

DREWEATTS

EST. 1759



FINE CLOCKS, BAROMETERS & SCIENTIFIC INSTRUMENTS

TUESDAY 25 MARCH 2025 | NEWBURY

A GUIDE FOR BUYERS

REGISTRATION AND BIDDING

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 in order to comply with sanctions regimes. Clients are advised to register with a correct account as re-billing will not be possible. 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.

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

± - 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.

β - Indicates that the lot is offered in Bond. This applies to wine. Bidding will be at duty paid prices other than for those lots marked ‘IN BOND/β’.

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.

PAYMENT

If you are successful, an invoice will be sent to the email address registered on your bidder account. The invoice 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 Know Your Client checks must be completed before we can release any purchases. Third party payments are not accepted. First time buyers may also be subject to restrictions on the methods of payment we can accept. Please confirm this with the saleroom prior to collection.

COLLECTIONS, SHIPPING AND STORAGE

Unless otherwise stated below, purchases are available for collection from Dreweatts Donnington Priory salerooms from Monday to Friday (9am-5pm) by appointment only. If you wish to have the item shipped to you, please see the list of suggested shippers on our website.

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

Any registration to bid is subject to acceptance of our Auction Terms and Conditions and Privacy Policy. Both are available on our website.

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.

EXPORT OF ITEMS

Prospective bidders are advised to familiarise themselves with any export and import restrictions or prohibitions applicable to the lots they wish to purchase. For example, the lots may contain prohibited material such as endangered species (and therefore be subject to CITES regulations) or be subject to shipping or trade restrictions. Cultural objects of certain age and value may require a UK export licence. It is buyer’s responsibility to obtain any relevant export and/or import licences and permits, as well as pay any customs duties, taxes and other fees applicable on import into the destination country. Dreweatts will not cancel the sale if a lot may not be exported, imported or it is seized for any reason by a government authority.

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

TUESDAY 25 MARCH 2025 | NEWBURY

LOTS 1-214 | 10.30AM

VIEWING

Friday 21 March:	10am–4pm
Saturday 22 March:	10am–3pm
Sunday 23 March:	10am–3pm
Monday 24 March:	10am–4pm
Tuesday 25 March:	9am–10.30am

SPECIALIST

Leighton Gillibrand

ENQUIRIES & CONDITION REPORTS

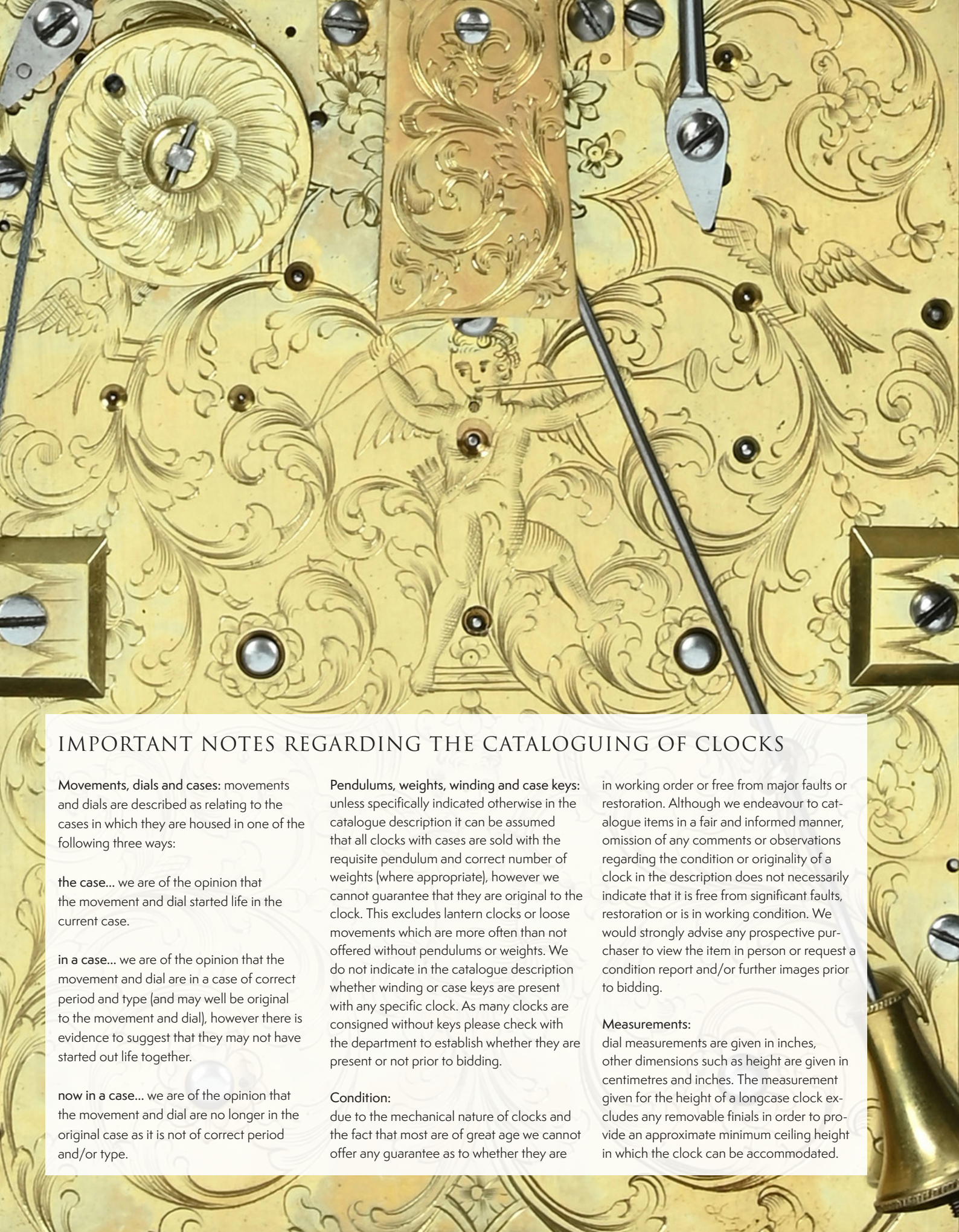
clocks@dreweatts.com

NEWBURY
Donnington Priory, RG14 2JE
+44 (0) 1635 553 553

LONDON
16-17 Pall Mall, SW1Y 5LU
+44 (0) 20 7839 8880

info@dreweatts.com
dreweatts.com

DREWEATTS
EST. 1759



IMPORTANT NOTES REGARDING THE CATALOGUING OF CLOCKS

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

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

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

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

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

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

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

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



1
**A FINE GEORGE II 2.75 INCH
TERRESTRIAL POCKET GLOBE
NATHANIEL HILL, LONDON,
PUBLISHED 1754**

The sphere applied with twelve hand coloured engraved printed gores and two polar calottes, the equatorial graduated in degrees and hours and the ecliptic showing the symbols of the zodiac, the prime meridian marked with a dotted line passing through London and the land masses outlined in colour with many countries and states labelled including *NEW HOLLAND* partly shown, land north of the *Mississippi R.* labelled *Unknown Parts*, Antarctica not delineated and annotated *ICE SEA* only below Cape Horn, the North Pacific with rococo cartouche inscribed *A NEW, Terrestrial, GLOBE, by Nath Hill, 1754*, the poles pierced for axis pins; contained within original ray skin covered case lined with

twelve hand coloured printed gores and two polar calottes with equatorial and ecliptic lines matching the terrestrial globe, stars expressed in varying orders of magnitude and allegorical representations of the constellations finely executed, the exterior with twin hook and eye securing latches. The sphere 7cm (2.75ins) diameter; the case 7.6cm (3ins) diameter overall.

Nathaniel Hill is recorded in Clifton, Gloria *Directory of British Scientific Instrument Makers 1550-1851* as working from 'The Sun & Globe' Chancery Lane, Fleet Street, London 1746-1764. He was apprenticed to the celebrated early globe-maker, Richard Cushee, and latterly took-on his Chancery Lane address. Nathaniel Hill was in-turn succeeded by Thomas Bateman who was then followed by John Newton. Indeed Hill's plates for the present globe were used the

basis for Newton's first pocket globe (1783) with relatively few updates. Nathaniel Hill's 1754 pocket globe proved particularly popular which might, in part, be due to competitive pricing, as it cost seven shillings six pence versus ten shillings for others by makers such as Senex and Martin and Dudley Adams.

£6,000-8,000



1 (signature detail)

2
A GEORGE I BRASS DRAUGHTSMAN'S FULL CIRCLE
PROTRACTOR
COLLIER, LONDON, CIRCA 1725

The ring tapering to the outer edge and divided to half degree increments with annotations for every ten 0-180 twice in both directions, the centre with single slightly offset crossing to provide a bisecting rule line edge to upper margin and signed *Collier fecit.* 14.3cm (5.625ins) diameter.

William Collier is recorded in Clifton, *Gloria Directory of British Scientific Instrument Makers 1550-1851* as a Mathematical Instrument maker who was apprenticed to Thomas Tuttell in 1699 and gained his freedom of the Goldsmiths Company in 1703. He subsequently worked at 'Ye Atlas, the end of Wood St. Facing Cripplegate London' from 1707; then 'Chick Lane, West Smithfield' from 1720, and finally 'Ye Atlas next the Fountain Tavern without Newgate, London' from 1731 until 1745.

£100-200



2



3

3
AN ISLAMIC ENGRAVED BRASS ASTROLABIC QUADRANT
MOROCCO, ENGRAVED WITH DATE 1256 AH/1840-41 AD
The six-inch radius dial plate engraved with sexagesimal trigonometric grid within twelve annotated panels corresponding to five grid divisions to the radius margins, over eighteen conforming panels to the curved margin, the obverse engraved with Andalusian Kufic inscriptions and projections for Marrakech, one edge fitted with a pair of pin-hole sights and the apex drilled for plumb line and bob beneath a suspension loop and shackle.
The plate 15cm (6ins) high, 20.5cm (8.125ins) wide.



3 (detail)

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

The present lot represents the flourishing tradition of the scientific arts in the Maghrib where makers of instruments tended to follow the tradition of their masters (see Madison, Francis and Savage-Smith, Emilie *Science, Tools and Magic: Part One* page 260). This quadrant can be compared to an early 19th century example in the Museum of the History of Science, Oxford (Acc. No. 1956-127) as well as a later 20th century example in the Khalili collection (Acc. No. SC141 - see Madison and Savage Smith page 265 no. 155).

£3,000-5,000

4
TWO DECORATIVE ISLAMIC BRASS ASTROLABES
PROBABLY INDIA AND NORTH AFRICA RESPECTIVELY,
20th CENTURY

The first in the Mughal style with inscription to the leafy scroll decorated crown and suspension ring, over womb containing four 'tympan' discs each variously delineated with projections to both sides, set behind a pierced rete with ecliptic ring and leafy scrolls incorporating multiple star pointers, the rear with alidade incorporating opposing pin-hole sights rotating against the dorsum engraved in the Lahore style with two quadrants, a shadow square and other annotations; the second of generic design with scroll engraved crown, womb with four discs and pierced rete, the rear variously engraved with concentric scales including animal representations of the Zodiac, with a pierced alidade, (pin and wedge lacking), (2). The first 21cm (8.25ins) high excluding suspension ring, 16.5cm (6.5ins) wide; the second 11.5cm (4.5ins) high excluding suspension ring, 8.7cm (2.875ins) wide.

£1,000-1,500



5

5
AN ISLAMIC BRASS ASTROLABE IN THE MAGHREBI STYLE
NORTH AFRICA, PROBABLY SECOND HALF OF THE
20TH CENTURY

The mater with scroll-pierced crown and suspension ring over womb containing five 'tympan' discs each variously delineated with projections to one side only, set behind a pierced rete with ecliptic ring and twenty-eight star pointers, the rear with alidade incorporating opposing pin-hole sights rotating against divided concentric scales. 18.5cm (7.25ins) high excluding suspension ring, 15cm (6ins) wide.

£600-800



4



4 (reverse detail)



5 (reverse detail)



6

6
A RARE GEORGE III MAHOGANY
HODOMETER OR WAYWISER
DOLLOND, LONDON, CIRCA 1800

With 31.5 inch diameter wheel bound with an iron tyre and with six tapered spokes around a brass hub engaging with take-off gearing contained within the left hand fork of the handle assembly, the right hand fork incorporating a hinged section to allow removal of the wheel with locking via a knurled brass screw, the upper section with inverted 7.25 inch circular silvered register engraved *Dollond, London* to centre within concentric inner scale calibrated in Roman numeral *Miles* (I to X) and Arabic *Furlongs* (0 to 8 for each mile) to be read by the shorter of the two blued steel hands within outer scales calibrated in *Poles* (0 to 40) and *Yards* (0 to 220) to be read by the longer hand, set behind a hinged glazed circular moulded wooden bezel beneath elaborate yoke-shaped handle. 137cm (54ins) high overall, 30.5cm (12ins) wide at the handle.

Provenance:
Private Collection.

Peter Dollond is recorded in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1680-1860* as born 1730 and died 1820. He was the son of John Dollond, a Huguenot silk weaver and started business as an optician in 1750. He was joined by his father in 1752 until his death in 1761, and then by his brother, John, until his death in 1804. The family business was continued by Peter Dollond's nephew, George Huggins, who

changed his surname to Dollond. George Dollond became instrument maker to William IV and Queen Victoria, exhibited at the Great Exhibition in 1851 and died 1856. The firm became one of the largest makers and suppliers of scientific and optical instruments and continued trading under various guises throughout the 19th and 20th centuries.

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

£800-1,200

7

A REGENCY MAHOGANY AND LACQUERED BRASS TWO-INCH REFRACTING TELESCOPE
DOLLOND, LONDON, EARLY 19TH CENTURY

The 28.75 inch slightly tapered mahogany tube with brass dust cap to the objective end opposing rack-and-pinion focus adjustment and telescopic eyepiece assembly threaded into the tube end piece engraved *DOLLOND * LONDON* to circumference, mounted via an universal pivot joint onto a rotating column turned upright over folding tripod supports cast as cabriole legs with pad feet, in original mahogany box with additional eyepiece tube, eyepiece lens and a filter. The box 77cm (30.25ins) long, 16.5cm (6.5ins) deep, 10cm (4ins) high.

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

£500-700



7

8 Y

A VICTORIAN FIGURED MAHOGANY
MERCURY STICK BAROMETER
LANCASTER AND THORPE, DERBY,
CIRCA 1880

The arched case with glazed twin canted ivory Vernier scales each calibrated in barometric inches and with the usual observations, the one on the left labelled *10 A.M. YESTERDAY* opposing *10 A.M. TODAY* to the right, the upper margin signed twice *LANCASTER & THORPE* over *OPTICIANS* and *DERBY* respectively, over flame-figured trunk with two Vernier adjustment squares to throat over inset arch glazed ivory *FAHRENHEIT* and *REAUMUR* mercury thermometer, the rounded base with moulded circular cistern cover and level adjustment square to underside. 94cm (37ins) high, 11cm (4.25ins) wide.

The opticians Lancaster and Thorpe were established in Derwent Street, Derby by 1885 and had expanded to become a national network of Opticians by the 1990's. The business still trades today with branches at 100 St. Peter's Street, 14 Sadler's Gate and 495 Nottingham Road, Derby.

£150-200

9 Y

A REGENCY CHEVRON-BANDED
MAHOGANY MERCURY STICK
BAROMETER

P. CAMINADA, TAUNTON, CIRCA 1820

The case with open triangular pediment above rectangular glazed mahogany door enclosing silvered Vernier scale calibrated in barometric inches and with the usual observations to right-hand side opposing spirit Fahrenheit scale thermometer to the left, beneath signature *P. Caminada, FECIT* to upper margin, with visible tube to the chevron banded caddy moulded trunk over domed circular cistern cover to the rounded base. 96.5cm (38ins) high, 13cm (5.25ins) wide.

Peter Caminada is recorded in in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1660-1900* as working in Taunton circa 1820-40.

£200-300



8



9



10

10 Y

A GEORGE III MAHOGANY MERCURY
STICK BAROMETER
THOMAS HARRIS AND SON, LONDON,
CIRCA 1805

The case with open triangular pediment above rectangular glazed mahogany door, enclosing silvered Vernier scale calibrated in barometric inches and with the usual observations beneath signature *Tho's Harrs & Son, Opticians to his Majesty* to the right-hand side, opposing Fahrenheit scale mercury thermometer to the left, with Vernier adjustment square to throat and visible tube to the caddy moulded trunk over hemispherical cistern cover to the rounded base incorporating level adjustment screw to underside. 99cm (39ins) high, 13cm (5ins) wide.

Thomas Harris and Son are recorded in Clifton, *Gloria Directory of British Scientific Instrument Makers 1550-1851* as a partnership between father and son, both named Thomas, formed in around 1802. Thomas Harris senior is noted as working as an optician, mathematical instrument and globe maker from 1790; and his son from 1802. Both makers are listed as worked from 140 Fleet Street, London in 1804, and then Thomas junior alone at Hyde Street, Bloomsbury in 1808 - having most likely inherited the business from his father who died in 1806. Thomas Harris junior served as a Sargeant in the Bloomsbury Volunteers and died in an unfortunate fire at Covent Garden Theatre in 1808.

£250-350



11

11 Y

A FINE GEORGE III EBONY BANDED MAHOGANY MERCURY STICK BAROMETER WITH HYGROMETER
CARY, LONDON, CIRCA 1800

The case with swan neck pediment over circular silvered hygrometer annotated *DAMP/DRY* set behind convex glazed brass bezel, over rectangular brass-framed glazed door enclosing silvered Vernier scale calibrated in barometric inches to right hand side opposing the usual observations to the left beneath signature *Cary, London* to upper margin, the ebony-banded caddy moulded trunk applied with arch glazed silvered *Fahrenheit* and *Reaumur* scale mercury thermometer over circular convex cistern cover to the rounded base incorporating level adjustment screw to underside. 108cm (42.5ins) high, 14cm (5.5ins) wide.

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

£1,000-1,500



12

12 Y

A FINE GEORGE III FIGURED MAHOGANY BOWFRONTED 'FLAT-TO-THE-WALL' MERCURY STICK BAROMETER
RAMSDEN, LONDON, CIRCA 1795

With ebonised shouldered urn finial to the concave-sided upstand and cavetto cornice, over rectangular bow-glazed silvered Vernier scale calibrated in barometric inches to the right hand side opposing the usual observations to the left, the lower left corner signed *Ramsden, London*, the trunk of the same bowed profile incorporating Vernier setting square beneath the cavetto throat moulding over fine figured veneers line-edged in ebony, the base with turned ebonised half vase cistern cover flanked by canted angles inlaid with ebony 'flutes' over cavetto moulded underside. 103cm (43ins) high, 11cm (4.25ins) wide.

Jesse Ramsden is recorded in Clifton, Gloria *Directory of British Scientific Instrument Makers 1550-1851* as working from several addresses in London 1762 until his death in 1800, however by 1782 both his workshop and principal retail outlet were on Piccadilly. He was one of the finest instrument makers of the period being particularly well known for his invention of a dividing engine and subsequent equatorial telescope stands.

£800-1,200

13

A FINE EARLY VICTORIAN SCOTTISH MAHOGANY BOWFRONTED MERCURY STICK BAROMETER
ADIE AND SON, EDINBURGH, CIRCA 1835

With domed gadroon carved domed caddy surmount over concave cornice and glazed rectangular silvered Vernier scale calibrated in barometric inches to right hand side opposing the usual observations to the left beneath signature *Adie & Son, Edinburgh* to upper margin, with straight bowfronted trunk beneath terminating in an conforming inverted reeded caddy cistern cover with stepped ogee top mouldings and leafy bud pendant incorporating a level adjustment disc to underside. 107cm (42ins) high, 10cm (4ins) wide.

Alexander Adie is recorded in Goodison, Nicholas *ENGLISH BAROMETERS 1680-1860* as born 1774 and apprenticed to his uncle, the eminent Scottish instrument maker John Miller, in 1789. In 1804 his uncle took him into partnership under the name of Miller and Adie which continued until after Miller's death in 1815. Adie was particularly interested in meteorological instruments and is perhaps best known as the inventor of the Sympiesometer in 1818. In recognition of his work he was elected a Fellow of the Royal Society of Edinburgh in 1819. He was appointed optician to William IV and later Queen Victoria and took one of his sons, John, into partnership in 1835. Two of his other sons set up businesses; Robert in Liverpool and Patrick in London. Unfortunately John Adie was prone to 'fits of despondency' which resulted in him shooting himself in 1857, Alexander Adie died the following year - no doubt expediated by the stress of his son's demise.

£1,200-1,800



13

THE DR. CASTLE COLLECTION OF BAROMETERS AND OTHER WEATHER INSTRUMENTS | LOTS 14-27

A private collection built-up over fifty years by a discerning collector based in the home-counties.



14

14
A RARE GEORGE III SCOTTISH CHEVRON-EDGED MAHOGANY MERCURY STICK BAROMETER
JOHN RUSSELL, FALKIRK, CIRCA 1790
The chevron banded case with swan neck pediment above arch-glazed door enclosing fine engraved silvered brass scale with arched banner titled *BAROMETER* over Vernier scale calibrated in barometric inches to the right and opposing the usual weather observations to the left, the lower margin signed *Rufsell, Falkirk*, the trunk applied with full-height half column enclosing the tube flanked by forty-five degree angle-grain veneers and chevron angles, over a slightly domed oval cistern cover.
98cm (38.5ins) high, 15cm (6ins) wide.

Provenance:
The Dr. Castle Collection of barometers and other weather instruments. Purchased at Bonhams, London sale of *FINE CLOCKS* Wednesday 7th July 2016 (lot 2) for £1,690.

John Russell is recorded in Goodison, Nicholas *ENGLISH BAROMETERS 1680-1860* as settling in Falkirk in 1770 where he set up shop opposite the top of Kirk Wynd. He proved to be a very talented watchmaker who was subsequently appointed maker to the Prince of Wales in 1811. In addition to making watches and barometers he advertised as being able to supply musical clocks, organs, microscopes and thermometers. Of his barometers his best known models are a type similar to the present lot, but also fitted with a hygrometer and thermometer (following the specification of Benjamin Martin's 'weather glasses'), and his landmark 'royal' barometers - which are essentially an early design of wheel barometer with subsidiary dials allowing changes in pressure to be obtained down to increments of 0.001 of an inch. John Russell died in 1817 and was succeeded by William Dobbie who was known to have produced a few barometers to Russell's designs.

£2,500-3,500



15

15
A FINE AND RARE GEORGE III SCOTTISH INLAID MAHOGANY MERCURY WHEEL BAROMETER WITH TWELVE-INCH DIAL
BALTHAZAR KNIE, EDINBURGH, CIRCA 1790
The 12 inch circular silvered register calibrated in barometric inches 28-31 and divided into hundreds three times to outer track, the centre finely engraved with foliate festoon swags signed *Knie, Fecit* over starburst and conforming oval cartouche inscribed *Edinburgh*, within inner track annotated *Stormy, Much Rain, Rain, Changeable, Fair, Settled Fair, Very Dry*, with steel hand and a brass recording pointer set behind glazed cast brass cavetto moulded bezel, the chevron-edged rounded-top case inset with silvered *HYGROMETER*, also with fine foliate festoon engraved centre signed *KNIE EDIN'R*, annotated *DRY/DAMP* and set within glazed brass bezel, over baluster-shaped upright centred with an arched glazed silvered Fahrenheit scale alcohol *Thermometer* within moulded surround and flanked by inlaid oval conch shell motifs, the base also rounded and centred with a circular fan cartouche.
107cm (42.25ins) high, 34cm (13.5ins) wide.

Provenance:
The Dr. Castle Collection of barometers and other weather instruments. Purchased at Christie's, London sale *500 Years: Decorative Arts, Europe* 23rd September 2010 (lot 145) for £5,643.79.

For biographical footnote please see the following lot.

£1,200-1,800



16

16
A SCOTTISH GEORGE III CHEVRON-
EDGED MAHOGANY MERCURY
STICK BAROMETER
BALHAZAR KNIE, EDINBURGH,
CIRCA 1800

The onion-top chevron-edged case with visible tube and inset with an arched silvered Vernier scale calibrated in barometric inches to the right, opposing the usual observations to the left, beneath banner issuing floral sprays signed *KNIE, EDIN'R* to the arch, the base with oval lozenge-shaped cistern cover.

Provenance:

The Dr. Castle Collection of barometers and other weather instruments. Purchased from The Old Malthouse Antiques, Hungerford, 14th January 1989 for £1,500.

Balthazar Knie is recorded in Goodison, Nicholas *ENGLISH BAROMETERS 1680-1860* and Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1660-1900* as working in Cork, Ireland from 1773 before moving to Edinburgh in 1776 where he remained until his death in 1817. He was born in Germany and spent several years travelling around Europe demonstrating his skills as a glass blower and barometer maker before finally settling in Edinburgh. He gained a considerable local reputation as a maker and repairer of barometers (and sand glasses including for maritime use). Knie was a notably inventive maker who is perhaps best known for developing a form of angle tube barometer which, by introducing a second acute angle bend into the tube, resulted in a more compact design (see Goodison, page 171, Plate 107); a very similar instrument to the present is illustrated by Goodison on page 175 (plates 112-13).

£500-700



17

17 Y
A VICTORIAN SCOTTISH ROSEWOOD
MERCURY MARINE STICK BAROMETER WITH
SYMPIESOMETER
H. MCQUEEN AND COMPANY, GLASGOW,
CIRCA 1860

With cavetto moulded caddy pediment above rectangular glazed double canted ivory scales flanking the tube each calibrated for barometric inches together with the usual observations beneath annotations *9 A.M. YESTERDAY* opposing *9 A.M. TODAY* and signed *H. McQUEEN & Co., GLASGOW* to upper margin, the trunk with cavetto shaped sides flanking twin Vernier adjustment squares to throat over brass ring for the gimbal mount to the rectangular section trunk applied with glazed sympiesometer configured with silvered scale applied with siphon tube with open bulb to the right and sealed bulb to the left filled with pink stained fluid, the left-hand margin with mercury tube *10-110* Fahrenheit scale thermometer opposing right hand side with engraved vertical scale for degrees Fahrenheit ranging between *30* and *140* set behind slide with expanded scale annotated for barometric inches *27* to *31* and with the usual weather observations, the upper edge of the slide fitted with angled pointer for calibration against the temperature scale behind and with rack-and-pinion adjustment via a square to the exterior of the case, the upper left hand corner with recessed circular level recording disc engraved with barometric scale visible through an arched aperture in the plate and manually adjusted via projecting rim to the exterior of the case, the lower margin *inscribed IMPROVED SYMPIESOMETER*, the barometer trunk continuing beneath terminating with a moulded brass cylindrical cistern, (gimbals incomplete).

Provenance:

The Dr. Castle Collection of barometers and other weather instruments.

H. McQueen and Company are recorded in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1660-1900* as makers of marine barometers with sympiesometers working form 63 Clyde Place, Glasgow circa 1840-60.

For notes regarding to the invention and use of the sympiesometer please see lot 26.

£700-900

18 Y
A REGENCY SCOTTISH
PARTRIDGEWOOD MERCURY STICK
BAROMETER
W. URE, GLASGOW, CIRCA 1820

The herringbone banded partridgewood veneered trunk with triangular top over visible tube and inset with a two-piece ivory scale calibrated in barometric inches *27-31* to the right-hand side opposing the usual observations over signature *W. Ure, Glasgow* to the left, the base with hinged box cover enclosing the tube bulb cistern.

Provenance:

The Dr. Castle Collection of barometers and other weather instruments. Purchased from W. Stockbridge and Sons Limited, Cambridge, 19th June 1976 for £440.

William Ure is recorded in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1660-1900* as working from 15 Deanside Lane, Glasgow 1812-20, and 40 Stockwell, Glasgow 1819-20.

£200-300



18



19

19
A FINE AND RARE GEORGE III INLAID
MAHOGANY MERCURY WHEEL
BAROMETER
WHITEHURST, DERBY, CIRCA 1790

The 10 inch circular silvered register calibrated in barometric inches *29-31* divided into hundredths to outer track, the centre signed *Whitehurst, DERBY* within inner track annotated *FAIR, CHANGEABLE, RAIN*, with steel hand and a pierced recording pointer set behind convex glazed cast brass cavetto moulded bezel and fitted with recording adjustment knob to right hand side, the arch-top case decorated with a with fan-inlaid roundel over recessed silvered Fahrenheit scale alcohol thermometer set within generous glazed moulded surround surmounted by fan lunette inlay, with a larger conforming lunette beneath within a geometric parquetry strung border, the rounded base with further parquetry fan lunette and strung border.

Provenance:

The Dr. Castle Collection of barometers and other weather instruments. Purchased at Christie's, London sale *500 Years: Decorative Arts, Europe* 23rd September 2010 (lot 144) for £3,881.25.

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'.

John Whitehurst (II) is known for his distinctive design of angle barometer, an example of which was sold in these rooms in the *THE BANFIELD COLLECTION OF BAROMETERS* 4th September 2007 (lot 125) for £8,000 hammer. His son was one of the first to make wheel barometers, with his earliest models constructed with a Classical column forming the upright above the dial (see Goodison, Nicholas *ENGLISH BAROMETERS 1680-1860* page 284, Plate 193).

£1,200-1,800



20



21

20
A GEORGE III INLAID MAHOGANY MERCURY WHEEL BAROMETER
I. POLTI, HULL, EARLY CIRCA 1800
The 8 inch rosette leafy floral spray decorated circular silvered register signed *I. POLTI, HULL* 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.
99cm (39ins) high, 25cm (9.75ins) wide.

Provenance:
The Dr. Castle Collection of barometers and other weather instruments.

I. Polti is recorded in Banfield, Edwin *BAROMETER MAKERS & RETAILERS 1660-1900* as working in Hull circa 1780-1800.

£150-200

21 Y
A GEORGE III CHEVRON-BANDED MAHOGANY MERCURY STICK BAROMETER
SNELLING, ALTON, CIRCA 1800
The case with open triangular pediment above rectangular chevron-edged glazed mahogany door incorporating concave lower corners, enclosing silvered Vernier scale calibrated in barometric inches to right-hand side opposing the usual observations to the left beneath signature *Snelling, ALTON* to upper margin, with visible tube to the chevron banded caddy moulded trunk over domed circular cistern cover to the rounded base.
96.5cm (38ins) high, 15cm (5.5ins) wide.

Provenance:
The Dr. Castle Collection of barometers and other weather instruments. Purchased at Dickens Fine Art Auctioneers, Middle Claydon, sale of the *THE RICHARD COOKSON COLLECTION* 20th April 2008 (lot 59) for £1,350 hammer.

James Snelling is recorded in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1660-1900* as a clock and watchmaker and silversmith working from High Street, Alton, Hampshire, 1793-1830.

£500-800

22 Y
A GEORGE III MAHOGANY MERCURY STICK BAROMETER
ADAMS, LONDON, CIRCA 1790
The arched case with ebony-edged glazed mahogany door enclosing arched silvered Vernier scale calibrated in barometric inches and with the usual observations beneath signature *Adams, Fleet Street, LONDON* to the right-hand side, opposing mercury tube Fahrenheit scale thermometer to the left, with visible tube to the ebony banded caddy moulded trunk over hemispherical cistern cover incorporating level adjustment screw to underside.
94.5cm (37.75ins) high, 12cm (4.75ins) wide.

Provenance:
The Dr. Castle Collection of barometers and other weather instruments. Purchased from Christopher Sykes Antiques, Woburn, June 27th 1983 for £330.

George Adams junior is recorded in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1660-1900* as being apprenticed to his father (also called George) in 1765 and taking over the family business at 60 Fleet Street, London on his father's death in 1773. He continued in his father's tradition of producing outstanding instruments and became instrument maker to George III and optician to the Prince of Wales. He died in 1795 leaving the business to his younger brother, Dudley, who operated until his death in 1826. Further information regarding the Adams family and their work can be found in Goodison, Nicholas *ENGLISH BAROMETERS 1680-1860* pages 116-129.

£1,200-1,800

23
A FINE GEORGE II/III MAHOGANY MERCURY STICK BAROMETER WITH LARGE SCALE THERMOMETER
JOHN BENNETT, LONDON, MID 18th CENTURY
The break-arch case with central brass Classical bust finial over cavetto cornice and hinged brass-framed arch glazed door enclosing silvered Vernier scale calibrated in barometric inches to right hand side opposing the usual observations to the left beneath signature *Bennett, LONDON* to upper section, the caddy moulded trunk applied with a tall shaped-top silvered *Fahrenheit Scale* alcohol thermometer incorporating drilled brass shield to the bulb and with annotations ranging from *Extreme Cold* to *Extreme Hot*, over rounded base applied with a hemispherical cistern cover and incorporating level adjustment screw to underside.
101cm (39.5ins) high overall 16.5cm (6.5ins) wide.

Provenance:
The Dr. Castle Collection of barometers and other weather instruments. Purchased at Sotheby's, London sale of *Important Clocks, Watches & Wristwatches* 14th December 2006 (lot 7) for £4,322.50.



22



23

John Bennett (III) is recorded in Clifton, Gloria *Directory of British Scientific Instrument Makers 1550-1851* as gaining his Freedom of the Clockmakers' Company in 1733, and working from Hatton Wall, London, until 1746, when he relocated to Old Bailey before finally moving to Fleet Street in 1751. Nicholas Goodison in *ENGLISH BAROMETERS 1680-1860* notes that John Bennett worked up until 1768 and illustrates an undated trade card indicating that he was located at 'The Globe, Crown Court, between St. Ann's, Soho, and Golden Square'. Bennett was a fine maker who held warrants to three members of the Royal Family and most likely had a working relationship with the eminent scientific instrument maker Jonathan Sisson.

£1,000-1,500



24

24

A FINE AND RARE GEORGE II YEW AND WALNUT MERCURY ANGLE BAROMETER
CHARLES ORME, ASHBY DE LA ZOUCHE, CIRCA 1740

The long angled silvered scale with six principal units presumably representing extended barometric inches each divided into eighths, and annotated with *Stormy, Much RAIN, Rain, CHAN'G'BLE, Fair, VERY FAIR, Gr't Draut* observations/predictions, beneath sliding brass recording pointer applied to the silvered upper plate engraved *Made by CHARLERS ORME of Ashby De La Zouch* and with additional inscription *Repair'd by John Stenson, Derby 1786* to the far right-hand end, within caddy moulded surround incorporating rounded end and capped with a slender cross grain walnut ogee-moulded cornice, the trunk also caddy moulded and fronted with figured yew veneer within triple-line edged crossbanded surround, over decorative half-ovoid turned cistern cover incorporating ball finial and pendant applied to the rounded base.

91.5cm (36ins) high overall, 70cm (27.5ins) wide.

Provenance:

The Dr. Castle Collection of barometers and other weather instruments. Purchased at Bonhams, London sale of *FINE CLOCKS* 29th June 2017 (lot 55) for £7,150.

Charles Orme is recorded in Goodison, Nicholas *ENGLISH BAROMETERS 1680-1860* as the sixth son of Thomas Orme, a rector from Garesdon, Wiltshire who had relocated to Ashby De-La-Zouch prior to his death in 1715. Otherwise little appears to be known of Charles Orme's life other than his death in January 1747. It would appear that Charles Orme only made angle barometers, and is perhaps best known for developing the multiple tube angle barometer. Orme is also credited for introducing into England the practice of distilling and boiling mercury in order to remove impurities. Goodison illustrates a very similar instrument to the present lot on page 195 (Plate 130).

John Stenson is recorded in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1660-1900* as working in Derby in 1782. Banfield notes a Daniel Quare ivory portable pillar barometer bearing a similar repair inscription by Stenson, as well as a pamphlet advertising his services dating to 1782. Other sources record John Stenson's dates as 1747-1817.

£6,000-8,000



24 (detail)

25

A RARE GEORGE III MAHOGANY CASED MERCURY
AMONTONS-TYPE MULTI-TUBE BAROMETER
BAPTIST RONCHETTI, MANCHESTER, LATE 18th CENTURY

The break-arch wooden scales with stamped arched signature *BAPTIST RONCHETTI FECIT* and star motif above large spirit Fahrenheit scale spirit *TERMOMETER* to the left-hand side with readings ranging from 20 to 110 and annotations from *FREEZING* to *SUMMER HEAT*, set next to the *BAROMETER* with continuous tube formed with four columns, the first on the left having sealed bulb over mercury linked at the top to a second filled with oil, which in turn is connected at the base to another filled with mercury looped at the bottom to the fourth, originally topped with oil for providing the level for reading against a scale calibrated for 0-16 inches divided into sixths and annotated with weather observations ranging from *VERY DRY* to *STORMY*, set behind a hinged glazed full height front panel with ogee moulded frame and three small brass finials. 61cm (24ins) high, 14.5cm (5.75ins) wide.

Provenance:

The Dr. Castle Collection of barometers and other weather instruments.

Baptista Ronchetti is recorded in Banfield, Edwin *BAROMETER MAKERS & RETAILERS 1660-1900* as working from 15 High Street, Manchester 1785-circa 1810. He arrived in Manchester in 1785 from Tavernerio near Lake Como, Italy and sent for his son, Charles Joshua and nephew, Lewis Casartelli from Italy who joined him in partnership for a while before going their separate ways.

The concept behind this barometer is to make the instrument more portable by reducing its size. In 1688 a Frenchman, Guillaume Amontons, published a design for a multiple tube barometer where the mercury column had been split into two, placed side by side and linked by a column of a lighter fluid, thus allowing the instrument to be half the size of a conventional mercury stick barometer. Amontons version used the junction of two separate coloured oils (one lighter than the other) moving against a scale behind the linking column to indicate barometric pressure. The current instrument utilises a second column of oil above the second bulb cistern to give a reading. This scale, as with full-height double tube barometers, reads in reverse and amplifies the barometric range by around a factor of five.

£1,000-1,500



25



26



27

26 Y
A WILLIAM IV ROSEWOOD CASED SYMPIESOMETER
DOLLOND, LONDON, CIRCA 1830

The glazed rectangular case with concave upstand and cavetto cornice to pediment above rectangular silvered scale inscribed *Improved Sympiesometer* nest to the applied central siphon tube filled with pink-stained oil incorporating low cistern bulb to the left limb beside tube terminating with a further sealed bulb at the top, the left hand margin with mercury tube Fahrenheit scale thermometer, opposing vertical scale for degrees Fahrenheit ranging between 10 and 110 set behind slide with scale annotated for barometric inches 27-31 and with the usual weather observations to the right, the upper edge of the slide fitted with angled brass pointer for calibration against the temperature scale behind and with rack-and-pinion screw adjustment via a brass knob to the exterior of the case, the lower edge with recessed circular level recording disc labelled *Register*, engraved with barometric scale visible through an arched aperture in the plate and manually adjusted via projecting rim to the left hand side of the case, the lower margin signed *DOLLOND, LONDON*. 59cm (23ins) high, 7.5cm (3ins) wide.

Provenance:
The Dr. Castle Collection of barometers and other weather instruments. Purchased at Bonhams, London sale of *FINE CLOCKS* Wednesday 7th July 2016 (lot 7) for £1,820.

Peter Dollond is recorded in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1680-1860* as born 1730 and died 1820. He was the son of John Dollond, a Huguenot silk weaver and started business as an optician in 1750. He

27
A VICTORIAN MAHOGANY CASED STORM GLASS
T.W. WATSON, LONDON, CIRCA 1880
The shallow arch white-opaque glass panel applied with a central cylindrical glass cannister filled with fluid, the upper margin inscribed *T.W. WATSON, 4. PALL MALL, London* over *Storm, Glass* and two columns of various *INDICATIONS* titled *FOR FINE WEATHER* opposing *FOR RAIN*, then *HIGH WINDS, OR STORM* and finally additional appearances for various polar currents to lower section, the bottom margin inscribed *REGISTERED, 351867* set with a shallow-arched cross-grain moulded mahogany surround. 52cm (20.5ins) high, 20.5cm (8ins) wide.

Provenance:
The Dr. Castle Collection of barometers and other weather instruments. Purchased at Dickens Fine Art Auctioneers, Middle Claydon, sale of the *THE RICHARD COOKSON COLLECTION* 20th April 2008 (lot 78) for £440 hammer.

