ins) long, 9cm (3.5ins) wide, 3.8cm (1.5ins) high.

£70-100

**1140**  
**A GROUP OF FOUR MAHOGANY BOXES FOR EIGHT-DAY MARINE CHRONOMETERS TOGETHER WITH GUARD CASES**  
**EX THOMAS MERCER, ST. ALBANS, THIRD QUARTER OF THE 20th CENTURY**  
 Each two-part glazed-top mahogany box pre-drilled for gimbal fixings and with typsy winding key holder to interior, two of the guard boxes plywood with leather securing straps, the other two mahogany with drilled deck mounting flanges to sides at the base (all appear to be 'new old stock', one leather strap incomplete, another lacking).  
 The chronometer boxes 8ins (20.5cm) high, 21cm (8.25ins) wide, 21.5cm (8.5ins) deep; the mahogany guard boxes 26.5cm (10.5ins) high, 35cm (13.75ins) wide at the base, 27cm (10.75ins) deep.

£180-250



1140



1141

**1141**  
**A GROUP OF FIVE MAHOGANY BOXES FOR TWO-DAY MARINE CHRONOMETERS TOGETHER WITH GUARD CASES**  
**EX THOMAS MERCER, ST. ALBANS, THIRD QUARTER OF THE 20th CENTURY**

Each two-part glazed-top mahogany box pre-drilled for gimbal fixings and with typsy winding key holder to interior, the plywood guard boxes with leather securing straps (all except one guard box appear to be 'new old stock').  
 The chronometer boxes 7ins (18cm) high, 18.5cm (7.25ins) wide, 19cm (7.5ins) deep; the guard boxes 21cm (8.25ins) high, 22cm (8.75ins) wide, 23cm (9ins) deep.

£200-400



1142

**1142 Y**  
**A VICTORIAN BRASS STRUNG EBONY BOX FOR AND EIGHT-DAY MARINE CHRONOMETER**  
**ANONYMOUS, THIRD QUARTER OF THE 19th CENTURY**

Of three tier construction with typsy winding key support, brass gimbal pivot pins and locking lever to interior, beneath the hinged glazed middle tier with vacant recess for name panel to front, the second tier with ruffled blue velvet lining to interior and vacant brass shield cartouche within double line borders and brass capped rounded edges to upper surface, over conforming front and recessed carrying handles to sides (no gimbals or typsy winding key present); with two Victorian mahogany chronometer guard boxes, anonymous, second half of the 19th century, one for an eight-day chronometer the second for a smaller two-day, both with drilled deck mounting flanges to sides at the base, (3).  
 The chronometer box 23cm (9ins) high, 21cm (8.25ins) square; the larger guard box 25.5cm (10ins) high, 33cm (13ins) wide at the base, 25.5cm (10ins) deep.

£400-600



1144

£150-250

**1144**  
**A FRENCH ENGRAVED GILT BRASS AND CHAMPLEVE ENAMEL**  
**MINIATURE CARTEL TIMEPIECE AND MATCHING BAROMETER**  
**THE TIMEPIECE MOVEMENT STAMPED L.R., PARIS, CIRCA 1800**

The timepiece with circular eight-day movement incorporating platform cylinder escapement regulated by sprung monometallic balance applied to the backplate stamped L R opposing serial number 1595, the 1.75 inch circular convex white enamel dial with vertical Arabic hour numerals within a floral festoon decorated band, with fine rococo scroll cast gilt hands set behind hinged convex glazed cast gilt brass bezel, the barometer with circular cream register calibrated in centimetres of mercury, each gilt brass case overall decorated in polychrome champleve enamel with Hispano-Moresque inspired foliate strapwork, with acorn finial enamelled with red flower centred cream panels within powder blue borders over a cobalt collar surmounting a drum housing the mechanism with repeating cobalt lappet leaf cavetto band around the bezel and conforming repeating panels to circumference, set on a waisted upright over a tapered pedestal applique incorporating swollen polychrome ribbon-tied laurel band over strapwork panel picked out with mottled red motifs and green leaf details within a cobalt line border and foliate scroll border, the sides with similar panels over a cobalt faced block and ogee-shaped foot terminating with a pendant finial, each mounted on a shaped giltwood panel.

The timepiece/barometer 32cm (12.5ins) high, 7.7cm (3ins) wide, 5cm (2ins) deep, the wooden panels 38cm (15ins) high, 12cm (4.75ins) wide.

£800-1,200

**1143**  
**A MAHOGANY AND BRASS SEDAN TIMEPIECE**  
**UNSIGNED, THE DIAL AND CASE EARLY 19th CENTURY, WITH**  
**LATER SWISS EIGHT-DAY MOVEMENT**

The frosted nickel finish three-quarter plate movement with lever escapement regulated by sprung split bimetallic balance, with push-on brass cover stamped 226795 incorporating shuttered regulation adjustment aperture and with knurled hand setting and winding knobs, the inside of the case applied with an ivorine trade label COUSENS, 61 George St., Portman Sqr., LONDON, now fitted to a 4 inch convex white enamel Roman numeral dial with blued steel spade hands, set behind cavetto moulded hinged convex-glazed cast brass bezel applied to a cavetto moulded wooden surround bound with brass to the circumference, the rear with circular hinged brass cover secured with a pivoted enclosing applied with an ivorine trade label COUSENS, 61 George St., Portman Sqr., LONDON to the interior beneath a shield-shaped hanging loop; with a small French gilt brass wall timepiece, unsigned, circa 1900, with eight-day movement incorporating replaced platform lever escapement regulated by sprung monometallic balance applied to the backplate stamped 12204 over MADE IN FRANCE, the 2.25 inch circular convex white enamel dial with vertical Arabic hour numerals within a floral festoon decorated band, with fine rococo scroll cast gilt hands set behind hinged laurel cast convex glazed gilt brass bezel, the circular case of deep bead-bordered cavetto form applied with mounts cast as tied laurel sprays with the upper incorporating a ribbon bow beneath further laurel hanging loop, (2).

The sedan timepiece 15cm (6ins) diameter, 5.5cm (2.25ins) deep; the gilt timepiece 16.5cm (6.5ins) high, 11cm (4.25ins) diameter, 5.5cm (2.25ins) deep.



1143

Although no specific records are noted in the usual sources Cousens were a fairly prolific firm of clockmakers active during the latter half of the 19th century. It is most likely that they were responsible for converting the present sedan timepiece from the usual short duration watch-type movement to the present eight-day configuration.



**1145**  
**A FRENCH GILT BRASS AND SEVRES STYLE PORCELAIN SMALL BOUDOIR TIMEPIECE**  
**PROBABLY BY A. DUMAS, PARIS, LATE 19th CENTURY**

The circular eight-day single train movement with replaced frosted gilt platform lever escapement regulated by sprung monometallic balance vertically planted on the backplate over small stamp A.D. within an oval to lower margin, the 2.25 inch circular powder blue ground porcelain dial with gilt rosette to centre and Roman cartouche numerals, with gilt spade hands set behind fixed bevel glazed leaf cast bezel, the case formed as a drum with leafy bud finial to the scroll pierced surmount, with leafy band to circumference, hinged rear door and raised on conforming twin strapwork scroll cast side supports, over a tray base inset with porcelain plaque polychrome painted with a reclining cherub within gilt-edged floral trail and blue banded borders, set into a leaf moulded surround over turned feet.

18cm (7ins) high, 13.5cm (5.25ins) wide, 10cm (4ins) deep.

The 'A.D.' oval trademark stamped to the backplate of the current lot is noted in Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS, Their history and development* as appearing on the gong blocks of French carriage clocks. Allix also notes in his biographical entry for A. Dumas that the eminent French horologist, Claudius Saunier, commented that Dumas specialised in Mignonettes and that he also even made cases and gongs. With this in mind it would be logical to speculate that the oval stamp that appears on gong blocks, as well as the backplate of the current lot, is for A. Dumas.

£200-300



1146

**1146**  
**AN UNUSIAL FRENCH GILT BRASS FRAMED EASEL MIRROR STRUT TIMEPIECE**  
**UNSIGNED, LATE 19th CENTURY**

The Swiss gilt watch type movement with cylinder escapement regulated by sprung monometallic balance, the oval bevelled mirror glass dial plate engraved with a 1.5 inch Roman numeral chapter ring around a star centre issuing blued steel fleur-de-lys hands towards the upper margin, set within moulded surround and fine foliate scroll pierced and engraved silvered brass border, set behind glass within a conforming cast surround applied with ribbon-tied floral trail crest centred with a seated patinated figure of a putto looking into a mirror, the base with foliate scrollwork applied with a conforming pair of putto, the frosted gilt rear with raised circular section housing the movement and pierced hinged strut, (damage/loses to the clear glass border). 23.5cm (9.25cm) high when standing, 18.5cm (7.25ins) wide, 4cm (1.5ins) deep with strut closed.

£350-450



1148 (detail)

**1148**  
**A FRENCH LOUIS XV ORMOLU MANTEL CLOCK**  
**BELIARD, PARIS, MID 18th CENTURY**

The three columnar pillar two train numbered outside countwheel bell striking movement regulated by disc bob pendulum now incorporating Brocot type regulation to suspension, the square backplate with canted corners and signed *Beliard h'ge du Roi AParis* to the lower margin, the 4.5 inch slightly convex white enamel Roman numeral dial signed *BELIARD, H'GER DUROY* to centre and with Arabic five minutes beyond the outer minute track, with fine scroll pierced and engraved gilt brass hands set behind hinged moulded gilt brass convex glazed bezel, the waisted symmetrical rococo scroll cast case with leafy seed-pod finial to the tapered shaped upstand decorated with matted floral panels within burnished borders, over scrolls issuing floral sprays flanking the dial continuing down to form

naturalistic outswept supports with shaped apron panel containing a musical trophy between, the sides with arched fretwork panels pierced to resemble floral sprays, the rear conforming to the front but with glazed hinged movement aperture and without the floral sprays and musical trophy, mounted on an integral naturalistically cast rococo scroll platform base incorporating pierced supports to each corner. 35.5cm (14ins) high, 27.5cm (10.75ins) wide, 17cm (6.75ins) deep.

**Provenance:**

Sotheby's, London sale of the contents of *BENACRE HALL, SUFFOLK* 9-11th May 2000.

Beliard 'Horloger du Roi' does not appear to be recorded in the usual sources however it is most likely that the current clock was made by the father of the renowned late 18th century clockmaker, Julien-Antoine Beliard (1758 to circa 1810), who trained under his father becoming a Master in 1786. He succeeded his father at the workshop on rue de Hurepoix, and was best known for his complex precision skeleton clocks collaborating with the enameller Joseph Coteau for his dials, and bronziers such as Nicolas Bonnet for his case mounts.

£600-800



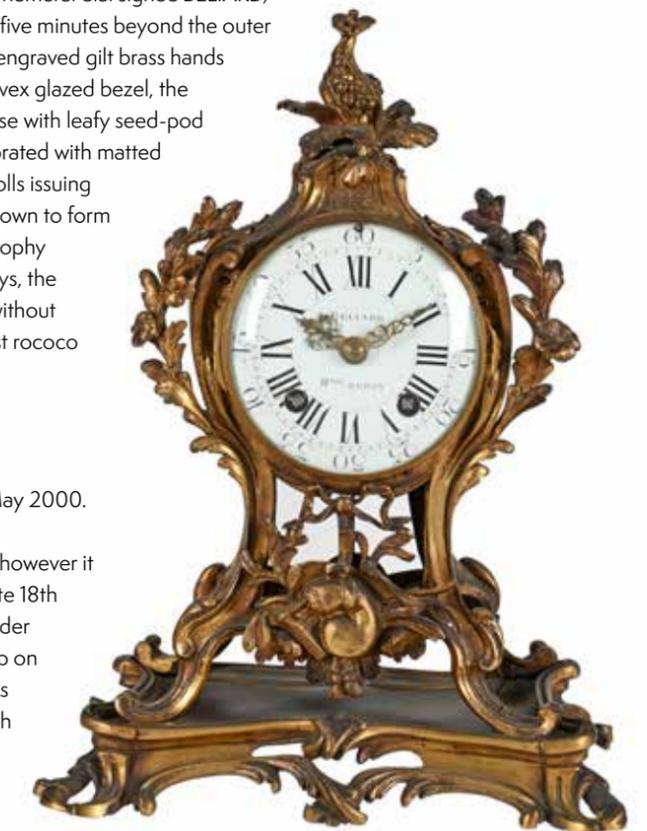
1147

**1147**  
**A FRENCH NICKEL-FINISH AND GILT BRASS DESK COMPENDIUM TIMEPIECE WITH BAROMETER AND THERMOMETER**  
**HENRY MARC, PARIS, CIRCA 1880**

The eight-day timepiece with platform cylinder regulated by sprung monometallic balance applied to the arched backplate stamped with serial number 441 to lower left hand corner, the 3.25 inch circular white enamel Roman numeral dial inscribed *H'RY MARC, PARIS* to centre and with Arabic five minutes beyond the minute track, with blued steel spade hands, moulded silvered bezel and a frosted gilt oval mask engraved with symmetrical foliate designs to upper and lower margins, set within an oval moulded nickel finish case with bevel-glazed gilt cavetto moulded front and push-on rear cover, standing on an oval moulded foot beside a conforming aneroid barometer with circular enamel scale calibrated in barometric inches and with the usual weather observations, both joined at the centre with a shaped gilt panel applied with a mercury tube *FAHRENHEIT* and *CENTIGRADE* thermometer between decorative upper and pendant finials, the whole set on a rectangular marble plinth base. 21.5cm (8.5ins) high, 25.5cm (10ins) wide 8cm (3.125ins) deep.

Henry Marc is noted in Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS Their history and development* as probably a retailer of various mantel and other small clocks and refers to a relatively early carriage clock (number 26886) supplied to Marc by Japy Freres.

£200-300



1148



1149

**1149**  
**A LOUIS XVI NEOCLASSICAL ORMOLU, WHITE MARBLE AND BRONZE QUARTER-STRIKING MANTEL CLOCK**  
**VOISIN, PARIS, CIRCA 1790**  
 The circular eight-day two train movement with anchor escapement regulated by gilt sunburst-mask cast bob pendulum incorporating silk suspension, the 'two-in-one' strike train ting-tang striking the quarters on a graduated pair of bells and sounding the hours on the larger of the two, the backplate with visible strikework and numbered 323 to lower margin, the 4.5 inch circular slightly convex white enamel Roman numeral dial signed *VOISIN, a Paris* to centre and with Arabic fifteen minutes within the outer minute track, with gilt moon hands within fine engine-milled repeating anthemion decorated bezel, the case with surmount cast as a pair of swans drinking from an oval footed planter containing bullrushes set on a marble block mounted over the drum housing the movement, fitted with chimera decorated scroll cast pendant mount flanked by a pair of kneeling winged female sphinx supports set on gilt star decorated black and white marble plinths with gilt lions paw feet, the

breakfronted platform base inset with gilt frieze cast with putti and a ram drawn cart flanked by roundels cast with masks of Apollo, on gilt engine-milled squat bell-shaped feet  
 49cm (19.25ins) high, 32.5cm (11.75ins) wide, 11cm (4.25ins) deep.

The present lot is most likely by one of two makers with the surname Voisin working in Paris during the closing years of the 18th century. The first possibility is Antoine-Henry Voisin (1733 until after 1815) who took over his father's business in 1760. He became one of the most important Parisian clockmakers of the 18th century until the Revolution, collaborating with makers such as J.J. de Saint-Germain and B. Lieutaud for his casework. He first worked from rue Dauphine and later Quai des Grands-Augustins. The second (probably more likely) possibility is Henry Voisin who is recorded in Britten, F.J. *Old Clocks & Watches AND THEIR MAKERS* as working from Rue Thionville from before 1773 until 1807.

The visible strikework to the movement backplate of the present lot is typical of Swiss clockmaking with similar layouts seen on the backplates of bracket clocks made in the Neuchatel region during the closing years of the 18th century. From this it would be reasonable to suggest that the movement for the present clock was supplied from a workshop located in Switzerland.

£1,000-1,500



1149 (detail)

**1150**  
**A FRENCH PORCELAIN INSET GILT METAL MANTEL CLOCK**  
**THE MOVEMENT STAMPED FOR H.P. AND COMPANY, PARIS, LATE 19th CENTURY**

The circular eight-day bell striking movement with anchor escapement regulated by disc bob pendulum incorporating Brocot type regulation to suspension, the backplate stamped with *H P & Co* diamond trademark over serial number 32648, the circular porcelain dial with concentric floral garland painted centre within gilt-bordered Roman numeral cartouche chapter ring onto a mid-blue ground, with gilt hands set within bead cast bezel, the break-arch top case with surmount of cast a cupid flanked by foliate drapery over leaf cast cornice, foliate shoulder mounts and figural painted panel beneath the dial, the sides with generous acanthus cast scrolls over D-ended base with inset floral apron panel flanked by rosettes over toupe feet; with a pair of urn side pieces late 19th century, each with fluted leaf moulded cap surmounted by a pineapple finial, over tall concave neck painted with gilt scrollwork over waist painted with Classical muses and a putto within conforming borders, flanked by geometric side handles, over cast D-ended base inset with an oval panel painted with a garden landscape, on cast feet, (3).

The clock 35cm (13.75ins) high, 29cm (11.5ins) wide, 11.5cm (4.5ins) deep; the side pieces 30.5cm (12ins) high, 14cm (5.5ins) wide, 10cm (4ins) deep.

£200-300



1150

**1151**  
**A FRENCH BELGE NOIR MARBLE AND PAINTED PORCELAIN MANTEL CLOCK WITH 'MAXANT' PATENT KEYLESS WINDING**  
**ETIENNE MAXANT, PARIS, CIRCA 1885**

The circular eight-day two train gong striking movement with anchor escapement regulated by disc-bob pendulum incorporating Brocot type regulation to suspension, the winding and regulation adjustment facilitated by integral curved T-bar plungers concealed within the bezel of the dial, and the backplate with stamped roundel *ETIENNE MAXANT, PARIS, BREVETTE* over number 72 to lower margin, the gong block further stamped *EM, 6381*, the dial with gilt ground Renaissance style martial trophy painted centre within gilt on black Roman numeral chapter ring and surround incorporating winding and regulation plungers stamped *GREAT BRITAIN, PATENTED 1879*, set behind hinged bevel-glazed moulded cast brass bezel, the rectangular case with crenulated crest over stylised grotesque mask and foliate scroll painted frieze and conforming triple-panel Martial trophy apron panels beneath the dial, flanked by full height projecting side panels incorporating front-to-back baton caps and fluted front edges, on brass squab feet with shaped apron between.  
 37.5cm (14.5ins) high, 23cm (9ins) wide, 15cm (6ins) deep.



1151 (detail)

Etienne Maxant is recorded in Shenton, Alan and Rita *PRICE GUIDE TO COLLECTABLE CLOCKS* as working from Rue de Santage, Paris, 1880-1905. In 1879 he patented his design of keyless winding in both the U.K. (No. 933 on the 10th March) and America (No. 220,401 on 7th October).

£400-600



1151



1152

**1152**  
**A FRENCH CHARLES X ORMOLU MOUNTED FIGURED MAHOGANY PORTICO CLOCK**  
**UNSIGNED, PARIS, CIRCA 1825**

The circular eight day countwheel bell striking movement with anchor escapement regulated by a cast gilt pendulum decorated with twin swan lyre surmount over leafy rosette, the dial with gilt concentric engine-turned centre within narrow white enamel Roman numeral chapter ring, with blued steel moon hands set within a lappet leaf and laurel band cast bezel, the case with tablet upstand over projecting ogee cornice and gilt floral swag decorated frieze to the entablature, supported on two pairs of Doric style columns with foliate milled gilt caps and bases flanking the movement and dial positioned to the centre between, on plinth base with floral-wreath centred foliate mount to fascia over canted-top skirt and disc feet.  
 54.5cm (21.5ins) high, 29cm (11.5ins) wide, 16.5cm (6.5ins) deep.

£250-350

**1153**  
**A VICTORIAN BRASS SKELETON TIMEPIECE**  
**UNSIGNED, THIRD QUARTER OF THE 19th CENTURY**

The thick scroll-pierced tapered plates united by six columnar double-screwed pillars enclosing a single chain fusee train with five-spoke wheel crossings, terminating with an anchor escapement regulated by heavy lenticular bob pendulum, the dial with silvered Roman numeral chapter ring and blued steel quatrefoil hands, the four integral pierced gothic feet set on canted-top pads, mounted on a substantial D-ended ogee moulded oak base incorporating a step to locate the glass dome cover.  
 The timepiece 40cm (15.75ins) high, 24cm (9.5ins) wide, 11.5cm (4.5ins) deep; the stand and dome 53.5cm (21ins) high, 40.5cm (16ins) wide, 28cm (11ins) deep overall.

£400-600



1153

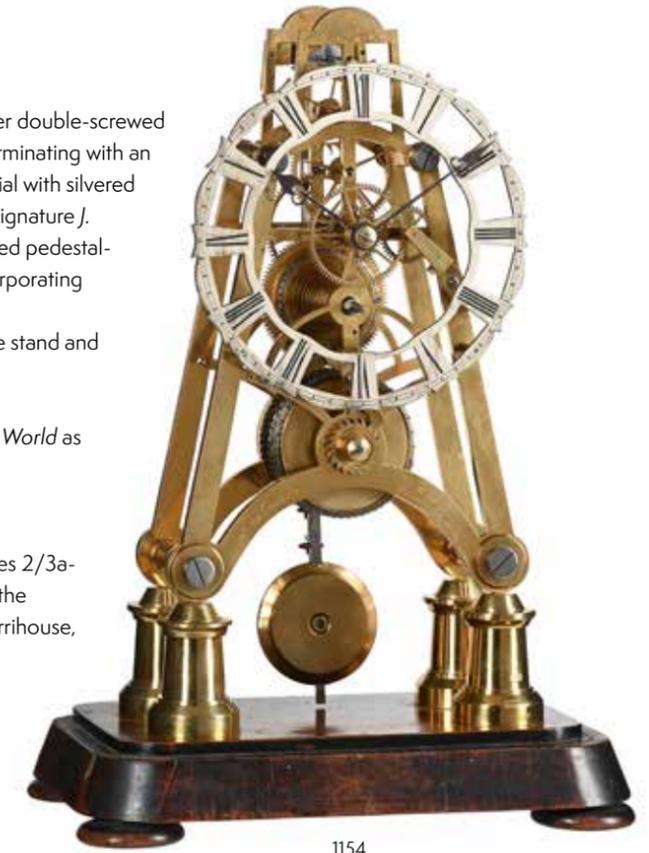
**1154 Y**  
**A VICTORIAN BRASS SKELETON TIMEPIECE**  
**J. SMART, ISLINGTON, MID 19th CENTURY**

The thick pierced tapered pylon-shaped plates united by four tapered baluster double-screwed pillars enclosing a single chain fusee train with five-spoke wheel crossings, terminating with an anchor escapement regulated by half seconds pendulum with holdfast, the dial with silvered skeletonised Roman numeral chapter ring and blued steel trefoil hands over signature *J. Smart, Islington* engraved into the arched lower rail of the frame, on four turned pedestal-shaped feet set on a rectangular canted-edge rosewood veneered base incorporating rounded angles and step to locate the glass dome cover, on disc turned feet.  
 The timepiece 30.5cm (12ins) high, 17.5cm (6.5ins) wide, 10cm (4ins) deep; the stand and dome 40cm (15.75ins) high, 23cm (9ins) wide, 15cm (6ins) deep overall.

A James Smart is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in London from circa 1800.

The design of the frame of the current lot can be compared to two examples illustrated in Roberts, Derek *BRITISH SKELETON CLOCKS* on pages 51 (Figures 2/3a-c) and 55 (Figure 2/4); the first is for a timepiece by Viner and Company and the second is signed 'G. Paterson, Walworth'. Further examples, this time by Dwerrihouse, Ogden and Bell and attributed to Viner are illustrated in Royer-Collard, F.B. *Skeleton Clocks* pages 17-19 (figures 1-23 to 1-28) where it is suggested that the frames were cast in Birmingham.

£700-900



1154

**1155 Y**  
**A VICTORIAN BRASS 'YORK MINSTER' SKELETON CLOCK**  
**UNSIGNED BUT ATTRIBUTED TO W.F. EVANS AND SON, HANDSWORTH, CIRCA 1870**

The thick architectural twin-tower gothic tracery pierced plates united by six bulbous-knopped double-screwed pillars enclosing twin chain fusee trains with six spoke wheel crossings throughout, the going train with anchor escapement regulated by wood-rod pendulum and the strike train sounding the hours on a gong set behind the frame as well as passing half-hour on a bell positioned between the towers, the dial with skeletonised Roman numeral chapter ring incorporating foliate pendant half hour markers and with blued steel trident hands, mounted with angled buttresses onto a rosewood veneered D-ended base with red velvet lined interior and step to locate the glass dome cover, on disc feet.  
 The clock 54cm (21.25ins) high, 30cm (11.75ins) wide, 14cm (5.5ins) deep; the stand and dome 67cm (26.5ins) high, 40.5cm (16ins) wide, 24cm (9.5ins) deep.

**Provenance:**  
 From the private collection of a professional sportsman and commentator.

The design for the frame of the present lot was developed by W.F. Evans and Son of Soho Street, Handsworth, Birmingham in around 1860 in response to the popularity of their 'Scott Memorial' clock produced for the Great Exhibition of 1851. A very closely related example to the present lot is illustrated in Roberts, Derek *BRITISH SKELETON CLOCKS* on page 141 (Figure 1/59). William Frederick Evans is recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as working in Birmingham from circa 1850 until his death in 1899.

£1,200-1,800



1155



1156

**1156 Y**  
**AN EARLY VICTORIAN**  
**MAHOGANY FIVE GLASS**  
**MANTEL TIMEPIECE**  
**W.F. STEELE, LONDON,**  
**CIRCA 1850**

The four columnar pillar single chain fusee movement with anchor escapement for regulation by a lenticular bob pendulum, the 4.25 inch square silvered brass Roman numeral dial signed *W.F. Steele, Rochester Row, Westminster* to centre, with steel spade hands and delicate rococo scroll engraved decoration to spandrel areas, the case with bevelled rectangular top glass to the tablet upstand, above slender cavetto moulded cornice and fluted frieze, the hinged front with square glazed dial aperture incorporating canted silvered insert to interior, the sides with conforming rectangular bevelled glass panels and the rear flush with rectangular glazed door set within the frame of the case, the base with ogee outline apron over ogee moulded skirt. 24cm (9.5ins) high, 19cm (7.5ins) wide, 14cm (5.5ins) deep.

A William Francis Steel (without the 'e') is recorded in Loomes, *Brian Watchmakers & Clockmakers of the World, Volume 2* as working in London in 1839. William Francis Steele is subsequently recorded as working in London 1851-63.

£700-900



1156 (detail)

**1157 Y**  
**A VICTORIAN ROSEWOOD FIVE-GLASS MANTEL CLOCK**  
**UNSIGNED, THIRD QUARTER OF THE 19th CENTURY**

The five columnar pillar twin chain fusee gong striking movement with anchor escapement regulated by lenticular bob pendulum with screw holdfast to the backplate, the 6.5 inch square silvered brass Roman numeral dial with blued steel hands and foliate scroll engraved decoration to spandrel areas, the case with thick bevel-glazed top panel to the tablet upstand over cavetto cornice and fluted frieze, the front door with angled silvered brass fillet to the glazed aperture, the sides with rectangular bevel-glazed panels and the rear with rectangular glazed door set within the frame of the case, the base with ogee-outline apron over cavetto moulded skirt with disc feet. 33.5cm (13.25ins) high, 23cm (9ins) wide, 15cm (6ins) deep.

£800-1,200



1157



1157 (detail)

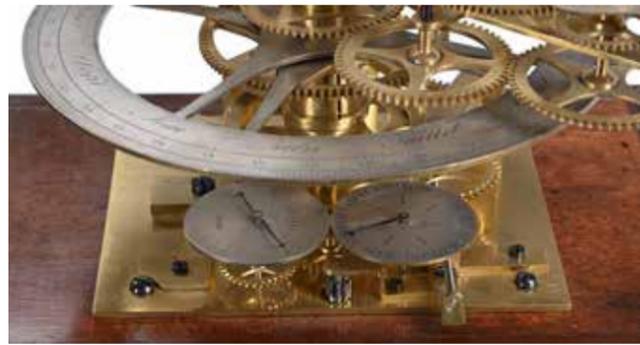
**1158**

**A FINE AND VERY RARE FRENCH EMPIRE BRASS INLAID**  
**MAHOGANY MANTEL CLOCK WITH MECHANICAL ORRERY**  
**UNSIGNED, ATTRIBUTED TO THE WORKSHOP, OF ANTIDE**  
**JANVIER, PARIS, CIRCA 1810**

The clock with four pillar twin going barrel movement of at least eight-day duration incorporating anchor escapement regulated by lenticular bob pendulum with knife-edge suspension and outside countwheel striking sounding the hours and a single blow at the half hours on a bell mounted behind the movement, the 4.75 inch slightly convex white enamel Roman numeral dial with Arabic fifteen minutes within the outer minute track and pierced and chased gilt brass hands, set behind a hinged engine-milled convex glazed bezel, the mahogany case of four-glass type with brass edged platform upstand supporting the orrery/tellurian mechanism over scroll dentil cornice and brass ogee fillet moulded glazed front aperture interrupted by the clock dial and bezel and with brass diamond lozenge motif to the upper rail, the sides with conforming glazed panels and lozenge inlay and the rear with rectangular glazed door set within the frame of the case, on cavetto moulded skirt base, the orrery/tellurian set on a rectangular brass plate with vertical take-off from behind the clock dial driving a gear train to advance the hands on two small silvered subsidiary dials set towards the front margin, with the first labelled *SOIR/MATIN* and annotated with Arabic twenty-four hour chapters and the second with days-of-the-week in French, with further cocked wheelwork to drive the principal elements of the rotating orrery assembly above, comprising a gilt sphere representing the sun with two small satellites labelled *Mercur*e and *Venus* over geared train to drive their motion as well as for the tellurian, the latter constructed with a 0.875 inch terrestrial globe applied with 12 hand coloured paper gores annotated with principal land masses and oceans annotated in French and Paris marked with a raised brass pin, rotating on an inclined axis within a gilt brass meridian ring and with geared orbiting lunar satellite revolving to provide moonphase indication over a silvered ring inscribed *route de la lune par courier, 29 jours 12 heures 44 minutes* and labelled *Noeud* (for node) twice at opposing ends of one of the crossings, the whole orrery/tellurian assembly rotating annually around the central solar axis and fitted with a pin pointer to the end opposing the tellurian for reading against a silvered calendar scale, annotated with the months of the year in French and divided for each day, with *Janvier* also including an aperture to show the year labelled *18*, the front of the brass base mounting plate with small square to manually advance the mechanism. 52.5cm (20.75ins) high, 22.5cm (8.75ins) wide, 16cm (6.25ins) deep.



1158



1158 (detail)

The form, specification and layout of the orrery and tellurian assembly of the current lot can be closely compared to that of a 'heliocentric planetarium' signed 'Janvier au Louvre' which was sold at Christies, King Street, London sale of *Important Clocks, Marine Chronometers and Watches* 12th June 1996 (lot 269) for £28,750. Another very closely related mechanical orrery, this time

surmounting a mantel-type timepiece, was also sold at Christies, King Street sale of *IMPORTANT CLOCKS, INCLUDING A FINE COLLECTION OF INDUSTRIAL, AUTOMATON AND ASTRONOMICAL CLOCKS* Wednesday 4th July 2007 (lot 122) for £28,000 hammer. Although this second example was signed 'Baltazar Pere' the form of the timepiece (simple rectangular form incorporating recumbent sphinxes) was that of an Antide Janvier 'audience clock'. In addition to these timepieces, distinctive elements, such as the inclusion of Mercury and Venus alongside the tellurian, can also be observed in Janvier's 'pendule a sphere' now residing in the collection of the Conservatoire National des Arts et Metiers, Paris.

Antide Janvier was born in Brive, near St. Claude in the Jura mountains in 1751. His father was a clockmaker who, after observing Antide's natural talent, sent him to study under the Abbe Tournier at Saint-Claude at the age of thirteen. Two years later he started working on his first 'sphere movement' which he then presented to the Academie des Science in Besancon where he received a lot of praise and a certificate for his work. By 1770 Antide Janvier was in the service of Monsieur Devanne as an apprentice clockmaker where he made another orrery, this time out of boxwood. A third, smaller scale example was then produced which Janvier took with him on a journey to Paris no doubt to seek employment and make his name. Although Janvier was fortunate enough to receive an audience with Louis XV, his temperament was not well received and he returned to Verdun without the fame and patronage which he so desired.

Having subsequently married and settled in Verdun as a clockmaker, Antide Janvier came to the attention of Monsieur de Lalande, professor of Astronomy at the College de France. Indeed, it is when Monsieur Lalande had seen a pair of Janvier's 'sphere mouvantes' (one heliocentric and the other geocentric) at a gilder's workshop in Paris, that he decided to call-on Janvier for re-introduction to the Royal Court. King Louis XVI was suitably impressed by Janvier's work and immediately purchased a pair of miniature orreries and placed them in his study at Versailles (the whereabouts of these orreries is now unknown).

Due to his association with the Royal Court, after the French Revolution, Antide Janvier was imprisoned for a short while and subsequently fell on hard times. His wife died in 1792 and he latterly sold stock and designs to Abraham-Louis Breguet to raise funds. Despite this Janvier continued to produce clocks during the Consulat and Empire periods, most notably his 'audience timepieces' and regulators. He also went onto collaborate with Raingo to create a mechanical orrery timepiece of differing design to the present lot.

On the restoration of the monarchy and accession of Louis Philippe in 1726 Antide Janvier was awarded a modest pension but died in relative poverty and obscurity in 1835.

When considering the difficulties faced by Janvier post revolution, it is highly probable that he supplied other more 'acceptable' makers with timepieces etc. for them to sell-on. This would appear to be the case with the example signed 'Baltazar Pere' (mentioned above) and is most likely the underlying reason why the present lot is apparently unsigned.

£10,000-15,000



1158 (detail)



1159 (detail)

stepped ogee-shaped caddy superstructure and moulded break-arch cornice over full-height front door fitted with a convex glass for the dial and an inset silvered apron panel engraved with an oval cartouche within husk border, the sides with rectangular glazed apertures set within channelled surrounds and the rear with break-arch glazed door, on stepped ogee moulded skirt base with block feet. 21.5cm (8.5ins) high with handle down, 13.5cm (5.25ins) wide, 10cm (4ins) deep.

Richard Huyton Jump (born 1785) joined the workshop of Benjamin Louis Vulliamy in 1812. Two of his sons, Richard and Joseph, also worked for Vulliamy from 1835 and 1827 respectively. The brothers would have no doubt worked alongside the French master clockmaker Sylvian Mairet who trained under Breguet and also probably got to know James Ferguson Cole who produced a series of 'hump-back' carriage clocks in the Breguet tradition (a form which was later revived by Jump later in the century). Benjamin Louis Vulliamy died in 1854, the following year Joseph Jump, together with a third younger brother Alfred, set-up in business at 1A Bond Street, London as successors to Vulliamy. They were joined by Joseph's son, Henry, who continued working with his father after his uncle Alfred died in 1872; and then by Henry's first son, Henry Percival in 1875. In 1890 the business moved to 55 Pall Mall, In 1897 Henry Jump's second son, Arthur Huyton, joined the firm and they moved to 93 Mount Street, London the following year where they remained until the cessation of the business in 1934.