Thomas William Watson is recorded in Banfield, Edwin *BAROMETER MAKERS & RETAILERS 1660-1900* as an

was joined by his father in 1752 until his death in 1761, and then by his brother, John, until his death in 1804. The family business was continued by Peter Dollond's nephew, George Huggins, who changed his surname to Dollond. George Dollond became instrument maker to William IV and Queen Victoria, exhibited at the Great Exhibition in 1851 and died 1856. The firm became one of the largest makers and suppliers of scientific and optical instruments and continued trading under various guises throughout the 19th and 20th centuries.

The sympiesometer was invented by Alexander Adie of Edinburgh in 1818 and is essentially an improved version of Robert Hooke's thermobarometer which was subject of a paper presented to the Royal Society in 1668. The instrument works by having a syphon tube filled with liquid open to the air at one end and with trapped gas at the other (sulphuric acid and hydrogen were used in later sympiesometers). As barometric pressure increases the liquid will be forced down the tube causing the gas to be compressed, resulting in a change in level in the tube; however the volume of the gas changes with temperature so before a reliable reading can be taken the instrument would first need to be calibrated by adjusting the position of the movable barometer scale in relation to the temperature scale behind to reflect the reading provided by the thermometer. The sympiesometer was conceived by Adie as an alternative to the mercury marine barometer as it was smaller and believed to be less susceptible to the motion of a vessel at sea.

£500-700

optical, philosophical and mathematical instrument maker working from 4 Pall Mall, London 1878-84.

The origins of this type of Storm Glass are unknown with Admiral Fitzroy in his 1863 publication *The Weather Book* noting that 'the inventor is now uncertain; but they were sold on old London Bridge, at the sign of the Goat and Compasses'. He studied them as curiosities and suggested that they served to indicate what he termed 'electrical tension' in the wind, hence were potentially useful as meteorological instruments. Edwin Banfield in *BAROMETERS, Stick or Cistern Tube* adds that such instruments are really an irregular form of thermometric barometer, and goes on to list the recipe for the contents of the tube which contains water, alcohol, ammonium chloride, potassium nitrate and camphor. The solution, once prepared, would then exhibit changes in the form of cloudiness, crystal formation etc. signifying atmospheric conditions as per the indications listed on the panel.

£300-500

28 Y
A VICTORIAN CASED SET OF GILT BRASS ANEROID POCKET BAROMETER
WITH A COMPASS AND A THERMOMETER
NEGRETTI AND ZAMBRA, LONDON, LATE 19TH CENTURY

The 1.75 inch circular silvered register inscribed *NEGRETTI & ZAMBRA, LONDON, 19510* beneath *Compensated* and with blued steel pointer to centre within concentric scale calibrated for barometric inches 25-31 divided down to twentieths of an inch and with the usual observations, within outer 0-6,000 altimeter scale divided into fifty foot intervals, the frosted gilt brass case with recording pointer applied to the inside of the knurled rotating glazed bezel beneath suspension post fitted with a ring, set beside a conforming compass with engraved rose and signed *NEGRETTI & ZAMBRA, LONDON* to the recessed centre divided *N, NE, E, SE, S, SW, W* and *NW* within a raised outer scale divided for degrees numbered for every ten, beneath needle-locking plunger to the suspension post, the green velvet-lined D-ended folding case also inset with an ivory scale mercury tube Fahrenheit and Reaumur scale thermometer inscribed *NEGRETTI & ZAMBRA* to lid incorporating embossed gilt crown trademark to the velvet, the exterior covered in iron-red Morocco leather gilt inscribed *E.E.P.* to the domed lid within a tooled border.

The compass and barometer each 4.8cm (1.875ins) diameter; the leather case 13.5cm (5.25ins) wide, 9cm (3.5ins) deep, 3.5cm (1.375ins) high closed.

Provenance:
Gifted by Elizabeth Palmer (Huntley and Palmer) to the vendor.

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

£250-350

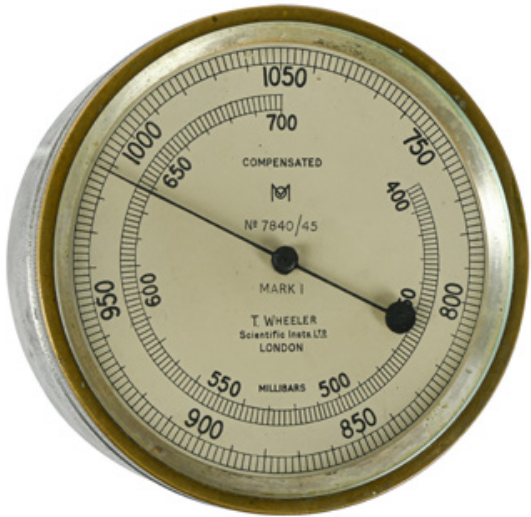
29
A RARE WWII ROYAL NAVY ISSUE SUBMARINE COMPARTMENT
DOUBLE-ROTATION AIR PRESSURE GAUGE
T. WHEELER, LONDON, CIRCA 1945

The long-range mechanism incorporating 3 inch diameter capsule with Wheeler pattern recuperation spring, twin bronze shrouded recoil hairsprings and bimetallic temperature compensation to the primary lever, the 4 inch circular silvered dial inscribed *COMPENSATED, No. 7840/45, MARK I, T. WHEELER, Scientific Inst's LTD, LONDON* to centre within two concentric scales calibrated in *MILLIBARS, 400-700* and *700-1050* divided into two millibar increments, with black finish steel pointer within canted silvered surround set behind a glazed knurled brass bezel configured to allow the dial to be manually rotated, fitted to the cylindrical aluminium alloy case incorporating moulded collar behind the bezel and brass backplate. 12cm (4.75ins) diameter overall, 5cm (2ins) deep.

Thomas Wheeler is recorded in Banfield, Edwin *BAROMETER MAKERS & RETAILERS 1660-1900* as established at 8 Coombs Road, London by 1893. The firm is further recorded in *Grace's Guide* as working from 217 Goswell Road, London in 1937. The firm of T. Wheeler were awarded many contracts from the M.O.D. during both wars including altimeters for early aircraft use.



28



29

Mark Jarrold notes (in his description of instrument No. 7343) that such gauges are designed to mostly operate in an environment with a lower-than-normal atmospheric pressure, which would suggest submarine use. Adding that the monitoring of air pressure within a diesel-powered submarine running submerged via snorkel induction was particularly important to check that air was not being drawn from within the boat due to an obstruction within the snorkel. The manual rotation of the dial also facilitates quick calibration of the instrument which was probably often required in the high-vibration environment of a submarine.

£120-180



30

30
A RARE FRENCH COMBINED ANEROID BAROMETER AND TIMEPIECE COMPENDIUM
E. BOURDON AND RICHARD, PARIS, CIRCA 1875

The circular eight-day single train timepiece movement with silvered platform lever escapement vertically planted on the backplate engraved with a regulation scale and stamped *RICHARD, A PARIS* over serial number 237 to left hand margin, the backplate also applied with a cocked gear for driving the centre arbor for the concentric-scale barometer hand, engaging with a delicate curved toothed rack pivoted beneath a shaped bridge and connected via a crank to the opposing ends of a curved Bourdon-type elliptical section aneroid pressure-sensing chamber enveloping the movement and secured to rear of the dial via a bracket at the apex, the lower rear edge of the dial plate further stamped with *FR* monogram roundel over 7180 and *RICHARD, A PARIS*, the circular two piece white enamel dial with recessed 3.5 inch Roman numeral centre and blued steel *moon* hands set within outer scale calibrated in barometric inches and annotated with the usual observations in German, the lower margin inscribed *METALL, BAROMETER* between *E BOURDON, ET RICHARD, BREVETTE'S, PARIS, GOLDENE MEDAILLIE, DER AUST'NE 1849* and a second obscured/incomplete medallion, the cylindrical case with bevel-glazed hinged bezel fitted with a barometer recording pointer to the glass opposing conforming push-fit glazed bezel

to rear, beneath suspension ring pivoted within a ball-shaped post to top; cradled in original dark blue velvet-lined Morocco covered travelling case with hinged brass carrying handle to the arched-top and removable dial shutter panel to front. The timepiece 15cm (6ins) diameter, 7.5cm (3ins) deep, and 17cm (6.75ins) high with handle down; the case 22cm (8.5ins) high with handle down, 17cm (6.75ins) wide, 10cm (4ins) deep.

The firm Freres Richard is noted in Banfield, Edwin *Antique Barometers, an illustrated survey* as being founded in Paris in 1858. Although they were predominantly clockmakers Richard Freres produced barometers for the engineer and inventor Eugene Bourdon who had devised a design of aneroid barometer alongside Lucien Vidie. Both Bourdon and Vidie exhibited Aneroid Barometers at the Great Exhibition of 1851; Vidie subsequently sued Bourdon for the infringement of his Patent. Vidie initially lost the case but was granted an award of 10,000 francs on appeal in 1861 by which time his patent had expired.

The present lot is a fairly rare model with only around 500-600 believed to have been made by Richard, and benefits from retaining its original travelling case in fine condition.

£600-800



30 (detail)

31
A LATE VICTORIAN MAHOGANY CASED BAROGRAPH UNSIGNED, LATE 19TH CENTURY

The mechanism with eight-segment aneroid chamber connected via a lacquered brass armature to an inked pointer for recording the change in barometric pressure on a clockwork-driven rotating paper scale lined drum, the case with heavy bevel-glazed caddy-moulded five-panel cover, over cavetto moulded skirt base incorporating rounded corners and an apron drawer for spare charts, on integral curved bracket feet. 23cm (9ins) high, 38cm (15ins) wide, 23cm (9ins) deep.

£100-200



31

32
AN EDWARDIAN MAHOGANY CASED BAROGRAPH
RETAILED BY WILSON WARDEN AND COMPANY LIMITED, LONDON, EARLY 20th CENTURY

The mechanism with seven-segment aneroid chamber connected via a lacquered brass armature to an inked pointer for recording the change in barometric pressure on a clockwork-driven rotating paper scale lined drum, the baseplate stamped *WILSON WARDEN & Co. LTD, LONDON* over *SM* monogram for Short and Mason and No. 3847/42/58, the rectangular case with hinged brass carrying handle to the hinged cover incorporating pointer depressing button to top over front and left-hand side glasses, the base with pull-out slide for a spare pointer to right hand end over pad feet with pointer engagement lever to front lower edge between. 21cm (8.25ins) high with handle down, 31cm (12.25ins) wide, 16.5cm (6.5ins) deep.

Wilson Warden and Company are recorded in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1660-1900* as working in London circa 1880-1900. They are also recorded in the online records of *Grace's Guide* as working from 28-30 Pear Tree Street, Goswell Road, London, EC1 and exhibited at the 1929 British Industries Fair (stand no. J24) where they are described as 'Manufacturers of Aneroid Barometers (Pendant, Nautical and Surveying types), Barographs, Thermographs, Hydrographs, Recording, and Scientific Instruments. Wood Cases for Timepieces, Grandfather and Grandmother, chiming and striking clocks of every description'.

£200-300

33
A RARE MAHOGANY CASED COMBINED BAROGRAPH AND THERMOGRAPH OR STORMOGRAPH
RETAILED BY G. PRESCOTT, BELFAST, SECOND QUARTER OF THE 20th CENTURY
The barograph mechanism with eight-segment aneroid chamber connected via a silvered brass armature to an inked pointer for recording the change in barometric pressure on a clockwork-driven rotating paper scale lined drum, the thermograph with coiled bimetallic



32



33

strip mounted within the same armature operating a second inked pointer, the armature stamped *REG. No. 476369* and the silvered collar around the right-hand of two ink bottles engraved *G. PRESCOTT, OPTICIAN, BELFAST*, the case with bevel-glazed five-panel cover over ogee moulded skirt base applied with silver presentation plate engraved *TO MR. J.D. CAMPBELL, FROM THE PUPILS & TEACHERS OF, MOSSLEY P.E. SCHOOL* to front, above an apron drawer for spare charts, on disc feet. 23cm (9ins) high, 36cm (14.25ins) wide, 21.5cm (8.75ns) deep.

G. Prescott of Belfast does not appear to be recorded in the usual sources, however

A firm with the name George Prescott is recorded in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1660-1900* as working from various addresses in Dublin from 1879 until after 1901. It is therefore probably likely that the suppliers of the present lot were a branch of this firm operating out of Belfast during the early 20th century. The present lot was probably supplied to G. Prescott by Short and Mason who developed such instruments in collaboration with Taylor Instrument Companies Limited during the inter-war period. Products of this collaboration were mostly sold under the 'Tycos' brand.

£300-500



34

34
TWO WATER RESERVOIR LEVEL INDICATOR SLAVE DIALS
GENT AND COMPANY LIMITED, LEICESTER, EARLY 20th CENTURY
Each with brass-framed mechanism incorporating opposing solenoids to pump a star wheel in each direction depending on the input driving motionwork for two handed indication of level in feet and inches, the 6.25 inch circular silvered dials with concentric rings annotated 1-12 for feet and inches and variously inscribed *Gent & Co. Ltd, Makers, Leicester* and *GENT'S PATENT WATER LEVEL INDICATOR, INDICATING INCHES CAPACITY 12. FEET, GENT & Co. LTD, MAKERS, LEICESTER* to centre, the first contained in a case with cushion-moulded cornice over arch-glazed door and canted moulded skirt, the second larger with panelled front door inset with brass porthole for the dial over moulded skirt and now fitted to wall bracket.
The first 37cm (14.5ins) high, 31cm (12.25ins) wide, 14cm (5.5ins) deep, the second 65cm (25.5ins) high overall, 43.5cm (17.25ins) wide, 16.5cm (6.5ins) deep.

Provenance:
Believed to have originally been installed at the King Edward Hospital, Midhurst, West Sussex.

£200-300



35

including *J.T.L., MARQUE DE FABRIQUE, JEROME THIBOUVILLE-LAMY, 68 & 7- Rue Reaumur, PARIS*, and numbered 39387, the exterior with elaborate central inlaid engraved brass scroll cartouche decoration to the burr amboyna veneered top panel within brass outlined kingwood banded border and brass edgings, over conforming brass line edged crossbanded front panel applied with a scroll cast brass escutcheon plate, the sides and rear also veneered in amboyna but without the decorative borders, on skirt base with brass capped upper edges and generous scroll cast feet.
20cm (8ins) high, 57cm (22.5ins) wide, 25cm (9.75ins) deep.

The firm of Jerome Thibouville-Lamy were predominantly makers of stringed instruments and bows established in Mirecourt (Vosges) when the Emile Jerome Thibouville married the cousin of one of his business partners, Marguerite Hyacinth Lamy, in 1867. Arthur Orde-Hume in *The Music Box* notes that they worked from 68 and 70 rue Reaumur with a later outlet (after 1884) at 7, 9 ad 10 Charterhouse, London. Early on they entered into an arrangement with L'Epee of Sainte-Suzanne as a supplier of music boxes, but then broadened their scope of suppliers as the business grew. The Paris arm of the firm closed in 1968. The present box would appear to be one of Jerome Thibouville-Lamy's earlier models hence the mechanism was most probably supplied by L'Epee of Sainte-Suzanne.

£700-1,000



35 (detail)

36 Y
A SWISS ROSEWOOD 'BELLS-AND-DRUMS-IN-SIGHT' MUSIC BOX
THE TUNE SHEET INSCRIBED FOR PICARD-LION, GENEVA, CIRCA 1890
Playing a choice of eight tunes via a 7.125 inch pinned cylinder on a 51 tooth comb, with additional accompaniment on four bells and a drum with six beaters, the cylinder mounted into a gold-painted steel bed with ratchet-crank wound going barrel and stamped serial number 30 510 to the left hand side, opposing wheel train incorporating governor and activation of the various functions controlled by the selection levers to the right, 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 tune sheet titled *Tambour Timbres* over a list of eight tunes including *Sweethearts*, *Auld Lang Syne* and *March of the men of Harlech*, the lower edge of the sheet inscribed *Lith. Picard-Lion. Geneve, DEPOSE*, the exterior with musical trophy marquetry motif within boxwood line-strung borders and ebonised ogee edge mouldings to top, over similar line borders around a musical score and laurel decorated transfer to the painted-grain front, the sides and rear also grained, on squab feet.
25.5cm (10ins) high, 46.5cm (18ins) wide, 27cm (10.25ins) deep.



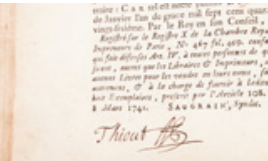
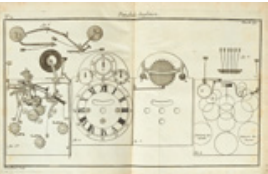
36 (detail)

£600-800



36

37 0
THIOUT, ANTOINE
TRAITE DE HORLOGERIE MECHANIQUE ET PRACTIQUE
First edition, two volumes, chez Charles Moette, Paris 1741, signed by the author, 91 folding plates at end, 19th century quarter red morocco, titled and ruled in gilt to spine, 4to, (2).



37 (details)

Provenance:
Previously in the library of the celebrated French horologist Jean-Claude Sabrier.

An important French horological work with detailed plates of movements and tools. The first volume is signed by the author (in ink to the lower margin after the text titled *PRIVILEGE DU ROY*) and was believed by the late Charles Allix as being one of only two signatures known by Thiout.

£400-600



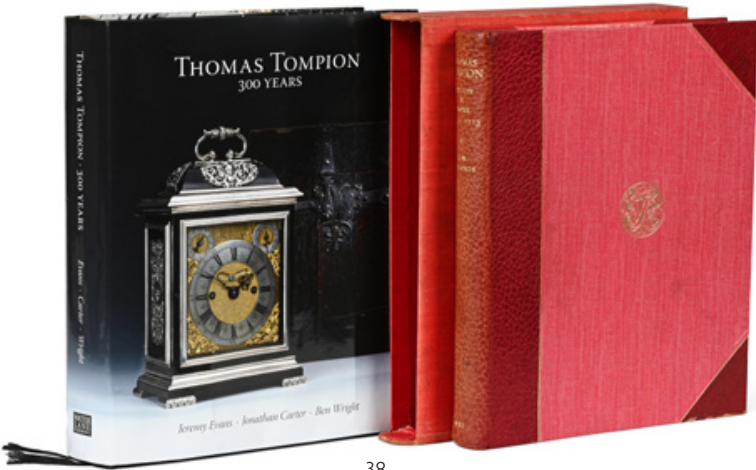
37

35 Y
A SWISS/FRENCH BRASS INLAID BURR AMBOYNA MUSIC BOX
JEROME THIBOUVILLE-LAMY, MIRECOURT AND PARIS, CIRCA 1875

Playing a choice of eight tunes via a 11.75 inch pinned cylinder on a 79 tooth comb, set within a brushed steel bed with ratchet-crank wound going barrel incorporating stopwork and stamped with serial number 39387 to the left hand side, opposing wheel train incorporating governor and activation of the various functions controlled by the selection levers to the right, 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 tune sheet title

38 0
EVANS, JEREMY; CARTER, JONATHAN AND WRIGHT, BEN
THOMAS TOMPION, 300 YEARS
Water Lane Publishing, Stroud 2013, dj; together with a copy of Symonds, R.W. *THOMAS TOMPION HIS LIFE AND HIS WORK* B.T. Batsford Limited, London 1951, limited edition number numbered 131 out of 350 copies and signed by the author, maroon and gilt tooled half calf bound with cloth covered slipcase, (2).

£200-300



38



39

39 θ
HOROLOGICAL REFERENCE BOOKS WITH AN EMPHASIS ON ENGLISH CLOCKS
NINE VOLUMES:
Cescinsky, Herbert and Webster, Malcolm R. *ENGLISH DOMESTIC CLOCKS* The Waverley Book Company Limited, London 1916, 4to green half calf gilt title to spine and card box (a fine copy); Hurcomb, W.E. *The Wetherfield Collection OF 222 CLOCKS, SOLD BY W.E. HURCOMB ON 1ST MAY 1928 FOR £30,000* published by the author, London 1929, inscribed in ink 'E. Dent & Co., Shop Copy' to inside of front board, gilt titled cloth; Loomes, Brian *LANTERN CLOCKS & Their Makers* Mayfield Books, Ashbourne 2008, dj; 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; Zeeman, J. *DE NEDERLANDSE STAANDE KLOK* Van Gorcum Assen, Amsterdam 1977, dj; Britten, F.J. *OLD CLOCKS AND WATCHES AND THEIR MAKERS* E. and F.N. Spon Limited, London 1922; Baillie, G.H. *WATCHMAKERS & CLOCKMAKERS OF THE WORLD* N.A.G. Press Limited, London 1951; Loomes, Brian *The Early CLOCKMAKERS of Great Britain* N.A.G. Press, London 1981, dj; Lloyd, H. Alan *THE COLLECTOR'S DICTIONARY OF CLOCKS* Country Life, London 1969, dj, and another sundry publication, (10).

£150-200

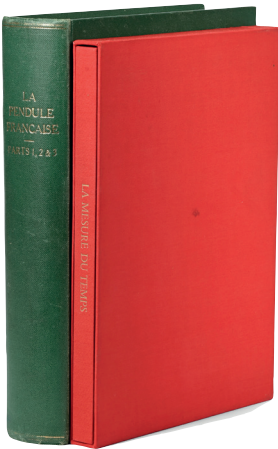


41

41 θ
TARDY
LA PENDULE FRANCAIS
Three volumes - 1^{re} Partie: De l'Horloge Gothique a la Pendule Louis XV; 2^{me} Partie: Du Louis XVI a nos jours, and 3^{me} Partie: Provinces et Etranger, Paris various dates 1967, 1969 and undated (probably 1964) respectively, handsome later quarter bound in red morocco with marbled boards, gilt titles spines, decorative silk endpapers with butterfly design

and original wrappers with spines bound in; in matching marbled slipcases, (3).

£120-180



42

42 θ
TARDY
LA PENDULE FRANCAIS
Three volumes bound as one - 1^{re} Partie: De l'Horloge Gothique a la Pendule Louis XV; 2^{me} Partie: Du Louis XVI a nos jours, and 3^{me} Partie: Provinces et Etranger, Paris various dates 1967, 69 and 64, green cloth gilt title to spine, original wrappers and spines bound in; with a copy of Verlet, Pierre and Mesnage, Pierre *la Mesure du*

Temps Draeger, Paris 1970, gilt titled red cloth with slipcase, (2).

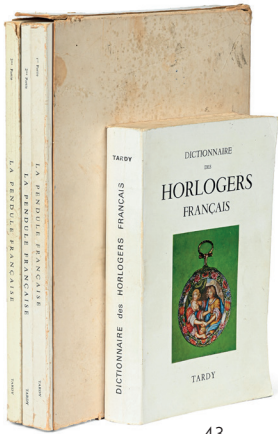
£80-120



40

40 θ
LEE, RONALD A.
*THE KNIBB FAMILY * CLOCKMAKERS, OR AUTOMATOPAEI KNIBB FAMILIAEI* Manor House Press, Byfleet, Surrey 1964, 1st limited edition numbered 378 out of 1,000 copies, titled blue cloth, remnant of dj; together with a copy of Symonds, R.W. *THOMAS TOMPION HIS LIFE AND WORK* B.T. Batsford Limited, London 1951, and Hirst, Michael *THE FIRST TWELVE YEARS OF THE ENGLISH PENDULUM CLOCK* excerpt printed by the Antiquarian Horological Society, London 1979, staple bound, (3).

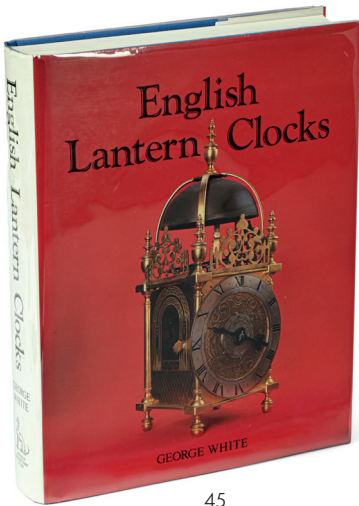
£300-400



43

44 θ
HOROLOGICAL PUBLICATIONS RELATING TO EARLY DUTCH AND FRENCH HOROLOGY
THREE VOLUMES:
Sellink, Dr. J.L. *DUTCH ANTIQUE DOMESTIC CLOCKS* H.E. Stenfert Kroese B.V., Leiden 1973, quarter bound with gilt titled morocco spine and marbled boards; Plomp, Dr. R. *Spring-driven pendulum clocks 1657-1710* Interbook International B.V., Schiedam 1979, dj, and Plomp, Dr. R. *Early French Pendulum Clocks, known as Pendules Religieuses* Interbook International B.V., Schiedam 2009, scarce hardback edition with dj, (3).

£100-150



45

45 θ
WHITE, GEORGE
ENGLISH LANTERN CLOCKS
Antique Collectors' Club, Woodbridge 1989, dj.

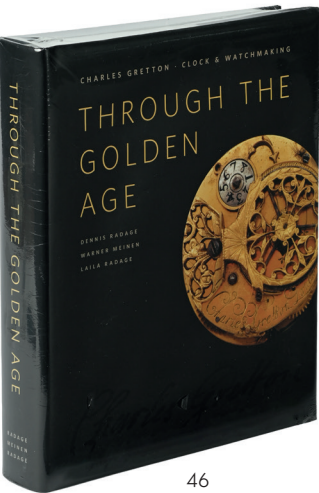
£150-200

46 θ
RADAGE, DENNIS; MEINEN, WARNER AND RADAGE, LAILA
THROUGH THE GOLDEN AGE, CHARLES GRETTON...
CLOCK & WATCH MAKERS Limited edition from a run 900, Three O'clock Publishing, Vancouver 2016, dj, (sealed in cellophane wrapping).

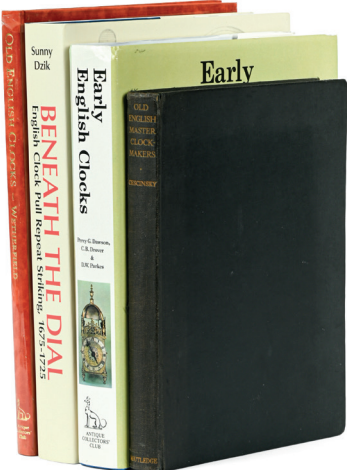
£70-100



44



46



47

47 θ
DZIK, SUNNY
BENEATH THE DIAL...
English Clock Pull Repeat Striking 1675-1725 Wild Boar Publications, printed by Holywell Press Oxford 2023, dj; together with copies of Dawson, P.G., Drover, C.B. and Parkes, D.W. *Early English Clocks* Antique Collectors' Club, Woodbridge 1982, dj; Britten, F.J. *OLD ENGLISH CLOCKS, THE WETHERFIELD COLLECTION* limited edition numbered 723 out of 1,000 copies, Antique Collectors' Club, Woodbridge 1980, gilt tooled faux hide, and a copy of Cescinsky, Herbert *THE OLD ENGLISH CLOCKMAKERS AND THEIR CLOCKS 1670-1820* George Routledge and Sons Limited, London 1938, (4).

£70-100

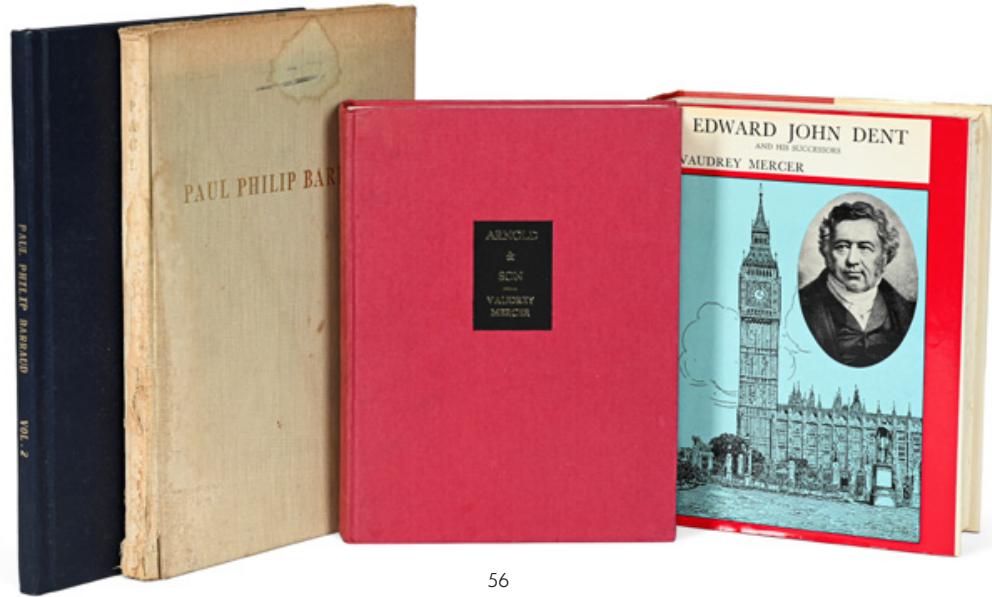
54 θ
GENERAL HOROLOGICAL REFERENCE WORKS
TEN PUBLICATIONS:

Gardner, Lt. Col. Bob A *HISTORY OF CLOCKS IN THE RAF* Circadian Limited, Thatcham 2012, dj; Barder, Richard C.R. *The Georgian Bracket Clock* Antique Collectors' Club Limited, Woodbridge 2001, dj; Clutton, C., Baillie, G.H. and Ilbert C.A. (editors) *BRITTEN'S OLD CLOCKS AND WATCHES AND THEIR MAKERS* Bloomsbury Books Limited, London 1990, dj; Bell, C. Jeanenne *COLLECTOR'S ENCYCLOPEDIA OF PENDANT AND POCKET WATCHES 1500-1950* Collector Books, Paducah KY 2004; Ulyett, Kenneth *IN QUEST OF CLOCKS* Spring Books, London 1968, dj; Britten, F.J. *WATCH AND CLOCKMAKER'S HANDBOOK, DICTIONARY AND GUIDE* E. and F.N. Spon Limited, London 1920; Baillie, G.H. *WATCHMAKERS AND CLOCKMAKERS OF THE WORLD* N.A.G. Press Limited, London 1974; Loomes, Brian *WATCHMAKERS AND CLOCKMAKERS OF THE WORLD, VOLUME 2* N.A.G. Press Limited, London 2000; Strike One Limited *ENGLISH DIAL CLOCKS, An Exhibition* catalogue published by the authors, London 1978, softbound with stapled spine, and a copy of Tobias Birch Fine Antique Clocks *THOMAS MUDGE AND WILLIAM DUTTON, A PERFECT PARTNERSHIP* exhibition catalogue published by the author, Evesham 2019, softbound, (10).

£80-120



54



56

56 θ
HOROLOGICAL REFERENCE BOOKS ON NINETEENTH
CENTURY CHRONOMETER MAKERS
THREE PUBLICATIONS:

Mercer, Vaudrey *JOHN ARNOLD & SON, CHRONOMETER MAKERS* The Antiquarian Horological Society, Ramsgate 1972, (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; Jagger, Cedric *PAUL PHILIP BARRAUD, A study of a fine Chronometer Maker, and of his Relatives, Associates and Successors in the family business 1750-1929* The Antiquarian Horological Society, London 1968; together with *The SUPPLEMENT*, Ticehurst 1979, (5).

£250-350



55

55 θ
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).

£200-300

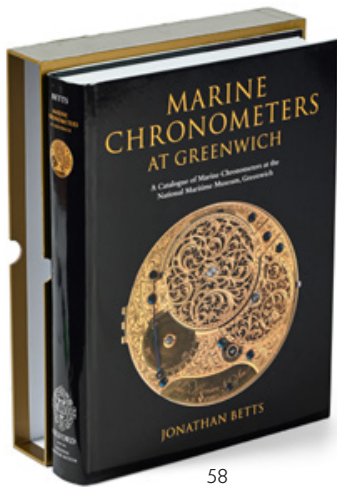
57 θ
HOROLOGICAL REFERENCE WORKS MOSTLY RELATING TO MARINE TIMEKEEPING
ELEVEN PUBLICATIONS:

Mercer, Tony Mercer *CHRONOMETERS* Brant Wright Associates Limited, Ashford 1978, dj; Mercer, Tony *Chronometer Makers of the World* N.A.G. Press, Colchester 1991, dj; Gould, Rupert T. *THE MARINE CHRONOMETER, ITS HISTORY AND DEVELOPMENT* The Holland Press, London 1978, dj; Betts, Jonathan *TIME RESTORED, The Harrison timekeepers and R.T. Gould the man who knew (almost) everything* Oxford University Press, Oxford 2006, dj; Laycock, W.S. *The Lost Science of John 'Longitude' Harrison* Brant Wright Associates Limited, signed by the author, Ashford 1976; Sobel, Dava *Longitude, The True Story of a Lone Genius Who Solved the Greatest Scientific Problem of His Time* Fourth Estate Limited, London 1995, dj; Quill, Colonel H.; Good, R., Miles, R.H.A. and others *PIONEERS OF BRITISH TIMEKEEPING* The Antiquarian Horological Society, Ramsgate undated, softbound; May, W.E. *HOW THE CHRONOMETER WENT TO SEA* The Antiquarian Horological Society, Ramsgate 1976, stapled spine; Quill, Colonel H. *JOHN HARRISON COPLEY MEDALLIST and the £20,000 LONGITUDE PRIZE* The Antiquarian Horological Society, Ticehurst 1976, stapled spine; Howse, Derek and Hutchinson, Beresford *THE CLOCKS AND WATCHES OF CAPTAIN JAMES COOK 1769-1969* The Antiquarian Horological Society, Ramsgate 1969, stapled spine; Wolfendale, Arnold (editor) *HARRISON IN THE ABBEY* The Worshipful Company of Clockmakers, London 2006, softbound, and a copy of Asprey, John *AN EXHIBITION OF MARINE CHRONOMETERS BY ASPREY, MAY 9th - MAY 23rd 1979* Asprey and Company Limited, London 1979, stapled spine, (12).

£100-150



57



58

58 θ
BETTS, JONATHAN
MARINE CHRONOMETERS AT GREENWICH...
A Catalogue of Marine Chronometers at the National Maritime Museum, Greenwich Oxford University Press and the National Maritime Museum, Oxford and London 2017, with errata sheet, dj and gold coloured card slipcase.

£120-180



59

59 θ
HOROLOGICAL BOOKS RELATING TO CARRIAGE CLOCKS
THREE PUBLICATIONS:
Allix, Charles and Bonnert, Peter CARRIAGE CLOCKS, Their history and development Antique Collectors' Club, Woodbridge 1974, dj; Roberts, Derek CARRIAGE and Other Travelling CLOCKS Schiffer Publishing Limited, Atglen PA 1993, dj, and Christies, South Kensington The Dr. Eugene and Rose Antelis Collection of Important French Carriage Clocks auction catalogue, London, Thursday 26th November 1998, dj, {3}.

£60-80



60

60 θ
SOTHEBY'S HOROLOGICAL AUCTION CATALOGUES
FOUR VOLUMES:
Masterpieces from The Time Museum, Including Watches, Clocks and Scientific Instruments New York, Thursday 2nd December 1999, dj; MASTERPIECES FROM THE TIME MUSEUM, PART TWO New York, 19th June 2002, softbound; MASTERPIECES FROM THE TIME MUSEUM, PART FOUR, VOLUME II, CHRONOMETERS AND SCIENTIFIC INSTRUMENTS New York, 13th and 14th October 2004, softbound, and The Justice Warren Shepro Collection of Clocks New York, Thursday 26th April 2001, dj, {4}.

£60-80



61

61 θ
HOROLOGICAL BOOKS MAINLY RELATING TO WATCHES AND WATCHMAKING
NINETEEN PUBLICATIONS:
Including Daniels, George WATCHMAKING Sotheby Publications, London 1981, dj; Kemp, Robert The Englishman's Watch John Sherratt and Son Limited, Altrincham 1979, dj; Saunier, Claudius THREATISE ON MODERN HOROLOGY IN THEORY AND PRACTICE... facsimile reprint of the 1861 edition, W. and G. Foyle Limited, London 1975; Britten F.J. BRITTEN'S Watch & Clock Maker's Handbook, Dictionary and Guide Bloomsbury Books, London 1982, dj; Rees, Abraham Rees's Clocks Watches and Chronometers (1819-20) facsimile horological extracts reprinted from the 1819 'Cyclopaedia', David

and Charles, Newton Abbot 1970, dj; Baillie, G.H. WATCHMAKERS AND CLOCKMAKERS OF THE WORLD Methuen and Company Limited, London 1929, gilt embossed red cloth; Atkins, Samuel Elliott and Overall, William Henry SOME ACCOUNT OF THE WORSHIPFUL COMPANY OF CLOCKMAKERS OF THE CITY OF LONDON members copy inscribed for Albert Golden Esq., privately printed by the company, London 1881, gilt embossed brown cloth; and thirteen other publications, {20}.

For full list of titles in this lot please see to our online catalogue.

£100-200



62

62 θ
HOROLOGICAL REFERENCE BOOKS MAINLY ON WATCHES
FIFTEEN PUBLICATIONS:
Including Daniels, George The Art of Breguet Sotheby's Publications, London 1986, dj; Clutton, Cecil and Daniels, George WATCHES B.T. Batsford Limited, London 1965, dj; Camerer Cuss, T.P. The Camerer Cuss Book of ANTIQUE WATCHES Antique Collectors' Club, Woodbridge 1976, dj; Pippa, Luigi MASTERPIECES OF WATCHMAKING, Vol. 1 Sperling and Kupfer Editori S.p.A., Milan 1966; Daniels, George and Markarian, Ohannes WATCHES & CLOCKS, in the Sir David Salomons Collection Sotheby's Publications, London 1980, dj; Chapuis, Alfred and Jaquet, Eugene THE HISTORY OF THE SELF-WINDING WATCH 1770-1931 Editions du Griffon, Neuchatel and B.T. Batsford, London 1956; Chapuis, Alfred and Jaquet, Eugene The Technique and History of the Swiss Watch Spring Books, London 1970; Priestley, Philip T. WATCH CASE MAKERS OF ENGLAND, A History and Register of Gold & Silver Watch Case Makers of England; 1720-1920 N.A.W.C.C. Bulletin Supplement number 20, signed by the author, Columbia PA 1994, softbound; Camerer Cuss, T.P. The Country Life Book of WATCHES Country Life Limited, London 1967; Breguet, C. A.L. BREGUET HORLOGER E. Lee, Enfield undated, softbound; and five other titles, {15}.

For full list of titles in this lot please see to our online catalogue.

£120-180



63

63 θ
HOROLOGICAL REFERENCE WORKS MAINLY RELATING TO PRACTICAL HOROLOGY
FOURTEEN VOLUMES:
Including Crom, Theodore R. Horological Shop Tools - 1700 to 1900 privately printed by the author, signed and inscribed, Melrose FL 1980, gilt tooled brown cloth; Reid Thomas A TREATISE ON CLOCK AND WATCH MAKING, THEORETICAL AND PRACTICAL second Edition, Blackie and Son, Glasgow and Edinburgh 1843, 8vo half leather marbled boards (spine repaired); 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; Allix, Charles HOBSON'S CHOICE, ENGLISH BRACKET CLOCK REPEATING WORK, THE WORKING SKETCHES MADE OVER MORE THAN SEVENTY YEARS BY CHARLES HOBSON limited edition numbered 309 out of a 1,000 copies and signed by Charles Hobson, Malcolm Gardner, Sevenoaks 1982, stapled spine; Daniels, George WATCHMAKING Sotheby Publications, London 1981, dj; Gazeby, W.J. WATCH AND CLOCK MAKING AND REPAIRING Van Nostrand Reinhold Company, New York 1965, dj; another copy, The Butterworth Group, London 1976, dj; and seven other publications, {14}.

For full list of titles in this lot please see to our online catalogue.

£100-150



64

65 Y
A GROUP OF CLOCKMAKER'S HAND TOOLS
VARIOUS MAKERS, MOSTLY MID TO LATE
19TH CENTURY

Comprising a jeweller's piercing hand saw with adjustable steel frame and turned wooden handle; a Lancashire pattern small hacksaw; three small hammers; two steel pliers including a small pair stamped *ANGLAIS*; three screwdrivers including one with ebony handle stamped *J. HOWARTH, CAST STEEL* and another stamped *H. STIMPSON, LONDON*, and a pivot broach, (10).

£70-100

66
A SWISS LARGE BRASS CLOCKMAKER'S DEPTHING TOOL
UNSIGNED, LATE 19TH CENTURY

The 10.25 inch spring-loaded hinged two-piece frame with two pairs of steel sliders and adjusted via a screw mounted to one side, contained together with an associated small brass perpendicular pivot accessory in original tooled red leather box inscribed *COMPAS 8 POUCES* to lid. The box 33cm (13ins) wide, 13cm (5ins) high, 13cm (5ins) deep.

Provenance:

Acquired by the vendor from the workshop of Charles Hobson. Previously with the watchmaking firm Le Cheminant who, in turn, had acquired the workshop of the celebrated Jump family of clockmakers.

£150-200

64
A PHOTOGRAPHIC REPRODUCTION PORTRAIT OF THOMAS
TOMPION

TAKEN FROM THE MEZZOTINT PORTRAIT ENGRAVED BY JOHN SMITH AFTER SIR GODFREY KNELLOR, 20th CENTURY

The likeness wearing a wig and buttoned jacket and holding a watch movement in his right hand, within oval reveal titled *Tho: Tompion Automatopoeus* to lower border and bearing further text inscriptions *G: Kneller Eques. Pinx: opposing I: Smith fe it ex.* to lower margin, framed and glazed.

The image approx. 34.5cm (13.5ins) by 25cm (9.5ins).

£80-120



65



66



67

68
A SMALL DRAWER CABINET CONTAINING A
COLLECTION OF LONGCASE CLOCK HANDS
MOSTLY LATE 18TH CENTURY AND LATER

Including a selection of 19th century brass 'bright cut' hands, and a group of cut steel blanks of mostly early 18th century pattern, (qty)

The cabinet 34cm (13.5ins) high, 24cm (9.5ins) wide, 16cm (6.25ins) deep.

£150-200



69

67
A SMALL DRAWER CABINET CONTAINING A LARGE
COLLECTION OF SCREWS FOR USE IN CLOCK RESTORATION
THE SCREWS MOSTLY ENGLISH, LATE 17th CENTURY AND LATER,
THE CABINET LATE 19TH CENTURY

The stained pine cabinet with hinged lid over three banks of small drawers containing a mixture of salvaged and recently cut screws for securing fitments such as backcocks, bell stands etc., together with smaller steel screws, a group of brass square-headed lantern clock type screws, a selection of longer threaded lengths and a quantity of brass collets, washers etc., (qty).

The cabinet 25.5cm (10ins) wide, 11cm (4.25ins) deep, 9cm (3.5ins) high.

£100-150



68

69
A COLLECTION OF FUSEES, SPRING
BARRELS AND YELLOW BRASS WHEEL
BAR-STOCK FOR USE IN CLOCK
RESTORATION

18th CENTURY AND LATER

Comprising eighteen salvaged fusees, sixteen salvaged barrels (all but one without caps), ten short lengths of cast yellow brass wheel stock, a large quantity of discs cut from bar stock contained in a small pine five-drawer cabinet, three new clock mainsprings and a small quantity of other sundry items, (qty).

The cabinet 31cm (12.25ins) high, 26.5cm (10.5ins) wide, 31cm (12.25ins) high.

£100-200



70
A COLLECTION OF SIXTEEN LONGCASE AND LANTERN CLOCK BELLS
LATE 17th CENTURY AND LATER
The largest measuring 15cm (6ins) in diameter.

£120-180



74
TWO PAIRS OF CAST LEAD EIGHT-DAY CLOCK WEIGHTS
ANONYMOUS, LATE 18th CENTURY AND LATER
The first pair with concentric ring-moulded tops, the second pair with shallow-dome tops and bases, (2).
Each pair 6cm (2.375ins) diameter, the first pair 18cm (7ins) and 16.5cm (6.5ins) long respectively excluding suspension loops, the second pair both 19cm (7ins long) excluding hooks.

£100-150



71
A SELECTION OF LONGCASE CLOCK PENDULUM COMPONENTS
EARLY 18th CENTURY AND LATER
Comprising nine brass-faced lenticular pendulum bobs, another tin-faced, a bundle of eight pre-used pendulum rods/shafts (including six fitted with suspension springs) and a stock of approximately forty unthreaded pendulum rods, (qty).
The largest pendulum bob 14cm (5ins) diameter.

£80-120

72
A PAIR OF DARK BROWN PATINATED BRASS-CASED EIGHT-DAY CLOCK WEIGHTS
ANONYMOUS, PROBABLY LONDON, EARLY 18th CENTURY
Both with rounded bases, flat caps and drilled posts for suspension.
Each 6cm (2.375ins) diameter, the first 20.5cm (8ins) approx. long excluding suspension post, the second 21cm (8.25ins).

£150-200

73
A PAIR OF BRASS-CASED EIGHT-DAY CLOCK WEIGHTS
ANONYMOUS, PROBABLY LONDON, MID TO LATE 18th CENTURY
Each with shallow-dome base opposing conforming cap unusually decorated with concentric ring-turned mouldings beneath drilled post for suspension.
Each 6cm (2.375ins) diameter, 20cm (7.75ins) approx. long excluding suspension post.

£150-200



75
AN EDWARDIAN INLAID MAHOGANY CLOCK BRACKET
ATTRIBUTED TO EDWARDS AND ROBERTS, LONDON, EARLY 20th CENTURY
With complex moulded inverted breakfront platform over pair of concave-profile bellflower trial and satinwood crossbanded supports each terminating with acanthus scrollwork, set in front of an arched back panel further inlaid with a Classical mask flanked by delicate foliate scrolls.
The top recess 38cm (15ins) wide, 27.5cm (10.75ins) minimum depth; 31cm (12.25ins) high overall.

The present lot used to support a matching quarter chiming bracket clock signed for Edwards and Roberts of London which was stolen from the vendors property many years ago.

£100-200

77
A GEORGE I EIGHT-DAY LONGCASE CLOCK MOVEMENT AND DIAL
JOHN DRAPER, LONDON, CIRCA 1720
The five finned pillar rack and bell striking movement with anchor escapement for regulation by a seconds pendulum, the 11.75 inch brass break-arch dial with subsidiary seconds dial and foliate scroll border engraved calendar aperture to the Ho-Ho bird decorated matted centre, within applied silvered Roman numeral chapter ring with Arabic five minutes beyond the outer minute track and fleur-de-lys half hour markers, with scroll pierced steel hands and herringbone border engraved surround to the plate including the arch, centred with a silvered boss engraved *JOHN, DRAPER, LONDON* within leafy surround over *Silent/Strike* selection switch, (lacking spandrels, pendulum and weights). 41cm (16.375ins) high excluding later extension piece to the arch, 30cm (11.75ins) wide, 13cm (5ins) deep overall.

John Draper is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as apprenticed in 1695, gaining his freedom of the Clockmakers' Company in 1703 and working in London until 1726.

£150-180



76
A VICTORIAN GILT AND SILVERED BRASS DIAL FOR A QUARTER-CHIMING BRACKET CLOCK
DENT, LONDON, CIRCA 1870
The recessed 7.5 inch circular silvered Roman numeral centre engraved *DENT, 61 Strand & 34 Royal Exchange, London* over 1739 to centre, set within foliate scroll engraved shallow-arch gilt brass mask incorporating conforming recessed silvered subsidiary *STRIKE/SILENT* selection dial over *FAST/SLOW* regulation lever slot to upper margin; together with a brass 4.375 inch shaped-arch single-sheet Roman numeral dial engraved *J.W. BENSON, 25 OLD BOND STREET, LONDON* to centre, and a further brass dial applied with 4.5 inch Roman numeral chapter disc with star-pierced centre, (3).
The Dent dial 28cm (11ins) high, 20.3cm (8ins) wide overall.

For biographical footnote relating to Dent please see online catalogue.

£150-250





78

78
A WILLIAM III MONTH DURATION LONGCASE CLOCK
MOVEMENT AND DIAL

GEORGE ETHERINGTON, LONDON, CIRCA 1695-1700

The six finned and latched pillar bell striking movement with high-position external countwheel and anchor escapement for regulation by a seconds pendulum, the 12 inch square brass dial with subsidiary seconds dial, scroll decorated calendar aperture and ringed winding holes to the finely matted centre, within applied silvered Roman numeral chapter ring with sword hilt half hour markers, small Arabic five minutes beyond the minute track and signed Geo. Etherington, London to lower margin, with elaborate scroll pierced steel hands, the angles applied with winged cherub and foliate scroll cast spandrels incorporating foliate scroll engraved infill to margins between, (no pendulum or weights). 31cm (12.125ins) square, 14cm (5.5ins) deep including seatboard.

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

£400-600

79
A QUEEN ANNE EIGHT-DAY LONGCASE CLOCK
MOVEMENT WITH TEN-INCH DIAL

SAMUEL WORLEY, STARTON, CIRCA 1710

The five pillar inside countwheel bell striking movement with anchor escapement for regulation by a seconds pendulum, the 10 inch square brass dial with ringed winding holes to the matted centre within applied Roman numeral chapter ring with fleur-de-lys half hour markers, Arabic five minutes beyond the outer minute track and signed Simon, Worley, Starton, Fecit to lower margin, with scroll pierced steel hands and unusual winged cherub, Lambrequin and foliate scroll cast spandrels to angles, (no seatboard pendulum, weights or pulleys). 28cm (11ins) high including the bell, 15cm (6ins) deep.

Samuel Worley is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as working in Starton (believed to be Staverton, Wiltshire), circa 1700-1720.

£300-500



79

80
A REGENCY SILVER VERGE HUNTER POCKET WATCH WITH
'NAME' DIAL

JOHN NICHOLAS, DAVENTRY, CIRCA 1810

The gilt full plate fusee movement with four columnar baluster pillars pinned through the backplate, shaped stop-iron block and verge escapement regulated by sprung three-arm steel balance with faceted diamond endstone, the backplate with fine symmetrical foliate scroll pierced and engraved balance cock incorporating a coronet and with relief chased male profile at the junction with the rococo scroll decorated foot, flanked by regulation lever annotated SLOW/FAST and No. 1730 opposing signature Jn^o Nicholas, Daventry, with gilt brass dust cover, the circular white enamel dial with central small Arabic numeral chapter ring and minute track within additional concentric chapter ring formed with the letters JOHN, RUSSELL interrupted by the numeral 12, with gold spade hands, the consular case with hinged front cover fitted with a central silver disc insert, beneath oval section post fitted with hinged suspension ring, case with marks for maker W.R only. The pillar plate 3.8cm (1.5ins) diameter, the outer case 5.4cm (2.125ins) diameter.

John Nicholas is recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as working in Daventry, Northamptonshire, 1808-77.

£180-250

81
A GILT BRASS ANNULAR ARMILLARY SPHERE ORRERY
TIMEPIECE

DEVON CLOCKS, EXMOUTH, CIRCA 1991

The horizontal eight-day movement with tandem barrel drive and inverted platform lever escapement regulated by sprung bimetallic balance applied to the underside of the top plate, set beneath silvered annular Roman numeral hour and subsidiary minutes ring reading against a single blued steel arrow-shaped hand, the superstructure modelled with an armillary sphere enclosing a heliocentric orrery simulating the relative orbits of six planets around the sun against a meridian scale calibrated in degrees to interior and with the months of the year to exterior, the orrery motionwork contained between circular plates incorporating a shaped subplate and driven by an external pinion arbor engaging with one of the barrel greatwheels of the timepiece movement beneath, The top plate engraved *Devon Clocks, ENGLAND, No. 1056/1500*, the whole raised on a concave lacquered brass pedestal foot with turned wooden plinth incorporating integral winding key to underside; with original glass dome cover set on a separate turned mahogany base; with *Certificate of Authenticity* dated 23rd September 1991 and instruction papers. The timepiece 44cm (17.25ins) high, 19cm (7.5ins) diameter; the dome and stand 47cm (18.5ins) high, 23cm (9ins) diameter at the base.

Devon Clocks is the trade name for timepieces produced by Devon Instruments Ltd which was initially formed in 1946 as a commercial outlet for products and services emanating from the horological



80



81

workshop at St. Loye's College, Exeter. Comprising mostly of individuals with a disability, over 85 people were employed in their heyday. In 1976 Devon Instruments acquired the business of Charles Frodsham Limited and continued in their tradition of producing mechanical clocks made to traditional designs. The present timepiece was designed by John Mercer of Exeter and was produced in a limited run of 1500 examples from around 1980.

£800-1,200



82

82

**A LACQUERED BRASS MINIATURE CONGREVE-TYPE
ROLLING BALL TIMEPIECE
DEVON CLOCKS, EXMOUTH, No. 273 CIRCA 1985**

The five columnar-pillar movement with pediment-shaped pierced plates enclosing going barrel wheel train incorporating platform lever escapement regulated by sprung balance planted on the inside of the frontplate, and further twin going barrel train for driving the rolling ball platform tilt mechanism, the backplate stamped *Devon Clocks, ENGLAND, No 273/500*, the pierced dial panel matching the outline of the movement and applied with central white enamel Roman numeral chapter ring annotated with cruciform half hour markers and with blued steel hands, flanked by conforming smaller day-of-the week ring to the left opposing Arabic seconds to the right, the plates applied with lugs projecting forward and each end capped with turned spire finials aligned over

four cast brass column uprights, supporting the movement above a shaped aluminium table balance set between central pivots and with zig-zag track for the rolling ball, with trip-release levers to enable the table to be tipped via motive power applied by crank drive from the movement at the end of each run of the ball down the track, on stepped brass plate set on original wooden plinth with three screw feet for level adjustment and with five-glass wooden-framed cover. 24cm (9.5ins) high, 23cm (9ins) wide, 14.5cm (5.75ins) deep.

For footnotes relating to Devon Clocks please see previous lot.

The present timepiece is inspired by the design patented by William Congreve in 1808.

£1,000-1,500



83

83

**AN ARCHITECTURAL LACQUERED BRASS CONGREVE-TYPE
ROLLING BALL TIMEPIECE
THWAITES AND REED, LONDON, No. 38 CIRCA 1972**

The four columnar-pillar single fusee movement with pediment-shaped plates incorporating sub-plate for the under-dial motionwork, and bevel-gear arrangement applied to the backplate to facilitate transverse winding via a square positioned to the rear left of the movement, the dial panel applied with central silvered minutes ring annotated with Arabic ten minutes, flanked by conforming Arabic numeral hour ring to the left and seconds to the right, set within an elevated tympanum enclosing the movement, adorned with fluted corner panels and capped with anthemion cast acroteria finials over ogee top mouldings, the entablature with projecting cornice and architrave forming the rectangular frame top panel, raised on four cast brass Corinthian inspired columns enclosing a table balance set via pivots on a central post and with zig-zag track for the rolling ball, with trip-release levers to enable the table to be tipped via motive power applied by crank drive from the movement at the end of each run of the ball down the track, on substantial stepped cast brass skirt base applied with silvered maker's plate inscribed *Thwaites. & Reed* to front, set on original ogee edge moulded wooden plinth with brass screw feet for level adjustment, and with rectangular Perspex cover; with folder containing instructions and correspondence with the original owner.

48cm (19ins) high, 48cm (19ins) wide, 32cm (12.5ins) deep overall.

Provenance:

Ordered direct from Thwaites and Reed Limited of 15 Bowling Green Lane, London, by a Mr. T.B. Whiting of Newark, Nottinghamshire, in May 1971.

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 present timepiece is from a limited run of 100 examples and is based on the design patented by William Congreve in 1808.

£1,200-1,800



84

84
A WALNUT CASED COMMEMORATIVE 'DANIEL QUARE' MODEL
MONTH GOING QUARTER-CHIMING TABLE/BACKET CLOCK
F.W. ELLIOTT FOR GARRARD, LONDON, CIRCA 1970

The nine pillar triple fusee movement with graduated split frontplate and chiming a choice of three tunes on a graduated nest of eight bells for the quarters before sounding the hour on a further larger bell, the going train with platform lever escapement regulated by sprung monometallic balance set within an aperture to the backplate inscribed *Elliott, London* to centre, with scroll inscribed decoration to three corners and numbered *17/250* to lower margin, the 7 inch wide rectangular gilt brass dial with oval plate engraved *Garrard* to the matted centre within applied silvered Roman numeral chapter ring with cruciform half hour markers, Arabic five minutes to outer track and inscribed *MADE IN, ENGLAND* to lower margin, with scroll pierced steel hands and winged cherub mask and scroll cast gilt spandrels to angles with the upper two interrupted by subsidiary *FAST/SLOW* regulation and *CHIME/SILENT* selection dials, beneath arch centred with *WESTMINSTER/WHITTINGTON/WINCHESTER* chime selection dial flanked by conforming mounts, the case with hinged gilt brass carrying handled pierced with *DQ* monogram to the uprights applied to cavetto over convex caddy superstructure and with double cavetto top mouldings, the hinged front with 6.5 inch break-arch glazed dial aperture with cockbeaded surround and with conforming bordered fretwork panels to upper quadrants, the sides with further shaped sound frets over break-arch windows, the rear flush with rectangular glazed door set within the frame of the case, on moulded skirt base with full depth moulded pad feet.
40cm (15.75ins) high with handle down, 25.5cm (10ins) wide, 16cm (6.25ins) deep.

The present lot was made in a limited edition of 250 examples by F.W. Elliott for Garrard, the Crown Jewellers, to commemorate the anniversary of Daniel Quare who was gained his Freedom of the Clockmakers' Company in 1671.

£500-700

85
A SWISS PIERCED GILT BRASS HORIZONTAL ALARM TIMEPIECE
JAEGER 'RECITAL'; MODEL No. 106 THIRD QUARTER OF THE 20th
CENTURY

The circular eight-day back-wound movement with hand and alarm setting discs, regulation screw, and alarm *STOP* switch to rear cover, stamped with serial number *B, 1269* over model number *106* to lower margin, the 1.75 inch circular cream Roman numeral dial with alarm setting sector over *JAEGER, RECITAL* and *8* within a circle to centre, with scroll-pierced hands set behind convex plexi-glazed cavetto moulded bezel, the circular gilt case with hinged convex cover cast and pierced to resemble filigree within a moulded rim, over conforming band to waist set within cavetto top and bottom mouldings.
7cm (2.75ins) diameter, 4cm (1.5ins) high.

£80-120



85

86
A FRENCH GILT BRASS AND CLOISONNE
ENAMEL CARRIAGE TIMEPIECE
UNSIGNED, CIRCA 1900

The eight-day single train movement with replaced platform lever escapement regulated by sprung monometallic balance, the backplate numbered *117* to inside lower edge, the circular slightly convex cream enamel dial with vertically aligned Arabic numerals and blued steel *spade* hands set within a rectangular polychrome enamel mask decorated with floral sprays within a powder blue ground and cobalt border interrupted by cream spandrels at the angles, the frosted gilt brass bevel-glazed case with chain-link decorated hinged square baton handle over small top glass, cavetto cornice and chain-link frieze, the angles with channelled uprights and the rear with hinged glazed door, on outswept skirt base further decorated with a chain-link band; with an English cast gilt brass carriage timepiece, Fema, London, late 20th century, the eight-day movement with platform lever escapement regulated by monometallic balance and stamped *FEMA, MADE IN ENGLAND* to backplate, the white enamel Roman numeral dial with blued steel hands, the bevel-glazed case with hinged leaf cast carrying handle over top glass set within convex superstructure decorated with cherub inhabited foliate scrolls, with architectural uprights to angles over rococo scroll cast base; and a gilt brass and faux lapis lazuli desk timepiece, Jaeger-LeCoultre, mid to late 20th century, with single train movement set behind rectangular dial applied with stylised gilt Roman



86

numeral chapter ring onto a faux lapis ground signed *JAEGER-LECOULTRE* to centre, in a simple rectangular glazed frame case with stepped platform base, (3).
The first timepiece 11.5cm (4.5ins) high with handle down, 7.5cm (3ins) wide, 5.5cm (2.5ins) deep; the second 14cm (5.5ins) high with handle down, 10cm (4ins) wide, 9cm (3.5ins) deep; the third 14cm (5.5ins) high, 11.5cm (4.5ins) wide, 3.5cm (1.375ins) deep.

Provenance:
The Estate of a deceased Gentleman.

£300-500

87
A FRENCH/SWISS LAQUERED BRASS GORGE CASED
CALENDAR CARRIAGE CLOCK WITH PUSH-BUTTON REPEAT
AND ALARM

L'EEPE, SAINTE-SUZANNE, FRANCE, LATE 20th CENTURY
The eight-day two train gong striking movement with platform lever escapement regulated by sprung monometallic balance, the inside of the frontplate stamped with serial number *00001466*, the backplate with alarm to upper left and stamped with circular *L'Epee, 1889* crossed swords trademark to centre over *MADE IN FRANCE, 11 ELEVEN JEWELS UNADJ.* to lower margin, the rectangular white enamel Roman numeral dial inscribed *L'Epee, Fondie en 1839, Sainte-Suzanne, France* to centre and with Arabic five minutes to outer track, over subsidiary alarm setting dial flanked by further day-of-the-week and date-of-the-month dials, the bevel-glazed gorge case with hinged carrying handle over full-width top glass, trip-repeat button to front rail, channel-moulded uprights, and pin-hinged door to rear, on ogee-outline base.
15cm (6ins) high with handle down, 9.5cm (3.75ins) wide, 8.5cm (3.375ins) deep.

£400-600



87



88

88
TWO FRENCH MINIATURE CARRIAGE TIMEPIECES
ONE STAMPED WITH INITIALS L.D., CIRCA 1900 AND LATER

Each with eight-day single train movement incorporating platform lever escapement regulated by sprung balance, the oval example stamped L.D. within an oval to the top left-hand corner of the backplate, both with rectangular white enamel dials, the first of *Mignonette* No. 1 size in rectangular bevel-glazed case with hinged carrying handle over double-cavetto top mouldings, channelled corner uprights and moulded skirt base, the second of slightly larger oval form with thick curved glasses and moulded base, (2).
The oval example 8.5cm (3.375ins) high with handle down, 6.5cm (2.5ins) wide, 6.8cm (2.25ins) deep.

Such Miniature timepieces are called *Mignonettes* or ‘little darlings’ and mostly come in three graded sizes with No. 1 being the smallest.

£200-300



89

89
AN UNUSUAL FRENCH BRASS CARRIAGE TIMEPIECE
WITH TWIN CALENDAR INDICATION
UNSIGNED, CIRCA 1900

The eight-day single train movement with replaced platform lever escapement regulated by sprung monometallic balance, the rectangular white enamel dial with blued steel *moon* hands over twin subsidiary dials for day-of-the-week in French and date-of-the-month to lower margin, the bevel glazed *obis* case with hinged carrying handle and caddy-moulded uprights; with a **French gilt brass carriage timepiece with alarm**, unsigned, with replaced platform lever escapement and white enamel Arabic numeral hour disc set within gilt mask with alarm setting dial to lower margin, in an *obis* case and with leather-covered travelling case; and a **French gilt brass carriage clock**, probably by Emile Gay and Georges Lamaille, Paris, circa 1900, with eight-day gong-striking movement with silvered platform lever escapement regulated by sprung bimetallic balance and stamped with E.G.L. oval trademark and *PARIS* to centre over serial

number 3054 to lower left hand corner, with white enamel Arabic numeral chapter ring within a rectangular gilt mask to dial, the gilt *corniche* case with hinged carrying handle and caddy moulded uprights to angles, (3).
The calendar timepiece 11.5cm (4.5ins) high with handle down, 8.5cm (3.125ins) wide, 7cm (2.75ins) deep.

£200-300



90

90
THREE FRENCH GILT BRASS CARRIAGE TIMEPIECES
ALL UNSIGNED, CIRCA 1900

Each with eight-day single train movement, one with platform cylinder escapement the other two with replaced lever platforms, the dials with circular cream enamel chapter rings incorporating vertically orientated Arabic hour numerals and blued steel *spade* hands, set within gilt masks with the largest applied with foliate scroll-pierced fretwork overlay, in bevel glazed cases of varying design but incorporating ‘filigree’ fretwork overlay to frieze and apron, the largest also with turned finials over reeded columns to angles; the smaller two with leather covered protective travelling cases, (3).
The largest 14cm (5.5ins) high with handle down, 8cm (3.125ins) wide, 6.7cm (2.625ins) deep.

£200-300



91

92
AN UNUSUAL FRENCH RENAISSANCE STYLE CAST AND PATINATED BRASS
REPEATING CARRIAGE/MANTEL CLOCK
UNSIGNED, LATE 19TH CENTURY

The rectangular eight-day two train gong striking movement with platform lever escapement regulated by sprung bimetallic balance, the backplate stamped with serial number 37540 to lower left hand corner, the circular white enamel Roman numeral dial with Arabic five minutes beyond the outer minute track, with blued steel *fleur-de-lys* hands and set within rectangular cast and pierced brass bezel decorated in the 16th century manner with stylised dolphins flanking a vacant enamel roundel to apron and strapwork scrolls to upper quadrants, the case with pierced dome surmount incorporating push-repeat button to the top of the vase-shaped finial, over four curved sections forming the cupola each decorated with an urn planted with flowering foliage, set on a platform enclosed by a baluster gallery with paired spire finials to angles, over architectural entablature decorated with grotesque masks and foliate scrolls to frieze incorporating projections positioned beneath each of the finials at the angles, the corner uprights cast with paired stylised Baroque female terms flanking glazed dial aperture panel to the front, the sides and rear each with copper-oxide patinated panels cast in relief with Renaissance style armoured warriors on horseback, the rear panel hinged with opening enabled via a push-button clasp to the underside of the case, on moulded skirt base with lions paw feet. 23.5cm (9.25ins) high, 13cm (5ins) square at the base.

£500-700

91
A GROUP OF FIVE VARIOUS FRENCH TOOLED
MOROCCO LEATHER-COVERED CARRIAGE
CLOCK CARRYING CASES
ANONYMOUS, LATE 19TH CENTURY

Including one for a *Mignonette* carriage timepiece, (5).
The largest 16.5cm (6.5ins) high, 12cm (4.75ins) square;
the smallest 10cm (4ins) high, 7.2cm (2.875ins) square.

£70-90



92



93

93
A FRENCH GILT BRASS AND CHAMPLEVE ENAMELLED SMALL MANTEL
TIMEPIECE IN THE LOUIS XV TASTE
UNSIGNED, PROBABLY PARIS, CIRCA 1900

The circular eight-day single train movement with replaced platform lever escapement vertically planted on the backplate adjacent to stamped initials L.R opposing serial number 488, the 2 inch circular slightly convex white enamel dial with concentric polychrome floral swag painted garlands bordering the vertically orientated Arabic hour numerals, with scroll pierced and engraved pierced brass hands set behind a hinged engine milled cast convex bevel-glazed bezel, the case with rococo scroll pierced surmount to the ogee-shaped superstructure decorated in cobalt and sky blue with acanthus designs over conforming scroll crest and shouldered mounts bordering the fascia incorporating further blue foliate enamel infill beneath the dial, the sides with conforming serpentine-shaped enamel panels and the rear with circular glazed movement aperture within scroll relief cast surround, on integral scroll cast bracket feet with conforming shaped apron to front between.
22cm (8.75ins) high, 11cm (4.25ins) wide, 6.5cm (2.5ins) deep.

£300-500



94

94
A FRENCH GILT BRASS AND CHAMPLEVE ENAMEL FOUR-GLASS MANTEL CLOCK
JAPY FRERES, PARIS, CIRCA 1895
 The circular eight-day two train gong striking movement with Brocot type anchor escapement regulated by polychrome enamel rosette decorated disc bob pendulum incorporating Brocot type regulation to suspension, the backplate stamped with JAPY FRERES & CIE, G'DE MED. D'HONNEUR roundel over MADE IN FRANCE and numbers 6691, 4 8 to lower margin, the circular dial with conforming enamel polychrome rosette decorated centre within gilt chapter ring incorporating vertically orientated Arabic cartouche numerals, with blued steel stylised trident hands within a polychrome scroll enamelled bezel surround, the rectangular bevel-glazed case with twin handled urn surmount incorporating cream, blue and pink enamelled foliate decorated cap and gadrooned waist to the geometric band decorated stepped upstand flanked by four part-enamelled ball finials to the projecting rounded angles and a pair of large conforming finials for the side columns, over geometric panel centred polychrome enamelled frieze incorporating engine-milled rounded angles and filigree bands to sides, free-standing part enamelled reeded columns to corners flanked larger foliate enamel cylinder shafted columns to sides incorporating engine-milled caps and bases, on skirt base matching the frieze flanked by plinths for the side columns and with disc feet; with original moulded giltwood stand. The clock 37.5cm (14.75ins) high, 22cm (8.75ins) wide, 15cm (6ins) deep; the clock on stand 42cm (16.5ins) high, 27cm (10.7ins) wide, 18.5cm (7.25ins) deep.

The firm of Japy Freres et Cie was founded by Frederick Japy in 1774 who set-up a modest workshop in Montbeliard as a watch and machine tool maker. Japy expanded his business rapidly and by 1804, the year he was awarded the Legion d Honneur by Napoleon (in recognition for his Brevets in horological machinery), he employed 300 people at his manufactory in Beaucourt. From 1806, he took five of his sons into partnership and the firm expanded adding buildings at Badevel and La Feschotte amongst others to become one of the largest makers of clocks in Europe. The business continued into the Twentieth century but during the inter-war period went into decline and is thought to have finally wound-up in around 1940. A detailed history of Japy Freres et Cie is provided in Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS, Their history and development* chapter VI pages 133-48. Japy personally examined his best clocks and graded them accordingly, the current lot was inspected and set at 'A1' the best possible.

£800-1,200



95

95
A FRENCH SMALL MALACHITE INSET BELGE NOIR MARBLE MANTEL CLOCK WITH ANEROID BAROMETER AND THERMOMETER
THE MOVEMENT BY JAPY FRERES, PARIS, LATE 19TH CENTURY
 The circular two train eight-day bell striking movement with platform cylinder escapement regulated by sprung monometallic balance vertically planted on the backplate next to stamped diamond lozenge mark H.P. & Co. 2650 and serial number 9844 to left-hand margin, over stamped roundel JAPY FRERES & CIE, G'DE MED. D'HONNEUR to lower margin, the 3 inch circular white enamel Roman numeral dial with blued steel moon hands within key pattern cast surround set behind a hinged bevel-glazed cast brass bezel, the break-arch case with cavetto cornice over aneroid barometer set beneath the clock dial incorporating circular white enamel register annotated in barometric inches and with the usual observations to the upper half, and applied with curved mercury tube FAHRENHEITS THERMOMETER to the lower half, set behind bevel glass with brass recording pointer to centre, with malachite quadrant infill and inscribed scrolling gilt lines to fascia flanked by recessed stylised scroll outline side sections, the rear with hinged brass portal for the clock movement over further fixed disc behind the barometer, on canted moulded breakfronted skirt base inset with further malachite diamond lozenge within inscribed stylised gilt scroll decorated panel infill. 25.5cm (10ins) high, 21cm (8.25ins) wide, 11.5cm (4.5ins) deep.

For footnote relating to Japy Freres please see the previous lot.

£250-350

96
A FRENCH GILT BRASS MANTEL CLOCK INSET WITH FINE PORCELAIN PANELS
UNSIGNED, PARIS, CIRCA 1880
 The rectangular two train eight-day gong striking movement with Brocot type anchor escapement regulated by disc bob pendulum incorporating Brocot type regulation to suspension, the backplate with stamped serial number 5256 over 6.4, the rectangular gilt painted porcelain dial panel with polychrome armorial crest painted centre within cobalt blue shaped line edged Roman numeral chapter ring and with steel fleur-de-lys hands, over a painted outdoors scene of two gentlemen in seventeenth century style dress seated on benches and playing a game on a trestle, beneath gilt sky infill decorated with repeating raised cruciform motifs, the rectangular satin gilt case with ogee over cavetto top mouldings above hinged bevel-glazed front door, plain gilt uprights and side panels polychrome painted with full length portraits of a bearded male opposing a female each in richly coloured seventeenth century style dress, the rear with frosted glazed door matching the front, on generous ogee moulded skirt base with pad feet. 35cm (13.75ins) high, 21cm (8.25ins) wide, 16cm (6.25ins) deep.

£1,500-2,000



96 (side details)



96



97

97
A FRENCH OXIDISED AND GILT BRASS NOVELTY
AUTOMATON WINDMILL TIMEPIECE
ATTRIBUTED TO ANDRE ROMAIN GUILMET, LATE
19TH CENTURY

The eight-day single train circular timepiece movement with platform cylinder escapement regulated by monometallic balance vertically planted on the backplate next to stamped serial number 1776, the 2.25 inch circular silvered brass Roman numeral dial with recessed gilt centre and blued steel hands set behind hinged bevel-glazed bezel, positioned beneath an aneroid barometer with conforming gilt centre and silvered scale calibrated in barometric inches and with the usual observations set behind conforming bevelled glass incorporating a recording pointer, the case modelled as a windmill tower with conical roof over arrangement of four revolving sails powered by a spring-barrel driven movement positioned within the base of the structure, the slightly flared cylindrical upright rendered with bonded blocks and applied with mercury tube *FAHRENHEIT* opposing incomplete *CENTIGRADE* and *REAUMUR* scale thermometers to the sides, the circular plinth base with foliate pierced brass gallery over hinged miniature door enclosing the winding square for the windmill sail movement flanked by dummy windows, with moulded brass skirt set on a circular black marble plinth, (one thermometer tube lacking). The tower 41cm (16.25ins) high, 47cm (18.5ins) high overall, 17cm (6.75ins) 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 (see following lot). Guilmet's industrial series of clocks, which includes the current lot, features automated clocks in the form of windmills, lighthouses, automobiles, boats, steam hammers, boilers, etc.; another 'windmill' automaton timepiece from this series is illustrated in Roberts, Derek *Mystery, Novelty and Fantasy Clocks* figure 22-28.

£1,500-2,000



98

98
AN INCOMPLETE FRENCH SILVERED AND GILT
BRASS NOVELTY AUTOMATON WINDMILL
TIMEPIECE
ATTRIBUTED TO ANDRE ROMAIN GUILMET, LATE
19TH CENTURY

The eight-day single train circular timepiece movement with platform cylinder escapement regulated by monometallic balance vertically planted on the backplate next to stamped serial number 2693, the 2.25 inch circular silvered brass Roman numeral dial with recessed gilt centre behind hinged bevel-glazed bezel, positioned beneath a *BAROMETRE ANEROIDE* with conforming gilt centre and silvered scale calibrated in millimetres of mercury and with the usual observations in French set behind conforming bevelled glass incorporating a recording pointer, the case modelled as a windmill tower with the slightly flared cylindrical upright rendered with bonded blocks and applied *FAHRENHEIT* opposing *CENTIGRADE* and *REAUMUR* thermometer scales to the sides, the circular plinth base with foliate pierced brass gallery over hinged miniature door enclosing the winding square for the spring-driven windmill sail automata movement contained within flanked by dummy windows, with moulded brass skirt set on a circular black marble plinth, (sail assembly and one thermometer tube lacking, automaton pulley system incomplete). The tower 41cm (16.25ins) high, 47cm (18.5ins) high overall, 17cm (6.75ins) diameter at the base.

For footnote relating to Andre Romain Guilmet please see the previous and following lots.

£400-600



99

99
A FRENCH GILT AND SILVERED BRASS NOVELTY
'QUARTERDECK' MANTEL CLOCK
GUILMET, PARIS, LATE 19TH CENTURY

The eight-day gong striking movement with anchor escapement regulated by compound pendulum with upper crossed spring suspension for the figural bob and stamped GLT, BREVETTE, S.G.D.G. trademark over serial number 1742 to backplate, the circular gilt Roman numeral dial with steel spade hands and canted bezel set into the cabin elevation of the case modelled as the stern of a ship with upper poop deck applied with binnacle compass before a figure cast as a sailor at the helm rocking from side-to-side with the motion of the pendulum, with curved balustrading behind terminating with lantern posts to sides over lower deck accessed via a ladder to the left and with another figure of a mariner gathering rope from a coil to the right, on moulded gilt base applied onto stepped black marble plinth with gilt block feet.
30cm (11.5ins) high, 29cm (11.5ins) wide, 22cm (8.75ins) deep.

Andre Romain Guilmet was born on the 10th of December 1827 in La Ferte-Gaucher, France. He was a credited as a watchmaker and inventor who specialised in producing novelty and mystery clocks for which he applied for a number of patents for designs. Amongst his other Patents was that for a bicycle where the driving chain was set below the seat. He is best known for his 'mysterieuse' figural clock with glass pendulum, this takes the form of a woman holding pendulum in her outstretched hand and arm over a marble base containing the clock below. The pendulum is 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. A Guilmet 'quarterdeck' clock is illustrated in Roberts, Derek *Mystery Novelty and Fantasy Clocks* on page 225 (figs. 22-2 a-d); and another (number 1653) was sold in these rooms on 6th September 2022 (lot 92) for £9,500 hammer.

£6,000-8,000

100
A VICTORIAN TWO-DAY MARINE
CHRONOMETER IN A BRASS-BOUND
MAHOGANY BOX
WILLIAM CONNELL, LONDON, CIRCA 1860
The circular four pillar reverse fusee movement with six spoke wheel crossings, Harrison's maintaining power, jewelled pivots for the escapewheel, Earnshaw type detent escapement regulated by split bimetallic balance with cylindrical compensation weights, paired timing screws, helical balance spring and faceted diamond endstone, the backplate with blued steel pawl for the spring set-up ratchet and pillar screws, the 3.5 inch circular silvered Roman numeral dial with subsidiary seconds dial engraved with serial number 660 to centre beneath signature WILLIAM CONNELL, Maker to the Royal Navy, CHEAPSIDE, LONDON across the centre and DOWN/UP, 0-56 power reserve dial at twelve o'clock, with gilt moon hands and secured by a screw-down bezel into a lacquered brass bowl repeat stamped with serial number 660 to interior and with shuttered winding hole to underside, the chronometer now cradled in a turned-wood insert resting within the lower tier of a brass reinforced mahogany three-tier box with shaped inset brass corner caps to top tier, strap reinforcements to middle and lower tiers, and flush hinged handles to the sides, (lacking escapement detent spring, spring set-up ratchet wheel, subsidiary hands and gimbals).
The box 15cm (6ins) high, 14.5cm (5.75ins) square.

William Connell is recorded in Loomes, Brian *Watchmakers and Clockmakers of the World, Volume 2* as apprenticed in 1817 and working 1839-69. A William George Connell is also recorded by Loomes as working circa 1881 and an archive of account and stock books dating 1847-1902 in the name of this maker can be found in the National Archives at Kew (ref. CLC/B/057). A William Connell two-day marine chronometer, numbered 662, was sold at Bonhams, Knightsbridge sale of *Clocks, Watches & Barometers* 19th May 2009 (lot 230) for £2,400.

£300-500



100



100 (details)



101

101
A VICTORIAN MAHOGANY CASED TWO-DAY MARINE CHRONOMETER
JOHN POOLE, LONDON, CIRCA 1860

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 and Poole-type auxiliary compensation, 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 3211, the 4 inch circular silvered Roman numeral dial with subsidiary seconds dial at six o’clock, below signature *John, Poole, MAKER TO THE, ADMIRALTY, Fenchurch St., London. 3211* across the centre and *DOWN/UP, 0-56* power reserve dial beneath twelve o’clock, secured by a screw-down bezel into a lacquered brass bowl with shuttered winding hole to rear and stamped with matching serial number 3211 to interior, mounted via gimbals alongside the brass typsy winding key into a brass reinforced mahogany three tier box with glazed top to middle tier, shaped-brass capped top corners, inset ivorine plaque inscribed *JOHN POOLE, 57 Fenchurch Street, London, No. 3211* to the front, inset strap reinforced angles, and recessed brass carrying handles to sides. 19cm (7.5ins) high, 18.5cm (7.25ins) wide, 18.5cm (7.25ins) deep.