£1,200-1,800

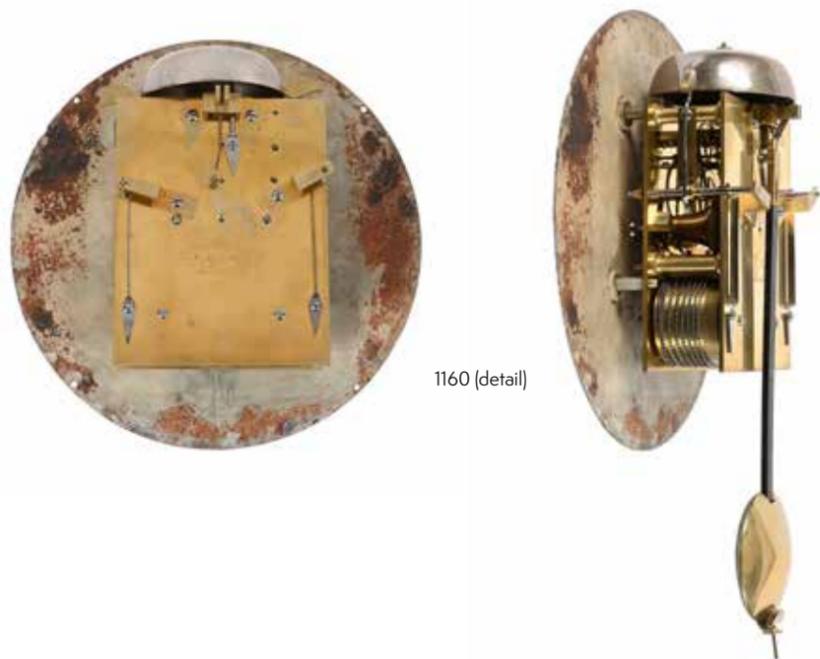
**1160**  
A VICTORIAN EBONISED TWIN FUSEE WALL CLOCK WITH COUNTRY HOUSE PROVENANCE  
JOSEPH AND HENRY JUMP, LONDON, CIRCA 1880

The five columnar pillar twin chain fusee movement with anchor escapement regulated by heavy lenticular bob wood rod pendulum, the strike train sounding the hour on a bell mounted above the plates and then again via passing strike on the half hour with a second hammer, the backplate signed *J. & H. Jump, London*, the 11.75 inch circular cream painted Roman numeral dial further signed *J. & H. JUMP, LONDON* to centre and with steel *spade* hands, set behind a hinged glazed cast brass caddy moulded bezel incorporating canted silvered insert to interior, the drum-head type case with volute scrolls beneath the dial and brass grille sound frets to the curved hinged side flaps, over cavetto moulded skirt applied with a brass baton moulding to lower edge and twin ogee-outline bracket supports with hinged pendulum access flap beneath. 43cm (17ins) wide, 77cm (30.25ins) high, 16.5cm (6.5ins) deep.



1160





1160 (detail)

**Provenance:**

The present clock was purchased by Sir Reginald Graham (1836-1920) for the recently re-acquired family country estate of Norton Conyers, near Ripon, which had been out of the family for around 20 years. A typed card confirming this provenance, signed by Sir James Graham Bt., is included in the lot.

FOR BIOGRAPHICAL FOOTNOTE PLEASE SEE THE PREVIOUS LOT.

£700-1,000



1161

**1161 Y**  
A REGENCY MAHOGANY BRACKET CLOCK WIGHTMAN, LONDON, CIRCA 1815

The five pillar twin fusee bell striking movement with geometric border engraved shallow-arch backplate and anchor escapement regulated by heavy lenticular bob pendulum with an effective length of 11.5 inches, the 8 inch circular single sheet silvered brass Roman numeral dial signed WIGHTMAN, ST. Martins Lane, London to centre and with delicate pierced steel hands, with a strike/silent selection lever to upper margin set behind hinged convex glazed engine-milled cast brass bezel, the arched case with geometric looped lozenge ebony line inlaid decoration beneath the dial and the sides with brass fish scale sound frets, the rear with arch glazed door set within the frame of the case, on ogee moulded skirt base fitted with brass ball feet. The clock 43.5cm (17ins) high, 28.5cm (11.25ins) wide, 18cm (7ins) deep.

**Provenance:**

The Leonard Fuller Collection, purchased from Liberty and Company, London, 15th April 1966 for £97-10-0.

Online sources record a Thomas Wightman working from 95 St. Martin's Lane, London 1798-1818.

£800-1,200



1161 (detail)



1162 (detail)

**1162**

A GEORGE V MAHOGANY FUSEE DIAL WALL TIMEPIECE DENT, LONDON, CIRCA 1914

The four columnar pillar single chain fusee movement with anchor escapement regulated by lenticular bob pendulum, the 12 inch circular white painted Roman numeral dial with DENT triangle trademark over ROYAL EXCHANGE, CORNHILL, & 61 STRAND, LONDON, 58526 to centre, with steel spade hands, set behind a hinged bevel-glazed cast brass bezel with canted silvered insert, applied to a moulded wooden surround

fitted via pegs onto rear box case with door to the right hand side and pendulum access flap to the curved base.

37.5cm (14.75ins) diameter, 15cm (6in) deep.



1162

Edward John Dent was a talented horologist who at the age of 17 transferred his apprenticeship from the trade of tallow chandler to watchmaking under the charge of Edward Gaudin in 1807. By 1817 he had become well known as a watch and clockmaker receiving commissions from the Admiralty for a 'Standard Astronomical Clock' and pocket chronometers for the Colonial Office Africa Expedition. In 1830 Dent went into partnership with the renowned watch and chronometer maker John Roger Arnold which continued until 1840 when he left and set up business alone as E.J. Dent at 82 Strand, London, primarily making marine chronometers, watches and precision clocks. In 1843 the firm expanded taking on a second premises at 33 Cockspur Street, with the Strand premises moving down the road to number 61 by 1851. In 1852 Edward Dent successfully tendered to make the 'great clock' to be housed in Stephen's tower at the New Palace of Westminster. The clock was completed by 1859, apparently at a financial loss to the firm, however it ensured that Dent became a household name synonymous with fine clockmaking. Unfortunately Edward John Dent did not live to see the installation of the 'great clock' as he died in 1853. He was succeeded by his stepson Frederick Rippon Dent, who, in partnership with his brother Richard, continued to expand the business. By 1862 the firm had added 34 Cockspur Street and 34 & 35 Royal Exchange to their list of addresses and, although having seen natural passage of ownership over the intervening years, the business still continues to trade today as Dent & Co.

Dent started numbering their clocks, watches and chronometers from 1876 starting at number 38,000.

£400-600

**1163**

A REGENCY BRASS INLAID MAHOGANY BRACKET CLOCK WITH AND FIRED ENAMEL DIAL WIGHTMAN, LONDON, CIRCA 1815

The five pillar twin chain fusee movement previously ting-tang striking the quarters on a graduated pair of bells and sounding the hours on the larger of the two, with shouldered plates and anchor escapement regulated by heavy lenticular bob pendulum with an effective length of 12.5 inches, the backplate signed Wightman, St. Martin's Lane, the 9.5 inch circular fired white enamel Roman numeral dial with Arabic five minutes beyond the minute track and wavy steel moon hands, with a strike/silent selection lever to upper margin set behind hinged convex glazed cast brass bezel, the arched case with geometric brass strung decoration

incorporating rectangular motifs and a horizontal double-headed trident across the centre, the sides with gilt brass lion's mask ring handles over arched brass fish scale sound frets, the rear with arch glazed door set within the frame of the case, on cavetto moulded skirt base incorporating conforming brass inlay to fascia over block feet (quarter striking mechanism deactivated and smaller bell no longer present); with a later mahogany wall bracket with rectangular table over a single shaped panel support,

The clock 51cm (20ins) high, 35cm (13.75ins) wide, 20.5cm (8ins) deep; the clock on wall bracket 77.5cm (30.5ins) high overall.

Online sources record a Thomas Wightman working from 95 St. Martin's Lane, London 1798-1818.

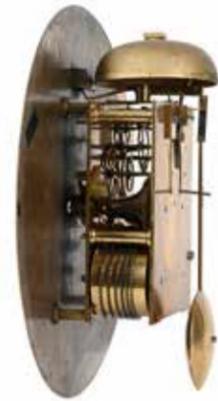
£500-800



1163 (detail)



1163



1164 (detail)

**1164**  
**A VICTORIAN CARVED MAHOGANY TWIN FUSEE DIAL WALL CLOCK**  
**BENNETT, LONDON, THIRD QUARTER**  
**OF THE 19th CENTURY**

The five columnar pillar twin chain fusee bell striking movement with anchor escapement regulated by heavy lenticular bob pendulum incorporating transverse pivoted beam rise/fall regulation to suspension, the 12.5 inch circular silvered brass Roman numeral dial with curved SLOW/FAST regulation adjustment scale over signature *BENNETT*, 65

*Cheapside, LONDON., MAKER TO THE ROYAL OBSERVATORY* to centre, with blued steel trefoil hands set behind hinged glazed cast brass bezel incorporating canted insert to inner edge, the case with dial surround carved with stylised palm leaves

issuing from a shield cartouche to envelop the bezel, applied to

the drum-shaped rear incorporating curved door to right hand side

and pendulum access flap to base, the back panel with rectangular brass grille sound fret.

42cm (16.5ins) wide, 40.5cm (16ins) high, 17.5cm (6.5ins) deep.

1164

John Bennett was first educated to become a pastor but after the death of his father he joined the clock and watchmaking business established in Greenwich by his grandfather. He subsequently established himself at 65 Cheapside, London in 1846 and became particularly interested in the 'modernisation' of the English watchmaking industry which brought him into conflict with many of his peers. John Bennett was a colourful character who subsequently became involved in machinations of the City of London Corporation serving as 'Sheriff of London and Middlesex' in 1871. He was knighted and served as 'Lord Lieutenant of London' the following year. Sir John Bennett died in 1897 leaving the business in the hands of his successors trading as 'Sir John Bennett Limited', which continued well into the 20th century.

£1,500-2,000

**1165**  
**A VICTORIAN FIGURED MAHOGANY HOUR-STRIKING DOMESTIC LONGCASE REGULATOR**  
**PARKINSON AND FRODSHAM, LONDON, MID 19th CENTURY**

The substantial five knopped pillar eight-day gong striking movement with Harrison's maintaining power and Graham-type deadbeat escapement regulated by wood-rod seconds pendulum with heavy bob adjusted via a calibrated silvered rating screw, and fine beat adjustment to crutch, the 12 inch circular single sheet silvered brass Roman numeral dial with subsidiary seconds dial and signed *Parkinson & Frodsham, CHANGE ALLEY, LONDON* to centre, with blued steel spade hands and STRIKE/SILENT selection lever above twelve o'clock, the case with cavetto moulded compressed break-arch cornice over square front door fitted with a circular glazed dial aperture with canted silvered fillet insert to interior flanked by canted angles, the trunk with cavetto throat moulding over recessed panel trunk door fronted with fine flame-figured veneer and flanked by conforming canted angles, the plinth base with stepped ogee top moulding over panel outline front also with fine flame figured veneer continuing down to face the skirt base.

199cm (78.5ins) high, 46.5cm (18.24ins) wide, 26cm (10.25ins) deep.

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

£1,500-2,500



1165 (detail)



1165



1166 (detail)

**1166**  
**AN INTERESTING INLAID MAHOGANY TWIN FUSEE DROP-DIAL**  
**WALL CLOCK WITH TWENTY-ONE INCH DIAL**  
**THE MOVEMENT BY JAMES DRURY, THE DIAL SIGNED FOR**  
**THWAITES AND REED, LONDON, EARLY 19th CENTURY**

The substantial five pillar twin chain fusee movement with thick plates measuring approximately 9.5 inches by 8.25 inches and anchor escapement regulated by lenticular bob pendulum incorporating transverse pivoted beam rise/fall regulation to suspension, the backplate indistinctly signed *Ja's Drury* to centre and with hour-revolving yoke to allow take-off for a remote dial to pass through an aperture in the pendulum rod and a hole in the case back panel, fitted to a 21 inch circular white painted Roman numeral dial inscribed *Thwaites & Reed, Clerkenwell, LONDON* to centre, with rise/fall adjustment square at twelve o'clock and brass hands, set behind a hinged glazed ogee-outline cast brass bezel applied to a cushion-moulded wooded surround, secured via pegs onto the rear box case with doors to both sides, over line inlaid figured mahogany veneered fascia to the drop-trunk and pendulum access flap to the curved underside. 73cm (28.75ins) high, 61cm (24ins) wide, 24cm (9.5ins) deep.

James Drury is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as apprenticed in 1741 and gaining his Freedom of the Clockmakers' Company in 1751; he worked in Clerkenwell, London, up until 1811.

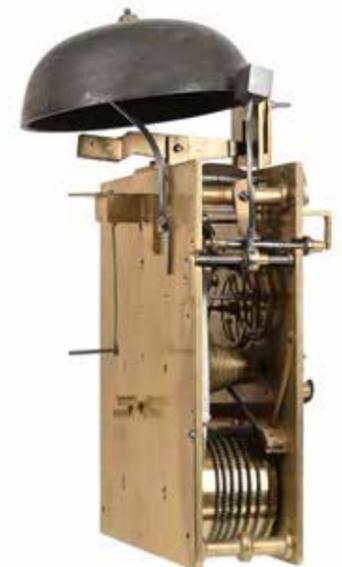
The clockmaking firm Thwaites and Reed can be traced back to Ainsworth Thwaites who was apprenticed in 1735 and worked from Rosoman Row, Clerkenwell, London 1751-80. He was an accomplished maker who supplied the clock for the tower at the Horse Guards Parade. His son, John, was born in 1757 and took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

The current lot is interesting in that the present movement is signed for James Drury but is fitted to a dial signed for Thwaites and Reed (with the painted signature appearing original). Evidence to the rear of the metal dial plate indicates that dial feet for a smaller movement were originally fitted prior to the present arrangement, however, there is no evidence of any other winding holes being drilled through the plate. This would suggest that a decision was made to use the present movement prior to the completion of the timepiece with a smaller, probably single train, movement. If this is the case it may be appropriate to speculate that the present mechanism may have been acquired by Thwaites and Reed on the cessation of James Drury's business in 1811, and was subsequently 'repurposed' for the present lot. The current clock is also unusual in having the facility for a second dial to be driven from the movement (via the hour-yoke to the backplate). This suggests that it was a one-off commission destined for a semi-public environment where a second dial (possibly on the other side of the wall on which the clock was hung) was required.

£1,000-1,500



1166



1166 (detail)



1167



1167 (details)



**1167**  
AN INLAID MAHOGANY SMALL  
LONGCASE REGULATOR TIMEPIECE  
WILLIAM CROFT, LONDON,  
19th CENTURY

The substantial eight-day four columnar pillar movement with thick plates measuring 10 by 8 inches constructed with thumbscrews for the securing the movement pillars, backcock and dial feet, the train with high pinion counts, six-spoke wheel crossings, Harrison's maintaining power and deadbeat escapement regulated by lenticular bob wood-rod seconds pendulum, the 11.25 inch circular silvered dial with subsidiary seconds over signature *Wm Croft, London* and Arabic hour dial to centre, within outer minute ring incorporating Arabic five minute annotations beyond the track, with blued steel hands, in a case with architectural chevron dentil edged cavetto cornice and plain frieze, over opening front with glazed dial aperture within banded surround, fan inlaid quadrants to spandrel areas and crossbanded outer border, the trunk with concave throat moulding over rectangular caddy moulded door triple-strung with a concave-cornered panel,

the base with concave top moulding over conforming panel inlaid fascia and bracket feet. 190cm (74.5ins) high, 44cm (17.25ins) wide, 23.5cm (9.25ins) deep.

**Provenance:**

The Leonard Fuller Collection, purchased from G.H. Bell, Winchester, 26th October 1965 for £150.

A William Croft is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in London 1805-08. An almost identical movement to that of the present lot, but signed for Neilson, Temple Bar, London, is illustrated in Roberts, Derek *ENGLISH PRECISION PENDULUM CLOCKS* on page 248 (Figure 22-24). Roberts notes that it was the only movement that he'd seen which could be dismantled without any tools by simply unscrewing the finely finished extended brass bolts which hold it together. He also notes that Two makers with the surname Neilson are recorded, Alexander and Thomas, who were both working in around 1860-80.

£1,500-2,000

**1168**  
A RARE VICTORIAN  
MAHOGANY LONGCASE  
REGULATOR TRAINED FOR  
ONE-YEAR DURATION  
TAFFINDER, ROTHERHAM,  
CIRCA 1851

The substantial six pillar movement with tapered plates measuring 9.625 high by 7 inches wide at the base cut with a shallow arched recess to lower edge, enclosing six wheel train including large diameter barrel and greatwheel measuring 5.25 inches in diameter and deadbeat escapement incorporating steel pallets clamped within triangular pierced frame, regulated by wood rod pendulum with nickel-finish cylindrical bob incorporating fine beat adjustment to crutch and with banking pins to the movement backplate, the 12 inch circular silvered dial with subsidiary seconds over signature *Taffinder, Rotherham* and Roman numeral hour dial to centre and further engraved *EXHIBITION 1851* and *CLASS 10 No. 54* above and below the subsidiaries, within outer minute ring incorporating Arabic five minute annotations beyond the track, with blued steel hands, the arched case with full-height glazed cushion-moulded door fitted with silvered brass canted bezel for the dial over foliate scroll carved apron behind the glass and with figured veneer to backboard, the sides with small rectangular glazed movement viewing apertures, on plinth base with stepped fillet bordered cavetto top moulding and bracket feet. 196cm (77.25ins) high, 52cm (20.5ins), 28cm (11ins) deep.

**Provenance:**

Formerly the property of the late Tom Gadsby, North Yorkshire.

Abraham Taffinder is recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as working in Rotherham, Yorkshire 1841-71. Taffinder of Rotherham is also recorded by Grace's Guide (referencing the 1851 Great Exhibition Official Catalogue) as a 'Manufacturer and Designer' exhibiting at the Great Exhibition a skeleton clock with lever escapement modelled on Rotherham Cathedral in Class 10 (no. 54).

The present timepiece is traditionally thought to have also been exhibited at the 1851 Great Exhibition by Taffinder (due to the engraved inscription). It is, however, most probable that the timepiece was subsequently employed as the 'shop regulator' with the inscription commemorating Taffinder's entry for the Great Exhibition to be seen whilst on view 'front of house'. The movement is trained to run for a year however the height of the case restricts the drop of the weight to around three months; installation which would facilitate the weight to pass through the case into a 'basement' below, would allow the duration to be fully achieved.

£2,500-3,500



1168 (details)



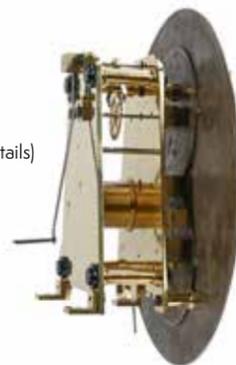
1168



1169



1169 (details)



**1169**  
**A FINE VICTORIAN EIGHT-DAY LONGCASE**  
**REGULATOR WITH UNUSUAL PULL-CHAIN**  
**WINDING**

**E. FISHER, BATH, MID 19th CENTURY**

The substantial four double-screwed pillar movement with thick ogee-topped tapered plates measuring 9.75 inches high and 6.5 inches wide at the base, enclosing four-wheel train with Harrison's maintaining power, high pinion counts, six-spoke wheel crossings and deadbeat escapement with jewelled pallets regulated by faceted glass jar mercury compensated pendulum suspended from

the case backboard and incorporating fine beat adjustment to crutch, the frontplate fitted with pull-chain sprung ratchet mechanism to facilitate keyless winding of the movement, the 14 inch circular silvered brass dial with recessed subsidiary seconds over engraved signature *E. Fisher, Bath* and conforming Roman numeral hour dial to centre, within outer minute ring incorporating Arabic five minute annotations, with blued steel hands, the arched case with full-height glazed door enclosing finely carved foliate scroll apron incorporating floral trail pendants beneath the dial over conforming relief-carved apron panel to lower margin, the 'plum-pudding' figured backboard applied with pendulum beat scale, the sides with hinged movement access flaps, the base with frieze flanked by leaf-carved scrolls fronting swollen ogee-outline waist moulding, over recessed oval panel fronted plinth and ogee moulded skirt with squab feet.

218.5cm (86ins) high, 68cm (26.75ins) wide, 32cm (12.5ins) deep.

Edwin Fisher first worked as a watchmaker and a jeweller from 13 Somerset buildings, Bath, from circa 1819 before moving to 14 New Bond Street by 1833. On a trade card, he is styled as a watchmaker, specialising in French watches, chronometers, and repeaters, as well as carrying out repairs to musical works and offering a supply of keys and precious metal chains. In 1842 Edwin Fisher was working from 13 Abbey Churchyard, and then moved again, to 9 Old Bond Street, in 1846; he is believed to have retired in 1866.

The movement of the present lot is particularly robustly built and finely finished with plates approximately 5mm thick, large blued-steel pillar securing screws and collets, separate pivot plate for the escape wheel positioned on the backplate, and a heavy-gauge dial plate. The quality of the movement is mirrored in the case with fine carved decoration beneath the dial and well-chosen 'plum-pudding' figured mahogany veneers. The glass mercury jar pendulum is also very well made with finely finished steel frame cut faceted jar.

£6,000-8,000



1171



1171 (detail)

**1171 Y**  
**A RARE BIEDERMEIER VIENNA ROSEWOOD MINIATURE 'DACHLUHR'**  
**WALL TIMEPIECE**  
**UNSIGNED, VIENNA, CIRCA 1840**

The four pillar single-weight driven movement with slightly tapered plates enclosing four-wheel train and deadbeat escapement, with fine-beat adjustment to crutch and regulated by decorative brass and steel rod pendulum with large diameter brass-faced lenticular bob reading against a fired enamel beat-scale applied to the lower edge of the case backboard, the 4.5 inch circular white enamel Roman numeral dial with blued steel moon hands within repeating cartouche and bead cast brass bezel, the movement and dial supported within the case via keyhole slots to the backplate engaging with corresponding posts fitted to a brass plate applied to the veneered backboard, the exterior with rococo scroll carved and pierced crest applied to a platform upstand, over box line-edged canted cornice with wavy lower edge moulding and full-height rectangular two-panel glazed front door applied with stylised scroll carved capitals and ripple-moulded bases to the slender pilaster strip uprights, the sides with narrow glazed apertures, the base of stepped ogee form with panel to front over anthemion carved pendant.

73.5cm (29ins) high, 22cm (8.75ins) wide, 12cm (4.75ins) deep.

£1,200-1,800

**1170**  
**AN UNUSUAL VICTORIAN SPRING-DRIVEN 'REGULATOR' TIMEPIECE**  
**ALEXANDER BAIN, LONDON, THIRD QUARTER OF THE 19th CENTURY**

The substantial four columnar pillar single chain fusee movement with plates measuring 7 by 5.75 inches, Harrison's maintaining power and deadbeat escapement regulated by heavy lenticular bob half seconds pendulum incorporating fine beat adjustment to crutch and wide jaw suspension set on a separated A-frame, the 11 inch circular silvered Roman numeral dial with recessed subsidiary seconds over signature *Alexander Bain, PATENTEE* to centre and with scroll pierced steel hands, now mounted on a seatboard raised on blocks within a rectangular mahogany four-glass case with cushion moulded projecting top and cock-beading to the glazed apertures of the lift-off cover, on conforming moulded platform base 40cm (15.75ins) high, 36.5cm (14.5ins) wide, 24cm (9ins) deep.

Alexander Bain was born in Caithness Scotland circa 1910 and trained as a clockmaker in Wick before moving to London where he set-up as a Journeyman in 1837. Bain rapidly became interested in the application of electromagnetic principles into precision horology developing designs for his 'earth-driven' pendulum timepieces by the mid 1840's. Lack of funding and disputes with Sir Charles Wheatstone stalled development until 1848 when he published his 'Patent' designs for electromagnetic pendulum timepieces. Examples of his work were subsequently exhibited at the 1851 Great Exhibition where he was awarded Medal Class X by the Exhibition Council; Alexander Bain then went on to publish *A Short History of the Electric Clocks...* the following year. Little is known about his movements during most of the 1850's however his wife, Matilda, died in 1856 which may have precipitated his departure to North America in 1860. Unfortunately, his attempts to establish himself there brought him into conflict with the Business of Samuel Morse; this drained Bain's resources to the extent that by 1872 he was back in Scotland working from an Optician's shop in Glasgow. In appreciation for his contribution to electrical horology and the telegraphy, William Dalglish and Lord Kelvin made an application to the Royal Society for a modest pension to be paid to Alexander Bain. However, throughout the second half of the 1870's his health deteriorated until he eventually became paralyzed and died in January 1877. Alexander Bain is considered to be an important pioneer in the field of electrical horology. This, coupled with the rarity and quality of his work means that his extant 'earth driven' timepieces are highly sought-after by collectors today.



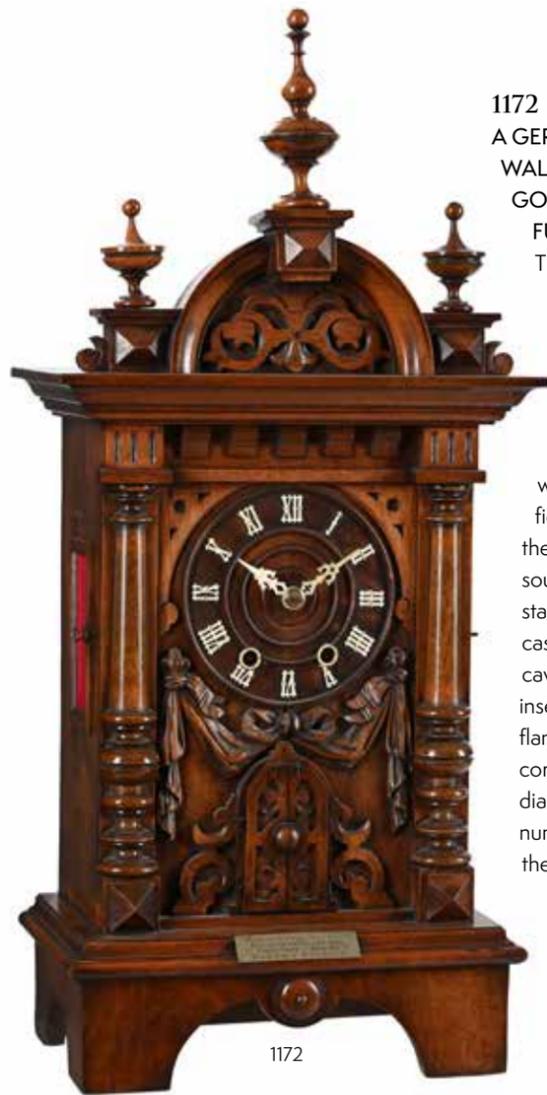
1170



1170 (detail)

The backplate of the present lot has a short extension to the seconds arbor and two pairs of holes towards the right-hand margin. These details would suggest that the present movement was originally fitted with some form of electrical contacts possibly to drive electric slave dials. This possibility is further supported by the fact that the pairs of holes are of reasonably large diameter (4-5mm) indicating that insulating inserts were probably fitted to electrically isolate contact points from the movement itself.

£1,000-1,500



1172

**1172**  
**A GERMAN BLACK FOREST CARVED WALNUT 'TRUMPETER' MANTEL CLOCK**  
**GORDIAN HETTICH SOHN,**  
**FURTWANGEN, LATE 19th CENTURY**

The twin going barrel four pillar movement with skeletonised plates and anchor escapement regulated by a shaped-bob pendulum, with external countwheel for announcing every hour on two trumpets via two crank driven bellows fitted above the plates, whilst repeatedly revealing a polychrome figure of a trumpet player from behind the pair of doors beneath the dial as well as sounding on a coiled gong, the backplate stamped *G.H.S.* beneath number 42, the case with three spire-turned finials to the cavetto moulded break-arch superstructure inset with strapwork motif to tympanum flanked by applied blocks, over ogee cornice, corbel frieze and concentric turned wooden dial applied with ivory Gothic Roman numerals and with scroll-pierced bone hands, the front also with drapery swag decoration and arched aperture applied with two doors revealing the trumpeter figure to apron within scroll pierced infill beneath the dial, flanked by full-height split pilasters with knopped shafts, the sides with silk-panelled doors and the rear with lift out panel applied with the hour gong to inside surface, the base with arched recesses beneath stepped ogee



1172 (details)



mouldings applied with silvered plaque engraved *Carlisle Working Mens Club. BILLIARD HANDICAP 1898, FIRST PRIZE, WON BY, ROBERT STUBBS* to front; together with a rare original trade catalogue *CATALOG DER, UHRENFABRIK, von, GORDIAN HETTICH SOHN, FURTWANGEN...* circa 1900, fully illustrated and with price list, softbound, (2). The clock 72cm (28.25ins) high, 32cm (12.5ins) wide, 19cm (7.5ins) wide.

**Provenance:**  
 From the private collection of a professional sportsman and commentator.

Gordian Hettich was born in Furtwangen, Germany, in 1825 and set-up business as a clock and watchmaker in 1836. Gordian's son, Hermann, subsequently joined the business and is believed to have succeeded him prior to 1881, when the firm was exhibited in the Melbourne International Exhibition as 'Gordian Hettich Sohn'. They were awarded third class for cuckoo and trumpeter clocks and music boxes in that exhibition. In 1909 the firm was acquired by a Max Roder and continued trading until 1920.

£500-800

**1173**  
**A FINE BLACK FOREST CARVED LIMWOOD SPRING-DRIVEN CUCKOO WALL CLOCK**  
**ALEXANDER FLEIG, TRIBERG, LATE 19th CENTURY**

The twin going barrel four pillar movement with skeletonised plates and anchor escapement regulated by a carved wood shaped-bob pendulum, the backplate with second overlaid pierced plate to take the rear pivots plus set-up ratchets for the spring barrels over stamped signature *A. FLEIG* to lower margin, with external countwheel for announcing the two-note call for every hour via a pair of crank-driven bellows fitted above the plates, whilst repeatedly revealing a polychrome automaton figure of a cuckoo from behind a pair of hinged doors positioned above the dial who opens his beak and flaps his wings as well as sounding on a coiled gong, the case of gabled form applied with finely executed oak-leaf carved crest centred with a stag's head with inlaid glass eyes hung with two crossed-over percussion lock hunting guns, over aperture for the cuckoo set amongst further oak leaves and circular bugle-type hunting horn centred with the rosette decorated concentric turned wooden dial, applied with ivory Gothic Roman numerals and with scroll-pierced bone hands, flanked by impressive carved hung rabbit and pheasant game over further tied leafy branches incorporating a hunting pouch applied with a further small game bird to apron, the sides with small opening hatches and the rear with lift-out panel applied with a gong to the interior; together with a copy of *Miller, Justin J. Rare and Unusual Black Forest Clocks* Schiffer Limited, Atglen PA 2012, dj, (2). 137cm (54ins) high, 77cm (30.5ins) wide, 48cm (19ins) deep.

**Provenance:**  
 From the private collection of a professional sportsman and commentator.

Despite the high quality nature of his work, very little is known about Alexander Fleig of Triberg. Trade directories indicate that his workshop was established in 1869 and was still active in 1906. He exhibited at the Commercial Exhibition in Villingen in 1876, and it is generally believed that he probably collaborated with other makers.

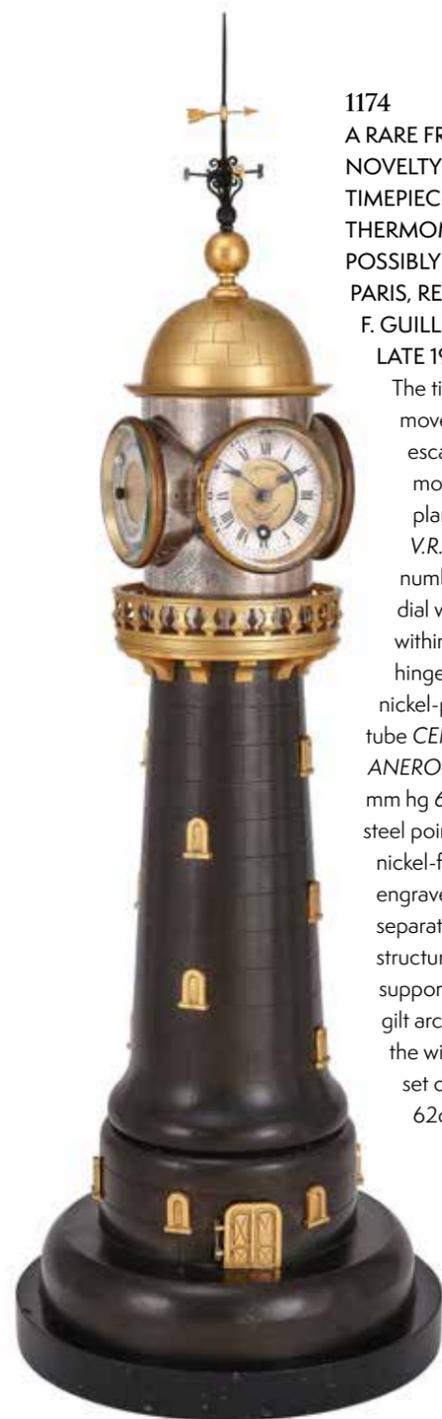
£1,500-2,500



1173



1173 (details)



1174

**1174**  
**A RARE FRENCH LARGE FOUR-DIAL**  
**NOVELTY AUTOMATON LIGHTHOUSE**  
**TIMEPIECE WITH BAROMETER AND**  
**THERMOMETERS**  
**POSSIBLY BY ANDRE ROMAIN GUILMET,**  
**PARIS, RETAILED BY**  
**F. GUILLEBOT, BORDEAUX,**  
**LATE 19th CENTURY**

The timepiece with circular eight-day movement with platform cylinder escapement regulated by sprung monometallic balance vertically planted on the backplate stamped *V.R., BREVETE PARIS* over serial number 2524, the 2.25 inch circular dial with gilt centre inscribed *F. GUILLEBOT, 52 COURS DE L'INTENDANCE, BORDEAUX* within silvered Roman numeral chapter ring with blued steel spade hands set behind hinged cast gilt brass bevel-glazed bezel with canted insert to interior, mounted within a nickel-plated cylinder in a cruciform arrangement with a pair of conforming curved mercury tube *CENTIGRADE* and *REAUMUR* scale thermometers to the sides and a *BAROMETRE ANEROIDE* to rear, similarly signed for the retailer's to centre within silvered scale calibrated in mm hg 690-800 numbered for every ten and with the usual observations in French, with blued steel pointer and recording hand to glass matching those for the paired thermometers, the nickel-finish cylinder assembly forming the lantern of the lighthouse capped with a gilt cupola engraved with brick courses and with finely executed weather-vane, slowly revolving via a separate going-barrel driven movement set within the base of the lighthouse structure, the tower formed as a tapered column with gilt balustrade gallery supported on corbels over brick-coarse engraved shaft applied with staggered gilt arched windows, over moulded foot incorporating hinged door to reveal the winding square for the automaton movement, on rounded circular base set on a *Belge noir* marble plinth. 62cm (24.5ins) high, 23cm (9ins) diameter at the base.

Andre Romain Guilmet was born on the 10th of December 1827 in La Ferte-Gaucher, France. He was a credited as a watchmaker and inventor who specialised in producing novelty and mystery clocks for which he applied for a number of patents for designs. Amongst his other Patents was that for a bicycle where the driving chain was set below the seat. He is best known for his 'mysterieuse' figural clock with glass pendulum, this takes the form of a woman holding pendulum in her outstretched hand and arm over a marble

base containing the clock below. The pendulum is impulsed by the mechanism underneath her that moves the figure imperceptibly from side to side. Guilmet's industrial series of clocks, which includes the current lot, features automated clocks in the form of windmills, lighthouses, automobiles, boats, steam hammers, boilers, etc.

The present lot possibly belongs to Guilmet's 'marine series' and would appear to be a particularly rare larger variant of his lighthouse timepiece, with the other smaller variant having small exposed vertical tube thermometers to the sides of the lantern (rather than the glazed dials of the current timepiece).

£3,000-5,000



1174 (detail)



1174 (detail)

**1175**  
**A RARE NOVELTY FOOTBALL/SOCCER TIMEPIECE**  
**UNSIGNED, CIRCA 1920**

The circular spring-driven movement with skeletonised plates and lever escapement regulated by sprung monometallic balance set between the skeletonised plates, set within hinged pressed metal sphere modelled to resemble a football with brown japanned surface incorporating integral gilt relief Arabic hour chapters, with cream painted geometric hands and opening to reveal a nickel-finish movement cover with winding key, hand setting and regulation slide, mounted within a cream painted soccer goal constructed from metal frame and mesh applied to a wooden plinth painted to resemble turf within white line border to upper surface.

The sphere 6.5cm (2.5ins) diameter, the goal 11.5cm (4.5ins) high, 21.5cm (8.5ins) wide, 12.5cm (5ins) deep.

Provenance:

By repute presented to a groundsman of Chelsea F.C. on his retirement.

The skeletonised movement of the current lot would suggest that it may have been made by the Ansonia Clock Company, New York, or possibly Junghans, Schramberg, Germany.

£300-500

**1176**  
**A JAPANESE LACQUERED BRASS MAKURA DOKEI MINIATURE TABLE CLOCK**  
**UNSIGNED, 19th CENTURY**

The four crisply-turned finned and knopped pillar movement with verge escapement regulated by sprung balance set above the movement to the fusee-driven going train, the strike train with going barrel and outside countwheel advanced by an external pawl to the rear of the backplate for sounding via a vertically pivoted hammer the hours on a bell set above the balance, the front panel with concentric ring moulded rotating gilt brass chapter disc incorporating inset Japanese hours and baton minute markers reading against a fixed scroll pierced steel hand, set within stylised foliate spray infill, the rear with countwheel and visible detents over winding squares with ratchets within conforming engraved decoration, the angles with complex baluster and ring-turned multiknop posts joining the caddy moulded top and bottom plates, with the upper surface surmounted with the balance and bell assembly flanked by conforming turned finials, on later oak plinth.

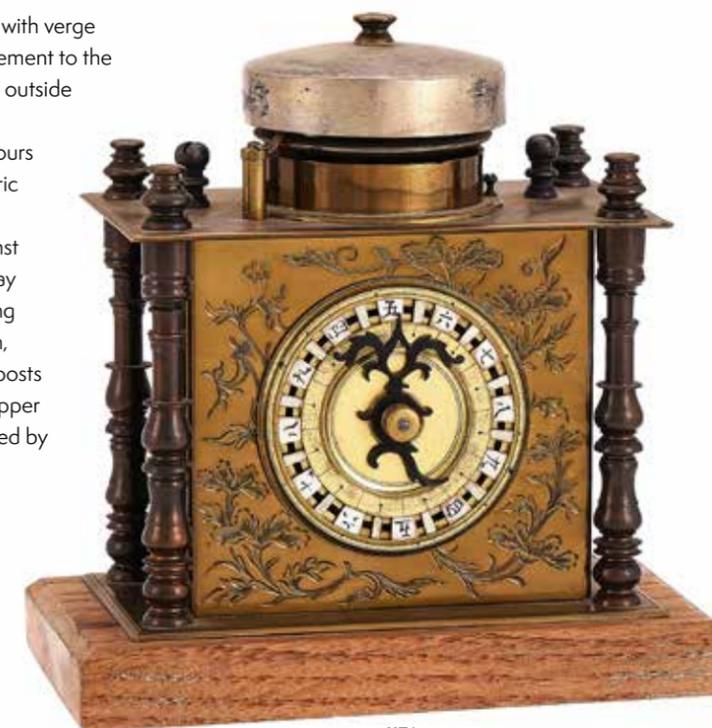
The clock 9.5cm (3.75ins) high, 9cm (3.5ins) wide, 5cm (2ins) deep.

The term 'makura dokei' translates as 'pillow clock', with such timepiece be referred to by this name due to their visual similarities to a Japanese pillow or 'makura'.

£700-900



1175



1176

# THE PAUL DANIELS

## ROBERT-HOUDIN MYSTERY TIMEPIECES

### (LOTS 1177 & 1178)

1177

A FRENCH ROBERT-HOUDIN SECOND SERIES MYSTERY TIMEPIECE OR 'PENDULE MYSTERIEUSE'

JEAN EUGENE ROBERT-HOUDIN, PARIS, MID 19th CENTURY

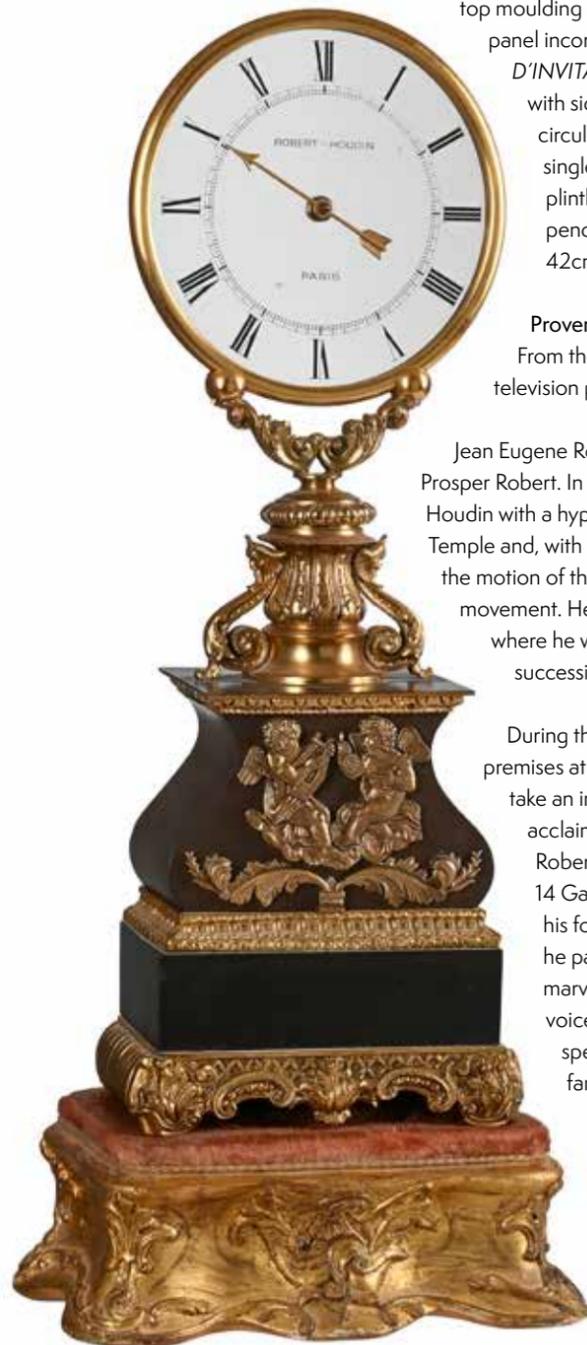
The circular eight-day countwheel bell striking back-wound movement with anchor escapement for regulation by a pendulum swinging in front of the movement, the backplate with central pinwheel contrate take-off for the vertical arbor driving the dial motionwork above, together with visible strike detents and signed *ROBERT HOUDIN, PARIS*, contained within an ogee-shaped plinth-form case applied with a gilt mount cast with a pair of winged putti over leafy sprays to fascia, over skirt base with repeating lozenge cast cavetto top moulding and scroll cast apron terminating with gadrooned sides, the rear with fixed back panel incorporating regulation and hand-setting squares and stamped with oval *BREVET, D'INVITATION* over winding holes, the surmount with a foliate cast gilt pedestal applied with side scrolls and issuing a pair of splayed leafy brackets supporting the 4.5 inch circular clear glass Roman numeral dial signed *ROBERT-HOUDIN* to centre and with single gilt arrow hand set within slender gilt ring surround, on original shaped giltwood plinth applied with rococo scrollwork and cut with a slot to allow for the swing of a pendulum to top surface, (pendulum lacking).  
42cm (16.5ins) high, 17.5cm (7ins) wide, 11cm (4.25ins) deep at the plinth.

**Provenance:**

From the personal collection of the late Paul Daniels (1938-2016), magician, illusionist and television personality.

Jean Eugene Robert-Houdin was born in Blois 1805 and trained a clockmaker under his father, Prosper Robert. In 1830 he married into the famous Houdin family of clockmakers hence added Houdin with a hyphen (after Robert) to his name. He moved to Paris and worked from 63 rue de Temple and, with a strong interest in illusion, he worked on developing a series of timepieces where the motion of the hands on the dial appear detached from any form of driving mechanism of movement. He first exhibited his timepieces at the 1839 French Industry and Universal Exhibition where he was awarded the first of many bronze, silver and gold medals obtained through successive exhibitions held in 1844, 1855 and 1859.

During the 1840's Robert-Houdin's success was such that he was able to relocate to larger premises at 13 rue Vendome where he continued to develop his mystery timepieces as well as take an increasing interest in automata which he exhibited at the 1844 exhibition to great acclaim. In addition to being a talented and inventive maker of clocks and automata Robert-Houdin also had great stage presence. He opened his own conjuring theatre at 14 Galerie de Valois at the Palais Royal and, on 3rd July 1845, he premiered the first of his four 'Soirees Fantastiques' where he paraded a host of mechanical marvels that would respond to his voice, obeying the commands that spectators would suggest. His fame was such that in 1848 he travelled to London to perform at the St. James's Theatre, and also before Queen Victoria, who extended a personal invitation to have him perform at Buckingham Palace.



1177



1177 (detail)

During the 1850's Robert-Houdin developed an interest in electrical horology filing a patent for an electric master clock in 1855, as well as exhibiting alongside Maison Destouche at the Universal Exhibition that year. It is, however, Robert-Houdin's contribution to illusion and magic for which he is best remembered. He was the first illusionist to utilise technology in magic and is considered to be one of France's most famous magicians writing many books on the subject. After his death in 1871, his legacy is such, that he has by many, been considered the father of modern magic.

The present lot belongs to Robert-Houdin's 'second series' developed in around 1840 with the illusion being the mystery as to what causes the hand to move whilst 'floating' in the middle of a glass dial with no apparent connection to a movement or motionwork. The timepiece operates by having the hand fixed to a second glass plate set behind the dial, which revolves through mechanical connection via the pair of foliate supports supporting the dial assembly.

£6,000-8,000

1178

A RARE FRENCH ROBERT-HOUDIN FIRST SERIES MYSTERY TIMEPIECE OR 'PENDULE MYSTERIEUSE'

JEAN EUGENE ROBERT-HOUDIN, PARIS, CIRCA 1840

The circular eight-day countwheel bell striking back-wound movement with anchor escapement for regulation by a pendulum swinging in front of the movement, the backplate with central pinwheel contrate take-off for the vertical arbor driving the dial motionwork above, together with visible strike detents and signed *ROBERT HOUDIN, PARIS*, contained within an ogee-shaped plinth-form case applied with a gilt mount cast with a putto within foliate scrollwork to fascia over skirt base with repeating lozenge cast cavetto top moulding and scallop shell centred scroll cast apron terminating with scroll volute side supports, the rear with fixed back panel incorporating regulation square over winding holes, the surmount cast as a fanciful chimera issuing a leafy scroll upright supporting the 3.5 inch white enamel Roman numeral dial from behind, with steel moon hands within repeating foliate scroll cast bezel, on original ebonised ogee-shaped plinth with leaf moulded skirt and cut with a slot to allow for the swing of a pendulum to top surface, (lacking pendulum).  
40cm (15.75ins) high, 18cm (7.25ins) wide, 11cm (4.25ins) deep at the plinth.

**Provenance:**

From the personal collection of the late Paul Daniels (1938-2016), magician, illusionist and television personality.

FOR BIOGRAPHICAL FOOTNOTE PLEASE SEE THE PREVIOUS LOT.

The present lot belongs to Robert-Houdin's first series of mystery timepieces developed during the late 1830's with the illusion being the apparent lack of visible motive force for the dial.

£6,000-8,000



1178 (detail)



1178



1179

**1179**  
A 'ROYAL GEOGRAPHICAL SOCIETY' WORLD TIME  
GLOBE TIMEPIECE

IMHOFF, LA CHAUX-DE-FONDS, FOR THE ROYAL  
GEOGRAPHICAL SOCIETY, LONDON, CIRCA 1980

The circular fifteen-jewel eight-day movement with lever escapement regulated by sprung balance driving a rotating silvered annular twenty-four hour Roman numeral 'sidereal' chapter ring, set within a cavetto moulded brass drum incorporating knurled winding knob and glazed collar for the chapter ring and fixed pierced hour hand, surmounted by a 5.5 inch satin black finish terrestrial globe annotated in gilt with land masses outlined and countries labelled together with time-zones clockwise from the Greenwich meridian, set within square brass horizon plate divided for minutes and raised on four faceted uprights, over an cavetto moulded ebonised platform applied with a brass plate inscribed 19 80, THE ROYAL GEOGRAPHICAL SOCIETY WORLD CLOCK, to leading edge.

27.5cm (11.75ins) high, 22.2cm (8.75ins) square.

£400-600

**1180**  
A SWISS GLASS AND CHROME PLATED 'ATMOS CLASSIQUE PHASES DE LUNE' TIMEPIECE  
JAEGER-LE COULTRE, GENEVA, CIRCA 2008

The single train brushed chrome movement with gilt wheel train driven by going barrel wound via the expansion and contraction of a five-segment aneroid chamber mounted within a pierced triform frame to the rear, the torsion lever anchor escapement with jewelled pallets and regulated by large diameter balance oscillating beneath the movement, the regulation lever platform numbered 720014 and the frontplate engraved ATMOS, JAEGER-LE COULTRE, the dial with annual calendar wheel annotated in French reading against a blued pointer at twelve o'clock, within glass Roman numeral chapter ring interrupted by the moonphase at six o'clock incorporating lunar roundel applied to a clear rotating disc over shaped mask also inscribed ATMOS, JAEGER-LE COULTRE, the entire timepiece suspended via three feet screwed to inside of the rear panel of

the rectangular glass box case, with lift-out front panel further inscribed JAEGER-LE COULTRE, ATMOS to lower right hand corner, on a stepped rectangular chrome plated platform base; with original packing box, instruction book, guarantee certificate (issued 31st July 2008) and Alcantara dust cover.

£2,000-3,000



1180



1180 (detail)

**1181**  
A WILLIAM AND MARY STYLE BURR AMBOYNA MINIATURE  
TABLE/BRACKET CLOCK  
THE DIAL SIGNED FOR DAVID R. SOLOMONS, LONDON,  
LATE 20th CENTURY

The German factory-made four pillar twin going barrel movement with lever escapement regulated by spring monometallic balance and ting-tang sounding each hour and the half-hour on a pair of bells mounted above the skeletonised plates, the rear applied with a further brass false backplate engraved in the 17th century style with asymmetric tulips blooms within a herringbone border, the 4.5 inch square brass dial with matted centre within applied silvered Roman numeral chapter ring with stylised fleur-de-lys half hour markers, Arabic five minutes within the outer minute track and engraved David R., Solomons, LON, DON to lower margin, with scroll pierced blued steel hands and winged cherub mask cast spandrels to angles, the case with hinged tied foliate bud cast brass carrying handle to the caddy surmount over crossgrain cushion top mouldings, the hinged front with foliate scroll pierced lozenge sound fret to upper rail and fillet mouldings to the glazed dial aperture, the sides with rectangular windows and the rear with square glazed door set within the frame of the case, on conforming cushion moulded skirt base with bun feet.

26.5cm (10.5ins) high with handle down, 19cm (7.5ins) wide, 5.5ins (14cm) deep.

£400-600



1181

**1182**  
A GERMAN 'MULBERRY' VENEERED TABLE CLOCK  
J.G. EICHLER, FRANKFURT, MID 18th CENTURY

The substantial five knopped pillar twin fusee bell striking movement with plates measuring 9 by 7.75 inches, pinned flanged steel walls to the barrels, five-wheel trains and anchor escapement regulated by lenticular bob pendulum, the 8.5inch square gilt brass dial with calendar and shaped false bob apertures over ringed winding holes to the matted centre within applied silvered Roman numeral chapter ring with fleur-de-lys half hour markers, Arabic five minutes beyond the outer minute track and signed J.S. Eichler, a Frankfurt to lower margin, with scroll pierced steel hands and applied silvered repousse mask and scroll spandrels to angles, the case veneered in lamp black stained field burr maple or 'mulberry' wood with large gilt brass ring handle to the stepped ogee caddy superstructure, over ovolo capped cavetto top moulding and opening front applied with repeating C-scroll pierced lozenge-shaped fret to the upper rail enclosing a conforming fret to the dial mask behind, the sides with further gilt frets over break-arch lozenge shaped

glazed apertures, the rear with door matching the front except for having a smaller glazed aperture and shorter fret, on ovolo moulded skirt base with block feet.

43cm (17ins) high with handle down, 30.5cm (12ins) wide, 16cm (6.5ins) deep.

Joseph Georg Eichler is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as a 'Master' clockmaker working in Frankfurt up until his death in 1758.

£600-800



1182 (detail)



1182



1183



1183 (detail)

**1183**  
**A DUTCH PROVINCIAL WALNUT THIRTY-HOUR LONGCASE CLOCK**  
**D. DEN HARTOG, NYMEGEN, THIRD QUARTER OF THE 18th CENTURY**

The four pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 11 inch brass break-arch dial with foliate scroll engraved centre within applied silvered Roman numeral chapter ring with spear half hour markers, Arabic five minutes beyond the outer minute track and signed *D.den Hartog, Nymegen* to lower margin, with scroll pierced steel hands and female mask and scroll cast spandrels to angles beneath arch with polychrome painted rocking figure of male deity set before a starry sky beneath rococo scroll

engraved upper margin, the case with figural giltwood finials modelled as Atlas flanked by a pair of trumpeting angels set on a fretwork fronted box upstand, over ogee-arched cavetto moulded pediment with further fretwork infill above the break-arch hinged glazed dial aperture, the sides with break-arch scroll-pierced sound frets, the trunk with ebonised concave throat over narrow shaped-top door centred with a cast brass rococo scroll bordered lenticle incorporating Europa riding a bull, within deep crossbanded borders and ebonised moulded edges flanked by canted angles, over base with conforming ebonised top moulding and book-match veneered front panel flanked scroll-outline angled projections, on integral shaped feet with floating ebonised skirt between. 269cm (106ins) high, 48.5cm (19ins) wide, 28cm (11ins) deep.

£1,500-2,000

**1184**  
**A DUTCH INLAID MAHOGANY MERCURY CONTRA-BAROMETER**  
**ANTONIO PEIA, AMSTERDAM, CIRCA 1800**

The two-section urn surmount-outlined pewter scales with husk swag decorated oval signature cartouche engraved *BAROMETER, THERMOMETER, en CONTRALEUR, door Ant, Peia, te Amsterdam*, above applied spirit Fahrenheit and Reaumur scale spirit thermometer to the left hand scale, the centre tube flanked by compressed scales for both English and French barometric inches at the top and the right hand main scale annotated with additional amplified English barometric inches incorporating the Dutch '36' scale calibrated 20-0-16 with the 0 representing the mean pressure at sea level in The Netherlands, the case with parquetry banded open triangular pediment and later vase finial above chevron banded frieze panel and glazed front door with conforming inlay to surround, the base with three bell-shaped caps to the recessed waist above cistern box faced with chevron banding above an inlaid conch shell cartouche, over two vase shaped pendant finials. 120cm (47.25ins) high, 28cm (11ins) wide, 10cm (4ins) deep.

**Provenance:**  
 From a Private Collection.

Antonio Maria Carlo Abindio Peia was born in Como, Italy in 1769. He worked in Amsterdam from 1790 first 'In the Gravenstraat above the Spekslager' then, from 1797, at the St. Nicolaasstraat; before finally moving to Wijdsteeq 4 in 1820 - where he presumably worked until his death in 1845.

£500-700



1184



1186

**1186**  
**A VICTORIAN CARVED MAHOGANY FUSEE DROP-DIAL WALL TIMEPIECE**  
**MILES BIRKETT, NORTHWICH, CIRCA 1860**

The four pillar single fusee movement with shouldered plates and anchor escapement regulated by decorative cylindrical bob pendulum, the 12 inch circular white painted Roman numeral dial signed *MILES BIRKETT, Northwich* to centre and with steel *fleur-de-lys* hands set within a hinged glazed brass moulded bezel incorporating canted silvered insert to interior, applied to a repeating leaf carved wooden surround secured via pegs to a rectangular rear case with door to right hand side, over glazed drop trunk incorporating foliate carved ears and bases to the moulded front panel uprights enclosing a mirror panel to interior, the sides with rectangular glazed panels over cavetto moulded base applied with twin scroll carved bracket supports flanking a flap to the underside. 43cm (17ins) wide, 77cm (30.25ins) high, 16.5cm (6.5ins) deep.

Miles Birkett of Northwich does not appear to be recorded in the usual sources.

£400-600



1185

**1185**  
**A SWEDISH CARVED GILTWOOD CARTEL CLOCK**  
**UNSIGNED, SECOND HALF OF THE 20th CENTURY**

The rectangular two train movement with anchor escapement regulated by disc bob pendulum, the backplate stamped with anchor trademark flanked by numbers *W278* and *38 8* over *P 26* towards the lower margin, the 7.5 inch slightly convex circular cream Arabic numeral dial with small Arabic five minutes beyond the outer minute track, with fine scroll pierced and engraved gilt brass hands set behind hinged convex-glazed brass bezel, the case with rose-bloom centred carved ribbon crest over conforming motifs flanking the dial, the tapered drop trunk with glazed lenticle and applied drapery swag flanked by generous side scrolls, over inverted caddy bae with pendant finial, the rear with hinged japanned metal cover.

67cm (22.5ins) high, 39cm (15.25ins) wide, 13.5cm (5.25ins) deep.

£200-300



1187



1187 (details)

**1187**  
A FINE EDWARDIAN CARVED MAHOGANY TUBULAR-BELL CHIMING REGULATOR WITH AUTOMATIC DAILY TUNE SELECTION UNSIGNED BUT PROBABLY BY J.J. ELLIOTT, LONDON, EARLY 20th CENTURY

The substantial four columnar pillar eight-day movement with spotted plates, the going train with Harrison's maintaining power and deadbeat escapement regulated by wood rod pendulum incorporating fine-beat adjustment to crutch and with banking pins to the movement backplate, the rack-strike train with external fly and sounding the hours on a large nickel finish tubular gong, the quarter train also with external fly and chiming a choice of seven tunes via an 11.25 inch pinned cylinder on a graduated set of eight further tubular gongs every quarter hour, the right-hand side of the movement with extension to the plates fitted with automatic daily tune selection mechanism incorporating a twenty-four hour wheel and manual selection override via the dial, the 13.25 inch wide circular silvered brass dial with applied gilt rosette decorated subsidiary seconds to the leaf decorated diamond lattice engraved centre, within fine overlaid gilt foliate scroll pierced and engraved fretwork band to the inner edge of the narrow Roman numeral chapter ring engraved *Made in England* to lower margin, with scroll pierced blued steel hands and leaf engraved spandrel infill to the concave-cut corners, beneath arch with twin gilt rosette centred subsidiary

*CHIME/SILENT* and *CANTERBURY/GUILDFORD/WESTMINSTER/ST. MICHAEL/WINCHESTER/WHITTINGTON* and *TENNYSON* tune selection dials set within conforming engraved infill, the substantial case with fine foliate carved swan neck pediment centred with a generous vase, over acanthus overlaid blind diamond lattice infill and hinged bevel-glazed dial aperture flanked by Baroque leaf carved square-section shouldered baluster uprights, the sides with large rectangular sound frets, the trunk with repeating acanthus carved ogee throat moulding over shaped bevel-glazed door centred with a baroque cartouche flanked by floral swags issuing from corbels applied to the blind-fretwork decorated canted angles, the base with concave top moulding over applied foliate decorated panel outline and conforming blind-fret canted angles, on repeating lambrequin carved skirt base with leaf decorated bun feet; together with a rare trade catalogue for Harris & Harrison, *FINE IMPORTED CLOCKS...*, New York, AMERICAN AGENTS FOR THE CELEBRATED ELLIOTT ENGLISH CHIME CLOCKS dated September 1915, softbound with original separate price list. 253cm (99.5ins) high, 56cm (22ins) wide, 38cm (15ins) deep.

**Provenance:**

From the private collection of a professional sportsman and commentator.

Although the present lot is unsigned, detailing within the movement (such as the pillar turnings, pierced dial feet and use of external flies) are commensurate with the work of the London clockmaking firm J.J. Elliott and would probably date to around the time they merged with Grimshaw Baxter circa 1910. The quality of the finish to both the movement and case is particularly noteworthy, as is the very rare seven-tune quarter-chiming mechanism which incorporates automatic daily tune selection ensuring that differing melodies are played on successive days.

£1,800-2,500



1188 (detail)

**1188**  
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

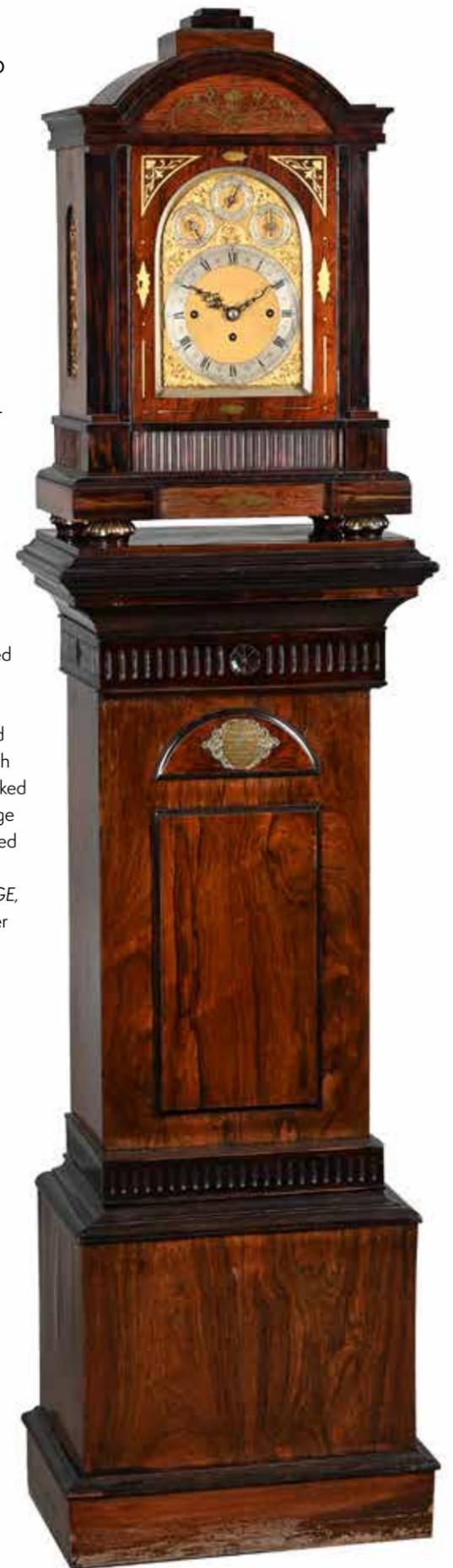
applied silvered Roman numeral chapter ring with stylised trident half hour markers, Arabic five minutes beyond the outer minute track and signed *SHARMAN D. NEILL, BELFAST* to lower margin, with scroll pierced blued steel hands and applied gilt scroll cast spandrels to angles, the arch with central *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.

£1,500-2,000



1188



1189

**1189**  
**A VICTORIAN CARVED MAHOGANY BRACKET CLOCK**  
**W. VAUGHAN, NEWPORT, CIRCA 1860**

The five pillar twin fusee gong striking movement with shouldered plates and anchor escapement regulated by half seconds lenticular bob pendulum with holdfast to the movement backplate, the 7.75 inch circular white painted Roman numeral dial signed *W. Vaughan, Newport* to centre and with steel moon hands, set within canted silvered brass surround behind hinged moulded glazed cast brass bezel, the shaped-top case with scallop shell centred scroll carved crest over conforming applied relief rococo style decoration beneath the dial flanked by ogee side scrolls, the sides with rectangular brass lancet-pierced frets over ogee outline lower sections, the rear with rectangular glazed door set within the frame of the case, on ogee moulded skirt base with the rear applied with paper label for a former owner hand inscribed *PAINÉ, 3 CLIFTON ROAD, NEWPORT, MON.*  
 47.5cm (18.75ins) high, 33.5cm (13.25ins) wide, 18.5cm (7.25ins) deep.

William Vaughan is recorded in Loomes, Brian, *Watchmakers & Clockmakers of the World, Volume 2* as working in Newport, Monmouthshire 1844-80.

£300-400

**1190**  
**A VICTORIAN GOTHIC REVIVAL CARVED OAK QUARTER-CHIMING BRACKET CLOCK ON PEDESTAL**  
**THE CLOCK BY JOHN HOWLETT, CHELTENHAM, CIRCA 1870**

The substantial five columnar pillar triple chain fusee movement with anchor escapement regulated by a lenticular bob pendulum with an effective length of approximately 12 inches, chiming the quarters on a graduated nest of ten bells and sounding the hour on a coiled gong, the backplate signed *JOHN HOWLETT, CHELTENHAM*, the 9 inch wide stepped-arcade topped arched single sheet silvered brass Roman numeral dial further signed *JOHN HOWLETT, CHELTENHAM* to centre, with steel trefoil hands and fine stylised leafy trail engraved infill to spandrel areas with the upper continuing to envelope a *CHIME/SILENT* selection dial positioned at the apex of the arch, the triangular gabled case with three generous spire finials incorporating foliate caps and projecting arch bases divided by stepped cresting with shallow running arcade mouldings beneath, the glazed ogee-arch shaped front door finely carved with stylised foliage over conforming arcade mouldings mirroring the stepped canted silvered bezel insert set behind the glazed aperture framed by triple-baton mouldings to the sides and base, the canted front angles with quadruple cluster columns and the sides with lancet-shaped apertures decorated with foliate-trellis fretwork, the rear with triangular top door inset with brass grille sound fret, on stepped skirt base with blind Gothic arcade and projecting front angles over ogee mouldings; the contemporary oak pedestal stand with moulded edge platform incorporating projecting canted angles over applied panel-outline mouldings to front flanked by corbel applied canted angles, the plinth base with concave top mouldings over conforming panel decorated front, canted angles and ogee moulded skirt, the rear of the pedestal with applied paper label *MANUFACTURED BY, JAMES PARKINSON, 30 CLARENCE STREET, LIVERPOOL.*  
 The clock 89cm (35ins) high, 54.5cm (21.5ins) wide, 31cm (12.25ins) deep; the clock on pedestal 239cm (94ins) high, 58.5cm (23ins) wide, 35.5cm (14ins) deep.

**Provenance:**  
 From the private collection of a professional sportsman and commentator.

John Howlett is recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as working in Cheltenham 1830-79.

£1,800-2,500



1190 (detail)



1190

**1191**  
**A VICTORIAN MAHOGANY FUSEE DROP-DIAL WALL TIMEPIECE**  
**GEORGE LEWTON, WINTERBOURNE, CIRCA 1860**

The four pillar single chain fusee movement with shouldered plates and anchor escapement regulated by lenticular bob pendulum suspended from a post applied to the case backboard, the 13 inch circular white painted Roman numeral dial signed *Geo. Lewton, Winterbourne* to centre and with steel spade hands set within a hinged glazed cast brass caddy moulded bezel incorporating canted silvered insert to interior, applied to a moulded wooden surround secured via pegs to a rectangular rear case with door to right hand side, over figured mahogany veneered drop-trunk applied with fan-shaped ears above curved pendulum access flap to the quarter-round base.  
 42.5cm (16.75ins) wide, 61cm (24ins) high, 17cm (6.75ins) deep.

**Provenance:**  
 The Leonard Fuller Collection.

George Lewton is recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as working in Winterbourne, Bristol 1856-79.

£250-350



1191

**1192**  
**A WILLIAM IV/EARLY VICTORIAN MAHOGANY BRACKET TIMEPIECE**  
**WITH PASSING STRIKE**  
**BROCKBANK AND ATKINS, LONDON, CIRCA 1835-40**

The four columnar pillar single chain fusee movement with anchor escapement regulated by lenticular bob pendulum and passing strike sounding a single blow on a bell on the hour, the backplate with pendulum holdfast and signed *Brockbank & Atkins, London, No. 2204* towards the lower margin, the 6 inch circular white painted Roman numeral dial inscribed *BROCKBANK & ATKINS* to centre and with steel hands set behind a hinged convex-glazed brass bezel incorporating silvered fillet to inside edge, the 'chamfer top' case with shallow hipped upstand over slender cavetto cornice, fluted frieze and ogee outline tall waist moulding, the sides with rectangular glazed panels over conforming waist and the rear flush incorporating a glazed door, on moulded skirt base with compressed bun feet.  
 35cm (13.75ins) high, 23.5cm (9.25ins) wide, 16cm (6.25ins) deep.

**Provenance:**  
 The Leonard Fuller Collection.

The firm Brockbanks was established when the two brothers John and Myles Brockbank went into partnership in the early 1790's. The business was continued by various members of the family until becoming Brockbanks & Grove when George Grove was taken into partnership in 1812, later becoming Brockbank and Atkins when George Atkins was taken into partnership after Grove's death in 1814. George Atkins ran the company until 1835 when his son, Samuel Elliot Atkins, became a partner in the firm; from 1840 to 1842 the company was re-named Brockbank, Atkins and Son but after this date the title 'Son' was removed. From 1885-1898 the renowned watchmaker George John Moore became a partner in the firm hence watches were signed 'Brockbank, Atkins & Moore' during this period. Sometime before the Moore's departure in 1898 Samuel Elliot Atkins' son, Charles Edward, joined the firm. The business subsequently continued trading under his stewardship until 1933.

£300-500



1192 (detail)



1192



1193

**1193**  
**A REGENCY MAHOGANY FUSEE DROP-DIAL WALL TIMEPIECE**  
**THE DIAL SIGNED FOR THOMAS PACE, LONDON, CIRCA 1820**  
 The four pillar single fusee movement with tapered plates and anchor escapement regulated by lenticular bob pendulum, the 12 inch circular convex white painted Roman numeral dial signed *THO'S PACE, LONDON* to centre and with steel spade hands set within a hinged convex glazed cast brass caddy moulded bezel applied to a conforming caddy moulded wooden surround, secured via pegs to a rectangular rear case with door to right hand side over figured mahogany veneered drop-trunk with rectangular pendulum access flap to the curved underside (glass lacking).  
 36cm (14.25ins) wide, 44cm (17.25ins) high, 16.5cm (6.5ins) deep.