John Poole junior is recorded in Betts, Jonathan *MARINE CHRONOMETERS AT GREENWICH...* as born to his father of the same name, also a chronometer maker, in 1818 at Clerkenwell, London. He trained (alongside his brother, James) under his father competing his apprenticeship in around 1839. He worked in the family business making in chronometers whilst his brother, James, set-up alone predominantly making watches. Following the developments of James Eiffe and Robert Molyneux, with regards to ‘affixes’ to the balance to address the issue of middle temperature error compensation, John Poole invented his own mechanical addition, which proved much simpler in its design and most effective. In 1842 John Poole wrote to the Astronomer Royal outlining his wish that design of affixes were to be made available to all makers, hence from that point onwards his system became the most widely used. John Poole senior died in 1844 leaving the family business in the hands of John junior who continued from their Brunswick Terrace address until he was forced to re-locate (to make way for railway expansion) moving several times up until finally settling at 57 Fenchurch Street in 1856. During the 1860’s John Poole’s business enjoyed great success at the Greenwich trials resulting in significant orders from the Royal Navy and, via his Boston agent Simon Willard junior, supplied no less than 22 chronometers destined for the U.S. Navy. In addition to this the firm also exhibited at the various international exhibitions where they awarded a bronze medal at the 1855 Paris Universal Exhibition, and another at the 1862 London International Exhibition. John Poole’s greatest award however was a gold medal won at the Paris Exposition of 1867. Sadly later that year John Poole junior took his own life leaving the business under the management of his wife, Maria, who continued with the support of James Poole, and her apprenticed son Thomas, until around 1884. The 57 Fenchurch Street business was subsequently apparently taken-on by the chronometer maker Duncan McGregor and Company by 1887.

£1,500-2,000



101 (details)

102
A VICTORIAN MAHOGANY CASED TWO-DAY MARINE CHRONOMETER
DENT, LONDON, CIRCA 1850-55

The circular four columnar pillar single chain fusee movement with Harrison’s maintaining power, jewelled pivots for the escape wheel, Earnshaw-type spring detent escapement, unusual bimetallic balance incorporating angled affixes for middle temperature error compensation, brass timing screws to circumference and cylindrical weights, helical balance spring and faceted diamond endstone, the backplate with spring set-up ratchet applied to the curved mainspring pivot plate, blued backcock and pillar securing screws, and signed *DENT, LONDON, Chronometer Maker to the QUEEN, No. 2372* in a curve to the outer edge, the 3.625 inch circular silvered Roman numeral dial with subsidiary seconds dial beneath signature *DENT, LONDON, Chronometer, Maker, to the QUEEN., No. 2372* across the centre and *WIND/UP, 0-48* power reserve dial at twelve o’clock, with gold *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 and stamped *DENT* over *2372* to interior, mounted via gimbals into a mahogany three tier box with typsy winding key, the inside of the top tier applied with an *E. DENT & Co...* trade label, the middle tier applied with fired enamel roundel inscribed *DENT, 2372* to the front over lock with brass rectangular escutcheon plate and the sides with hinged with carrying handles. 15cm (6ins) high, 15cm (6ins) wide, 15cm (6ins) deep.

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. Dent subsequently opened further shops at 33 Cockspur Street and 34 Royal Exchange, London by 1846. Edward John Dent is perhaps best remembered as being awarded the commission in 1852 to build the clock for the tower at the Palace of Westminster (more commonly termed Big Ben); but died in 1853 before the mechanism was completed and leaving his business to be divided between his two stepsons Richard Edward and Frederick Dent.

The design of the balance of the current lot does not appear to conform to known designs and variously discussed in the usual sources. The affixes to the balance take the form of bimetallic arms applied to each end of the balance segments pointing towards the centre and fitted with small screw weights beneath the balance spring. This clearly rare form of balance may warrant further investigation to ascertain whether it is experimental in nature, or a short-lived variant used by various makers at this time.

£2,000-3,000



102



102 (details)

103

A FINE AND RARE GEORGE III ONE-DAY MARINE
CHRONOMETER WITH TRANSITIONAL PART
FIRED-ENAMEL DIAL

JOHN ROGER ARNOLD, LONDON, NO. 215
CIRCA 1804

The circular four columnar pillar single chain fusee movement with Harrison's maintaining power, jewelled pivots for the escape wheel, Arnold spring detent escapement with detent set within a tapered slot cut in the backplate and secured via a screwed foot, Arnold Z-type bimetallic balance with compensating nuts mounted on extensions to each rim segment and paired brass timing screws to circumference, helical balance spring and faceted diamond endstone, the backplate with spring set-up ratchet applied to the curved mainspring pivot plate, blued backcock and pillar securing screws, and signed *John R. Arnold. London, N. 215, Inv't Fecit* in a curve to the outer edge, the 3.625 inch circular silvered brass Roman numeral dial signed *Arnold, London No. 215* over inset slightly convex circular white enamel subsidiary seconds dial inscribed *215* to the centre and with Arabic five minutes beyond the outer minute track, with blued steel hands and secured by a convex-glazed screw-down bezel into a brass bowl with winding hole to underside, mounted via gimbals into a later purpose-made mahogany three tier box with a winding key, the exterior with square brass escutcheon plate and flush hinged brass carrying handles to sides; together with the original mainspring (now removed and replaced due to weakness) scratch engraved *Robert Clark Nov 1* to inside edge.

18cm (7ins) high, 17cm (6.75ins) wide, 17cm (6.75ins) deep.

Provenance:

The property of a private collector.

John Roger Arnold is recorded in Betts, Jonathan *MARINE CHRONOMETERS AT GREENWICH...* as born in Greenwich in February 1769 and apprenticed to his father in 1783. In 1792 he was sent to Paris to work with A.L. Breguet who was known to/ friendly with John Arnold senior. John Roger took-on the majority of the workings of the business at 102 Cornhill, London, from

around 1796 and succeeded his father on his death in 1799; by the following year the workshops had been transferred to new premises at Dalston, east London. In 1805 John Roger Arnold presented the Board of Longitude with *his Explanation of Time Keepers constructed by Mr Arnold*, to qualify for the £3,000 longitude award which corresponded to an equal amount allocated to Thomas Earnshaw at that time. The business was moved to John Roger Arnold's house at Chigwell in 1816. The following year 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 business was subsequently acquired by Charles Frodsham.

The present chronometer was produced soon after the death of John Arnold in 1799 by his son John Roger Arnold. The dial is particularly notable in that it has a white enamel insert for the subsidiary seconds, and Arabic five-minute annotations to the outer track. It is known that John Arnold senior had a strong preference for enamel dials, a practice which was continued by John Roger, but by around chronometer number 220 he had adopted silvered dials. However, it would seem that just prior to this, John Roger Arnold produced a very small number with hybrid dials which were silvered but inset with an enamel subsidiary seconds disc. The present lot would appear to be one of only two known surviving examples of this type, with the other being number 217 which is now housed in the collection of the British Museum (number 1958, 1006. 1937). The Arabic five minutes beyond the minute track is also a feature that was also phased-out around the time of the introduction silvered brass for the dials. Of additional interest is the engraved inscription to the mainspring of the present lot *Robert Clark Nov 1*, which mirrors that of the mainspring of number 217 - which is inscribed *Robert Clark May 12 1804*. This would suggest that the mainspring for the current lot was made in October/November 1803 by the specialist spring maker of that name who is known to have worked 1774-1815. From this it would be reasonable to date the present chronometer to early 1804. The last chronometer to be made with the timepiece housed in a brass drum without gimbals (contained in typical Arnold-type octagonal wooden casing) is number 217. From this it would be reasonable to suggest that present instrument was also housed in a similar manner, but as then was subsequently upgraded to brass bowl and gimbals (of a type used by Morris Tobias) in the 1830's. When the present lot was discovered by the vendor the box was missing, hence the present box was commissioned using solid timber salvaged from a contemporary table leaf and executed to match the date and style of the present bowl and gimbals.

The present lot is a very rare survivor of documentary importance as it was made at a transitional period in John Roger Arnold's work. When he was evolving his dials from white enamel (with Arabic five minutes to outer track) to fully silvered; and the case from brass drum without gimbals (in a faceted wooden surround) to gimballed brass bowl suspended within a square box. Not only this, but it was also made during the height of the Napoleonic Wars and the build-up to the Battle of Trafalgar. At time when the Arnold workshop would have been busy producing chronometers for the Royal Navy so one can only imagine what this timepiece has witnessed.

£4,000-6,000



103 (details)

103



104

104
A FRENCH SILVER MOUNTED LEATHER COVERED
SMALL HUMP-BACK CARRIAGE TIMEPIECE
RETAILED BY COOPER, LONDON, CIRCA 1882

The rectangular eight-day single train movement with platform cylinder escapement regulated by sprung monometallic balance, the 1.75 inch circular white enamel dial with vertically orientated Arabic hour numerals and blued steel *moon* hands, set behind shallow convex glazed fixed slender engine-turned bezel with canted insert to interior, the arched leather covered case with silver chain top handle secured by buttons engraved *COOPER, 41 St. JAMES'S S'T.* to each side, the front panel edged in silver and with applied silver date *1882* over panel securing screw buttons to beneath the dial, the rear with shuttered winding and hand setting holes, *S/F* regulation slide and four further panel securing screw buttons, on four disc feet, (the mounts mostly stamped with indistinct Continental diamond lozenge-shaped marks).
9cm (3.5ins) high, 6cm (2.375ins) wide, 4cm (1.5cm deep).

John Cooper is recorded in the 1874 edition of *Grace's Guide* as working as a Cutler from 41 St. James's Street, London SW.

£400-600



105

105 Y
AN EDWARDIAN SILVER MOUNTED AND INLAID TORTOISESHELL
DESK/CARRIAGE TIMEPIECE
UNSIGNED, THE MOUNTS WITH MARKS FOR WILLIAM COMYNS
AND SONS, LONDON 1909

The French rectangular eight-day back-winding movement with platform lever escapement regulated by sprung balance and stamped *MADE IN FRANCE* to the lower edge of the backplate, the 1.25 inch circular white enamel Roman numeral dial with blued steel hands set behind convex glass with moulded bezel, the ogee top case with fine symmetrical foliate scroll engraved silver inlay executed in the style of Robert Adam beneath the dial and lion's mask cast ring handles to sides, the rear with full-height hinged door fitted with silver hinges and clasp, on four bell-shaped silver feet, the mounts Hallmarked for London 1909 makers W.C. for William Comyns and Sons.
8.2cm (3.25ins) high, 5.7cm (2.25ins) wide, 4cm (1.625ins) deep.

The celebrated firm of manufacturing silversmiths, William Comyns, was established in 1859 when Comyns purchased the business of Robert Tagg, 2 Carlise Street, Soho Square. He then moved to 1 Percy Mews, Rathbone Place, followed by 16 Silver Street, Golden Square, Soho, then finally to Beak Street, Regent Street. The Beak Street premises were later expanded to encompass numbers 41 to 47 and additional premises were acquired at 54 Marshall Street, Soho from circa 1903. The name of the firm was changed to William Comyns & Son in circa 1885 when William Comyn's two sons, Charles Harling Comyns and Richard Harling Comyns were admitted to their partnership. William Comyns died in January 1916, and C.H. Comyns while attending a sale at Christie's in 1925. The business was incorporated as Limited Company in October 1930 and continued under R.H. Comyns until his death in 1953, when was subsequently purchased by Bernard Copping.

£400-600

106 Y
A RARE GEORGE V SHIBAYAMA INSECT
DECORATED SILVER CARRIAGE TIMEPIECE
THE CASE BY A. AND J. ZIMMERMANN LIMITED,
BIRMINGHAM 1911

The French rectangular eight-day single train movement with platform lever escapement regulated by sprung monometallic balance, with integral winder to backplate stamped with standing lion trademark for Duverdry and Bloquel, the 2 inch circular white enamel Roman numeral dial with blued steel *spade* hour hand set behind a convex glass within moulded bezel, the rectangular case with hinged C-scroll carrying handle over front and sides inlaid in mother-of-pearl, amber, abalone and other materials with random crawling insects incorporating engraved legs and antennae and with very small Japanese character signature to lower right hand corner of the front panel, the front also with canted surround to the fascia and the rear with conforming hinged door, on disc feet, Hallmarks for London 1911 makers A. & J. Z within a shield.
The clock 11.5cm (4.5ins) high with handle down, 7.5m (3ins) wide, 5.7cm (2.25ins) deep.

The firm of A. and J. Zimmermann Limited were a firm of silversmiths mostly specialising in small decorative items who worked from Regent Street, Birmingham from 1899 until 1929 when they were placed into voluntary liquidation.

The clockmaking factory of Duverdry and Bloquel is noted by Leigh Extence as originally founded by Albert Villon in the town of Saint-Nicolas-d'Aliermont in 1867. Paul Duverdry joined the firm as a director in 1887 followed by Joseph Bloquel in 1910.

The execution of Shibayama 'insect' decoration of the current lot would have been undertaken by a specialist Japanese craftsman resulting in a highly unusual luxury product. A similar but much smaller timepiece, with decoration apparently executed by the same Japanese craftsman into a silver case by Charles and Richard Comyns, London, was sold in these rooms *FINE CLOCKS, BAROMETERS & SCIENTIFIC INSTRUMENTS* 2nd March 2022 (lot 196) for £3,800 hammer.

£2,500-3,500



106



106 (signature detail)



107

107
A GEORGE V SILVER AND CLOISSONNE ENAMEL
MINITURE CARRIAGE TIMEPIECE
POSSIBLY DESIGNED BY ARCHIBALD KNOX,
LIBERTY AND COMPANY, LONDON 1911

The French rectangular single train eight-day movement with platform lever escapement regulated by sprung balance and with integral winding and hand setting keys to backplate, the 1.25 inch circular white enamel Arabic numeral dial with blued steel moon hands set behind convex glass within a blue and green cloisonne enamel foliate wreath bezel and incorporating canted insert to interior, the rectangular case with stylised hinged arched carrying handle and full width door to rear, on bun feet, marks for Birmingham 1911 with triple diamond lozenge makers mark L. & Co. for Liberty and Company. 7.5cm (3ins) high with handle down, 5cm (2ins) wide, 4.1cm (1.625ins) deep.

The current lot can be directly compared to an apparently identical example with an attribution to Archibald Knox currently being offered by Royal House Antiques of Pulborough, West Sussex, with an asking price of £10,000. Archibald Knox was one of the principal designers for Liberty and Company, and was responsible for many of the designs marketed within their Cymric (silver) and Tudric (pewter) ranges from 1899 to around 1910. Being born on the Isle of Man, Knox was heavily influenced by the Celtic and Nordic heritage of his homeland and his designs have become iconic in their representation of the English Arts and Crafts style.

£2,000-3,000

108
A SWISS GILT MINIATURE MINUTE-REPEATING
CARRIAGE TIMEPIECE WITH ALARM
LE PHARE, LE LOCLE, CIRCA 1900

The circular frosted eight-day keyless winding movement with five-wheel going train, straight-line lever escapement regulated by sprung bimetallic balance and with push button repeat sounding on a graduated pair of gongs the hours on the larger followed by ting-tang quarters on both and finally the minutes on the smaller, the alarm with via a separate barrel and sounding on one of the gongs, the 1.25 inch circular white enamel dial signed *Le Phare* and with ALARM direction arrow to centre within vertically aligned gilt Arabic hour numerals, with scroll-pierced gilt spade hands and blued steel alarm setting pointer, set behind decorative scallop-edge cut circular glass with canted gilt bezel insert, the frosted gilt *anglaise* type case of *Mignonette* No. 1 size with hinged reeded baton carrying handle over repeat plunder to top, moulded frieze with fluted band insert and stylised fluted three-quarter Corinthian inspired column uprights to angles with satin-gilt panel infill between, the rear with winding squares, on stepped moulded skirt base bordered with a conforming fluted band and with sliding cover to the underside revealing setting crown, micrometer regulation adjustment disc and stamped serial number 37935; with original Morocco leather covered carrying case with circular dial aperture to the lift-out front and a green velvet lined interior.

The timepiece 8.5cm (3.375ins) high with handle down, 5.5cm (2.25ins) wide, 4.5cm (1.75ins) deep; the case 11cm (4.25ins) high, 8cm (3.25ins) wide, 7cm (2.75ins) deep.

The Swiss watchmaking brand 'Le Phare', which translates to 'lighthouse', was established by the talented and inventive watchmaker Charles Barbezat-Baillot in Le Locle, November 1888.

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

£800-1,200



108



108 (detail)



109



109 (detail)

109

A SWISS GILT BRASS MINIATURE MINUTE-REPEATING CARRIAGE TIMEPIECE
UNSIGNED, PROBABLY GENEVA, CIRCA 1900

The circular frosted eight-day keyless winding movement with five-wheel going train, straight-line lever escapement regulated by sprung bimetallic balance and with push button repeat sounding on a graduated pair of gongs the hours on the larger followed by ting-tang quarters on both and finally the minutes on the smaller, the 1.25 inch circular silvered brass dial applied with vertically aligned gilt Arabic numerals and with gilt spade hands set behind circular glass with canted gilt bezel insert, the frosted gilt *Anglaise* type case of *Mignonette* No. 1 size with hinged reeded baton carrying handle over repeat plunder to top, moulded frieze with fluted band insert and stylised fluted three-quarter Corinthian inspired column uprights to angles with satin-gilt panel infill between, on stepped moulded skirt base bordered with a conforming fluted band and with sliding cover to the underside revealing winding/setting crown, micrometer regulation adjustment disc and stamped serial number 257099; with original Morocco leather covered carrying case with two-part hinged front revealing a green silk and velvet lined interior.

The timepiece 8.5cm (3.375ins) high with handle down, 5.5cm (2.25ins) wide, 4.5cm (1.75ins) deep; the case 11cm (4.25ins) high, 7.5cm (3ins) wide, 6cm (2.375ins) deep.

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

£800-1,200

110

A RARE FRENCH GILT BRASS CARIATIDES CASED MINIATURE CARRIAGE CLOCK
G. BACQUEVILLE, PARIS, DATED 1893

The rectangular eight-day movement with large single barrel incorporating tandem drive for both the going and strike trains, the former with silvered platform lever escapement regulated by sprung bimetallic balance and the latter with external hour hammer pivoted on the backplate for sounding on a gong set within the base of the case, the backplate stamped with serial number 3552 to lower margin, the 1 inch circular convex white enamel dial with vertically aligned Arabic hour numerals, five minute annotations to the outer minute track and fine scroll pierced gilt brass hands, set within a rectangular silvered mask signed *G. Bacqueville, PARIS - 1895* to lower margin, the heavy cast gilt brass bevel-glazed *cariatides* case of *Mignonette* No. 2 size with rosette-centred acanthus scroll cast hinged carrying handle over thick glass set within generous repeating acanthus cast surround to top, above ogee-shaped lappet leaf cast cornice and canted corner uprights cast as Classical female terms, the rear with pin-hinged door and on conforming lappet-leaf ogee skirt base with pad feet. 8.3cm (3.25ins) high with handle down, 6cm (2.625ins) wide, 5cm (2ins) deep.

G. Bacqueville of Paris does not appear to be recorded in the usual sources however other decorative clocks (dating to the end of the 19th century) signed by him are known. The use of tandem barrel to drive both the going and strike trains, together with the provision of a silvered high-quality silvered platform jewelled escapement, suggests that the movement of the present clock may well be of Swiss manufacture. Hence would have most likely been supplied to Bacqueville for casing and retail in Paris.

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

£800-1,200



110



110 (detail)



111



111 (detail)

111

AN IMPRESSIVE FRENCH GIANT BRASS ANGLAISE RICHE CASED ALARM CARRIAGE CLOCK WITH PUSH-BUTTON REPEAT

E. MAURICE AND COMPANY, PARIS, CIRCA 1900

The substantial two train gong striking movement with platform lever escapement regulated by sprung split bimetallic balance and alarm mechanism positioned at one o'clock incorporating a second hammer sounding on the hour gong, the backplate stamped with oval *E.M. & Co.* trademark over *FRENCH MAKE* to centre and with serial number *531* to lower left hand corner, the rectangular satin-silvered dial incorporating recessed Roman numeral chapter disc with steel *spade* hands over conforming subsidiary Arabic numeral alarm setting dial to lower margin, the brass bevel-glazed *anglaise riche* case with reeded baton to the hinged carrying handle over thick top glass and repeat button to front rail, complex architectural moulded cornice and fluted frieze, the angles with reeded three-quarter columns incorporating copper-finish Corinthian capitals and bases, and the rear with pin-hinged glazed door, on generous cavetto moulded skirt base with turned feet; with original morocco covered protective outer travelling case.

The clock 24cm (9.5ins) high with handle down, 13.5cm (5.25ins) wide, 11.5cm (4.5ins) deep; the travelling case 27cm (10.75ins) high, 17cm (6.75ins) wide, 15cm (6ins) deep.

E. Maurice and Company are recorded in Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS Their history and development* as working from Rue Charlot 75, Paris and showed carriage clocks in the Paris Exhibition of 1889. They were fine makers who specialised in cloisonne enamel clocks with unusual dials. Their sole agents in Britain were E. Pitcher and Company of 3 Clerkenwell Road, London and they were succeeded by Blaupain.

£800-1,200

112

A FRENCH GILT ANGLAISE CASED REPEATING CARRIAGE CLOCK WITH FINE FIGURAL PAINTED PORCELAIN PANELS

PROBABLY BY GAY LAMAILLE AND COMPANY FOR RETAIL BY JOHN HALL, PARIS, CIRCA 1890

The eight-day two train gong striking movement with silvered platform lever escapement regulated by sprung split bimetallic balance, the backplate with stamped oval panel inscribed *PATENT SURETY ROLLER* to centre over serial number *1881* to lower left-hand corner, the circular white enamel Roman numeral dial inscribed *JOHN HALL, PARIS* to centre and with Arabic five minutes beyond the outer minute track, with blued steel *moon* hands set within a fine symmetrical foliate scroll engraved gilt brass mask, the bevel glazed satin gilt brass *anglaise* case with hinged reeded baton carrying handle over cavetto cornice, fluted frieze and turned three-quarter Doric columns to angles, the sides inset with porcelain panels finely painted in the manner of Alma Tadema with young girls within garden courtyard settings, the rear with pin-hinged gilt brass door, on generous cavetto moulded skirt base with conforming fluted band to upper margin and shallow block feet. 17cm (6.5ins) high with handle down, 10cm (4ins) wide, 9cm (3.5ins) deep.

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

£2,500-3,500



112



112 (details)



113



113 (detail)

113

A FRENCH GILT BRASS CARRIAGE CLOCK WITH
PUSH-BUTTON REPEAT
THE MOVEMENT ATTRIBUTED TO THE COUAILLET
FAMILY, SAINT-NICHOLAS-D' ALIERMONT,
LATE 19TH CENTURY

The eight-day two train gong striking movement with platform lever escapement regulated by sprung bimetallic balance, the frontplate stamped with number 8200 towards the lower margin and backplate stamped with a direction of wind arrow to centre over further number 8200 to bottom right, the circular cream enamel dial with vertically aligned Arabic hour numerals set within a frosted gilt mask, the gilt brass bevel-glazed *anglaise* variant case with decorative 'filigree' band decorated hinged carrying handle, over repeat button towards the front edge of the top and cornice incorporating scooped ogee moulding, with fluted three-quarter columns to angles incorporating Egyptian influence caps and bases and the rear with pin hinged door, on ogee-moulded skirt base with shallow block feet; with original tooled Morocco leather covered protective carrying case.

The clock 16cm (6.25ins) high with handle down, 14cm (10ins) wide, 9cm 3.5ins) deep; the case 19cm (7.5ins) high, 13cm (5.125ins) wide, 12.5cm (5ins) deep.

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

£300-500

114

A FINE FRENCH CHAMPLEVE ENAMELLED
GILT BAMBOO CASED CENTRE-SECONDS
REPEATING ALARM CARRIAGE CLOCK
UNSIGNED, PARIS, LATE 19TH CENTURY

The two train eight-day gong striking movement with silvered platform lever escapement regulated by sprung bimetallic balance, the inside of the frontplate indistinctly stamped with number 559 to lower margin, the backplate with alarm mechanism with hammer sounding on the hour gong to upper left corner and stamped with number 11355 to lower left, the circular gilt Roman numeral dial with blued steel hands incorporating sweep centre seconds, set within rectangular champleve enamelled mask polychrome decorated in the *Japonesque* style with floral blooms and leafy trails into a turquoise blue ground and incorporating gilt Arabic alarm setting dial to lower margin, the bevel-gazed case with frame modelled to resemble sections of bamboo overlapping at the corners and with each segment champlevé enamelled with further polychrome floral sprays into a turquoise blue ground ground, with conforming hinged carrying handle to the gilt panel-glazed top, pin-hinged glazed door to rear and on angled bamboo feet.

16.5cm (6.5ins) high with handle down, 11cm (4.25ins) wide, 9.5cm (3.75ins) deep.

French carriage clocks in *bamboo* cases which feature enamelled decoration to the frame itself are particularly notable in their rarity. A centre-seconds clock (but with plain white enamel dial), with closely related enamel decoration to the frame of the current lot, is illustrated in Roberts, Derek *CARRIAGE and Other Travelling Clocks* on page 202 (Figure 12.9). Another very similar clock to the present example, but with cream ground to the enamel and no centre seconds, was sold in these rooms *FINE CLOCKS, BAROMETERS & SCIENTIFIC INSTRUMENTS* 2nd October 2019 (lot 129) for £2,400 hammer.

£3,000-4,000



114



114 (detail)



115



115 (detail)

115
A FINE FRENCH CLOISSONNE ENAMELLED
MINIATURE ANGLAISE RICHE CASED CARRIAGE
TIMEPIECE
UNSIGNED, PARIS, LATE 19TH CENTURY

The eight-day single train movement with silvered platform lever escapement regulated by sprung bimetallic balance, the backplate stamped with Chinese characters to centre over number 156 to lower left hand corner, the circular white enamel Roman numeral dial with Arabic five minutes beyond the minute track and blued steel *spade* hands set within rectangular engine-turned gilt brass mask, the bevel-glazed *anglaise riche* case of *Mignonette* No. 3 size with turquoise ground stylised polychrome floral trail champleve enamelled hinged carrying handle and conforming decoration bordering the thick top glass, over cavetto cornice, fluted band to frieze and cast Corinthian three-quarter columns to angles with enamelled shafts decorated with polychrome detailed salmon strapwork into a conforming turquoise ground, the rear with pin-hinged glazed door, on cavetto moulded skirt base with fluted band to upper margin over further cloisonné enamelled panels and shallow block feet.
9.5cm (3.75ins) high, 5cm (2ins) wide, 4.5cm (1.75ins) deep.

Miniature *Anglaise riche* cased carriage clocks with cloisonné decoration extending to the handles and column uprights are comparatively rare. The stamped Chinese character to the backplate would also suggest that the present clock was supplied for the Chinese market. This stamp is identical to that on the backplate of an engraved centre-seconds clock retailed by L. Vrand and Company, Shanghai and Hankow, which is also included in this sale (see the following lot). This would suggest that the present lot may have also been retailed by L. Vrand.

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

£1,800-2,500

116
A FRENCH ENGRAVED GILT
CENTRE-SECONDS REPEATING
ALARM CARRIAGE CLOCK MADE
FOR THE CHINESE MARKET
ATTRIBUTED TO CHARLES JOSEPH,
PARIS, FOR RETAIL BY L. VRARD
AND COMPANY, SHANGHAI,
CIRCA 1890

The eight-day two train bell striking movement with silvered platform lever escapement regulated by sprung balance, the inside of the frontplate stamped 688, 2478 to lower right-hand corner and the backplate applied with external visible strikework, the alarm mechanism set between the plates to the bottom left and sounding on a second bell mounted within the base of the case, the backplate also stamped with number 689 to the lower left opposing Chinese characters to the right, the rectangular white enamel Roman numeral dial signed L. VIRARD & Co., SHANGHAI, HANKOW to centre, with blued steel *moon* hands and sweep centre seconds over Arabic numeral alarm setting dial to lower margin, the gilt bevel-glazed gilt brass *cannelee* case with hinged faceted baton carrying handle over oval top glass set within floral spray spandrel engraved matted surround incorporating repeat button to front edge, with wavy floral trail engraved channel-moulded uprights and the rear with glazed pin-hinged door, on ogee moulded skirt base finely engraved with further symmetrical foliate trails into a matted ground; with original maroon velvet covered protective outer travelling case.
The clock 16cm (6.25ins) high with handle down, 9.5cm (3.75ins) wide, 8.5cm (3.375ins) deep.

An essentially identical carriage clock to the present lot is listed by Leigh Extence (stock ref. 1014 for £3,500), with the description indicating that the movement carries the trademark for the *roulant blanc* maker 'C, Joseph'. Extence notes records of a Charles



116

Joseph being born in 1738 and dying in 1804; who was also known to have been in Shaghai in 1784. This maker was probably a predecessor (father perhaps) of the maker of the movement of the clock listed by Extence (and most likely that of the present lot). A Charles P.H. Joseph is recorded in Tardy *DICTIONNAIRE DES HORLOGERS FRANCAIS* as subsequently working in Paris 1852-1935. Extence adds that he worked from Rue Amelot 114, Paris, and showed clocks at the 1889 and 1900 Paris Exhibitions.

The velvet covering for the travelling case if the present lot was apparently preferred for clocks destined for the Chinese market. The current case is notable in that it has survived in good condition with the original velvet intact.

£1,500-2,000



116 (detail)



117

117

A FINE FRENCH ENGRAVED GILT BRASS GORGE CASED GRANDE-SONNERIE STRIKING ALARM CARRIAGE CLOCK DROCOURT, PARIS, FOR GROHE, LONDON, CIRCA 1880

The eight-day two train movement ting-tang striking the quarters on a graduated pair of gongs and sounding the hour every quarter hour on the larger of the two, with silvered platform lever escapement regulated by sprung split bimetallic balance and alarm mechanism positioned to the top left sounding on the smaller gong, the inside of the front plate stamped 9824 and the backplate with stamped oval D C trademark for Drocourt to centre left over repeat serial number 9824 to the lower left corner, the dial with circular white enamel Roman numeral disc inscribed GROHE, WIGMORE STREET, LONDON to centre, incorporating Arabic five minutes beyond the minute track and with blued steel moon hands, set within a fine foliate trail border engraved mask incorporating rectangular-outline panel interrupted by the subsidiary alarm setting dial flanked by leafy sprays to lower margin, the satin gilt bevel-glazed gorge case with leafy trail decorated hinged lobed carrying handle over oval top glass within floral spandrel engraved recessed panel and with repeat button to front rail, with repeating oval motif engraved complex upper mouldings over bright-cut decorated channelled corner uprights, the rear with pin-hinged glazed door, on generous ogee-shaped base further engraved with a stylised husk band of over leafy floral trails onto a matted ground, the underside with STRIKING/SILENT/FULL STRIKING selection lever. 14cm (5.5ins) high with handle down, 9.5cm (3.75ins) wide, 8cm (3.125ins) deep.

Provenance:

The property of a deceased gentleman.

James Grohe is recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as working in London 1832-81. Leigh Extence notes his address being 7 Wigmore Street and that he retailed clocks supplied by both Holingue and Drocourt.

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

£1,500-2,500



117 (detail)

118

A FINE ENGRAVED GILT BRASS CANNELEE CASED REPEATING CARRIAGE CLOCK WITH CLOISONNE ENAMEL PANELS UNSIGNED, PARIS, CIRCA 1880

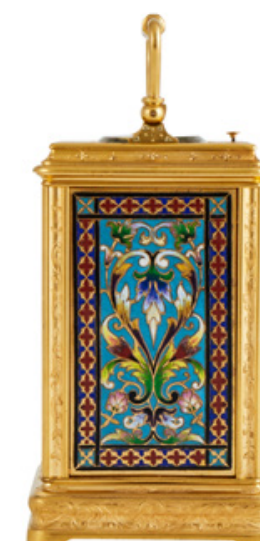
The two train eight-day gong striking movement with silvered platform lever escapement regulated by sprung bimetallic balance, the backplate stamped with serial number 222 to lower left hand corner, the rectangular gilt brass and champleve enamelled dial with powder-blue ground polychrome rosette infill to centre within gilt Roman numeral chapter ring, with gilt spade hands over conforming symmetrical foliate scrolls to lower apron and further motifs to upper spandrel areas within a geometric panel-band outer border, the case with hinged faceted carrying handle over oval top glass within fine leafy scroll engraved surround, repeating scroll motif decorated cavetto moulding and leafy trail engraved channel-moulded uprights, the sides inset with further panels enamelled in the Hispano-Moresque style with symmetrical polychrome leafy scrolls into a powder blue ground within repeating panel border, the rear with glazed pin-hinged door, on ogee moulded skirt base finely engraved with further symmetrical leafy scrollwork. 15cm (6ins) high with handle down, 9.5cm (3.75ins) wide, 8.5cm (3.375ins) deep.

A very closely related clock to the present example, stamped for Drocourt, Paris, was sold in these rooms *FINE CLOCKS, BAROMETERS & SCIENTIFIC INSTRUMENTS* Thursday 2nd March 2022 (lot 177) for £4,000 hammer. Indeed, the panels of this other example were of identical pattern to those of the current lot, but were executed with a with cobalt blue ground rather than turquoise.

£3,000-5,000



118



118 (details)





119

119

A FRENCH GILT BRASS AND CLOISONNE ENAMEL PANEL MINIATURE CARRIAGE TIMEPIECE

UNSIGNED, PARIS, CIRCA 1880

The rectangular eight-day single train movement with silvered platform lever escapement regulated by sprung split bimetallic balance and the backplate with stamped serial number 9911 to lower right-hand corner, the rectangular engraved gilt brass and mustard-yellow ground champleve enamelled dial with fan infill to centre within Arabic cartouche numeral chapter ring and with gilt spade hands, over central polychrome Hispano-Moresque motif to centre issuing stylised foliate scrolls to lower apron continuing upwards to envelope the rest of the conforming yellow ground panel, the frosted gilt brass corniche case of *Mignonette* No. 1 size with hinged faceted engraved carrying handle over bevelled top glass and caddy-moulded uprights, the sides with enamel panels also decorated with symmetrical polychrome floral designs issuing from a central lower motif within a mustard-

yellow ground, the rear with pin-hinged door inset with a panel matching the sides, on cavetto moulded skirt base incorporating rounded angles; with a purple silk-velvet covered protective outer travelling case applied with engraved silvered monogram S.O. to top and with silk lined interior incorporating gilt trade stamp for *JENNER & KNEWSTUB, TO THE QUEEN, THE PRINCE & PRINCESS OF WALES, 32 ST. JAMES'S STREET, LONDON.*

The timepiece 7.5cm (3ins) high excluding handle, 5cm (2ins) wide, 4cm (1.625ins) deep; the travelling case 9cm (3.5ins) high, 6.5cm (2.5ins) wide, 7cm (2.75ins) deep.

The firm of retail jewellers, silversmiths and supplier of luxury goods, Jenner and Knewstub, was established at 33 St. James's Street, London by Frederick Jenner and Fabian James Knewstub in 1856. They opened an additional outlet at 66 Jermyn Street in 1862 and exhibited at the International Exhibition that year, and again at the International Exposition in 1878. The company continued

until 1889 when it was acquired by A. Webster and Company of 60 Piccadilly.

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

£1,000-1,500



119 (detail)

120

A FINE GILT BRASS GORGE CASED MID-SIZED TING-TANG HOUR STRIKING AND REPEATING ALARM CARRIAGE CLOCK
CHARLES OUDIN, PARIS, CIRCA 1855

The two train eight-day movement ting-tang striking the full hour both on the hour and the half hour on a graduated pair of gongs, with silvered platform lever escapement regulated by sprung bimetallic balance and alarm mechanism to the top left sounding on the larger of the two gongs, the plates unusually engraved to the edges for the makers *CHARLES OUDIN. PALAIS-ROYAL. 52. PARIS* and *HORLOGER DE LA MARINE DE L'ETAT* to one side opposing repeat name and place followed by *MEDAILLES AUX EXPOSITIONS DEPUIS 1806* with the inscriptions split across both the front and the backplates, the inside of the backplate numbered 1463 to lower margin and the outside stamped 1475 to lower left hand corner, the circular white enamel Roman numeral hour with blued steel moon hands set within a fine filiate scroll engraved rectangular mask incorporating subsidiary enamel alarm setting dial to lower margin, the frosted gilt bevel-glazed gorge case with tall hinged carrying handle over full-width top glass, trip-repeat button to front rail, channel-moulded uprights, and pin-hinged door to rear, on ogee-outline base.

13cm (5.125ins) high with handle down, 8cm (3.125ins) wide, 7cm (2.75ins) deep.

Charles Oudin was a highly notable watchmaker who initially worked, alongside his cousin Joseph, under Abraham-Louis Breguet who held them both in high esteem. In 1801 Oudin established himself at 65 Galerie de Pierre and is noted as working from various addresses nearby 1809-11 before settling at Palais Royal, 52 in 1812. He participated in the Exhibitions of the Products of French Industry in 1806 and 1819 and was awarded medals for 'a watch that was wound by the pendant' and 'a watch with moon phases and synodic months' at the former. At the 1819 exhibition, the firm also exhibited, among other things, an 'equation watch with an ingenious system' which was also favourably received. Charles Oudin retained his connection with the Breguet workshop often inscribing 'élève de Breguet' alongside his signature. In June 1836 the business was passed onto his son, Charles Raymond, who continued producing fine-quality timepieces before selling the business to fellow watchmaker, Amédée Charpentier, in 1857. The firm then traded under the name Oudin-Charpentier into the 20th century.

£1,500-2,000



120



120 (details)





121



121 (details)

121

A FRENCH GILT BRASS CARRIAGE CLOCK
WITH PUSH-BUTTON REPEAT
BOLVILLER, PARIS, CIRCA 1845

The eight-day bell striking movement with engine-turned gilt platform lever escapement regulated by sprung monometallic balance set beneath conforming shaped bridge, the backplate stamped with oval *BOLLVILLER, A PARIS* trademark and numbered *W, 616* to centre, the rectangular white enamel Roman numeral dial with small curved inscription signed *GONTARD ET BOLLVILLER A PARIS* bordering the lower edge of minute ring and with blued steel Breguet style *moon* hands, the bevel glazed cast gilt brass case with hinged scroll cast geometric carrying handle centred with a mask at the apex, above large top glass incorporating sprung repeat button within relief scroll cast surround and conforming frieze flanked by lions mask projecting angles, the angles cast with further foliate scrolls and the gilt rear door decorated with symmetrical strapwork, on stepped skirt base mirroring the frieze.

14.5cm (5.75ins) high with handle down, 9.5cm (3.75ins) wide, 8cm (3.25ins) deep.

Bolviller is recorded in Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS, Their history and development* (page 432) as working from several addresses in Paris from 1830 until after 1870. Bollviller are known for being relatively early and inventive makers of fine French carriage clocks. Bolviller appears to have entered into partnership with C.P. Gontard in the 1840's as a Brevet was granted to both makers for a lever chronometer escapement in 1848. Gontard went on to show carriage clocks in London 1851 and patent two further related escapements and produce carriage clocks under his name alone. A related escapement to that of the current clock (fitted to a carriage clock by Jules) is illustrated by Allix and Bonnert on page 75 (Figure II/51).

£400-600

122

A FRENCH GILT BRASS CARRIAGE CLOCK
WITH ALARM AND ONE-PIECE CASE
RAINGO FRERES, PARIS, CIRCA 1850

The two train eight-day bell striking movement with gilt platform lever escapement regulated by sprung monometallic balance and alarm mechanism positioned at one o'clock sounding on the hour bell via a second hammer, the lower edge of the backplate signed *RAINGO FRERES, A PARIS*, the rectangular white enamel Roman numeral alarm setting dial to lower margin, the satin-gilt 'Garnier second series' type one-piece bevel glazed caddy moulded case with hinged baluster turned carrying handle over large top, the rear with hinged glazed door and on cavetto moulded skirt base incorporating inset rounded angles.

12cm (4.75ins) high with handle down, 8cm (3.125ins) wide, 6.5cm (2.675ins) deep.

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

£500-700



122



122 (details)



123

123
A FRENCH GILT BRASS CARRIAGE CLOCK WITH PUSH-BUTTON REPEAT AND ONE-PIECE CASE
ATTRIBUTED TO HENRI JACOT FOR DENT, PARIS, CIRCA 1855

The two train eight-day bell striking movement with gilt platform lever escapement regulated by sprung bimetallic balance, the inside lower edges of both the front and backplates stamped 231 and the lower edge of the rear engraved *Dent*, the rectangular white enamel Roman numeral dial with blued steel *trefoil* hands and incorporating signature *DENT. PARIS* within the minute ring at six o'clock, the satin-gilt 'Garnier second series' type one-piece bevel glazed caddy moulded case with hinged baluster turned carrying handle over large top glass and repeat plunger to front rail, the rear with hinged glazed door and on cavetto moulded skirt base incorporating inset rounded angles. 12.5cm (5ins) high with handle down, 8cm (3.125ins) wide, 6.5cm (2.675ins) deep.

Provenance:
The property of a deceased gentleman.

The current lot can be directly compared to another example signed by Dent (numbered 297) offered by Leigh Extence Fine Antique Clocks (Exeter). In his listing Extence notes that 'the movement (of number 297) is identical to others seen as signed for Henri Jacot and his working partner Louis Baveux, and includes the double-finned dial pillars, the unique layout of the under-dial work, and the style of engraving to the lettering of the signature amongst other features'. He then notes direct comparisons with Jacot number 489.

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

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.

£800-1,200



123 (details)



124 (detail)

124
A FRENCH GILT BRASS GRANDE-SONNERIE STRIKING AND REPEATING CARRIAGE CLOCK
LEFRAND, PARIS, LATE 19TH CENTURY

The eight-day two train movement ting-tang striking the quarters on a graduated pair of gongs and sounding the hour every quarter hour on the larger of the two, with silvered platform lever escapement regulated by sprung split bimetallic balance, the inside of the frontplate stamp *LEFRAND, A PARIS* over 17, V and backplate stamped with shield *L.F., PARIS* trademark and serial number 3717 to lower left corner, with rectangular white enamel Roman numeral dial and blued steel *moon* hands, the bevel-glazed *corniche* case with hinged carrying handle over oval top glass and push-repeat button to front edge, cavetto cornice and caddy moulded uprights to angles, the rear with pin-hinged door, on cavetto moulded skirt base with rounded angles and *G'de Sonnerie/Silence/Quart's* strike selection lever to underside. 15cm (6ins) high, 9cm (3.5ins) wide, 8cm (3.25ins) deep.

£400-600



124

125
A FRENCH GILT BRASS CARRIAGE CLOCK
UNSIGNED, LATE 19TH CENTURY

The eight-day two train bell striking movement with silvered platform lever escapement regulated by sprung split bimetallic balance, the frontplate stamped 77 P to lower margin, the dial with circular white enamel Roman numeral chapter disc and blued steel *moon* hands set within a rectangular engine-turned gilt brass bezel, the bevel-glazed *corniche* case with hinged carrying handle over oval top glass, cavetto cornice and caddy moulded uprights to angles, the rear with pin-hinged door, on cavetto moulded skirt base with rounded angles. 13cm (5ins) high with handle down, 8.5cm (3.25ins) wide, 7.5cm (3ins) deep.

£200-300



125



126

126
A FRENCH GILT BRASS CARRIAGE CLOCK WITH PUSH-BUTTON REPEAT
RICHARD ET CIE, PARIS, CIRCA 1900
The eight-day two train gong striking movement with silvered platform lever escapement regulated by sprung split bimetallic balance, the frontplate stamped 175, V to lower margin, and the backplate stamped with oval *BREVETEE, S.G.D.G.* to centre over *R.C.* caduceus trademark and serial number 175 to the lower left corner, with rectangular white enamel Roman numeral dial and blued steel spade hands, the frosted gilt case with hinged reeded carrying handle over rectangular top glass, push repeat button to front edge, double cavetto top mouldings incorporating canted angles, and conforming channelled uprights to angles, the rear with pin-hinged door, on cavetto moulded skirt base with canted angles.
14cm (5.5ins) high with handle down, 9cm (3.5ins) wide, 7.5cm (3.25ins) deep.

Richard and Company are recorded in Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS Their history and development* as founded in Paris in 1848 and setting-up a London retail outlet in 1857. By 1867 the branch was located at 24 Cannon Street and signed clocks in English. Richard et Cie were prolific makers of better quality carriage clocks as well as other types of decorative mantel clock who received an Honourable Mention in the 1889 Paris Exposition.

£250-350

127
A MINIATURE BRASS CARRIAGE TIMEPIECE
H. ACIER, PARIS, CIRCA 1900
The rectangular eight-day single train movement with silvered platform cylinder escapement regulated by sprung monometallic balance, the backplate with stamped serial number 82555 to lower left-hand corner, the rectangular white enamel Roman numeral dial with pierced blued steel hands, the bevel-glazed *corniche* case of *Mignonette* No. 1 size with hinged carrying handle over rectangular top glass and caddy moulded angles, with pin-hinged door to rear and on cavetto moulded skirt base with rounded angles, the underside stamped *H.A. BREVETTE S.G.D.G.*; now with a maroon Morocco covered protective outer travelling case.
The timepiece 8cm (3.125ins) high excluding handle, 5cm (2ins) wide, 4.5cm (1.75ins) deep.

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

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

£120-180



127

128
A FRENCH LOUIS PHILIPPE EBONISED CARRIAGE CLOCK
HENRY MARC, PARIS, CIRCA 1840
The rectangular eight-day two train countwheel bell striking movement with platform lever escapement incorporating fine foliate scroll pierced cocks and regulated by helical sprung split bimetallic balance with opposing timing screws, the backplate stamped with *H'Y MARC, PARIS* oval trademark to centre over serial number 18159 and with further number 11 stamped to the right hand margin, the rectangular white enamel Roman numeral dial with blued steel moon hands, inscribed *H'Y MARC, A PARIS* to lower margin and set within geometric engraved gilt brass canted surround, the bevel glazed ebonised wood case with hinged brass baton carrying handle over rectangular top glass and simple cornice moulding, the front and sides with conforming glazed apertures and the rear with hinged door set within the frame of the case, on two-tier caddy over ogee moulded skirt base.
21cm (8.25ins) high with handle down, 16cm (6.5ins) wide, 12cm (4.75ins) deep.



128 (detail)

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. However the movement of the present clock can be compared (except for the escapement) to that of a clock by Jules illustrated by Allix and Bonnert on page 73 (Plates 11/47-48), this would suggest that the mechanism for the current clock was most probably supplied by Jules.

£500-700



128



129

129 Y
A FRENCH LOUIS PHILIPPE ROSEWOOD CASED CARRIAGE CLOCK
HENRY MARC, PARIS, CIRCA 1845
The rectangular eight-day two train countwheel bell striking movement with gilt Jules type two-tier platform lever escapement regulated by helical sprung split bimetallic balance with wedge-shaped timing weights, the backplate stamped with *H'Y MARC, PARIS* oval trademark to centre over serial number 18752, the rectangular white enamel Roman numeral dial with blued steel moon hands, inscribed *H'Y MARC, A PARIS* to lower margin and set within geometric engraved gilt brass canted surround, the bevel glazed rosewood case with hinged brass baton carrying handle over rectangular top glass and ripple moulded cornice incorporating rounded angles, the front and sides with conforming glazed apertures and the rear with hinged door set within the frame of the case, on elaborate two-tier ripple moulded skirt base with shallow pad feet.
21cm (8.25ins) high with handle down, 14.5cm (5.75ins) wide, 11cm (4.25ins) 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. However the movement of the present clock can be closely compared to that of a clock by Jules illustrated by Allix and Bonnert on page 73 (Plates 11/47-48), this would strongly suggest that the mechanism for the current clock was most probably supplied by Jules.

£700-900



129 (detail)

130 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 (7.5ns) 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.

£500-700



130

131 Y
A REGENCY SMALL BRASS INLAID ROSEWOOD MANTEL/BRACKET
CLOCK WITH TRIP-HOUR REPEAT
DWERRIHOUSE AND CARTER, LONDON, CIRCA 1820

The five tapered pillar twin chain fusee bell striking movement with anchor escapement regulated by disc bob pendulum, the backplate with pendulum holdfast over engraved signature *Dwerrihouse & Carter, LONDON* to lower margin, the 3 inch arched silvered brass Roman numeral dial signed *DWERRIHOUSE & CARTER, London* to centre and with lozenge aperture blued steel *moon* hands beneath subsidiary *STRIKE/SILENT* dial to arch, the case with shallow hipped stepped 'chamfer' superstructure over cavetto cornice and fluted frieze incorporating a brass band to lower edge, the hinged front with canted silvered brass fillet insert to the glazed dial aperture flanked by brass canted angles, the sides with brass fillet edged arched windows and the rear with conforming arch glazed rectangular glazed door with brass canted angles, on moulded skirt base with adjustable brass compressed bun feet; with a later purpose made wall bracket incorporating a caddy-moulded detail to the lower edge of the table over a single downcurved tapered support.
The clock 21cm (8.25ins) high, 13cm (5ins) wide, 11.5cm (4.5ins) deep; the clock on wall bracket 35.5cm (14ins) high overall.

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

£1,500-2,000



131 (details)

132
A RARE REGENCY ORMOLU AND PATINATED BRONZE
FIGURAL MANTEL TIMEPIECE
F. BAETENS, LONDON, CIRCA 1825

The circular four columnar pillar single chain fusee movement with anchor escapement regulated by lenticular bob pendulum and with applied plate signed *F. BAETENS, 23 GERRARD ST., LONDON* to lower margin, the 3 inch circular slightly convex white enamel Roman numeral dial with Arabic fifteen minutes within the outer minute track and blued steel *moon* hands set within a gilt repeating anthemion decorated engine-milled bezel, the case modelled as a plinth housing the movement, surmounted by a tied bundle of wheat over ogee cornice and mount cast as labourer's gathering a crop over a decorative ogee skirt, set next to a standing patinated bronze female figure of Demeter in Regency style dress clutching wheatears, set on a rectangular platform base applied with twin cherub and scroll cast mount to front over a gilt skirt and ball feet.
35cm (13.75ins) high, 29cm (11.5ins) wide, 9.5cm (3.75ins) deep.

F. Baetens is believed to have become established as a bronzier at 23 Garrard Street, Soho, London in around 1810. He was joined by Joseph Baetens in around 1820 and the firm was still operating in 1832. Baetens worked in a similar vain to Benjamin Lewis Vulliamy and are known for their small ormolu and patinated bronze mantel timepieces of which the current lot is one of their rarer models.

£800-1,200



132



132

133
AN ORMOLU AND BLACK MARBLE SMALL MANTEL
TIMEPIECE IN THE MANNER OF BAETENS
UNSIGNED, LONDON AND PARIS, SECOND QUARTER OF THE
19TH CENTURY

The French-made circular eight-day single train movement with anchor escapement regulated by lenticular bob pendulum, the 3.25 inch circular engine-turned gilt brass dial with Roman numeral chapter ring and steel *moon* hands within a repeating lappet leaf decorated surround, the case with drum housing the movement cradled on honeysuckle decorated scroll supports, on black marble plinth base applied to a relief floral garland to front over cavetto moulded skirt and gilt engine-turned bell-shaped feet.
19.5cm (7.625ins) high, 13cm (5.125ins) wide, 6.5cm (2.5ins) deep.

Several models of this timepiece sharing the same castings, form and specification are known signed either by Joseph van Baetens, F. Baetens or just Beatens who were a family firm of bronziers who also produced timepieces. Working in a similar vain to the Vulliamy family they were based at 23 Gerard Street, Soho, and according to Baillie, G.H. (in *Watchmakers & Clockmakers of the World*) were active around 1832.

£300-500

134 Y
A WILLIAM IV BOULLE MANTEL TIMEPIECE IN THE LOUIS XV TASTE
PAYNE, LONDON, CIRCA 1830

The circular four columnar pillar single chain fusee movement with anchor escapement regulated by lenticular bob pendulum, the twenty-five piece white enamel cartouche dial with convex centre inscribed *Payne, 163 NEW BOND STREET, LONDON* within chapter ring with enamel Roman hour numerals within rococo borders and conforming Arabic five minutes to the repeating rosette decorated outer track, with blued steel *moon* hands set behind hinged convex glazed cast brass bezel, the engraved foliate scroll cut glass and red stained shell veneered case with generous acanthus scroll surmount to the ogee-shaped upstand applied with conforming scroll mounts to angles, over generous shaped crest and panel decorated with delicate symmetrical scrollwork beneath the dial flanked by leafy shouldered mounts to front angles, the scroll-outline sides further inlaid with scrolling foliage and the rear veneered in kingwood incorporating a shaped door, on generous rococo scroll cast feet with leafy apron to front between.

47.5cm (18.75ins) high, 26cm (10.25ins) wide, 16.5cm (6.5ins) deep.

William Payne first worked from 62 South Moulton Street, London from 1816. By 1825 he had moved to 163 New Bond Street with the firm becoming William Payne & Company at that address in 1852.

£600-800



134

135 Y
A FRENCH LOUIS XV STYLE GILT BRASS MOUNTED BOULLE BRACKET CLOCK
THE MOVEMENT BY VINCENTI ET CIE, PARIS, THIRD QUARTER OF THE 19TH CENTURY

The rectangular eight-day gong striking movement with anchor escapement regulated by sunburst mask bob cast pendulum incorporating Brocot type regulation to suspension, the backplate stamped with *VINCENTI & CIE, MEDAILLE D'ARGENT, 1855* beneath numbers *1426* and *6 4*, the 7 inch circular twelve-piece cartouche numeral dial with rosette cast centre within chapter ring with blue-on-white Roman hour numerals within rococo borders and Arabic five minutes within the outer track, with blued steel hands, the cut brass and brown shell marquetry decorated case with surmount cast as Mercury standing on a lattice-cast caddy to the concave-sided superstructure veneered with leafy scroll decoration and applied with foliate mounts to angles, over generous leaf cast arched cornice centred with a palmette, the front with brass-framed arched glazed door enclosing marquetry decorated floor and back panel to interior and incorporating cast panel featuring an eagle grappling a serpent to apron, the surround decorated with leafy scrolls within line border, the sides with recessed arched windows within leaf cast surrounds over hipped swollen base sections, on leafy scroll cast feet with foliate apron between.

62cm (24.5ins) high, 28cm (11ins) wide, 16cm (6.25ins) deep.

£500-700



135



136

136 Y
A FRENCH LOUIS XV GILT BRASS MOUNTED BOULLE BRACKET TIMEPIECE
MOREAU LAINE, PARIS, MID 18th CENTURY

The eight-day movement with tapered plates incorporating recessed canted lower angles united by four baluster pillars pinned through the backplate signed *Moreau Laine AParis* to lower margin and now with anchor escapement regulated by lenticular bob pendulum, the 6.75 inch circular thirteen-piece cartouche numeral dial with convex white enamel centre within chapter ring with blue-on-white Roman hour numerals within rococo borders and Arabic five minutes to outer track, with steel hands over pendant apron centred with an enamel plaque inscribed *Moreau Laisne, AParis*, the engraved cut brass and brown shell marquetry decorated case with seated putto surmount to the concave-sided superstructure veneered with leafy scroll decoration and applied with foliate mounts to angles over generous leaf cast arched cornice, the front with brass-framed arched glazed door enclosing marquetry decorated floor and back panel to interior and incorporating cast panel featuring an eagle grappling a serpent to apron, the surround decorated with leafy scrolls within line border, the sides with recessed arched windows within leaf cast surrounds over hipped swollen base sections, on leafy scroll cast feet with foliate apron between, (movement formerly with pull-quarter repeat, losses to marquetry).

57cm (22.5ins) high, 29cm (11.5ins) wide, 13cm (5ins) deep.

£500-700

137 Y
A FRENCH LOUIS XV ORMOLU MOUNTED BOULLE BRACKET CLOCK WITH WALL
BRACKET EN SUITE
BACQUET, PARIS, CIRC 1750

The twin going barrel outside countwheel bell striking movement with five tapered baluster pillars pinned through the backplate signed *Bacquet AParis* to lower margin, with later anchor escapement regulated by lenticular bob pendulum, the 10 inch circular twelve-piece cartouche numeral dial with concentric trellis bordered rococo cartouche cast centre within chapter ring with blue-on-white Roman hour numerals within rococo borders and every minute numbered to the outer track, with blued steel hand over small enamel pendant panel inscribed *BACQUET*, the cut brass and brown shell marquetry decorated case with surmount cast as a robed putto releasing a bird seated over a gadroon panel-cast caddy to the concave-sided superstructure veneered with leafy scroll decoration and applied with foliate mounts to angles, over rococo scroll decorated leaf cast arched cornice centred with a palmette, the front with brass-framed arched glazed door enclosing marquetry decorated floor and back panel to interior and incorporating cast panel featuring a Classical muse with attendants to apron, the surround decorated with leafy scrolls within line border, the sides with recessed arched windows within leaf cast surrounds over hipped swollen base sections, on leafy scroll cast feet with foliate apron between; set on original ogee-shaped wall bracket with concave upstand set back on the table over repeating arch motif and floral trail decorated marquetry to fascia flanked by female masks to angles, terminating with a rococo scroll cast pendant mount to base.

The clock 84cm (33ins) high; the clock on wall bracket 114cm (44.5ins) high, 43cm (17ins) wide, 21.5cm (8.5ins) deep.

Provenance:
The Estate of a deceased Gentleman; purchased from Pelham Galleries, London, July 1966.

Although he doesn't appear to be recorded in the usual sources, from extant examples, a clockmaker with the name Jean Bacquet is known to have been working in Paris during the middle years of the 18th century.

£1,500-2,000



137



138

138

A FRENCH LOUIS XV ORMOLU SMALL CARTEL TIMEPIECE WITH PULL-QUARTER REPEAT
LE LIEVRE, PARIS, MID 18TH CENTURY

The circular four pillar eight-day single going barrel movement now with platform lever escapement regulated by sprung bimetallic balance, and pull quarter repeat operating two hammers for the hours and quarters, the backplate with visible repeat work and signed *Le Lievre A Paris* to right hand margin, the 4.75 inch circular convex blue-on-white enamel Roman numeral dial signed *LELIEVRE, A PARIS* to centre and with Arabic five minutes to outer track, with fine scroll pierced and engraved gilt brass hands set behind hinged convex glazed cavetto moulded cast gilt bezel, the case cast and chased with a generous asymmetric openwork rococo scroll crest issuing a pendant foliate floral trail to the right-hand side continuing down over the rocaille bordered dial aperture, the left-hand side with leafy foliage issuing from an asymmetric arrangement of layered generous foliate scrolls set beneath the dial incorporating a fish scale fretwork panel to front and terminated with floral blooms, the rear with brass plate incorporating a shaped hinged door.

44.5cm (17.5ins) high, 25.5cm (10ins) wide, 10cm (4ins) deep.

The layout of the repeat work used in the present timepiece is derived from one of the earliest forms first utilised by English makers for 'silent pull-repeating' table clocks from the mid 1670s onwards, but with further refinements to negate the need for a pumping arbor for the quarters (see Dzik, Sunny *BENEATH THE DIAL, English Clock Pull Repeat Striking 1675-1725* page 125).



138 (detail)

£400-600



139

139

A FRENCH LOUIS XV STYLE TURQUOISE
GLAZED PORCELAIN MOUNTED ORMOLU
MANTEL CLOCK

UNSIGNED, PARIS, LATE 19TH CENTURY

The circular eight-day countwheel bell striking movement with platform lever escapement regulated by sprung bimetallic balance, the backplate stamped *R* over serial number 4580, the 3.5 inch circular convex white enamel dial with vertically aligned Arabic hour numerals and scroll-pierced gilt brass hands set behind a hinged bevel-glazed leaf-cast gilt brass bezel, the case with porcelain flowerhead decorated foliate surmount applied to the cushion-shaped turquoise glazed drum housing the movement, raised on a gilt rococo scroll upright issuing further gilt floral trails applied with porcelain blooms, flanked by a pair of opposing porcelain figures of Dogs of Fo set on a gilt rocaille scroll cast and chased base.

33cm (13ins) high, 19cm (11.5ins) wide, 11cm (4.25ins) deep.

Provenance:

The Estate of a deceased Gentleman.

£1,000-1,500

140

A FRENCH NAPOLEON III LOUIS XVI STYLE ORMOLU MANTEL CLOCK
THE DIAL INSCRIBED FOR LEPAUTE, PARIS, CIRCA 1865

The circular eight-day countwheel bell striking movement with anchor escapement regulated by disc bob pendulum incorporating Brocot type regulation to suspension, the 3.5 inch circular slightly convex white enamel Roman numeral dial inscribed *Lepaute, H'GER DU ROI* to centre and with Arabic five minutes beyond the outer minute track, with fine scroll pierced and engraved gilt brass hands set behind hinged convex glazed bezel engine-milled cast bezel, the richly gilded plinth-form case with twin handled urn surmount adorned with husk swags set on a tablet, over ogee panel moulded front applied with acanthus leaves to upper quadrants and generous ribbon-tied laurel spray to lower margin continuing up to envelope to dial, the sides also panelled and applied with acanthus scrolls to lower margin and the rear with conforming quadrant mounts over domed fretwork scroll pierced hinged cover for the movement, the skirt base with projecting laurel wreath upper mouldings and bell flower decorated scroll panel infill, on leaf cast bun feet.

33cm (13ins) high, 19cm (7.5ins) wide, 11cm (4.25ins) deep.

Provenance:

Wildenstein & Co Ltd, purchased 2nd April 1962.

£600-800



140

141

A FRENCH LOUIS XVI ORMOLU MOUNTED WHITE
MARBLE MANTEL CLOCK

UNSIGNED, PROBABLY PARIS, LATE 18th CENTURY

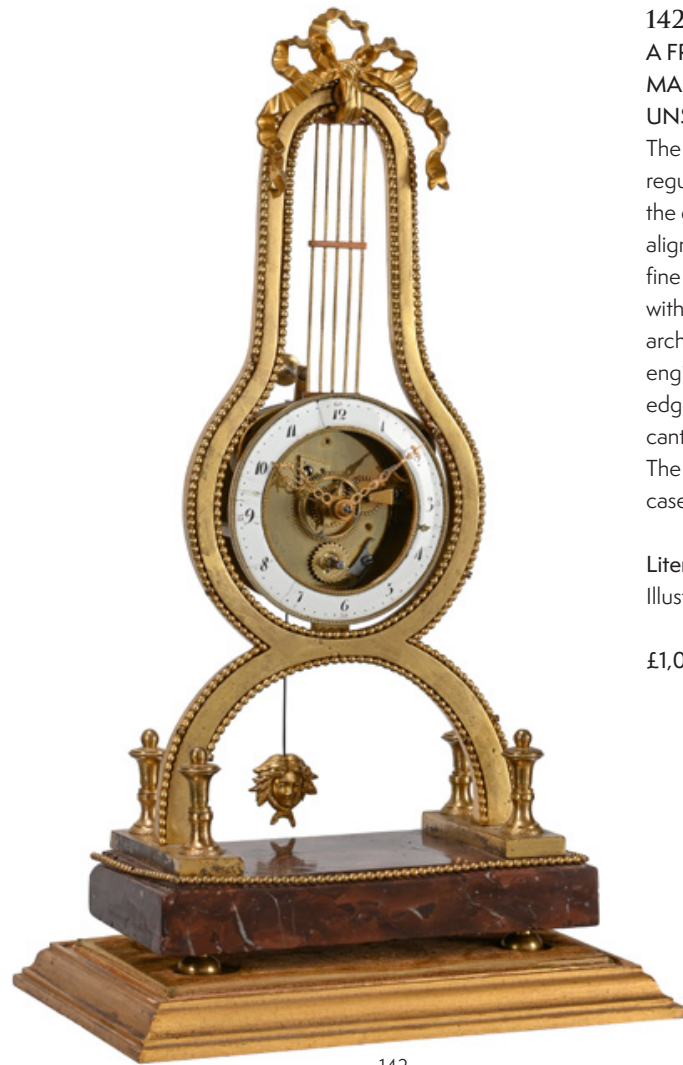
The circular eight-day two train bell striking movement with anchor escapement regulated by disc bob pendulum incorporating silk suspension regulation, the 4.75 inch circular slightly convex white enamel dial with concentric date-of-the-month within vertically aligned Arabic hour numeral chapter ring, with pierced and engraved gilt brass hands set behind convex bevel glazed hinged engine-milled brass bezel, the case with central brass drum housing the movement fitted with hinged glazed rear cover and surmounted by an obelisk applied with mounts cast as ribbon-tied trophies, supported via cast looped brackets between a pair of reeded baton columns, each decorated with crossed reeded gilt brass straps and surmounted by a stooping eagle issuing chains from its beak, set on gilt flaming trophy decorated architectural plinth uprights over inverted breakfront base incorporating bowfronted stepped central section flanked by rectangular panels inset with symmetrical leaf cast mounts to front and engine-milled infill to sides, on six brass toupe feet.

47cm (18.5ins) high, 35.5cm (14ins) wide, 13cm (5ins) deep.

£400-600



141



142
A FRENCH DIRECTOIRE PERIOD ORMOLU AND ROSSO FRANCIA MARBLE LYRE-SHAPED SKELETON TIMEPIECE
 UNSIGNED, PROBABLY PARIS, CIRCA 1795
 The circular eight-day single train movement with anchor escapement regulated by gilt female mask bob pendulum incorporating silk suspension, the dial with open centre within narrow enamel chapter ring with vertically aligned Arabic hour numerals and red Arabic five minutes to outer track, with fine scroll pierced gilt brass hands, the case formed as a pear-shaped lyre with ribbon cast bow crest and bead moulded edge to the frame, on integral arched support terminating with transverse stretcher plates applied with engine-milled waisted finials, set on a marble plinth with gilt bead moulded edge and brass bun feet; under a later gilt metal framed five glass cover with canted side panels and ogee moulded platform base.
 The clock 39.5cm (15.5ins) high, 19cm (7.5ins) wide, 11.5cm (4.5ins) deep; the case 43cm (17ins) high, 24cm (9.5ins) wide, 17cm (6.75ins) deep overall.

Literature:
 Illustrated in the May 1965 issue of *The Connoisseur*, page 7.

£1,000-1,500

143
A FRENCH EMPIRE ORMOLU FIGURAL LIBRARY MANTEL CLOCK
 UNSIGNED, PARIS, EARLY 19TH CENTURY
 The circular eight-day two train countwheel bell striking movement with anchor escapement regulated by disc bob pendulum with silk suspension, the circular gilt engine-turned dial with rosette over vacant oval cartouche to the concentric ring turned centre within narrow Roman numeral chapter ring, with steel *moon* hands within fine laurel milled bezel, the case modelled as a plinth form bookcase surmounted by a pair of floral wreaths over a cavetto cornice, rosettes applied to the upper quadrants and with shelved book bindings beneath the dial, standing behind a pair of seated children in Grecian inspired dress each perched cross-legged on a stool and reading a book, set on a generous oval plinth base with cavetto upper moulding above floral cast gilt swags applied onto a patinated bronze ground, over gilt skirt decorated with canted zig-zag moulding to upper edge over engine-milled bun feet.
 44cm (17.25ins) high, 29.5cm (11.75ins) wide, 18cm (7ins) deep.

£800-1,200



143



144

145
AN AUSTRIAN EBONISED AND PARCEL GILT QUARTER-STRIKING TABLE/BRACKET CLOCK WITH CONCENTRIC CALENDAR
 UNSIGNED, PROBABLY VIENNA, LATE 18th CENTURY
 The four pillar triple train thirty hour movement incorporating single chain fusee for the going train with verge escapement regulated by short pendulum, the quarter and hour striking trains each with standing barrel with the first counting the quarters on the smaller of two bells and the latter sounding the hours after the last quarter on the larger bell, the 6.5 inch brass break-arch dial applied with circular convex fired white enamel Roman numeral hour disc incorporating concentric date-of-the-month to inner track and Arabic five minutes to the outer, with scroll-pierced and engraved brass hour and minute hands, steel arrow calendar hand and applied rosette-centred cast brass spandrels to angles, beneath arch with central enamel boss painted with a Lakeland scene over arched false-bob aperture and flanked by subsidiary *Repetirt/Nicht* and *Nicht/Schlagt* selection dials within leafy scroll engraved infill, the case with decorative hinged rosette cast brass handle to the gilt ripple moulded superstructure flanked by brass flambeau urn finials, over conforming gilt cornice moulding and hinged break-arch glazed door bordered with further sculpted gilt mouldings to both the glazed aperture and to the mask behind, with scroll-pierced brass upper quadrant frets and flanked by full-height gilt strip pilasters, the sides with rectangular engraved brass sound frets over glazed panels, the rear with rectangular glazed door set within the frame of the case, on gilt ripple-moulded skirt base with decorative cast brass bracket feet.
 49cm (9.25ins) high with handle down, 30.5cm (12ins) wide, 16cm (6.25ins) deep.

£400-600

144
A FRENCH NAPOLEON III PARCEL GILT BRONZE AND BELGE NOIR MARBLE FIGURAL MANTEL CLOCK
 H.A. DAVIS, PARIS, CIRCA 1865
 The circular eight-day bell striking movement with anchor escapement for regulation by a disc bob pendulum incorporating Brocot type regulation to suspension, the backplate stamped with oval trademark *H.A. DAVIS, A PARIS* and serial number 104 to upper left over *Japy, Freres, MEDAILLE D'OR* roundel and further numbers 6 9 to lower margin, the circular white enamel Roman numeral dial inscribed *H.A. DAVIS, A PARIS* to centre and with pierced blued steel *trefoil* hands, set behind hinged bevel-glazed bead cast bezel, the rectangular marble case with generous stylised strapwork cast front corner mounts beneath gilt gadroon edge moulded top, applied with a cast surmount modelled as a bearded male in Classical robes walking with a staff whilst carrying a child, standing with an architectural plinth to his left applied with a plumed helmet to top and laurel wreath to front, and with further wreath and sword at his feet, on repeating leaf cast ogee moulded base incorporating elaborate strapwork scroll pierced apron and bracket feet.
 66cm (26ins) high, 42cm (16.5ins) wide, 16.5cm (6.5ins) deep.

£200-300



145



146

146
A RED CHINOISERIE JAPANNED TABLE/BRACKET CLOCK BEARING A SIGNATURE FOR JOHN GRAHAM, LONDON, PROBABLY AUSTRO-HUNGARIAN, LATE 18th CENTURY
The four columnar pillar twin fusee bell striking movement with four-wheel trains and anchor escapement regulated b disc bob pendulum, the backplate engraved with large symmetrical foliate scrolls around an engraved inscription *John Graham, Londini Fecit* within a herringbone outer border, the 7.5 inch brass break-arch dial with false bob aperture to the foliate scroll engraved centre within applied silvered Roman numeral chapter ring, with scroll pierced blued steel hands and winged cherub mask spandrels to angles beneath arch now centred with a silvered boss engraved *Graham, London* flanked by scroll cast mounts, the red chinoiserie japanned case with 'Quare pattern' hinged brass double scroll carrying handle over concave upstand decorated in raised polychrome and gilt with a pavilion to front, applied to the convex superstructure continuing down to envelope the cavetto break-arch cornice applied with brass flambeau urn figures adjacent oriental figural decoration to the angles, the front with hinged glazed break-arch door decorated with floral motifs within gilt lattice infill and with gilt baton moulded angles, the floral spray painted break-arch side panels with unusual quatrefoil glazed panels over shaped-outline rectangular windows, the rear matching the front except for the painted detail, on repeating gilt lappet painted cavetto moulded skirt base with brass ball feet, (movement and dial with alteration, case probably later decorated), 43cm (17ins) high with handle down, 29cm (11.5ins) wide, 16cm (16.25ins) deep.

£700-1,000



147

147
A LATE VICTORIAN CARVED OAK QUARTER-CHIMING BRACKET CLOCK
UNSIGNED, LATE 19TH CENTURY
The four pillar triple chain fusee movement with anchor escapement regulated by lenticular bob pendulum with pivoted rise/fall beam regulation to suspension, quarter-chiming on a graduated nest of eight-bell and sounding the hour on a coiled gong, the backplate stamped *W.&H., Sch* for Winterhalder and Hoffmeier of Schwaerzenbach to lower margin, the 8 inch arched brass dial with matted centre within applied silvered Roman numeral chapter ring with Fleur-de-lys half hour markers and Arabic five minutes beyond the outer minute track, with steel trident hands and applied cast winged cherub mask spandrels to angles beneath twin subsidiary regulation and *CHIME/SILENT* selection dials within conforming applied mounts, the break-arch case with carved leafy infill to the tympanum and cavetto cornice over arched glazed door incorporating silvered angled fillet moulding behind the glass, flanked by rose and leafy trail carved female terms capped by projecting mouldings, the sides with rectangular fretwork panel doors and the rear flush incorporating a brass grille inset rectangular door, on inverted breakfront plinth base applied with mask centred floral sprays flanked by rosettes to apron over a moulded skirt.
63cm (24.75ins) high, 41cm (16.25ins) wide, 27cm (10.75ins) deep.

£500-700

148
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.

£300-400



148



149

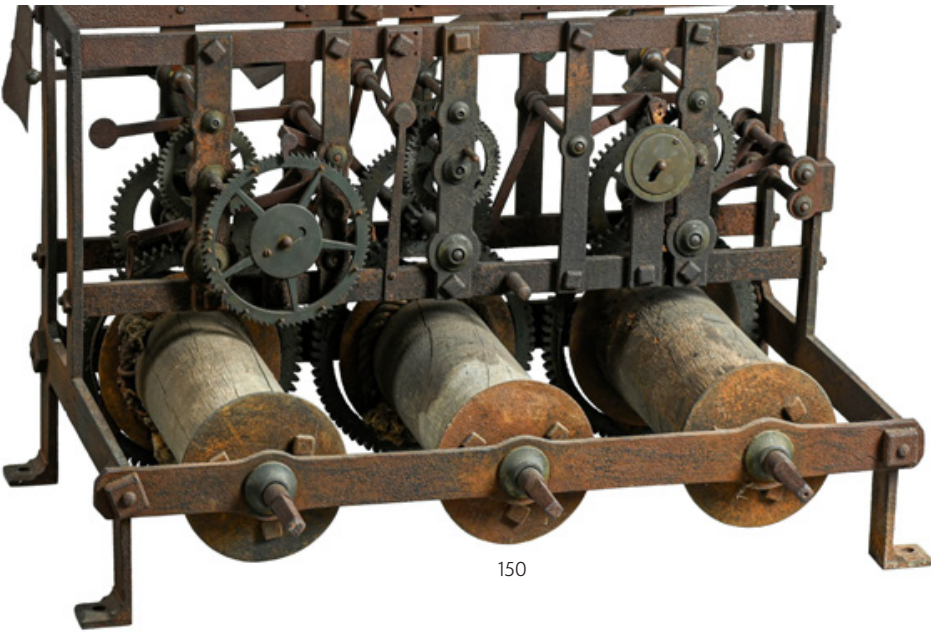
149
A GEORGE V MAHOGANY FUSEE DIAL WALL TIMEPIECE
DENT, LONDON, CIRCA 1914
The four columnar pillar single chain fusee movement with anchor escapement regulated by lenticular bob pendulum, the 12 inch circular white painted Roman numeral dial with *DENT* triangle trademark over *ROYAL EXCHANGE, CORNHILL, & 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.

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 Cocksur 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.

£300-500

150
A GEORGE III WROUGHT IRON AND
BRASS QUARTER-STRIKING TURRET
CLOCK MOVEMENT
WHITEHURST, DERBY, DATED 1805

The three trains with thick five-spoke brass wheels set side-by-side over extended wooden barrels fitted to the great wheel arbors incorporating winding squares to the projecting end, set within frame with pierced L-shaped end pieces joined by perpendicular top and bottom bars united by vertical strip train pivot bars, each located on threaded studs secured by nuts top and bottom and fitted with brass bushes for the pivots, the going train positioned to the centre with anchor escapement incorporating off-set pallets for regulation by long pendulum and with gimbal motionwork take-off to the rear, flanked by hour strike train to the left, with detents pivoted via bars between and fitted with an external ratchet-tooth pinned countwheel engraved *Whitehurst, DERBY 1805* to rim and with further engraved Masonic motif flanked by *Aug., 14* to centre (behind the securing disc) mounted on the front of the frame, with large fly incorporating adjustable vanes to rear, opposing conforming quarter-strike train to the right incorporating linkages for two hammers and with matching fly, on four drilled angle supports forged integral with the end plates, (no weights, pendulum, hammer assemblies, dial or motionwork). The frame 52cm (20.5ins) high, 91.5cm (36ins) wide, 49.5cm (19.5ins) deep; the movement 75cm (29.5ins) deep overall.

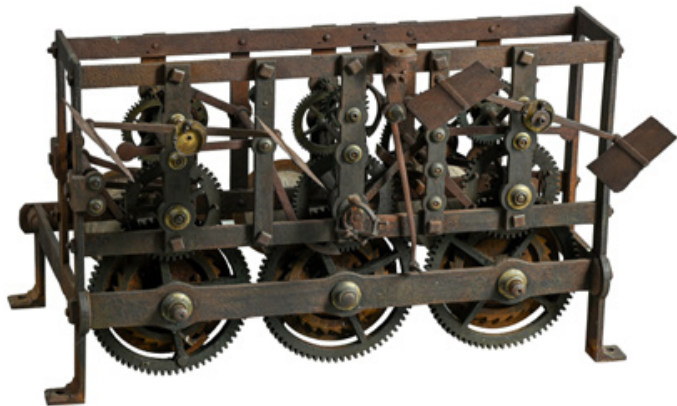


John Whitehurst (I) was born in Congleton, Cheshire in 1713, he was apprenticed as a clockmaker to his father (of the same name) before setting up business in Derby in 1736 - the same year he installed a turret clock to the newly completed Guildhall. He was an accomplished maker and scientist who had 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'.

The present lot being dated 1805 would have been made just before John (II) took his son of the same name into partnership in 1809. The Masonic symbol engraved to the centre of the countwheel (along with the date 14th August) is an interesting detail which suggests that the present lot may have been commissioned for a Lodge, or otherwise by a leading member of the Masonic community.

£1,800-2,500



151
A WILLIAM IV EIGHT-DAY 'HOOK AND SPIKE' WALL CLOCK
WHITEHURST AND SON, DERBY, CIRCA 1830

The four pillar weight-driven rack striking movement with sheet copper dust covers, separately wound trains and anchor escapement for regulation by a lenticular bob pendulum with an effective length of approximately 17 inches, the backplate stamped with serial number 4648 to centre and with triangular hanging hoop over a pair of spikes, the 9 inch circular cream painted Roman numeral dial with steel spade hands and stamped *WHITEHURST & SON, DERBY* to the rear at twelve o'clock, (lacking pendulum). 12cm (4.75ins) deep.

For biographical footnote relating to Whitehurst and Son please see the previous lot.

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

£400-600



152
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.

For biographical footnote relating to Whitehurst and Son please see lot 150.

£250-350





153

153
A GEORGE I/II NORTH OXFORDSHIRE QUAKER-
MADE IRON-FRAMED POSTED HOOK-AND-SPIKE
WALL CLOCK

ATTRIBUTED TO THOMAS OR RICHARD GILKES,
SIBFORD OR ADDERBURY, CIRCA 1725-35

The posted two train countwheel bell striking movement with Huygens' endless chain winding and anchor escapement regulated by seconds pendulum, the iron frame with rectangular corner posts rivetted to the top and bottom plates and the rear with shaped hanging hoop over spurs formed as forged perpendicular extensions to the lower ends of the rear movement posts, the 9.75 inch square brass dial with three concentric bands of engraved wrigglework decoration to centre, scroll-pierced steel hand within applied silvered Roman numeral chapter ring with cruciform half hour markers, and with gilt twin cherub and crown pattern spandrels to angles. 17cm (6.75ins) deep, 28cm (11ins) high.

Thomas Gilkes is recorded in Beeson, C.F.C. *Clockmaking in Oxfordshire 1400-1850* and Loomes, Brian *The Early CLOCKMAKERS of Great Britain* as born in Sibford circa 1665. He was a Quaker who married in 1702 and had sons Thomas in 1704 and Richard in 1715. Thomas junior subsequently set up as a clockmaker in Charlbury and Richard in Adderbury. Thomas Gilkes of Charlbury appears to have made very few clocks (possibly due to him also being a minister) however Richard Gilkes became a fairly prolific maker and is probably the best known of the north Oxfordshire Quaker clockmakers. Richard Gilkes married Grace Gower of Sibford in 1744, but despite the marriage producing six children Richard Gilkes had no male heirs on his death in 1787 due to both of his sons dying in childhood.