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

£250-350

**1195**  
**A GEORGE IV BRASS INLAID MAHOGANY BRACKET CLOCK BEARING A SIGNATURE FOR JAMES MCCABE, LONDON, CIRCA 1825**  
 The five pillar twin fusee bell striking movement with anchor escapement regulated by lenticular bob pendulum incorporating holdfast to the shouldered backplate bearing an engraved inscription *JAMES McCABE, LONDON* to lower margin, the 8 inch slightly convex cream painted Roman numeral dial inscribed *James McCabe, Royal Exchange, LONDON* to centre and with blued steel arrow hands set behind a hinged convex glazed cast brass bezel, the lancet-shaped case with stylised Gothic brass foliate spray within line border to the tympanum over slender ogee cornice and quatrefoil inhabited panels around the dial, the sides with brass rosette ring handles over repeating lancet-pierced rectangular brass sound frets, the rear with rectangular glazed door, on tall cavetto moulded skirt base inlaid with conforming foliate motifs within line border to front over brass ogee bracket feet; with a later purpose-made wall bracket of concave tapered form inlaid to match the tympanum of the clock over and ogee shaped pendant.  
 The clock 52.5cm (20.5ins) high, 32.5cm (12.75ins) wide, 18.5cm (7.25ins) deep; the clock on wall bracket 79.5cm (31.25ins) high overall.

£400-600



1195

**1194**  
**A GEORGE IV BRASS MOUNTED MAHOGANY BRACKET CLOCK**  
**THE DIAL SIGNED FOR JONATHAN WOOD, LITTLEHAMPTON, CIRCA 1825**  
 With a five pillar twin chain fusee bell striking movement with trip-hour repeat, anchor escapement regulated by lenticular bob pendulum and shouldered plates, applied to an 8 inch circular white painted Roman numeral dial inscribed *JN'o WOOD, LITTLE HAMPTON* to centre and with repeating ring pierced steel moon hands set behind a hinged convex glazed cast brass bezel, in a case with large brass pineapple finials to the hipped 'chamfer top' superstructure over cavetto moulded cornice and fluted frieze, the front with brass fillet moulded to recessed quadrant panels around the dial flanked by brass line inlaid slender ebonised uprights, the sides with brass leaf embossed ring handles over rectangular fish scale frets, the rear with rectangular glazed door set within the frame of the case, on skirt base with conforming fluted band to upper edge and generous brass ball feet (movement not original to dial and case).  
 50cm (19.25ins) high, 29cm (11.5ins) wide, 16.5cm (6.5ins) deep.

A John Wood is recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as born in London in 1793. He moved from Clerkenwell, London, to Littlehampton, Sussex, during the late 1820's before emigrating to Canada in 1832.

£400-600



1196

**1196**  
**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 19th 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.

£200-300



1197



1197 (detail)

**1197**  
**AN INTERESTING REGENCY SMALL BRASS MOUNTED MAHOGANY BRACKET/MANTEL CLOCK**  
**WILLIAM HISLOP, LONDON, CIRCA 1825 RE-PURPOSING AN EARLIER MOVEMENT BY LE PLAT, PARIS, CIRCA 1755**

The circular twin going barrel movement with four baluster pillars pinned through the backplate and tic-tac escapement incorporating offset escape wheel and regulated by short disc bob pendulum with silk suspension, the strike train with numbered external countwheel planted on the backplate, decorative turned arbors to the detents and sounding the hours and half hour on a bell set behind the backplate signed *Le Plat A Paris* beneath a blanking plate applied to the lower margin, the 5 inch purpose-made circular fired enamel dial with eccentric winding holes and signed *WILLIAM HISLOP, LONDON* to centre and with steel moon hands set behind a hinged convex glazed moulded cast brass bezel, in a 'chamfer top' case with cast pineapple finial to the stepped hipped upstand over slender cavetto cornice and fluted-band frieze, the front with brass-fillet bordered recessed quadrant panel flanked by brass strip inlaid canted angles, the sides with twin cornucopia ring handles and the rear with rectangular glazed door set within the frame of the case, the skirt base with conforming fluted band to upper margin and brass line bordered front over ball feet.  
 35.5cm (14ins) high, 20cm (8ins) wide, 12.5cm (5ins) deep.

William Hislop is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in London from 1820 until his death in 1876. Louis Antoine Le Plat is recorded by Baillie as becoming a Master in 1751 and dying in 1765. He is best known for a clock 'wound by current of air' described in *Memoires De l'Academie royale des sciences Paris 1751*.

The current lot appears to be an unusual period example of the re-purposing of an earlier (in this case French) movement into an up-to-date case by a London maker. The blanking of Le Plat's signature on the backplate and the provision of a bespoke fired enamel dial signed by William Hislop is notable in this regard.

£250-350



1198

**1198**  
**A GEORGE III MAHOGANY VERGE FUSEE DIAL WALL TIMEPIECE**  
**WARREN, CANTERBURY, CIRCA 1790**

The four pillar single fusee movement with tapered plates and verge escapement regulated by short bob pendulum, the 12 inch circular single sheet silvered brass dial engraved with a scene of a windmill over inscription *MIND YOUR OWN BUSINESS*, with scroll pierced blued steel hands and Arabic five minutes to outer track incorporating signature *WARREN, CANTER'Y* to lower edge, set behind a hinged convex glazed cast brass cavetto moulded bezel applied to a narrow cavetto moulded wooden surround secured via pegs to the rectangular 'saltbox' type rear case with door to right hand side and pendulum access flap over shaped rear pendant apron to base; together with a facsimile copper U.S. 'Fuglio' cent coin inscribed with the same motto, (2).  
 35.5cm (14ins) wide, 40cm (15.75ins) high, 15cm (6ins) deep.



1198 (detail)

James Warren is recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as working in Canterbury 1778-1832.

The motto 'mind your business' can be deemed to essentially have two meanings (albeit connected). The first is based on the stoic principal that one is only in command of his own actions; whilst the second is a reflection the fleeting nature of time and its bearing on productivity.

£1,200-1,800



1199 (detail)

**1199**  
**A GEORGE III BRASS MOUNTED MAHOGANY TABLE/BRACKET CLOCK WITH CONCENTRIC CALENDAR**  
**GRAVELL AND TOLKEIN, LONDON, EARLY 19th CENTURY**

The five pillar twin fusee bell striking movement with anchor escapement regulated by lenticular bob pendulum, the geometric border engraved backplate with pendulum holdfast and engraved serial number 3256 to upper right-hand corner, the 8 inch cream painted break-arch Roman numeral dial signed *GRAVELL & TOLKEIN, LONDON, 3256* to centre within date-of-the-month concentric calendar scale and with Arabic five minutes beyond the outer minute track, with brass arrow calendar pointer and delicate blued steel hands beneath subsidiary *STRIKE/SILENT* setting dial to arch, in a break-arch 'triple pad-top' case with three brass fillet-edged panels to the curved top surface bordered by a

further brass quarter-round moulding capping the canted cornice, over brass fillet bordered glazed dial aperture to the opening front incorporating vertical brass strips to front angles, the sides with conforming rectangular apertures inset with brass diamond lozenge lattice sound frets and the rear with arch-glazed door set within the frame of the case, on two-tier skirt base with ogee over cavetto brass mouldings over brass ogee bracket feet.  
 47.5cm (18.75ins) high, 35.5cm (14ins) wide, 24cm (9.5ins) deep.

Gravell and Tolkein who are recorded in Baillie, G. H. *Watchmakers & Clockmakers of the World* as taking on Eardley Norton's business in 1792, and working from St. John's Clerkenwell, London 1795-1820. Gravell and Tolkein continued the serial numbering system instigated by Norton, which in-turn was continued by Gravell and Son and then William junior alone (who subsequently worked from Charterhouse Square and served Master of the Clockmakers Company 1841-42).

£1,200-1,800



1199



1200

**1200**  
**A WILLIAM IV FUSEE DROP-DIAL WALL TIMEPIECE WITH EIGHT-INCH DIAL**  
**M. J. BORRELL, LONDON, CIRCA 1830**

The four columnar pillar single fusee movement with shouldered tapered plates incorporating offset spring barrel and anchor escapement regulated by lenticular bob pendulum with holdfast clip to the backplate beneath an applied rectangular signature plate engraved *M. J. Borrell, LONDON*, the 8 inch circular convex cream painted Roman numeral dial signed *BORRELL, Whiskin Street, LONDON* to centre, with Arabic five minutes beyond the minute track and blued steel baluster moon hands, set behind hinged convex-glazed cast brass caddy moulded bezel applied to a moulded wooden surround, fitted via pegs onto rear box case with door to the right hand side and drop trunk beneath the dial incorporating pendulum access flap to the curved base. 30cm (11.75ins) high, 25.5cm (10ins) wide, 14.5cm (6.5ins) deep.

Maximilian John Borrell is recorded on the British Museum website as working from 19 Wilderness Row, London, 1830-62. He was the son of the celebrated musical clock maker, Henry Borrell, who specialised in making and supplying clocks to the Middle and Far Eastern markets.

£1,200-1,800



1200 (detail)



1201

**1201**  
**A GEORGE IV STYLE INLAID MAHOGANY MANTEL CLOCK**  
**THE MOVEMENT SIGNED FOR ROUDIL, PARIS, 19th 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.

£200-300



1202

**1202**  
**AN IRISH MAHOGANY EIGHT-DAY LONGCASE CLOCK**  
**THE DIAL SIGNED FOR BINGHAM, DUBLIN, LATE 18th CENTURY AND LATER**

The replaced four pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, now set behind the 14 inch square brass dial with foliate border engraved ringed winding holes, calendar aperture and rosette decorated subsidiary seconds dial to the concentric leafy bordered matted centre, with applied Roman numeral chapter ring with foliate half hour markers, Arabic five minutes beyond the outer minute track and with engraved text *Bingham, Dublin* to lower edge, with steel hands and applied twin cherub and crown cast spandrels within multiple herringbone engraved borders to angles, in a case with open triangular pediment incorporating fretwork scroll infill and key-cut mouldings over fluted frieze and hinged glazed dial aperture flanked by slender fluted columns, the trunk with concave throat moulding above shaped-top line inlaid caddy moulded door flanked by quarter columns over a further small conforming rectangular panel, on plinth base with ogee top moulding and line-bordered front flanked by fluted canted angles, on a plain skirt base, (case with loose joints). 230cm (90.5ins) high, 54.5cm (21.5ins) wide, 27cm (10.75ins) deep.

£500-700

**1203**  
**A GEORGE IV FIGURED MAHOGANY 'NORWICH-TYPE' TAVERN WALL CLOCK**  
**UNSIGNED, CIRCA 1825**

The four pillar weight-driven bell striking movement with anchor escapement regulated by seconds pendulum, the 15 inch cream painted Roman numeral dial with pierced steel hands set behind hinged glazed ogee moulded bezel, the drop-trunk case with side doors behind the dial and cavetto throat moulding, over plain frieze and rectangular caddy moulded door fronted with flame-figured veneer and flanked by reeded angles over applied lozenge motifs, the quarter-round base applied with reeded mouldings forming a rectangular panel. 119cm (47ins) high, 47cm (18.5ins) wide, 20cm (8ins) deep.

£400-600



1202



1204

**1204**  
**A MAHOGANY TABLE/BRACKET CLOCK**  
**UNSIGNED, THE MOVEMENT AND DIAL LAST QUARTER OF THE**  
**19th CENTURY, THE CASE CIRCA 1770**

The twin chain fusee four columnar pillar gong-striking movement with anchor escapement regulated by lenticular bob pendulum, the 7 inch single sheet silvered brass Roman numeral dial with rosette engraved centre, Arabic five minutes beyond the outer minute track and scroll-pierced steel hands, the spandrel areas and arch with symmetrical scroll-engraved infill, now in a George III bell top case with convex over concave moulded superstructure and complex cross grain top mouldings over brass fillet bordered glazed dial aperture and scroll cast upper quadrant frets to the opening front, the sides with circular above concave-topped rectangular glazed apertures and the rear with break-arch glazed door set within the frame of the case, on ogee moulded skirt base with later turned-wood feet.

44cm (17.25ins) high excluding later feet, 26cm (10.25ins) wide, 18cm (7.25 ins) deep.

£500-700

**1205**  
**A RARE REGENCY WOODEN-DIALLED FUSEE WALL DIAL TIMEPIECE WITH**  
**TEN-INCH DIAL**  
**INDISTINCTLY SIGNED, SECOND QUARTER OF THE 19th CENTURY**

The four columnar pillar single fusee movement with bottle-shaped plates and anchor escapement regulated by lenticular bob pendulum, the 10 inch circular cream painted wooden Roman numeral dial with rubbed signature to centre and with blued steel *spade* hands, set behind hinged cast brass caddy moulded glazed bezel, within conforming caddy moulded wooden surround fitted via pegs onto rear box case with door to the right hand side, another to the rear, and pendulum access flap to the curved base.

29cm (11.5ins) diameter, 14.5cm (5.75ins) deep.

Although the signature to the centre of the dial is almost entirely erased the rear of the panel is scratch engraved *RICHARD* and is also inscribed *Read* in pencil. This would suggest that the dial was originally signed for a Richard Read.

£600-800



1205



1205 (detail)

**1206**  
**A GEORGE III OAK EIGHT-DAY LONGCASE CLOCK**  
**GEORGE MAYNARD, MELFORD, CIRCA 1775**

The five pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 12 inch square brass dial with calendar aperture, engraved subsidiary seconds dial and signed *George Maynard, MELFORD* to centre, within applied Roman numeral chapter ring with Arabic five minutes beyond the outer minute track, with scroll pierced steel hands and applied with rococo scroll cast spandrels to angles, the case with domed caddy superstructure, architectural cornice and blind frieze over hinged glazed dial aperture applied with Corinthian three-quarter columns with brass caps and bases to the front angles, the sides with rectangular windows and conforming quarter columns set against bargeboards at the rear, the trunk with concave throat moulding over rectangular door with applied ogee edge mouldings, on plinth base with conforming top moulding over a cavetto-topped skirt.

219cm (86ins) high, 49.5cm (19.5ins) wide, 24.5cm (9.75ins) deep.

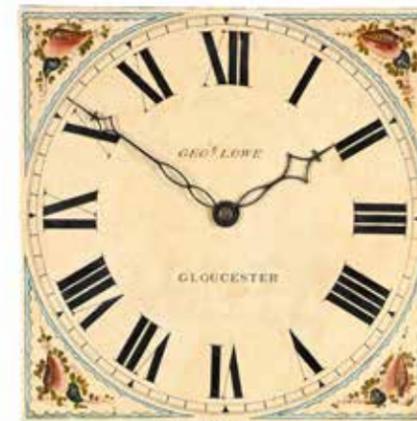
**Provenance:**  
 The Leonard Fuller Collection, purchased from John Wells Antiques and Victoriana, Woodstock, 22nd June 1966 for £47-10-0.

George Maynard is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in Melford, Suffolk, during the second half of the 18th century.

£250-350



1206



**1207**  
**A WILLIAM IV EIGHT-DAY 'HOOK AND SPIKE' WALL CLOCK**  
**ATTRIBUTED TO JOHN WHITEHURST OF DERBY FOR GEORGE**  
**LOWE, GLOUCESTER, CIRCA 1833-34**

The four pillar weight-driven rack striking movement with separately wound trains and anchor escapement regulated by lenticular bob pendulum with an effective length of approximately 17 inches, the backplate stamped with serial number 4764 to centre and with triangular hanging hoop over a pair of spikes, the 12 inch square painted Roman numeral dial inscribed *GEO'E LOWE, GLOUCESTER* to centre, with pierced steel hands and conch-shell painted powder-blue edged panels to spandrels.

12.5cm (5ins) deep.

George Lowe is recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as working in Gloucester 1830-42.

The movement of the present lot can be directly compared to that of a movement by John Whitehouse III of Derby described and illustrated in Darken, Jeff (editor) *TIME & PLACE, English Country Clocks 1600-1840* pages 220-21.

John Whitehurst (I) was born in Congleton, Cheshire in 1713, he was apprenticed as a clockmaker to his father (of the same name) before setting up business in Derby in 1736 - the same year he installed a turret clock to the newly completed Guildhall. He was an accomplished maker and scientist who had a particular interest in geology. He moved to London in 1780 in order to take up position at the Royal Mint as 'Stamper of the Money Weights' as well as pursue his scientific interests. He was founder member of the Lunar Society and was elected to the Royal Society in 1783. He died in 1788 leaving the Derby clockmaking business to his nephew also called John (II) who in-turn took his son of the same name (John III) into partnership in 1809. The firm traded as 'Whitehurst & Son' until 1834 when the business reverted to just 'Whitehurst' on the death of John (II). The business continued under the Whitehurst name until the death of John (III) in 1855 when it was sold to Roskell of Liverpool who subsequently wound-up operations in 1862. However, a former employee, John Smith, resurrected the business which is still trading today as 'Smith of Derby'.



1207



1207 (detail)

£400-600



1208

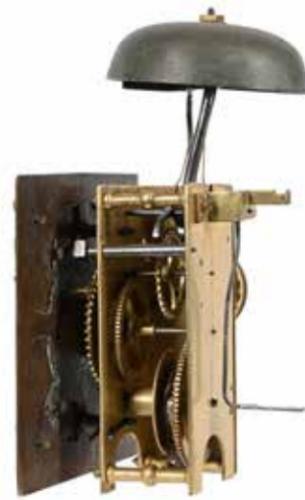
1208

A RARE GEORGE II STAINED-PINE SMALL THIRTY-HOUR ALARM WALL TIMEPIECE IN A 'SALTBOX' TYPE CASE  
THE DIAL INITIALED D.W., PROBABLY SOUTH CENTRAL ENGLAND, CIRCA 1740

The four pillar single-handed movement with anchor escapement regulated by seconds pendulum, and external alarm mechanism planted on a brass plate secured to the left-hand side of the movement sounding via a vertically pivoted hammer on a bell set above the plates, the 6 inch square brass dial with silvered Arabic numeral alarm setting disc to the matted centre within applied silvered Roman numeral chapter ring with starburst spike engraved half hour markers and initialled *D W* to lower margin, with scroll pierced steel hand and winged cherub mask spandrels to angles, the rectangular 'saltbox' type case with raised back panel flanked by downcurved side panels, over forward-sliding horizontal top panel cut with slots for the bell stand and alarm hammer, and fronted with caddy moulding to form the upper margin of the dial surround, the conforming side and lower dial surround mouldings fronting channels to the interior to act as runners for the dial, the rear drilled with a hanging hole behind the bell. 25cm (9.75ins) high, 18cm (8ins) wide, 14cm (5.5ins) deep.

Elements of the case housing the present clock (namely the channelled moulding bordering the dial and the removable top panel) can be compared to an oak-cased wall clock by John Coates of Cirencester, dating to around 1760, illustrated in Darken, Jeff (editor) *TIME & PLACE, English Country Clocks 1600-1840* on page 164 (Exhibit number 48).

£400-600



1208 (detail)



1210 (detail)

1210

A GEORGE III OAK CASED THIRTY-HOUR HOODED WALL ALARM TIMEPIECE  
HENRY WARBURTON, WOLVERHAMPTON, CIRCA 1760

The four pillar single-handed movement with anchor escapement regulated by seconds pendulum, and external alarm mechanism planted on a steel plate secured to the right-hand side of the movement sounding via a vertically pivoted hammer on a bell set above the plates, the 6.5 inch square brass dial with silvered Arabic numeral alarm setting disc to the delicate leafy scroll centre within applied silvered Roman numeral chapter ring with fine leaf engraved half hour markers and signed *Henry, Warburton, W:hampton* to lower margin, with scroll pierced steel hand and conforming triangular baton and cruciform motif decorated foliate engraved infill to the spandrel areas, the hood with architectural ogee and cavetto moulded cornice over hinged glazed dial aperture applied with turned three-quarter Doric columns to front angles, the sides with conforming quarter columns set against the rear edge, over slender half-round chin moulding, the bracket with seatboard supported on two stepped ogee-profile side supports applied to a rectangular backboard; together with a later purpose-made floor-standing 'longcase' stand, probably early to mid 20th century, with concave throat moulding over rectangular door centred with a small glazed lenticle and with half-round edge mouldings to trunk, over plinth base with concave top moulding and bracket feet.

The hooded wall case 53.5cm (21ins) high, 30cm (11.75ins) wide, 20cm (8ins) deep; as a longcase 166.5cm (65.5ins) high, 31.5cm (12ins) wide, 20cm (8ins) deep overall.

Henry Warburton is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in Wolverhampton 1760-72.

£800-1,200

The later longcase-type floor standing base included in the current lot appears to have been purpose-made to allow the timepiece to be presented as a miniature longcase clock, by simply slotting the hooded wall case into the top of the trunk.



1210

1209

A GEORGE II/III POSTED THIRTY-HOUR WEIGHT-DRIVEN WALL ALARM TIMEPIECE  
UNSIGNED, SOUTHERN ENGLAND, MID 18th CENTURY

The posted frame with rectangular section corner uprights rivetted to both the top and bottom plates enclosing three-wheel going train incorporating anchor escapement for regulation by long pendulum swinging behind the frame to the rear, with crown-wheel weight-driven alarm mechanism applied to the inside of brass backplate sounding on bell mounted above the top-plate via a t-shaped vertically pivoted hammer, the rectangular dial with silvered Arabic alarm setting disc to the rococo foliate scroll engraved centre within 5.75 inch applied silvered Roman numeral chapter ring with diamond lozenge half hour markers, with steel *fleur-de-lys* hand beneath applied pierced and engraved dolphin fret and a bell surmounted by a brass ball-and-spire finial, mounted on a later mahogany wall bracket with break-arch back panel applied with shaped side brackets supporting a rectangular table over double-scroll outline base.

The clock 24.5cm (9.75ins) high, 14.5cm (5.75ins) wide, 13.5cm (5.25ins) deep including pendulum crutch, the clock on bracket 41cm (16.25ins) high, 18cm (7ins) wide, 14cm (5.5ins) deep.

Although unsigned the style engraving to the centre of the dial would suggest that the present timepiece was made in Southern England during the middle of the 18th century. Indeed, related engraving seen on table clock backplates is described in Dzik, Sunny *ENGRAVING ON ENGLISH TABLE CLOCKS, Art on a Canvas of Brass 1660-1800* within the chapter titled *Vine Engraving, 1740-1770* (pages 337-357).

£300-500



1209 (detail)



1209

1211

AN ENGLISH BRASS MINIATURE LANTERN CLOCK  
UNSIGNED, MID 17th 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.

£600-800



1211



1211 (detail)



**1212**  
**A WILLIAM AND MARY BRASS LANTERN CLOCK NOW WITH LATER SPRING-DRIVEN MOVEMENT**  
**THE FRAME AND DIAL BY THOMAS FORD, BUCKINGHAM, CIRCA 1690, THE MOVEMENT LATE 19th CENTURY**

The four columnar pillar single chain fusee movement with anchor escapement regulated by short lenticular bob pendulum and passing strike sounding on the bell mounted within the superstructure, fitted behind the earlier dial engraved with three stylised flowerheads positioned adjacent to the chapter ring to the lower half of the centre and signed *Thomas Ford of Buckingham* to upper the half, within applied Roman numeral chapter ring with stylised wheatear half hour markers, now with two steel hands, the angles engraved with leafy infill, the 'third period' frame with column turned corner posts beneath dolphin inhabited foliate scroll pierced frets with the front incorporating engraved detail, knopped vase turned finials and domed bearer enclosing a cast bell, with later brass side and rear doors and on turned ball feet.  
 39.5cm (15.5ins) high, 16cm (6.25ins) wide, 16cm (6.26ins) deep.

Thomas Ford is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as working in Buckingham circa 1680-1710. His son, James, was apprenticed through the Spectaclemakers' Company of London to Thomas Hails in 1699.

£200-400

**1213**  
**A GEORGE III BRASS MOUNTED EBONISED TRIPLE-PAD TOP TABLE/BRACKET CLOCK**  
**THE DIAL SIGNED FOR FRANCIS SHUTTLEWORTH, SALISBURY, CIRCA 1780-85**

The five pillar twin fusee bell striking movement with trip-hour repeat and anchor escapement regulated by lenticular bob pendulum, the backplate engraved with delicate symmetrical foliate scrolls around a central floral spray, the frontplate stamped *BEST* over serial number *1054*, the 7 inch brass break-arch dial with crescent-sector shaped recessed silver plate engraved *Fra's Shuttleworth* to the matted centre, within applied silvered Roman numeral chapter ring with Arabic five minutes beyond the outer minute track, with pierced steel hands and rococo cast spandrels to angles beneath arch with subsidiary *Strike/Silent* selection dial flanked by conforming mounts, the triple-pad top break-arch case with hinged brass carrying handle to the brass fillet-bordered central top panel over generous ogee and cavetto arch mouldings, and hinged front door inset with conforming brass fillet surround to the glazed aperture and with brass mouldings to front angles, the sides with break-arch windows and the rear matching the front but without the brass fillet moulding to the aperture, on cavetto moulded skirt base fitted with ogee-shaped cast bracket feet.

40cm (15.75ins) high with handle down, 28cm (11ins) wide, 19cm (7.5ins) deep).

Francis Shuttleworth is recorded in Snell, Michael *Clocks & Clockmakers of Salisbury* as taking-on part of the business of the late James Bradford in 1773. Shuttleworth apparently trained in London and by 1774 worked from an address on Blue Boar Row. In July 1776 he advertised a raffle for an organ clock and married Sarah Williams the following year. In July 1792 Francis Shuttleworth announced his retirement announcing former apprentice, Thomas Fitz as worthy of taking on his work. However, in 1797 he set-up back in business using Henry King of 'Mrs Davis's Woolen Draper' based in the Market Place as an agent to liaise with clients on his behalf. He then promptly moved to London the following year where he is recorded from 23 Duke Street, Piccadilly he remained until at least 1810.

Characteristics within the movement are reminiscent of the work of John Thwaites (later Thwaites and Reed) and the serial number would date it to around 1782 for one of his movements (see Rose, Ronald E. *ENGLISH DIAL CLOCKS* page 182). It may therefore be that the name 'Best' relates to a journeyman/workman for John Thwaites.

£1,200-1,800



1213 (detail)

1213

**1214**  
**A GEORGE III MAHOGANY FUSEE DIAL TIMEPIECE**  
**WITH SIXTEEN-INCH WOODEN DIAL**  
**THE DIAL INSCRIBED FOR J. AND T. FARR, BRISTOL,**  
**LATE 18th 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.



1214 (detail)



1214

**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.

£400-600

**1215**  
**A GEORGE III THIRTY-HOUR LONGCASE CLOCK**  
**THE MOVEMENT AND DIAL BY EDWARD BILBIE, CHEW STOKE, CIRCA 1770, THE CASE CIRCA 1800**

The posted countwheel bell striking movement with column-turned corner uprights and anchor escapement regulated by seconds pendulum, the 12 inch square brass dial with rose and thistle decorated calendar aperture beneath applied bell motif to the matted centre within applied Roman numeral silvered chapter ring with fleur-de-lys half hour markers, Arabic five minutes beyond the outer minute track and signed *E. Bilbie, Chewstoke* to lower margin, with scroll pierced steel hands and the angles applied with fine female mask centred leafy scroll cast spandrels, in a swan neck pedimented case with hinged glazed dial aperture flanked by fixed free-standing columns and the sides with shaped vertical bargeboards applied to the rear edges, the trunk with concave throat moulding over rectangular caddy moulded door flanked by canted angles, on plinth base with conforming top moulding over panel-outlined front and moulded skirt incorporating shaped apron to lower edge (presently detached).  
 208cm (82ins) high, 48cm (19ins) wide, 24cm (9.5ins) deep.

Edward Bilbie I 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 clock would have been made by Edward Bilbie III; the applied bell motif to the dial centre is an interesting feature which may be a nod towards the family's bell-founding heritage.

£300-500



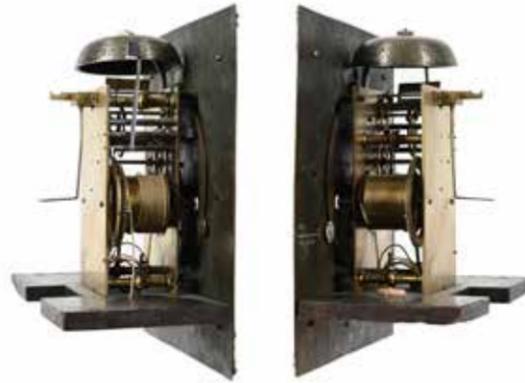
1215



1215 (detail)



1216



1216 (detail)

**1216**  
A QUEEN ANNE OAK  
EIGHT-DAY LONGCASE  
CLOCK  
ABRAHAM PILSON,  
PLYMOUTH, 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, subsidiary seconds dial and herringbone border engraved calendar aperture to the matted centre within applied silvered Roman numeral chapter ring with stylised sword hilt half hour markers, Arabic five minutes to outer track and signed *Abra. Pilson, Plymouth* to lower edge, with pierced blued steel hands and twin cherub and crown decorated scroll cast spandrels to angles, the case with shallow domed caddy surmount and deep ogee moulded cornice over slender integral three-quarter twist columns to the glazed hood door, the sides with rectangular windows and conforming quarter columns applied to bargeboards at the rear, the trunk with full-width door centred with a lenticle and applied with half round outline mouldings to form a rectangular panel, the slender plinth base with ogee top moulding over conforming panel to front and moulded skirt. 208cm (82ins) high, 51cm (20ins) wide, 28cm (11ins) deep.

**Provenance:**

Formerly in the collection of the eminent regional furniture historian Dr. Michael Legg (1929-2011).

Abraham Pilson is noted in Loomes, Brian *Clockmakers of Britain 1286-1700* as working in Plymouth circa 1700. Other than the present clock it would seem that only a watch by him has been noted.

The case of the current lot is noteworthy in that it appears to be a regional interpretation of the contemporary London style (probably made by a local joiner) which has generally survived in fine original condition. Indeed this is most likely the principal reason why present clock was acquired by Dr. Legg for his personal collection.

£1,200-1,800

**1217**  
A FINE CHARLES II BRASS LANTERN CLOCK  
JOHN LONDON, BRISTOL, CIRCA 1675-80

The posted countwheel bell-striking movement with Huygens's endless chain winding and verge escapement regulated by short bob pendulum swinging outside the frame to the rear incorporating knife-edge suspension, the dial with vacant roundel within stylised symmetrical foliate engraved infill issuing from a large leafy tulip bloom to lower margin and interrupted by engraved signature *John London, of Bristoll fecit* to the upper, within applied 6 inch narrow Roman numeral chapter ring with stylised fleur-de-lys hour markers, with scroll pierced black steel hand incorporating long tail and engraved radial leaf infill to angles, the typical tall Bristol-type frame with one-piece column turned corner posts beneath lion and unicorn armorial engraved and pierced frets, integral multi-knopped tall vase-and-cover turned finials and domed bell bearer cast with pierced leaf decoration between the limbs, with brass side doors and brass backplate to rear, on tall disc-knopped ball feet. 42cm (16.5ins) high, 15cm (6ins) wide, 16.5cm (6.5ins) deep.



1217 (detail)



1217 (detail)

John London is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as being a gunsmith working in Bristol by 1675 (references Bellchambers), when he took Robert Sainsbury from Market Lavington as an apprentice. Jim Moore recorded him as being married to Mary Baker in 1678 and he is believed to have still be working in Bristol in 1678.

George White in Darken, Jeff (editor) *TIME & PLACE, English Country Clocks 1600-1840* illustrates a very closely related clock to the present lot on page 228 (Figure 2.), where it is noted that John London was most likely influenced by

leading London-based makers but adopted his own particular style and flair - most noticeable on his surviving longcase clocks. This is most apparent with regards to his engraving which departs from the usual Bristol style, adopting more intense florid designs which are more akin to London work but taken further. White also notes that, as a gunsmith, John London is thought to have engraved his own dials; this was until a lantern clock was discovered with practice engraving beneath the dial together with the name 'Axford'. From this it has been suggested that the engraving may have been executed by someone else, who may have had connections with the brass founder Charles Axford, who is recorded through his marriage in Bristol in 1687.

Notwithstanding the above the current lot utilises a variant of the frame castings that were favoured by the Bristol and Chew Valley school of clockmakers, with one of the earliest examples of their use (other than the present clock) being for another example by John London of Bristol illustrated in Loomes, Brian *Lantern Clocks & Their Makers* on page 179 (Figure 10.41). Loomes dates this clock to the late 1670's whilst another close variant of these castings can be seen on a clock by Edward Webb dated 1676 (private collection), as well as two further examples by the same maker, dated 1682 and 1692 respectively (illustrated in Loomes on page 188, Figures 11.5 - .6). These two variants differ only very slightly in that the feet have 'disc' knops for the John London clock/present lot and 'ball' knops for the Webb clocks. The 'disc feet' castings were also used by other makers such as Edward Bilbie of Chew Stoke (who is believed to have succeeded Edward Webb in around 1695), and both variants were used by Thomas Veale of Chew Magna.

Edward Bilbie appears to have persisted with the use of such castings after Bristol makers had mostly moved onto patterns more closely related to London work of the period, suggesting that such frames were continued to be cast locally (possibly through subsequent acquisition of the patterns by the Chew Valley makers). Certainly, from surviving clocks, it would be reasonable to suggest that casting of the frames could have taken place at Edward Webb's foundry in Chew Stoke, then by the Bilbie family after Webb's death in 1694.

£4,500-5,500



1217



**1218**  
**AN INTERESTING EARLY ENGLISH BRASS LANTERN CLOCK**  
**UNSIGNED BUT POSSIBLY 'FIRST PERIOD', SECOND QUARTER OF**  
**THE 17th CENTURY**

The trains with separate winding via rope lines running within pulleys incorporating steel walls to the click-spring side, the going train now with anchor escapement for regulation by seconds pendulum and the strike train sounding the hours on a bell mounted above the frame via a countwheel with overlift provided by a single-slot hoop, the dial engraved with symmetrical arrangement of three rose blooms within foliate scrollwork over a stylised tulip to lower margin to centre, within applied 6 inch Roman numeral chapter ring incorporating stylised wheatear half hour markers, with substantial steel hand incorporating distinctive C-scroll tail and leafy flowerhead infill to angles, the distinctive frame with unique one-piece castings incorporating stylised Doric column uprights and tall ovoid knopped finials supporting the domed bell-bearer surmounted by a conforming finial, on ball feet, (originally with balance wheel regulation, lacking frets doors, backplate, pendulum, lines and weights). 42.5cm (16.75ins) high, 15.5cm (6.125ins) wide, 20cm (8ins) deep.

Although unsigned the present clock has numerous features only generally seen on early English Lantern clocks. Most notable amongst these are the spur-pinions of reports for driving the hour wheel behind the dial and the countwheel, a steel cheek to each of the winding pulleys (to which the click spring is riveted), and particularly heavy strike detents. In addition to this, the hand with its long tail, has a noticeably early feel. As does the chapter ring with its deep quarter-hour track to the inside edge. The symmetrical leafy flowerhead designs to the corners of the plate also support an early date as later clocks tend to feature outswept infill. The engraving to the dial centre does not seem to follow any well-known workshop however it is notable due intense deep-cut nature of the design. Indeed the overall slightly larger proportions of the clock are also indicative of an early date.

The frame is particularly unusual and may well be unique. The provision of one-piece castings for the columns, finials and feet, would suggest west country origins however some northern makers were known to use one-piece castings later in the century. The proportions of the frame turnings do not follow 'Classical' traditions supporting the view that the clock has provincial originals, although, interestingly, the feel of the finials can be compared to those seen on an important chiming lantern clock attributed to Nicholas Vallin illustrated in White, George *English Lantern Clocks* on page 97 (Figures II/120, a-b).

From these observations it would be reasonable to suggest that the present clock was made by a highly skilled clockmaker, possibly based in the west country, who was familiar with examples emanating from London during the 'First Period'.