Although unsigned, the present clock is essentially a textbook example of the type produced by Thomas Gilkes in Sibford towards the end of his career and then Richard Gilkes in Adderbury up until around 1750. Details such as the rivetted posted iron frame incorporating distinctive hanging hoop and spikes forged as part of the rear posts, together with distinctive wriggle-work engraved thin brass dial plates are seen on both makers work. The presence of cruciform half hour marks would suggest an early date, but the use of collets for mounting of the wheels (rather than directly onto tapered arbors) would suggest no earlier than around 1725.

£700-1,000

154
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.

£200-300

155
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).

£200-300



154



155

153 (detail)



156

156
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.

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.

£600-800



156 (detail)



157

157
A RARE GEORGE III SMALL
SCUMBLED PINE LONGCASE
TIMEPIECE WITH ALARM
SARJENT, LONDON, CIRCA 1795

The four pillar movement with anchor escapement regulated by a lenticular bob pendulum with an effective length of fifteen inches to the going train, set beside a weight-driven alarm mechanism with verge-type crownwheel engaging with a pallet arbor fitted with a T-shaped hammer for sounding on a large bell positioned above the plates, the 8 inch single sheet silvered brass Arabic numeral dial with alarm setting disc to centre and Arabic fifteen minutes to outer track, with pierced steel hands beneath arch engraved *SARJENT, Watch Maker, To the Prince of Wales, Jermyn Street, ST JAMES's*, the scumbled pine case grained and painted to resemble mahogany with ogee and cavetto moulded break-arch top over hinged glazed hood door flanked by canted angles and rectangular side windows, the trunk with slender cavetto throat moulding over rectangular ogee-edged door, on plinth base with cavetto top moulding and caddy-moulded skirt.

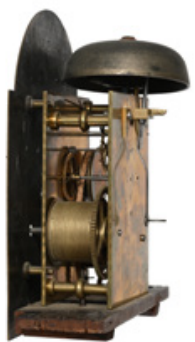
192cm (75.5ins) high, 33cm (13ins) wide, 19cm (7.5ins) deep.

Provenance:
The Dr. Castle Collection. Purchased from Geoffrey Greetham, Willingham, Cambridge, 26th May 1976 for £440.

Joseph Sargent is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working 1794-1820. Other sources indicate that he worked from 106 Jermyn Street up until 1818.

The present timepiece would have almost certainly been supplied for 'backstairs use' hence the fairly modest scumbled pine case and provision of a loud alarm mechanism to announce the start of the working day to the household staff.

£1,000-1,500



157 (details)

158
A FINE GEORGE III MAHOGANY FUSEE WALL DIAL TIMEPIECE
JOHN WIGHTWICK, CIRCA 1790

The four knopped pillar single fusee movement with plates measuring 8.5 by 3.5 inches and anchor escapement regulated by lenticular bob pendulum, the 13 inch circular engraved silvered brass Roman numeral dial signed *J^{no} Wightwick, London* to centre and with Arabic five minutes to outer track, with pierced blued steel *spade* hands set behind a generous hinged glazed cast brass ogee moulded bezel applied within slender ogee moulded wooden surround, the rear with fixed box incorporating hinged door to the right hand side and pendulum access flap to the curved underside.

42cm (16.5ins) diameter, 16.5cm (6.5ins) deep.

John Wightwick is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as first recorded in 1775 and working in London 1781-1805; he entered into the Partnership of Wightwick and Moss in 1788.

£2,500-3,500



158 (detail)



158

159
AN UNUSUAL REGENCY KINGWOOD
CROSSBANDED MAHOGANY BALLOON-SHAPED BRACKET CLOCK
OF NOTABLE PROPORTIONS
S. THORP, ABBERLEY, EARLY 19TH CENTURY

The substantial five pillar twin chain fusee movement with thick plates measuring 8 by 6.75 inches and anchor escapement regulated by half-seconds lenticular bob pendulum incorporating pivoted beam rise/fall regulation to suspension, unusual cranked crutch arrangement with knife-edge impulse flag and elaborate hinged holdfast fitted to the backplate, the trip-repeating strike train sounding the hours as well as a single blow for the half hour on a bell set above the plates, 12 inch very slightly convex single sheet silvered brass Roman numeral dial with subsidiary regulation adjustment over calendar dial and signed *J. Thorp, Abberley* to centre, with fine rosette decorated pierced steel hands set behind a generous hinged convex glazed cast brass bezel within reeded surround, the waisted kingwood crossbanded case with surmount formed as four leaf-carved shallow S scrolls meeting at the apex over panel banded curved side panels interrupted by spiral-turned batons at the waist, the front with unusual Anthemion marquetry decoration and reeded border to the shaped panel beneath the dial, the rear with hinged circular door behind the movement and conforming mouldings to borders, and the base with further twist turned batons to sides and break-arch apron to front over generous ball and claw cast gilt brass feet.

71cm (28ins) high, 48cm (19ins) wide, 24cm (9.5ins) deep.

Samuel Thorp was born in Madeley Shropshire in 1765 and was apprenticed to Robert Webster of Shrewsbury in 1780. He worked from Abberley in Worcestershire and is particularly well known for his turret clocks including for Great Witley (1804) and Stourport-on-Severn Yacht club (1813), A sundial by him dated 1819 can also be found at Shrawley Parish Church. Samuel Thorp died at Abberley in 1838.



159 (detail)



159

The present clock is notable in the quality of execution of the movement with details such as thick plates, generous shaped cocks for the fittings and distinctive large shallow-headed screws. The cranked arrangement for the crutch (complete with knife edge impulse flag) follows the practice adopted by Henry Hindley, but with much more attention given to the engagement of the crutch with the pendulum in order to eradicate any play within the connection. These details are indicative of a clockmaker who had a great deal of pride in his work.

£2,500-3,500



160



160 (detail)

160

A SCOTTISH EARLY VICTORIAN CARVED MAHOGANY EIGHT-DAY LONGCASE REGULATOR
GEORGE BAIN, BRECHIN, CIRCA 1840

The substantial four columnar pillar movement with thick bottle-shaped plates measuring 9.25 by 6 inches, enclosing a four wheel train with Harrison's maintaining power, six-spoke wheel crossings and terminating with a Graham-type deadbeat escapement incorporating jewelled pallets, regulated by large lenticular bob wood-rod pendulum suspended from the backboard, the 13 inch circular brass dial with subsidiary seconds and signature *Geo' Bain, Brechin* over conforming Roman numeral hour dial to centre, within outer minute ring incorporating Arabic fifteen minute annotations, with blued steel hands, the case with moulded Gothic ogee-arch pediment above hinged glazed circular cast brass bezel incorporating canted dial surround to interior, over anthemion carved decoration to lower quadrants and flanked by turned columns capped by projecting mouldings, the lyre-shaped trunk with ogee throat moulding over slender rectangular bowfronted door fronted with flame-figured veneer and capped with a conforming anthemion carved crest, flanked by applied S-scroll infill over a small recessed panel, on recessed panel fronted plinth base with shallow ogee top mouldings and decorated with fan-carved spandrels over bracket feet with shaped apron between.
229cm (90ins) high overall, 51cm (20ins) wide, 24.5cm (9.75ins) deep.

George Bain is recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as working in Brechin, Scotland 1837-60.

£1,500-2,500

161

A SCOTTISH REGENCY EBONISED TABLE/BRACKET CLOCK
SKELTON, EDINBURGH, EARLY 19TH CENTURY

The five pillar twin fusee bell striking movement with verge escapement regulated by short bob pendulum, the backplate engraved with large symmetrical foliate scrolls incorporating paired eagle heads to lower margin within a herringbone outer border, the 7 inch brass break-arch dial with applied shaped silvered signature plate engraved *Skelton, Edin'r*, and calendar beneath shaped false bob apertures to the matted centre within applied narrow silvered Roman numeral chapter ring, with steel *spade* hands and foliate scroll pierced cast spandrels to angles beneath arch with subsidiary *STRIKE/SILENT* selection dial flanked by conforming mounts, in a case with ring-turned and foliate cast hinged baton carrying handle and flambeau urn finials to the bell-top superstructure over lipped concave upper mouldings, the hinged front with inset brass fillet-edged glazed dial aperture and scroll cast and pierced upper quadrant frets flanked by repeating floral motif decorated brass mouldings to angles, the sides with rectangular brass fish scale sound frets and the rear with rectangular glazed door set within the frame of the case, on cavetto moulded skirt base with cast brass bell-shaped feet.
49.5cm (19.5ins) high, 28cm (11ins) wide, 18.5cm (7.25ins) deep.

William Skelton is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as apprenticed in 1773 before working in the partnership of Brown and Skelton until 1787; he then continued alone until 1837.

£400-600



161



161 (detail)



163

163

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, Newp* to centre and with steel *moon* hands, set within canted silvered brass surround by hinged moulded glazed cast brass bezel shaped-top case with scallop shell cent scroll carved crest over conforming applied relief rococo style decoration beneath 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 frame of the case, on ogee moulded skirt base with the rear applied with paper label for a former owner hand inscribed *PAUL 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.

£200-300

162

A SCOTTISH REGENCY MAHOGANY EIGHT-DAY LONGCASE CLOCK
ADAM CHISHOLM, DUMFRIES, CIRCA 1810

The five pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 11.75 inch circular brass dial with subsidiary seconds dial and calendar aperture to the matted centre within applied silvered Roman numeral chapter ring with diamond lozenge half hour markers, Arabic five minutes beyond the outer minute track and signed *A'dm Chisholm, Dumfries* to lower margin, with scroll pierced steel hands, the break-arch case with cavetto moulded cornice over front fitted with a hinged convex glazed cast brass bezel, flanked by canted angles and with scroll pierced rectangular sound frets to sides, the trunk with shallow arch-top caddy moulded flame figured door, on plinth base with cavetto top moulding over applied mouldings forming a panel to front and moulded skirt.
197cm (77.5ins) high, 49cm (19.25ins) wide, 25.5cm (10ins) deep.

Adam Chisholm is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in Dumfries, Scotland, 1780-1821.

£400-600



164

164

A VICTORIAN SCOTTISH
CARVED MAHOGANY
EIGHT-DAY LONGCASE
CLOCK
H. CONNELL, GLASGOW,
MID 19TH CENTURY

The four pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 12 inch circular white painted Roman numeral dial with subsidiary seconds and calendar dials and inscribed *H. CONNELL, GLASGOW* to centre, with blued steel *spade* hands, the drumhead case with foliate scroll carved crest applied to the hinged moulded glazed dial surround incorporating gilt canted insert to interior, over a stylised foliate carved cradle and half-round lip mouldings, the trunk formed as a half-oval section tapered fluted Greek Doric column incorporating removable concealed access segment to right hand-side beneath a projecting moulded capital, set on a five-section faceted plinth base fronted with three moulded panels over a canted skirt with bun feet, (dial re-touched).
209cm (82.25ins) high, 52cm (20.5ins) wide, 29cm (11.5ins) deep.

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

£600-800



162



165

165

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.

£300-400



166

166

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 Tolkien 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 Tolkien 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).

£800-1,200



166 (detail)



167

167

A FINE GEORGE III WOODEN-DIALLED 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.

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

£1,000-1,500



167 (detail)

168

A GEORGE III MAHOGANY EIGHT-DAY LONGCASE CLOCK WITH
CONCENTRIC CALENDAR
UNSIGNED, PROBABLY LONDON, CIRCA 1800

The five pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 12 inch circular convex cream painted Roman numeral dial with concentric date-of-the-month within the chapter ring and Arabic fifteen minutes beyond the outer minute track, with pierced steel hands and brass calendar pointer, the break-arch case with concave-sided upstand over cavetto moulded cornice and opening front fitted with a cast brass cavetto moulded convex glazed bezel and incorporating recessed panel infill to the arch and lower quadrant areas, flanked by brass stop-fluted canted angles and with circular panels to sides, the trunk with concave throat moulding over break-arch flame figured door edged with complex mouldings and flanked by brass stop-fluted quarter columns with brass caps and bases, on plinth base with cavetto top moulding over shaped raised panel and double skirt incorporating shaped apron flanked by bracket feet.

226cm (89ins) high, 54cm (21.25ins) wide, 26cm (10.25ins) deep.

£500-700



168



169

169

**A GEORGE III INLAID MAHOGANY TAVERN WALL TIMEPIECE
THE MOVEMENT BY HANDLEY AND MOORE, LONDON, CIRCA 1805**

The four pillar weight-driven movement with four-wheel train incorporating small barrel and large diameter great wheel, anchor escapement regulated by seconds pendulum, and tapered plates with the front stamped with crowned *HANDLEY & MOORE* maker's mark beneath serial number 1717, the 20 inch circular cream painted slightly convex wooden Roman numeral dial with brass spade hands, within an ogee moulded surround and secured to the drop-trunk case with pegs, the case with side doors behind the dial over concave-topped rectangular caddy moulded door inlaid with an oval fan cartouche to centre, the canted 'chisel' shaped base with stepped ogee top moulding; with a copy of Gatto, Martin, *THE TAVERN CLOCK* signed by the author and numbered 376 from an edition of 500, Tavernicus Publishing, Bath 2010, dj, (2). 117cm (46ins) high, 55cm (21.75ins) wide, 19cm (7.5ins) deep.

George Handley and John Moore were both former apprentices of John Thwaites who formed a partnership in around 1800. The firm worked from 38 Clerkenwell Close and continued in the production of public clocks and supplying movements to other makers mostly in competition with Thwaites and Reed. George Handley retired in 1820 and died in 1824 leaving the workshops in the hands of John Moore alone. The business subsequently passed down various member of the Moore family of clockmakers, with the last, Henry James, dying aged 60 in 1899. The firm however is thought to have continued under different management into the early years of the 20th century.

£400-600



169 (details)



170

170 Y

**A REGENCY MAHOGANY AND SATINWOOD BRACKET CLOCK WITH TRIP-HOUR PULL REPEAT
THE DIAL SIGNED FOR FRANCIS ROBOTHAM, HAMPSTEAD, CIRCA 1820**

The five pillar twin fusee bell striking movement with shallow-arch plates and anchor escapement regulated by half-seconds lenticular bob pendulum incorporating stirrup-type regulation adjustment to the rod, the backplate with N/S strike/silent lever to top left over pendulum holdfast to centre and shaped lower edge, the 7 inch circular convex cream painted Roman numeral dial inscribed *Fran's Robotham, HAMPSTEAD* to centre and with pierced steel spade hands set behind a hinged convex glazed cast brass bezel, the arched mahogany case veneered in ebony-line edged satinwood to front incorporating slightly recessed crossbanded panel beneath the dial, the sides with brass fish scale sound frets and the rear with arch glazed door set within the frame of the case, on cavetto moulded crossbanded skirt base with brass disc feet, (dial finish restored). 37cm (14.5ins) high, 23.5cm (9.25ins) wide, 15cm (6ins) deep.

A Francis Jonathan Robotham is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in Hampstead circa 1790 until 1824.

£500-700

171

**A FINE REGENCY MAHOGANY FUSEE DIAL WALL TIMEPIECE WITH WOODEN DIAL
GEORGE YONGE, WITH A MOVEMENT SUPPLIED BY THWAITES AND REED, LONDON, CIRCA 1816**

The five pillar single fusee movement with tapered plates measuring 7.75 high by 4.75 inches wide at the base and anchor escapement regulated by lenticular bob pendulum, the frontplate and stamped *T & R* over serial number 5774, the 12 inch circular integral cream painted Roman numeral wooden dial inscribed *GEO'E YONGE, Strand, LONDON* to centre and with pierced brass hands, set behind set a hinged convex glazed cast brass cavetto moulded bezel applied within slender caddy moulded wooden surround, the rear with box case secured by



171 (detail)

pegs incorporating a door to the right hand side and with pendulum access flap to the curved underside, the rear of the dial panel inscribed with notes for inscribing the dial for George Yonge dated 1816. 36cm (14.25ins) diameter, 18cm (7ins) deep.

George Yonge is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as a 'fine maker' working in London 1776-1815. Online sources indicate that he worked from 131 Strand, took his son into partnership in 1820 and worked up until 1832.

Ainsworth Thwaites 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 he 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



171

until his death in 1842. The business has subsequently passed through a series of successors and is still trading today from Rottingdean near Brighton. Ronald E. Rose in his book *English DIAL CLOCKS* provides data allowing clocks by Thwaites and Reed to be dated from their serial number (Appendix III page 239); from this list the serial number of the movement of the current lot suggests that it was made around 1817.

£1,200-1,800

172

**A REGENCY BRASS MOUNTED EBONISED BRACKET CLOCK WITH TRIP-HOUR REPEAT
GEORGE YONGE, LONDON, CIRCA 1810**

The five pillar twin fusee bell striking movement with and anchor escapement regulated by half-seconds lenticular bob pendulum, the geometric border engraved backplate signed *Geo. Yonge, LONDON* to centre over pendulum holdfast clip, the 7 inch circular convex cream painted Roman numeral dial signed *GEO. YONGE, LONDON* to centre, with decorative scroll pierced steel hands set behind hinged convex glazed cast brass bezel, the lancet-top case with brass edge mouldings to the arch enclosing raised brass geometric line decoration above the dial, over conforming looped lozenge and geometric line border panel infill beneath flanked by slender brass three-quarter columns to angles, the sides with brass lion's mask ring handles over brass fretwork lancet-shaped frets, and the rear with pointed break-arch glazed window set within the frame of the case, on stepped skirt base faced with a brass band over ball feet. 40cm (15.5ins) high, 24cm (9.5ins) wide, 16cm (6.25ins) deep.

George Yonge is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as a 'fine maker' working in London 1776-1815. Online sources indicate that he worked from 131 Strand, took his son into partnership in 1820 and worked up until 1832.

£700-900



172



172 (detail)



173

173
A VICTORIAN FIGURED WALNUT EIGHT-DAY LONGCASE REGULATOR
LEWIS, RAMSGATE AND MARGATE, MID 19TH CENTURY

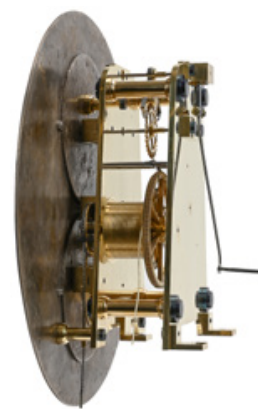
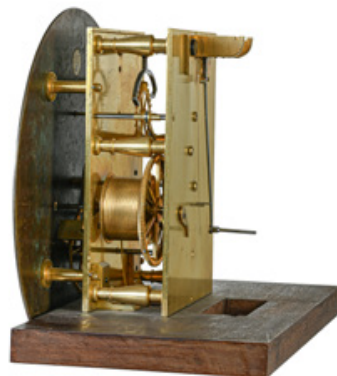
The substantial six tapered baluster pillar movement with thick plates measuring 9 by 6.5 inches cut with channels for dust shutters to the edges, enclosing a four wheel train with Harrison's maintaining power, six-spoke wheel crossings, high pinion count and screw depth adjustment to the pivots terminating with a Graham-type deadbeat escapement incorporating jewelled pallets, regulated by large lenticular bob wood-rod pendulum with T-bar suspension, fine beat adjustment to crutch and calibrated rating nut, the 11.5 inch circular silvered brass dial engraved *LEWIS* above subsidiary seconds and *Ramsgate & Margate* over 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 bevel-glazed door fitted with a canted silvered bezel for the dial and finely carved foliate scroll apron beneath to interior, the backboard applied with silvered beat scale beneath the pendulum and the right hand side of the trunk with movement access door inset with a brass grille fret, on panel fronted plinth base with cavetto top moulding and small squab feet. 198cm (78ins) high, 49cm (19.25ins) wide, 30.5cm (12ins) deep.

A clockmaker with the surname Lewis does not appear in the usual sources as working out of Ramsgate or Margate during the 19th century, however clocks retail-signed for J. Lewis of Ramsgate and/or Margate are known. This would suggest that J. Lewis may have been a firm of retail jewellers, watchmakers and clockmakers with branches in both of these nearby towns and that the present lot was their 'shop regulator'.

£3,000-4,000



173 (details)



174 (details)

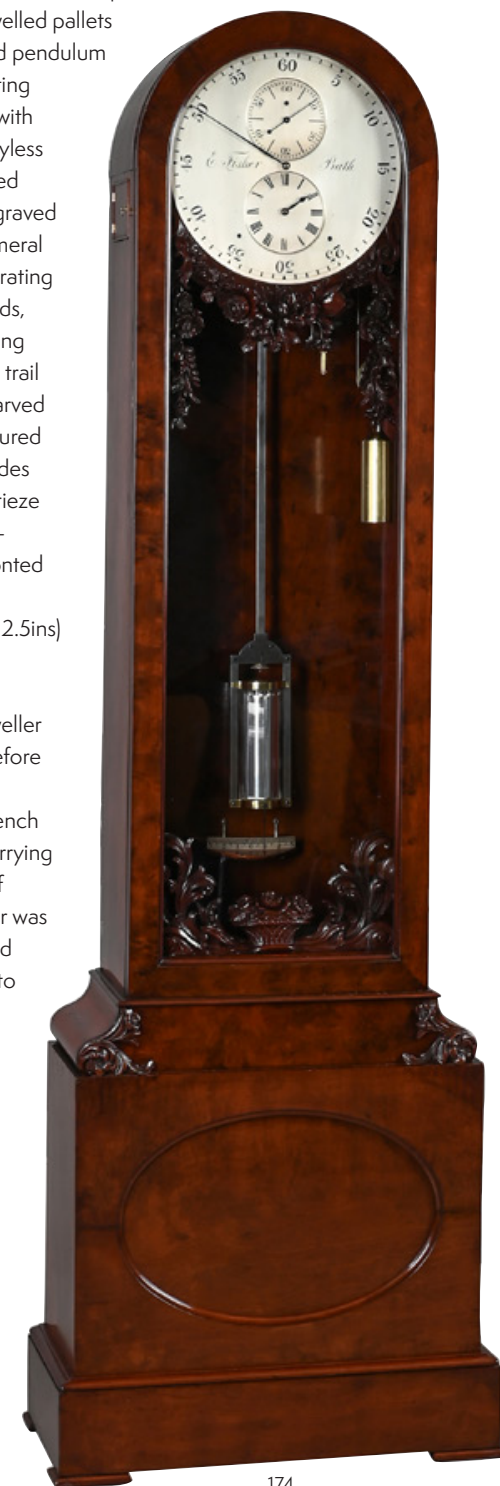
174
A FINE VICTORIAN EIGHT-DAY LONGCASE REGULATOR WITH UNUSUAL PULL-CHAIN WINDING
E. FISHER, BATH, MID 19TH CENTURY

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.

£3,000-5,000



174



175



175 (detail)

175

AN EARLY VICTORIAN MAHOGANY 'CHAMFER-TOP' BRACKET CLOCK

JAMES MCCABE, LONDON, CIRCA 1840-45

The five pillar twin fusee bell striking movement with anchor escapement regulated by lenticular bob pendulum, the backplate signed *James McCabe, Royal Exchange, London* to centre over pendulum holdfast bracket, the 6.25 inch arched single sheet silvered brass Roman numeral dial signed *James McCabe, ROYAL EXCHANGE, London, 2221* to centre and with blued steel *fleur-de-lys* hands over subsidiary *STRIKE/SILENT* selection dial to lower margin, the case with shallow hipped stepped 'chamfer' superstructure over cavetto cornice and fluted frieze, the hinged front with canted silvered brass fillet insert to the glazed dial aperture flanked by canted angles, the sides with brass repousse ring handles over rectangular brass fish scale sound frets, the rear with rectangular glazed door set within the frame of the case, on moulded skirt base with squab feet.

35cm (13.75ins) high, 23.5cm (9.25ins) wide, 18cm (7ins) deep.

James McCabe junior succeeded his father of the same name was one of the most successful English clock and watchmakers of the 19th century. He was apprenticed to Reid and Auld of Edinburgh and was admitted to the Clockmaker's Company as a Free Brother in 1822. Around this time McCabe entered into a short-lived partnership with Strahan (probably Charles who gained his freedom of the Clockmaker's Company in 1815). From 1826 James McCabe managed the business alone from 97 Cornhill until 1838 when he was forced to temporarily relocate to 32 Cornhill due to a major fire at the Royal Exchange. It was at this time (1825-43) that Thomas Cole worked for McCabe before setting up his own to produce distinctive and highly decorative timepieces in his own unmistakable style. The business was subsequently continued by Robert Jeremy until his retirement in 1883. From a list of serial numbers found of bracket and mantel clocks provided in Nicholls, Andrew *English Bracket and Mantel Clocks* (pages 66-67) the present lot would appear to date to around 1842.

£2,000-3,000

176

A FINE EARLY VICTORIAN WOODEN-DIALLED DROP-DIAL FUSEE WALL TIMEPIECE

VULLIAMY, LONDON, No. 1604 CIRCA 1843

The four columnar pillar single fusee movement with thick plates measuring 6 by 5.125 inches secured via brackets and thumbscrews through the bottom pillars onto a seatboard forming part of the internal structure of the case, the train terminating with half-deadbeat escapement regulated by heavy steel-rod lenticular bob pendulum with an effective length of approximately 15 inches, incorporating T-bar suspension and stamped with serial number 1604 to the rear of the bob, the backplate engraved *VULLIAMY, LONDON* over serial number 1604, the 12 inch light cream painted wood Roman numeral dial turned integral to the surround and signed *VULLIAMY, LONDON* to centre, with steel *spade* hands set behind hinged glazed cast brass bezel onto the ogee moulded-edge dial panel, secured via pegs to the front of the well-constructed drop-trunk box case with doors to each side behind the dial, over flame-figured front and slender waist moulding, the 'chisel' base with hinged angled cockbeaded flap to front.

62cm (24.5ins) high, 38cm (15ins) wide, 16.5cm, (6.5ins) deep.

Benjamin Lewis Vulliamy is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as born 1780 to Benjamin Vulliamy and gaining his freedom of the Clockmakers' Company in 1809. He worked from 52 Pall Mall, served as Warden 1821-5 and was appointed Master five times. He was the last of the celebrated dynasty of Royal clockmakers which started with his grandfather, Justin, forming a partnership with George II's clockmaker, Benjamin Gray. Benjamin Lewis Vulliamy was perhaps one of the most influential horologists of his time publishing many works and undertaking numerous high profile public commissions as well as holding the Royal Warrant. He supplied many clocks to the Royal family including the turret clock for Windsor Castle in 1829 (replacing an earlier movement by Joseph Knibb); however his horological legacy is perhaps somewhat slightly blighted by his tendency to undertake controversial alterations to earlier important clocks by makers such as Tompion.

The Vulliamys started numbering most of their clocks from 1788 until 1854. Two of the original Vulliamy 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 titled *Vulliamy Clock Numbering, A Postscript* published in 'Antiquarian Horology' Vol. 21 No. 5 (September 1994), used surviving data in the records of the British Horological Institute at Upton Hall and known documented examples to compile a graph from which unrecorded clocks can be fairly accurately dated. According to this chart number 1604 would date to around 1843; this date is further corroborated by the recent discovery of Vulliamy number 1630 (see Bruun Rasmussen, Copenhagen, sale of *Selected furniture, clocks and carpets* 15th December 2020 lot 2051/8078) which is dated 1844.

£6,000-8,000



176



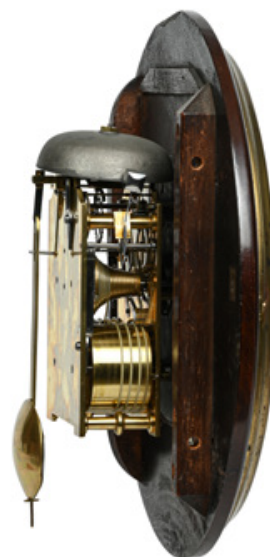
176 (details)



177



177 (detail)



178 (detail)



178

177

A REGENCY BRASS MOUNTED MAHOGANY BRACKET CLOCK WITH UNUSUAL TRIPLE-SUBSIDIARY DIAL HANDLEY AND MOORE, LONDON, CIRCA 1810

The five pillar twin chain fusee trip-hour repeating movement with ogee-shouldered plates and anchor escapement regulated by engraved lenticular bob pendulum and incorporating pivoted beam rise/fall regulation to suspension, the backplate signed *Handley & Moore, Clerkenwell Close, LONDON* within a repeating lunette motif engraved oval border, over pendulum holdfast and with conforming engraved outer border, the 8 inch circular cream painted Roman numeral dial with triple subsidiaries for regulation, date-of-the-month and *STRIKE/*

SILENT selection beneath signature *HANDLEY & MOORE, Clerkenwell, LONDON* to centre, with fine looped-lozenge pierced blued steel hands, the break-arch case with hinged brass carrying handle single brass fillet-edged raised panel to top over complex moulded cornice, the opening front applied with convex glazed ogee moulded cast brass bezel for the dial aperture over brass fish scale quadrant frets flanked by brass corner mouldings, the sides with arched brass fish scale sound frets and the rear with glazed break-arch door set within the frame of the case, on cavetto moulded skirt base with cast brass ogee bracket feet. 41cm (16ins) high with handle down, 31cm (12.25ins) wide, 20cm (7.75ins) deep.

George Handley and John Moore were both former apprentices of John Thwaites who formed a partnership in around 1800. The firm worked from 38 Clerkenwell Close and continued in the production of public clocks and supplying movements to other makers mostly in competition with Thwaites and Reed. George Handley retired in 1820 and died in 1824 leaving the workshops in the hands of John Moore alone. The business subsequently passed down various member of the Moore family of clockmakers, with the last, Henry James, dying aged 60 in 1899. The firm however is thought to have continued under different management into the early years of the 20th century.

£3,000-5,000

178

A FINE REGENCY MAHOGANY HOUR-STRIKING FUSEE DIAL WALL CLOCK WITH WOODEN DIAL THE MOVEMENT BY JOHN THWAITES, LONDON, CIRCA 1814

The five pillar twin fusee bell striking movement with ogee-shouldered plates and anchor escapement regulated by lenticular bob pendulum and stamped *I. THWAITES* over serial number 5214 to frontplate, the 14 inch circular integral cream painted Roman numeral wooden dial with pierced brass hands set behind set a hinged convex glazed cast brass cavetto moulded bezel applied within slender caddy moulded wooden surround, the rear with box case secured by pegs

incorporating opposing scroll fretwork pierced doors to side and pendulum access flap to the curved underside. 43cm (17ins) diameter, 20cm (8ins) deep.

Ainsworth Thwaites 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 he firm subsequently became well known for

supplying all forms of clocks and movements either wholesale for others to retail or signed by themselves. The partnership continued under John Thwaite's leadership from several addresses in London until his death in 1842. The business has subsequently passed through a series of successors and is still trading today from Rottingdean near Brighton. Ronald E. Rose in his book *English DIAL CLOCKS* provides data allowing clocks by Thwaites to be dated from their serial number (Appendix III page 239); from this list the serial number of the movement of the current lot suggests that it was made around 1814.

£3,000-4,000



179

179 Y
A REGENCY EBONY AND BRASS INLAID MAHOGANY BRACKET CLOCK WITH TRIP-HOUR REPEAT
DESBOIS AND WHEELER, LONDON, CIRCA 1820

The five pillar twin fusee bell striking movement with lancet-shaped plates and anchor escapement regulated by lenticular bob pendulum with an effective length of 12 inches and incorporating stirrup-type regulation adjustment to the rod, the backplate signed *Desbois & Wheeler, Gray's Inn Pafsa* in flowing script towards the lower edge, the 6.75 inch circular convex cream painted Roman numeral dial signed *DESBOIS & WHEELER, LONDON* to centre, with decorative scroll pierced steel *spade* hands and *STRIKE/SILENT* selection switch at twelve o'clock within a laurel-leaf milled gilt brass surround set behind hinged convex glazed cast brass bezel, the lancet-top case with lipped cavetto cornice over ebony tracery decorated infill above the dial, down-curved reeded band to waist, and brass-rossette highlighted stylised foliate spandrel decorated ebony line-inlaid apron panel beneath, the sides with brass foliate ring handles over brass fretwork lancet-shaped frets and the rear with pointed break-arch glazed window set within the frame of the case, on canted moulded skirt base with brass inverted acorn feet.
48cm (19ins) high, 25cm (9.75ins) wide, 16cm (6.25ins) deep.

Daniel Desbois was apprenticed to John Johnson at Gray's Inn Passage and took over his business from circa 1790, working until 1846 and died two years later in 1848. The partnership between Daniel Desbois and Wheeler is recorded in Baillie, G.H., Clutton, C. and Illbert, C.A. *BRITTEN'S Old Clocks and Watches and their Makers* as working from Gray's Inn Passage, London 1803-35.

£700-900



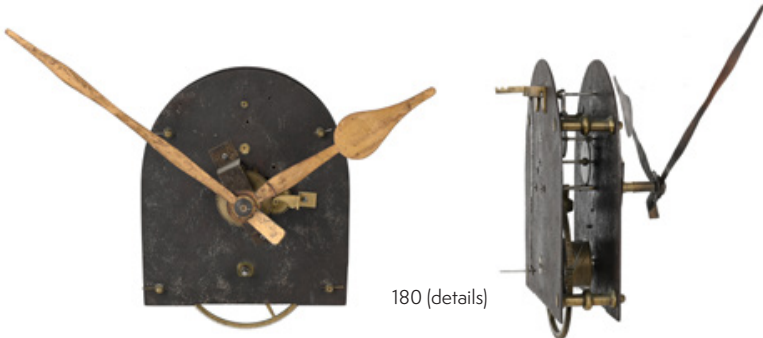
180

180
A GEORGE III CHINOISERIE DECORATED BLACK JAPANNED TAVERN WALL TIMEPIECE
UNSIGNED, CIRCA 1780

The unusual four pillar single train weight-driven movement with arched iron plates measuring 10 by 9 inches incorporating brass bushes for the four-wheel train, large 6.25 inch diameter greatwheel, solid wheels for the centre-wheel upwards and counterweight for the hour hand set on an arbor between the plates, the 26 inch circular slightly convex gilt-on-black Roman numeral dial with gilt *spade* hands, within a stepped ogee moulded surround and secured to the drop-trunk case with pegs, the case with side doors behind the dial over gilt floral trail painted throat flanked by shaped ears, above concave-topped rectangular door decorated in varying shades of gilt with raised oriental figure within a garden trellis landscape framed within double-line border, the surround with block panel and leafy trail banded borders, the base of stepped ogee profile decorated with further conforming foliate decorated panels, (dial panel repainted).
140cm (55ins) high, 66cm (26ins) wide, 19cm (7.5ins) deep.

The movement of the present timepiece is particularly unusual in that the plates are made from forded iron. Furthermore, the provision of a large diameter greatwheel, coupled with solid wheel centres for the majority of the train, are features indicative of a highly individual approach by the maker.

£1,200-1,800



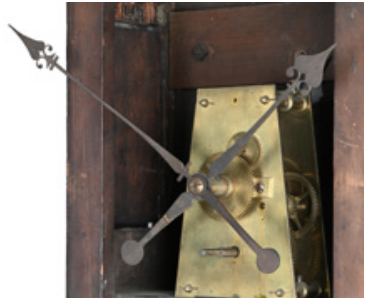
180 (details)

181
A GEORGE III CHINOISERIE DECORATED BLACK JAPANNED
TAVERN WALL TIMEPIECE
SIGNED FOR COWLEY, LONDON, CIRCA 1780

The four pillar weight-driven movement with five-wheel train, anchor escapement regulated by seconds pendulum and tapered plates, the circular cream painted slightly convex wooden Arabic numeral dial with Arabic five minutes beyond the outer minute track and decorative scroll-pierced brass *spade* hands, within a black and gilt stepped ogee moulded surround and secured to the drop-trunk case with pegs, the case with side doors behind the dial over gilt signature *Cowley, OXFORD STREET* flanked by gilt floral trail painted scroll-outline ears, over concave-topped rectangular door decorated in varying shades of gilt with raised oriental figure within a garden trellis landscape framed within double-line border, the surround with 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, (finish with restoration).
139cm (54.75ins) high, 58.5cm (23ins) wide, 18cm (7ins) deep.

A clockmaker with the surname Cowley does not appear to be recorded in the usual sources as working in London during the late 18th century.

£3,000-5,000



181 (detail)



181

182
AN UNUSUAL GREEN CHINOISERIE JAPANNED
FUSEE DIAL WALL TIMEPIECE
THE DIAL INSCRIBED FOR JOHN TAYLOR,
LONDON, LATE 18th CENTURY

The four pillar single fusee movement with tapered plates measuring 7.25 high by 4.5 inches wide at the base and verge escapement regulated by short bob pendulum, the 12 inch circular cream painted Roman numeral dial bearing inscription *John Taylor, London* to centre and with fine pierced steel hands, in a green chinoiserie japanned 'saltbox' type case with alternating gilt trellis and foliate panel decorated hinged glazed wooden ogee moulded bezel applied to a conforming moulded surround further painted with gilt repeating lappet leaves, the rear box case with hinged doors to both sides over shaped rear pendant apron decorated in raised black line and gilt with Oriental pavilion within an arcadian landscape, (dial refinished, case decoration probably later and with restoration).
39cm (15.5ins) diameter, 16cm (6.25ins) deep.

£600-800



182 (detail)



182



183

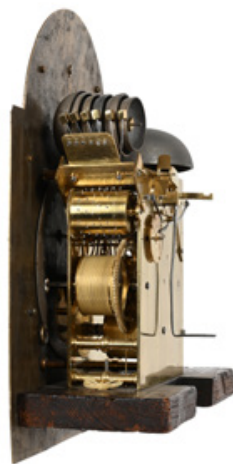
183

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



183 (details)



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 brass caps and bases, on plinth base with conforming concave top 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.

£1,000-1,500

184

A GEORGE II BRASS MOUNTED EBONISED QUARTER-CHIMING TABLE/BRACKET CLOCK WITH TRIP REPEAT JOHN ELLIOTT, EXETER, MID 18th CENTURY

The substantial five (formerly six) pillar movement with plates measuring 8.25 by 7 inches, sounding the quarters on a graduated nest of eight bells and striking the hour on a further larger bell, now with anchor escapement regulated by lenticular bob pendulum incorporating pivoted rise/fall regulation arm to suspension, the backplate engraved with a basket of fruit within symmetrical foliate vine scrollwork centred by a large gadroon-bordered shaped cartouche signed *John Elliott, Plymouth*, the 8 inch brass break-arch dial with shaped false bob aperture to the matted centre within applied silvered Roman numeral chapter ring with fleur-de-lys half hour markers and Arabic five minutes beyond the minute ring, with scroll-pierced steel hands and applied female mask and scroll cast spandrels to angles with the upper interrupted by subsidiary *Strike/Silent* selection and regulation adjustment dials, the arch further date of the month dial flanked by strapwork scroll cast mounts, the ebonised case with five brass disc-and-spire finials to the inverted bell-top superstructure incorporating brass mouldings at the junction between each section, over brass-edged double cavetto top mouldings and opening front inset with brass fillet mouldings to the glazed dial aperture and scroll pierced and engraved upper quadrant frets flanked by brass bound rounded angles, the sides with hinged cast brass handles over concave-topped rectangular scroll pierced and engraved sound frets centred with a basket of flowers over a stylised lions mask within brass fillet surround, the rear with conforming rectangular break-arch glazed door set within the frame of the case, on two-tier cavetto moulded skirt base edged in brass over generous cast ogee bracket feet. 57.5cm (22.75ins) high, 35cm (13.75ins) wide, 23cm (9ins) deep.



184

Very little of John Elliott of Plymouth is known with only his marriage, in November 1732, being recorded. As was the tradition for clockmakers to marry after completing their apprenticeship this would suggest that he was born in around 1710.

The engraving to the backplate of the present clock broadly conforms to designs illustrated in Dzik, Sunny *ENGRAVING ON ENGLISH TABLE CLOCKS - Art on a Canvas of Brass 1660-1800* pages 301-03 (Figures 17.8-17.10) which would date the present lot to around 1740-50.

£3,000-5,000



184 (detail)



185



186

185

A GEORGE II BURR WALNUT EIGHT-DAY LONGCASE CLOCK
ISAAC DU HAMEL, LONDON, CIRCA 1735

The five pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 12 inch brass break-arch dial with subsidiary seconds dial, calendar aperture and applied arched signature plate engraved *Isa: Du Hamel, LONDON* to the matted centre, within applied 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 applied female mask centred scroll cast spandrels to angles, beneath arch with *STRIKE/SILENT* selection dial flanked by dolphin cast mounts, in a case with architectural cornice over break-arch glazed hood door flanked by free-standing columns with brass caps and bases, the sides with break-arch glazed apertures and quarter columns set against bargeboards at the rear, the trunk with book-match burr veneered concave throat moulding over break-arch door also fronted with book-matched burr veneers within a triple-line edged border and with complex edge mouldings, the surround with conforming line-edged panels to upper quadrants and the side veneers divided into two panels within crossbanded borders, the plinth base with cavetto top moulding and further line-bordered book-matched burr veneers to fascia over a moulded skirt.
229cm (90.25ins) high, 52cm (20.5ins) wide, 25.5cm (10ins) deep.