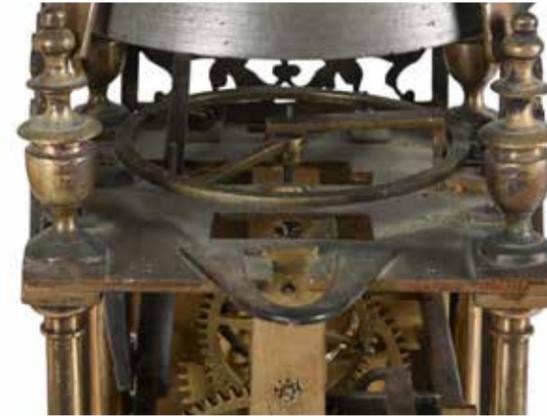
£1,500-2,000

**1219**  
**A FINE CHARLES I BRASS 'FIRST PERIOD' LANTERN CLOCK**  
**PETER CLOSON, LONDON, CIRCA 1640**

The trains with separate winding via rope lines running within pulleys incorporating steel walls to the click-spring side, the going train with reinstated verge escapement regulated by oscillating balance positioned above the top plate, the strike train sounding the hours on a bell mounted above the frame via a countwheel with overlift provided by a hoop wheel cut with a single slot, the dial with central vestigial star-burst engraved alarm setting disc within a ring of seven boldly engraved repeating flowerheads and stylised foliate scrollwork, within applied 6.125 inch narrow silvered Roman numeral chapter ring incorporating slender cruciform half hour markers, with fine substantial sculpted steel hand and foliate engraved infill to the quadrants, the frame with turned 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 and engraved signature *Peter Clofon Neare Holborn Bridg Fecit*, beneath domed bell bearer capped with a conforming vase finial, with brass side doors and the rear with later iron backplate



1218 (detail)



1219 (detail)

then the newly founded Clockmakers' Company after 1631. Amongst his apprentices were the following who went-on to become notable makers in their own right - John Selwood (1630-38); John Wise (through Thomas Dawson 1638-460; Richard Ames (through Richard Masterson 1648/9-1656/7), and William Speakman (through Nicholas Tomlins 1654-61). Closon was made an Assistant in the Clockmakers' Company in 1633 and then Warden 1637/8, there are no records of his attendance after this date. He died in around 1660/1 and is thought to have been succeeded by Richard Ames.

The present clock can be closely compared to another example by Closon illustrated in White, George *English Lantern Clocks* on page 117 (Figure II/151). The dial engraving is clearly by the same hand incorporating matching flowerheads and leafy scrollwork albeit with the design incorporating two alternating differing types of flowerhead rather than the same four-petal bloom on the current lot. The frame utilises standard London 'first period' castings with cup-and-cover finials and acorn feet as described by White pages 83-84, where it is noted that they were in use 1620-40. Indeed, the current clock is best described as a 'textbook' example of Closon's work and, through comparison with other examples by him, helps to demonstrate the high degree of consistency achieved by him during the late 1630s to 40s.

The current lot has generally survived in fine original condition. At some point the verge with balance wheel regulation was replaced by anchor escapement with long pendulum swinging behind the frame to the rear. This necessitated removal of the alarm mechanism mounted on the backplate to make room for the pendulum. The clock has subsequently re-converted back to its original balance-wheel layout executed by the late Jeff Darken; the anchor pallets, cocks etc. removed at that time have been retained and are included in the lot.

£7,000-10,000



1219 (detail)



1219 (detail)

fitted with spurs beneath an iron hanging hoop applied to the top plate, on turned tapered 'acorn' feet, (alarm mechanism no longer present). 40cm (15.75ins) high, 16cm (6.25ins) wide, 18.5cm (7.125ins) deep including spurs.

Peter Closon is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as born in Southwark, London in around 1595 and apprenticed on 22nd November 1608 to Henry Stevens (through the Clothworkers' Company). His brothers (William and Simon) were both gun makers as was his father, Godfrey, before him. He gained his freedom in 1616 and married Margaret Buckner in 1629. Closon was one of the subscribers for the formation of the Clockmakers' Company paying the substantial sum of £5 in 1630. He worked near Holborn Bridge and took-on many apprentices, first through the Clothworkers' Company and



1219



**1220**  
**AN UNUSUAL ENGLISH BRASS 'SECOND PERIOD' LANTERN CLOCK WITH OVERLAID FRETWORK TO DIAL**  
 UNSIGNED, PROBABLY LONDON, CIRCA 1650

The trains with separate winding via rope lines running within pulleys incorporating steel walls to the click-spring side, the going train with reinstated verge escapement regulated by a balance wheel set above the top plate and the strike train sounding the hours on a bell mounted above the frame via a countwheel with overlift provided by a single-slot hoop, the dial with unusual 'rose window' design cast fretwork overlaid infill to the centre within applied 6.25 inch Roman numeral silvered chapter ring incorporating stylised wheatear half hour markers, with substantial brass hand incorporating distinctive long tail, the frame of standard 'second period' Lothbury type with column-turned column uprights beneath vase finials incorporating concave bands to waists, the front and sides now applied with dolphin cast pierced and engraved frets beneath domed bell bearer surmounted by a conforming finial, with one brass side door and an iron back panel, on brass ball feet, (bell and bearer are replacements, lacking one side door and weights). 39cm (15.25ins) high, 16cm (6.25ins) square.

**Literature:**  
 The present lot (in pre-restored condition) is illustrated in White, *George English Lantern Clocks* on page 140 (Figure III/31).

In addition to the current lot, George White illustrates (page 141, Figure III/32) another closely related example sharing the same fretwork overlay to the dial centre and heavy brass hand. This second clock differs in that it utilises an alternative pattern of Lothbury castings of for the frame (see George White page 146 for the comparison between the two). A third example is also known (previously in the stock of D. and J. Benson of Bromsgrove, images can be seen on their website) which in almost every respect is identical to the present clock. The fact that all three examples use frame castings produced in Lothbury, London suggests that they are most likely constructed in a London workshop. It would be interesting to speculate whether this interesting variant of lantern clock design has any connection with the upheaval experienced during the English Civil war (1642-51).

£1,200-1,800

**1221**  
**A RARE WILLIAM III/QUEEN ANNE QUARTER CHIMING HOOK-AND-SPIKE/LANTERN WALL CLOCK**  
 THE DIAL SIGNED FOR JOHN BUSHMAN, LONDON, CIRCA 1700

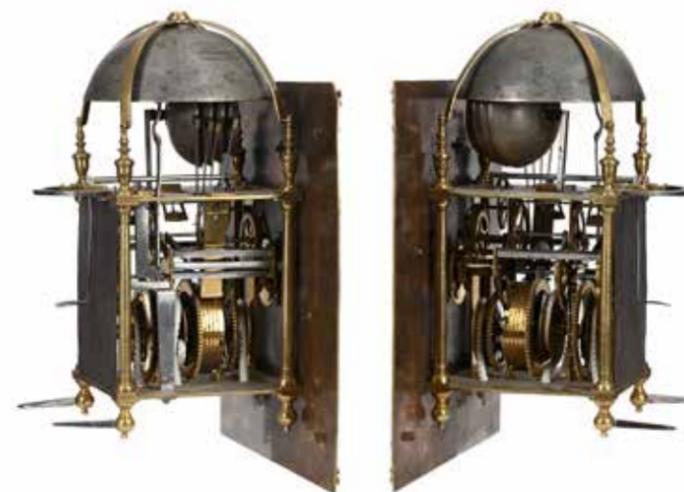
The triple-train posted two-handed movement with anchor escapement regulated by seconds pendulum to the going train, set in front of the central quarter chiming train incorporating pinned extended flange/barrel to the greatwheel cut with count-locking slots to the outer rim, beneath hammer assembly for 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



1221



1220 (detail)



1221 (details)

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 *JOHN, 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.

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).

£2,200-2,800

**1222**  
**A FINE GEORGE III WOODEN-DIALED FUSEE WALL DIAL TIMEPIECE**  
 THOMPSON, WOODBRIDGE, CIRCA 1800

The four pillar single fusee movement with tapered plates and anchor escapement regulated by lenticular bob pendulum, the 12 inch circular convex cream painted wooden Roman numeral dial signed *THOMPSON, WOODBRIDGE* to centre and with blued steel *spade* hands, set behind heavy hinged cast brass cavetto moulded convex-glazed bezel, within complex narrow ogee-moulded wooden surround fitted via pegs onto rear box case with door to the right hand side and pendulum access flap to the curved base; the rear of the case inscribed in ink *Lord Cambridge, Bergh Apton*. 36cm (14.25ins) diameter, 19cm (7.5ins) deep.

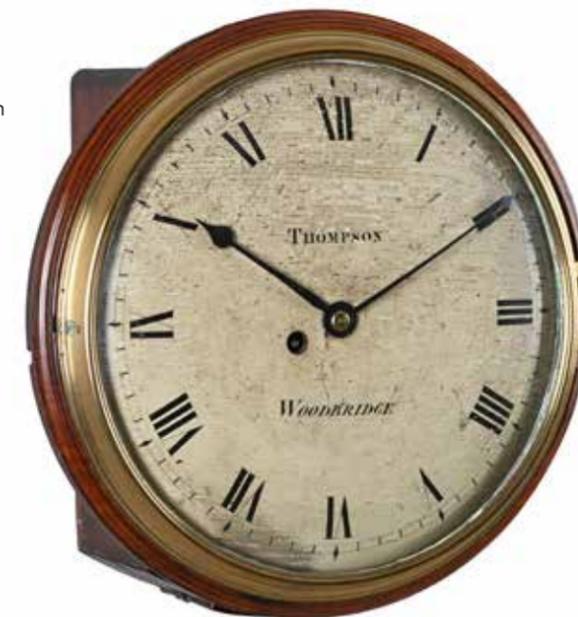
**Provenance:**  
 The inscription to the rear of the case suggests that the present timepiece was once the property of Lord Canterbury and was probably housed in a property at Bergh Apton, Norfolk. This would seem to most likely fit the profile of Charles Manners-Sutton who was consecrated as Bishop of Norwich before serving as Lord Archbishop of Canterbury from 1805 until his death in 1828.



1222 (detail)

£1,500-2,000

A Philip Thompson is recorded in Baillie, *G.H. Watchmakers & Clockmakers of the World* as working in Woodbridge, Suffolk in around 1815.



1222



1223

**1223**  
**A RARE FORGED IRON QUARTER-STRIKING**  
**TURRET CLOCK MOVEMENT WITH EARLY VERGE**  
**PENDULUM REGULATION**  
**UNSIGNED, PROBABLY CENTRAL ENGLAND,**  
**CIRCA 1660-70**

The three-wheel trains with forged wheels and lantern pinions set end-to-end with wooden barrels originally with indirect winding for the centre train flanked by capstans for the two outer barrels, the going train with horizontally pivoted escape crownwheel and perpendicular pallet arbor regulated by the original forged pendulum with an effective length of around thirty inches and with distinctive fluke-shaped bob, the centrally positioned hour-strike train with countwheel cut with teeth to the inside of the rim set in a space behind the adjacent going train pivot bar, with single-arbor warnless lifting via a pin on the quarter train greatwheel to enable the hours to sound after the quarters on the hour only, the quarter train also with single-arbor warnless lifting this time enabled via a nag's head engaging with one of four pins fitted to the going greatwheel, and counting via a slotted rim set next to the greatwheel also fitted with pins for the two hammer levers, both the hour and quarter trains with overlift enabled by hoop wheel each also serving as contrate wheels to drive vertically pivoted flies (lacking on quarter train), the going greatwheel arbor passing through the frame and squared

to facilitate take-off for a dial and the side opposing the pendulum with pivoted bell-hammer linkages, the frame with corner posts forged with Gothic ogee mouldings and with swollen circular recessed lapped joints for the upper and lower end rails, the upper and lower cross rails tenoned through the same joint with the various vertical pivot bars joined in a similar manner between, the corner posts surmounted by integral raised polyhedral finials and with decorated buttress feet.

The frame 100cm (39.5ins) long, 52cm (20.5ins) wide, 91cm (36ins) high; 107cm (42ins) high overall including the strike train fly.

The present lot is particularly interesting in that technologically it is essentially unchanged from the medieval period, yet incorporates a very early pendulum escapement which would have most likely been 'cutting-edge' at the time. Indeed, the transverse (end-to-end) three-wheel layout of the trains, together with the single arbor warnless striking with overlift/locking provided via a hoop wheel, remains essentially unchanged from the that of the Salisbury Cathedral clock (which reputedly dates from 1386). In addition to this, the trains comprise forged iron wheels and lantern pinions, and the frame itself is also joined with tenons and wedges. These features were gradually superseded by brass wheels, forged cut leaves for the pinions and threaded nuts for securing the frame towards the end of the 17th century.

Beeson, C.F.C. in *ENGLISH CHURCH CLOCKS 1280-1850* suggests (on page 57) that the transition from end-to-end layout for the trains is due to the adoption of the anchor escapement and long pendulum where the sided-by-side configuration is much more practical. From this it would be reasonable to suggest that the present movement was made prior to the wholesale adoption of the anchor escapement during the 1670's. This would certainly seem to be the case when two movements by William Clement are considered. The first is dated 1672 but has end-to-end trains, whilst another, dating to the previous year, was made with trains set side-by-side; suggesting that the end-to-end configuration was essentially being phased out at this time.

The positioning of the countwheel between the strike and going trains is also discussed by Beeson on pages 48-52 with many examples noted (but mostly without hoop-wheel overlift/locking). The general trend with regards to dating indicates that this detail was predominant from around 1550-1670 (when end-to-end trains were phased-out), and mostly originate from central/southern England. The layout and decoration to the forged frame also commensurate with clocks made during this period however the use of tenons and wedges is unusual for a 17th century clock, as are the 'lapped' corner joints to the end sections; indeed, this distinctive feature may well assist with attribution if other examples with known provenance can be found.



1223 (detail)

Despite many of the rather archaic features present in the current movement, it does incorporate what appears to be a very early pendulum-regulated verge escapement. Unusually for a pendulum escapement, the escape crownwheel is carried on a horizontal arbor (rather than vertical with pinion driven by a contrate-wheel) with the pallet arbor set at ninety degrees to facilitate the side-swinging pendulum. The positioning of the escape wheel in this manner echoes that of a clock regulated by a foliot, however the present clock has not been converted from balance regulation as there is little room for one above due to the positioning of the vertically pivoted fly for the strike train. In addition to this there is also no space for a vertical pallet arbor lower pivot potence. The geometry of a verge escapement does not lend itself to a long pendulum due to the inherent relatively high amplitude of oscillation pendulum, this is perhaps why the pendulum is relatively short. An interesting detail is the fluke-shaped bob to the pendulum which echoes that illustrated in Huygens' 1673 work *Horologium Oscillatorium*. Naturally, not many verge pendulum turret clocks with original escapement survive due to the adoption of the much more practical anchor escapement in 1671 (only 12-13 years after the verge).

One final detail worth noting is the provision of contrate teeth cut to the rims of the hoop-wheels to drive vertically pivoted flies for the both the hour and quarter strike trains. This would appear to be an essentially unique feature possibly due to the clock being originally installed in a relatively tight location where there was no room for the flies to be positioned on each end of the frame (longer than normal due to the third train). This rather ingenious system would require a fair amount of additional work to execute.

Although the present movement is missing some components it does, however, survive in essentially untouched condition with beautifully executed forged wrought ironwork throughout.

£2,000-3,000

**1224**  
**A GEORGE II EBONISED TABLE/BRACKET TIMEPIECE WITH 'SILENT' PULL-QUARTER REPEAT**  
**JOHN THOMPSON, LONDON, CIRCA 1740**

The four pillar single fusee movement with verge escapement regulated by short bob pendulum and 'silent' pull-quarter repeat sounding the quarters on a graduated nest of three bells and the hour on a further larger bell on demand only, the backplate engraved with symmetrical entwined vine scrollwork and flowerheads, the 6 inch brass break arch dial with calendar and shaped 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 minute track, with scroll pierced blued steel hands and mask and scroll cast spandrels to angles, the arch signed *Jn:º Thompson, London* to a silvered boss within applied moulded collar flanked by conforming grotesque profile mask and scroll cast mounts, the bell-top case with hinged brass carrying handle over double cavetto top mouldings and hinged front applied with complex raised mouldings bordering the dial aperture and with scroll pierced brass upper quadrant frets, the sides with break-arch windows bordered with half-round mouldings, the rear with an arch glazed door set within the frame of the case, on cavetto moulded shallow skirt base with moulded squab feet. 43cm (17ins) with handle down, 25.5cm (10ins) wide, 17cm (6.75ins) deep.

Two makers with the name John Thompson are recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in London during the first half of the 18th century. The first is noted as being apprenticed in 1713 and gaining his freedom of the Clockmakers' Company in 1720; the second is only recorded through his apprenticeship commencing in 1717.

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* within the chapter titled *VINE ENGRAVING, 1740-1770* pages 337-349.

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.



1224 (detail)

£1,500-2,000



1224



1225

**1225**  
**A GEORGE III/REGENCY BRASS MOUNTED**  
**MAHOGANY TABLE/BRACKET CLOCK WITH**  
**FIRE ENAMEL DIAL**  
**BARRAUD, LONDON, EARLY 19th CENTURY**

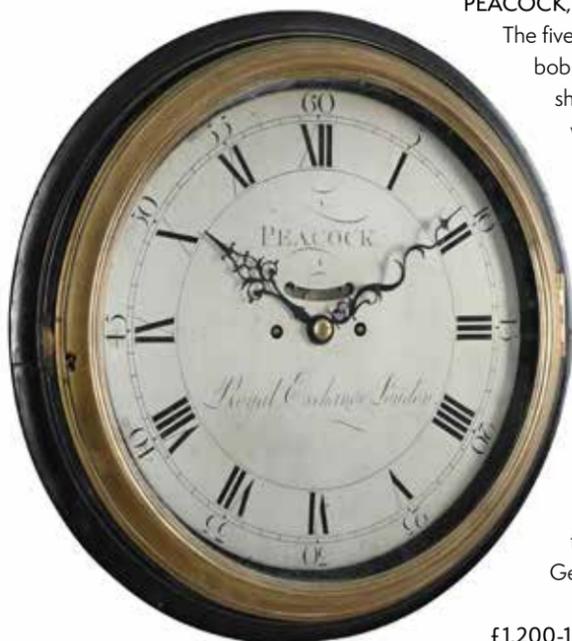
The five pillar twin fusee bell striking movement with anchor escapement regulated by lenticular bob pendulum incorporating stirrup type regulation adjustment and trip-hour repeat, the geometric border engraved backplate with pendulum holdfast and signed *Barraud, Cornhill LONDON* within an oval cartouche to centre, the 6.75 inch slightly convex white enamel Roman numeral dial with Arabic five minutes beyond the outer minute track and pierced brass hands, the break-arch case with brass ball finial and foliate scroll pierced and engraved brass frets to the concave-sided pyramidal upstand over complex cast brass top mouldings, the opening front applied ogee moulded convex-glazed cast brass bezel over fine foliate scroll pierced and engraved lower quadrant frets flanked by inset brass mouldings to angles, the sides with hinged brass carrying handles over brass fish scale sound frets, the rear with full-width break-arch glazed door, on brass bound cavetto moulded skirt base with brass ogee bracket feet.  
 46cm (18ins) high, 27.5cm (10.75ins) wide, 19cm (7.5ins) deep.



1225 (detail)

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

£2,500-3,500



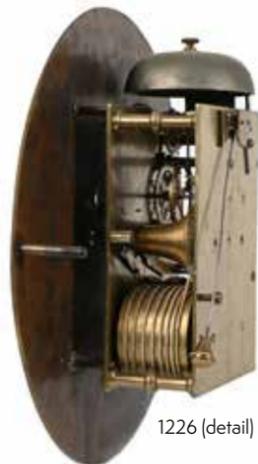
1226

**1226**  
**A RARE GEORGE III VERGE FUSEE HOUR-STRIKING DIAL WALL CLOCK**  
**PEACOCK, LONDON, CIRCA 1780**

The five pillar twin fusee bell striking movement with verge escapement regulated by short bob pendulum, the 12 inch circular single sheet silvered brass Roman numeral dial with shaped false-bob aperture and signed *PEACOCK, Royal Exchange, London* to centre, with Arabic five minutes beyond the outer minute track and scroll-pierced steel hands, secured via two pinned feet fitted to the edge of the dial plate to the cavetto moulded wooden surround behind a conforming moulded cast brass hinged glazed bezel, the fixed rear box case with hinged door to right hand side and to the back panel.  
 40.5cm (16ins) diameter, 16.5cm (6.5ins) deep.

£1,200-1,800

A George Peacock is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working from Royal Exchange, London, from before 1771. Baillie notes a centre-seconds watch by him in the Ilbert collection and records another entry for a George Peacock working from Cornhill in 1784.



1226 (detail)



1227 (detail)

**1227**  
**A GEORGE III SMALL BRASS MOUNTED**  
**MAHOGANY BRACKET CLOCK**  
**J. PERIGAL, LONDON CIRCA 1800**

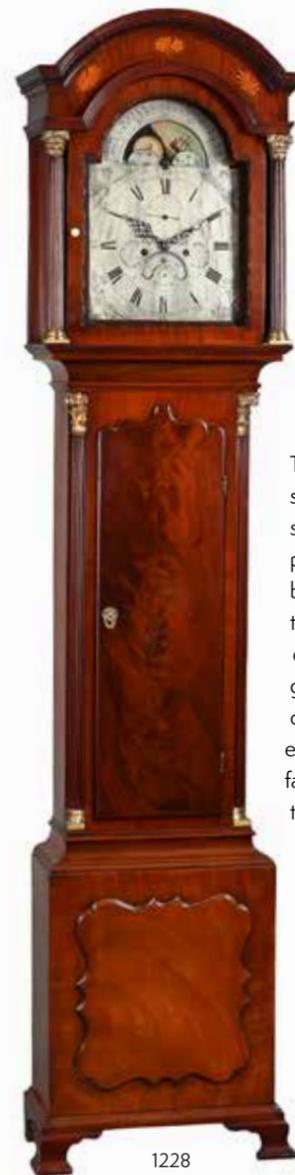
The five pillar twin fusee bell striking movement with shallow-arch shaped plates and verge escapement regulated by short bob pendulum, the 4.75 inch circular slightly convex cream painted Roman numeral dial signed *J. Perigal, Coventry Street, London* to centre and with blued steel moon hands, the shallow break-arch top case with hinged brass carrying handle and complex top mouldings, over hinged front applied with moulded cast brass convex glazed bezel set between crescent-shaped upper and twin lower quadrant brass fish scale sound frets flanked by brass edged angles, the side with conforming rectangular sound frets and the rear flush incorporating arch-glazed door, on cavetto moulded skirt base with brass ogee bracket feet.  
 28.5cm (11.25ins) high with handle down, 21.5cm (8.5ins) wide, 15cm (6ins) deep.

John Perigal is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working from Coventry Street, London 1770-1800. He was from the celebrated Perigal dynasty of clockmakers who first worked with Masquerier (1772-82) and then Browne (1794-1800). A John Perigal is subsequently recorded by Baillie as working in partnership with Duterrau from New Bond Street 1803-40.

£800-1,200



1227



1228

**1228**  
**A GEORGE III MAHOGANY EIGHT-DAY LONGCASE CLOCK WITH ROLLING MOONPHASE**  
**JAMES WILLIAMS, BATH, LATE 18th CENTURY**

The four pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 12 inch single-sheet silvered brass Roman numeral break-arch dial with subsidiary seconds and arched calendar dial to the scroll engraved centre signed *James, Williams, BATH*, with Arabic five minutes beyond the outer minute track, scroll pierced steel hands and engraved with figural representations of the four seasons to the spandrel areas, beneath arch with rolling moonphase incorporating landscape decorated lunettes and calibrated for the age of the moon together with *HIGH WATER AT BRISTOL KEY* to outer margin, the break-arch case with ogee and key-cut cornice mouldings and triple oval fan lozenge inlaid frieze over hinged glazed dial aperture with 'wavy edged' border to the glass, flanked by fluted Corinthian columns with brass caps and bases and the sides with bargeboards positioned at the rear edge, the trunk with cavetto throat moulding over shaped-top caddy-moulded door faced with flame-figured veneer flanked by conforming Corinthian quarter columns to the angles, the plinth base applied with serpentine-outline raised caddy moulded panel to fascia over ogee bracket feet.  
 224cm (88ins) high, 53.5cm (21ins) wide, 28.5cm (11.25ins) deep

**Provenance:**  
 The Leonard Fuller Collection.

James Williams is recorded in Moore, A.J. *The Clockmakers of Bristol 1650-1900* as working in Bath 1799-1805.

£600-800



1228 (detail)



1229

**1229**  
**A REGENCY BRASS MOUNTED FIGURED MAHOGANY QUARTER-CHIMING TABLE/BRACKET CLOCK**  
**JOHN JACKSON, LONDON, CIRCA 1815**

The substantial six pillar triple chain fusee movement with anchor escapement regulated by disc bob pendulum incorporating stirrup-type regulation adjustment, chiming the quarters on a nest of eight graduated bells and sounding the hour on a further larger bell, the backplate signed *John Jackson, LONDON* within a geometric bordered oval cartouche to centre within conforming decorated outer border interrupted with leafy sprays to angles, the 8 inch cream painted arched Roman numeral dial also signed *John Jackson, LONDON* to centre, with Arabic fifteen-minutes to outer track and pierced gilt brass hands beneath subsidiary regulation and *STRIKE/SILENT* selection dials to arch, the arched case with complex break-arch upper mouldings over hinged arched-glazed front inset bordered with inset brass fillet mouldings to the aperture and with rounded brass stringing to edges, the sides with hinged brass carrying handles over arched bras fish scale sound frets and the rear with arch-glazed door set within the frame of the case, on cavetto moulded skirt base



1229 (detail)

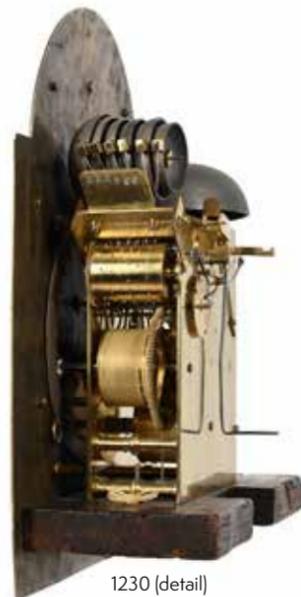
with bras ogee bracket feet; with a modern mahogany wall bracket incorporating scroll carved support beneath reeded-edge platform the clock 45cm (17.75ins) high, 31.5cm (12.5ins) wide, 21cm (8.25ins) deep; the clock on wall bracket 79cm (31.25ins) high overall.

John Jackson senior was a notable maker who was apprenticed to Nathaniel Style before setting-up his own business at Bridgewater Square by 1760. He was Master of the Clockmaker's Company in 1796 and went into partnership with his son of the same name from 1781-94. The business continued trading under the name John Jackson until around 1825.

£2,000-3,000

**1230**  
**AN EIGHT-DAY QUARTER-CHIMING LONGCASE CLOCK**  
**THE MOVEMENT AND DIAL BY WILLIAM BARROW, LONDON, CIRCA 1720, THE CASE LATER**

The substantial six finned pillar inside countwheel bell striking movement with plates measuring 7.75 inches by 6.5 inches and anchor escapement regulated by seconds pendulum, the quarter train with external countwheel and sounding on a graduated nest of six bells, the 12 inch brass break-arch dial with star decorated subsidiary seconds dial and calendar aperture to the Ho-Ho bird decorated 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 mask and scroll cast spandrels to angles within a herringbone engraved outer border, the arch with silvered boss signed *William Barrow, LONDON* within conforming herringbone-banded border flanked by dolphin cast mounts, now in a brass mounted mahogany case with shaped scroll-pierced brass fret fronted removable concave-sided 'pagoda' pediment, over break-arch cavetto cornice, conforming arched brass fretwork frieze and hinged glazed dial aperture flanked by free-standing stop-fluted Corinthian columns with brass caps and bases, the sides with rectangular brass sound frets and quarter columns set against bargeboards at the rear, the trunk with concave throat moulding over break-arch flame-figured door applied with complex edge mouldings and flanked by Corinthian quarter columns also with bras caps and bases, on plinth base with conforming concave top



1230 (detail)

moulding over shaped panel outlined front and moulded skirt.  
 237cm (93.25ins) high including removable pediment, 215cm (86ins) high with pediment removed; 52cm (20.5ins) wide, 25.5cm (10ins) deep.

William Barrow is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as apprenticed in 1700 and gaining his freedom of the Clockmakers' Company in 1710. It would appear that he supplied clocks for the Swedish market with a lacquer longcase residing in the Nordiske Museum, Stockholm and three more longcase clocks in the National Museum, also in Stockholm.

£1,200-1,800



1231 (detail)

**1231**  
**A GEORGE III BRASS MOUNTED MAHOGANY TABLE/BRACKET CLOCK WITH MOONPHASE**  
**THOMAS WAGSTAFF, LONDON, CIRCA 1785**

The five pillar twin fusee bell striking movement with verge escapement regulated by lenticular bob pendulum incorporating transverse pivoted beam rise/fall regulation to suspension and with holdfast, the foliate engraved backplate decorated with a circular cartouche containing a basket of fruit on a rococo shelf to centre over leafy swag to lower margin, the 8 inch single sheet silvered brass dial with subsidiary calendar dial over signature *Tho's Wagstaff, Gracechurch St., LONDON* and unusual rolling moonphase aperture with lunar disc calibrated for the lunar month to circumference to the centre, within narrow Roman numeral chapter ring with Arabic five minutes beyond the minute track, with pierced blued steel hands and leafy scroll engraved infill to spandrel areas beneath arch with twin subsidiary *STRIKE/SILENT* and regulation dials, the break arch case with hinged brass carrying handle applied to a single brass fillet bordered raised 'pad' to top and complex cornice mouldings, over hinged front incorporating brass fillet mouldings bordering the glazed dial aperture, the sides with arched brass fish scale sound frets and the rear with break-arch glazed door set within the frame of the case, on cavetto moulded skirt base with brass ogee bracket feet.  
 44cm (17.25ins) high with handle down, 31cm (12.25ins) wide, 19.5 (7.75ins) deep.

Thomas Wagstaffe is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working from Carey Street and Grace-Church Street, London 1756-93. Wagstaffe was a devout Quaker with strong ties with his brethren in Philadelphia, U.S.A. He is known to have supplied movements and dials for casing locally in Philadelphia, with examples noted in Moore, George and James, Arthur Thomas *Wagstaffe, Quaker Clockmaker* published in the December 1976 issue of the 'National Association of Watch & Clock Collectors Bulletin' (pages 534-35).

£2,500-3,500



1231



1230



1232

now fitted with

set to the right hand side, the 13 inch brass break-arch dial with subsidiary seconds dial to foliate scroll engraved centre within applied Roman numeral chapter ring with concentric calendar inner track and Arabic five minutes beyond the outer minute track, with scroll pierced steel hands, a third brass hand for the concentric calendar and rococo scroll cast spandrels to angles, beneath arch with rolling moonphase incorporating lunettes engraved with longitude and latitude lines and disc calibrated with the lunar month to the circumference, below engraved silvered signature *BENJAMIN PEERS, CHESTER* following the curvature of the arch, the case with swan beck pediment incorporating gilt scroll decorated simulated verre-eglomise frieze over hinged glazed dial flanked by fluted Doric columns, the sides applied with vertical bargeboards at the rear, the trunk with concave throat moulding and plain frieze over shaped-top caddy moulded door faced in book-matched flame-figured veneers flanked by quarter columns, the plinth base with stepped ogee top mouldings over shaped raised panel to front flanked by canted angles, on ogee bracket feet. 236cm (93ins) high, 53cm (21ins) wide, 25.5cm (10ins) deep.



1233 (details)

**Provenance:**

The Leonard Fuller Collection, purchased from G. Lord and W. Fisher (antique furniture dealers), Folkstone, 30th May 1965 for £95.

Benjamin Peers is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in Chester 1773-84.

£500-700

**1233  
A MAHOGANY QUARTER CHIMING LONGCASE CLOCK WITH MOONPHASE  
BENJAMIN PEERS, CHESTER, CIRCA 1780 AND LATER**

The four-pillar rack striking movement with anchor escapement regulated by seconds pendulum and now sounding the hours on a tubular gong suspended within the case, a third separate quarter chiming train sounding on a graduated next of eight bells

Rabert Lawson is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in Leigh, Lancashire, circa 1787. He was a skilled maker who is known to have produced a tidal dial longcase clock incorporating planetary lunar indication (private collection).

£700-1,000

1232 (details)  
The four pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 13.25 inch brass break-arch dial with subsidiary seconds dial to foliate scroll engraved centre within applied Roman numeral chapter ring with concentric calendar inner track and Arabic five minutes beyond the outer minute track, with scroll pierced steel hands, a third brass hand for the concentric calendar and rococo scroll cast spandrels to angles, beneath arch with rolling moonphase incorporating lunettes applied with scroll-pierced and engraved ornaments engraved *TEMPUS, FUGIT* and disc calibrated with the lunar month to the circumference, below further applied silvered plate engraved *ROBERT LAWSON, LEIGH* following the curvature of the arch, the case with swan beck pediment over hinged glazed dial aperture with 'wavy edged' border to the glass flanked by fluted Doric columns, the sides applied with vertical bargeboards at the rear, the trunk with concave throat moulding and plain frieze over shaped-top caddy moulded door faced in book-matched flame-figured veneers flanked by quarter columns, the plinth base with stepped ogee top mouldings over chevron-strung crossbanded fascia flanked by canted angles, on ogee bracket feet. 222cm (87.5ins) high, 61cm (24ins) wide, 28cm (11ins) deep.



1232 (details)

**1232  
A GEORGE III FIGURED MAHOGANY EIGHT-DAY LONGCASE CLOCK WITH MOONPHASE  
ROBERT LAWSON, LEIGH, CIRCA 1785**

The four pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 13.25 inch brass break-arch dial with subsidiary seconds dial to foliate scroll engraved centre within applied Roman numeral chapter ring with concentric calendar inner track and Arabic five minutes beyond the outer minute track, with scroll pierced steel hands, a third brass hand for the



1233



1234 (detail)

**1234  
A GEORGE III BLACK CHINOISERIE JAPANNE TAVERN WALL TIMEPIECE  
BURT WADE, LONDON, LATE 18th CENTURY**

The four pillar weight-driven movement with five-wheel train, anchor escapement regulated by seconds pendulum and tapered plates, with a 19 inch circular gilt on black painted Roman numeral dial with pierced brass hands, within integral gilt-line painted ogee moulded surround and secured to the teardrop-shaped drop-trunk case by four pins, the case with twin side apertures set behind the dial, over throat signed in gilt *Burt Wade, LONDON* flanked by leaf-painted shaped ears and concave-topped caddy moulded trunk door polychrome and gilt decorated with game birds before a willow tree within gilt line borders, the baluster profile side sections gilt painted with further foliate panels and the sides with oversize floral sprays, the concave moulded base decorated with a further conforming foliate panel within gilt line borders, (the case except for the signature redecorated). 114cm (45ins) high, 57cm (22.5ins) wide, 20cm (8ins) deep.

**Provenance:**

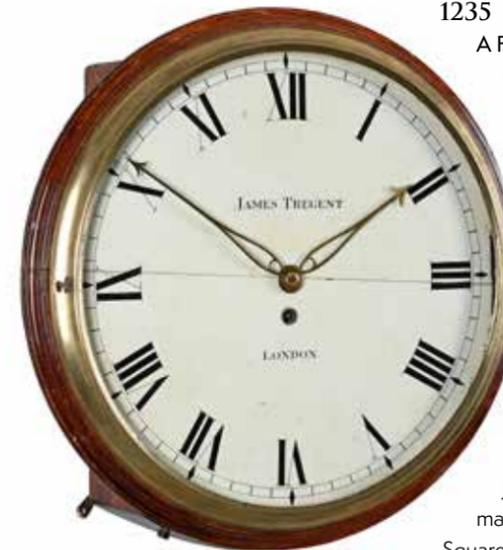
The beneficiary of a deceased estate. Purchased in these rooms The Collection of the late John Fane 26th November 2009 (lot 41) for £4,500 hammer.

Burt Wade is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in London 1764-c.1800. The present timepiece is recorded in Gatto, Martin *THE TAVERNICUS TAVERN CLOCK ARCHIVE, EXTENDED EDITION* page 300.

£1,500-2,500



1234



1235

**1235  
A FINE GEORGE III WOODEN-DIALED FUSEE WALL DIAL TIMEPIECE WITH  
PROVENANCE TO SOMERSET HOUSE  
JAMES TREGENT, LONDON, CIRCA 1800**

The four pillar single fusee movement with tapered plates and anchor escapement regulated by lenticular bob pendulum, the 14.5 inch circular cream painted wooden Roman numeral dial signed *JAMES TREGENT, LONDON* to centre and with pierced brass hands, set behind heavy hinged cast brass cavetto moulded glazed bezel, applied to the dial panel incorporating narrow complex moulded wooden surround fitted via pegs onto rear box case with door to the right hand side and pendulum access flap to the curved base; the side door applied with paper labels inscribed in ink 16580, J.(or I.)R.O. Somerset House, Room 141 Sub G. and 7533, 11-4-49, J.(or I.)R.O. Somerset House, Centre Block Room 141, Stamping Room, Repair 1-14 Dial Block. 43cm (17ins) diameter, 16cm (6.25ins) deep.

James Tregent is recorded in Britten, F.J. *Old Clocks and Watches & Their Makers* as a famous maker who worked in London from 35 Strand in 1775 and then at 29 Cranborne Street, Leicester Square by 1780. He was appointed an honorary fellow of the Clockmaker's Company in 1781 and

became watchmaker to the Prince of Wales. Tregent and was intimate with Garrick, Sheridan and other notabilities of the theatre, Kelly refers to him as 'Mr. Tregent the celebrated French watch maker' and relates how Sheridan by attributing his proverbial unpunctuality to the lack of a timepiece obtained from Harris, proprietor of Covent Garden Theatre, a watch of Tregent's make. The Duke of Sussex paid him £400 for a repeater and alarm travelling watch; a bracket clock by him was in the in the Wetherfield collection, and another with Battersea enamel dial (possibly made by his brother the enameller Anthony Tregent) was in the Schreiber collection. James Tregent died in 1804.

The present timepiece would have been made at around the same time as extensive building works at Somerset House (under James Wyatt who succeeded George Chambers in 1796) were coming to an end in 1801. It is tantalising to think that this timepiece was supplied for use in the building at around this time; indeed James Tregent



1235 (detail)

would have been a suitable candidate for supplying a timepiece for use in such a prestigious location. A cursory search has not revealed the location of room 141 within the centre block, nor the meaning of 'J.R.O.'. However the reference to the 'Stamping Room' may indicate that the initials may actually be 'I.R.O.' relating to the Inland revenue Office, and that the present timepiece may have been located in the room traditionally used for General Duty embossing/stamping.

£1,500-2,000



1236 (details)



1236

**A FINE GEORGE III BLUE GUILLOCHE ENAMELLED GOLD POCKET WATCH WITH CYLINDER ESCAPEMENT VULLIAMY, LONDON, 1793**

The gilt full plate single fusee movement with four columnar pillars pinned through the backplate, shaped stop-iron block 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, herringbone bordered rim and grotesque mask at the junction with wedge-shaped leafy scroll engraved and pierced foot flanked by silvered regulation disc set within adjacent applied serpent inhabited scroll engraved panel infill opposing signature *Vulliamy, LONDON* and with coded serial number *zus*, with gilt brass dust cover, the circular slightly convex white Roman numeral enamel dial with Arabic five minutes to outer track and gold *beetle and poker* hands, the case with radial engine-turned decoration to the blue guilloché enamel decorated hinged rear cover incorporating repeating blue and cream arcaded border, the hinged bezel with conforming border and with fine chevron engraved band to circumference, marks for London 1793, maker *SG*. The pillar plate 4.2cm (1.675ins) diameter; the case 5.5cm (2.25ins approx.) diameter.

**Provenance:**

The Leonard Fuller Collection.

FOR BIOGRAPHICAL FOOTNOTE PLEASE SEE THE FOLLOWING LOT 1237.

£2,000-3,000



1236

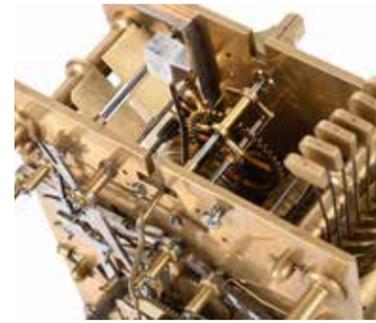
1237

**A FINE GEORGE III EBONISED SMALL TABLE/BRACKET CLOCK WITH PULL-QUARTER REPEAT AND SILENT ESCAPEMENT VULLIAMY, LONDON, No. 215 CIRCA 1790**

The substantial five pillar twin fusee bell striking movement with plates measuring 7.25 by 5.5 inches and pull-quarter repeat on a graduated nest of six bells, the going train with dead-beat type escapement incorporating gut pallets for silent operation regulated by lenticular bob pendulum incorporating transverse pivoted beam rise/fall regulation to suspension and hinged holdfast to the backplate, engraved *Vulliamy, London, No. 215* within a leafy floral cartouche to centre, the 6 inch single sheet silvered brass Roman numeral break-arch dial with shaped false-bob and calendar apertures to the centre and with Arabic five minutes beyond the outer minute track, with scroll pierced steel hands beneath arch with twin subsidiary *STRIKE/SILENT* and regulation dials flanking further engraved signature *Vulliamy, London* occupying the space between, the brass mounted ebonised case with hinged brass carrying handle



1237 (details)



1237 (detail)

**Provenance:**

Previously sold at Christie's London sale of *THE ALBERT ODMARK COLLECTION OF IMPORTANT CLOCKS AND WATCHES* 11th March 2005 (lot 444) for £16,500 hammer.

Francois-Justin Vulliamy was born in 1712, the son of a pastor from Gingins, Pays de Vaud, Switzerland. He initially trained and moved to Paris to make watches there, but when George Graham invented the cylinder escapement he came to London (in around 1730), to familiarise himself with it. It was around this time that he met Benjamin Gray with whom he subsequently formed a partnership in 1743; the year after Gray had been appointed Watchmaker in Ordinary to George II. In 1746 Vulliamy married Benjamin's daughter, Mary and they subsequently had four children, Jane, Benjamin, Lewis and Mary. Justin Vulliamy was proud of his roots, and took the lead in permanently establishing the Swiss Church in London in 1762. Whilst Vulliamy was in partnership with Gray their work was signed with both names. After the death of Gray in 1764 the Royal Warrant passed to Vulliamy who signed with either his full name or the shortened version 'Just. Vulliamy'.

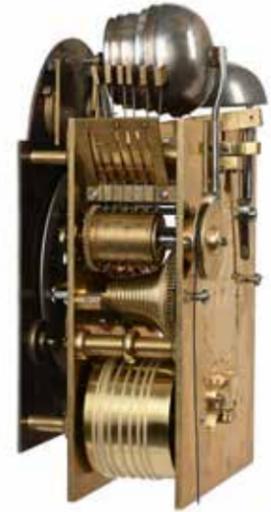
In around 1780 Justin's son, Benjamin, joined his father in partnership and the workshop subsequently adopted the practice of signing their work with the family surname 'Vulliamy' alone. Justin Vulliamy died in 1797 leaving the business in the hands of Benjamin, who in turn passed it on to his son, Benjamin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



1237

£15,000-20,000

to the squat inverted bell caddy superstructure, over double cavetto top mouldings and hinged front incorporating brass fillet bordered glazed dial aperture and scroll pierced frets to upper quadrants, the sides with generous break-arch windows within raised complex moulded surrounds, and the rear with rectangular break-arch glazed door set within the frame of the case and also with scroll pierced frets to upper quadrants, on cavetto moulded skirt base with moulded gilt brass squab feet. 35.5cm (14ins) high with handle down, 21.5cm (8.5ins) wide, 16.5cm (6.5ins) deep.



1237 (details)

The Vulliamy's started numbering most of their clocks from 1788 until 1854. Two of the original Vulliamy workbooks still survive in the library of the British Horological Institute at Upton Hall, these often can provide valuable information regarding the manufacture and provenance of many clocks made by the workshop. Unfortunately the records are incomplete hence only note clocks with serial numbers 296-469 and 746-1067, which means that the original client for the current lot, number 215, remains unidentified. The confident and distinctive design of the present timepiece, with dial incorporating twin subsidiaries to the shallow arch and case with squat proportions to the caddy surmount, crisp mouldings and large side apertures, is highly typical of those produced by Vulliamy family. The movement is finely executed with crisp wheelwork, superbly finished fittings such as the two-part backcock and plates measuring nearly 4mm thick. The silent escapement is particularly notable in that it differs from earlier designs which were generally based on verge configurations, hence will be much more accurate. Although the teeth of the escape wheel are of deadbeat type it is likely that the gut lines forming the pallets will flex a little when engaging with the escape wheel this providing an element of inherent recoil in the action.



1238

**1238**  
**A FINE AND RARE ORMOLU MOUNTED BLACK MARBLE MANTEL TIMEPIECE OF IMPRESSIVE PROPORTIONS**  
**BENJAMIN LOUIS VULLIAMY, LONDON, NUMBER 1921, 19th CENTURY**

The circular eight-day four columnar pillar single chain fusee movement with plates measuring 5.25 inches in diameter and Vulliamy type half deadbeat escapement regulated by heavy disc bob half-seconds pendulum stamped with serial number 1921 and with transverse pivoted beam rise/fall regulation to the suspension, the backplate signed *VULLIAMY, LONDON* over No. 1921 to centre, the 5 inch circular silvered dial with fine engine-turned centre within narrow Roman numeral chapter ring incorporating engraved signature *VULLIAMY, LONDON* flanking the *XVII* numeral centred with the regulation adjustment square, with dot minute markers to outer track and blued steel Breguet type *moon* hands set within parcel frosted and burnished complex moulded bezel surround, the substantial ormolu mounted black marble case of 'drumhead' design centred with a large cast ormolu surmount modelled as an eagle opening its wings and looking to the left whilst grasping a baton issuing flames from each end draped over the drum housing the movement and dial, the rear of the drum with brass circular brass cover secured by blued steel turn screws, raised via a stepped block-shaped cradle over a wide plinth base applied with finely cast and chiselled fire-gilt bronze figures of recumbent lions modelled after Canova flanking the dial, the front applied with generous apron mount centred with a bearded male mask issuing scrolling acanthus over a stepped skirt.

42.5cm (16.75ins) high, 61.5cm (24.25ins) wide, 15cm (6ins) deep.

**Provenance:**

Previously sold at Bonhams, Sydney, sale of *The Owston Collection*, 25th June 2010 (lot 464) for \$30,000 AUD where it was noted that the timepiece was acquired from Algy Rothman, Winchester, in 1986.

Benjamin Lewis Vulliamy is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as born 1780 to Benjamin Vulliamy and gaining his freedom of the Clockmakers' Company in 1809. He worked from 52 Pall Mall, served as Warden 1821-5 and was appointed Master five times. He was the last of the celebrated dynasty of Royal clockmakers which started with his grandfather, Justin, forming a partnership with George II's clockmaker, Benjamin Gray (see previous lot). Benjamin Lewis Vulliamy was perhaps one of the most influential horologists of his time publishing many works and undertaking numerous high profile public commissions as well as holding the Royal Warrant. He supplied many clocks to the Royal family including the turret clock for Windsor Castle in 1829 (replacing an earlier movement by Joseph Knibb); however his horological legacy is perhaps somewhat slightly blighted by his tendency to undertake controversial alterations to earlier important clocks by makers such as Tompion.

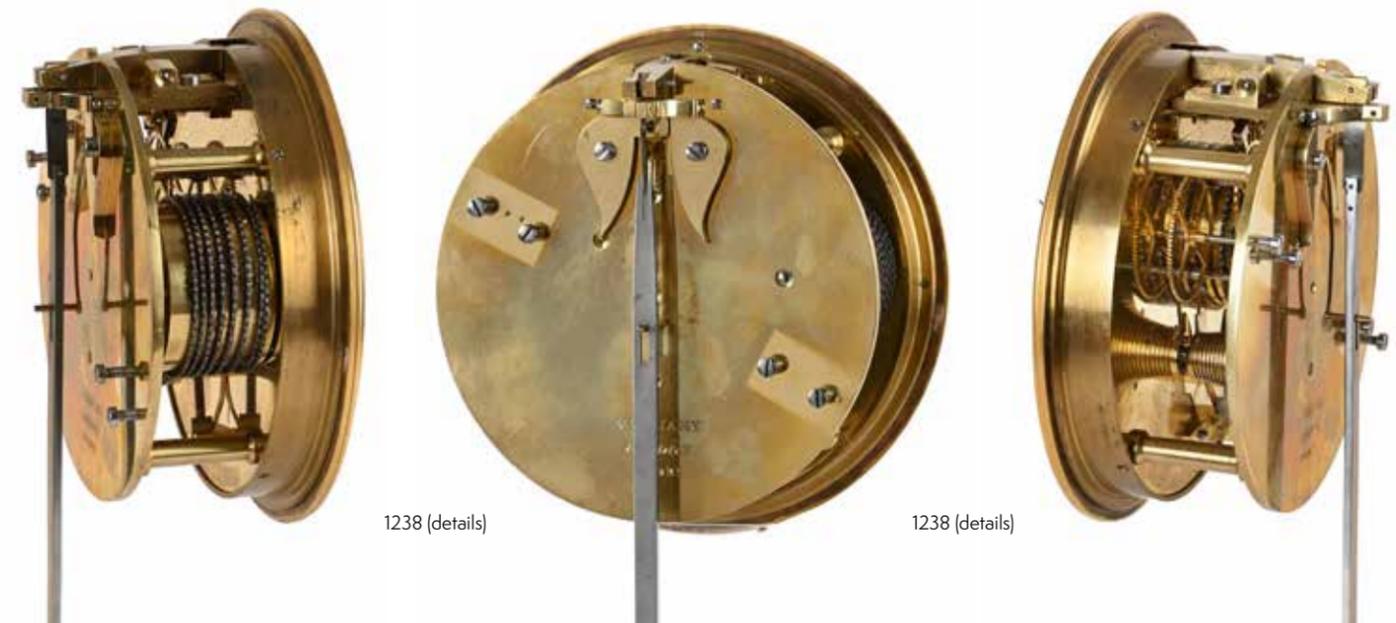


1238 (detail)

The Vulliamys started numbering most of their clocks from 1788 until 1854. Two of the original Vulliamy workbooks still survive in the library of the British Horological Institute at Upton Hall, these often can provide valuable information regarding the manufacture and provenance of many clocks made by the workshop. Unfortunately the records are incomplete hence only note clocks with serial numbers 296-469 and 746-1067. There is also a third surviving Vulliamy workbook, relating only to repairs and servicing dating to the period 1846-53. Interestingly this volume records at least sixty-five clocks being in the possession of the government 'Office of Works' and another forty being in the possession of Queen Victoria at Buckingham Palace. Roger Smith in his article entitled *Vulliamy Clock Numbering, A Postscript*, published in *Antiquarian Horology* Vol. 21 No. 5 (September 1994), used surviving data in the records of the British Horological Institute at Upton Hall and known documented examples to compile a graph from which unrecorded clocks can be dated. According to this chart number 1921 would appear to date to the end of the second quarter of the 19th century.

The general design of the present timepiece follows the 'lion' form made popular by Vulliamy during the early years of the 19th century. Vulliamy's earliest models utilised lions with balls either between or under one of the front paws no doubt inspired by the ancient Roman 'Medici Lion' in Florence. Later models also incorporated eagle surmounts modelled alongside those applied to the smaller pedestal drumhead timepieces also made popular by Vulliamy. The current timepiece is unique in both its unusual large scale and the provision of fine recumbent lions modelled after those sculpted by Antonia Canova for the tomb of Pope Clement XIII at St. Peters Basilica in 1792. From this it would be appropriate to speculate that it was most likely a one-off commission no doubt for a mantelpiece of an important mansion house or palace interior.

£10,000-15,000



1238 (details)

1238 (details)



1239

**A FINE REGENCY MINIATURE BRASS MOUNTED EBONISED TABLE/BRACKET CLOCK WITH TRIP-HOUR REPEAT  
BARWISE, LONDON, CIRCA 1820**

The five columnar pillar twin chain fusee bell striking movement with anchor escapement regulated by disc-bob pendulum incorporating transverse pivoted beam rise/fall regulation to suspension and holdfast to the shouldered backplate, engraved *Barwise, LONDON* to centre, the 4 inch single sheet silvered brass Roman numeral break-arch dial also signed *Barwise, LONDON* to the centre, with blued steel spade hands beneath arch incorporating twin subsidiary *STRIKE/SILENT* and regulation dials, the case with hinged sculpted brass handle and rectangular plate capping the ogee shaped caddy superstructure over moulded brass collar and further outswept concave section merging with the break-arch profile top applied with the complex cornice mouldings, the opening front with brass fillet mouldings bordering the glazed dial aperture, the sides with conforming brass-edged arched windows and the rear matching the front, on cushion moulded skirt base and turned brass acorn-shaped feet.

27.5cm (10.75ins) high with handle down, 15cm (6ins) wide, 11cm (4.25ins) deep.

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

In 1805 John Barwise I was one of the fifteen watchmakers appointed by The Board of Longitude to adjudicate in the dispute between John Arnold and Thomas Earnshaw regarding 'the respective merits of their chronometers'. On the 14th February 1811 Barwise was the victim of five highwaymen 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.

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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'. Unfortunately the venture failed, and Barwise was declared bankrupt in 1846. With this he lost his house, East Lodge near Acton, but still managed to keep the business afloat. After a few more years of struggling in the business John Barwise II retired leaving it in the hands of the Swiss watchmaker, Jules Rochat, who joined the firm in 1847. John Barwise II was 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.

The present timepiece is finely made and finished and of very pleasing small proportions with the design of the case following that of a series of miniature timepieces produced by Grimalde and Johnson, London. The movement of the current clock, however, is of much higher specification than those mostly seen by Grimalde and Johnson, which are generally only single fusee timepieces.

£3,000-5,000



1239 (detail)



1240 (details)

1240 Y

**A WILLIAM III EBONY 'DOUBLE BASKET TOP' QUARTER REPEATING TABLE CLOCK  
SAMUEL ALDWORTH, LONDON, CIRCA 1700**

The six finned pillar twin fusee bell striking movement with verge escapement regulated by short bob pendulum with knife-edge suspension, with pull-repeat peeling the quarters on a graduated nest of six bells and sounding the hour on a further larger bell, the backplate with large foliate scroll pierced backcock apron and engraved with bold asymmetric entwined vine scrollwork around a central cornucopia, the 7 inch square brass dial with ringed winding holes and fine canted herringbone bordered shaped false bob and calendar apertures to the matted centre, within applied silvered Roman numeral chapter ring with fleur-de-lys half hour markers, small Arabic five minutes beyond the outer minute ring and signed *Sam. Aldworth, London* to lower margin, with scroll-pierced steel hands, applied gilt winged cherub mask spandrels to angles and *N/S* strike/silent selection switch at twelve o'clock, the case with elaborate repousse double basket top surmount with fine twin cherub cast handle to the profile mask medallion scroll centred pierced upper tier, the lower tier with relief panel of St. George slaying the dragon flanked by figural military trophies within a conforming cherub and scroll decorated field, above rope twist and cast ogee moulded lower border, flanked by brass flambeau urn finials to angles, with complex double-ogee top mouldings over hinged glazed front applied with foliate repousse mounts to the frame of the door, the sides with rectangular glazed apertures and the rear with glazed door applied with conforming repousse mounts set within the frame of the case, on conforming complex ogee moulded skirt base with block feet.

42cm (16.5ins) high with handle down, 25.5cm (10ins) wide, 16cm (6.25ins approx.) deep.

**Provenance:**

The Leonard Fuller Collection, purchased from G.H. Bell, Winchester, 26th August 1965 for £450.

Samuel Aldworth is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as born in Childrey, Berkshire in 1666 and apprenticed to John Knibb of Oxford in 1673; shortly after John had taken over the Oxford business of his brother Joseph, who had left for London in 1671. After completing his apprenticeship in 1680, Aldworth continued to work in the same workshop as journeyman until 1689 when he left to set up on his own. In 1697 he moved to London (the same year that Joseph Knibb retired to Hanslop) setting up business in the Strand. In 1703 he married Elizabeth Knibb (thought to be daughter of John); by 1720 he had moved back to Childrey, where he was still believed to have been living in 1730.

The engraving to the backplate of the present timepiece can be compared to an exceptional backplate on a clock by Jonathan Lowndes discussed in Dzik, Sunny *ENGRAVING ON ENGLISH TABLE CLOCKS, Art on a Canvas of Brass* page 334 and illustrated on page 335 (Figure 18.17). Although similar in style and composition, the engraving to the current lot is perhaps slightly less detailed than the Lowndes backplate illustrated by Dzik. The design and layout of the quarter repeat system in the present lot can also be closely compared to that utilised in a clock by Jonathan Lowndes described and illustrated in Dzik, Sunny *BENEATH THE DIAL, English Clock Pull Repeat Striking 1675-1725* pages 319-20. The fact that both the design of the repeat work, and the distinctive style of engraving to the backplate is mirrored in other separate clocks signed by Jonathan Lowndes suggests that the present lot may have been made in the Lowndes workshop and was subsequently supplied to Aldworth to retail.

£4,000-6,000



1240



1241

**A FINE AND RARE WILLIAM III VERGE POCKET WATCH MOVEMENT**

**JOHN KNIBB, OXFORD, CIRCA 1695**

The gilt full plate single fusee movement with four pierced Egyptian pillars pinned through the backplate, scroll-pierced stop-iron block and verge escapement regulated by sprung three-arm flat-rimmed steel balance with Tompion type regulation, the backplate with fine symmetric foliate scroll pierced, chased and engraved balance cock with female mask at the junction with conforming pierced wedge-shaped scroll engraved foot flanked by silvered regulation disc set within adjacent applied scroll engraved panel infill opposing signature *John Knibb att, Oxford* and numbered 626. The pillar plate 3.9cm (1.5ins) diameter.

1241

**Provenance:**

The Leonard Fuller Collection. Purchased from Gerald E. Marsh, Winchester, 11th December 2004 as part of a package deal comprising the oval pre-hairspring watch by Vallier and two other watch movements by George Graham and Thomas Tompion for a total of £14,000.

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.

Unlike their peers, such as Thomas Tompion or Daniel Quare, it would appear that the Knibb family produced relatively few watches. As such examples by John and Joseph Knibb rarely turn-up in the auction market.

£600-900



1242

1242

**A GEORGE III MAHOGANY SEDAN TIMEPIECE INCORPORATING AN EARLIER WATCH MOVEMENT BY EDWARD EAST**

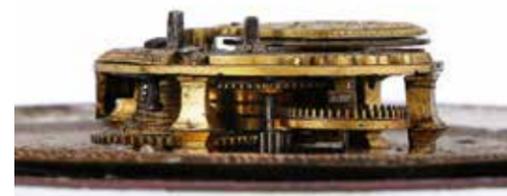
**THE MOVEMENT BY EDWARD EAST, LONDON, CIRCA 1695, THE DIAL AND CASE CIRCA 1800**

The gilt full plate single fusee verge movement with four square section baluster pillars pinned through the backplate, scroll-pierced stop-iron block and sprung three-arm steel balance with Tompion type regulation, the backplate with symmetric foliate scroll pierced and engraved balance cock with geometric bordered part-canted rim and grotesque mask at the junction with the leafy trail engraved and pierced broad foot, flanked by silvered regulation disc within conforming pierced and engraved infill opposing signature *Edw. East, LONDON* and serial number 1485, now fitted to a 4 inch slightly convex white enamel dial with vertically aligned Arabic numerals and steel spade hands, set behind cavetto moulded hinged convex-glazed cast brass bezel applied to a cavetto moulded wooden surround bound with brass to the circumference, the rear with circular hinged brass cover secured with a pivoted latch beneath shield-shaped hanging loop.

142



1241 (detail)



1242 (detail)

The movement pillar plate 3.5cm (1.375ins) diameter, the case 16cm (6.25ins) diameter, 4cm (1.25ins) deep.

Edward East was born in Southill Bedfordshire in 1602 and was apprenticed in 1618 to Richard Rogers until 1626, gaining his freedom of the Goldsmith's

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

Watches by Edward East are relatively rare. Although precise dating from hallmarks is not possible (due to the original case no longer being present) elements such as the style of the decoration to the balance cock would suggest a date in the mid 1690's for the present movement. With this in mind it would appear that the movement would have been made right at the end of East's career.

£300-500

1243

**A FINE GEORGE II POCKET WATCH MOVEMENT WITH CYLINDER ESCAPEMENT**

**GEORGE GRAHAM, LONDON, NUMBER 6077, CIRCA 1742**

The gilt full plate single fusee movement with four square baluster pillars pinned through the backplate, scroll-pierced stop-iron block and cylinder escapement regulated by sprung three-arm steel balance with Tompion type regulation, the backplate with fine symmetric foliate scroll pierced and engraved balance cock with faceted diamond endstone, herringbone bordered canted rim and with wedge-shaped scroll engraved foot flanked by silvered regulation disc set within adjacent applied scroll engraved panel infill opposing signature *Geo. Graham, London* and numbered 6077, with gilt brass dust cover similarly signed *Geo. Graham, London*.

The pillar plate 3.5cm (1.375ins) diameter.

**Provenance:**

The Leonard Fuller Collection. Purchased from Gerald E. Marsh, Winchester, 11th December 2004 as part of a package deal comprising the oval pre-hairspring watch by Vallier and two other watch movements by John Knibb and Thomas Tompion for a total of £14,000.

FOR BIOGRAPHICAL FOOTNOTE PLEASE SEE THE FOLLOWING LOT 1244.

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). George Graham's faith in this new design of escapement was such that he incorporated it into all of his watches from around 1725/6 (between serial numbers 5175 and 5182).



1243 (detail)

£600-800



1242 (detail)



1243

143



1244

**1244**  
**A VERY FINE GEORGE I GOLD REPOUSSE PAIR-CASED POCKET WATCH WITH CYLINDER ESCAPEMENT**  
**GEORGE GRAHAM, LONDON, NUMBER 5438, 1732**

The gilt full plate single fusee movement with four Egyptian pillars pinned through the backplate, scroll-pierced stop-iron block and cylinder escapement regulated by sprung three-arm steel balance with Tompion type regulation, the backplate with fine symmetric foliate scroll pierced and engraved balance cock with faceted diamond endstone, herringbone bordered canted rim and with wedge-shaped scroll engraved foot flanked by silvered regulation disc set within adjacent applied scroll engraved panel infill opposing signature *Geo: Graham, London* and numbered 5438, with gilt brass dust cover similarly signed *Geo. Graham, London*, the slightly convex white enamel Roman numeral dial with Arabic five minutes to outer track and finely worked *beetle and poker* hands, the inner case with shuttered winding hole to rear cover and suspension post with bow at twelve o'clock, the outer case repoussé decorated in the manner of George Moser with Diana the huntress seated within a woodland landscape with a hound within repeating S-scroll surround adorned with scallop shells at the quadrants within further scroll-bordered reserves alternating with floral panels, the bezel with circumference engraved with further scrolls into a matted ground and with moulded collar to outer edge, the inner case with marks for London 1732 maker *IW* for John Ward and stamped with repeat serial number 5438.

The pillar plate 3.5cm (1.375ins) diameter, the outer case 5cm (2ins) diameter.

**Provenance:**

The Leonard Fuller Collection. Purchased from Malcolm Gardner, Sevenoaks, 29th August 1967 for £265.

George Graham was born in around 1673 in Kirklington, Cumberland, but by 1688 he had moved to London and entered into an apprenticeship with Henry Aske. Graham gained his freedom of the Clockmakers' Company in 1695 and went to work for Thomas Tompion, whose niece, Elizabeth, he married at St. Mary le Bow in September 1704. After the Tompion's failed partnership with Edard Banger Graham was trusted to become his successor with the two makers entering into a formal a partnership in 1711. On Tompion's death in 1713 George Graham inherited the business 'on the corner of Water Lane in Fleet Street' and continued there until 1720 when he relocated to 'the Dial and One Crown' further up Fleet Street, nearer Fleet Bridge. George Graham maintained the same exacting standards as his former master and also continued the serial numbering system established in around 1680/81. In 1722 he served as Master of the Clockmakers' Company and went on to establish himself as one of the most important clockmakers of his generation. Amongst his achievements was the further development of the deadbeat escapement, invention of the mercury compensated pendulum and the cylinder watch escapement. As well as clocks and watches George Graham was also a highly accomplished maker of scientific instruments with perhaps his most famous creation being the planetarium made for Charles Boyle, Earl of Orrery. He also produced the great mural quadrant for Edmund Halley at Greenwich observatory, also a fine transit instrument and the zenith sector used by James Bradley in his discoveries. Through his observations in testing his very highly regarded compasses Graham also discovered the diurnal variation in the terrestrial magnetic field in 1722/23.



1244 (details)



George Graham also became an ardent supporter of John Harrison in the development of his marine chronometers to the extent that he forwarded an interest free private loan of £200 to Harrison to facilitate the building of H1. George Graham died in 1751 and was buried next to his former master in Westminster Abbey, leaving the business in the hands of a former apprentices, Samuel Barclay and Thomas Colley. George Graham's legacy is perhaps best reflected by the subsequent work of another former apprentice, Thomas Mudge, who went on to continue in the development of the marine chronometer after Harrison, and to invent the lever watch escapement.

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). George Graham's faith in this new design of escapement was such that he incorporated it into all of his watches from around 1725/6 (between serial numbers 5175 and 5182). The present lot is a fine relatively early example of a Graham cylinder watch in fine condition complete with finely worked heavy outer repoussé case.

£4,000-6,000

**1245**

**A FINE AND RARE JAMES II VERGE POCKET WATCH MOVEMENT**  
**THOMAS TOMPION, LONDON, NUMBER 947, CIRCA 1687**

The gilt full plate single fusee movement with four pierced tulip 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 symmetric foliate scroll pierced, chased and engraved balance cock with part herringbone bordered canted rim, with conforming pierced irregular scroll engraved foot flanked by silvered regulation disc set within adjacent applied scroll engraved panel infill opposing signature *T. Tompion, London* and numbered 947, the front of the pillar plate also stamped with serial number 947.

The pillar plate 3.9cm (1.5ins) diameter.

**Provenance:**

The Leonard Fuller Collection. Purchased from Gerald E. Marsh, Winchester, 11th December 2004 as part of a package deal comprising the oval pre-hairspring watch by Vallier and two other watch movements by John Knibb and George Graham for a total of £14,000.

FOR BIOGRAPHICAL FOOTNOTE PLEASE SEE THE FOLLOWING LOT 1246.

The style and execution of the engraving to the backcock of the present watch can be closely compared to Tompion watch number 1004 (a timepiece with subsidiary seconds) illustrated in in Evans, Jeremy; Carter, Jonathan and Wright, Ben *THOMAS TOMPION, 300 YEARS* on page 576.

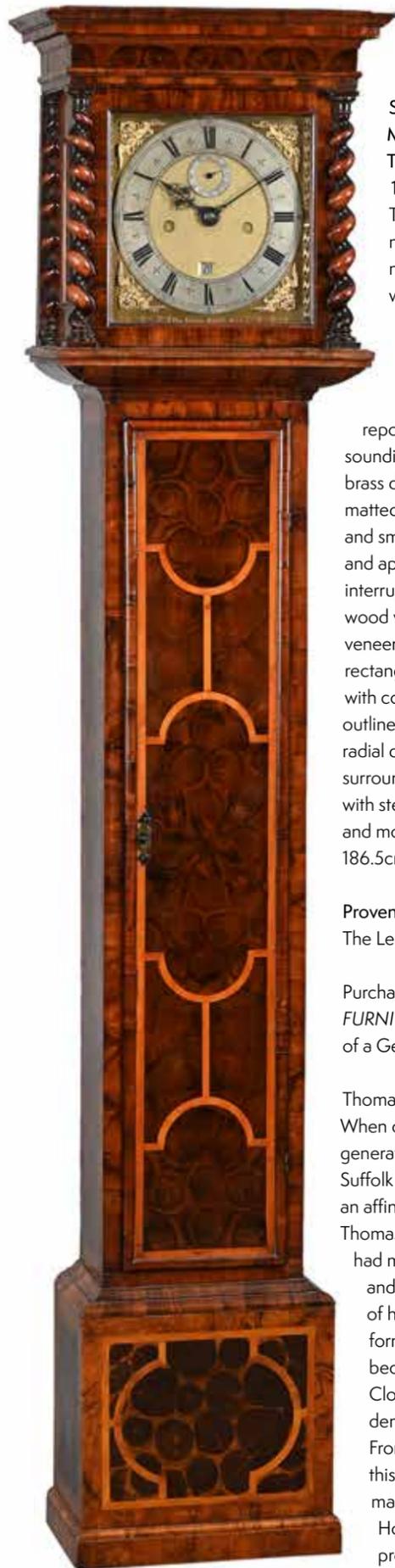
£700-1,000



1245



1245 (detail)



**1246**  
**A FINE AND RARE CHARLES II**  
**OLIVEWOOD OYSTER VENEERED**  
**SMALL LONGCASE CLOCK OF ONE**  
**MONTH DURATION**  
**THOMAS TOMPION, LONDON, NO.**  
**136 CIRCA 1688/89**

The substantial six finned and latched pillar movement with five-wheel trains and plates measuring 8 by 5.5 inches, the going train with bolt-and-shutter maintaining power and anchor escapement regulated by seconds pendulum with long crutch, the strike train with external countwheel set on a pivot-post driven by a pinion-of-report applied to the second wheel arbor and

sounding the hours on a bell mounted above the plates, the 'type 1' latched 10.25 inch square gilt brass dial with shuttered winding holes, subsidiary seconds dial and calendar aperture to the finely matted centre within applied silvered Roman numeral chapter ring with cruciform half hour markers and small Arabic five minutes beyond the outer minute track, with sculpted scroll pierced steel hands and applied winged cherub mask spandrels to angles within a 'double herringbone' engraved outer interrupted by the engraved signature *Tho: Tompion Londini Fecit* to lower margin, in an oyster olive wood veneered case with rising hood incorporating architectural ogee moulded cornice and oyster veneered frieze over glazed dial aperture flanked opposing Solomonian twist columns, the sides with rectangular windows and conforming quarter columns set against bargeboards at the rear, the trunk with convex throat moulding over 40 inch rectangular door veneered with three linked boxwood outlined architectural break-arch panels populated by oyster cut veneers incorporating geometric radial design to the central panel, with half-round cross grain edge mouldings and crossbanded surround, the sides veneered with repeating oysters with a conforming crossbanded border, the base with stepped ogee top moulding over conforming architectural panel veneered crossbanded front and moulded skirt.