Isaac DuHamel is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in London 1731-55. It is most likely that he was of French Huguenot heritage and, as such, would have most probably had connections with the extensive network of Huguenot clockmakers working in London during the first half of the 18th century which included Claude DuChesne and Simon DeCharmes.

£500-800

186

A VICTORIAN INLAID EBONISED FUSEE DROP-DIAL WALL TIMEPIECE
JOHN HARRIS, TRURO, CIRCA 1850

The four pillar single fusee movement with anchor escapement regulated by lenticular bob pendulum, the 12 inch circular cream painted Roman numeral dial inscribed *JOHN HARRIS, TRURO* to centre, with blued steel *spade* hands set behind hinged bevel-glazed caddy moulded cast brass bezel incorporating canted fillet to interior, applied to a conforming ebonised turned wood surround secured via pegs to the rear box case incorporating door to right hand side, short drop trunk fronted with leafy trail inlay to fascia over hinged pendulum access flap to the curved underside, (dial finish restored).
41cm (16ins) high, 37cm (14.5ins) wide, 14cm (5.5ins) deep.

Provenance:

A Private International Collection.

John Harris is recorded in Loomes, Brian *Clockmakers & Watchmakers of the World, Volume 2* as working in Truro, Cornwall in 1847.

£200-300

187

A VICTORIAN FIGURED MAHOGANY DROP-DIAL FUSEE WALL CLOCK
GEORGE ROBINSON, LIVERPOOL, MID 19TH CENTURY

The five knopped pillar twin fusee gong striking movement with anchor escapement regulated by steel-rod lenticular bob pendulum with an effective length of approximately 13.5 inches, the 13.5 inch circular convex cream painted Roman numeral dial signed *GEORGE ROBINSON, LIVERPOOL* to centre, with pierced blued steel hands set behind hinged convex-glazed caddy moulded cast brass bezel applied to the circular wide cushion-moulded wooden surround, secured via pegs to the front of the drop-trunk box case with lift-out panels to each side behind the dial, over ebony line bordered flame-figured front flanked by fan carved ears, the quarter-round base incorporating hinged pendulum flap to the curved front.
69cm (27ins) high, 47cm (18.5ins) wide, 20cm (8ins) deep.

Provenance:

Private collection.

A George Robinson is recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as working in Liverpool in 1828.

£800-1,000

188

A GEORGE III MAHOGANY TABLE/BACKET CLOCK WITH TRIP-HOUR REPEAT
EDWARD SCALES, LONDON, CIRCA 1775

The five pillar twin chain fusee bell striking movement with verge escapement regulated by sho bob pendulum, the backplate engraved symmetrical foliate scrollwork with a scribed line borde the 7 inch brass break-arch dial with calendar aperture and recessed shaped silvered signature plate *Edw Scales, London* to the finely matted centre within applied silvered Roman numeral chapter ring with Arabic five minutes beyond the outer minute track, with scroll-pierced steel hands and applied rococo scroll cast spandrels to angles, beneath arch centred with subsidiary *Strike/Silent* selection dial flanked by conforming mounts, the case with hinged brass carrying handle and brass pineapple finials to the 'inverted bell-top' superstructure over double cavetto top mouldings and hinged front incorporating raised mouldings bordering the glazed dial aperture and scroll pierced frets to the upper quadrants, the sides with circular over concave-topped rectangular scroll-pierced sound frets and the rear with rectangular break-arch glazed door set within the frame of the case, on cavetto moulded skirt base with squab feet.
47.5cm (18.75ins) high with handle down, 26.5cm (10.5ins) wide, 18cm (7ins) deep.

Edward Scales is recorded in Britten, F.J. *Old Clocks and Watches and Their Makers* as working from 33 Strand, London circa 1775-80.

The engraving to the backplate of the present clock broadly conforms to a backplate of a clock by John Scott, London illustrated in Dzik, Sunny *ENGRAVING ON ENGLISH TABLE CLOCKS - Art on a Canvas of Brass 1660-1800* page 361 (Figure 20.5).

£1,500-2,500



187



188 (detail)



188



189

189

A DUTCH WALNUT AND FLORAL MARQUETRY MONTH DURATION LONGCASE CLOCK WITH MOONPHASE AND ALARM

JAN GOBELS, AMSTERDAM, THIRD QUARTER OF THE 18th CENTURY

The five pillar rack striking movement with five- wheel trains and pin-wheel deadbeat escapement regulated by seconds pendulum, the strike train sounding the hours in the Dutch manner both at the hour then again on the half hour on a smaller bell, the right hand side of the plates applied with a transverse alarm mechanism incorporating verge-type crownwheel engaging with a pallet arbor fitted with a T-shaped hammer for sounding on the larger hour bell positioned above the plates, the 13 inch brass break-arch dial with alarm setting disc, subsidiary seconds dial, calendar aperture and ringed winding holes to the scroll engraved 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 *Jan Gobels, Amsterdam* to lower margin, with scroll-pierced steel hands and cast figural 'four seasons' spandrels to angles within a herringbone engraved outer border, beneath arch incorporating rolling moonphase engraved with age of the moon to the edge of the disc set behind a pair of scroll-engraved lunettes to lower margin beneath a herringbone border to the arch, the case with carved giltwood Atlas and trumpeting nymph figural finials set on the bell-shaped caddy superstructure inlaid with floral trails, over break-arch cornice centred with a foliate carved crest and with blind fret frieze over integral three-quarter columns applied to the foliate trail inlaid hinged glazed dial aperture, the sides with break-arch scroll-pieced sound frets within conforming borders and quarter columns set against bargeboards at the rear, the trunk with leaf decorated concave throat moulding over break-arch caddy moulded door inlaid with urn set on a pedestal issuing flowering foliate around a central lenticle, with scroll detailed edge mouldings and butterflies to upper quadrants within a chevron band flanked by canted angles decorated with foliate trails, the sides further inlaid with urns issuing bird inhabited foliage, the ogee-shaped plinth base with cavetto cop mouldings, canted angles and overall conforming floral marquetry decoration, on inlaid cavetto skirt base with lions paw front feet.

255cm (100.5ins) high excluding finials, 290cm (114ins) high overall; 57cm (22.5ins) wide, 32cm (12.5ins) deep.

Jan Gobels is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in Amsterdam in 1767.

£1,200-1,800



189 (detail)

190

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.

£700-900



190



191

191

A BRASS QUARTER-CHIMING LANTERN CLOCK

THE FRAME AND DIAL BY WILLIAM RAYMENT, STOWMARKET, CIRCA 1700, THE MOVEMENT SECOND HALF OF THE 19TH CENTURY

The four columnar pillar triple chain fusee movement with anchor escapement regulated by short lenticular bob pendulum, sounding a choice of two tunes for the quarters on a graduated nest of eight bells set above the top plate, and the hour on the large bell mounted within the superstructure, fitted behind the earlier dial signed *W. Rayment, Stow Market* over symmetrical acanthus scrollwork to centre, within applied Roman numeral chapter ring with cruciform half hour markers, now with two sculpted steel hands and the angles with leafy motif engraved infill, the frame with column-turned corner posts beneath dolphin and foliate scroll pierced frets, vase finials and domed bell bearer surmounted by a further finial, the sides and rear with hinged doors, on four ball feet.

40.5cm (16ins) high, 18cm (7ins) wide, 16.5cm (6.5ins) deep.

William Rayment is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as probably related to Richard Rayment, and notes his marriage to Rebecca Richardson in Coombs, Suffolk, in 1706. He later moved to the nearby village on Onehouse, where he was buried in December 1760.

£600-800

192

A WILLIAM AND MARY BRASS LANTERN CLOCK

UNSIGNED, LONDON, CIRCA 1690

The posted countwheel bell striking movement with Huygens' endless chain winding, space between the trains for the previously fitted centre-swinging pendulum and later anchor escapement for a long pendulum swinging at the rear, the dial with concentric band of stylised leafy tulip sprays issuing from a three-petal flowerhead positioned just above six o'clock and scroll-pierced iron hand within applied 6.25 inch Roman numeral chapter ring with stylised wheatear half hour markers and engraved leafy infill to angles, the standard London third period frame with column turned corner posts beneath dolphin inhabited foliate pierced and engraved front fret, vase finials and domed bell bearer, the sides are rear with brass panels and the top plate fitted with an iron hanging hoop to the rear edge, on ball-turned feet, (lacking pendulum, weight and side frets).

33.5cm (13.25ind) high, 16cm (6.25ins) wide, 17cm (6.75ins) deep.

The engraving to the dial centre of the present lot can be closely compared to a clock by Francis Stemper illustrated in Loomes, Brian *LANTERN CLOCKS & Their Makers* on page 147 (Figure 9.49).

£1,000-1,500



192 (detail)



192



193



193 (detail)

193

AN UNUSUAL BRASS MINIATURE LANTERN CLOCK
THE DIAL SIGNED FOR JOHN VALE, MOSTLY MID TO
LATE 18th CENTURY

With a four pillar two train weight-driven outside countwheel bell striking movement with plates measuring 3.25 by 2.5 inches and verge escapement regulated by short bob pendulum, the hour striking train with linkage connecting to a separate pivoted hammer assembly incorporating leaf spring and stop applied to the frame top plate for sounding on the bell mounted within the superstructure, the dial with matted centre within applied silvered Roman numeral chapter ring with stylised wheatear half hour markers and inscribed *John Vale, London* to lower margin, with steel scroll hour and minute hands and leaf-engraved infill to angles, in a frame with column-turned corner posts beneath scroll pierced frets (the front engraved) flanked by vase finials beneath domed bell bearer capped with a conforming finial, the sides with doors incorporating apertures to allow for the swing of the pendulum and the rear with further conforming door, on ball-turned feet; with a later oak wall bracket.

The clock 23cm (9ins) high, 10cm (4ins) wide, 9cm (3.5ins) deep; clock on bracket 39.5cm (15.5ins) high overall.

A John Vale is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in London circa 1790.

This curious miniature lantern clock departs from the conventional posted arrangement for the movement and utilises a miniature plated movement set behind the dial within the frame of the case. The lack of minute markers to the chapter ring together with four small spare holes to the dial plate would suggest that the clock has been composed from period elements. However, the consistent gauge and colour of the dial, movement and case plates as well as the overall relatively pleasing feel of the clock are perhaps indicative of it being originally made in its present form. No doubt opinions will vary as to whether the present clock has been 'made-up' or not, but notwithstanding this the movement itself is particularly pleasing in its scale, originality of the wheelwork and detailing.

£700-1,000

194

A VERY RARE EARLY FRENCH LANTERN CLOCK PROBABLY
CORRESPONDING TO ENGLISH 'FIRST PERIOD' WORK
TOUSSAINCTS FLEUTRY, PARIS, CIRCA 1645

The separately wound trains with iron-cheeks for the click side of each pulley fitted to the greatwheel arbors, the going train now with verge escapement set above the top plate for regulation by a short pendulum swinging behind the frame to the rear, the strike train sounding the hours on a later bell cast with signature *DUBOIS ROBERT AUPUY* to rim mounted above the frame, via a countwheel with overlift provided by a hoop wheel cut with a two slots, the dial finely engraved with a central rosette beneath fine winged angel flanked by stylised scrolling tulip blooms to upper section opposing generous curved signature *Toussaincts Fleurtry AParis* to the lower, within applied narrow Roman numeral chapter ring incorporating arrow half hour markers, with fine heavy sculpted steel hand and flowerhead engraved infill to the quadrants, the frame with finely turned generous Doric column corner posts beneath integral distinctive shouldered vase finials, the front applied with symmetrical strapwork scroll-pierced brass fret with fine foliate engraved detail, the left hand side now fitted with an engraved brass fretwork figure of in 17th century style dress incorporating pivoted right arm with a hammer intended to simulate striking the bell as the clock sounds the hour, mounted bedside the domed iron bell bearer capped with a vase finial, with brass panels to the sides and the rear, and on integral ball-turned feet, (no lines and weights). 39cm (15.25ins) high, 15cm (6ins) wide, 15cm (6ins) deep.

Toussaincts Fleutry is recorded in Tardy *DICTIONNAIRE DES HORLOGERS FRANCAIS* as being married in Paris, 1644 at the age of 28.

Another closely related clock by Toussaincts Fleutry, Paris, is illustrated and described in Loomes, Brian *LANTERN CLOCKS & Their Makers* pages 88-89 (Figures 7.33-37).

The present lot is particularly noteworthy in that it shares many similarities with examples made during the formative years of the English 'first period'. Most obvious amongst these details is the pattern of fret used, which conforms to those seen on clocks mostly dating to the 1630's by London makers such as William Bowyer, James Stevens, Francis Foreman and John Cattle (see White, George *English Lantern Clocks* page 74, Figures II/69 and 70). The dial engraving is particularly fine in its execution complete with winged angel which was a theme that was popular with London first period makers; the hand is also of an early pattern and is beautifully sculpted. The accurate rendering and quality of the turning to the pillars reflects those on the best early London-made examples whilst the one-piece frame castings are more typical of those subsequently used by French as well as West-Country makers. The movement is very robustly constructed with heavy steelwork and tapered arbors, which again reflects English work from the 'First Period'. The use of steel for the ratchet side of the pulley cheeks is a feature also seen on early English examples. Indeed, a particularly early lantern clock (possibly by William Sellwood) with this feature was sold in these rooms *FINE CLOCKS, BAROMETERS & SCIENTIFIC INSTRUMENTS* 21st April 2021 (lot 151) for £18,000 hammer.

£4,000-6,000



194



194 (detail)



195

195

A QUEEN ANNE WALNUT AND FLORAL MARQUETRY EIGHT-DAY LONGCASE CLOCK

JOHN DREW, LONDON, CIRCA 1705

The six finned and latched pillar inside countwheel bell striking movement with plates measuring 7.5 by 5 inches and anchor escapement regulated by seconds pendulum, the 12 inch square brass dial with subsidiary seconds dial, ringed winding holes and herringbone border engraved calendar aperture to the finely 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 *Jn'o Drew, Johnfons Court, Fleet Street, London* to lower margin, with scroll-pierced steel hands and applied gilt twin cherub and crown cast spandrels to angels incorporating fine leafy trail engraved infill to margins between, in a case with stepped superstructure, ogee cornice and plain frieze over floral marquetry trail decorated hinged glazed front and rectangular side windows, the trunk with concave scrolling floral trail inlaid throat moulding over 42 inch rectangular door centred with a glazed lenticle and overall decorated with bird inhabited scrolling foliate marquetry designs within a continuous overlapping leaf banded border, crossgrain edge mouldings and a further leaf banded surround, the sides veneered with two line-outline panels within crossbanded borders, the base with ogee top mouldings over conforming rectangular marquetry panel within crossbanded surround, on later moulded skirt.

234cm (92ins) high excluding finials, 50cm (19.75ins) wide, 28cm (11ins) deep.

John Drew is recorded in Loomes, Brain *The Early Clockmakers of Britain 1286-1700* as born around 1663 and apprenticed to Joseph Knibb for eight years from September 1676 until 1684. He worked out of a shop in Johnson Court, on Fleet Street and is believed to have married Eleanor Ferentine in 1688. John Drew took-on eight apprentices during his career none of which appeared to continue in the trade. He signed the Clockmakers' 'oath of allegiance' in 1697 and, in 1712, was appointed Beadle of the Company, taking over from the deceased Richard George, an engraver who had held the position for over a decade. The official description of a Livery Beadle's duties was to attend every official Livery function, maintain the peace during meetings, look after robes, etc. Unofficially, at this time, the role was usually given as a source of income to members who had fallen on hard times. He was succeeded as Beadle on his death on 1713 by Christopher Gould, and his wife continued receiving charity from the Company until her death in 1715.

£2,000-3,000



195 (details)



196

A QUEEN ANNE SILVER PAIR-CASED VERGE POCKET WATCH WITH CHAMPLEVE DIAL

THOMAS WINDMILLS, LONDON, CIRCA 1705-10

The gilt full plate fusee movement with four Egyptian 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 female mask at the apex opposing 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 *Tho: Windmills, London*, the silver champleve dial with pair of relief chased curved panels engraved *WINDMILLS, 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 fine 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, both cases with makers initials *W.I* over stamped number *3028*.

The pillar plate 4.1cm (1.625ins) diameter, the inner case 5cm (2ins) diameter; the outer case 5.8cm (2.25ins) diameter.

The life and work of Joseph Windmills and his successors is comprehensively documented in Neale, J.A. *Joseph and Thomas Windmills Clock and Watch Makers 1671-1737*. Joseph joined the Clockmakers' Company as a free Brother on 29th September 1671 - the same year that Joseph Knibb, Daniel Quare and Thomas Tompion also gained their freedom of the Company. He initially worked from Blow Bladder Street in St. Martins le Grand, London before moving to premises at 'Swan Court, Mark Lane End, next Tower Street' by April 1674 where the business remained. Joseph took his son, Thomas, as an apprentice who, after gaining his freedom in 1696, is thought to have immediately gone into business with his father; shortly after 1700 the firm became a partnership which lasted until Joseph's death in 1724. Thomas continued the business at Tower Street but his attendance at Court was sporadic due to 'being out of town'. During the latter years of his career Thomas Windmills entered into loose partnerships with makers Bennett, Elkins and finally William Wightman who continued the business after the death of Windmills in 1736.



196

Neale lists (in Table B pages 290-306) all the Windmills watches known to him at the time of writing (1999). The present lot is not included on the list with nearest timepiece being number 3135 (retained in the collection of The Museum of London). Of interest is the fact that very few dates (from Hallmarks) are noted by Neale with the nearest being 3743 which is dated 1709. Another observation is that from around number 2500 Windmills watches are generally signed by Thomas alone, continuing up until around watch number 9000 (dating to around 1730). Of all the watches listed around 60 are signed for Thomas Windmills alone, which would seem to equate to around 40% of all the known watches originating from the Windmills workshop. Although Joseph Windmills lived until 1724 it would seem that Thomas essentially took-on the watchmaking side of the business prior to 1710; this observation is noted by Neale on page 169.

£800-1,200



196 (details)





197

197 Y

A WILLIAM III SILVER MOUNTED EBONY TABLE CLOCK THOMAS HERBERT, LONDON, CIRCA 1695

The six finned and latched twin chain fusee movement now with anchor escapement and later system of 'three-in-two' quarter striking on two bells, sounding ting-tang for the quarters and single blow on the larger bell at the hour, the backplate finely executed and attributed Tompion's engraver 'Graver -155' with symmetrical foliate scrollwork incorporating festooned bell-flower swags over a shaped cartouche signed *Thomas Herbert, LONDINI* within a broad engraved laurel band outer border, the 6.25 inch square brass dial with finely matted centre within applied silvered Roman numeral chapter ring with stylised fleur-de-lys half hour markers and Arabic five minutes within the outer minute track, with scroll pierced sculpted steel hands, applied cast silver winged cherub mask spandrels to angles and N/S strike/silent selection switch at twelve o'clock, the ebony veneered case with foliate-bud tied hinged silver carrying handle to the domed caddy surmount applied with silver repousse foliate scroll pierced mounts to front and sides, over double ogee top mouldings and silver foliate scroll pierced repousse lozenge sound fret to the upper rail of the front door, the uprights with unusual twin mask and winged scroll decorated silver escutcheon mounts, the sides with conforming lozenge repousse sound frets over rectangular windows, the rear with rectangular glazed door set within the frame of the case applied with further matching escutcheon mounts, on ogee moulded shallow skirt base with moulded squab feet, (formerly with

verge escapement and hour striking with pull-quarter repeat work). 33cm (13ins) high with handle down, 24cm (9.5ins) wide, 15cm (6ins) deep.

Thomas Herbert is recorded in Loomes, Brian *Clockmakers of Britain 1286-1900* as born around 1651 and becoming a Free Brother of the Clockmakers' Company in 1676, having possibly previously gaining his freedom of the Needle Makers' Company. In 1676 Thomas Herbert was appointed 'Watchmaker and Clockmaker in Extraordinary' to the King (Charles II), and Married Sarah East (daughter of the clockmaker Edward East) at Knightsbridge Chapel in December of that year. He is subsequently noted as the 'King's Clockmaker' when he took as an apprentice Evan Herbert in 1680; and then as the 'Queen's Clockmaker' when accepting John Okey as an apprentice in 1693. In 1699 Thomas Herbert petitioned to the Crown for payment of his account for watches 'furnished for the Pages of the Bedchamber' and was paid £9 15s 6d for work undertaken at Hampton Court in 1702. Three years later Thomas Herbert was awarded £100 per annum 'in lieu of such bills as he did annually make for mending, cleaning and taking care of her Majesty's clocks and watches....'. Further requests 'in regard of his great poverty' were made on 1708, and in 1713 a telling record notes 'to be paid to Thomas Herbert for half a year's salary due Midsummer 1701, as clockmakers to King William III, by general letters of privy seal'. Loomes does not record his date of death, but it is likely that it was fairly soon after this date due to his advancing years.

The engraved decoration to the backplate of the present lot can be closely compared to the backplates of 'The Selby Lowndes Tompion' (no. 217) and 'The Medici Tompion' (no. 278) illustrated in Dzik, Sunny *ENGRAVING ON ENGLISH TABLE CLOCKS, Art on a Canvas of Brass 1660-1800* pages 239-40 (Figures 13.24 and 13.25). Most notable is the strong similarities within the rendering of the foliate scrollwork with 'larger more luxuriant leaves' than often seen, as well as the delicate bell-flower festoon swags. The Signature script also has strong similarities especially within the calligraphy for 'LONDINI'.

Although the movement of the present clock has had historic alteration to the mechanism it does present as a very attractive scarce silver mounted example by a fine and rare maker, which could be brought back to working condition in its present form without a great deal of expense. Or, conversely, presents as a tantalising project for restoration back to its original specification.

£3,000-5,000



197 (detail)

198

A WILLIAM III WALNUT AND FLORAL MARQUETRY EIGHT-DAY LONGCASE CLOCK RICHARD FENNEL, KENSINGTON, CIRCA 1695

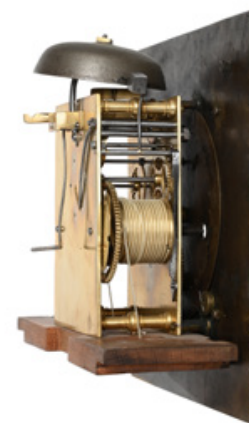
The four finned and latched pillar inside countwheel bell striking movement with plates measuring 6.75 by 5 inches and anchor escapement regulated by seconds pendulum, the 11 inch square brass dial with subsidiary seconds dial, ringed winding holes and calendar aperture to the concentric 'button' decorated 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 *Rich. Fennell, Kensington* to lower margin, with fine scroll-pierced sculpted blued steel hands and applied winged cherub mask and scroll cast spandrels to angles, in a case with ogee moulded cornice and plain frieze over floral marquetry trail decorated hinged glazed dial surround applied with 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, the sides veneered with twin panels within crossbanded borders, the base with stepped ogee top mouldings over conforming rectangular marquetry panel within crossbanded surround, on a moulded skirt base. 210cm (82.5ins) high, 47cm (18.5ins) wide, 25.5cm (10ins) deep.

Provenance:

Private collection. Inherited by Mr. & Mrs. Curling Hunter, 9, Westbourne Terrace, London, and thence by descent to the vendor.

Richard Fennell is recorded in Loomes, Brian *The Early Clockmakers of Britain 1286-1700* as born in about 1656 and began his apprenticeship with Matthew Crockford in 1669. He then transferred to Thomas Bagley and finally gained his freedom of the Clockmakers' Company after ten years, in 1679. He is believed to have married Ann Hedderil at St. Duke's Place in 1693 but did not sign the Clockmakers 'oath of allegiance' in 1697. He worked in the outskirts of the city in Kensington and is known for longcase, lantern and table clocks including a small series of miniature brass table timepieces - an example of which was exhibited in the 'Horological Masterworks' Exhibition held at The Museum of the History of Science, Oxford, 29 March - 22 June 2003 (item number 48). Clockmakers Company records suggest that he was in arrears for his quarterage in 1705 and is believed to have worked in Kensington until at least 1715.

£4,000-6,000



198 (details)



198

A FINE AND RARE CHARLES II EBONISED TABLE CLOCK OF THE ‘EDWARD EAST’ SCHOOL
WILLIAM CRAYLE, LONDON, CIRCA 1665-1700

The substantial twin fusee movement with plates measuring 8.25 by 7 inches united by six heavy double-knopped pillars pinned through the frontplate and secured with large cross-headed steel screws to the rear, and an additional seventh square-section pillar secured in a similar manner to the centre at the base, the trains with large diameter barrels incorporating pinned flanged caps and fat fusees, the going with reinstated verge escapement regulated by short bob pendulum incorporating knife-edge suspension to the single-footed backcock, the strike train with external rosette-centred numbered countwheel set on the fusee arbor, distinct cocked external locking detent and sounding the hours on a vertically orientated bell supported above the plates via an unusual serpentine-shaped stand screwed to the frontplate, the 18 inch square fire-gilt brass dial engraved with a central nine-petal rose bloom within a concentric band of intense tulip and other flowering foliage alternating with matted infill and incorporating a burnished pendant panel signed *William Crayle, Londini* at six o'clock, within applied narrow silvered Roman numeral chapter ring with very small stylised wheatear half hour markers and Arabic five minutes within the outer minute track, with scroll-pierced sculpted blued steel hands and the spandrel areas finely engraved with a symmetrical arrangement of radial leafy tulip blooms flanked by foliate floral sprays filling the quadrants continuing to meet and provide infill to the margins around the chapter ring between, the rectangular case finished with thick hand-cut ebonised veneers with substantial tied foliate bud cast hinged carrying handle to the flat top, within projecting cushion edge mouldings painted in various shades of brown to simulate repeating acanthus marquetry over complex moulded cornice moulding, plain frieze and conforming tightly cut architrave painted with a band of laurel leaves, the hinged front panel with glazed dial aperture opening to reveal veneered mask bordering the dial, the sides with tall rectangular windows and the rear with rectangular glazed door set within the frame of the unveneered flush fascia, on quarter-round and fillet moulded skirt base further painted with a larger band of laurel leaves to front and sides over bun feet.

41cm (16.25ins) high with handle down, 28cm (11ins) wide, 16cm (6.25ins) deep.

Provenance:
The property of a private collector. Previously Sold at Christie’s New York sale of *THE CONNOISSEUR’S EYE - PROPERTY FROM THE ABBOTT-GUGGENHEIM COLLECTION* 2nd June 2015, Lot 254, for \$22,500.

William Crayle is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as probably the son of Richard Crayle. He was a watchmaker and a member of the Blacksmiths’ Company in 1651, who took an apprentice, John Chatfield, in 1659; and another, Thomas Penn, in 1661. Loomes records his marriage to Elizabeth Alkin at St. Peter Paul’s Wharf in 1658 and note that he was working

in Fleet Street in 1662. The *London Gazette* posted in their 13th July 1676 issue a reward notice for a lost watch referencing ‘Mr. William Crayle a Watchmaker at the Black Boy in the Strand, near the Savoy’, and in 1683, his daughter, Francis, was married to William Rymer at St. Mary Savoy. He did not sign the oath of allegiance in 1697 so is thought to have died by then; although a watch signed ‘William Crayle in Fleete Street, London’ was raffled by Andrew Brown in Edinburgh the following year. Loomes notes that only one or two watches by him survive, hence it is most likely that the present clock is the only example by him known.

The dial engraving of the current clock is amongst the finest that is likely to be seen on a clock of this date and can be closely compared to that seen on an important early architectural longcase clock (in an oyster laburnum case) by Edward East which was sold at Christie’s, London sale of *PROPERTY FROM THE COLLECTION OF A NOBLEMAN* 23rd May 2012 (lot 350) for £313,250. The intense but symmetrically laid-out tulip engraving to the spandrel areas are very close in their composition and are clearly executed by the same hand. The engraved signatures also match stylistically (most evident in the script for ‘Londini’). Two others dials for clocks by Edward East, also exhibiting closely related engraving, are illustrated by Richard Newton in his article *Dismantling the ‘East School’ - Edward East and the clock trade in seventeenth-century London* printed in the June 2024 issue of *ANTIQUARIAN HOROLOGY* (pages 176-196) on pages 181 (Figure 7) and 182 (Figure 8). In the footnotes for the text (14) Richard Newton indicates that, with the exception of one anonymous example, this type of engraved spandrel pattern appears unique to Edward East. The engraved central rose and foliate ring decoration to the matted centre also appear in dials by makers of the ‘East School’, most notably for a clock by Samuel Haley illustrated by Newton on page 177 (Figure 1.).

The layout of the movement with symmetrical arrangement of seven pillars, large flanged spring barrels and fat fusees can be compared to a grouping of three clocks (two by John Hilderson and the example by Samuel Haley) illustrated by Newton on pages 177-78 (figures 2 and 4). The principal differences between this group and the present lot are the design of pillars used in the movement, and the positioning of the countwheel on the end of the strike fusee arbor (rather than towards the top right-hand corner of the backplate). Richard Newton surmises (for reasons outlined on page 179) that movements of this type are most likely to have been made in the Hilderson workshop, with some supplied to Edward East and other makers for finishing and retail. John Hilderson died of the plague in 1665, hence it is thought that some of his unfinished movements may have formed the basis of a few ‘hybrid’ clocks completed by East shortly thereafter (see Newton page 181 and Figure 7). The presence of a centrewheel (rather than remote ‘floating’ motionwork for the hands) would suggest that the present lot is more akin to this category of ‘hybrid’ clock, but completed by William Crayle rather than Edward East.

The unusual design of the movement pillars of the present movement, coupled with the method of fixing via pins at the front and large steel screws at the rear, is unusual but not unique. Indeed a table



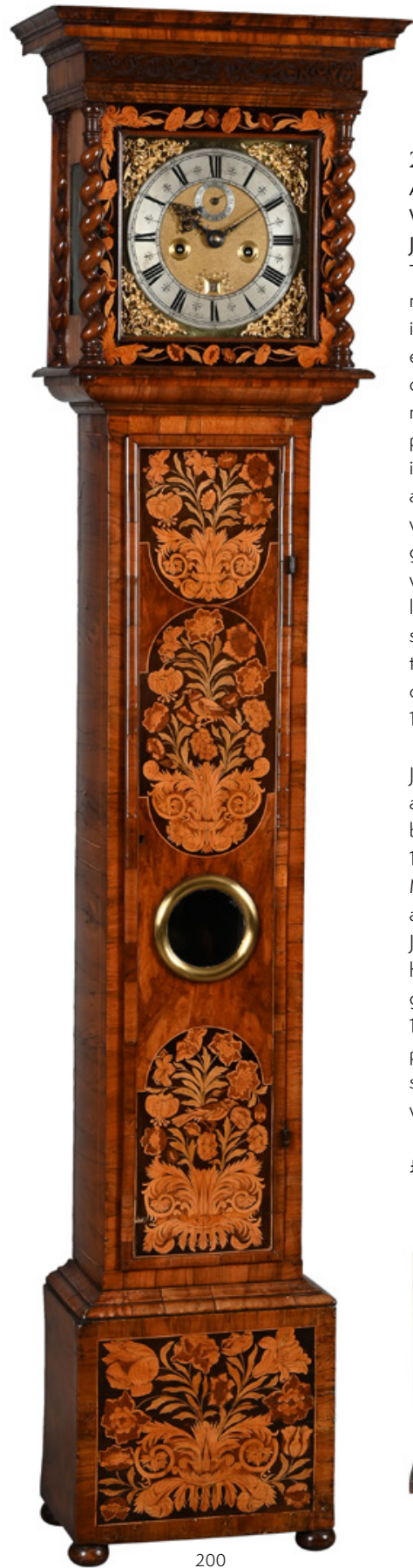
clock engraved with signatures for Edward East (in a later case) incorporating square-section double-baluster pillars affixed in this manner, was sold at Hutchinson Scott *The New Year Fine Interiors Auction* 24th January 2025 (lot 1119). From this it may be appropriate to suggest that for some ex-Hilderson workshop clocks, the movement pillars were substituted prior to completion, perhaps in order for the maker to add some of their own individuality to the movement.

The case of the present clock is interesting in that it has a flush back and has no veneers applied. The flush rear is a feature seen on the earliest architectural table clocks by Edward East and others (see Dawson, P.G., Drover, C.B. and Parkes, D.W. *Early English Clocks* pages 154, Plate 201; 158 Plate, Plate 206, and 160 Plates 207 and 209). The mouldings applied to the cornice beneath the painted top mouldings are finely cut and laid-onto triangular backing as are those applied to

the top edge of the skirt. The quality of these mouldings couple with flat rear and overall proportions would suggest that the case was originally constructed with an architectural pediment. If this is the case then it is probable that the large brass handle, cushion top mouldings (and possibly the painted decoration) were modifications executed to update the clock to follow the changing fashion for table clocks to be provided with carrying handles from the early 1670s onwards.

The present clock is a rare survivor made during the important ‘first twelve years’ of the pendulum being applied to timekeeping. In addition to this it is the only example known to have survived by an interesting enigmatic maker and, as such, it is of documentary importance adding to the ever increasing pool of knowledge relating to the important ‘Edward East’ school of clockmaking.

£20,000-30,000



200

A WILLIAM III WALNUT AND FLORAL MARQUETRY EIGHT-DAY LONGCASE CLOCK WITH TEN-INCH DIAL

JAMES MARKWICK, LONDON, CIRCA 1695

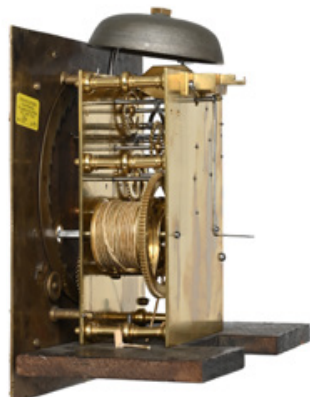
The six finned and latched pillar inside countwheel bell striking movement with slender tall plates measuring 7.375 by 5 inches and anchor escapement regulated by seconds pendulum, the 10 inch square gilt brass dial with subsidiary seconds dial, ringed winding holes and scroll border engraved calendar aperture to the finely matted centre, within applied silvered Roman numeral chapter ring with stylised sword hilt half hour markers, small Arabic five minutes beyond the outer minute track and signed *Jacobus Markwick, Londini* to lower margin, with fine sculpted scroll-pierced steel hands and applied gilt winged cherub mask and scroll cast spandrels to angels incorporating leafy trail engraved infill to margins between, the case with ogee moulded cornice and fretwork frieze over floral marquetry trail decorated hinged glazed dial surround applied with Solomonian twist-turned three quarter columns to front angles, the sides with rectangular glazed apertures and conforming quarter columns set against bargeboards at the rear, the trunk with convex throat moulding over 42 inch rectangular door centred with a circular brass-framed lenticle and with three shaped marquetry panels decorated with bird inhabited floral sprays and scrolling foliage into an ebonised ground within applied half-round crossgrain edge mouldings, the sides veneered with two line-outline panels, the base with stepped ogee top mouldings over conforming rectangular marquetry panel within crossbanded surround, on bun feet. 197cm (77.5ins) high, 46cm (18ins) wide, 27cm (10.5ins) deep.

James Markwick senior is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as apprenticed in 1756 to Edmund Gilpin (through Richard Taylor); he initially worked at Croydon before returning to London where he gained his freedom of the Clockmakers' Company in 1666. In 1673 he took-over the former business of Samuel Betts at behind the Royal Exchange. Markwick had a turbulent relationship with the Clockmakers' Company - in 1676 he was fined for abuse of the Master at the Steward's feast and was often reprimanded for not attending court. James Markwick junior was born in Croydon in 1662 and was apprenticed to his father gaining his freedom (by patrimony) in 1692. He initially went into partnership with his father before gaining outright control of the business on the latter's retirement to Pevensey in Sussex in around 1700 (where he subsequently died in 1716). In around 1710-15 James Markwick junior went into partnership with Robert Markham which lasted until the former's death in 1730. The business was subsequently continued by Markham and his successors and specialised in producing clocks and watches for export to the Middle East.

£7,000-10,000



200 (details)



201

A FINE AND RARE CHARLES II EBONISED THIRTY-HOUR LONGCASE CLOCK CHARLES GRETTON, LONDON, CIRCA 1680

The four finned pillar outside countwheel bell striking movement with tall plates measuring 7.375 by 5 inches and anchor escapement regulated by seconds pendulum, the 10 inch square brass dial finely engraved with a symmetrical arrangement of leafy tulip, anemone and narcissus blooms over a drapery lambrequin signed *Charles Gretton in, Fleete Streete, London* to centre, with fine sculpted pierced steel hand within applied silvered Roman numeral chapter ring with stylised fleur-de-lys half hour markers, the spandrel areas further engraved with opposing leafy anemone blooms within a scribed line outer border, in an ebonised pine case with rising hood surmounted by a scallop shell and leafy scroll carved swan neck crest, over ogee cornice and architectural lintel fronted with a foliate scroll pierced blind fret frieze, with fixed glazed dial aperture flanked by applied Solomonian 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 a glazed lenticle within half-round edge mouldings, on plinth base with stepped ogee top moulding and bun feet. 213cm (84ins) high, 43cm (17ins) wide, 25.5cm (10ins) deep.

Provenance:

The property of a private collector.

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



201

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 engraved dial centre of the present clock can be compared to that of a key-wound thirty-hour longcase clock by Thomas Tompion illustrated in Robinson, Tom *The Longcase Clock* on page 62 (Figure 4/13). Another dial with closely comparable engraved decoration, this time for a posted thirty-hour movement by Andrew Prime, is illustrated in Dawson, P.G, Drover, C.B. and Parkes, D.W. *Early English Clocks* on page 224 (Plate 299). Indeed, the design and feel of the engraving also conforms to that seen on table clocks of the period as described by Sunny Dzik in *ENGRAVING ON ENGLISH TABLE CLOCKS, Art on a Canvas of Brass 1660-1800* pages 67-99.



201 (details)

Of particular interest are two backplates for clocks by Joseph Knibb illustrated on page 74 (Figure 6.9) which, as well as exhibiting closely related foliate decoration, are most likely signed by the same hand that engraved the name on the dial of the current lot.

The case of the present lot is a notably rare survivor being of ebonised pine that has not succumbed to rot, notable worm infestation or other significantly detrimental ravages of age. Nor has it been subjected to 'enhancement' by veneering in walnut at a later date, a fate which many surviving ebonised cases have been subjected to. Indeed, the finish best displays the fine, pleasing proportions and detailing, which are essentially perfect for a case of this type.

Although not recorded by Radage, Meinen and Radage, the present clock is a particularly early survivor of Gretton's work that can be placed amongst the first half dozen or so known examples by him; it is certainly his earliest surviving thirty-hour longcase clock.

£6,000-8,000

202
A GEORGE II SMALL BRASS MOUNTED EBONISED
BRACKET/TABLE CLOCK WITH PULL-QUARTER
REPEAT ON TWO BELLS
JOHN PYKE, LONDON, CIRCA 1750

The six pillar twin fusee bell striking movement with pull-quarter repeat on a graduated pair of bells before sounding the hour on the larger hour bell, and now with anchor escapement regulated by lenticular bob pendulum, the 5 inch gilt brass break-arch dial with shaped false bob aperture and applied signature plate engraved *Jn'o Pyke, LONDON* to the finely matted centre within applied silvered Roman numeral chapter ring with Arabic five minutes beyond the outer minute track, with scroll pierced steel hands and the angles applied with unusual leafy scroll cast spandrels, beneath arch centred with a subsidiary calendar dial flanked by conforming leafy mounts, the break-arch case with hinged brass carrying handle to a single wide brass-fillet moulded pad to top over generous ogee and cavetto top mouldings, the opening front with brass fillet-edged glazed dial aperture, the sides with break-arch windows bordered with conforming brass fillet mouldings and the rear matching the front, on brass bound ogee moulded skirt base with brass block feet.
30cm (11.75ins) high with handle down, 20cm (8ins) wide, 14cm (5.5ins) deep.