186.5cm (73.5ins) high, 43cm (17ins) wide, 25cm (9.75ins) deep.

**Provenance:**

The Leonard Fuller Collection, purchased from G.H. Bell, Winchester, 6th September 1966 for £6,170.

Purchased by G.H. Bell from Sotheby's, London, sale of *FINE ENGLISH AND CONTINENTAL FURNITURE, RUGS AND CARPETS, TAPESTRIES AND CLOCKS* 21st May 1965 (Lot 55) 'The Property of a Gentleman' for £1,600 hammer.

Thomas Tompion has often been referred to as the 'father of English clock and watchmaking'. When considering the legacy of his work and influence on subsequent generations, such a compliment is justly deserved. Born in Ickwell, Suffolk in 1639 Thomas Tompion appears to have developed an affinity for metalworking from his father, also named Thomas, who worked as a blacksmith. By 1670 Tompion had moved to London and was working in the clock and watchmaking trade. Although there is no record of his apprenticeship or whether he received any formal training prior to moving to London, he quickly became established and obtained his freedom of the Clockmaker's Company in late 1671. His early clocks demonstrate a close working relationship with the Fromanteel, East and Knibb workshops. Around this time Tompion became friendly with eminent mathematicians and scientists such as Robert Hooke and Jonas Moore - perhaps the most progressive and inventive minds of the day.



1246 (detail)



1246 (detail)

Such associations lead to Royal commissions, firstly from Charles II for whom Tompion is known to have made one of the earliest balance-spring watches in 1676 and later William III who ordered numerous clocks to furnish his various palaces throughout his reign.

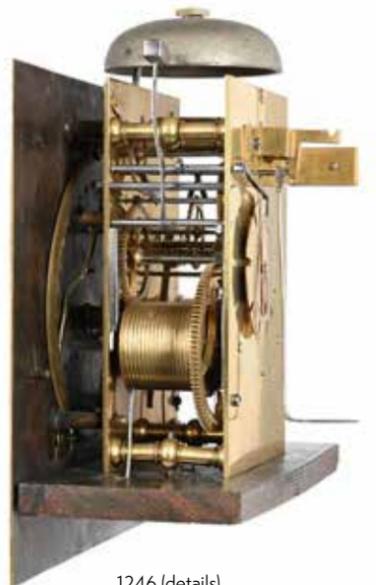
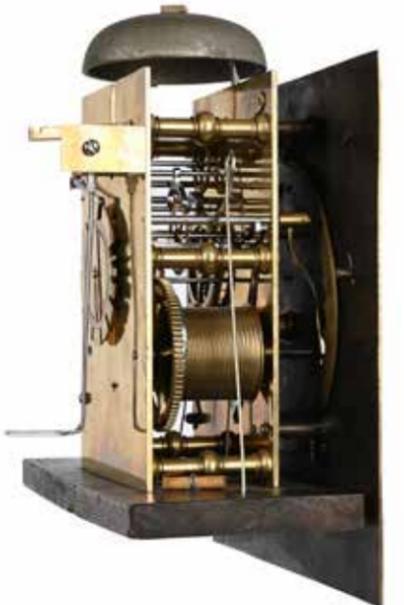
As well as being an extremely talented artisan Tompion was also commercially minded, cleverly introducing serial numbering for his watches and clocks from around 1681/2. This, as well as maintaining a high degree of refinement in both the design and construction of his clocks and watches, ensured the highest level of exclusivity for clients purchasing from him. In around 1701 Thomas Tompion took a former apprentice, Edward Banger, into partnership. Banger was originally apprenticed to Thomas Ashby in 1687 but was transferred over to Tompion and gained his freedom of the Clockmaker's Company in 1695. He was clearly a talented maker (when considering the few examples signed by Banger alone) however a serious problem between him and his former master caused the partnership to come to an abrupt end in 1707-8 for reasons unknown. On Banger's departure Tompion reverted to working alone until he found confidence in George Graham who had been engaged as a journeyman for Tompion since 1696. Graham's character had already been given the seal of approval by Tompion who allowed him to marry his niece, Elizabeth, in 1704; however it still would be a few years before Tompion would take Graham into partnership which he eventually did in 1711.

Thomas Tompion died in November 1713 leaving the business to George Graham who maintained the same exacting standards and became famous in his own right with notable achievements including the development of the deadbeat escapement for pendulum clocks and the cylinder escapement for watches. Edward Banger outlived Tompion by six years, his abilities as a highly skilled watchmaker are demonstrated within a fine jewelled movement dating to around 1715 by him illustrated by him in Evans, Jeremy *THOMAS TOMPION at the Dial and Three Crowns* page 54, Fig. 97.

The movement and dial of the present lot conform to the 'type 1' phase of Tompion longcase clock development as set-out in Evans, Jeremy; Carter, Jonathan and Wright, Ben *THOMAS TOMPION, 300 YEARS* pages 197-217. The dial is indeed a 'textbook' example of its type and can be directly compared to that of another month longcase (number 14) with double wheat-ear border by Tompion, illustrated in Symonds, R.W. *THOMAS TOMPION* on page 78 (Figure 54). The movement conforms to Tompion's standard layout for a month duration longcase clock with another of near identical design (number 223) illustrated by Evans, Carter and Wright on page 204. Indeed, the only real variances between these movements are that the present lot has taller plates and no pallet-shaped cut-out to the backplate; both of these features are due to current movement being an earlier example. Tompion's work is characterised by an exceptional approach to the finishing of his movements; the present lot does not disappoint with finely cut graded wheelwork and superb shaping to the steelwork most notably to the hammer spring tail, bell stand foot and barrel click springs.

Although the case is not original to the movement and dial it is 'of the period' and a comfortable match benefitting from not having a lenticle (Tompion's preference) and pleasing detailing on the panelling of the veneers. Indeed, the case fulfils the list of criteria listed by Evans, Carter and Wright, with regards to features expected in a 'Type 1', case on page 197.

£20,000-30,000



1246 (details)



1247

**1247**  
**AN INTERESTING WILLIAM III GRANDE-SONNERIE STRIKING AND REPEATING**  
**EBONISED 'BASKET TOP' TABLE CLOCK**  
**ISAAC GODDARD, LONDON, CIRCA 1695**

The six finned and latched pillar twin fusee bell striking movement with verge escapement regulated by short bob pendulum with knife-edge suspension, two-in one grande-sonnerie striking peeling the quarters on a graduated nest of three bells and sounding the hour on a further larger bell, and pull-quarter repeat operating on the same mechanism, the backplate engraved with symmetrical scrolling foliage including tulip blooms within a herringbone border around a central leafy cartouche signed *Isaac Goddard, Londini, fecit*, the upper right hand corner also incorporating steel lever for strike selection with three numbered positions, the 7.5 inch square brass dial with ringed winding holes and 'triple crown' border engraved 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 outer minute ring, with sculpted scroll-pierced steel hands, applied gilt winged cherub mask spandrels to angles and with S/N strike/silent selection switch at twelve o'clock, the case with Quare-type hinged foliate bud tied scroll-shaped carrying handle over pierced brass repousse 'basket' superstructure decorated with scrollwork inhabited by basket of flowers flanked by cornucopiae and cherubs to front and rear and pair of cherubs alone to each side, above rope twist and cast ogee moulded lower border, flanked by brass flambeau finials, with double-ogee top mouldings over hinged glazed front applied with foliate repousse mounts to the frame of the door incorporating a stretched lozenge sound fret to upper rail, the sides with conforming gilt lozenge frets over rectangular glazed apertures each overlaid with a relief foliate scroll decorated repousse panel incorporating laurel-bordered oval aperture to centre, the rear with glazed door set within

the frame of the case, on conforming complex ogee moulded skirt base with gilt brass disc feet.

38cm (15ins) high with handle down, 27.5cm (10.75ins) wide, 18cm (7ins) deep.

Isaac Goddard is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as born circa 1661, apprenticed in 1675 to Thomas Grimes (through Samuel Davis) and gaining his freedom of the Clockmakers' Company in 1684. He was married at St, Dunstan's in 1691 and is thought to have worked for the Stanton family of Clockmakers. Isaac Goddard signed the clockmakers oath of allegiance in 1697 and is thought to have worked in Holborn; Loomes further notes that he is not heard of after 1699.



1247 (details)



The engraved 'triple crown' decoration around the calendar aperture of the current lot is a feature sometimes seen on longcase clocks dating from the 1690's and is generally thought to represent the unification of the three Kingdoms of England, Ireland and Scotland, which was first envisaged during the reign of James II in 1688 and was cemented by Act of Parliament in 1707. Indeed, it is possible that this decoration commemorates the signing of the clockmaker's oath of allegiance (to the crown) in 1697. The engraving to the backplate of the present timepiece can be also compared to decoration discussed in Dzik, Sunny *ENGRAVING ON ENGLISH TABLE CLOCKS, Art on a Canvas of Brass* within the chapter titled *A CLOSER LOOK AT TULIP ENGRAVING* pages 143-46. Indeed two backplates of closely related design (for clocks by William Speakman and Thomas Power) to that of the present lot are illustrated on page 145 (Figure 8.16).

The grande-sonnerie striking system within the present clock is a very unusual detail which utilises the fact that the pull-repeat system is powered directly by the fusee strike train rather than being driven by a supplementary spring barrel (or blade spring). In order to achieve this, the movement is fitted with a wheel within the motionwork applied with pins corresponding to each quarter, with the one at the half hour being slightly longer (than the first and third quarters), and the hour longer again. This wheel is set on a pump arbor with three positions governed by the lever on the backplate. The first pulls the pins clear of the repeat trip lever except for the hour, the hence clock only sounds the hours on the hour; the second moves the half hour into play, hence the clock sounds the hours along with its quarter at the half hour also; the third position provides full grande-sonnerie striking.

The underlying quarter-repeat system which allows this unusual striking system to be incorporated is devised with the quarter peel and hour hammer pins applied applied to the same pin barrel. When activated (tripped) the hammer assembly is first positioned to engage with the pins for the quarters, before the whole hammer block assembly is automatically shunted along in order for the offset hour hammer pin to operate the hour hammer. In addition to this, both the quarter and hour racks are neatly positioned one behind the other in order for the same gathering pallet to be used for both, with the hour rack hook lifted out of the way whilst the quarters are sounding. Two clocks (by Charles Gretton and John Adamson respectively) with closely related repeat systems to the present lot are described and illustrated in Dzik, Sunny *BENEATH THE DIAL, English Clock Pull Repeat Striking 1675-1725* pages 486-89.

Naturally, as the entire striking system is powered by a single fusee train, the duration for which the 'grande-sonnerie' can be used between windings is limited. Indeed, with the third position set on the backplate (for full grande-sonnerie striking) the strike train will need to be wound approximately every two-and-a-half days.

£4,000-6,000

**1248**  
**A FINE AND RARE JAMES II MARQUETRY QUARTER-CHIMING MONTH-GOING**  
**LONGCASE CLOCK WITH TEN-INCH DIAL**  
**JOHN EBSWORTH, LONDON, CIRCA 1685-90**

The substantial four finned and latched pillar triple train movement with five-wheel trains and plates measuring 7.25 by 6.25 inches and anchor escapement regulated by second pendulum, the quarter train with external countwheel positioned on the second wheel arbor cut with four hour sequences for sounding peels on a graduated nest of three bells, the hour strike train also with countwheel set on the second wheel arbor and sounding on a larger bell, the 10 inch square brass dial with calendar aperture and subsidiary seconds dial to the finely matted centre within applied silvered Roman numeral chapter ring with fleur-de-lys half hour markers and Arabic five minutes within the outer minute track, with scroll pierced steel hands, applied cast winged cherub mask spandrels to angles and signed *John Ebsworth Londini Fecit* to lower margin of the plate, in an olive wood, walnut and floral marquetry veneered case with ogee moulded architectural cornice and foliate scroll pierced fret to frieze, over hinged front with glazed dial aperture within ebonised ground floral trial inlaid surround flanked by opposing Solomonic twist three-quarter columns to front angles, the sides with rectangular windows and conforming quarter columns set against bargeboards continuing up past the frieze to meet the underside of the cornice projection at the rear, the trunk with acanthus scroll and floral spray decorated convex throat moulding over 42 inch rectangular ebonised ground marquetry veneered door centred with an oval lenticle beneath stylised twin handled urn issuing bird inhabited floral sprays over conforming bird-and-flower decoration to lower section beneath, with half-round cross-grain edge mouldings within olive and walnut banded triple-line bordered surround, the sides strung with arch-bordered panels, the base with olivewood stepped ogee top moulding over ebonised ground floral marquetry veneered panel within triple-line border and crossbanded surround, on compressed bun feet, (the hood formerly rising).

195.5cm (77ins) high, 46cm (18ins) wide, 25cm (9.75ins) deep.



1248



**Provenance:**

The Leonard Fuller Collection, purchased from Garrard and Company Limited, London, 5th April 1967 for £2,350.

John Ebsworth is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as born in around 1643, apprenticed to Richard Ames in 1657 and gaining his freedom of the Clockmakers' Company in 1665. He is believed to have succeeded Thomas Knifton at 'the crossed keys' in Lothbury but later worked from 'Cheap Side'. John Ebsworth was made an Assistant in 1682, served as Warden 1694-96 and was elected Master in 1697. He was one of the original subscribers for the bank of England lodging £1,000 in 1694. Ebsworth is thought to have been a non-conformist which is probably why he did not sign the oath of allegiance in 1697. At that time he was living in the parish of St. Margaret's Lothbury and died two years later in 1699.

John Ebsworth was a prolific maker of lantern clocks with many examples known dating from the 1670' and 80's, incorporating centre-swinging pendulums and variously signed 'at ye (crossed keys) in Lothbury, Londini fecit'. He also made a small series table clocks of a distinctive design with fine foliate engraved backplates incorporating integral 'it will' and 'it will not' strike selection within the design; one such clock was sold in these rooms, 24th November 2004 for £17,500 hammer. In addition to clocks, Ebsworth also made watches and even sundials, although two sundials were confiscated from his shop in 1674 due to being faulty!

The present lot is testament to Ebsworth's abilities as a clockmaker and is of particularly rare specification being a quarter-chiming longcase clock of one-month duration. Although the movement has only four pillars they are thickly turned and the plates are of heavy gauge (just over 3mm). The steelwork is finished to a high standard with shaping to elements such as the hammer springs and stops, done in a very similar manner as to often seen on lantern clock steelwork, but executed with more finesse. Although the movement is generally robust and heavy in its construction, where required, components such as the quarter hammers are delicately executed.

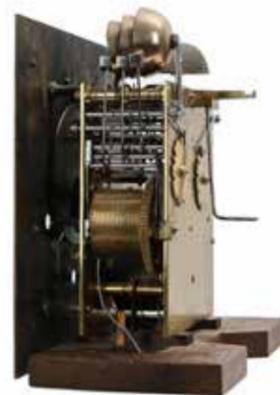
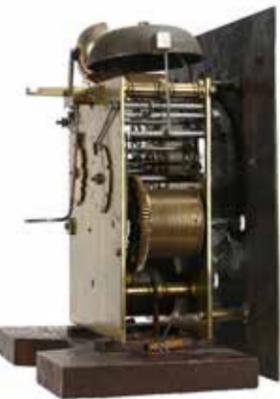
The case is an early example featuring 'all over' marquetry decoration. The design to the door is quite distinctive with its central twin handled urn motif and features such as the bargeboards applied to the rear edges of the hood continuing up past the frieze to meet the underside of the cornice, and chamfered internal angles to the stiles flanking the trunk door, are details generally only found in cases made for some of the leading London makers such as Tompion and Knibb as well as Jonathan Puller and James Markwick.

£7,000-10,000

**1249**

**A WILLIAM III EBONISED 'BASKET TOP' QUARTER-REPEATING TABLE CLOCK  
HENRY ELLIOTT, LONDON, CIRCA 1695**

The six finned and latched pillar twin fusee bell striking movement with verge escapement regulated by short bob pendulum, with pull-repeat peeling the quarters on a graduated nest of three bells and sounding the hour on a further larger bell, the backplate engraved with symmetrical scrolling foliage including tulip blooms around a central scroll cartouche signed *Henry Elliott, LONDINI, Fecit*, the 7 inch square brass dial with 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 small Arabic five minutes within the outer minute ring, with fine sculpted scroll-pierced steel hands, applied gilt winged cherub mask spandrels to angles and vestigial S/N strike/silent selection switch at twelve o'clock, the case with Quare-type hinged foliate bud tied scroll-shaped carrying handle over pierced brass repousse 'basket' superstructure decorated with scrollwork inhabited by basket of flowers flanked by cornucopias and cherubs to front and rear and pair of cherubs alone to each side, above rope twist and cast ogee moulded lower border, flanked by brass ball finials, with complex top mouldings over hinged glazed front applied with foliate repousse mounts to the frame of the



1248 (details)

door, rectangular side windows and further glazed door set within the frame of the case to the rear decorated with matching mounts, on conforming complex moulded skirt base with gilt brass disc feet.

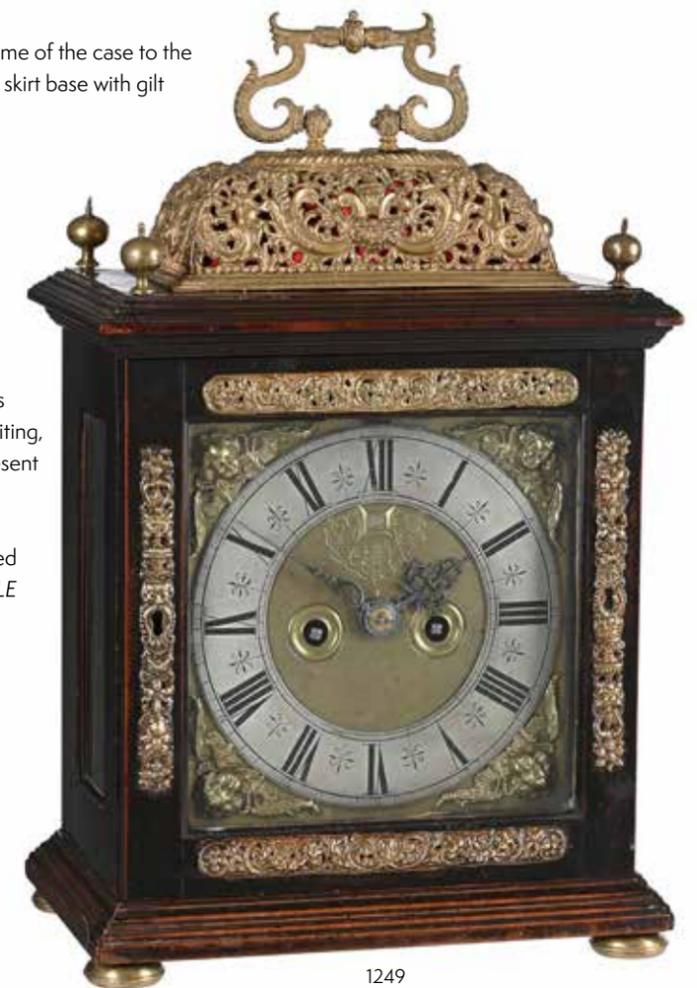
37cm (14.5ins) high with handle down, 26cm (10.25ins) wide, 16.5cm (6.5ins) deep.

Henry Elliott is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as probably working in London from around 1676, and becoming a 'Free Brother' of the Clockmakers' Company in 1688. In 1694 he was in St. Giles Parish and he signed the oath of allegiance in 1697. Henry Elliott was still alive in 1704/5 when his son of the same (baptised in 1689) started his apprenticeship under George Tyler. Loomes notes only a watch and one bracket clock known to him at the time of writing, with the latter signed 'LONDINI Fecit'. This record could relate to the present clock due to the relatively rare inclusion of 'Fecit' within the signature.

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* within the chapter titled *A CLOSER LOOK AT TULIP ENGRAVING* pages 143-46. Indeed two backplates of near identical design (for clocks by Thomas Cattell and Thomas Tyler) to that of the present lot are illustrated on page 144 (Figure 8.15).

The pull-repeat system on the present lot is somewhat unusual in that both the hour and quarters are powered directly by the fusee strike train rather than having a supplementary spring barrel (or blade spring) to drive the repeat system (either entirely, or for the quarters alone). In order to achieve this the quarter peel and hour hammer pins are applied to the same pin barrel with the hammers first positioned to engage the quarter hammers, before the whole hammer block assembly is automatically shunted along in order for the offset hour hammer pin to operate the hour hammer. In addition to this both the quarter and hour racks are neatly positioned one behind the other in order for the same gathering pallet to be used for both, with the hour rack hook lifted out of the way whilst the quarters are sounding. Two clocks (by Charles Gretton and John Adamson respectively) with closely related repeat systems to the present lot are described and illustrated in Dzik, Sunny *BENEATH THE DIAL, English Clock Pull Repeat Striking 1675-1725* pages 486-89.

£3,000-5,000



1249



1249 (details)





1250

**1250 Y**

A FINE CHARLES II OLIVEWOOD AND FLORAL MARQUETRY EIGHT-DAY LONGCASE CLOCK WITH TEN-INCH DIAL

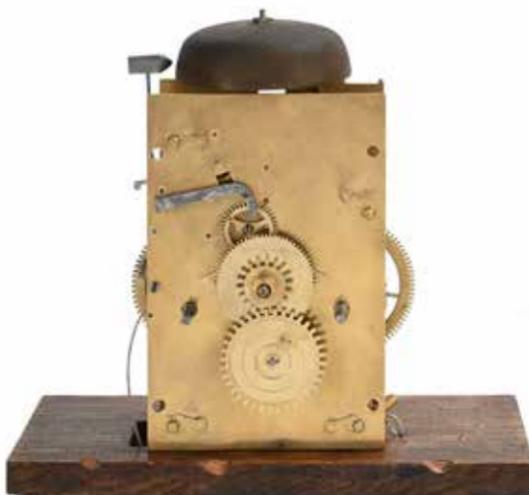
RICHARD JARRATT, LONDON, CIRCA 1685

The five finned and latched pillar outside countwheel bell striking movement with tall plates measuring 7.5 by 5 inches and anchor escapement regulated by seconds pendulum, the backplate with distinctive decorative aperture for the pallet arbor, the 10 inch square brass dial with calendar aperture and subsidiary seconds dial to the finely matted centre within applied silvered Roman numeral chapter ring with fleur-de-lys half hour markers and Arabic five minutes within the outer minute track, with scroll pierced steel hands, applied cast winged cherub mask spandrels to angles and signed *Richard Jarratt, London* to lower margin of the plate, in an oyster olivewood and floral marquetrie veneered case with part ebonised ogee moulded architectural cornice and foliate scroll pierced fret to frieze over hinged front with glazed dial aperture flanked by ebonised Solomonic twist three-quarter columns to front angles, the sides with rectangular windows and conforming quarter columns set against bargeboards at the rear, the trunk with convex throat moulding over 41 inch rectangular door centred with an oval lenticle between two line-edged shaped marquetrie panels decorated with bird inhabited floral sprays and a central stylised urn into an ebony ground within an oyster veneered olivewood field, the upper and lower angles with conforming marquetrie spandrel panels within half-round ebonised edge mouldings, the sides with veneered with repeating oysters within banded surround, the base with part-ebonised stepped ogee upper moulding over oval floral marquetrie decorated panel and four conforming quadrant panels to fascia, on ebonised bun feet, (the hood formerly rising).

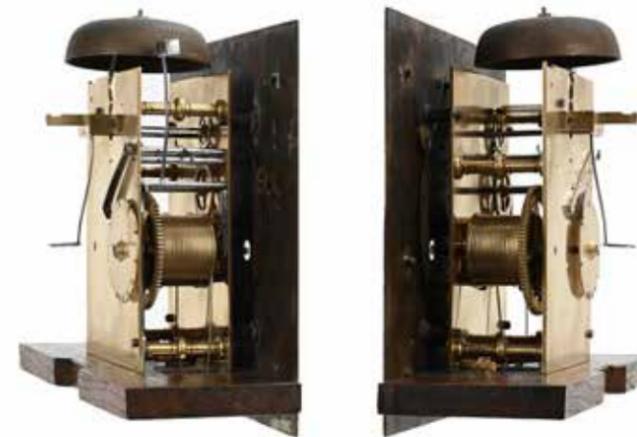
191.5cm (75.5ins) high, 45cm (17.75ins) wide, 24cm (9.5ins) deep.

**Provenance:**

The Leonard Fuller Collection, purchased from G.H. Bell, Winchester, 26th August 1965 for £850.



1250 (details)



1250 (details)

The present lot is a good example of the earliest form of marquetrie longcase clock with ebony-ground bird inhabited designs set into shaped panels composed with curved quadrants to the trunk door and shaped spandrels around an oval to the plinth. Indeed a case housing a movement and dial by Thomas Tompion, exhibiting a related arrangement of marquetrie panels to the present clock, is illustrated in Dawson, P.G; Drover, C.B. and Parkes, D.W. *Early English Clocks* on page 266 (Plate 363). The movement of the present clock is also highly typical of the produced by London makers during the mid 1680's with tall slender latched plates and external countwheel; a nice, individual feature, is the decorative cut-out to the backplate for the pallet arbor. The dial is of an attractive restrained design again typical of the period with the signature executed in the same manner (and probably by the same hand) as an example by Joseph Knibb illustrated in Lee, Ronald A. *The Knibb Family \* Clockmakers* on page 108 (Plate 107).

£5,000-7,000



**1251**

A QUEEN ANNE WALNUT EIGHT-DAY LONGCASE CLOCK JAMES STEVENS, LONDON, EARLY 18th CENTURY

The five pillar inside countwheel bell striking movement with anchor escapement regulated by seconds pendulum, the 12 inch square brass dial with subsidiary seconds dial, ringed winding holes and scroll-border engraved calendar aperture to the matted centre, within applied silvered Roman numeral chapter ring with stylised sword-hilt half hour markers, Arabic five minutes beyond the outer minute track and signed *Jam's Stevens, London* to lower margin, with scroll pierced steel hands and twin-cherub-and-crown cast spandrels to angles within a herringbone engraved outer border, the case with stepped caddy superstructure over architectural ogee cornice and geometric blind fretwork frieze

above hinged glazed dial aperture applied with three quarter columns incorporating brass caps and bases to front angles, the sides with rectangular glazed apertures and conforming quarter columns to the rear edge, the trunk with concave throat moulding over 41.5 inch rectangular door faced with feather-banded quartered veneers and centred with a brass-edged lenticle within half-round cross-grain edge mouldings, the sides crossbanded, the base with ogee top mouldings over book-matched crossbanded fascia and cavetto moulded shallow skirt. 232cm (91.5ins) high, 52cm (20.5ins) wide, 26cm (10.25ins) deep.

**Provenance:**

The Leonard Fuller Collection, purchased from Aubrey Brocklehurst, London, 16th February 1967 for £250.

James Stevens is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in London circa 1710.

£1,800-2,500



1251 (details)



1251

1252 Y

**A RARE QUEEN ANNE GILT BRASS MOUNTED TORTOISESHELL QUARTER REPEATING TABLE/BRACKET CLOCK WITH ALARM  
ROBERT HODGKIN, LONDON, EARLY 18th CENTURY**

The substantial six finned pillar bell striking movement with plates measuring 7.75 by 5.5 inches and verge escapement regulated by lenticular bob pendulum incorporating pivoted beam rise/fall regulation to suspension, with pull-repeat peeling the quarters on a graduated nest of six bells and sounding the hour on a further larger bell, and with pull-wind alarm mechanism sounding on the hour bell via a vertically pivoted T-shaped hammer, the backplate finely engraved with symmetrical foliate scrollwork issuing from a central leafy cartouche engraved signed *Hodgkin, London* and with herringbone banded outer border, the 7 inch wide brass break-arch dial with shaped false bob and calendar apertures to the matted centre within applied silvered Roman numeral chapter ring with cruciform half hour markers and Arabic five minutes beyond the outer minute track, with scroll pierced blued steel hands and unusual applied grotesque mask and phoenix cast gilt brass spandrels to lower angles, the upper angles interrupted by twin rosette-centred subsidiary dials each with Roman numeral chapter ring, the left a second hour dial with central silvered alarm setting disk opposing rise/fall regulation top the right, the centre with engraved signature *Robert Hodgkin, London* and *n/s* strike/silent selection switch, beneath arch applied with a demi-lune cast gilt brass mount decorated with a sunburst beneath leafy scroll infill flanking a male mask, within herringbone engraved upper border, the case of French Regence design with large gilt brass grotesque mask and acanthus cast flambeau urn finial to the cushion-capped cavetto upstand incorporating gilt draped leaf cast mounts to angles, above egg-and-dart moulded arched cavetto cornice centred with a mask and terminating with opposing acanthus scrolls issuing leafy pendant angle mounts, over hinged glazed gilt brass framed egg-and-dart cast break-arch door incorporating concave lower angles enclosing a repeating leafy spray cast apron mount beneath the dial behind, the sides with egg-and-dart moulding over rectangular glazed panels within ribbon-weave cast gilt brass frames and swollen lower section, the rear with hinged rectangular brass framed glazed aperture, on



1252

acanthus cast scroll feet with conforming palmette-centred pendant mount to the shaped front apron between. 58.5cm (23ins) high, 31cm (12.25ins) wide, 14cm (5.5ins) deep.

Very little of Robert Hodgkin is known; he is noted in Loomes, Brian *Clockmakers of Britain 1286-1700* as working circa 1705-20 with reference to a single longcase clock signed by him. From the apparent lack of records, it would be reasonable to suggest that Robert Hodgkin most likely worked within one of the larger workshops. Indeed the style of the present lot would suggest a Huguenot workshop such as that of Claude DuChesne.

**Provenance:**

Purchased by the vendor at Bonhams, London sale of *FINE CLOCKS*, 10th December 2014 (lot 111) for £7,500. Previously exhibited by Algeron Asprey and Meyrick Nielson in *An Exhibition of Fine and Decorative Clocks* held at Bruton Street, London, 10-20th June 1975 (exhibit No. 6).



1252 (detail)

The engraving to the backplate of the current lot is unusual in that there is noticeable 'space' within the composition - most noticeably towards the herringbone border and to the upper third. This does not conform to the usual practice of entirely filling the plate hence demonstrates an individual approach by Hodgkin's chosen engraver. Stylistically the rendering of the foliate scrollwork can be closely compared to that seen on a backplate of a clock by Daniel Quare illustrated in Dzik, Sunny *ENGRAVING ON ENGLISH TABLE CLOCKS, Art on a Canvas of Brass* page 233 (Figure 13.19) which would suggest that both were executed by the same hand. The design and layout of the pull quarter repeat mechanism in the current lot can also be compared to that of a clock by John Wady described and illustrated in Dzik, Sunny *ENGRAVING ON ENGLISH TABLE CLOCKS, Art on a Canvas of Brass* pages 440-41.

£4,000-6,000



1252 (detail)



1253 (details)

1253 Y

**A FINE WILLIAM AND MARY EBONY 'BASKET TOP' TABLE TIMEPIECE WITH 'SILENT' PULL-QUARTER REPEAT  
NATHANIEL HODGES, LONDON, CIRCA 1690**

The six 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 engraved with symmetrical scrolling foliage incorporating tulip blooms around a central shaped reserve signed *Nathanael Hodges, Londini Fecit*, the 6 inch square brass dial with calendar aperture to the matted centre within applied Roman numeral chapter ring with eared cruciform 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 pierced gilt brass domed 'basket' caddy superstructure pierced and relief decorated with Ho-Ho birds over generous tied fruit festoon swags flanked by floral pendants and with acanthus scrolls to the angles, flanked by flambeau finials to the corners, over ogee edged projecting cushion top mouldings and rectangular glazed front door applied with fine mouldings around the glazed aperture and applied with scroll-pierced gilt escutcheon mounts to uprights, the sides with conforming rectangular windows and the rear with glazed door applied with matching mouldings to the aperture set within the frame of the case, on ogee moulded shallow skirt base with gilt brass disc feet; with a later ebonised wall bracket of inverted ogee form, (quarter repeat work restored). The timepiece 30cm (11.75ins) high with handle down, 21.5cm (8.5ins) wide, 14cm (5.5cm) deep; the timepiece on bracket 46.5cm (18.25ins) high with handle down.



1253

Nathaniel Hodges is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as becoming a Free Brother of the Clockmakers' Company in 1681. He was noted as a 'great clockmaker' (i.e. maker of turret clocks) and was last mentioned in the Company Records as being in arrears in 1687. Loomes cites the burial records of two individuals of the same name in 1688 but neither appear to have been clockmakers. He also notes that Hodges was living in the Parish of Blackfriars with his wife, Joan, when their daughter was baptised in 1673. By 1679 he had moved to Parish of St. Brides, Fleet Street (possibly to his premises on Wine Office Court) where three further children were baptised, the last being

Mary in January 1687. Despite being noted as a 'great clockmaker' and generally very little else known of Nathaniel Hodges he was clearly a fine maker with many fine table clocks surviving including a rare marquetry-cased example and another extensively decorated with repoussé mounts and with rare original glazed-front carrying case illustrated in Dawson, Percy G.; Drover, C.B. and Parkes, D.W. *Early English Clocks* on page 460 (Plates 677-78).

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 an unusual slide arrangement to engage with the hour-snail. Another noteworthy feature is the split hammer arbor enabling both the hour and quarter hammers to be set side-by-side by providing pivots for each within a bat positioned between them. This detail appears to have been favoured by Henry Jones and can be seen on a timepiece (dating to the mid-1670's) illustrated and described in Dzik, Sunny *BENEATH THE DIAL, English Clock Pull Repeat Striking 1675-1725* pages 67-68.

The engraving to the backplate of the present timepiece is a very good example of the of tulip engraving and can be closely compared to that on a table timepiece by Charles Gretton illustrated and described in Dzik, Sunny *ENGRAVING ON ENGLISH TABLE CLOCKS, Art on a Canvas of Brass 1660-1800* pages 132-106 (Figure 7.7).

£4,000-6,000



1254

**1254**  
**A WILLIAM III WALNUT AND FLORAL MARQUETRY LONGCASE CLOCK OF ONE-MONTH DURATION**

JOHN BARROW, LONDON, CIRCA 1695

The five finned pillar outside countwheel bell striking movement with anchor escapement regulated by seconds pendulum, the 11 inch square brass dial with ringed winding holes, 'triple crown' decorated scroll border engrave calendar aperture and subsidiary seconds dial to the matted centre, within applied silvered Roman numeral chapter ring with stylised sword-hilt half hour markers, Arabic five minutes beyond the outer minute track and signed *John Barrow, Londini fecit* to lower margin, with fine scroll-pierced sculpted blued steel hands and applied winged cherub mask and scroll cast spandrels to angles and incorporating leafy scroll engraved decoration to the margins of the plate between, the case with ogee moulded cornice and fretwork frieze over floral marquetry trail decorated hinged glazed dial surround applied with ebonised three quarter columns to angles, the sides with rectangular glazed apertures and conforming quarter columns set against bargeboards at the rear, the trunk with floral bloom decorated convex throat moulding over 42 inch rectangular door centred with a circular lenticle and with three shaped marquetry panels decorated with bird inhabited floral sprays and scrolling foliage into an ebonised ground, with half-round edge mouldings and triple-line strung surround, the sides veneered with three line-edged panels within crossbanded borders, the base with stepped ogee top mouldings over conforming rectangular marquetry panel within crossbanded surround, on bun feet. 204.5cm (80.5ins) high, 47.5cm (18.75ins) wide, 25.5cm (10ins) deep.

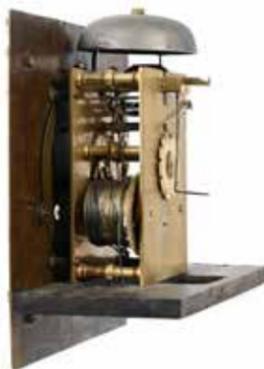
John Barrow is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as born around 1657 and apprenticed to Frances Ireland 1671-78. He gained his Freedom of the Clockmakers' Company in 1681. He took-on numerous apprentices including several from his own family such as Samuel Barrow 1688-69, William Barrow (his son) 1700/01-10, and George Barrow (probably son of William Barrow of Churton, Cheshire) in 1706. John Barrow signed the oath of allegiance in 1697, he was made Assistant in 1705, Warden from 1710 and served as Master in 1714; he died in 1718 and was buried at St. Paul's Covent Garden. Loomes further notes that he worked from an address at the Hermitage hence may have had some form of relationship with Samuel Barrow who was also based there.

The engraved 'triple crown' decoration around the calendar aperture of the current lot is a feature sometimes seen on longcase clocks dating from the 1690's and is generally thought to represent the unification of the three Kingdoms of England, Ireland and Scotland, which was first envisaged during the reign of James II in 1688 and was cemented by Act of Parliament in 1707. Indeed, it is possible that this decoration commemorates the signing of the clockmaker's oath of allegiance (to the crown) in 1697.

£3,000-5,000



1254 (details)



1256

**1256**  
**A WILLIAM III EIGHT-DAY LONGCASE CLOCK**  
**THOMAS STUBBS, LONDON, CIRCA 1700**

The four finned pillar inside rack striking movement with anchor escapement regulated by seconds pendulum, the 11 inch square brass dial with calendar aperture and subsidiary seconds dial to the matted centre within applied silvered Roman numeral chapter ring with cruciform half hour markers, Arabic five minutes beyond the outer minute track and signed *Tho: Stubb, London* to lower margin, with scroll pierced steel hands and the angles applied with unusual spandrels cast as opposing trumpeting angels within foliate scrollwork, in a case now veneered in walnut with ogee architectural cornice and scroll-pierced frieze over hinged glazed front applied with Solomonic twist three-quarter columns to front angles, the sides with rectangular windows and conforming quarter columns set against bargeboards at the rear, the trunk with convex moulding over 42 inch door now applied with quartered veneers around a central brass lenticle and with applied half-round crossgrain mouldings to edges, on conforming plinth base with stepped ogee top moulding and bun feet, (the case formerly ebonised). 203cm (80ins) high, 51.5cm (20.25ins) wide, 28cm (11ins) deep.

Thomas Stubbs is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as apprenticed to John Lyon of Warrington and was made a Free Brother of the Clockmakers' Company in 1685 as a 'great clockmaker' (maker of turret clocks). He did not sign the oath of allegiance in 1697 but paid quaterage until at least 1798; he died in 1738.



1256 (details)



The movement and dial of the present lot demonstrate a high-quality approach both through the use of an internal-rack for the strike mechanism, and restrained detailing to the dial. Indeed the engraving to the chapter ring echoes the work of Thomas Tompion and the spandrel castings are particularly unusual, if not unique.

£1,800-2,500

**1255 Y**

**A WILLIAM III STYLE WALNUT AND FLORAL MARQUETRY MERCURY STICK BAROMETER UNSIGNED, IN THE MANNER OF JOHN PATRICK, PROBABLY LATE 19th OR EARLY 20th CENTURY**

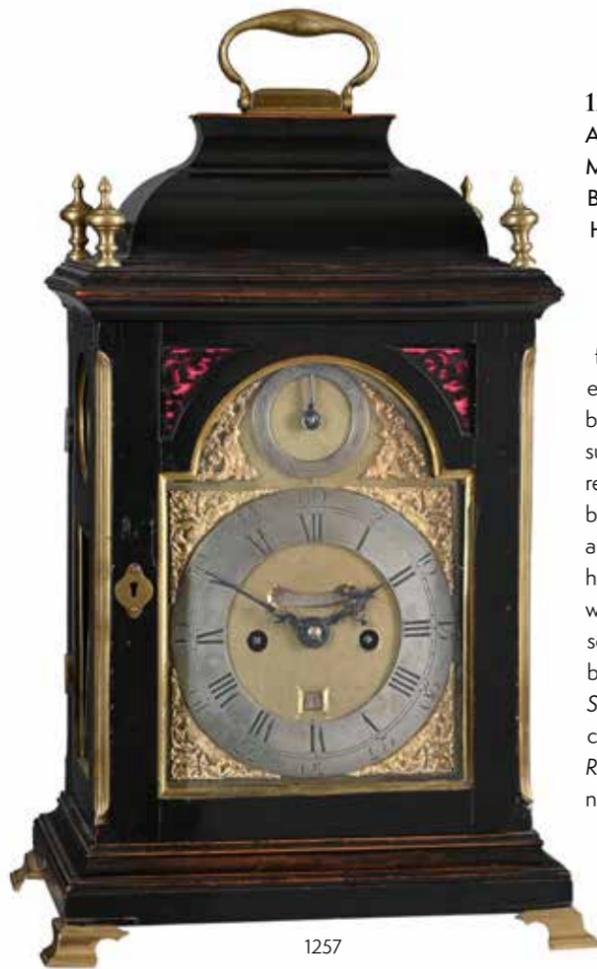
The shallow arch pediment with fine complex cross grain mouldings over swollen frieze and engraved brass scales, the right-hand side calibrated in barometric inches and with Vernier slide recording pointer within foliate scroll engraved infill and herringbone border, opposing conforming panel to the left hand side with matching scale and engraved observations *Very Dry, Set Fair, FAIR, Change, RAIN, Much Rain* and *Stormy*, flanked by free-standing opposing Solomonic twist columns and concave chin moulding incorporating open C-scroll side brackets to underside, the trunk with exposed tube flanked by fine marquetry veneered uprights decorated with continuous floral trails into an ebony ground issuing from acanthus foliate at the base, with quarter-round cross grain edge mouldings terminating with foliate pierced side frets at the base, the cistern with swollen half-round turned cover incorporating waist moulding and integral domed cylindrical extensions above and below with a level adjustment screw to the underside. 106.5cm (42ins) high, 20cm (8ins) wide.

The form of the present lot can be compared, including the fretwork detail above the cistern, with a walnut veneered example residing in the Royal Collection at Hampton Court illustrated in Goodison, Nicholas *ENGLISH BAROMETERS 1680-1860* on page 49 (Plate 8). Although finely executed, the engraving to the scales varies in style a little from other known 'period' examples which also incorporate adjustable fixings to allow the scale to be calibrated to the tube on installation. From this it is most probable that the present lot is a later date but possibly incorporating period elements including the marquetry which has pleasing 'raised glue' texture to the surface.

£1,000-1,500



1255



1257

**1257**  
A GEORGE III BRASS MOUNTED EBONISED TABLE/ BRACKET CLOCK WITH HALF-HOUR STRIKE

STEPHEN RIMBAULT, LONDON, CIRCA 1760

The five knopped pillar twin fusee movement with verge escapement regulated by short bob pendulum with knife-edge suspension, the strike train with trip repeat, sounding the hours on a bell mounted above the plate and also counting a single blow at the half-hour, the backplate engraved with stylised symmetrical foliate scroll strapwork incorporating basket of fruit over signature *Steph: n Rimbault, London*, the 6 inch brass break-arch dial with matted centre incorporating calendar and shaped false-bob aperture signed *Step'n Rimbault, London* to the backing plate, within applied silvered Roman numeral chapter ring with Arabic five minutes beyond the minute track, with scroll pierced blued steel hands and unusual symmetrical leafy scroll cast gilt spandrels to angles beneath arch with subsidiary *Strike/Silent* selection dial flanked by grotesque mask and scroll cast mounts, the inverted bell top case with generous hinged brass carrying handle over brass urn finials, ogee capped concave top moulding and opening front inset with brass fillet mouldings to the glazed dial

aperture, the upper quadrants with scroll-pierced frets and the angles with inset brass mouldings, the sides with circular over concave-topped rectangular glazed apertures each also bordered with brass fillet mouldings, the rear with door matching the front, on cavetto moulded skirt base with brass ogee bracket feet.

42cm (16.5ins) high with handle down, 27.5cm (10.75ins) wide, 20cm (8ins) deep.

Stephen Rimbault is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in London 1744-88. A portrait of him by Johan Zoffany (dating to 1864) hangs in the Tate Gallery, London where he is described as a famous clock maker of Huguenot descent, particularly noted for his 'twelve-tuned Dutchmen', clocks which played twelve tunes, with moving figures in front of decorated backgrounds. His workshop was located in Great Andrew's Street, St Giles.

The engraving to the backplate of the present timepiece can be compared to 'Ribbon vines' decoration discussed in Dzik, Sunny *ENGRAVING ON ENGLISH TABLE CLOCKS, Art on a Canvas of Brass* pages 344-350; with two clocks by Rimbault exhibiting very closely related engraving illustrated on pages 344 and 45 (Figures 19.8 and 19.9).

The provision of half-hour striking for the current clock may suggest that it was originally made for a French client as such striking is often termed 'French striking' due to it being the norm for French clocks. Most English clocks with this form of notation employ 'passing strike' for the half hour. This is where a hammer is drawn back and released by a pin fitted to the motionwork. The current movement, however, is unusual in that the half-hour strike is integrated into the rack striking mechanism hence sounds in the same manner (with warning) as the hours.

£2,000-3,000



1257 (detail)



1258 (detail)

**1258**  
A FINE GEORGE III BLACK CHINOISERIE JAPANNED TAVERN WALL TIMEPIECE PHILIP LLOYD, BRISTOL, CIRCA 1775

The four pillar weight-driven movement with five-wheel train, anchor escapement regulated by seconds pendulum and tapered plates, the 24 inch wide gilt on black painted shield-shaped Roman numeral dial with Arabic five minutes beyond the outer minute track and brass *spade* hands, the lower margin with foliate scroll painted spandrel decoration over signature *P. Lloyd, BRISTOL*, within gilt line and leaf painted break-arch cavetto

moulded surround applied with gilt finials to upper corners and secured to the drop-trunk case with four steel pins, the case with lift-out panels to the side apertures over concave throat moulding and break-arch door decorated in polychrome and gilt with oriental figures within a garden trellis landscape, line borders and raised edge mouldings, the surround with diamond trellis infill to upper quadrants over chevron and leafy trail banded borders, the sides with oversize floral sprays and the base of stepped ogee profile decorated with further conforming foliate decorated panels; together with copies of Gatto, Martin *THE TAVERN CLOCK* Tavernicus Publishing Bath 2010, dj; Gatto, Martin *THE TAVERNICUS TAVERN CLOCK ARCHIVE, Together with Random Jottings* Bath 2017, softbound; Gatto, Martin *THE TAVERNICUS TAVERN CLOCK ARCHIVE, EXTENDED EDITION* Bath 2021, and Rose, Ronald E. *English DIAL CLOCKS* Antique Collectors' Club, Woodbridge 1994, dj, (5). 155cm (61ins) high, 75cm (29.5ins) wide, 20cm (8ins) deep.

**Provenance:**

From the private collection of a professional sportsman and commentator.

The life and work of Philip Lloyd is discussed by Brian Loomes in his article *PHILIP LLOYD of Llawhaden and Bristol* published in the July 2022 issue of 'CLOCKS' magazine. Loomes notes the Lloyd was a Quaker born in Llawhaden in around 1726 where he set-up business as a clockmaker. He is thought to have married Elizabeth Beverstock at St. Martin's in the Fields, London, 1758, and it is likely that he was already working in Bristol by this time. He was a fine maker producing longcase clocks in the high 'Bristol' style often incorporating lunar and tidal indications and at least one more tavern clock by him is known. He was recorded as a 'Watchmaker of Clifton Parish' on his death in 1783. His widow, Sarah, died at the age of 65 in 1789 and was buried at Love Street, Bristol.

The present timepiece is recorded in Gatto, Martin *THE TAVERNICUS TAVERN CLOCK ARCHIVE, EXTENDED EDITION* page 178.

£4,000-6,000



1258



1259

A FINE GEORGE III BRASS MOUNTED EBONISED FOUR-TUNE MUSICAL TABLE/BRACKET CLOCK WITH AUTOMATON SAMUEL TOULMIN, LONDON, CIRCA 1775

The substantial five pillar trip fusee movement now with anchor escapement regulated by lenticular bob pendulum, the music train playing a choice of four tunes via a 3.5 inch transverse cylinder and fifteen hammers on a graduated nest of ten bells on the hour followed by the strike train counting the hours on a further larger bell, the backplate finely engraved with an extensive asymmetric rococo cartouche signed *Samuel Toulmin, Strand, London* to centre beneath an offset standing Ho-Ho bird, the 8.75 inch brass break arch dial with applied silvered curved signature plate engraved *Samuel Toulmin, Strand, London* to the matted centre within silvered Roman numeral chapter ring with Arabic five minutes beyond the outer minute track, with scroll pierced steel hands, the spandrel areas decorated with unusual relief polychrome floral spray infill and the lower right-hand margin with tune selection slide labelled 1-4, the arch with recessed polychrome painted scene of a hunt passing before a windmill with vanes turning and figures on horseback parading from left to right across the lower margin whilst the music plays, three of the background figures with unusual speech bubbles exclaiming 'Hark forward' and two other indistinct phrases, the ebonised bell-top case applied with generous rococo scroll cast mount to the concave section of the upstand and five gilt brass flambeau urn finials, over double cavetto top mouldings and hinged front incorporating brass fillet-edged glazed dial aperture and rococo scroll cast upper quadrant frets flanked by gilt moulded inserts to angles, the sides with rectangular scroll pierced sound frets interrupted by generous hinged gilt brass carrying handles, the rear with break-arch glazed rectangular door applied with raised mouldings around the aperture and with upper quadrant frets, flanked by conforming inset brass mouldings to the rear angles, on cavetto moulded skirt base with moulded gilt brass squab feet.

1259

63cm (24.75ins) high including top finial, 32.5cm (12.75ins) wide, 20cm (8ins) deep.

**Provenance:**

From a Private Collection.

Samuel Toulmin is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working from Strand, London circa 1757-83. He was a fine maker who seemed to specialise in musical and automaton clocks with several examples known including a clock with scene of couple paying tennis to the arch. A longcase clock with rare Battersea enamel dial signed for him was sold at Christies, London *IMPORTANT CLOCKS, MARINE CHRONOMETERS & BAROMETERS* 12th December 2001 (lot 167) for £7,990.



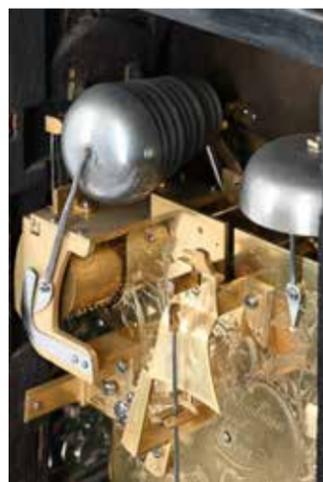
1259 (detail)

The raised polychrome floral decoration to the spandrel areas of the dial of the present clock is very unusual, and engraving to the backplate is beautifully executed in a highly individual style. These details, coupled with the very rare (if not unique) inclusion of 'speech bubbles' within the hunting scene to the arch, result in a clock full of character and individuality befitting of the work of a fine and innovative clockmaker.

£7,000-10,000



1259 (detail)



1259 (detail)



1260 Y

A GEORGE I EBONY TABLE/BRACKET TIMEPIECE WITH 'SILENT' PULL-QUARTER REPEAT DANIEL DELANDER, LONDON, CIRCA 1720

The five finned pillar single fusee movement with verge escapement regulated by short bob pendulum, and 'silent' pull-quarter repeat ting-tang sounding the quarters on a graduated pair of bells and sounding the hour on a third larger bell on demand only, the backplate engraved with bold asymmetric entwined vine scrollwork within generous laurel banded border, the 6.5 inch brass break arch dial with calendar and shaped false bob apertures to the matted centre within applied silvered Roman numeral chapter ring with fleur-de-lys half hour markers and Arabic five minutes beyond the minute track, with scroll pierced blued steel hands and fine mask and scroll cast spandrels to angles, the arch with herringbone bordered silvered signature boss engraved *Daniel, Delander, London* flanked by distinctive 'Delander' type gilt mounts cast as putti holding flaming torches beneath further herringbone engraving bordering the upper edge, in a bell-top case with hinged brass carrying handle over double ogee top mouldings and hinged front applied with complex raised mouldings bordering the dial aperture and upper quadrant frets, the sides with break-arch windows beneath scroll-pierced sound frets incorporating arched lower margins and each bordered with conforming raised mouldings, the rear with door matching the front except for the upper quadrants having larger glazed panels as opposed to frets, on ogee moulded shallow skirt base with moulded squab feet.

1260 (detail)

40cm (15.75ins) high with handle down, 25cm (10ins approx.) wide, 17cm (6.75ins) deep.

**Provenance:**

Purchased by the vendor from Christie's London sale of *FINE WATCHES & CLOCKS* 4th March 1974 (lot 142)

Daniel Delander is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as born circa 1678 and apprenticed to Charles Halstead before being transferred to Thomas Tompion and gaining his Freedom of the Clockmakers' Company in 1699. He initially worked as 'servant' to Thomas Tompion from Devereux Court and later (after Tompion's death in 1713) from 'within Temple Bar', Fleet Street. He was a fine maker whose work was clearly influenced by his master but is perhaps best known for his series of particularly fine duplex escapement longcase clocks as well as long duration clocks often with refinements such as equation of time. Delander appeared to also share his master's exacting standards with regards to the quality and design of the cases for his clocks, with his table clocks often mirroring those of Tompion and his successor George Graham. He was buried at St. Dunstan's in the West on 14th July 1733.

The engraving to the backplate of the present timepiece can be compared to an exceptional backplate on a clock by Jonathan Lowndes discussed in Dzik, Sunny *ENGRAVING ON ENGLISH TABLE CLOCKS, Art on a Canvas of Brass* page 334 and illustrated on page 335 (Figure 18.17). Although similar in style and composition the engraving to the current lot is perhaps a little more restrained/simplified compared to Lowndes backplate illustrated by Dzik.

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 and layout of the quarter-repeat system employed in the current lot can be closely compared to an example by fellow Tompion workman, William Webster, described and illustrated in Dzik, Sunny *BENEATH THE DIAL, English Clock Pull Repeat Striking 1675-1725* pages 109-12. Most notable, with regards to the similarities within the details, is the design of the wedge-shaped pumping piece, and the provision of a separate sleeved fitment incorporating the hour hammer pin and hammer tail applied to the hammer arbor to allow the pin-wheel to rotate uninhibited whilst pulling. The strong similarities between this timepiece and that by William Webster indicates strong links between the two workshops reflective of their shared roots within the workshop of Thomas Tompion.

£1,500-2,500



1260



1261

**1261**  
**A QUEEN ANNE WALNUT EIGHT-DAY LONGCASE CLOCK**  
**GEORGE WENTWORTH, OXFORD, CIRCA 1715**

The four finned pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 12 inch square brass dial with calendar dial and subsidiary seconds dial to the matted centre, within applied silvered Roman numeral chapter ring with fleur-de-lys half hour markers, Arabic five minutes beyond the outer minute track and signed *George Wentworth, Oxon*, to lower margin, with scroll-pierced blued steel hands and female mask and scroll cast spandrels within a herringbone engraved outer border, the case with ogee moulded cornice and plain frieze over glazed dial aperture to the hinged front applied with three-quarter columns to the front angles, the sides with rectangular glazed apertures and conforming quarter columns set against bargeboards at the rear continuing up past the frieze to meet the underside of the cornice, the trunk with concave throat moulding over 42 inch rectangular quarter-veneered door with herringbone banded border and caddy edge moulding, the rectangular plinth base with cavetto upper moulding over herringbone bordered book-match veneered panel within crossbanded surround, on cross-grain moulded skirt.  
 223.5cm (88ins) high, 52cm (20.5ins) wide, 28cm (11ins) deep.

George Wentworth of Oxford is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as baptised at St. Thomas's in Salisbury in 1690 the youngest son of the well-known Salisbury clockmaker Thomas Wentworth senior. He was apprenticed through the Clockmakers' Company to John Knibb of Oxford in 1706 gaining his freedom the same year he married in Dinah Mose 1713. In addition to being a clockmaker George Wentworth was also a goldsmith who served as constable for a year in 1715, then Councillor in 1719 and Mayor's Chamberlain in 1727. In 1730 he repaired the Christ Church Cathedral clock and purchased a property there in 1738. He was appointed senior Bailiff that year and was the Fairmaster from 1740-43. He died in 1746/7.

£1,200-1,800



1261 (details)



1262 (detail)

**1262**  
**A GEORGE II EBONISED SMALL TABLE/**  
**BRACKET TIMEPIECE WITH 'SILENT' PULL-**  
**QUARTER REPEAT**  
**PETER CHAPEAU, LONDON, CIRCA**  
**1735**

The five pillar single chain fusee movement with verge escapement incorporating sprung pallets regulated by short bob pendulum and 'silent' pull-quarter repeat sounding the hour and quarters on two bells on demand only, the backplate engraved with symmetrical entwined vine scrollwork around a central signature *Peter Chapeau, LONDON* over a basket of fruit, the 5 inch brass break arch dial with calendar and shaped false

bob apertures to the matted centre within applied silvered Roman numeral chapter ring with fleur-de-lys half hour markers and Arabic five minutes beyond the minute track, with scroll pierced blued steel hands and symmetrical scroll cast spandrels to angles, the arch signed *Peter Chapeau, LONDON* directly into the plate within applied moulded collar flanked by conforming scroll cast mounts, the bell-top case with hinged brass carrying handle over double cavetto top mouldings and hinged front applied with complex raised mouldings bordering the dial aperture and with scroll pierced brass upper quadrant frets, the sides with break-arch windows bordered with conforming raised mouldings, the rear with break-arch glazed door set within the frame of the case, on cavetto moulded shallow skirt base with brass ogee bracket feet.  
 33cm (13ins) high with handle down, 20cm (8ins) wide, 14cm (5.5ins) deep.

**Provenance:**

The Leonard Fuller Collection. Purchased from Jan G. Hastie Antiques and Works of Art, Salisbury, 23rd April 1966 for £250.

Peter Chapeau is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in London circa 1726-46. Very little appears to be known of Peter Chapeau, however it is likely that he was of French Huguenot heritage and thus may have been mostly employed as a journeyman for the likes of Claude DuChesne or Simon DeCharmes.

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* within the chapter titled *VINE ENGRAVING, 1740-1770* pages 337-349.

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 present timepiece also has sprung pallets to the escapement which were designed to quieten the action, further rendering it more suitable for use during times of sleep.

The design and layout of the quarter-repeat system employed in the current lot can be closely compared to an example by William Webster, described and illustrated in Dzik, Sunny *BENEATH THE DIAL, English Clock Pull Repeat Striking 1675-1725* pages 109-12. Most notable, with regards to the similarities within the details, is the design of the wedge-shaped pumping piece, and the provision of a separate sleeved fitment incorporating the hour hammer pin and hammer tail applied to the hammer arbor to allow the pin-wheel to rotate uninhibited whilst pulling.

£3,000-5,000



1262



1263

**1263**  
**A VICTORIAN CAST IRON AND BRASS HOUR-STRIKING TURRET CLOCK MOVEMENT**  
**W.J. THOMPSON, ASHFORD, CIRCA 1870**

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

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

George Kent Limited were manufacturers of specialist metering equipment who were first established at 199-201, High Holborn, London by George Kent. Initially traded as manufacturers and retailers of domestic equipment but expanded to produce early refrigerators and machinery such as knife sharpeners. In 1907 the business became a limited Company and set-up a factory in Luton the following year adding the manufacturing of specialist metering equipment to their diverse range of operations. During WWI the factory was re-purposed for the war effort and in 1921 the business merged with J. Blakeborough and Sons to form 'George Kent Ltd and J. Blakeborough and Sons Ltd'. The firm subsequently went on to acquire other related businesses

(including Cambridge Instrument Co. in 1968) to become the largest British manufacturer of industrial Instruments. George Kent Limited were finally acquired by the Swiss conglomerate, Brown Boveri & Co., in 1974 with their various divisions subsequently re-organised and combined to create a series of leading specialist manufacturers in industrial, scientific and medical instrumentation.

£1,200-1,800



1263 (detail)



**MONTBLANC, PATRON OF ARTS, NICOLAUS COPERNICUS, 888**  
 A LIMITED EDITION FOUNTAIN PEN

Est. £2,200-2,800 (+ fees)

**MONTBLANC, PATRON OF ARTS, NICOLAUS COPERNICUS, 4810**  
 A LIMITED EDITION FOUNTAIN PEN

Est. £800-1,200 (+ fees)

**FINE & LIMITED EDITION PENS**

**AUCTION | NEWBURY | 26 SEPTEMBER**

Enquiries: [jsw@drewatts.com](mailto:jsw@drewatts.com) 01635 553 553

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**DREWEATTS**  
 EST. 1759

# FINE CHAMPAGNE & SPARKLING WINE



## INVITING ENTRIES

AUCTION DATE: 19 NOVEMBER | ENTRIES CLOSE: 15 OCTOBER

Cast your eye over your portfolio, delve into your cellar, and sell with us in the run-up to the festive period.

For a free auction valuation: [wine@dreweatts.com](mailto:wine@dreweatts.com) 01635 553 527

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NEWBURY | LONDON



**DREWEATTS**  
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# MODERN DESIGN & DECORATIVE ART



DAME LAURA KNIGHT (DBE RA RWS)  
A 'CIRCUS' TEAPOT AND COVER  
DESIGNED 1934  
Est. £1,500-2,500 (+ fees)

## INVITING ENTRIES

AUCTION DATE: 21 NOVEMBER | ENTRIES CLOSE: 3 OCTOBER

Dreweatts will be holding three auctions annually of furniture, glass, ceramics, lighting and decorative art from the early 20th century through to mid-century and contemporary studio designers and makers.

For a free auction valuation: [gsanders@dreweatts.com](mailto:gsanders@dreweatts.com) 01635 553 553

[dreweatts.com](http://dreweatts.com)  
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**DREWEATTS**  
EST. 1759

# COMING UP AT DREWEATTS & FORUM AUCTIONS

3 September | Forum Auctions  
Modern & Contemporary Editions

4 September | Dreweatts  
Interiors

10 & 11 September | Dreweatts  
Fine Furniture, Sculpture, Carpets, Ceramics and Works of Art

12 September | Dreweatts  
Fine Clocks, Barometers and Scientific Instruments:  
To include the Collection of the Late Leonard Fuller

17 September | Dreweatts  
An Important Private Wine Collection from a  
Fine Wiltshire House

18 September | Dreweatts  
Fine Wine, Champagne, Vintage Port and Spirits

25 September | Dreweatts  
28 South Street: The Mayfair Home of Fatima & Eskandar Maleki

26 September | Dreweatts  
Fine and Limited Edition Pens

26 September | Forum Auctions  
Fine Books, Manuscripts and Works on Paper

3 October | Dreweatts  
Art Live

9 October | Dreweatts  
Old Master, British and European Art

10 October | Dreweatts  
Interiors

17 October | Dreweatts  
Jewellery, Watches and Luxury Accessories

22 October | Dreweatts  
Fine Wine, Champagne, Vintage Port and Spirits



## NOW INVITING ENTRIES

If you have an item you would like valued for sale at auction, we would be delighted to provide you with a free, no obligation estimate. Contact us to arrange an in-person appointment or visit our website to see how to submit the information online.

**DREWEATTS**  
EST. 1759

**dreweatts.com**  
info@dreweatts.com  
**NEWBURY**  
01635 553 553  
**LONDON**  
020 7839 8880

**forumauctions.co.uk**  
info@forumauctions.co.uk  
**LONDON**  
020 7871 2640

 **Forum**  
Auctions

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

Dreweatts & Dreweatts 1759 are trading names of Dreweatts 1759 Ltd. Dreweatts 1759 Ltd is registered in England, company number: 10758982, registered office: C/O Bishop Fleming LLP, 10 Temple Back, Bristol, BS1 6FL.

## IMPORTANT NOTICES

### BUYING AT DREWEATTS

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

### BIDDING IN PERSON

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

### COMMISSION BIDS

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

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

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

### CONDITION

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

### COMMISSION CHARGES

All purchases are subject to a buyer's premium, which is charged per lot at 26% of the hammer price (31.2% including VAT) up to and including £20,000, 25% (30% including VAT) of the hammer price from £20,001 up to and including £500,000, 20% (24% including VAT) of the hammer price from £500,001 up to and including £1,000,000 and 12.5% of the hammer price (15% including VAT) in excess of £1,000,000. A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. In the event the lot has a dagger (†) beside the lot number in the catalogue, this indicates that the lot is owned by an entity or company required to pay VAT (generally not an Antique Dealer, as they operate under a dealers margin scheme). VAT is payable at 20% on the Hammer Price. Lots marked with a double dagger (‡) (presently a reduced rate of 5%) or Ω (presently at standard rate of 20%) have been imported from outside the UK under Temporary Admission regime and therefore the buyer must pay the import VAT at the appropriate rate on the duty inclusive hammer price.

### PAYMENT

Payment will be accepted, if you are a successful bidder, by debit card

issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

### CITES REGULATIONS

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

### COLLECTION OR DELIVERY

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

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

### STORAGE CHARGES

All items not collected by 4pm, within four working days of the sale, will be automatically removed to commercial storage and subject to a minimum storage charge of £20 (plus VAT) per lot and to a further storage charge of £3 (plus VAT) per lot per part or full day thereafter. These charges will be the sole liability of the purchaser and will be billed directly to them by Sackville-West Moving & Storing; Sackville-West Moving & Storing may be willing to adjust their charges if they are instructed by the purchaser to deliver to them. On payment of all sales and storage costs, items will be available for collection by appointment from Sackville-West Moving & Storing (Andover), tel: + 44 (0) 2080 909988, email: office@sackvillewest.co.uk. These charges are set by Sackville-West Moving & Storing; we recommend that you contact them directly regarding queries relating to these charges and other questions relating to storage. Staff at the saleroom will be unable to answer questions relating to items that have been removed from the saleroom.

### FURTHER INFORMATION

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

### VALUATION SERVICES

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

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

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

## INFORMATION FOR BUYERS AT PUBLIC AUCTIONS

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

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

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

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

4. **BUYER'S PREMIUM.** The Conditions of Sale forming part of our Auction Terms and Conditions require the buyer to pay a buyer's premium on the hammer price of each lot purchased. The buyer's premium is 26% of the hammer price up to and including £20,000, 25% of the hammer price from £20,001 up to and including £500,000, 20% of the hammer price from £500,001 up to and including £1,000,000, and 12.5% of the hammer price in excess of £1,000,000. VAT at the prevailing rate of 20% is added to buyer's premium and additional charges as defined below.

5. **VAT.** A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. A dagger symbol (†) indicates that VAT is payable by the purchaser at the standard rate (presently 20%) on the hammer price as well as being an element in the buyer's premium. This imposition of VAT is likely to be because the seller is registered for VAT within the United Kingdom and is not operating the Dealers Margin Scheme. A double dagger (‡) indicates that the lot is being sold whilst subject to temporary importation and that import VAT at the reduced rate (currently 5%) calculated on the hammer price is due. (Ω) Indicates that the lot has been imported from outside the UK and that import VAT at the standard rate (currently 20%) calculated on the hammer price (inclusive of any applicable duty) is due. Lots offered subject to temporary importation († or Ω) require relevant customs procedure to be completed prior to the property leaving Dreweatts' premises or being exported. Dreweatts will issue the instruction to a customs broker or shipper upon receipt of full payment for the lots. The import VAT charged for lots with symbols † or Ω can be refunded if Dreweatts is instructed to re-export the property or if the VAT liability is transferred to another Temporary Admission authorisation. Lots which appear without the above symbols indicate that no VAT is payable on the hammer price; this is because such lots are sold using the Auctioneers Margin Scheme and it should be noted that the VAT included within the buyer's premium is not recoverable as input tax.

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

We are dependent on information provided by the seller about a lot and whilst we may inspect lots and act reasonably in taking a general view about them we are normally unable to carry out a detailed examination and frequently no examination of lots in order to ascertain their condition in the way in which it would be wise for a buyer to do. Intending buyers have ample opportunity for inspection of goods and, therefore, accept responsibility for inspecting and investigating lots in which they may be interested and the corresponding risk should they not do so. Please note carefully the exclusion of liability for the condition of lots contained

in the Conditions of Sale. Neither the seller nor we, as the auctioneers, accept any responsibility for their condition. In particular, mechanical objects of any age are not guaranteed to be in working order. However, in so far as we have examined the goods and make a representation about their condition in the auction catalogue, we shall be liable for any defect which is not reflected in that representation and which that examination ought to have revealed to the auctioneer but which would not have been revealed to the buyer had the buyer examined the goods. Additionally, in specified circumstances lots misdescribed because they are 'deliberate forgeries' may be returned and repayment made. There is a 3 week time limit. (The expression 'deliberate forgery' is defined in our Conditions of Sale).

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

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

Private overseas buyers can only receive goods free of VAT or have the VAT amount refunded if Dreweatts acts as exporter in relation to the sale, the goods are exported within 3 months of the sale and Dreweatts is in possession of adequate export documents. The VAT refunds are available for transactions exceeding £2,500. If you arrange for the goods to be picked up/delivered to you directly we will charge UK VAT at the appropriate rate and no refund will be available. Please note, buyers are responsible for completing the importation procedures as well as the payment of any relevant duty/VAT payable on importation into the destination country.

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 buyer's 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 ARTIST'S RESALE RIGHT (DROIT DE SUITE) ROYALTY CHARGES.** Under Artist's Resale Right (ARR) UK art market professionals (including, but not limited to, auctioneers, art dealers and galleries) are required to collect a royalty for works of art produced by qualifying artists each time a work is resold during the artist's lifetime and for a period up to 70 years following the artist's death. This payment is only applicable to qualifying works of art when the hammer price reaches or exceeds £1,000. The charge is calculated on the portions of the hammer price according to the following rate bands:

Royalty Rate	Portion of the hammer
4%	up to £50,000
3%	between £50,000.01 and £200,000
1%	between £200,000.01 and £350,000
0.5%	between £350,000.01 and £500,000
0.25%	in excess of £500,000

The royalty charge is capped at £12,500 per artwork. All royalty charges are passed on, no handling costs or additional fees with respect to these charges will be retained by Dreweatts. The ARR charge is VAT exempt. All items in this catalogue that are marked with λ are potentially qualifying items. The charge will be added to the buyer's invoice and must be paid before items can be released to the buyer.

## TERMS OF CONSIGNMENT FOR SELLERS IN PUBLIC AUCTIONS

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

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

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

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

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

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

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

### 6. LOSS AND DAMAGE OF GOODS

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

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

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

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

### 9. RESERVES

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

# CONDITIONS OF SALE FOR PUBLIC AUCTIONS

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

## 1. DEFINITIONS

In these Conditions:

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

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

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

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

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

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

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

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

## 2. BIDDING PROCEDURES AND THE BUYER

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

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

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

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

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

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

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

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

## 6. PAYMENT

(a) Immediately a Lot is sold you will:

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

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

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

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

## 7. TITLE AND COLLECTION OF PURCHASES

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

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

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

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

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

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

(ii) to rescind the sale of that Lot and/or any other Lots sold by 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.

# DREWEATTS

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