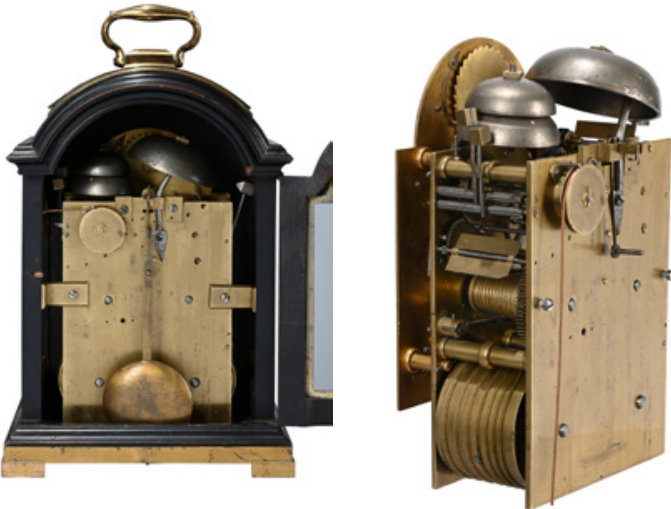
John Pyke is recorded in Dzik, Sunny *BENEATH THE DIAL, English Clock Pull Repeat Striking 1672-1725* (page 453) as apprenticed to Richard Westwood in 1710 and gaining his freedom of the Clockmakers' Company in 1720. He worked in Holborn and later 'the corner of Bedford Row'. He is thought to have specialised in musical clocks and likely finished Charles Clay's masterpiece musical clock titled 'The Temple of the Four Great Monarchies of the World' at Kensington Palace after Clays death. John Pyke's only son, George, followed in his footsteps to become a clockmaker and organ builder. John Pyke enjoyed a relatively long career and died in 1762.

It would appear that John Pyke produced a small series of clocks to this design with an essentially identical clocks selling at Christies, King Street sale of *Important Clocks, Watches and Marine Chronometers* 25th November 1998 (lot 304) for £5,750. Another example was also sold at Tennants, Leyburn *The Three Day Spring Catalogue Sale* 2nd April 2009 (lot 1353) for £3,400 hammer. The 'dual' rack system of quarter-repeat mechanism utilised for the current lot can be broadly compared to that of another clock by John Pyke described and illustrated by Dzik on pages 453-54. This other example sounds on a nest of six bells and differs mostly in the flirt-arm and quarter rack hook arrangements, otherwise the fundamental layout is the same as that for the present clock.

£1,800-2,500



202



202 (details)



203

203

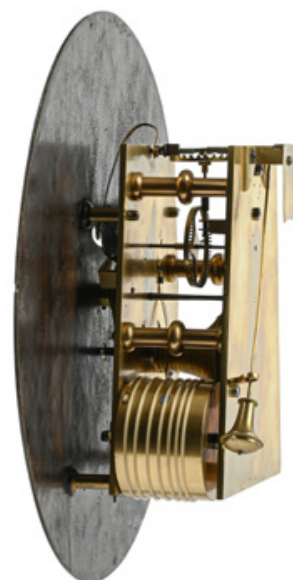
AN GEORGE III VERGE FUSEE DIAL WALL TIMEPIECE

THE DIAL INSCRIBED DAVID DAVIS, LONDON, LATE 18TH CENTURY

The four pillar single fusee movement with tapered plates measuring 7 high by 5 inches wide at the base and verge escapement regulated by short bob pendulum, the 12 inch circular silvered brass Roman numeral dial signed *David, Davis, London* to centre and with scroll pierced steel hands set behind a heavy hinged glazed cast brass cavetto moulded bezel, in a mahogany 'saltbox' type case with slender caddy moulded surround fixed to the rear box incorporating hinged door to right-hand side, ogee shouldered crest to backboard and conforming shaped pendant apron (case with restoration). 36cm (14.25ins) wide, 46cm (18ins) high, 16cm (6.25ins) deep.

A David Davis is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working form Strand, London 1802-04.

£1,500-2,000



203 (detail)

204

A FINE GEORGE II GILT BRASS MOUNTED EBONISED TABLE CLOCK WITH PULL-QUARTER REPEAT ON SIX BELLS

JOHN ELLICOTT, LONDON, CIRCA 1735

The six pillar twin fusee bell striking movement with verge escapement regulated by short bob pendulum and pull-quarter repeat sounding on a nest of six graduated bells, the backplate finely engraved with winged trumpeting cupid over a female term centred within fine leafy foliate scroll strapwork inhabited by Ho-Ho birds, the 6 inch gilt brass break-arch dial with false bob and calendar apertures and applied with a silvered signature plate *Jn'o Ellicott, LONDON* to the finely matted centre, within applied silvered Roman numeral chapter ring with Arabic five minutes beyond the outer minute track and fleur-de-lys half hour markers, with fine scroll-pierced steel hands and Indian mask and scroll cast spandrels to angles beneath arch centred with a subsidiary *STRIKE/SILENT* selection dial centred with a recessed six-pointed star and flanked by conforming mounts, the case with generous hinged gilt brass carrying handle to the inverted bell-top superstructure applied with gilt brass fillet band to the junction of the two sections over conforming ogee moulding to lower edge, with ogee over cavetto top mouldings and hinged front with applied gilt brass mouldings bordering the glazed dial aperture and for the floral engraved and pierced brass upper quadrant frets, the sides with gilt brass edged break-arch windows and the rear with rectangular arch-glazed door also with raised gilt brass mouldings to the aperture, on cavetto moulded skirt base faced in gilt brass over crisply cast moulded squab feet. 41cm (16ins) high with handle down, 24cm (9.5ins) wide, 16.5cm (6.5ins) deep.

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

The design and layout of the repeat work within the movement of the present lot can be compared to that of a clock by Richard Peckover illustrated and described in Dzik, Sunny *BENEATH THE DIAL, English Clock Pull Repeat Striking 1675-1725* pages 455-56. The engraving to the movement backplate also shows strong Huguenot influences most notably in the inclusion of figural decoration. Two relatively closely related backplates for clocks signed by Simon DeCharmes, London, are illustrated in Dzik, Sunny *ENGRAVING ON ENGLISH TABLE CLOCKS, Art on a Canvas of Brass* page 267 (Figure 15.6).

£3,500-4,500



204



204 (detail)

205
A FINE AND RARE GEORGE III SMALL SATINWOOD
BANDED MAHOGANY LONGCASE REGULATOR OF ONE-
MONTH DURATION
THOMAS WRIGHT, LONDON, CIRCA 1785-90

The substantial six knopped pillar movement with thick plates incorporating rounded upper angles measuring 7.75 by 5.5 inches, enclosing a five-wheel train with Harrison’s maintaining power, five-spoke wheel crossings and terminating with a Graham-type deadbeat escapement, regulated by large lenticular bob seconds pendulum with T-bar suspension, Hindley-type cranked crutch arrangement and Wright’s patent stirrup-frame type compensation to the bob, incorporating a pair of horizontal bimetallic bars, calibrated rating nut and a secondary small spherical fine-adjustment bob beneath, the 10 inch heavy-gauge silvered brass break-arch dial with subsidiary seconds and signature over conforming Roman numeral hour dial to centre, within outer minute ring incorporating Arabic five minute annotations, with blued steel hands beneath a shallow semi-elliptical arch signed *WRIGHT*, the heavy satinwood crossbanded case constructed in the manner of Gillows with shaped panel upstand to the moulded swan-neck pediment, over break-arch architrave and glazed hinged dial aperture with crossbanded border to the frame and flanked by crisply executed free-standing fluted Roman Doric columns, the sides with rectangular glazed apertures and half columns applied adjacent to the rear edge, the trunk with concave throat moulding and plain frieze over ogee-break-arch door fronted with flame-figured veneer within a satinwood border and astragal edge moulding, flanked by tall fluted full Roman Doric columns set on banded plinths, the plinth



base with stepped ogee top moulding over conforming shaped crossbanded astragal-bordered panel to fascia and ogee bracket feet.
216cm (85ins) high, 46cm (18ins) wide, 26cm (10.25ins) deep.

Literature:
Illustrated in Symonds, R.W. *A Book of English Clocks* page 79 (Plates 68B and 70).

The inside of the door applied with a manuscript table (to assist with the regulation the timepiece from astronomical observations) further inscribed in ink;
The stars make 36 revolutions from any point in the universe to the same point again in 365 days & one minute and therefore they gain a 365th of a revolution in every 24 hours of mean solar time, near enough for regulating any clock or watch. This acceleration is at the rate of three minute and fifty-five seconds, fifty three thirds, fifty nine fourths, in twenty four hours or in the nearest round number three minutes fifty six seconds, by which quantity of time every star comes round sooner than it did on the day before.
With further note beneath:
This timepiece was purchased from Miss Wright, daughter of the maker Mr. Wright Watchmaker to the King George the third. G. Hurt bought this clock in September 1795 for twenty guineas.

Thomas Wright was born in London in 1736 and gained his Freedom of the Clockmakers’ Company in 1770. He was a gifted watch and clockmaker who was appointed ‘watchmaker to the King’; with a fine Matthew Boulton blue john and ormolu-cased quarter chiming table

clock being one of his Royal Commissions - which resides at Buckingham Palace (see Jagger, Cedric *ROYAL CLOCKS* page 98, Plate 134). In 1781 Thomas Earnshaw sought Wright’s opinion with regards to his design of detached watch escapement. Wright subsequently commissioned a watch incorporating the design from Earnshaw, which he then put on test for a year. The results were clearly impressive as Wright then assisted Earnshaw by overseeing the patenting of the design with his payment agreed in the form a royalty of one guinea per watch made with the escapement. The Patent (No. 1354) was granted on 1st February 1783 and interestingly also included the ingenious design of compensated pendulum bob employed in the present timepiece. Thomas Wright died in 1792 it is highly likely that the present regulator was in his possession at that time and was passed down to his daughter.

In addition to the quality of the movement, dial and the innovative pendulum, the case is also notable in its quality - particularly in the crispness of the carving to the columns and mouldings. Indeed, the general design would appear to have more in common with the northern school of case makers (certainly with regards to the treatment of the pediment) hence it there is a possibility be that Wright may have ordered it from one of the leading north country case makers. The obvious candidate that springs to mind would be Gillows of Lancaster, and indeed the quality of the cabinet work would certainly add weight to this thought. One interesting feature the case has which further points towards an attribution to Gillows is the planting of half columns towards the rear edges of the hood, as it is known that Gillows preferred to use half columns rather than quarters to dress the rear edge.

£4,000-6,000



206
A FINE GEORGE III MAHOGANY DROP-DIAL
FUSEE WALL TIMEPIECE OF MUDGE AND DUTTON
‘PHASE II’ DESIGN
WILLIAM DUTTON AND SONS, LONDON, No. 227
CIRCA 1794

The four knopped pillar single fusee movement with thick plates measuring 6.25 by 5 inches secured via large screws through the bottom pillars onto a seatboard forming part of the internal structure of the case, the train terminating with anchor escapement regulated by steel-rod lenticular bob pendulum with an effective length of approximately 15 inches, incorporating T-bar suspension, calibrated rating nut and stamped with serial number 227 to the rear of the bob, the 14 inch circular silvered brass Roman numeral dial signed *Willm Dutton & Sons, London* to centre and with Arabic five minutes beyond the outer minute track, with pierced blued steel *spade* hands set behind generous hinged glazed cavetto moulded cast brass bezel applied to the circular cushion-moulded wooden surround, secured to the front of the substantially constructed drop-trunk box case with doors to each side behind the dial, over flame-figured panel within astragal moulded surround flanked by ogee-shaped ears, the base with angled cavetto over ogee moulded hinged flap to front.
66cm (26ins) high, 44.5cm (17.5ins) wide, 16cm (6.25ins) deep.

William Dutton is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as apprenticed to George Graham in 1738 and gained his freedom of the Clockmakers’ Company in 1746. In around 1750 he went into partnership with Thomas Mudge, another former apprentice and successor to George Graham, and worked from 148 Fleet Street, London, where the business was to remain through successive generations of the Dutton family. William Dutton was elevated to Liveryman in 1766 and alongside Mudge developed the lever escapement for watches in 1771; shortly after which Thomas Mudge retired to Plymouth in order to spend more time to pursue his development of a marine timekeeper. 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.

David Penney in Tobias Birch’s 2019 exhibition catalogue *THOMAS MUDGE AND WILLIAM DUTTON, A PERFECT PARTNERSHIP* notes that the Mudge and Dutton dial clocks of ‘Phase II’ design were made between around 1780-1810 although relatively few surviving examples are known. From the serial number stamped on the pendulum of the present timepiece it can be dated to around 1794 hence would have been one of the last timepieces produced by the William Dutton and Sons before the death of William senior in November of that year.

£8,000-12,000



206 (details)



206

207
AN IMPRESSIVE GEORGE III GILT METAL MOUNTED MUSICAL
AUTOMATON CENTRE SECONDS CALENDAR TABLE CLOCK
UNSIGNED, LONDON, CIRCA 1790

The substantial six pillar triple fusee bell-striking movement with plates measuring 8.75 by 7.25 inches and verge escapement regulated by lenticular bob pendulum incorporating unusual vertical rack slide regulation to suspension, the musical train playing a choice of six tunes on eleven bells with eleven hammers, via a 3.5 inch long 2.5 inch diameter pinned cylinder transversely positioned to the upper left of the backplate, every three hours after the sounding of the hour bell, the backplate engraved with a delicate arrangement of symmetrical rococo scrollwork around a central small basket of flowers within a scribed-line outer border, the 8 inch arched dial with circular fired white enamel Roman numeral chapter disc with Arabic five minutes beyond the outer minute track, with pierced brass hands and blued steel arrow sweep centre-seconds hand set within a moulded bezel surround, the spandrel areas with four fired enamel subsidiary dials, *FASTER/SLOWER* opposing selection for six tunes *HORNPIPE/SANDY OF THE LEE/HELEN MACHREE/ROBIN GRAY/MINUET/HORNPIPE* to the upper quadrants, over date-of-the-month opposing *STRIKE/SILENT* to the lower, within polychrome floral spray decorated verdigris painted infill, beneath arch composed with a realistically painted pair of red-brick townhouses flanking an aperture revealing ten parading figures modelled as actors, musicians and acrobats passing back and forth in front of three panels of glass spinning rod 'waterfall' automata, incorporating curved niche profile to the central bay of the backdrop and set within naturalistic leafy surrounds, the apex of the arch also bordered with painted representation of gathered drapery, the gilt brass mounted ebonised case with large fire-gilt figural surmount cast and chased as Mars wearing a feather-plumed helmet, armour and a cape, stood with the three-headed Cerberus on an oval plinth flanked by two further smaller figures of Classical maidens, over repeating leaf draped capping to the bell-top superstructure applied with rams-head adorned martial trophy decorated festoon mounts and lions masks at the angles to the concave sections, raised over a repeating rosette decorated gilt brass diamond lattice sound fret frieze flanked by further figural finials cast as Mars opposing a king applied to the corners above the ogee over concave top mouldings, the opening front with leaf cast



207 (details)

fillet moulding bordering the glazed dial aperture surmounted by mask-centred husk swag decoration and applied with a generous martial trophy mount to lower rail, flanked by lions masks issuing further pendant husks and martial trophy motifs over stags head mounts to the canted angles, the sides with generous hinged carrying handles over rosette decorated gilt diamond lattice pierced arched sound frets and martial trophy mounts to lower margins, the rear matching the front, on cavetto moulded skirt base with generous acanthus scroll cast and chased supports. 88cm (34.5ins) high, 35.5cm (14ins) wide, 28cm (11ins) deep.

Although unsigned, the present lot does exhibit strong similarities with examples from the workshop of Francis Perigal who is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as gaining his freedom of the Clockmakers' Company on 1781, serving as Master in 1806 and dying 1824. Most notable amongst these features are the layout of the music work (transverse barrel set to the upper left of the backplate), use of fired enamel (both for the chapter disc and the subsidiaries), provision of sweep centre seconds set between the hour and minutes hands, and extensive use of glass-rod 'waterfall' automaton. Indeed, all of these elements can be seen in an example by Perigal sold at Christies, King Street, London sale of *Magnificent Clocks* 15th September 2004 (lot 16). The 'vine engraving' on the backplate can be also be closely compared to that on a table clock by George Margetts illustrated in Dzik, Sunny *ENGRAVING ON ENGLISH TABLE CLOCKS, Art on a Canvas of Brass 1660-1800* on page 371 (Figure 20.4).

Amongst the tunes is 'Auld Robin Gray' which is a Scottish ballad written by Lady Anne Lindsay in 1772; 'Sandy o'er the Lee' is also noted as 'Mr Baird's Favourite Reel' in Niel Gow's *A Second Collection of Strathspey Reels* of 1788.

The extensive use of Martial motifs within the mounts of the present clock would suggest that it was originally supplied to a client with strong military connections; possibly for a regimental institutional or perhaps a wealthy member of the military class.

£12,000-18,000



207

A FINE GEORGE III GILT BRASS MOUNTED JAPANNE
MUSICAL TABLE CLOCK MADE FOR THE 'OTTOMAN'
MARKET

J. AND M. BROCKBANK, LONDON, CIRCA 1780

The six pillar triple chain fusee bell-striking movement with plates measuring 7.5 by 5.25 inches and verge escapement regulated by short bob pendulum, the musical train playing a choice of six tunes on eight bells with twelve hammers, via a 3 inch long 1.75 inch diameter pinned cylinder transversely positioned to the upper left of the backplate, every three hours after the sounding of the hour bell, the backplate engraved with an arrangement of symmetrical rococo scrollwork around a central signature *Brockbank, London* beneath a small basket of flowers within a scribed-line outer border, the 6 inch arched dial with circular fired white enamel 'Turkish' numeral chapter disc signed *J. & M., BROCKBANK, LONDON* to centre and with conforming five minutes beyond the outer minute track, with fine scroll pierced and engraved gilt brass hands, set beneath twin fired enamel subsidiary dials for *CHIME/NOT CHIME* selection and *BENI SAIKIT/USCHAE DEUR/SABAC HAFIF/SAMAHE* tune selection dials with fine engraved brass arrow-shaped pointers, set into a mid-blue painted background polychrome decorated with musical trophy and floral spray infill to spandrel areas and between the subsidiaries, the arched case brown japanned to resemble tortoiseshell and extensively applied with fine chased gilt brass mounts, with flambeau-urn finial to the domed superstructure applied with rosette decorated diamond lattice segment frets between floral scrolls over brass a fillet edged shaped skirt, set on a platform with gilt cavetto moulding and scroll-cast fret infill flanked by further flambeau urn finials set on projecting acanthus cast scrolls, the front with scallop shell-centred scroll crest and conforming shoulder mounts over hinged repeating lappet leaf cast gilt brass glazed door flanked by husk edged front angles, the sides applied with ribbon-tied swags to shoulders over fine scroll-cast break-arch sound frets set within half-round moulded frames and projecting outwards at the base to follow the profile of the swollen lower margins fronted by foliate cast mounts, the rear matching to the front except for having an arched wooded door inset with brass fillet moulding to the glazed aperture, on generous scroll cast bracket feet with leaf cast apron mount between.

52cm (20.5ins) high, 29cm (11.5ins) wide, 18cm (7ins) deep.

John Brockbank gained his freedom of the Clockmakers' Company in 1769 and immediately took his brother, Myles, in as an apprentice who subsequently gained his freedom in 1776. The brothers entered into partnership in around 1780, working from an address at Cowper's Court, London, which continued until the death of John Brockbank in 1806. The Brockbank brothers employed Thomas Earnshaw who, by 1780, had produced two watches with 'detached escapements...' as well as developing his famous bimetallic compensation balance. Indeed, through the employment of the likes of Thomas Earnshaw, Robert Best and James Petto, the firm of Brockbanks became one of the most important makers of marine chronometers during the early post-Harrison era. In addition to marine chronometers Brockbanks also specialised in the making of clocks and watches for the Chinese and other export markets with several noted in Pagani, Catherine *Eastern Magnificence and European Ingenuity: Clocks of the Late Imperial China*. Amongst these was a 'magnificent Imperial gilt-bronze musical clock, signed by John Brockbanks and numbered No. 19 which formed part of a group ordered by a Guangdong official as a tribute to Emperor Qianlong; and a 'large gilt bronze vase of jewelled flowers set atop large rectangular base containing the clockface and having painted moving scenes, ca. 1770' by Brockbanks which is noted as being listed in Lu Zanzhen's *Qinggong zhongbiao zhencang* or *Precious Collection of Qing Dynasty Palace Clocks* on page 121. After the death of John, Myles Brockbank took brothers Samuel and Elliott Atkins into partnership consequently the firm became known as Brockbanks and Atkins from circa 1815.

The present clock is unusual in that it plays tunes of Ottoman/Turkish origins rather than British compositions; and that the case has a japanned finish coloured to resemble red/brown tortoiseshell. The 'vine engraved' decoration to the backplate can be closely compared (except for the lack of a signature) to that of a clock by John Scott, London illustrated in Dzik, Sunny *ENGRAVING ON ENGLISH TABLE CLOCKS, Art on a Canvas of Brass 1660-1800* on page 361 (Figure 20.5).

£15,000-20,000



208 (details)



208



209

209 A FINE GEORGE III BRASS MOUNTED FIGURED MAHOGANY MUSICAL TABLE/BACKET CLOCK

PRINCE AND CATTLES, YORK, CIRCA 1800

The substantial six pillar triple chain fusee bell-striking movement with plates measuring 7.5 by 5.25 inches and verge escapement regulated by lenticular bob pendulum incorporating stirrup-type regulation adjustment to the rod, the musical train playing a choice of seven tunes on twelve bells with twelve hammers, via a 4 inch long 2.75 inch diameter pinned cylinder transversely positioned to the upper left of the backplate, at every hour after the sounding of the hour bell, the backplate engraved with a continuous geometric border incorporating foliate spray spandrel decoration to the angles and fitted with a pendulum holdfast clip to lower margin, the 8 inch arched cream japanned Roman numeral dial with fine herringbone engraved gilt brass *spade* hands beneath arch with twin subsidiary *CHIME/SILENT* and *TINK A TINK/EASTER HYMN/LIFE LET US CHERISH/BLUE BELL OF SCOTLAND/CARRY OWEN/LOVELY NANCY/GALLEY SLAVE* tune selection dials with conforming engraved gilt brass pointers and with signature *Prince & Cattle, YORK* to apex between, the flame figured mahogany case with brass ball finial to the concave-sided pyramidal upstand set on a platform faced with brass fish scale sound frets, over complex break-arch top mouldings applied with four further brass ball finials at the corners, the break-arch hinged glazed front door inset with brass fillet mouldings to the edge of the aperture and flanked by brass stop-fluted canted angles, the sides with hinged brass carrying handles over rectangular brass fish scale sound frets, the rear matching the front and on generous cavetto moulded skirt base fitted with substantial cast brass ogee bracket feet.

64cm (25.25ins) high, 37.5cm (14.75ins) wide, 25.5cm (10ins) deep.

John Prince is recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as born in York in 1763. He was apprenticed to the scientific instrument maker and cutler Thomas Willans in 1778 and died in 1835. Robert Cattle was born in 1767, he was a watchmaker and silversmith who served as High Sheriff of York in 1816, was Lord Mayor in 1841, and died the following year in 1842. Prince and Cutler formed a partnership, alongside fellow clockmaker and gunsmith John Hampston, in around 1777 which continued up until around 1810.

£5,000-7,000



209 (detail)



210

210 A GEORGE III EBONISED TABLE/BACKET CLOCK CHARLES CABRIER, LONDON, CIRCA 1770

The five pillar twin fusee bell striking movement now with anchor escapement regulated by lenticular bob pendulum, the backplate engraved with delicate symmetrical foliate scrolls within a scribed line border, the 6 inch brass break-arch dial with shaped silvered name plate engraved *Charles Cabrier* to the matted centre within applied silvered Roman numeral chapter ring with Arabic five minutes beyond the outer minute track, with scroll pierced steel hands and rococo scroll cast spandrels to angles beneath arch centred with a subsidiary *STRIKE/SILENT* selection dial flanked by conforming mounts, the ebonised bell-top case with hinged brass carrying handle and pineapple finials to superstructure, over ogee above cavetto top mouldings and opening front incorporating inset brass fillet mouldings to the glazed dial aperture and scroll pierced upper quadrant frets, the sides with concave-topped rectangular glazed panels and the rear with glazed door set within the frame of the case, on cavetto moulded skirt base with moulded squab feet.

42cm (16.5ins) high with handle down, 24cm (9.5ins) wide, 16cm (6.25ins) deep.

Charles Cabrier senior was probably a Huguenot immigrant who is recorded in Loomes Brian *CLOCKMAKERS OF BRITAIN 1286-1700* as admitted by redemption into the Clockmakers' Company in 1697/8. He is thought to have worked in Lombard Street and had a son of the same name who was apprenticed to him in 1717. Charles junior gained his freedom of the Clockmakers Company in 1726 and possibly worked with his father until the latter's death in around 1736. He served as Warden of the Clockmakers' Company in 1750 and was appointed Master in 1759. Records suggest that Charles junior worked 'behind the Royal Exchange' and had a son who he also named Charles who was made free of the Clockmakers' Company by patrimony in 1756 and is believed to have worked until his death in 1777. The Cabrier dynasty were fine makers who supplied clocks for various export markets including Russia and France. Perhaps their most famous surviving work is a magnificent pair of ormolu mounted japanned musical automaton table clocks reputedly made for the King of Nepal in around 1770 (illustrated in Barder, Richard *The Georgian Bracket Clock 1714-1830* page 161, colour plate 27).

The engraving to the backplate of the current clock can be compared to two backplates (for clocks by Allam and Clements and John Ellicott respectively) illustrated in Dzik, Sunny *ENGRAVING ON ENGLISH TABLE CLOCKS, Art on a Canvas of Brass 1660-1800* on page 362 (Figure 20.6).

£2,000-3,000



210 (detail)



211

211
A GEORGE III MAHOGANY EIGHT-DAY LONGCASE CLOCK
EDWARD GATTON, LONDON, CIRCA 1780
 The five pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 12 inch brass break-arch dial with subsidiary seconds dial and calendar aperture and signed *Edw'd Gatton London* to the silvered centre, within applied silvered Roman numeral chapter ring with Arabic five minutes beyond the outer minute track, with fine scroll pierced steel hands and rococo scroll cast and pierced spandrels to angles, beneath arch centred with a subsidiary *STRIKE/SILENT* selection dial flanked by conforming mounts, in a figured mahogany case with concave-sided 'pagoda' superstructure fronted with a shaped diamond-lattice pierced fret over break-arch cavetto cornice and brass stop-fluted columns flanking the hinged glazed dial aperture, the sides with rectangular windows and quarter columns set against bargeboards at the rear, the trunk break-arch door fronted with flame figured veneers within complex mouldings flanked by brass stop-fluted quarter columns, the plinth base with concave top moulding over applied shaped panel to fascia, on moulded double skirt incorporating shaped apron to lower margin. 240cm (94.5ins) high excluding finials, 53cm (21ins) wide, 27cm (10.5ins) deep.

Edward Gatton is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working before 1762.

£1,000-1,500



211 (details)

212
A GEORGE III MAHOGANY TABLE/BACKET CLOCK
WITH TRIP-HOUR REPEAT
JOHN LONG, LONDON, CIRCA 1780
 The five pillar twin chain fusee bell striking movement now with anchor escapement regulated by foliate scroll engraved lenticular bob pendulum, the backplate engraved with an oval patera issuing symmetrical foliate scrollwork enveloping a Ho-Ho bird perched on a shaped rococo cartouche panel, the 8 inch brass break-arch dial with calendar aperture and applied arched silvered signature plate engraved *JOHN LONG LONDON* to the finely matted centre within applied silvered Roman numeral chapter ring with Arabic five minutes beyond the outer minute track, with scroll-pierced steel hands and applied foliate scroll cast spandrels to angles, beneath arch centred with subsidiary *STRIKE/SILENT* selection dial flanked by conforming mounts, the case with hinged brass carrying handle and brass pineapple finials to the 'bell-top' superstructure over double cavetto top mouldings and hinged front incorporating raised mouldings bordering the glazed dial aperture and scroll cast brass frets to the upper quadrants, the sides with circular over concave-topped rectangular scroll-pierced sound frets and the rear with rectangular break-arch glazed door set within the frame of the case, on cavetto moulded skirt base with brass ogee bracket feet. 49cm (19.25ins) high with handle down, 30.5cm (12ins) wide, 18cm (7ins) deep.

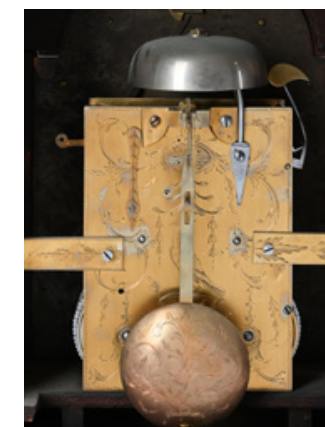
John Long is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as apprenticed in London in 1767.

The engraving to the backplate of the present clock broadly conforms to a backplate of a red japanned clock by James Smith, London illustrated in Dzik, Sunny *ENGRAVING ON ENGLISH TABLE CLOCKS - Art on a Canvas of Brass 1660-1800* page 360 (Figure 20.4).

£1,500-2,000



212



212 (detail)



213

213
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 Solomonian 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.

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.

£1,200-1,800



213 (details)

214
A QUEEN ANNE EIGHT-DAY LONGCASE CLOCK MOVEMENT AND DIAL
THOMAS CARTWRIGHT, LONDON, CIRCA 1710, IN A LATER MAHOGANY
CASE

The five finned pillar inside rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 12 inch square brass dial with subsidiary seconds dial, ringed winding holes and foliate 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 *Tho Cartwright, Royal Exchange, Londini fecit* to lower margin, with pierced steel hands and applied twin cherub and crown cast spandrels to angles within an wheatear engraved outer margin, now in a later 18th century mahogany case with cavetto cornice over rectangular glazed dial aperture flanked by free-standing columns with brass caps and bases, the sides with arch-glazed apertures and bargeboards to the rear edges, over concave throat moulding and caddy moulded break-arch door to trunk, on plinth base with stepped ogee top mouldings and moulded skirt incorporating bracket feet. 204cm (80.25ins) high, 50cm (19.75ins) wide, 24cm (9.5ins) deep.

Thomas Cartwright is recorded in Loomes, Brian *The Early CLOCKMAKERS of Great Britain* as being born circa 1679. He was apprenticed to Christopher Gould in 1693 gaining his Freedom of the Clockmakers' Company in 1700; he reputedly died in 1741.

The movement of the current lot is noteworthy in that it employs an internal rack for the striking mechanism - a feature normally reserved for high quality or month movements by the better makers. This feature perhaps demonstrates the influence of Cartwright's master, Christopher Gould, in his work.

£250-350



214 (details)



214

FINE FURNITURE

SCULPTURE, CARPETS, CERAMICS & WORKS OF ART



in collaboration with *de Gournay*



AUCTION | NEWBURY | 26 & 27 MARCH

Enquiries: furniture@dreweatts.com 01635 553 553

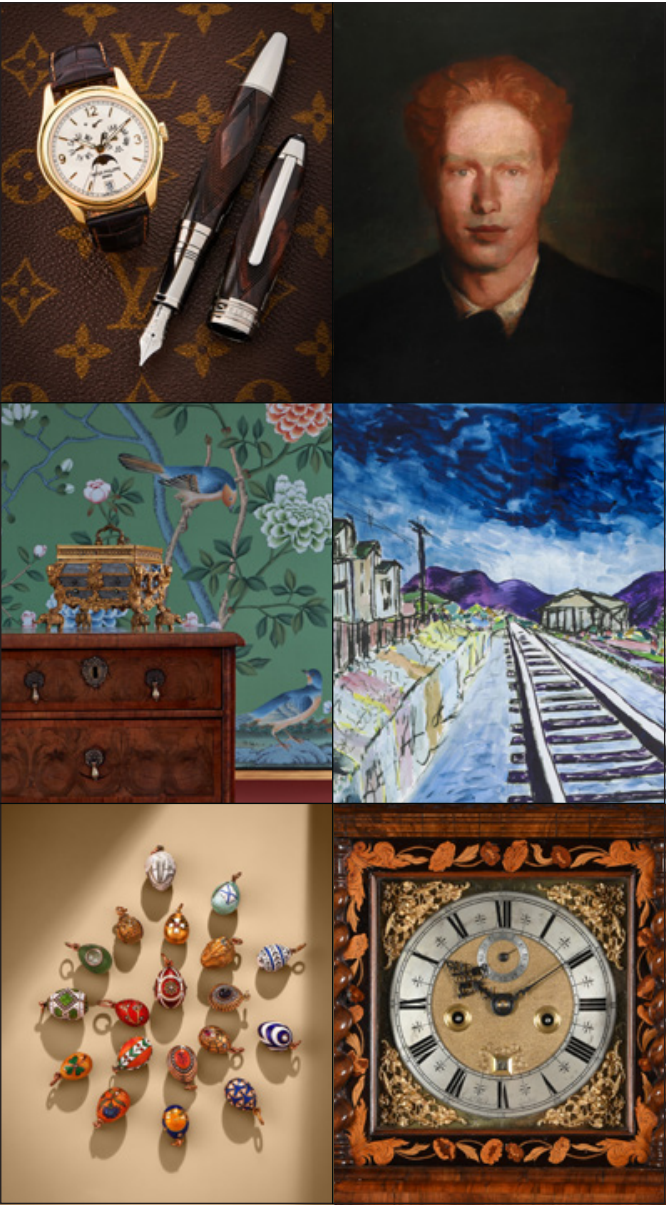
dreweatts.com
 NEWBURY | LONDON



DREWEATTS
 EST. 1759

COMING UP AT DREWEATTS & FORUM AUCTIONS

- 12 March | Dreweatts
Modern & Contemporary Art
- 13 March | Dreweatts
Art on a Postcard International Women’s Day Auction
- 19 March | Dreweatts
The Mastery of Fabergé, Jewellery and Objects of Vertu
- 19 March | Dreweatts
Fine Jewellery
- 19 March | Forum Auctions
Prints & Multiples 1500-2025
- 20 March | Dreweatts
Fine Watches, Pens and Luxury Accessories
- 20 March | Forum Auctions
The Art of Music: Bob Dylan and Rock ‘n’ Roll Icons
- 25 March | Dreweatts
Fine Clocks, Barometers and Scientific Instruments
- 25 March | Dreweatts
Fine Wine, Champagne, Vintage Port and Spirits
- 26 & 27 March | Dreweatts
Fine Furniture, Sculpture, Carpets, Ceramics and Works of Art
- 27 March | Forum Auctions
Fine Books, Manuscripts and Works on Paper
- 9 April | Dreweatts
Single Owner Sale
- 10 April | Dreweatts
Silver, Watches and Luxury Accessories
- 15 April | Dreweatts
Art & Interiors
- 16 April | Dreweatts
Modern Design and Decorative Art
- 29 April | Dreweatts
Fine Wine, Champagne, Vintage Port and Spirits



dreweatts.com
info@dreweatts.com
NEWBURY
01635 553 553
LONDON
020 7839 8880

forumauctions.co.uk
info@forumauctions.co.uk
LONDON
020 7871 2640

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



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.

BIDDING IN PERSON
If intending to buy you are required to register your name and details at reception prior to the commencement of the auction. You will be required to provide a proof of identity and address to register for bidding. You will then be allocated a bidding number, which you use when bidding for an item.

COMMISSION BIDS
Dreweatts will execute bids on your behalf if you are unable to attend the sale. Commission or absentee bids are accepted either directly at reception, or can be sent by post, fax, email, telephone or via the website: www.dreweatts.com.

Dreweatts will add these bids to the auctioneers’ sale book and will undertake to purchase the lots on your behalf as cheaply as allowed by other bids and reserves. If two buyers submit identical commission bids Dreweatts may prefer the first bid received.

Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

CONDITION
Bidders must satisfy themselves as to the condition of each lot. Condition reports are available on request – see the Conditions of Business at the back of this catalogue forming part of these Auction Terms and Conditions for more information regarding condition reports. Requests for condition reports must be submitted by 4pm on the day prior to the auction; condition reports may be available alongside the lot description on the online catalogue at: www.dreweatts.com.

COMMISSION CHARGES
All purchases are subject to a buyer’s premium, which is charged per lot at 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.

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.

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

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

INFORMATION FOR BUYERS AT PUBLIC AUCTIONS

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

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

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

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

4. **BUYER'S PREMIUM.** The Conditions of Sale forming part of our Auction Terms and Conditions require the buyer to pay a buyer's premium on the hammer price of each lot purchased. The buyer's premium is 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 us to you;
(iii) to resell the Lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;
(iv) to remove, store and insure the Lot at your expense and, in the case of storage, either at our premises or elsewhere;
(v) to charge interest at a rate not exceeding 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/.
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

NEWBURY

Dreweatts
Donnington Priory
Newbury
Berkshire RG14 2JE
+44 (0) 1635 553 553
info@dreweatts.com

MANAGING DIRECTOR

Vicki Wonfor

CHAIRMAN

Will Richards

DEPUTY CHAIRMAN

James Nicholson

LONDON

Dreweatts / Bloomsbury Auctions
16-17 Pall Mall
St James’s
London SW1Y 5LU
+44 (0) 20 7839 8880
info@bloomsburyauctions.com
info@dreweatts.com

HAMBRIDGE LANE

Dreweatts
1 Hambridge Lane
Newbury
Berkshire RG14 5TU
+44 (0) 1635 553 553
info@dreweatts.com

GROUP DEPARTMENTS

AUTOGRAPHS AND EPHEMERA

Ania Hanrahan
ahanrahan@dreweatts.com

ASIAN CERAMICS AND WORKS OF ART

Mark Newstead
Dr Yingwen Tao
Lavinia Jin
asian@dreweatts.com

BLOOMSBURY AUCTIONS BOOKS

AND MANUSCRIPTS
Rupert Powell
Dido Arthur
Justin Phillips
Max Hasler
Richard Carol
info@bloomsburyauctions.com

BRITISH AND EUROPEAN CERAMICS AND GLASS

Mark Newstead
Geoffrey Stafford Charles
interiors@dreweatts.com

BRITISH AND EUROPEAN SCULPTURE AND WORKS OF ART

Silas Currie Leigh-Wood
sculpture@dreweatts.com

CLOCKS AND SCIENTIFIC INSTRUMENTS

Leighton Gillibrand
clocks@dreweatts.com

COUNTRY SPORTING

Geoffrey Stafford Charles
gscharles@dreweatts.com

FURNITURE AND CARPETS

Ben Brown
Elaine Binning
Ashley Matthews
William Turkington
Mitchell Tompkins
furniture@dreweatts.com

HOUSE SALES AND PRIVATE COLLECTIONS

Joe Robinson
Peter Horwood
Eloise Kerr-Smiley
Arabella Methuen
housesales@dreweatts.com

JEWELLERY, SILVER, WATCHES AND OBJECTS OF VERTU

James Nicholson
Charlotte Peel
Nick Mann
Tessa Parry
jsw@dreweatts.com

LIVE STEAM AND MODEL ENGINEERING WORKS OF ART

Lucie Hobbs
transport@dreweatts.com

MODERN AND CONTEMPORARY ART

Jennie Fisher
Francesca Whitham
Will Porter (Business Development)
Anastasia Fedoseeva
pictures@dreweatts.com

MODERN DESIGN AND DECORATIVE ART

Gemma Sanders
Geoffrey Stafford Charles
Ashley Matthews
Luke McGurk
design@dreweatts.com

OLD MASTER, BRITISH AND EUROPEAN ART

Brandon Lindberg
Lucy Darlington
Daniele Amesso
Isabelle Rietkerk
pictures@dreweatts.com

WINE

Mark Robertson
Violette Jongbloed
wine@dreweatts.com

CONSIGNMENT MANAGEMENT

Lucie Hobbs
Christy Chambers
consignments@dreweatts.com

VALUATIONS FOR PROBATE, INSURANCE AND CGT

Emma Terry
Janice Clift
valuations@dreweatts.com



DREWEATTS

EST. 1759